The Decorator

Volume XLVII No. 1 Burlington, Vermont Fall/Winter 1992-1993



Journal of the Historical Society of Early American Decoration, Inc.

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Journal of the HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

A society organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art and the elevation of the standards of its reproduction and utilization; to assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

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Volume XLVII No.1 Fall/Winter 1992-1993 Burlington, Vermont

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Cover Photograph: Detail of shepherdess from a dial painted circa 1780 which is featured in the article by Carol Buonato as Figure 2.

PRICE PER ISSUE: All Volumes—\$6.00

Send check to Lois Tucker, Box 429, North Berwick, ME 03906

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Business Address: The Historical Society of Early American Decoration c/o Helen E. Thieme, 17 Starlight Drive, Morristown, NJ 07960

EDITORIAL

A very special thank you goes to Jane Bolster for her generous gift of six and one half years devoted to editing this journal. Under her guidance color appeared on the cover and the former tan pages were transformed into snowy white followed by the current ivory. The quality of the text is at an all time high. A comprehensive mix of subjects has been covered due in great part to Jane's ability to persuade many authors to contribute their knowledge to our Society. A challenging job, very well done!

This issue is devoted primarily to clock dials. They will make their initial appearance in the exhibition room of our Fall 1993 meeting as judged pieces. We find this new category interesting and exciting. Carol Buonato, part of a husband/wife team which restores clocks professionally, is an acknowledged expert on the subject and has spoken to the membership concerning dial painting at past meetings.

We have believed for a long time that this journal should include color plates in the text. After all, our Society's whole focus is on the employment of color on decorated articles. This topic will be discussed with the trustees. Perhaps a balance between costs and quality can be developed

There is an old saying of the sea that when all is going well you don't change the set of the sails in the first hour of assuming the watch. Jane Bolster has passed us a fine ship which has long carried a cargo of excellent writing on our favorite subject. Our first order is "steady as she goes!" Our second, "ship more payload!"-so that we can see it safely to your personal home port.

Margaret and Mike Rodgers



[Tall Case Clock Dial, circa 1850]

THE PAINTED DIAL—AN INTRODUCTION

by Carol B. Buonato

Development and Manufacture

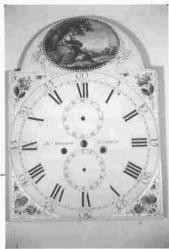
Prior to 1770, English and American tall case clocks had dials made of brass and silvered brass. The Roman numerals were engraved in the metal, with these indentations then being filled with a black wax. The end result was black numbers on a silvered background with cast brass spandrels on a polished brass background. The overall effect was very impressive. However, brass and silver tarnish in time, requiring frequent disassembly and re-polishing. You can imagine the delight when a white painted dial was offered for sale—it would not tarnish, was easily visible in candlelight, and exhibited beautiful decorative artwork (Fig. 1 and 2).

Although some refer to these painted dials as "enameled" dials, this is a misnomer. True enameling involves bonding white opaque glass to thin copper at very high temperatures. This was standard for watch dials by 1750, but because of the much larger surface involved, it was not successful for tall case clock dials.

Perhaps because of their accomplishments in the decorative iron industry, The Hanbury Iron Works of Birmingham had some influence on the first painted dials. The earliest painted dials were sheets of iron hammered flat and coated in tin. They were then covered in a red lead-based primer. Over this went the white japan paint, sometimes tinted a pale blue or green. Many refer to these dials as being "dipped" in vats of paint before being put in an oven to harden. I would suggest instead that the paint was poured on top (perhaps several times), allowing it to seek its own level. Excess dripped off the edges, which is evident when examining the backs of old dials. Keep in mind that these were produced in factories, hundreds at a time. In Birmingham alone, 121 dial manufacturers are listed between 1780 and 1880.

