

The Decorator

Volume XLVIII No. 1 Rochester, New York Fall/Winter 1993/1994



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



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

A society with affiliated chapters 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; 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, 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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THE DECORATOR

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Cover Photograph: *Tin Cannister decorated with Country Painting. Large colorful bird and flowers. Private Collection.*

Back Cover Photograph: *Tin Cannister decorated with Country Painting. Finger blended color on main flower units. Private Collection.*

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EDITORIAL

Your editors are most pleased with the success of the initial effort to shift *THE DECORATOR* to an all-color format. We continue to experiment with our publishers on different types of paper and varying layouts. Our common goal continues to be to produce a journal worthy of its contents and of a quality sufficient to accurately preserve some of the best writing and works on the subject of early American decorating. Until we once again have our own building, you are holding our museum—our heritage!

The excellent article on Dummy Boards by our new Associate Member, Loa Winter, serves to introduce many of us to a fascinating area of the decorative arts which cries out for further research. You will enjoy meeting her "personalities" as they come alive with the invigoration of her skillful pen. Our HSEAD is a dynamic organization and we welcome new members and new subjects. In this case we are fortunate to have both! Anyone for scrimshaw?

We all miss Shirley DeVoe. She was such an active and delightful member of our society for so long. Thanks to Jeanne Gearin we have the opportunity to read another of Shirley's endeavors. The delight of discovery, accompanied with her infectious enthusiasm, illuminates Shirley's research once again.

Congratulations to all the "A" artists whose works are displayed in this issue. You recreate and preserve our heritage. Well done!

—Mike and Peggy Rodgers



Thomas Peartree—see page 10.

DUMMY BOARDS

by Loa C. Winter

Wooden boards painted of full figure people and animals are known as "Dummy Boards." These human and animal figures were painted in such a way as to fool the viewer into seeing a real being in a place where there was none. These illusions were exceptionally popular in 17th and 18th century Europe at the time when *trompe l'oeil* was fashionable.

The popularity of Dummy Boards appears to have been at its height during the 18th century because both economic conditions and the taste of the day combined to influence the artistic output. Many Dummy Boards were made by professional sign painters. When the British parliament enacted laws which severely restricted shopkeepers from using overhanging outdoor shop signs (apparently some of these overhanging signs fell down, often with fatal consequences), many commercial artists and sign painters had to find alternate work to survive. As a result, the standard of painting is usually not very high and some figures exist in several versions with identical outlines, indicating that they were mass produced by the same workshop. Some are finely painted figures, obviously intended as individual portraits. However, few can be assigned to a specific artist.

Throughout history these painted figures have gone by various names including "picture board figures," "hospitality figures," "companions of loneliness," and "silent companions." The French called these figures "*chartourne*," meaning cutout or profile figures. They were considered a presence in a room and employed in an attempt to make long dark passageways and obscure corners less frightening in a superstitious age. They were used for practical purposes as well as serving as decorative jokes. When only a presence on a theatrical stage was needed, a painted Dummy Board was occasionally used so that there would be one less performer to pay. Some functioned as advertising signs or posters. In the home, Dummy Boards were constructed to hold a torch for light, hold a tray for mail or calling cards,

or placed in portals to keep doors open. If a hostess left the room during tea, even though the board figures were silent, they could substitute for her companionship. Possibly she thought they were even able to amuse or entertain her guest merely with their presence.

USAGE

It has been commonly thought that Dummy Boards functioned as fire screens since they are frequently found near fireplaces. However, most figures are not tall or wide enough to make an adequate screen. In addition, wooden boards would have been damaged by the heat in a short period of time. Similarly, Dummy Boards could not have been used as fireboards which are larger wooden coverings completely blocking the fireplace opening during the summer months. Dummy Boards were often used as ornaments, frequently found in pairs on either side of fireplaces. Representations of pairs of children were regularly used in this way. Sometimes Dummy Boards were placed in rooms near windows to create an illusion of someone at home to ward off intruders. In the 19th century Dummy Boards were frequently seen in outdoor gardens. Grenadier soldiers were a popular subject for this use. Most often Dummy Boards are found in pairs, usually a male and a female figure. The existence of identical Dummy Boards suggests that as the demand increased, duplicates were made. This simple form of mass production seems to have been practiced as early as the 1630's due to the number of very similar group figures of women with brooms dated from that era.

Pig—Dummy Board depicting a pig feeding from a trough, English, early 19th century. Oil on wood panel, 18" long. Victoria and Albert Museum, London.



