The Making of a Framemaker:

by William B. Adair

American artist and framemaker, Bernard Badura (1896-1986), possessed a highly-refined aesthetic sense and technical skill, always designing and making his own frames. Today's generation of framemakers is left with the full spectrum of his skill as a craftsman and virtuosity as an artist. When I first met the renowned Bucks County, PA framemaker, Bernard "Ben" Badura in 1983, I had just started my own framemaking business. I had heard about "Badura Frames" from various people who said they were some of the best American frames ever made, so I became determined to meet him someday and see what new techniques I could learn.

As luck would have it, a Bucks County art dealer asked me to meet with artist B.J.O. Nordfeldt's (1878-1955) widow, Emily Abbott, who lived in Lambertville, NJ, just on the other side of the Delaware river from the New Hope artist's colony. The area was especially fertile ground for framemakers like Frederick W. Harer (1880-1948) and his young apprentice, Bernard Badura, as many local artists were in need of their exquisite hand-crafted frames. One of their contemporary Philadelphia artists, William Glackens (1870-1938), summed it up aptly by saying that "every artist suffers from a chronic lack of suitable frames."[1]

In the late 19th century, American ex-patriot painter James McNeill Whistler (1834-1903) obsessed so much about his presentation that he didn't allow his paintings to be seen without a frame. He turned unframed canvases towards the wall when prospective buyers entered his studio. It was Whistler who set the stage for artistic framing of the next century as carried on by Harer and later, Badura. Whistler was one of the first Victorian artists to design his frames with purpose, sometimes painting a basket weave or osier pattern surrounding the image or with his butterfly monogram placed strategically on both the frame and painting, inexorably linking them for posterity.[2]

Photo 1: Bernard Badura (1896-1986) and Faye Swengel Badura (1904-1991) in their New Hope, PA studio. Unidentified archive photo found in the papers of Badura, possibly for a newspaper or magazine sometime in the 1950's. (Photo courtesy of International Institute for Frame Study, Washington, D.C.)

At the Feet of the Master

The journey to the Baduras' workshop across the river from the Nordfeldts' studio was a simple route, but still a momentous mental leap for me to meet the living master of American frame design. I felt that I needed an introduction before making the trip. I asked Nordfeldt's widow, Emily, why she didn't use Ben Badura to make frames. She just laughed, remarking that Ben only worked on frames when he needed the money, but that I should make a point to visit him. As a favor, she called him for me, and I then departed with wide-eyed enthusiasm to his home and studio on Main Street.

Upon meeting Ben, I admired him immediately for his artistic approach to every aspect of designing and making a frame, and I asked him if I could visit him from time to time to order to improve my gilding and framemaking skills. In addition, since he worked for some important Bucks County artists, I thought that I might be able to hone my painting skills, but I soon came to realize that Ben rarely separated the two activities in his mind. To him, making frames was the same creative process as painting a canvas.

Photo 2: Badura/Harer Style Frame. Replicated by Gold Leaf Studios, water gilded with 23k gold over red bole with sgrafitto floral and leaf design. Signed on verso, "GLS." (Photo courtesy of William Adair, Gold Leaf Studios, Washington, D.C.)

Ben Badura

He was the first person who I had met that made me feel that it was possible to pursue a career as both an artist and a framemaker. I had just read the Dover reprint of Ceninno Ceninni's 14th century tome, "The Craftsman's Handbook," that advised: "... Apprentice yourself... to a master... and do not leave him... until you are ready." When I told Ben that, I could tell he wasn't exactly thrilled, yet he did not say no. I soon began my apprenticeship, at the feet of the master, helping in the workshop, or in the garden, or with whatever he was in the mood for having me do that particular day.

When I first started going to New Hope, I often brought along my young daughter Annie since Ben and Faye had no children (see Photo 4). We would work on frames together in his workshop, exchanging ideas about toning techniques and what makes good frame design, the ins and outs of gesso sanding (see Photo 5), gilding, burnishing, and toning. As Ben and I became friends, he opened up the floodgates of stories that became the basis for my understanding of the craft. Faye would prepare lunch or dinner, and we would continue the frame discussions until it was time to drive back home.

Our friendship continued until his death in 1986, and it wasn't until after he was gone that I realized the link that had been established between us. Ben worried that people who worked for him might take work away from him, a carry over attitude from the hard days of the Depression.[3] Perhaps because I had worked for the Smithsonian, or perhaps because I was interested in the history of the craft, I escaped that misgiving. I felt honored that Ben entrusted me with the information on making frames that he had so carefully acquired. I suppose

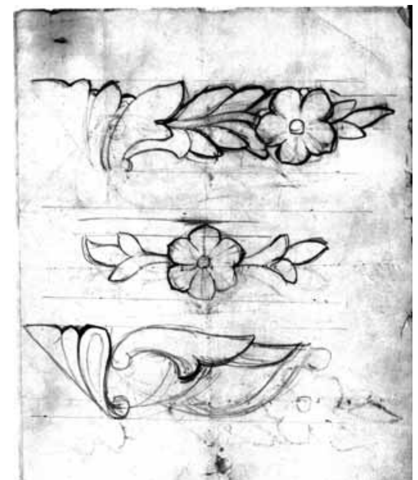

Photo 3: Badura Drawings. Corner drawings were often used as cartoons to transfer the pattern onto the surface of the wood to be carved, incised, or decorated with paint. (Photo courtesy of International Institute for Frame Study, Washington, D.C.)