Initially, these painted dials were twice as expensive as the engraved





[Figure 1-Dial with gilded gesso decoration, circa 1790] [Figure 2-Note unusual treatment of seconds and date dials with seconds at 5 minute intervals and dates at 2 day intervals. Dial was painted circa 1780.]

brass dials. They became so popular that by 1790, the brass dials were virtually obsolete. Many people were employed to decorate the dials, the earliest type of decoration being Pontypool or Lace Edge painting. By examining originals, it is often possible to see that templates were used to mark the location of the minutes, seconds, and dates. The template or form had prongs in a circle, and when pressed on the paint, they made a little indentation. The indentation was then covered up by the ink mark. For example, the calendar or date template would have 31 prongs on it.

Because these dials were passed down a production line, it is probable that many people were involved in their decoration, each specializing in something different-e.g., numerals, gesso motifs, gold leaf, flowers, moon dials, etc. An artist, who had never left his home town of Birmingham, might be asked to paint a castle in Scotland, exotic seashells, or an American Indian sitting on an alligator. Imagination was a very important part of the job. Perhaps this is why so many birds appear to be "generic"-in other words they cannot be identified with the same specificity as the flowers.

While moon dials were very popular in America, only 10% of the





[Figure 3-Moon Dial, circa 1790]

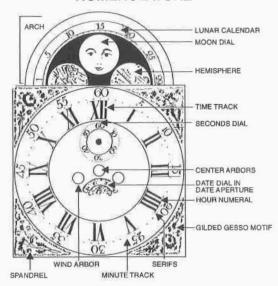
[Figure 4-Moon Dial, circa 1820]

English dials employed them. Typically there are two moon faces, a landscape and a seascape. Since the lunar calendar is 291/2 days, it takes two months for any given scene to reappear. The moon faces themselves show a great variety of painting skill. The finest painting is seen in the earliest dials (*Fig.3*), with careful blending of color and shadow and beautiful detail in the land and seascapes. Later moon faces were painted with ruddy cheeks, a protruding lower lip, and an almost porcine nose (*Fig.4*). By 1830, the English dials were very large and few had moon dials. In America at this time, the shelf clocks were being mass-produced in New England factories, and the tall case clock was being replaced with a less expensive timepiece. It is interesting to note that the term "grandfather clock" did not come into use until 1875 with the publication of the song, "Grandfather's Clock," written by Henry C. Work. Prior to this they were called tall case or longcase clocks.

Explanation of Nomenclature

The arched dial came in several sizes with many variations. If the arch is solid, it has painted decoration in the space. If there is a moon dial, then the lunar calendar of 29½ days appears above the moon dial. When the face of the moon appears in the center and the tiny spike on top of its head points to 15, then the moon is full. The two rounded areas below the moon dial generally depict the global hemispheres, though sometimes flowers or scenes are painted here. These rounded areas served to "shadow" the moon so that it would appear as a crescent corresponding to those particular phases. The technique used to put these hemispheres on the dial is unknown, but we do know it was

NOMENCLATURE



not done by hand. Probably an engraved copper printing plate was used, but the details remain a mystery. Latitude numbers around the hemispheres are found only on some dials painted in America.

The hours can be denoted by Roman or Arabic numerals of different sizes and design. It is not unusual to see one style of Arabic numbers for the hour and another for the seconds and date dials. The seconds and date dials are always done using Arabic numbers, since Roman numerals would be too hard to identify at a glance. The minute track may be composed of dots or two concentric bands with the minutes marked off in lines. Hours can be indicated on the minute track by dots, diamonds, bars, triangles, or even fleurs-de-lis. The fourth hour, when done in Roman numerals, is always done as IIII rather than IV. The reason is balance. The Roman numeral for eight is a large VIII and a more pleasing composition is achieved using IIII for the numeral four on the opposite side of the dial. The serifs are sometimes split on the V's and X's, but not always. Whichever way it is done, however, it remains consistent throughout the entire time track.

The four spandrels are probably the most interesting to us since these areas contain painted decoration. Early dials had raised gesso motifs which were then gilded. Initially these imitated the brass castings seen on the engraved dials (Fig.1), but soon the gilded motif became broader including Pontypool roses, sweet peas, strawberries, peaches, etc. (Fig.2). The tiny flower sprays, so typical on Pontypool trays, are seen here as well, although the background is white, not black.