CONSTRUCTION

Most Dummy Boards were made entirely of wood, usually oak, either a single wide piece or more often an assembly of tongued and grooved pieces about $\frac{1}{2}$ inch thick. The wood was cut to the outline and reinforced at the back with battens. The front was smoothed down, primed and painted in oil paints. Sometimes canvas or paper was glued over the wood and painted. The backs were often painted black and employed a variety of methods to support the figure. Some used a slotted block of wood at the base while others were equipped with a wooden crosspiece, or other support, affixed to the base or hinged from the middle of the back. Hooks and eyelets placed on the back of some Dummy Boards allowed the board to be secured to a wall or hung. The rim of the board was beveled to produce a feather edge so that the back side was slightly rounded. The figure would cast a lifelike shadow and produced a three dimensional effect. This combined with the trompe l'oeil painting imparts a lifelike quality to these painted boards. Later in the 19th century, when the Royal Navy had converted most oak into the men-of-war which served the empire, other varieties of wood were substituted including beech and mahogany.

Vanity and Industry—Vanity (left), was originally paired with Industry (right), in East Sutton Park, Kent. Both are oil on wood panel, 61" in height, circa 1640. Victoria and Albert Museum, London.



VICTORIA AND ALBERT MUSEUM

The Victoria and Albert Museum in London has fourteen magnificent old Dummy Boards in their collection. For the sake of brevity, I shall limit the discussion of their collection to six pieces: two separate companion Dummy Boards, *Vanity* and *Industry*, representing two ladies masquerading as housemaids, one Dummy Board of a girl peeling apples, another of a small pig, and a final set of boards representing a pair of street players.

Servant subjects are one of the commonest categories of Dummy Boards. These boards were painted in support of the perfect housewife. They were set up as good examples to the servants to make them mindful of their duties and to encourage good moral character. Two excellent examples of the above are *Vanity* and *Industry*, companion sweeping maids painted in oil on wood circa 1630–1640. Each stands 5' 1" high while one is 2' 8" wide and the other is 3' 8" wide.

Several similar "sweeping maids" have been found in England. These two at the Victoria and Albert Museum are unique in that they are companion figures found originally in East Sutton Park, Kent, and appear to have been painted by the same artist.

Vanity, the idle companion to *Industry*, admires herself in a mirror. Judging from their fine lace collars and jewelry they are not really maids, but rather ladies masquerading as maid servants. They have an unusual feature in their projecting feet. One foot on each figure is modeled three dimensionally in wood. The right foot on *Vanity* projects out from the skirt and the left foot is aligned with the skirt. The left foot of *Industry* projects out from the skirt while the right foot is flush with the skirt.

Another maid servant Dummy Board at the Victoria and Albert Museum is of a *Girl Peeling Apples*. There are several Dummy Boards picturing this subject in existence. One sits in the hall at Dyrham Park, Avon, England and one in the United States has been traced back to 1742. The one at the Victoria and Albert Museum dates from around 1690. It is painted on three wide panels of wood and measures



Girl Peeling Apples—English, about 1690.
Now in the Victoria and Albert Museum, London.

slightly more than 4' by 2'. The girl has a childlike face done in muted colors.

The *Street Players* or *Musicians* are also companion figures. One is a male player with a barrel organ and the other is a female player with a guitar. Street musicians and similar figures were suitable decorations for pleasure gardens. These boards seem to have suffered from exposure to the elements. They may have been from an actual tea garden. This whimsical English couple was crudely painted circa 1780.

The Dummy Board of a *Small Pig* at the Victoria and Albert Museum is also oil on wood and is the smallest in the collection at only 6" high and 10" wide. It depicts a small pig feeding with his snout and front feet in a bowl. The board has been angled to slope away from the viewer.

Animal figures were popular Dummy Board subjects. Dogs, cats, lions, rabbits, and pigs are some of the subjects in existence. The figures were frequently a visual record of one's pet. They could be painted



Street Players—Male street player with a barrel organ and a female street player with guitar, both English, about 1780. Victoria and Albert Museum, London.



Young Boy holding a kitten in his hat, possibly one of a pair. Oil painting on wood, English or Dutch, late 17th century, 38" high. Collection of Isabella Stewart Gardner Museum, Boston.

Young Woman holding a spaniel and a basket of roses. Oil painting on wood, possibly English or Dutch, early 19th century, 38" high. Collection of Isabella Stewart Gardner Museum, Boston.



alone or together with a human member of the family. Some were painted in a realistic manner while others were painted in a whimsical fashion, such as the 29" high *Dancing Dogs* of the Ellin Emte collection.

