

The Decorator

Volume XLVII No. 2 Parsippany, New Jersey Spring/Summer 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 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.

EDITORIAL STAFF

Editors.....Margaret and Mike Rodgers
Photography.....Helga Johnson
Design Consultant.....Wm. H. Baker
Publisher.....Bette S. Baker

Volume XLVII No. 2 Spring/Summer 1993 Parsippany, New Jersey

EDITORIAL

You are holding an exciting issue of our journal. First of all you will find two excellent articles on gold beating. Both are based on extensive personal interviews with long-time practitioners of what may become a lost art. You will note that there are some differences in the procedures described in the two articles. At first this bothered your editors. However, upon reflection, this is entirely appropriate. As the authors make clear, gold beating was an arcane art, steeped in mystery for the uninitiated, and protected by a phalanx of secrets known only to the individual masters and proprietors of the craft dedicated to the protection of their guild. The procedures were valuable trade secrets and varied from craftsman to craftsman. Similarly today, *IBM*® and *Apple*® have their own methods of arriving at a common goal.

This issue contains many pages in color on high quality paper; all the "A" awards for example. There are several excellent reasons for incurring the additional expense which go well beyond the merely esthetic. Most important, with the demise of our museum in Albany, *The Decorator* now constitutes the single repository of the best work of our guild. Only in these pages will the continuum of our labors be available for the enlightenment of future members, scholars, and friends. Therefore, our best efforts should be portrayed as accurately and truly as possible for as long as feasible. Proper employment of color is fundamental to our craft. We hope that you agree. Comments concerning your journal are always welcome.

—Mike and Peggy Rodgers



The "cutch"—
squares of gold and parchment in a package.

THE ART OF THE GOLD BEATER

by Brian Cullity

The art of transforming raw gold into refined uniform sheets of leaf has been practiced for thousands of years. Gold leaf has been found on Egyptian sarcophagi and ancient Chinese temples. Pliny, the Elder, wrote of gold beaters two thousand years ago, and Homer spoke of the hammer and anvil used to make gold leaf in his classic tale, the *Odyssey*. Traditionally, the art of gold beating was handed down from master to apprentice, with little having been written about the actual process. There were ninety-five gold beaters in the Boston area in 1911. Today there are none, the laborious handwork having been displaced by machines.

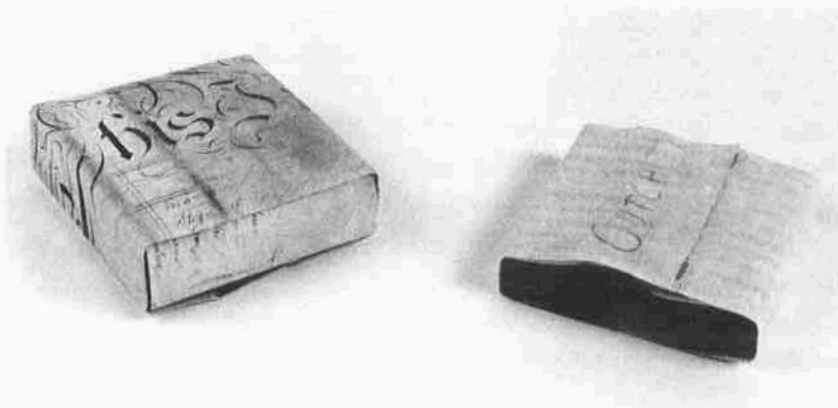
One of the last men to practice the art of gold beating in this country was Ernest Chaplin of Hyde Park, Massachusetts. Mr. Chaplin came from a family of gold beaters which included his father, uncle, first cousin, and two brothers-in-law. He came to America after serving a seven year apprenticeship in his native England. He worked in his chosen medium from 1911 until his retirement in 1967, at the age of eighty. He donated his gold beating tools and material to *Heritage Plantation* last year, having decided at the age of one hundred and four, that he would not be using them in the near future. Much of the information in this article comes from the material he generously gave to *Heritage Plantation*.

The process of turning raw gold into leaf begins by alloying the pure metal with varying proportions of silver and copper, which will harden the gold, and make it wear well. Some gold beaters, such as Mr. Chaplin, preferred to control every step of the process, and would refine and alloy the metal themselves. Gold from a refinery is about ninety-eight percent pure. It is further refined by fluxing the molten metal with borax prior to mixing in the alloy. The alloy adds strength and color to the gold. The standard mixture for leaf is an alloy which produces gold of 23.6 karats (24.0 karats equals pure gold). A mixture of 118 parts of pure gold, one part fine silver, and one part pure copper will result in the desired karat. Varying the amounts of each alloy will pro-

duce different colors, and degrees of malleability. The metals are weighed on balance scales, and then melted in an iron crucible. The molten mass is then poured into a heated iron mold, and allowed to cool into a five ounce ingot measuring 3" long, 1 1/2" wide, and 3/16" thick.