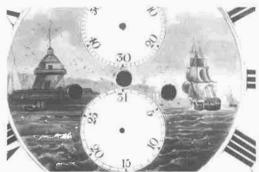
There were hundreds of subjects found in the early spandrels and, as the years went by, the dial painters invented hundreds more. Some very fine artwork can be found in the spandrels as well as on the moon dial. Often the quality of painting on the moon dial is far superior to that on the main dial which is an indication that several people may have contributed to the final product.

The seconds dial and date dial generally repeat the pattern used on the time track, i.e., dots or a band. If a date aperture (opening) was used, it usually had a delicate gold leaf decoration around the very edge. It is not unusual to have a date dial with no mechanism in the movement to run it. When company was expected, you simply moved the date hand to the correct date! Less frequently one sees painted decoration inside the time track. Birds and flowers were popular here and sometimes the entire area was filled (Fig. 5 and 6).

In general, the clockmaker's name and town appear below the date aperture or on either side of the center arbors. (The hour and minute hands attach to the center arbors or shafts.) Sometimes the owner's name was put on the dial, especially if the clock was to be a wedding



[Figure 5–Dial painted by the firm of Walker/ Hughes, circa 1830] [Figure 6–Detail of painting from dial in Figure 5]



gift. The clockmaker's name was put on the dial after the customer had chosen the dial he wanted. The lettering was done with a variety of materials—paint, ink, or black shellac, and was probably put on by the local calligrapher. Since calligraphers were often illiterate, the same name may be found spelled several ways.

So to put the sequence of events in perspective, the English painted dials were shipped to the American clockmakers, who offered a variety of styles and sizes to their customers. The client chose a dial he liked, the clockmaker's name was put on the dial, a movement was fitted to it, and then off it went to the cabinetmaker to have a case made.

Three Periods of Dial Painting

The English painted dial enjoyed popularity from 1770 to around 1870 when the less expensive mantel or shelf clock took over the market. Brian Loomes in his book, White Dial Clocks—The Complete Guide, divides the painted dial into three time periods with specific characteristics. Keep in mind that as the styles changed, the dial painters incorporated some of the old with the new, so it is not unusual to see features from all three periods in Period II.

The first period from 1770 to 1800 exhibits the highest level of dial painting to be found. The style was Pontypool painting of the same quality (and probably by the same artists), as is found on the piercededge trays. The big difference is the color of the background. Roman numerals with delicate serifs indicate hours. Minutes are indicated by dots with finely executed Arabic numbers at five minute intervals. The spandrels may or may not have a border of gilded gesso. Popular motifs for the spandrels were typical Pontypool patterns—roses, azaleas, sweet peas, carnations, raspberries, strawberries, peaches, or cherries. These were usually complemented by a spray of flowers and a leaf grouping. The arch, if it did not have a moon dial, was decorated with flowers, fruits, or birds, often in a frame of gilded gesso and flanked on either side by a gilded gesso motif. Sometimes there was no gilded gesso work in the arch. The date aperture generally had fine gold leaf decoration around the edge of the opening (Fig. 1).

The intermediate period from 1800-1830 was marked by transitions

and creativity on the part of the dial painters (Fig. 7 and 8). Competition between manufacturers resulted in efforts to save time and cost. Hours were usually indicated by Arabic numbers. Sometimes the hours 4 through 8 were "tumbled" i.e., they were inverted so as to be more legible (Fig. 8). Roman numerals were also used, though slightly larger than in the earlier period. The minutes were marked by dots or a minute band, and Arabic numbers indicated minutes at 15 minute intervals. The spandrels were partially or completely filled with subjects such as fans, shells, or geometric patterns. Often gold leaf was incorporated in the spandrel as the base unit for the shell or fan. A narrow gold leaf band sometimes bordered the time track on the outside. The arch was almost completely filled with a painting, sometimes with a moving part. A variety of subjects ornamented these animated dials-rocking ships, a bobbing swan, a blacksmith striking an anvil, and even a butcher slaying a bull. The majority of dials, however, did not have moving parts, but rather depicted naval heroes, ships, hunt-