In the delightful Isabella Stewart Gardner Museum (Fenway Court) in Boston, there are two figures holding animals. A *Young Woman* is holding a spaniel and a basket of roses done in oil painting on wood. This might be an early 19th century Dutch or English board. The other is of *A Young Boy*, 38" tall, holding a kitten in his hat. This board might be one of a pair done in oil painting on wood during the late seventeenth century by either Dutch or English craftsmen.

Historically, Dummy Boards have been painted by unknown artists. Their skill is competent rather than inspired, supporting the suggestion that Dummy Boards were often produced by sign painters. An exception is the half-figure produced by Thomas Gainsborough for his garden wall. This Dummy Board, known as *Thomas Peartree*, is presently at the Christchurch Mansion in Ipswich, East Anglia, England. It is said to represent a man whom the artist had surprised looking at some Bergamot pears in his garden.

Through the years Dummy Boards have been referred to as a "decorative joke" and Gainsborough's *Thomas Peartree* is the perfect example. It was set up on a garden wall to the confusion of passersby. Its effect was recorded by Mr. Phillip Thicknesse, who became an early patron of Gainsborough as a result of his chance encounter with this impish piece of art.



Thomas Peartree—English, about 1752 (the wall was added later), by Thomas Gainsborough. Christchurch Mansion, Ipswich, England.

Thicknesse describes how the figure led to his first meeting with the artist. While visiting with a friend they took a walk in a very pretty town garden. Thicknesse saw a melancholy faced young man, with arms locked together leaning over the garden wall. He pointed him out to his friend who replied that he had noticed that the man had been there all day and pitied him, for he believed that he was either mad or miserable.

With that, Thicknesse stepped forward with the intention of speaking to the madman and did not perceive, until he was close up, that the figure was a wooden man painted on a shake board. The friend, a very ingenious fellow, laughed and told Thicknesse that he had not been the only person this inimitable deception had fooled. Many acquaintances had even been led to speak to the "person" before they discovered it was a work of art.

When he found out that the artist was a Mr. Thomas Gainsborough who lived in town, Mr. Thicknesse obtained the artist's address and visited him. He told Gainsborough that "he came to chide him for having imposed a shadow instead of a substance upon me."

Dummy Boards IN AMERICA

The earliest known example of a Dummy Board is a 16th century figure of a Dutch woman, which is now at Sudsley Castle in Gloucestershire, England. Interest in Dummy Boards spread from the Netherlands to England and other European countries and then spread to colonial America. Current research indicates that only a few were made in the American colonies.

Few original American Dummy Boards are in existence. During the



Benjamin Franklin (left) is an oil painting on paper on American white pine wood. Late 19th Century, 40" high. George Washington (right) is also an oil painting on paper on American white pine. Late 19th century, 39½" high. Both in the collection of the Rye Historical Society, Rye, New York.

1964 restoration of the 18th century Square House, now a museum of the Rye Historical Society, Rye, New York, two Dummy Boards were found under the paneling behind an attic ladder. It is not known how these figures came to be located in this particular building. Both of the figures, *George Washington* and *Benjamin Franklin*, were made of white pine, a wood native to the eastern United States. Even though this wood was exported to many foreign countries where its desirable qualities of lightness and strength were recognized, this particular wood was probably not transported great distances to produce decorative art objects.

Both figures are covered with paper which has been cut to the shape of the wooden boards and then painted in shades of tans and browns similar to the monochrome grey painting found in grisaille. The *George Washington* figure seems to be a composite derived from several different portraits of him by Gilbert Stuart and John Trumbull. The Dummy Board of *Benjamin Franklin* probably has its origin in a



Pair of figures said to be King William and Queen Mary of England. Both oil paintings are on wood, probably English 18th century, 31" high. Gift of Mrs. William Thurber to the Shelburne Museum, Shelburne, Vermont.

terra cotta sculpture by the Frenchman, François Marie Suzanne. Both figures were made late in the 19th century.

The existence of these two artifacts helped refocus the study of Dummy Boards since the decorative art form was previously believed to be exclusively European. In 1981 the Rye Historical Society hosted an exhibit of "Silent Companions." A pair of figures said to represent King William and Queen Mary of England were two of the "Silent Companions" in this exhibition. These two boards are part of the collection of the Shelburne Museum in Vermont.

King William has wavy auburn hair, a magenta colored coat with gold trim and three-quarter length sleeves, white lace jabot and cuffs, bluish grey breeches, white stockings, and dark pumps with buckles. He is painted in oil on wood and is probably from 18th century England. Queen Mary also has curly auburn hair flowing to below her shoulders and is dressed in a brown dress with a laced bodice and hip panniers. The dress has elbow-length sleeves with ruffles accented by a white, full length, dairy maid apron. The entire outfit is topped by a white, high crown hat.