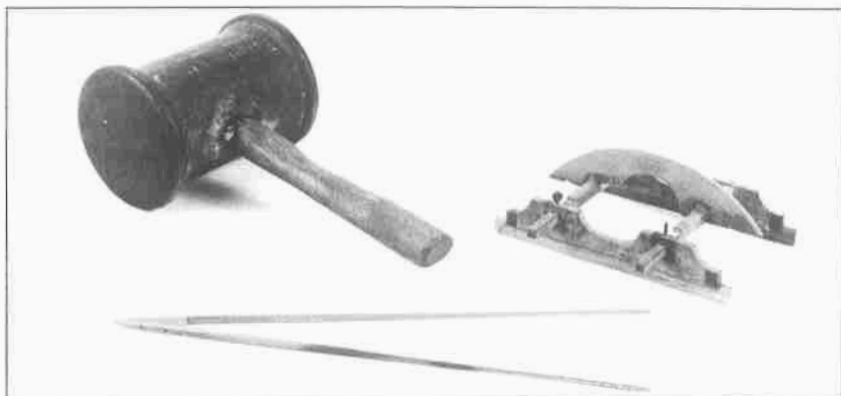
The ingot is repeatedly run through a rolling mill until it is twelve yards long and one thousandth of an inch thick. The rollers, which are reversible, are highly polished, and are lubricated with castor oil. The gold strip must be annealed every few passes—otherwise it will become brittle, and have the consistency of a tin can. The process is much the same as making pasta, however, the gold does not spread in width, only length. The beater divides this strip in half, and then cuts each six yard strip in 225 pieces called "squares."

These approximately one inch squares are placed between an equal number of sheets of parchment, which are four inches square, and the resulting stack is called a "cutch." The cutch is wrapped in two envelopes or sleeves of parchment placed in an iron hand press which serves to flatten the package uniformly, prior to the initial pounding.



The "cutch"

The "anvil" or workbench of the gold beater is a solid block of granite placed on top of a three foot oak stump sunk into the floor. The top of the granite is a highly polished surface around which is a wooden tray about two and a half feet square with raised walls four inches high. The oak is used to absorb the shock, and provide a rebound during the beating. The first step involves pounding the cutch with a sixteen pound hammer, at the rate of about forty blows a minute, for



Tools of the Gold Beater: 16 pound hammer, wagon, and boxwood tweezers

forty-five minutes. The one inch squares of gold spread under this beating, and then each one is cut into four quarters. The original 225 squares is now 900.

The beater then places each of these one inch squares between sheets made from cow intestine. This is a finer material than the parchment, and the resulting package is called a "shoda." The shoda is then beaten for two hours, after which the small gold pieces have again been stretched into four inch squares. These are removed from the shoda with boxwood tweezers, and cut into fourths with a device called a "wagon," which looks somewhat like a pair of miniature sled runners. The cutting edge is made from malacca cane, and is sharpened with a penknife. The 900 squares have now multiplied to 3600, and these are divided into three lots of 1200 each, and placed between even finer skins.

This final package is called a "mould," and each sheet of skin must be coated with sal ammoniac powder or gold beater's "brim" which is brushed on with a rabbit foot. (Gold beater's brim is gypsum which has had melted soap mixed into it, and then dried in an oven. It is then passed through a very fine sieve.) The powder prevents moisture from harming the gold leaf, and facilitates the spreading process from the hammer blows. At this stage, the leaf is so thin that the slightest drop of moisture on one of the skins would ruin a complete packet of gold. The rabbit feet must come from Europe, as the hair on American rabbits is too short to be used for this purpose.

This third, and final, beating takes four hours producing gold leaf of translucent thinness. The mould is opened frequently to see how the

stretching is progressing. A mould is placed in an iron press overnight, if the third process is not completed in one day. This prevents moisture from harming the leaf. The gold at the completion of the third pounding is 1/50,000 of an inch thick, and must be handled with the greatest amount of care. Each sheet is placed on a calfskin covered cushion, and trimmed with the wagon. A second set of wooden tweezers is then used to place each piece of gold between rouge-covered tissue. The "booking" was traditionally accomplished by women, although Mr. Chaplin did his own. The completed book consists of twenty-five sheets of gold leaf, and half the original ribbon will make 144 books. Any small holes or tears in the leaf can easily be repaired by cold welding a small bit from the cuttings with the end of the tweezers. The remainder of this "waste" from trimmings is carefully saved, and remelted for future use. Approximately half the original ingot ends up as waste.