Table of Dial Painting Periods

Feature	Period I 1770-1800	Period II 1800-1830	Period III 1830-1870
Artistic quality:	Excellent	Very good	Mediocre
Moon dials:	Yes	Yes	Rare
Animation:	No	Yes, but later circa 1820	Yes, until 1840
Hours:	Roman numerals	Arabic mostly, some Roman numerals	Large Roman numerals
Minutes:	Dots with Arabic numbers at 5 minute intervals	Dots or band, with Arabic numbers at 5 and later 15 minute intervals	Minute band only
Metal Leaf:	Gold leaf used on raised gesso areas	Gold leaf in arch and spandrels as part of decoration or as a band	Gold or silver seen under transparent washes or in a band
Subject:	Flowers, fruit, birds	Shells, fans, geometric, allegorical figures, ships	Hunting, farm scenes, castles, Biblical scenes, four continents or seasons

ing scenes, historic figures, seated ladies in pastoral settings, and less frequently grave markers with a weeping family.

During the third and last period, between 1830 and 1870, the quality of the dial painting decreased as production increased. Except for the area inside the time track (and sometimes even that), the entire dial was covered in decoration (Fig. 5 and 9). Large Roman numerals marked the hours, since minutes were no longer indicated with Arabic numbers. The serifs often depicted popular "foursomes"-the four seasons, muses, continents, virtues, or elements. Other subjects were pastoral settings including cows and sheep, castle ruins, biblical scenes, and military accomplishments. The paintings were very colorful but not as finely executed as in earlier examples. To save time, dials were sometimes painted with the same scene in all four corners, the left side a mirror image of the right (Fig. 9). There were very few date apertures at this time. Instead, the date dial was located below the center arbors, but was painted on directly just like the seconds dial. Occasionally metal leaf was used in the decoration, but it was generally underneath a transparent wash of color, such as in a lady's skirt.

As mentioned before, the tall case clocks were being replaced by less expensive mantel and wall clocks, and by the latter part of the 19th century, there were few manufacturers left. It was a grand 100 years for dial painters, and they have provided us with a great deal of insight into the life and times of 1770 through 1870. We can readily see







[Figure 7–Period II Dial with geometric patterns and gilding in spandrels] [Figure 8–Period II Dial with gold leaf on basket, pineapples, flowers and leaves done in Pontypool painting]
[Figure 9–Period III Dial with mirror images in the spandrels]

that, as in so many other areas, as production increases, the quality of the product decreases. We can also see the imagination and creativity of those who were instructed to paint lions, camels, and alligators. Our thanks to the Hanbury Iron Works for what they started and to the decorative artists of England for what they finished.

——Carol B. Buonato

Please note: Especially in Period II, there is a considerable amount of overlapping of the features described above. These are just generalizations, and there are exceptions to every rule.

Grateful thanks to the following individuals who allowed photographs of their dials to be used: Mr. and Mrs. Whinfrey, Mr. Steve Adams, and Mr. Gordon Wolf.

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White Dial Clocks – The Complete Guide by Brian Loomes, David and Charles, North Pomfret, VT, 1981.

Pennsylvania Clocks and Clockmakers by George H. Eckhardt, Devin-Adair Co., New York, 1985.

The Longcase Clock by Eric Bruton, Charles Scribner and Son, New York, 1964.

Grandfather Clocks and Their Cases by Brian Loomes, Arco Publishing, New York, 1985.

Related articles in previous issues of THE DECORATOR

"Black Forest Wall Clock Dial Decoration" by Cheryl A. Copeland, Volume XXXIV, No. 2.

"Painted Decoration on English Japanned Clock Dials" by Astrid Donnellan, Volume XLIII, No. 2.

