

**The  
Historical Society  
of  
Early American Decoration**



**STANDARDS MANUAL**

**REQUIREMENTS FOR:**

**APPLICANTS**

**CRAFTSMANSHIP AWARDS**

**2002**

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## STANDARDS OF EXCELLENCE

The Standards of the Historical Society of Early American Decoration reflect the high quality of craftsmanship and scholarship which the members of the Society have developed over the years and which will continue to be developed through the study and analysis of ornamentation original to the artifacts of the eighteenth and nineteenth centuries. One of the aims of the Society is to further the appreciation of such artifacts and to elevate the standards for their reproduction.

The purpose of this manual is to establish specific standards of craftsmanship for the various techniques found in Early American Decoration. This manual is meant to be a guide for applicants, members, judges for the Society's Craftsmanship Awards Programs, and the Teacher Certification Committee. *The Society presents "A", "B", Special, and Reproduction Awards for those entries which show excellence in craftsmanship and meet the Society's Standards.*

### GENERAL REQUIREMENTS FOR AWARDS

1. The design of the article submitted must be authentic and appropriate for the piece in size, period, and type of decoration and must demonstrate techniques that meet the requirements of the category.
2. The design must include sufficient work to demonstrate the craftsman's ability. Minimum effort does not reflect the attitude of a Master Craftsman toward his work. *Consult with the Standards Committee Chairman if in doubt.*
3. The design and the work must meet all *General Requirements* and all *Category Requirements*. If the design includes other techniques, in addition to those of the category, each technique will be judged according to the requirements of that category. For example, if a stenciled tray includes a metal leaf motif, the metal leaf will be judged according to the *Metal Leaf Requirements* and the stenciling according to the *Stenciling On Tin requirements*. In this particular instance, metal leaf motifs must be skillfully outlined with black paint if such outline appears on the original design. This applies to stenciled trays only.
4. Each category covered in this manual (with the exceptions of Pontypool, Clock Dials, and Theorems) requires a protective coat of varnish over the entire article and a hand – rubbed finish.
5. All work must be done by the person submitting the article. This includes all base coats as well as finish coats. No sprayed base coats or finish coats will be accepted.
6. Any article submitted with a signature or initials will not be judged.

### INSTRUCTIONS FOR SUBMITTING ARTICLES FOR JUDGING

1. Obtain Entry Cards from the Exhibition Chairman.
2. Complete an Entry Card for each article submitted. Entry Cards must include a detailed description of the article and its design (for checking identification), membership number, and value. *Omit name of teacher or collection.*

3. Affix Entry Card to the back of each article with masking tape.
4. Place Entry Fee under the card.
5. All exhibitors must notify the Chairman of the Exhibition Committee of their entries and must follow the *Shipping Instructions* included in the meeting notice.
6. Pack carefully. Do not use plastic packing materials. No damaged articles will be accepted. Enclose return postage and mailing labels for those articles to be returned by mail. Mark the outside of each package with your name, address, membership number, and the category and number of each article in the package.
7. Be sure that each article meets all the *General Requirements for Awards* and all the *Category Requirements*. The Standards Committee will decide whether or not to accept those articles which do not meet the exact requirements as detailed in this Manual.
8. If two (2) or more articles are submitted as a unit, e.g. sugar and creamer, they will be considered as one unit and only one award will be given.
9. The member agrees to exhibit her/his piece when submitting an article to be judged.
10. Members are encouraged to submit as many pieces as desired for judging at any one time.

# REQUIREMENTS FOR APPLICANTS

## I. STENCILING ON TIN (Applicants)

### 1. Design

Choose typical, well-balanced design, composed of *many different units* shaded one behind the other. One piece stencil designs will not be accepted. Choose design of appropriate scale for the article; it must be of authentic size and scale and correct for the class.

### 2. Cutting of Stencil

Stencil cutting must be clean with no rough edges, angular curves or broken areas. Veins must be free and fine but discernible. Ovals and circles must be true.

### 3. Stenciling and Overall Feeling

The stenciling must be skillfully done with bronzing lining powders (fine) and should create the illusion of a third dimension with careful smooth shading of unit behind unit. Highlights should be well polished. The overall feeling must be pleasing without having conspicuously brilliant or harsh areas or dull or weak ones. There must be no loose powder adhering to the background.

The central motif should be well placed; relationship of the lesser motifs should be made meaningful by careful placement and shading; all other decoration should bear a proper relationship to the whole with a good balance of light and shadow. All repeated motifs should be of the same brilliance. Avoid over-crowding or obvious blank areas.

Any Metal Leaf Painting will be judged here according to the *requirements for Metal Leaf Painting*. In this particular category, metal leaf motifs may be skillfully outlined with black paint if such outline appears in the original design. Modeling of metal leaf motifs may be achieved by etching or painting. (On stenciled trays metal leaf motifs were often applied often through a stencil.)

Blooming around a silhouette (reverse) stencil usually extends to both stripes on the flange of the tray with the blooming fading to a faint shadow at the ends.