The gold beating trade in Boston was strictly governed by the "Gold Beaters Union of Boston and Vicinity," and the "United Gold Beaters Union of America" in the early years of this century. The workweek was fifty-four hours, and "homework," or overtime, was prohibited. Stiff fines were levied for any number of infractions, and women were relegated to the menial tasks of "booking" and "brimming." Wages and prices were controlled by the union, and initiation fees (\$25.00) and monthly dues (\$2.00) were fairly steep for the time. Foreigners were assessed more harshly. They were required to pay an initiation fee of \$100.00.

Ernest Chaplin was the last man in New England to make gold leaf by hand. His generous gift to *Heritage Plantation* is a lasting tribute to those who practiced this arduous craft. His tools and knowledge will be displayed to maintain a permanent record of our older crafts—just as does HSEAD in its areas of interest.

—Brian Cullity
Chief Curator of *Heritage Plantation*
Sandwich, Massachusetts

GOLD... ITS HISTORY AND THE NEARLY FORGOTTEN ART OF GOLD BEATING

by Astrid C. Donnellan

Gold, the most precious of metals, regarded by the ancients as a divine substance coming from the sun, has reigned as a symbol of wealth, status, and power throughout recorded history. It is only fitting that a small golden plaque bearing mankind's message to worlds beyond our solar system was attached to a space exploration probe, *Pioneer 10*, when it was launched from Cape Canaveral, Florida in 1972. The plaque, 6x9 inches, was affixed to the antenna support struts of the vehicle, and bears the figures of a naked man and a woman with their "return address" displayed in astronomical symbology, conceivably understandable to extra-terrestrial civilizations. It will take 80,000 years for this golden greeting card to travel to the nearest star. Gold was the material of choice for the first human artifact carrying information of our existence to voyage to distant solar systems because of its remarkable chemical and physical characteristics. These same properties have made this noble metal very useful in our own endeavors as perpetuators of early American decorating.

Gold, "a light that never dims," has enthralled men for thousands of years. Gold is not essential for survival, yet, from the dawn of history, no other substance has aroused such emotions or been invested with such power. The symbol for gold, "Au," is derived from the Latin word "shining dawn." The highest attainments of craftsmanship have traditionally been in gold. Gold is the first metal element mentioned in the Bible.

Pure gold is 24 karat (the word comes from the Arabic meaning seed or grain), or 1000 parts fine. One troy ounce of gold can be drawn into a hairlike thread fifty miles long. It can be beaten to a film fine enough to cover 108 square feet. Gold can be beaten or rolled into translucent sheets so thin they will pass a greenish light, and so delicate they can be moved and straightened with a light breath. Gold is an ideal coating

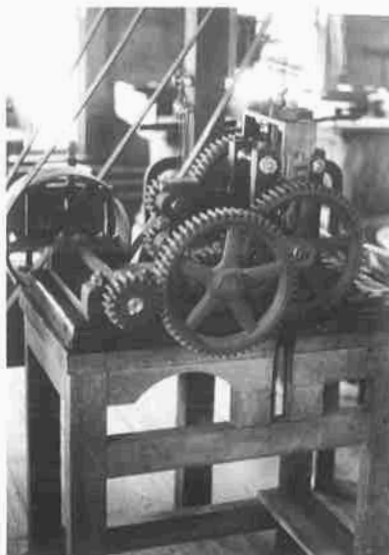
for the spires, domes, weather vanes, and religious symbols of important buildings. It well withstands the ravages of weather, and time.

The ancient art of gold beating was well known in the pre-biblical world. It is one of the earliest of crafts, and one of the very few to have resisted mechanization. Early gold beaters prepared gold leaf in much the same way it is made today—hammering a small amount of gold between sheets of parchment or specially prepared animal membrane, and burnishing the gold with gems, semiprecious stones, and boar's or dog's teeth. The fact that gold is the most ductile of all metals was discovered nearly five thousand years ago by the Egyptians. Because gold was the symbol of eternity, the Egyptian kings were buried with golden pendants, artifacts, and adornments. Many readers may recall the glow of the riches from the tomb of the Pharaoh Tutankhamen, when they were displayed in the United States several years ago.