A HEPPLEWHITE ADVENTURE

by Phyllis Sherman

The acquisition of a period Hepplewhite side chair started my search for the original design so that I might restore it. My chair has a double heart shaped back with a connecting swag and three Prince of Wales feathers in the center of the back. Typically the front legs taper toward the spade feet. The back legs splay out and are much closer together than the front legs. The seat is upholstered.

Because of extensive paint deterioration, my search to discover the original polychrome design took three avenues: 1) the shape of the wood, 2) the traces of remaining paint, and 3) the study of similar antique chairs. The swag was obvious in the cut of the wood as were the feathers, so this was a starting point. Study of paint traces and

Before restoration



... and after



shadows of pattern revealed much about color and design. But there were areas which would not give up secrets long buried by age and neglect. Researching similar chairs produced reassuring ideas. The chair most similar to mine is pictured on plate 76 in *Adam and Hepplewhite and Other Neo-Classical Furniture*, by Clifford Musgrave. The best known American painted Hepplewhite style chairs are the twenty-four chairs ordered by Elias Hasket Derby of Salem, Massachusetts and made in Philadelphia, Pennsylvania between 1796 and 1801. They are of maple wood painted dark brown with polychrome decoration. The chair backs are oval with six feathers held in a bunch with a ribbon bow. Between the feathers in the center is a vase of flowers. There is a running border of leaves and flowers on the oval back frame. One of the Derby chairs may be seen at the Metropolitan Museum of Art in New York City.

The background paint on my chair is dark brown similar to that on the Derby set. Striping is a burnt sienna color. The swag is blue-gray. The feathers are painted in layers of brush strokes starting with a yellow ochre shade, lightening in tone and decreasing in size with each succeeding layer.

Without wood analysis the country of origin could not be determined.

Through previous owners it was learned that the chair was purchased as an antique early in the 20th century in Washington, D.C. Though the adventure is complete, each time I look at my painted Hepplewhite chair, I am reminded of the challenge and satisfaction achieved in the restoration process.

MEMBER'S "A" AWARDS Burlington, Vermont September, 1992



Dorothy Fillmore



Ann Baker
COUNTRY PAINTING



Lois Tucker
COUNTRY PAINTING



COUNTRY PAINTING



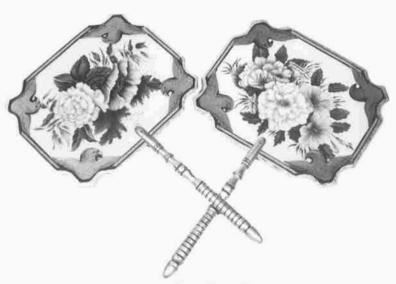
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THEOREM



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Alice D. Smith



Dortia Davis
THEOREM



Dorothy Williams
THEOREM

The Lack of a Stencil: Or, A Conceit on an Unsightly Seat

Three little chairs sitting in a row crying and complaining, and saying "Oh, no!" When asked, "What's the problem?", all they could say was, "We're sorry our maker didn't take another day

Or two, to paint and embellish us and make us real bright With fruits and flowers and other stencilled delights.

Instead, we're just as drab and plain as can be. And now our plight you can plainly see."

"We've lived a hundred years or so and to our colorful cousins we've listened While they've bragged and taunted and teased and shown off their backs and legs which glisten!"

"Oh, to be like them," the arrowback moaned,
"I long to be in the next room," he further groaned.
"Oh, for one apple or peach or a single rosebud!
But to be so plain, your name is just mud!"

"I know what you mean," the sleighback sighed.
"I was stencilled in my youth, but I grew old," he cried
"And now I wear a new coat and I'm just pea green—
and among our cousins, I'm afraid we're just not seen..."

Now the third chair with the fiddleback splat Spoke up and said, "I'll have no more of that! Our owners bought us and loved us, too, And after all, we are where they chose to sat!"