*Suggestion: The theory of all stenciling is highlight to shadow.*

### 4. Color

Show skillful use of transparent color of proper tones, free of specks, and evenly blended. Freehand brushstrokes and foliage, if any, will be judged here. (Painted brushstrokes over a stenciled unit are not considered a colored wash.)

### 5. Striping

Enough striping to show ability must be demonstrated. It should follow the lines of construction of the article, be straight, sure, of even width, and of good opaque color. See: *The Striping of Stenciled Trays*.

## 6. Finish

Finish includes application of background paint and the varnish finish coat. Both must be free from specks and brush-mark ridges. The final varnish coat should have a smooth, rubbed finish. Raw varnish, (not hand rubbed), dull-type varnish, and sprayed finishes will not be accepted. All work must be done by the exhibitor.

## II. STENCILING ON WOOD (chairs, boxes, cornices, etc.) (Applicants)

### 1. Design

Choose typical, well-balanced design, composed of *many different units* shaded one behind the other. One piece stencil designs will not be accepted. If it is a scenic design, for judging it must contain *sufficient different units*, shaded one behind another.

### 2. Cutting of Stencil

Clean cutting with no rough edges, angular curves or broken areas. Veins must be free and fine but discernible. Ovals and circles must be true.

### 3. Stenciling and Overall Feeling

Must show skillful stenciling with bronze lining powders and create the illusion of a third dimension by skillful, smooth shading of unit behind unit. Highlights must be well polished.

Overall feeling must be pleasing without conspicuously brilliant or harsh areas or dull or weak ones. There must be no loose powder adhering to the background.

Central motif must be well placed; relationship of the lesser units should be made meaningful by careful placement and shading; all other decoration must bear a relationship to the whole with a good balance of light and shadow. All repeated motifs should be of the same brilliance. Avoid overcrowding or obvious blank areas. Any Metal Leaf Painting will be judged here according to the *Requirements for Metal Leaf Painting*.

*Suggestions: The theory of all stenciling is highlight to shadow with powders smoothly blended. Often more than one shade of gold powder was used in one motif or design.*

### 4. Background

The background must be smooth and appropriate to the article, either grained or solid color.

### 5. Striping

The decoration must include a wide bronzed, metal leaf or painted band, as well as a line-stripe placed along the lines of construction; it must be straight, sure, of even width and of good opaque color. Turnings will be considered a band.

### 6. Finish

Finish includes application of background paint and varnish finish. Both must be free from specks and brush mark ridges. Final finish must have a smooth, hand rubbed finish, with or without high gloss. Raw (not rubbed) varnish, dull-type varnish and sprayed finishes will not be accepted. All work must be done by the applicant.

### III. APPLICANTS' REQUIREMENTS FOR COUNTRY PAINTING

These tin articles may be decorated and submitted for judging in country painting: sheet waiters ("cut corner") no smaller than 8" x 12"; trunks; boxes; bread baskets; canisters; sugar and flour boxes; coffee pots; etc.

#### 1. Design

Choose typical country painting design of proper scale for the article to be decorated. Design must be authentic for this category. Design must include typical country painting brushstrokes and groups of brushstrokes. If a painted band is used, there must be enough typical brushstrokes and semi-transparent overtones to demonstrate applicant's competence in executing requirements 2, 3, and 4.

#### 2. Base Coats of Units

Base coats of units must be smooth and even. They must be other than one brush stroke and large enough to show ability. Bands and large leaves should be even in color, and may be judged as base coats.

#### 3. Overtones

Include many semi-transparent strokes without specks or streaks. Overtones should give form and meaning to the design.

#### 4. Brush Strokes

*Show typical country painting brushstrokes, made with one stroke and not worked over. A strong sense of rhythm should be expressed. Brushstroke groups must have either an implied or actual focal point.*

*NOTE: Designs which have a painted band often have brushstroke groups as overtones on the band. If these overtones are the only strokes demonstrated, there must be a significant number to allow judging in Nos. 3 and 4 above.*

#### 5. Striping and Border

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

#### 6. Finish and Overall Feeling

Must show *UNITY* and *RHYTHM* in form as well as color which is typical of this class. Finish involves application of background paint and the varnish final coats. Must be free from specks and brushmark ridges. The final finish must have a smooth, hand rubbed finish. A high gloss and many coats of varnish detract from the 'old' feeling. Raw (not rubbed) varnish, dull - type varnish, and spray finishes will not be accepted. All work must be done by the applicant.

## 7. Other Requirements for Applicants

All articles to be decorated must be either old pieces of the period or authentic reproductions.

Designs traditionally used for stenciling on tin will not be accepted for stenciling on wood.

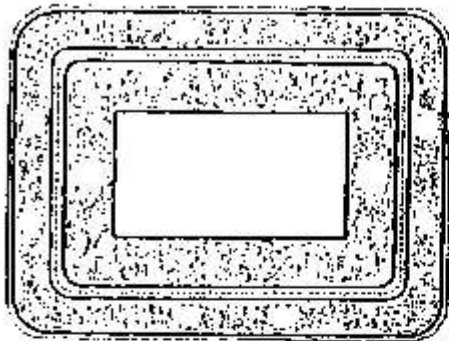
All work, including background paint and final finish, must be done by person submitting article.