As the technique of gold beating progressed, those proficient in this art are said to have produced 750 leaves from a single ounce of gold. Methods and implements were developed, and the secrets of the art were closely guarded by families, and craft guilds for generations.

There are two companies in the United States still hand beating gold, Billmeir Co. and M. Swift & Sons, in Hartford, Connecticut. There are four or five companies in production in London, England. Currently M. Swift and Sons buys gold from the Homestake Mine in Lead, South Dakota. They process it in the following fashion. The gold is melted at 1200 degrees centigrade, and cast into bars measuring $12 \times 1 \frac{1}{4} \times 1 \frac{1}{2}$ inches, and weighing 250 ounces. The bar is passed through cold steel rollers repeatedly until it is 675 feet long, and only $1/1000$ of an inch in thickness. The gold ribbon is cut into $1 \frac{1}{4}$ inch squares, 290 of these pieces being interleaved with $4 \frac{1}{4}$ inch squares of special parchment manufactured by a single firm in Paris, France, employing a formula handed down in the same family from the

Steel Rollers



days of the Crusades. A pack is thus formed, called a "cutch," which is held together as are also the "shoders" and "molds" (explained below), with bands of old parchment. The cutch is beaten with a 16 pound hammer until the gold has thinned, and extended to the edges. The process takes about an hour.

The leaves of gold are again quartered, and interleaved into four packages of goldbeater's skins of 1,000 skins each, 5 inches square, called a "mold." The skins from the mold are the same as the shoder skins, but less worn, the old skins from the mold, after about two hundred beatings, being used for the shoder. Although the skins are exceedingly smooth, all possibility of friction with the gold must be prevented to insure its easy expansion. They are therefore rubbed over each time before use with finely powdered gypsum powder called "brime," applied with the hind foot of a Siberian hare to prevent injury. This is perhaps one of the most picturesque of the many traditions of the ancient craft. It must be a hare's foot, for no brush, no matter how expensive, will outlast the hair on a hare's foot.

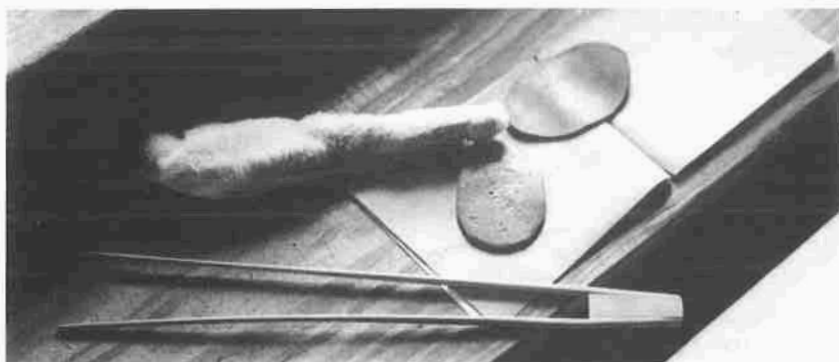
The third and final beating now begins. It cannot be stressed too much that the physical properties of gold leaf with respect to its weight, uniformity, and freedom from pinholes and other imperfections, depend on the skill applied during the last fifteen minutes of this beating.

Some tools, terms, and stages in the process are described below:

The Block

The goldbeater man or machine hammer works on a ponderous block of granite, three feet high and one and one half feet square. This seems

Foot of Siberian Hare; used to apply "Brime," boxwood tweezers





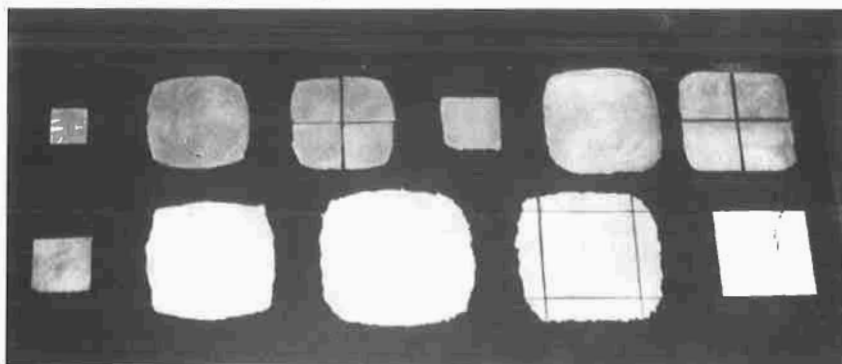
*Work area for early gold beaters. (Shows granite block on wood post through factory floor.)
—Swift's Museum in Connecticut, next to the factory*