> Gary W. Parks Curator at the Packwood House Museum

AWARDS

Burlington, Vermont-September, 1992

PRESIDENT'S AWARD BOX

Jessica Bond Ruth Ann Greenhill-Gilbert Deborah Lambeth Sara Tiffany

APPLICANTS ACCEPTED AS NEW MEMBERS Burlington, Vermont—September, 1992

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METAL LEAF PAINTING Elaine Dalzell

THEOREM

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Pauline Robinson
Ingerid Pomeroy
Beth K. Martin
Marie C. Vanderminden
Jane M. Cary



THE BOOKSHELF

Reverse Paintings on Glass: The Ryser Collection Based on the book Verzauberte Bilder by Frieder Ryser.

Edited and translated by Rudi Eswarin, Munich: Klinkhardt and Biermann, 1992. 168 pp., \$45.00 plus postage and handling (\$2.50 domestic). Available at The Corning Museum of Glass, Sales Dept., One Museum Way, Corning, N.Y. 14830-2253, Tel (607) 937-5371

The paintings displayed in this very colorful catalog were chosen from more than 750 examples by Mr. and Mrs. Frieder Ryser of Bern, Switzerland. Also illustrated are examples of reverse glass paintings found on jewelry loaned by Sibyll Kummer-Rothenhausler of Zurich.

At the time they were created, some of these reverse-painted panels were considered to be far more valuable than paintings on canvas. They were made for the wealthiest and most discerning clients, and they are of outstanding merit. Compared to the work we see in American clocks and looking glasses, many of these pieces are exceptionally sophisticated.

The text begins with the history of reverse paintings on glass covering the medieval period and the 16th, 17th, and 18th centuries. The examples illustrated are from museums around the world. Cultural changes, economics, and changing aesthetics were all reflected in the different forms of expression of the glass artist.

There follows a general discussion of the techniques of reverse painting on glass and then a section on the criteria used to fit each picture into one of the several categories of technique. Seventeen distinct procedures are described. It is fascinating to learn how many different layers of gold leaf were sometimes applied. It is also interesting to read how often a black backing was necessary to make the image look "three dimensional."

The main section of the catalog illustrates the items in the exhibition on view at The Corning Museum of Glass during the summer of 1992. Each picture has a very brief caption. To learn more, it is necessary to turn to the last section of the book—*Catalog Entries*. Here there is a wealth of information including size, provenance, and technique.

The Ryser collection is especially strong in examples from Switzerland where some truly stunning works were produced. It also contains paintings from France, England, Germany, Italy, Spain, Bohemia, The Netherlands, and the Far East.

Gathering information about these paintings and developing an understanding of the many techniques requires a great deal of flipping of pages—back and forth. But, for the serious and diligent student, there is an impressive amount of material available. A catalog, however, can never match the sparkle and luminosity of these glass paintings. The exhibit was most impressive!

-by Jane A. Bolster

Recipes For Surfaces

By Mindy Drucker and Pierre Finkelstein.

Fireside (Simon and Schuster), 1990. 255 pp., \$19.95. Soft Cover.

This is not just another book on decorative furniture. To begin with this elegant paperback has the format of a cookery book with the recipe for each technique at the beginning of the procedure, so one does not have to read from beginning to end to find out what one needs, how difficult the project is, or how many people are needed to finish it. To quote from the foreward, "In many ways decorative painting is close in spirit to cooking: in cooking, you have the basic recipes, such as how to make a pie crust or perhaps a sauce, as well as general guidelines, like how to plan a menu or store leftovers. The same rule is true for decorative painting. There are recipes for mixing a base coat and storing paints."

Recipes For Surfaces is divided into two parts. The first part starts with an excellent chapter on color, followed by one on paints and

tools which shows graphic photographs of every conceivable brush, rag, or sponge requirements, and then goes on to address safety and clean up. Even instructions on how to clean a varnish brush and properly store it are included, which made me realize the authors really know what they are talking about! In the third chapter, which deals with the preparation of surfaces from walls to boxes, there is a useful chart showing how to deal with many different backgrounds. Part Two starts the reader mixing paints and glazes and is followed by forty recipes from sponging to burl, including a chapter on wall stencilling. The photographs are a pleasure to look at. However, they are not of glamorous rooms, but rather pictures of each technique through every crucial stage. The colors are wonderful.