Pieces to be judged **MUST** have a hand rubbed finish. Pieces without a hand rubbed finish will not longer be acceptable for judging.



## THE STRIPING ON STENCILED TRAYS

Striping completes a pattern. The old-time craftsmen has a natural instinct for knowing where to stripe trays, and we would do well to imitate them. Here are a few typical examples showing the minimum amount of stripes required to complete different types of stenciled trays.

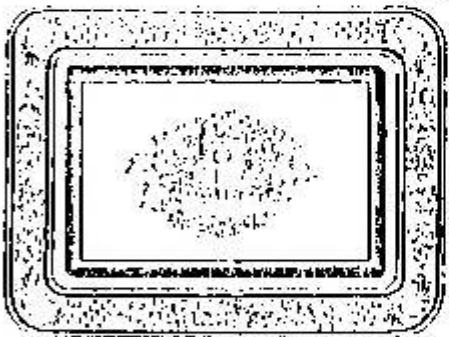
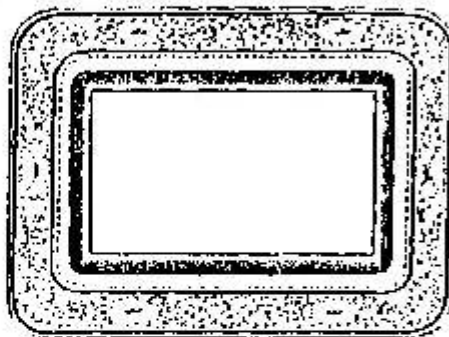


### **DOUBLE BORDERS:**

*Double borders, one stripe each side of border.*

### **SINGLE BORDER:**

*One stripe each side of each border and side bronzed band on floor with accompanying stripe.*

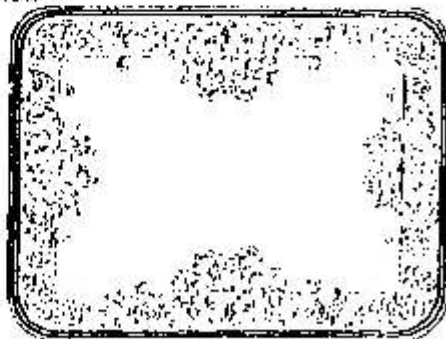


### **FLOOR PATTERN:**

*Floor pattern, stripe each side of flange border, and wide bronzed band on floor with accompanying stripe.*

### **UNEVEN BORDER:**

*Wide uneven border that does not look well boxed with stripes is complete with two stripes on rim of flange.*



**Fig. 1**

# REQUIREMENTS TO BE MET BY MEMBERS SUBMITTING ARTICLES FOR JUDGING IN THE FOLLOWING CATEGORIES

## I. Country Painting -Members

Acceptable articles for decorating in this category: Sheet waiters (“cut corner”) and trays no smaller than 8” x 12”, tin trunks, boxes, bread baskets, canisters, sugar and flour boxes, coffee pots, etc.

### 1. DESIGN – 10% of points

Choose typical country painting design of proper scale for the article: it must be authentic for this class. Design must include typical country painting brushstrokes and groups of brushstrokes. If a painted band is used, there must be enough typical brushstrokes and semi-transparent overtones to demonstrate ability to be judged under requirements 2 and 3.

### 2. BASE COATS OF UNITS – 15% of points

Base coats of units, whether opaque or transparent, must be smooth and even. They must be other than one brushstroke and large enough to show ability. Bands and large leaves should be even in color and large enough to show ability. Bands and large leaves should be even in color and may be judged as base coats.

### 3. OVERTONES – 15% of points

Include many semi-transparent strokes without specks or streaks. Overtones should give form and meaning to the design.

### 4. BRUSHSTROKES – 20% of points

*Show many typical country painting brushstrokes, made with one stroke and not worked over. A strong sense of rhythm should be expressed. Brush stroke groups must have either an implied or actual focal point. Designs which have a painted band often have brushstroke groups as overtones on the band. If these overtones are the only strokes demonstrated, there must be a sufficient number to allow judging in requirements 3 and 4.*

### 5. STRIPING AND BORDER – 15% of points

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

### 6. FINISH AND OVERALL FEELING – 25% of points

Must show *unity and rhythm* in form, as well as color, which is typical of this class. Finish includes applications of background paint and varnish finish and must be free of specks and brush mark ridges. Final finish must have a smooth, hand rubbed surface. A high gloss and many coats of varnish detract from the “old” feeling. Raw (not rubbed) varnish, dull-type varnish, and sprayed finishes will not be accepted. All work must be done by the exhibiting member.

## II STENCILING ON WOOD – Members

Chairs, boxes, cornice, etc. (Designs used for stenciling on tin will not be accepted for Stenciling on Wood.)

### 1. DESIGN – 10% of points

Choose typical, well-balanced design composed of *many different units* shaded one behind the other. *One piece stencil designs* will not be accepted. If it is a scenic design, it must contain

sufficient different units, shaded one behind the other, for judging. Choose designs of proper scale for the article; the article must be of authentic size and shape and correct for the category. If the units one behind another must be counted, usually the design is not adequate for judging.