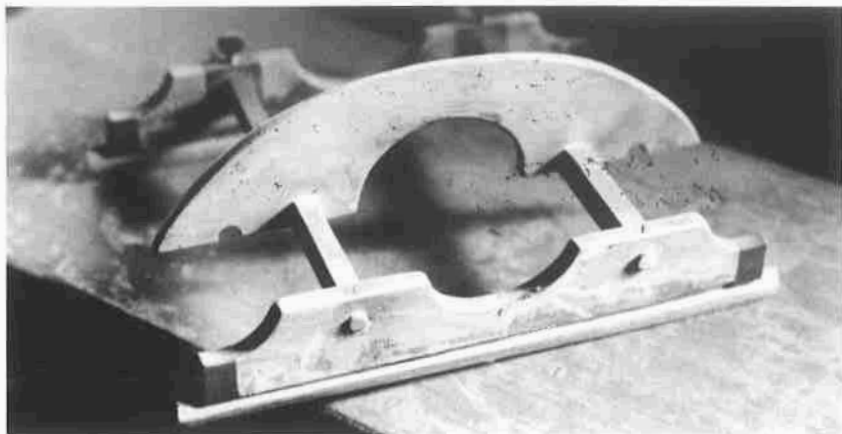
massive enough, yet the block has to be mounted on a wooden post sunk deep into the ground to absorb the shock of the hammer. The resilience is so great that even the 16 pound hammer must be stopped at the top of its rebound. It seems strange that the effort expended is to swing down the heavy hammer instead of lifting it.

The Finished Leaf

Each $1\frac{1}{2}$ inch square of gold ribbon with which the beating began has now become through thinning and quartering, 16 gold squares and $\frac{1}{275,000}$ of an inch in thickness. At the second hour of beating in the mold, when the leaf is about $\frac{1}{150,000}$ part of an inch in thickness, it permits the passage of rays of light for the first time. Pure gold or gold

The progression of gold beating. Shows the cutch, the shoder, the mold, and final size.





Wagon—made of wood, it is used to trim gold leaf for final size before packaging.

slightly alloyed, transmits green rays, gold highly alloyed with silver transmits violet rays.

The Cutting

The cutters remove each delicate leaf from the mold, and place it on the cutting cushion which is covered with specially prepared calfskin, tough and free from grease. The leaf is too thin and fragile to be touched with fingers, so it must be handled with boxwood tweezers and very gentle human breath. What is known as the "wagon" is used for trimming the gold to a size of $3\frac{3}{8}$ inches square by removing the rough edges. This odd tool resembles a sled with two runners, and consequently is often called a "sled" in England. Experience has proven that the best steel does not sharpen to an edge suitable for trimming gold leaf—instead the bark of a reed is used for the wagon. The trimmed gold leaf is then placed in books between rouged tissue paper, and sold to craftsmen in the trade, with twenty-five leaves to the book, and twenty books to the pack.

Goldbeater's Skin

Tools are much the same as they have been for centuries due largely to the secrecy of the methods of preparing them. This is particularly true of the goldbeater's skins which comprise the mold and shoder. The Germans discovered the ideal material for this purpose some three hundred years ago, although one English firm has supplied nearly all the goldbeater's skins of the world for generations. The Germans no-

ticed the toughness and close texture of the outer coat of the caecum of the ox, which is the blind pouch or sac in which the large intestine begins. Once removed, the gut is tightly stretched and cemented together, back to back, leaving the clear, smooth, veinless inside of the caecum exposed. It is of such double skins that the shoder and mold are built up. A mold of 1,000 pieces of goldbeater's skins requires the gut of about 400 oxen or 2 1/2 skins per animal. Goldbeater's skin is extremely sensitive to weather changes, as it easily absorbs moisture from the atmosphere. If it is too moist or too dry, it will cause the production of unsound leaf. Thus, on occasion, production had to be suspended. The larger companies installed air conditioning to control this situation. By 1881, machines were developed to beat the cutch and shoder. In 1920 or so, with air conditioning and the constant improvement of the power hammers, it was possible to use these machines for the beating of the final mold to a certain point. However, the actual finishing of the beating process had to be done by the skilled hand of the gold beater, in order to maintain the quality of the gold leaf. In most foreign countries, the gold beating is still done entirely by hand.