Members of the Shenandoah Chapter loved this book and I think you will too. The authors are well qualified in this field and have written some of the clearest instructions I have come across. Mindy Drucker is a freelance writer specializing in design and home decoration and her work has appeared in *Colonial Homes, House Beautiful's "Building Manual"* and "Creative Ideas For Living." Pierre Finkelstein was born and educated in Paris and now owns Grand Illusion Decorative Painting Inc., in New York City where he does stage sets and works for well known decorators and architects.

-by Mary Rob



NOTICE FROM THE TRUSTEES

SPRING MEETING 1993

Sheraton Tara Parsippany, New Jersey April 30, May 1, 2, 1993

FALL MEETING 1993

Rochester Marriott Rochester, New York September 29–October 1, 1993

SPRING MEETING 1994

Sheraton Tara Danvers, Massachusetts April 20–April 22, 1994

FALL MEETING 1994

Marriott Hotel Farmington, Connecticut September 30—October 1, 2 1994

BEQUESTS TO HSEAD, INC.

The HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC., appreciates the generosity of its members as expressed through bequests. Such gifts serve as a memorial and also enable the Society to perpetuate the pursuits of the Society in fields of education, history, preservation, publication, and research. While unrestricted gifts have more general uses, a member may designate a gift to serve a particular phase of endeavor.

Bequests should be left in proper legal form, as prepared by a lawyer, or following the general bequest form.

I give, devise and bequeath to the HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC., an organization incorporated in the State of New York, the sum of \$_______to be used at the discretion of said corporation. (Or a specific purpose may be indicated.)

POLICIES

Use of Society Name and Seal

Exhibitions: Chapters or Members may sponsor Exhibitions using the name of the Society with written permission of the Treasurer of the Society provided that only originals, "A" or "B" awards, approved portfolios of Certified Teachers and applicant pieces submitted within the last five years, are exhibited. Any exception will be at the discretion of the Board of Trustees.

The Official Seal: The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall meeting 1966.)

Opinions or Criticisms: Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President of the Society.

Meetings: Taping of HSEAD, Inc. functions is not permitted. There will be no refunds for meeting registrations, special tours, and/or admission fees.

NEW POLICY

Applications for membership in HSEAD will be accepted at any time. If the applicant wishes to submit articles for judging at the Spring Meeting, the application must be received by January 1. If the applicant wishes to submit articles for judging at the Fall Meeting, the application must be received by July 1. Applicant fees cover the period July 1 to June 30.

SCHEDULE OF HSEAD, INC. MEMBERSHIP DUES Effective July 1, 1990

Charter and Guild Members	\$35.00
Family Members (Spouses)	\$10.00
Associate Members	\$50.00
Business Associate Members	\$75.00
Benefactors\$	3,000.00

JUDGING STANDARDS FOR VELVET THEOREMS

For judging purposes, a theorem is a method of reproduction by means of using stencils. An "original theorem" may have been an *antique theorem* that was either: 1) created and executed by the artist, or 2) copied by the artist from a watercolor, a pith painting, a lithograph or engraving prior to and executed before 1900.

I. Design—15%

The pattern must be from an original theorem source or an approved one from the HSEAD theorem collection. Choose a design of refinement which includes a sufficient number of stencilled units, hand-painted lines, and accents for judging. The minimum completed design should be at least 8" x 10".

II. Cutting of Theorem-25%

Stencils must have sharp, clear edges with no angular cuts and no overlapping of units.

III. Stencilling and Overall—50%

Skill in stencilling techniques must be shown in unit behind unit, and in even blending from the dark to the light areas. The background must be white or off-white velvet, and the theorem executed with oil paints, using colors to look as we think the original would have looked before fading. Brush drawn lines and accents will be judged here.

IV. Mounting and Framing-10%

The theorems must be mounted and framed. Note: Antique theorems were tightly framed with little background showing. They were seldom matted. A spacer is recommended. The frame should be as similar to a typical original frame as possible.