2. CUTTING OF STENCIL – 20% of points

Stencil must show clean cutting with no rough edges, angular curves, or broken areas. Veins must be free and fine but discernible. Ovals and circles must be true.

3. STENCILING AND OVERALL FEELING – 30% of points

The article must show skillful stenciling with bronze lining powders and create the illusion of a third dimension by skillful, smooth shading of unit behind unit. Highlights should be well polished.

Overall feeling must be pleasing without conspicuously brilliant areas or harsh, dull or weak ones. There must be no loose powder adhering to the background.

Central motif must be well placed; relationship of the lesser units must be made meaningful by careful placement and shading; all other decoration must bear a proper relationship to the whole with a good balance of light and shadow. All repeat motifs must be of the same brilliance. Avoid over-crowding or obvious blank areas. Metal leaf painting will be judged here according to the *Requirements for Metal Leaf Painting*.

*Suggestion: The theory of all stenciling is highlight to shadow with powders smoothly blended. Often more than one shade of bronze powder was used in one motif or design.*

4. BACKGROUND - 10% of points

The background must be smooth and appropriate to the article. It may be either grained or solid color.

5. STRIPING – 15% of points

The decoration must include a *wide bronzed, metal leaf or painted band, as well as a line stripe placed along the lines of construction*. It must be straight, sure, of even width, and of good opaque color. Turnings will be considered a band.

6. FINISH – 15% of points

The finish includes application of background paint and the varnish finish. Both must be free of specks and brush mark ridges. The final finish must have a smooth, hand rubbed surface, with or without a high gloss. Raw (unrubbed) varnish, dull-type varnish, and sprayed finishes will not be accepted.

***ALL WORK MUST BE DONE BY THE EXHIBITING MEMBER.***

### III. Stenciling on tin – Members

Trays (minimum length 15”), boxes, etc. (Designs used for wood articles will not be accepted if used on tin.)

#### 1. Design – 10% of points

Choose typical, well balanced design composed of MANY DIFFERENT UNITS shades one behind another. ONE PIECE STENCIL DESIGNS will not be accepted. If the design is a scenic design, it must contain sufficient different units, shaded one behind another, for judging. If the number of units must be counted, there is usually not enough to show ability. Choose designs of proper scale for the article. The article must be of authentic size and shape and correct for the category.

#### 2. Cutting of Stencil – 20% of points

The stencil must have clean cutting with no rough edges, angular curves, or broken areas. Veins must be free and fine but discernible. Ovals and circles must be true.

#### 3. Stenciling and Overall Feeling – 25% of points

The decoration must show skillful stenciling with bronze lining powders (or equivalent) and create the illusion of a third dimension by skillful smooth shading of unit behind unit. Highlights must be well pointed.

Overall feeling must be pleasing without conspicuously brilliant or harsh areas or dull, weak ones. There must be no loose powder adhering to the background.

Central motif must be well placed; the relationship of the lesser units must be made meaningful by careful placement and shading; all other decoration must bear a proper relationship to the whole with good balance of light and shadow. All repeat motifs must be of the same brilliance. Avoid overcrowding or obvious blank areas.

Metal leaf painting will be judged here according to the *Requirements for Metal Leaf Painting*. In this particular category, metal leaf motifs may be skillfully outlined with black paint if such outline appears in the original design. Modeling of metal leaf motifs may be achieved by etching. (On stenciled trays, metal leaf motifs were often applied through a stencil.) Blooming around a silhouette (reverse) stencil usually extends to both stripes on the flange of the tray with the blooming fading to a faint shadow at the ends.

*Suggestion: The theory of all stenciling is highlight to shadow with powders blended smoothly.*

#### 4. Color – 15% of points

Decoration must show skillful use of transparent color of proper tone which is free of specks and evenly blended. Freehand brushstrokes and foliage, if any will be judged here. (Painted brushstrokes over a stenciled unit are not considered a color wash.)

5. STRIPING – 15% of points

Enough striping to show ability must be demonstrated. It must follow the lines of construction, be straight, sure, of even width, and of good opaque color. *See The Striping on Stenciled Trays.*

6. FINISH – 15% of points

Finish includes the application of the background paint and the varnish coats, both of which must be free from specks and brush mark ridges. The final finish must have a smooth, hand rubbed surface with or without high gloss. Raw (not rubbed) varnish, dull-type varnish, and sprayed finishes will not be accepted. All work must be done by the exhibiting member.

#### IV METAL LEAF PAINTING (GOLD AND SILVER LEAF) – Members

Trays and other accessories of exceptional merit.

1. Design – 10% of points

Choose design of proper scale for type and period of article and which is authentic and correct for the class. It must include *sufficient* large, medium, and small units to demonstrate laying of smooth, brilliant leaf. Fine work and fine brushstrokes, skillfully executed, should be included in the design.

2. Metal Leaf – 25% of points

Brilliant, smooth units with clean edges and uninjured leaf showing that the medium was applied evenly and that the leaf was applied at the proper “tack” must be demonstrated.