Historical written references to Dummy Boards are rare. There is, of course, Thicknesse's account of his encounter with the exceptionally realistic Gainsborough board and there are numerous anecdotal references to the uses of silent companions in diaries and other stories. But there is little specific documentation about the artists or why and how the boards were painted. Many of the board's histories are lost. Much more research needs to be done. The boards stand as silent reminders of images of the past. If only they could speak!

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Silent Companions, Dummy Board Figures of the 17th through 19th Centuries, Rye Historical Society, Rye, New York, 1981. Exhibition Catalogue.

Grateful appreciation is also acknowledged to the following for their most helpful cooperation in this project:

The Ipswich Museum, Ipswich, England; The Isabella Stewart Gardner Museum, Boston; The Rye Historical Society, Rye, New York; The Shelburne Museum, Shelburne, Vermont and The Victoria and Albert Museum, London.



THE BOOKSHELF

Antique Picture Frame Guide

by Richard A. Maryanski, Ph.D., edited by Anne Lunde, 1973

Cedar Forest Co., 7316 North Milwaukee Avenue, Niles, Illinois 60648. Eighty pages.

Numerous black and white photos and two pages in color. (\$22.00+\$1.50 P&H)

A year ago I was privileged to take part in a seminar dealing exclusively with picture frames. It was conducted by Nancy Dick-Atkinson of the Art Institute of Boston at Astrid Donnellan's atelier. This intense two-day workout netted me a notebook full of information that I employ regularly. The picture frame is receiving increasing public awareness as a decorative art form. Therefore the membership of our Society should become more familiar with the study, history, restoration, and conservation of frames. A well conceived frame should complement and enhance the photograph, painting, etching, etc. which it encases.

Antique Picture Frame Guide represents a comprehensive guide to understanding some of the history and repair procedures appropriate to frames. This book is used as a teaching adjunct to the course. Each period of time seems to leave its own stamp on the frames of that era. From the very simple to the most ornate this slim volume explores each example. Small but well defined photos help the reader identify the salient characteristics of the styles of each period. The captions list the maker if known, the school of art, and the composition as well as the approximate dates in which it was made. This nicely complements the text. Chapters include information about related frames which house mirrors, use of antique frames, how to tell if a frame is old—even where to find old frames. There is an insert in the back of the book which lists prices of frames as of the book's publication date. The stamp on this insert reads "1990 price guide—add 100%." That says it all!

A particularly interesting chapter is devoted to finishes used on frames. You cannot accurately restore a frame unless you are aware of

the composition of that particular frame. Patchwork repairs jump out at a glance. The methods of determining the procedures employed by the maker are an interesting study. In the seminar I attended members of the class brought in various frames they had in their possession. Each one was different. Each one required different types of help. But the basic concept of a thorough cleaning was true in every case and is emphasized in the book as well as in practice.

If you think that you will ever restore a frame, this book is an excellent place to begin your study of the subject. The publication date of 1973 may make it difficult to find through your usual sources. A limited number of copies are available through Astrid Donnellan. Frames and frame restoration prices are going to continue to rise. Museums are recognizing that the frame originally intended for a particular painting is probably the one that best complements it. Join the crowd!

Gilded Wood—Conservation and History

Various editors. 1991

Sound View Press, 170 Boston Post Road, Madison, Connecticut 06443

Telephone: 203-245-2246. Cost: \$75.00

Available from the Society Of Gilders. Hardbound, 428 pages, 248 black and white photos and 30 pages of color photos. A collection of 36 essays by a team of leading international experts on the subject.

Once in a great while a truly great book comes along which is an absolute "must have" in any collection on a specific subject. This is such a book. The subject is gilding, in gold or silver leaf. However, the exceptional quality of the text, illustrations, binding, and paper have combined to produce a volume which transcends its subject matter and elevates it to the status of a great work in the entire field of the decorative arts!

This exceptional book contains a series of papers presented by experts from over twelve nations at the Gilding Conservation Symposium held at the Philadelphia Museum of Art in 1987. After the close of the symposium, it was decided to compile the best of these papers in a book complete with photos, charts, and graphs. The papers of thirty-three experts are included in this substantial volume and each is an excellent study in various facets of the art of gilding on wood.