The manufacture of gold leaf in America began in Philadelphia, under the skilled hand of Thomas S. Uffington who came from England in 1807. He was succeeded by John King, who was followed by John Hastings, in 1820. By 1900, there were approximately 120 factories processing gold leaf. Now, there are only two for many reasons. The use of gold leaf for signs diminished with the invention of the neon type in the 1930's. Much former fancy work, such as the decoration for railway cars, yachts, etc., is no longer in vogue. The price of gold has rocketed since the late 1960's. The Hastings Company dissolved their business in 1970, and now only the aforementioned Billmeir Company, and M. Swift & Sons Company, both in Hartford, remain.

—Astrid C. Donnellan

Information for this article came from:

A personal interview with M. Allen Swift (age 82) at M. Swift & Sons in 1982.

Gilding and the Making of Gold Leaf, by John F. Bussinger, through the courtesy of Ingerid Pomeroy, Blandford, Massachusetts.

Discover Gold, by Geoffrey Hindley, Orbis Publishing Company, London.

The Magic of Gold, by Jenifer Marx, Doubleday & Company, Inc., Garden City, New York.



THE BOOKSHELF

Marbling Paper And Fabric

by Carol Taylor, 1992

A Sterling Lark Book, Sterling Publishing Co., NY, \$19.95

Marbling on paper is an art which was shrouded in mystery for many years. This intriguing craft, consisting of beautiful color, pattern, and line, began in Japan in the 12th century where it caught the jealous eye of the Imperial Family. They allowed nobody but themselves to employ it. Later the Ottoman emperors discovered the secret and, once again, it became the exclusive prerogative of the royal family. It was not until the 18th century that detailed descriptions of procedures were available to any artist or craftsman who cared to read them in Diderot's famous *Encyclopaedie des Arts*. During this period the craft found its way to America and was popularly used for "pamphlet wrappers." Benjamin Franklin bound his almanacs in it and at his insistence the \$20 bill of 1776 was marbled on one of its short ends to discourage forgery. Marbled paper was also used as end papers for books. When the book production business became mechanized at the end of the 19th century, the craft was again all but forgotten until the 1970's when it was resurrected by the craft movement, especially in Italy. Italian marbled paper is particularly beautiful and an excellent medium with which to line our boxes. However, it is expensive. Therefore it makes sense to learn the process. It is also soul satisfying!

Marbling Paper and Fabric by Carol Taylor and her helpers, Patty Schleicher, Mimi Schleicher, and Laura Sims offers the beginner clear and concise directions on marbling. The book begins with a fascinating

history of the craft followed by a comprehensive chapter on the basic requirements. The procedure is rather messy and demands plenty of room. Many of the tools will be found around the typical HSEAD home and others may be made without incurring too much expense. Information abounds. For example the reader learns that almost any acrylic paint can be used on fabric whereas special marbling pigments mixed with ox gall are appropriate for paper. (First catch an ox...) This particular chapter ends with useful tips, advice, and an extensive checklist of requirements for the student. The author goes on to explain marbling step by step. I found the instructions to be very clear. A section devoted to common mistakes and their resolution is a thoughtful touch. A glossary containing eighteen patterns is beautifully illustrated with lovely colors. Each pattern is accompanied by a diagram and the appropriate tool. Once having mastered these, the reader will probably wish to create spontaneous designs of his or her own.

The only criticism I have of this book is my perception that the projects—there are thirty-six of them—appear to be a little difficult for a beginner. However, they are wonderful to contemplate, and include marbled sneakers, pants, boxes (not so difficult), a kite, and some gorgeous puppets. For those willing to try, learning to marble is professionally very satisfying, and this book will show the way.

—Mary Rob

Treasury Of Chinese Designs Motifs

by Joseph D'Addetta, \$6.95.

Treasury Of Japanese Designs And Motifs

by Caroline Belanger Grafton, \$4.95.

Traditional Korean Designs

by Madeline Orban-Szontagh, \$3.95. Dover Publications, Inc., New York

People who are interested in penwork will find the contents of all three books a good source for new designs. They are illustrated in black and white, thus easily traced, and they can be enlarged or reduced to fit on a variety of wooden objects. There are 284 designs in the Chinese book, 360 in the Japanese one, and 142 in the Korean book.