3. Etching or Fine Paint Work – 15% of points

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

4. Brushstrokes – 20% of points

Sufficient skillfully executed brushstrokes and other fine detail laid in metal leaf must be demonstrated. Decoration other than metal leaf will be judged here according to the *Requirements* for that category.

5. Striping – 10% of points

Include enough striping to demonstrate ability.

*Suggestion: Generally, most articles decorated with metal leaf have bronze or painted stripes.*

## 6. Finish and Overall Feeling – 20% of points

Finish includes application of the background paint and the final varnish coats; both must be free of specks and brush mark ridges. The final varnish finish must have a *smooth, hand rubbed finish*. On the better types of metal leaf work, the hand rubbed finish is *polished to a high gloss*. Raw (not rubbed) varnish, dull type varnish, and sprayed finishes will not be accepted. All work must be done by the exhibiting member.

## V. FREEHAND BRONZE - Members

Trays and other accessories of exceptional merit and of sufficient size to show ability.

### 1. Design – 10% of points

Choose typical design of proper scale for the article which must be of authentic size and shape and correct for the category.

The design must contain an adequate number of well bronzed and modeled motifs (fruit, flowers, shells, people, animals, etc.) and considerable stump work, brushstrokes, and other fine detail. Stump work alone is not sufficient and will not be accepted. Design may be applied on a metal leaf band or a painted background.

### 2. Base Coats of Units – 20% of points

The well drawn base coats of units to be bronzed must be smooth, without a grainy surface, and may be black, another color, or clear medium.

### 3. Bronzing and Overall Feeling – 25% of points

Bronzed motifs must be well drawn and skillfully modeled with fine bronzing powders creating highlights and shadows on the accurately drawn forms. Stump work details must be well polished and shaded and must help to give proper shape and form to flowers, leaves, fruits, animals, etc. Overall feeling must be pleasant without conspicuously brilliant or harsh areas or dull and weak ones. The design must be well placed and all decoration must bear a proper relationship to the whole with a good balance of light and shadow. Repeat motifs must be of the same brilliance.

### 4. Brushstrokes – 20% of points

Brushstrokes and fine work, either with paint or bronze powders, must demonstrate a sufficient number for judging. Decoration other than Freehand Bronzing will be judged here according to the *Requirements* for the category involved.

## 5. Striping– 10% of points

Enough striping to show ability must be demonstrated. It must follow the design and shape of the article being decorated, be straight and, where required, the curves be sure, smooth, even in width, and of good opaque color. If the bronzed design is placed on a metal leaf band, there must be a stripe on each side of the band.

## 6. Finish and Overall Feeling – 15% of points

Finish includes the application of background paint and the varnish final coats. Both must be free of specks and brush mark ridges. The final varnish coat must have a smooth, hand rubbed finish. On the better examples of freehand bronze work, the hand rubbed finish is rubbed to a high gloss. Raw (not rubbed) varnish, dull-type varnish, and sprayed finishes will not be accepted. All work must be done by the exhibiting member.

# VI. PONTYPOOL PAINTING (LACE EDGE PAINTING) Members

Trays, pierced and unpierced gallery trays, and other tin accessories of exceptional merit.

## 1. Design – 10% of points

Choose a design of proper scale for the article being decorated; the article must be of authentic size and shape and correct for the category. For judging, the design must include sufficient typical small flowers and large units to demonstrate the exhibitor's craftsmanship.

## 2. Painting and Overall Feeling – 35% of points

Flowers, birds, fruits, etc., must show good form and great depth by contrasting strong textured highlights and off-white or white accents against deep shadow. Expert painting must be demonstrated.

*Suggestion: Careful study of many originals is very important.*

## 3. Brushstrokes – 20% of points

Brushstrokes must be textured, clean, and not worked over. They must show exhibitor's complete understanding of Pontypool technique. Veins and stems must be firm and sure.

## 4. Metal Leaf – 20% of points

A fine metal leaf stripe and a delicate brushstroke border laid in metal leaf must be demonstrated on the floor of the tray next to the flange.

## 5. Finish – 15% of points

Most Pontypool trays had very little varnish finish, but it is recognized that the exhibitor may want more protection for the work. Because it is not only texture but contrast between texture and smooth finish which must be demonstrated, two methods which will achieve these ends follow:

Method One: (Includes application of background paint which must be free of specks or brush mark ridges.):

Over the background paint a highly polished, smooth, hand rubbed varnish finish is applied. Pontypool painting and metal leaf stripe and border are done on this background. When thoroughly dry, a thin coat of varnish is applied carefully over each individual unit of the design – sprays, stems, etc., and the metal leaf border and stripe. No raw (not rubbed) varnish, dull-type varnish, or sprayed finished will be accepted. All work must be done by the exhibiting member.

Method Two (Includes application of background paint which must be free of specks or brush mark ridges and a varnish finish which must be hand rubbed and smooth and which covers the entire article.):

No raw (not rubbed) varnish, dull-type varnish, or sprayed finished will be accepted. Avoid many coats of varnish. All work must be done by the exhibiting member.

## VII. VICTORIAN FLOWER PAINTING (CHIPPENDALE) – Members

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

### 1. Design – 10% of points

Choose a design which shows the great refinement and superb technique peculiar to this category. The design must be of proper scale for the article which must be of authentic size and shape and correct for the category. It must include a sufficient number of typical Victorian style flowers, both large and small, and a border or scroll with fine detail. These are required for judging.