The book is divided into four major sections including an

Introduction which addresses the basic physical properties of gold leaf, Connoisseurship, Research and Treatment. Each author, or team of authors, provides a brief abstract at the beginning of the paper. This permits the reader to pick and choose his special interests but, believe me, it is very difficult to pass over even one of these informative and scholarly efforts.

The book begins these studies in the area where gold leaf was employed the earliest, approximately 2600 BC in ancient Egypt. The methods employed by these early artisans in applying gold leaf to wood are clearly described and illustrated. From Egypt the reader is whisked halfway around the world to Japan and their early (7th and 8th centuries AD) use of the precious metal. At the end of this paper there is a glossary of Japanese terminology relating to the subject. Then the reader travels ahead to eleventh to thirteenth century Europe and is able to compare their techniques with the earlier ones. At this point the reader is less than twenty percent through the book.

Examples of statues, furniture, religious articles, frame moldings, etc. of various cultures and times are all well described and photographed in the succeeding articles. The chemistry of gilding and of the various sizes used in gilding as well as the properties of gesso and glues has a detailed paper devoted to it. Another delves into crack mechanisms. Gilded Russian ikons are featured in another paper. Much gilding was done on statues, altars, and clerical furniture and much of this work has had to be repaired or at least stabilized over time. Museums have labored long and hard as they struggle to research and conserve the gilded items in their collections. The establishment of priorities is discussed. Photography has become an important tool of the conservator as he charts a course of renewal through the ravages of the ages. The camera procedures have become so important that they also receive a paper of their own.

The final chapter contains color plates of some of the examples mentioned in the various essays. These are sharp and crisp. An index concludes the book. If any member of our Society could wish for a more comprehensive book on gilding on wood—they will have to wait until a volume better than this one comes along. They will have a very long wait. This is the type of quality book that any HSEAD craftsman will enjoy. It is an absolute must for the professional library of a gilder.

—Margaret K. Rodgers

MEMBERS "A" AWARDS

Rochester, New York

September, 1993



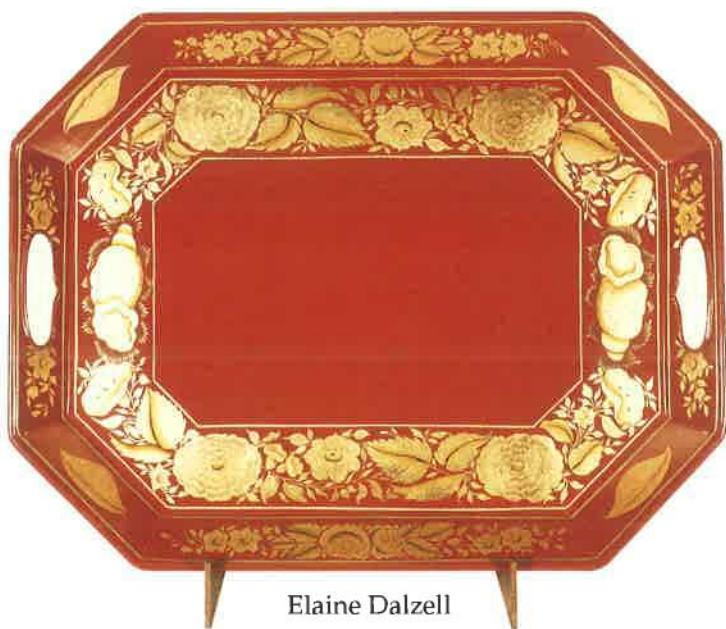
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GLASS STENCILED BORDER



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PONTYPOOL



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CLOCK DIAL



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METAL LEAF PAINTING



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THEOREM

AWARDS

Rochester, New York, Fall of 1993

PRESIDENT'S AWARD BOX

Gene Gardner • Carolyn Hedge • Carol Heinz
Kathleen Hutcheson • Alice Smith

PRESIDENT'S AWARD BOX

Lois Tucker—Parsippany, New Jersey Spring Meeting 1993

DISTINGUISHED SERVICE AWARD

Jane A. Bolster • Maryjane Clark • Margaret Watts

APPLICANTS ACCEPTED AS NEW MEMBERS

Rochester, New York—September 1993

Margaret S. Call • Cynthia J. Dunaway • Marilyn M. Folger
Christine Haag • Susanne B. Harland • Andrea C. Nuccio
Marie R. Quigg • Dorothy M. Riland • Deborah J. Rock
Carol A. Tucker