Judging of theorems will be done once a year at the Fall Meeting. One theorem per Guild member will be accepted for judging.

REVISIONS WILL BE IN EFFECT AT THE FALL 1993 MEETING.

JUDGING STANDARDS FOR PAINTED DIALS FOR TALL CASE CLOCKS Also Dials For Black Forest Clocks

I. Design-10%

Choose a design in character with the period that it is intended to represent. Acceptable sizes: minimum 17" x 12" and 21" x 15". Base materials may be:

- A. Sheet metal, antique or otherwise
- B. Heavy gauge aluminum or heavy galvanized aluminum
- C. Masonite: 1/8", tempered, preferably finished on both sides.
- D. Note: wooden dials are not recommended because of their tendency to warp and shrink unevenly.

II. Time Track and Lettering—20%

The numerals (whether Roman or Arabic) must be appropriate for the period represented, and in the proper scale. All ink work will be judged here; hours, minutes, and when required, seconds and days of the month.

On a dial incorporating the phases of the moon, there are standardly two hemispheres which may be duplicated with the use of a transfer which can be lightly distressed. Source of transfer: BEDCO, 1331 Southwind Drive, Northbrook, IL 60062

Gilded bands edged with an ink line will be judged here. Striping, if there is any, will be judged here.

On an antique, small dials indicating seconds or days of the month must be rendered if holes already exist for these features.

If there is a date aperture on an antique, this opening must be filled with a date dial. If this piece is missing, a substitute may be submitted even though it is not horologically functional. This applies as well to the lunar calendar and moon dial.

Winding holes are not required on a dial that will be fitted up to a quartz movement. False wind holes are acceptable when appropriate.

III. Arch Painting of Moon Dial—30%

If the style of decoration is Pontypool or Victorian, those standards will be used here. Gilded areas will be judged according to the standards

in Metal Leaf Painting.

Other types of decoration might include figures in a pastoral

setting, allegorical figures, hunting scenes, ships and naval engagements as well as stylized fruits and flowers.

Moon faces and the flanking scenes will be judged here.

A profusion of stars against a dark background does not meet the requirements for judging.

IV. Spandrel Decoration-30%

These will be judged according to the technique involved (Pontypool, Metal Leaf, or Victorian). Other types of decoration might include shells, fans and other geometric shapes possibly incorporating gold leaf. For later styles, the spandrels would be completely covered with landscapes and/or figures, some of which could be historical, biblical, or allegorical, sometimes painted on a gilded surface.

Gilded gesso borders and other gesso work (such as scrolls) will be judged here.

V. Finish and Overall Feeling—10%

The finish includes preparation, background paint and final coats of varnish with handrubbed finish. Raw varnish, dull-type varnish and sprayed finishes will not be accepted—nor will a crackle finish.

If an antique dial is used, pitted areas must be filled. The completed dial should be a soft, off white color. Acceptable colors include oyster white, ivory or creamy white, or white with a slight green or blue cast.

All work must be done by the exhibitor.

This will NOT be added to the list of required awards for a Master Craftsman.

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MARYJANE CLARK, Norwell, MA-stencilling, country painting, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.

DORTIA DAVIS, Perkinsville, VT-stencilling.

ASTRID DONNELLAN, Hingham, MA-country painting, stencilling, Pontypool, glass painting.

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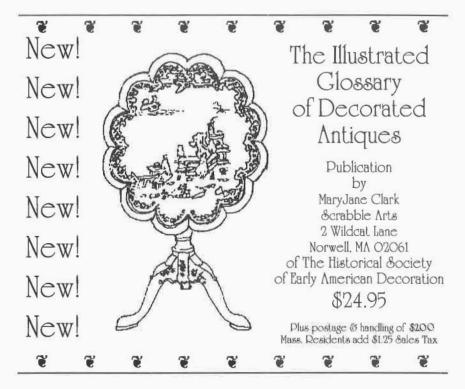


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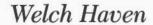
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