*Suggestion: Study the delicate, filmy flowers found on originals.*

### 2. Base Coats of Units – 20% of points

Base coats of flowers, leaves, etc., will be judged here. Flowers with semi-transparent paint modeled with heavier paint must be demonstrated and will be judged here. Avoid texture.

*Suggestion: Base coats are usually painted in three degrees of transparency. A thin base coat makes a filmier flower. Metal leaf may be used under some units to reflect light.*

Birds, fountains, and bronzed leaves will be judged here according to the *Requirements* of the categories involved.

### 3. Floating Color and Overall Feeling – 25% of points

Transparent color, applied over a dry base coat, blended to model form, give depth and jewel like brilliance must be demonstrated here. (A flat wash or glaze will not be judged as floating color.)

### 4. Overtones – 15% of points

Overtone of semi-transparent paint, used as an accent, must be demonstrated here. The overtones must be smoothly blended and define form.

Strokes on leaves and veining will be judged here.

### 5. Brushstrokes – 20% of points

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.*

### 6. Finish – 10% of points

Finish includes application of background paint and varnish final coats. Both must be free of specks and brush mark ridges. The final finish must have an excellent hand rubbed surface with a high polish. Raw (not rubbed) varnish, dull-type varnish, and sprayed finishes will not be accepted. All work must be done by the exhibiting member.

## VIII. PAINTING ON GLASS – WITH A BORDER – Members

### REQUIREMENTS

#### 1. Design – 10% of points

Choose an authentic design, found on 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 design must be avoided.*

#### 2. Border – 25% of points

Border can be:

- a. Sponged
- b. Stenciled
- c. Gilded
- d. Or a combination of the foregoing a, b, and c

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

The border must be backed with semi-opaque 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, or executed in ink or metal leaf. The striping must be straight, sure, and of uniform width and opacity.

### 3. OUTLINES – 25% of points

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

### 4. Painting and Overall Feeling – 40% of points

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

## IX. GILDING ON GLASS (Glass Panel Decorated with Etched Metal Leaf) – Members Cornices, looking glasses, clock glasses, furniture inserts, etc.

### 1. Design – 10% of points

Main subject laid in metal leaf must be of sufficient size to judge ability and must be of authentic size and shape for the object for which it was intended originally.

### Metal Leaf – 60% of points

Leaf must be smooth and highly burnished without ragged edges, holes, breaks, or cloudiness.

Fine lines, small brushstrokes, and other fine work which is laid in metal leaf must be demonstrated to show the exhibitor's ability to "wash back" metal leaf around fine work without damage to the leaf or the design. A narrow gilded stripe would qualify here as "fine lines."

Background must be expertly painted. All other decoration will be judged here according to the *Requirements* of the category involved.

### 3. Etching – 30% of points

Skillful etching, either fine or coarse, as found on the original design, must be demonstrated. Design motifs must be well drawn and modeled to show the exhibitor's understanding of correct and skillful etching to give form and shading.

## X. PAINTED DIALS FOR TALL CASE CLOCKS and DIALS FOR BLACK FOREST CLOCKS – Members

### REQUIREMENTS

#### 1. Design – 10% of points

Choose a design in character with the period that is intended to represent, and includes sufficient work to demonstrate ability. Acceptable sizes: 17" x 12" to a maximum of 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" minimum thickness, tempered, preferably finished on both sides.
- d. Note: Wooden dials are not recommended because of their tendency to warp and shrink.

#### 2. Time Track and Lettering – 20% of points

The numerals (whether Roman or Arabic) must be appropriate to 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 phases of the moon two hemispheres are standard. These may be duplicated with the use of a transfer which may be lightly distressed.

*Source of transfers: Bedcoe Dial Co., 3930 N. Grant St., Westmont, IL 60559*

Gilded bands edged with an ink line will be judged here. Striping, if 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 dial, 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 to a quartz movement. False wind holes are acceptable when appropriate.

### 3. Arch Painting of Moon Dial – 30% of points

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, or 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 a moon dial.

### 4. Spandrel Decoration – 30% of points

These must incorporate polychrome decoration and 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 in landscapes and/or figures, some of which could be historical, Biblical, or allegorical; these are sometimes painted on a gilded surface.

Gilded gesso borders and other gesso work (e.g. scrolls) will be judged here.

### 5. Finish and Overall Feeling – 10% of points

The finish includes preparation, background paint, and final coats of varnish with hand rubbed finish. Raw (not hand rubbed) varnish, dull type varnish, and sprayed finishes will not be accepted, nor will a crackle finish.

In the interest of conservation, it is recommended that the entire surface of the completed dial be varnished and rubbed down. However, if the decoration is Pontypool, the finishing methods listed in that category will apply.

The gold leaf covering raised gesso areas is particularly susceptible to damage. Therefore it is recommended, but not required, that all gold leaf areas be protected by varnish as is the rest of the dial.

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, creamy white, or white with a slight green or blue cast.

All work must be done by the exhibiting member.