MEMBERS "B" AWARDS

Rochester, New York—Fall 1993

COUNTRY PAINTING

Anne Gumaer • Gladys Sowers • Marie A. Vigeant

STENCILING ON WOOD

Mary Muench

STENCILING ON TIN

Charlene Bird • Anne Gumaer • Patricia Murphy • Virginia O'Brien

FREEHAND BRONZE

Margaret Wehner

GLASS—GOLD LEAF PANEL

Mary Ellen Halsey • Dorcas Layport (2 pieces)

THEOREMS

Margaret Emery • Alexandra Perrot • Joyce Frascarella

COUNTRY PAINTING

Nona Gehman—Parsippany, New Jersey Spring Meeting 1993



A SIGNATURE AND A YEAR

by Shirley Spaulding DeVoe (1898-1991)

A pattern copied at Esther Brazer's studio, so long ago I have no recollection of doing it, contains two roses and foliage with a gold oval band. Under the oval and at one side is the name "C. Johnson" and the year "1862" in gold script. A note on my pattern reads: "found on a lace edge tray, obviously redecorated." Now after all these years, the name suddenly means something.

In Walcottville, Connecticut (now Torrington), the Wadhams Manufacturing Company (1851-1863) made, among other things, articles of papier mâché; such things as daguerreotype cases, card cases, folios, stair rods, and chess boards. They were ornamented with metal leaf, paint, and pearl shell in the English manner. Among the men and women employed by this firm were japanners and ornamenters but, as usual, only a few names of these often itinerant artisans are recorded or remembered. However, two are mentioned in *Memories of Wolcottville* by Charles Johnson, in which he wrote: "I have two articles that were made by the Wadhams Company. One is a card case that is inlaid with pearl and has my father's name on the front in gold letters." The name in gold script was the mark of Charlotte Johnson, who is the "C. Johnson" of the tray signature.

Continuing his story, Mr. Johnson said, "The formula was to give the article a coat of black japan, then while it was hot a fancy design of some kind (and) small pieces of pearl were formed on it, the operation using two small steel points to locate them. Then the article was put into a large oven and baked. Richard Brothwell did the japanning and

my half-sister, Charlotte Johnson Riggs, did the pearl fancy work." The fancy design put on while the japan was hot I believe referred to a very fine and intricate metal inlay called "Tip Top Lace" to which various small pearl shapes could be added.

The oval tray design is the one that is typical of the period, and therefore is inappropriate for a lace edge tray. However, Charlotte Johnson painted an old tray with the work she knew best.

I had previously researched the Wadhams Company and wrote my findings in an article published in the *Bulletin of the Connecticut Historical Society* (Vol #34, January 1969). With this discovery it was reworded to include an example of the work of a Wadhams Company painter. Such rare occurrences are one of the rewards and pleasures of researching, and it is to be hoped that more examples of the work or products of this firm will be recognized in the future.

The following is an interesting sidelight on this particular industry contained in an excerpt from a paper read before the DAR by Mrs. Mary P. Wadhams in 1911:

"In early days children were not restricted as to entering the shop and it was great fun to see the men and girls setting bits of pearl and spreading gold leaf on the daguerreotype cases. And sometimes we were given one of the little tissue paper books that the gold leaf came in and if by chance a bit of gold had been overlooked it gave us as much pleasure as the modern child gets with all the multitude of toys at Christmas."

Editor's Note: The foregoing was discovered by Jeanne Gearin while she was compiling all of Shirley DeVoe's past articles. Our research indicates that this charming personal piece has never been published in *THE DECORATOR*. It is included now as an example of the splendid work and research she accomplished with infectious enthusiasm over her long life and association with HSEAD. She is greatly missed!



NOTICE FROM THE TRUSTEES

SPRING MEETING 1994

Sheraton Tara
Danvers, Massachusetts
April 20—April 22, 1994
Wednesday, Thursday, Friday

FALL MEETING 1994

Marriott Hotel
Farmington, Connecticut
September 30—October 2, 1994
Friday, Saturday, Sunday

SPRING MEETING 1995

Sheraton Hotel
Charleston, SC
April 28—April 30, 1995
Friday, Saturday, Sunday

FALL MEETING 1995

Host Hotel
Lancaster, PA
September 29—October 1, 1995
Friday, Saturday, Sunday

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. The deadline for applicants who wish to submit articles is six weeks prior to the Spring or Fall meeting. 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

CHANGES IN THE STANDARDS MANUAL

COUNTRY PAINTING

I. Design—10%

Choose typical country painting design of proper scale for the article which must be authentic for this class. If a painted band is used here, there must be enough typical brush strokes and semi-transparent overtones to demonstrate ability to be judged under Points II, III, and IV.