—Mary Rob

**Marti's Lampshade Book: Making Cut And Pierced Lampshades
As Taught By Marti Tetler**

by Marti and Frank Tetler (Third Printing, September 1992)

*Shades of the Past, Box 11, Route 9W, Tomkins Cove, NY 10986
(914) 942-0209*

Marti's excellent "how to" book on lampshades is familiar to many of us. It was reviewed in the *Spring/Summer 1989* issue of *The Decorator*. It has been reissued in a third printing with several modifications. These include darker, easier to read, easier to trace laser print (as opposed to the former dot matrix print), and a plastic spine. The edges are still three-holed which I like as it permits the pages to lie flat in a three-ring binder. These improvements constitute even more reasons to include this valuable volume in your professional library.

—Mike Rodgers



MEMBERS "A" AWARDS

Parsippany, New Jersey

April, 1993



Astrid C. Donnellan

PONTYPOOL PAINTING



Ann Baker

COUNTRY PAINTING



Peggy Waldman
STENCILING ON WOOD



Joyce E. Holzer
VICTORIAN FLOWER PAINTING



Mae Fisher
GLASS STENCILED BORDER



Mary Ellen Halsey
GLASS STENCILED BORDER



Dolores Samsell
FREEHAND BRONZE



Astrid C. Donnellan
SPECIAL CLASS



Carol A. Heinz
METAL LEAF PAINTING



Karen Graves
STENCILING ON WOOD



Phyllis Sherman
SPECIAL CLASS



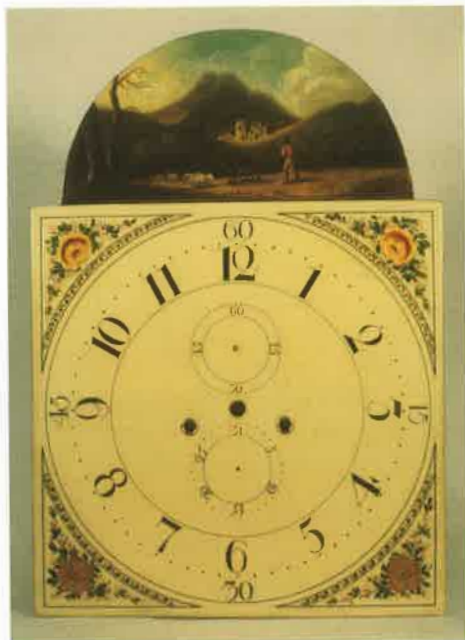
Arlene Bizlewicz
STENCILING ON WOOD



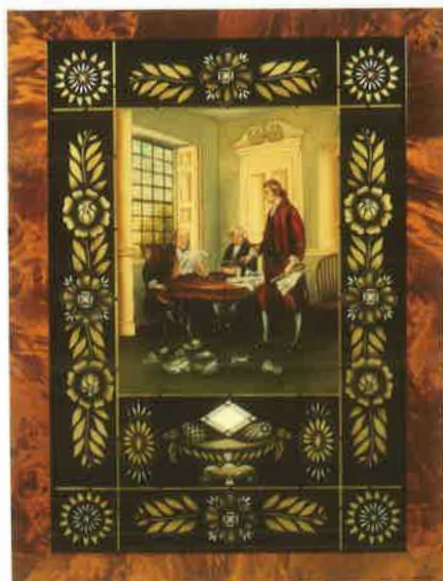
Roberta Edrington
FREEHAND BRONZE



Lucia Murphy
STENCILING ON TIN



Margaret Watts
SPECIAL CLASS



Margaret Watts
SPECIAL CLASS

AWARDS

Parsippany, New Jersey—Spring, 1993

PRESIDENT'S AWARD BOX

Anna Day
Sherry Dotter
Roberta Edrington
Dolores Samsell
Cynthia Stone

DISTINGUISHED SERVICE AWARD

Arlene Lennox

APPLICANTS ACCEPTED AS NEW MEMBERS

Parsippany, New Jersey—April 1993

Harriet Blanchard • Carol B. Grasso • Pauline LeBoeuf
Suzanne C. Lundgren • Lynne Richards • Irene M. Shea
Edith E. Thomas • Diane Thompson

MEMBERS "B" AWARDS

Parsippany, New Jersey—Spring 1993

COUNTRY PAINTING

Kathy Hutcheson • Marie A. Vigeant

STENCILING ON WOOD

Mary Ellen Halsey • Florence Kaempf
Bessie Smith • Dorothy Snedeker

METAL LEAF PAINTING

Joan Austin • Elaine Dalzell
Arlene Lennox • Anna Matheson

FREEHAND BRONZE

Roberta Edrington • Arlene Lennox

GLASS STENCILED BORDER

Elaine Dalzell • Jane Giallonardo
Mary Muench • Patricia Smith

VICTORIAN FLOWER PAINTING

Cora Longobardo

NOTICE FROM THE TRUSTEES

FALL MEETING 1993

Rochester Marriott
Rochester, New York
September 29–October 1, 1993
Wednesday, Thursday, Friday

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

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

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, *and must include sufficient work to demonstrate ability.*

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 judged here; hours, minutes, and when required, seconds and days of the month.