## SPECIALIST AWARD

The society will grant the Specialist Award to those craftsmen who exhibit their expertise in the painting techniques and their knowledge of any category of early American decoration recognized in the Standards Manual, with the exception of theorem painting.

*The official presentation of this award will take place at the next HSEAD convention following the satisfactory completion of all the requirements contained herein.* The petitioner will be requested to bring to that convention all the A-awards received in completing the requirements for Specialist Award, and these will be placed on display in the Exhibition Room. In the event that an award piece is no longer available, a photograph of it from the HSEAD files will be used in its stead.

### PREREQUISITES FOR THE SPECIALIST AWARD

1. An article, written by the petitioner, pertaining to the chosen category and published in The Decorator or other publication.
2. Five painted patterns in the chosen category are to be donated to the HSEAD lending library. These must be recorded from the originals and accompanied by one or more color photographs of the original which will be mounted with the pattern. (NOTE: For country painting and stenciling petitioners, three patterns are to be donated to the HSEAD lending library and two pasterns to the HSEAD Applicant's Portfolio.) Electronic color copies are unacceptable.
3. Be a teacher accredited by HSEAD in the chosen category.

*The petitioner need choose only TWO of the above prerequisites.*

4. Presentation of a lecture and/or demonstration in the chosen category at an HSEAD convention or the HSEAD School program.
5. Satisfactory completion of the HSEAD School course in the petitioner's chosen category.
6. HSEAD membership must be in good standing.

### GENERAL REQUIREMENTS FOR THE SPECIALIST AWARD

1. All A-awards to be used in meeting the criteria listed here must be awards that meet the full requirements for the category as outlined in the Standards Manual for the general membership. Special Class A-awards will be disallowed.
2. A-awards will be retroactive to 1975.
3. Additional requirements that must be met, as well as the minimum number of A-awards needed, are listed with each of the following categories.
4. Petitioners for this award are encouraged to work from originals whenever possible rather than from patterns that may be several time removed from the original.

### ADDITIONAL REQUIREMENTS

Specifications as to the number and types of pieces, as well as background colors and designs to be demonstrated, are listed for each category in the following requirements. It is possible to incorporate several of these specifications on one award piece.

#### COUNTRY PAINTING REQUIREMENTS: 12 A-awards minimum

1. Types of pieces shall include two (2) coffeepots and one (1) each of the following: trunk; 1-sheet waiter; 2-sheet waiter; tea canister; bread pan.
2. Background colors shall include two (2) asphaltum or suitable substitute (one of which must be mottled) and two (2) in a color other than black or asphaltum.
3. Designs shall include: one (1) with a white band; one (1) with a band other than white; one (1) Pennsylvania design; one (1) Maine design demonstrating wet technique,

*Note: The designs chosen must represent as least six (6) different tin centers.*

*Suggestion: Select designs that are readily identifiable as to the tin center where they originated.*

#### STENCILING REQUIREMENTS: 12 A-awards minimum

1. Types of pieces shall include two (2) trays 26" or larger; one (1) bread pan; two (2) wooden boxes; three (3) chairs including one (1) rocker; one (1) dressing table or one (1) kneeling bench or one (1) cornice board.
2. Background for wooden items shall include four (4) that demonstrate faux graining.
3. Designs for trays shall include one (1) double border design and one (1) scenic design.
4. Designs for wood shall include two (2) with gold leaf motifs.

*Note: Gold leaf motifs, negative stencil units, AND some free-hand bronze units must be demonstrated on at least three pieces (although not necessarily all on the same piece).*

#### METAL LEAF REQUIREMENTS: 18 A-awards minimum

1. Types of pieces shall include: two (2) trays 26" or larger; one (1) bread pan OR knife tray; and one (1) box OR other piece of exceptional merit such as a table or screen.
2. Backgrounds shall include three (3) in a color other than black.
3. Designs shall include: one (1) incorporating more than one color of leaf; one (1) demonstrating raised work; and one (1) Chinoiserie design.

#### FREEHAND BRONZE REQUIREMENTS: 8 A-awards minimum

1. Types of pieces shall include: four (4) trays or tea boards measuring 26" or larger; and one (1) bread pan.
2. Backgrounds shall include two (2) in a color other than black.
3. Designs shall include two (2) scenic designs and one (1) double gold leaf band design.

*Note: Fruits, flowers, and shells must be demonstrated, but not necessarily all on the same piece.*

#### PONTYPOOL PAINTING REQUIREMENTS: 8 A-awards minimum

1. Types of pieces shall include round, oval, AND rectangular trays. At least three (3) of these must measure 19" or larger.
2. Backgrounds shall include three (3) tortoise shell.
3. Designs shall include two (2) with fruit and two (2) with birds.

*Note: Flowers of all types typical to this category should be demonstrated.*

*Suggestion: Include several periods and styles of this painting technique.*

#### VICTORIAN FLOWER PAINTING REQUIREMENTS: 8 a-AWARDS MINIMUM

1. Types of pieces shall include: two (2) trays 26" or larger; two (2) boxes; one (1) award for portfolio covers; and one (1) award for face screens.
2. Backgrounds shall include two (2) dusted backgrounds.
3. Designs shall include: two (2) with birds; one (1) with a fountain; and one (1) with mother-of-pearl.