IV. Brush Strokes—20%

Show many typical country painting-style brush strokes, made with one stroke and not worked over. Strong sense of rhythm should be expressed. Brush strokes must have either an implied or actual focal point.

V. Striping—15%

All articles must be striped along the lines of the construction. Stripes must be straight, sure, of even width, and of good opaque color.
A brush stroke border must be demonstrated.

METAL LEAF PAINTING (GOLD and SILVER LEAF)

III. Etching or Fine Black Work—15%

The Motifs in the metal leaf designs must be well drawn and modeled by skillful etching or fine black work. (Over-etching does not conceal poorly perceived and executed forms or improperly laid leaf.)

VICTORIAN FLOWER PAINTING

CHIPPENDALE

Gothic or rectangular trays, two hand screens (not necessarily a pair), two portfolio covers (not necessarily a pair), and boxes or other pieces of exceptional merit.

V. Brush Strokes—20%

A border scroll or fine detail must be demonstrated. A bronze stripe, when appropriate, will be judged here.

Suggestion: Scroll may be done in metal leaf or painted and highlighted with metal leaf.

The above changes are effective immediately.

PAINTING ON GLASS WITH A BORDER—Requirements

I. Design—10%

Choose an authentic design found in looking glasses and clocks which must include a painted picture with an appropriate border. The design must be of proper scale and the glass must be of the correct size and shape for this class. The painted picture may or may not be sophisticated work, but *crude designs must be avoided.*

II. Border—25%

Border can be:

A. Sponging B. Stenciling C. Gilding D. Or a combination thereof

In the case of a gilded border, the leaf must be highly burnished, and free of breaks and pin holes. If it is etched, it must be skillfully done.

The border must be backed with semi-opaque paint or opaque paint.

Background paint must not bleed through stenciled motif.

Striping, when appropriate, will be judged here. It may be stenciled, painted with a brush, executed in ink or metal leaf, and must be straight, sure, and of uniform width and opacity.

Note: Crude designs must be avoided.

III. Outlines—25%

Outlines of the picture elements painted with a brush and/or fine outlines of buildings, ships, etc., drawn with pen and ink must be firm and sure.

IV. Painting and Overall Feeling—40%

The design, whether primitive* or sophisticated, must be well placed and expertly painted.

* Primitive does not mean crude.

There will be two categories of Reverse Glass Painting instead of three. (Painting on Glass with a Stenciled Border and Painting on Glass with a Gilded Border will be combined into one category. The category of Gilding on Glass will remain the same.)

Effective in the Fall of 1994

MASTER CRAFTSMAN AWARD

This is the highest award for craftsmanship given by the society to its members.

REQUIREMENTS

Number	Category	Number	Category
2	Country Painting	2	Two categories must be represented from the following three:
1	Stenciling on Wood		Painting on Glass with Stenciled Border.
1	Stenciling on Tin		Gilding on Glass:
1	Freehand Bronze		This may be either: Gilding on Glass or
1	Metal Leaf Painting		Painting on Glass with Gilded Border.
1	Pontypool Painting		Painted Dials for Tall Clock Cases.
1	Victorian Painting		

This change will be effective as of the Spring Meeting in 1994.

From the Theorem Judging Committee:

HSEAD Theorem Patterns #40 and #41 ARE NOT accepted for judging.

Effective immediately!

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GINA MARTIN, Vernon, CT
MARGARET WATTS, Toms River, NJ

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GINA MARTIN, Vernon, CT
PHYLLIS SHERMAN, Glens Falls, NY
LOUISE WALLACE, Fitchburg, MA
MARGARET WATTS, Toms River, NJ

ACTIVE CERTIFIED TEACHERS

JANICE ALDRICH, Keene, NH.....country painting, stenciling.
SHIRLEY BERMAN, Carmel, NY.....Pontypool.
JANE BOLSTER, Berwyn, PA.....country painting, stenciling,
glass painting, freehand bronze.
MARYJANE CLARK, Norwell, MA.....stenciling, country painting,
metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.
DORTIA DAVIS, Perkinsville, VT.....stenciling.
ASTRID DONNELLAN, Hingham, MA.....country painting, stenciling,
Pontypool, glass painting, freehand bronze, metal leaf.
SHERRY DOTTER, Lebanon, NJ.....country painting.
MARGARET EMERY, Averill Park, NY.....country painting, glass painting.
DORIS FRY, Delmar, NY.....country painting, stenciling, metal leaf.
DOLORES FURNARI, Brandon, VT.....stenciling, country painting.
DOROTHY HALLETT, Bourne, MA.....country painting.
BARBARA HOOD, Hammondsport, NY.....country painting.
HARRIETTE HOOLAN, Oyster Bay, NY.....country painting, stenciling.
HELGA JOHNSON, New City, NY.....country painting.