On a dial incorporating the phases of the moon, there are typically 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 or 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 must incorporate polychrome decoration and will be judged according to the technique involved (Pontypool, Metal Leaf, or Victorian, *if appropriate*). 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.

* To become effective in the Spring of 1994: Painted dials for Tall Case clocks will be an alternative category to either painting on glass with a border or gilding on glass with a border. The total requirements for Master Craftsman shall remain at ten categories.

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.

MASTER CRAFTSMAN AWARD

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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.

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HELEN GROSS, Vero Beach, FL
GINA MARTIN, Vernon, CT
MARGARET WATTS, Toms River, NJ

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JANICE ALDRICH, Keene, NH—country painting, stenciling.
SHIRLEY BERMAN, Carmel, NY—Pontypool.
JANE BOLSTER, Berwyn, PA—country painting, stenciling, glass painting, and
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.
SHERRY DOTTER, Warren, 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.
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CAROLYN REID, Averill Park, NY—country painting.
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GINA MARTIN, Vernon, CT—stenciling, country painting, metal leaf, freehand
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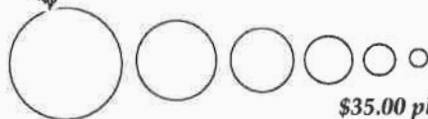
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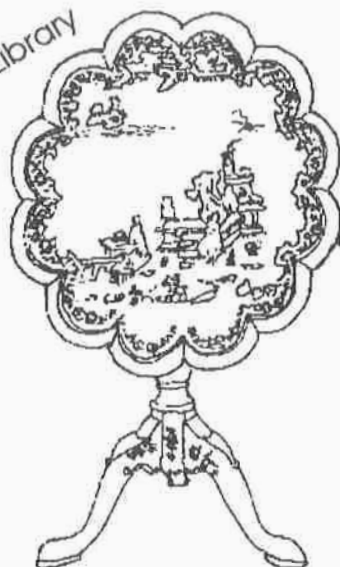


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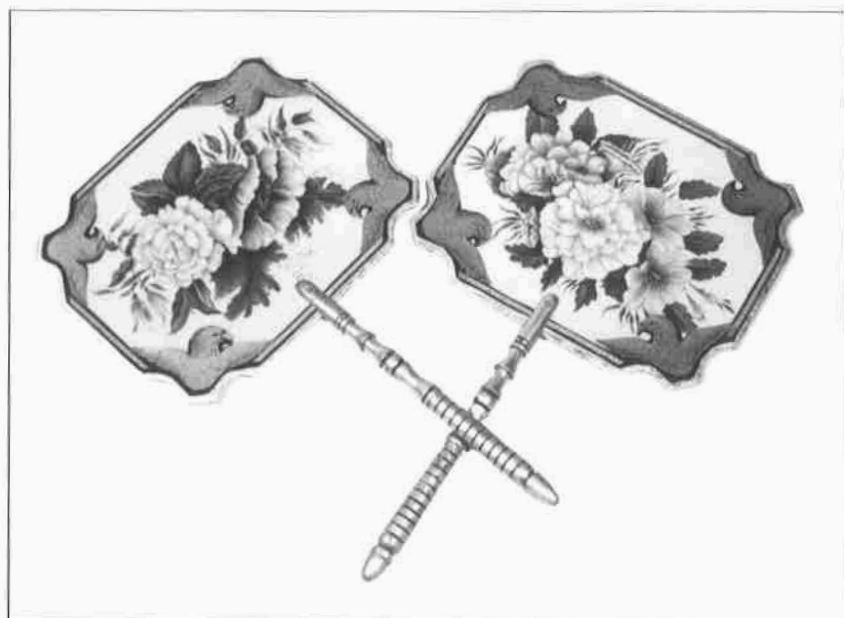
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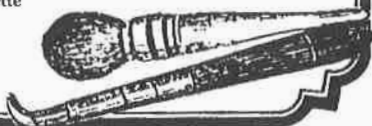
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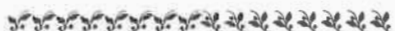
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