*Note: Flowers of all types typical to this category should be demonstrated.*

*Suggestion: Include several periods and styles of this technique*

#### REVERSE GLASS PAINTING REQUIREMENTS: 12 A-awards minimum

1. Painted glass with stenciled border – four (4) A-awards minimum  
Designs shall include one (1) seascape with ship; one (1) landscape; one (1) with figures; and one (1) with a gold leaf band.
2. Painted glass with gilded border – 2 A-awards minimum  
Design shall include one (1) architectural scene rendered in ink.
3. Gilding on glass – 4 A-awards minimum  
Design shall include two (2) with figures and two (2) with the design enclosed within a round or oval band. *Note: Some elements must be rendered on silver leaf or the equivalent on at least one of the gilding awards.*

#### CLOCK DIAL REQUIREMENTS: 8 A-awards minimum

1. Time track shall include: two (2) with Arabic hours; one (1) with gold leaf band; one (1) with seconds (with or without a dial for days of the month and its appropriate hole).
2. Arch shall include: one (1) moondial with hemispheres; one (1) with Pontypool design; two (2) Black Forest dials; and one (1) scenic design with costumed figures.
3. Spandrel shall include: one (1) with geometric design; one (1) with gold leaf incorporated; one (1) with costumed figures; and one (1) with Pontypool design.

*Note: Gilded gesso work must be demonstrated on at least three (3) of the award pieces.*

## MASTER CRAFTSMAN AWARD

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

A member must have received ten (10) A-wards as follows:

Two (2) Country Painting  
One (1) Stenciling on Wood  
One (1) Stenciling on Tin  
One (1) Freehand bronze  
One (1) Metal Leaf Painting

One (1) Pontypool Painting  
One (1) Victorian Flower Painting  
Two categories must be represented  
from the following three (3):  
Painting on Glass with a Border  
Gilding on Glass  
Painted Dials for Tall Case Clocks

## SPECIAL AWARD

This category is open to *Specialist Award Decorators* within their chosen fields and *Master Craftsmen* only. Articles submitted in this category which receive either an "A" or a "B" will be given an "A" or "B" special award.

### REQUIREMENTS

No requirements are necessary except that the design must fit the article and be authentic. *The design must fall under one of the classes in this Standards Manual*, but need not include all of the requirements for that class. In this way, many exceptional designs may be submitted.

*Note: It is hoped that Master Craftsmen will be encouraged to submit choice articles such as snuffer trays, bellows, fans, Chippendale boxes, etc. to enhance our exhibition.*

Master Craftsmen who wish to exhibit work which does not fall into one of the categories in the Standards Manual may do so. These pieces will not be judged, and no awards will be given.

## REPRODUCTION AWARD

An authentic reproduction of those articles listed under each category for Craftsmanship Award judging.

*This award class is open to members, non-members, and commercial organizations.*

### REQUIREMENTS

1. An unaltered original of good design and of correct size and shape for the category must accompany the reproduction.
2. The design must meet the requirements of the category being reproduced both in size and shape.
3. The article must be reproduced exactly from the original. All sizes, shapes, turnings, molding, dovetail joints, etc., must be accurately reproduced. Folding of metal seams, hasps, etc., must be accurately copied.
4. Finish: all surfaces must be smooth, joints tight, soldered seams and wired edges must be smooth.

# THEOREM PAINTING

A Theorem Painting is a method of reproduction by means of using stencils

## REQUIREMENTS

### 1. Design – 10% of points

The pattern must be from an original antique theorem source or an approved one from the HSEAD theorem collection. If using an antique theorem source, it must be submitted for approval to the Theorem Standards Committee three months prior to exhibition.

Choose a design of refinement which includes a sufficient number of stenciled units, hand painted lines, and hand painted accents for judging. The pattern may not be enlarged or decreased or have colors changed to suit one's personal taste. The completed design size should be a minimum of 9" x 12" – enough to show ability.

### 2. Cutting of Stencils – 25% of points

Stencils must have sharp, clean edges with no angular cuts or overlapping units.

### 3. Stenciling and overall feeling – 50% of points

Skill in stenciling techniques must show in unit behind unit and in even blending from dark to light areas. The execution of the theorem may be on white or off-white cotton velvet. Tinted, dyed, or painted backgrounds are not acceptable. Theorems should be painted with oil paints only, and color should look as the original would have before fading. Roses originally painted red turn brown over time. Brown roses will not be accepted.

### 4. Mounting – 5% of points

Velvet must be smoothly mounted, without bubbles or wrinkles, by the exhibitor.

### 5. Framing – 10% of points

Antique theorem paintings were tightly framed, evenly spaced on each side, with more space on the top than on the bottom of the picture. Exhibitor is to mount and frame the painting properly.

Frames may be new, antique, or made by the exhibitor. They must be appropriate. Spacers are recommended. Non-glare glass and matting will not be accepted.

*Note: Members are allowed to submit two theorems for judging. Pairs, for example face screens, will be judged as one entry.*