CORNELIA KEEGAN, Hudson, OH.....country painting,
stenciling, metal leaf, freehand bronze, Pontypool, glass painting.

DORCAS LAYPORT, Mattapoisett, MA.....country painting.

ARLENE LENNOX, Marblehead, MA.....country painting, stenciling, Pontypool.

BETH MARTIN, Charlotte, NC.....country painting, glass painting.

LUCINDA PERRIN, Canandaigua, NY.....country painting.

MARION POOR, Augusta, ME.....country painting, stenciling.

CAROLYN REID, Averill Park, NY.....country painting.

MONA ROWELL, Pepperell, MA.....stenciling, country painting, Pontypool.

DOLORES SAMSELL, Warren, NJ.....country painting.

NORMA STARK, Glens Falls, NY.....country painting.

SARA TIFFANY, Hilton Head, SC.....country painting.

LOIS TUCKER, North Berwick, ME.....country painting, stenciling.

ALICE WALL, Plymouth, MA.....country painting, stenciling.

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freehand bronze, glass painting, Pontypool, Victorian flower painting.

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glass painting, metal leaf, freehand bronze, Victorian flower painting.

GINA MARTIN, Vernon, CT.....stenciling, country painting, metal leaf,
freehand bronze, glass painting, Pontypool, Victorian flower painting.

ARKIE STEELE, Chatham, NJ.....country painting.

HARRIET SYVERSEN, Closter, NJ.....stenciling, country painting, Pontypool.



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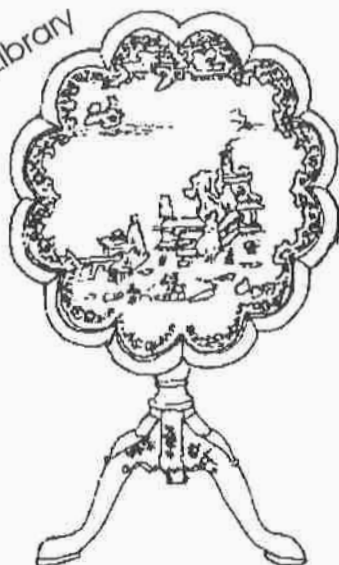
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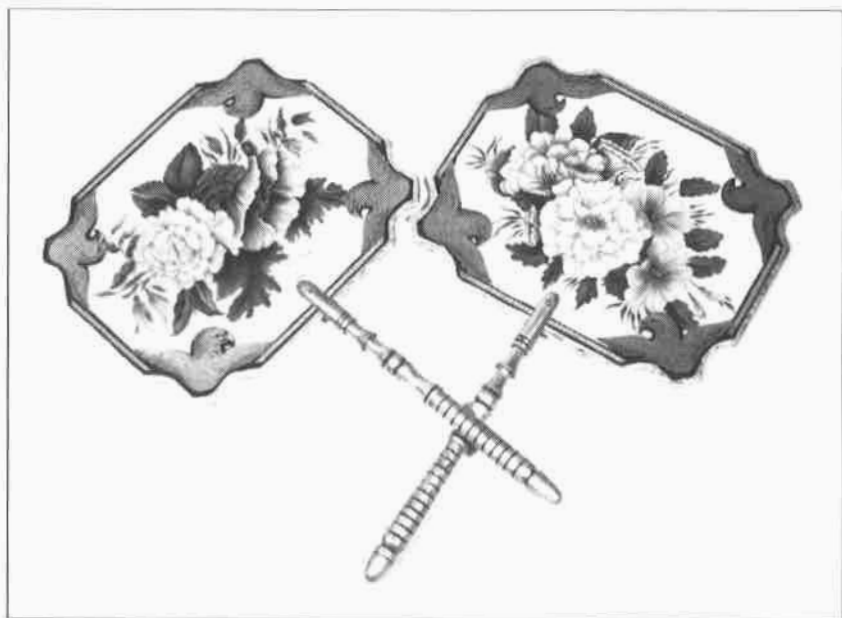
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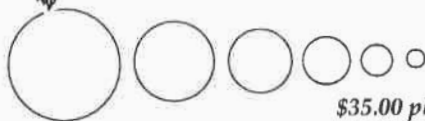
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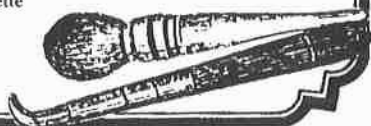
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