"Badura is a true artist. By that I mean that I believe he would show a devotion to his work which would exclude everything else.... "

Gordon Cooper, The Lambertville Record, 1931

Photo 4: In the Workshop, c.1984. Badura's garage behind the house was his frame workshop. Recently, when I asked my daughter Annie (pictured here with Badura) what she remembered about the place, she said, "the funky smell." (Photo courtesy of William Adair, Gold Leaf Studios, Washington, D.C.)

Photo 5: Sanding Blocks for Gesso. These wooden shapes were used by Badura to smooth the rough gesso. By wrapping them with sandpaper, he was able to get into the nooks and crannies of the mouldings that he shaped by hand. (All photos on this page, except Photo 8, courtesy of William Adair, Gold Leaf Studios, Washington, D.C.)

Photo 6: Sign in Badura's Frame Shop. When the frame orders came in, Ben was left with little time for his painting. The sign in Ben's shop summed up the dilemma; at the time of his death in 1986, there was a four-year backlog of work in the studio.

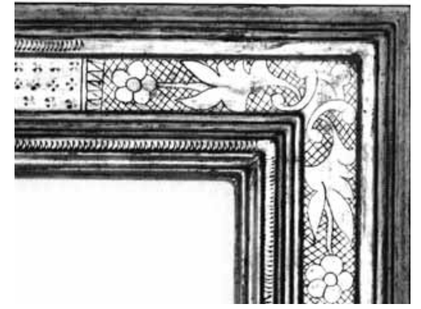

Photo 7: Badura Cassetta Frame. American, Mid-20th century. Silver leaf water gilding over red bole, gesso, hand carved basswood, sgrafitto and punch work or granito. Based on 17th-century Italian designs, this frame was frequently used by both Harer and Badura. The frame was first gilded using traditional techniques, then the sgrafitto and punch work were done while the surface was still soft, producing a delicately incised pattern in the surface. The toning was done with gasoline and dry pigments to impart a soft haze over the brilliantly burnished silver leaf. In some cases, the silver was oxidized with sulphur to create a dark iridescent effect similar to tarnished gun metal. Private Collection.

Photo 8: Sgrafitto fish pattern on Badura frame. (Photo courtesy Paul Gratz Gallery and Conservation Studio, New Hope, PA)

Photo 9: Floral and leaf sgrafitto pattern being transferred to corner of a Badura replica with a cardboard template.

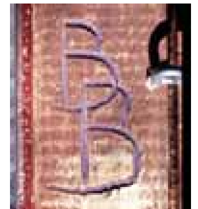

Photo 7a: Bernard Badura carved his initials into the back of each of the frames that he made. Both Badura and Harer signed the verso of their frames, continuing a tradition established by the Carrig-Rohane shop in Boston (as seen on next page).

he also felt that the next generation of gilders would be better equipped to make frames if he passed his knowledge forward to someone who would listen and follow the details of his hard-earned expertise.

Faye, also an artist, was involved in the flourishing art scene, winning many portrait commissions, and occasionally doing painting restoration work to supplement their income.[4] After Ben died in 1986, Faye asked me to buy the frame workshop with all the corner samples, drawings, tools, and wood, so that "the vultures won't pick it apart like they did after Fred Harer died in '48." She realized these objects required a place in history, to preserve Ben's legacy of continuing the tradition of the world's third oldest profession, the ancient craft of the gilder.

The Badura Legacy

In this artistic frame environment, the designs of Fred Harer were perhaps the most influential on Badura, but in keeping with Ben's true creative nature, he would not slavishly copy Harer[5] (see Photos 7 and 7a). Ben told me that it was difficult learning from Fred because he was secretive and didn't want Ben to learn everything. When it came time to mix up the bole or gesso, Harer would send him out on some pretext and Ben would then go around to the back of the building and look in the window. Ultimately, he would master Harer's doctrine of good framemaking, if not all of his secret formulas.

Frederick Harer learned woodworking from his father, a successful furniture maker from Blossburg, PA. How and where the secretive Fred Harer learned the techniques of gilding is anyone's guess, but like other craftspersons, he most likely had to struggle to get any practical information. Their survival in the arts, especially in the Depression years, depended on guarded formulas and techniques. Harer's work as a framemaker was undeniably influenced by other well-established framemakers of the day such as, Charles Prendergast (1863-1948), Max Kuehne (1880-1968), and the renowned Boston frame shop, The Carrig-Rohane Shop.[6]

Harer used similar techniques in manufacture. For example, corners were joined with interior splines, all frames were hand carved and gessoed, each with a distinctive carved monogram on the verso (see Photos 8b and 9), then treated by stamping designs onto the gilding, done with homemade punch tools fashioned from the heads of ten penny nails. Harer, and later Badura, produced frames for many artists of the New Hope School, such as John

Photo 8: Harer Design Frame for "The Mill" by Fern I. Coppedge. Basswood, water gilding with silver leaf and similoro varnish. Private collection. (Photos 8 and 8a courtesy of Paul Gratz Gallery & Conservation Studio, New Hope, PA.)

Photo 9: Carrig-Rohane monogram carved on the verso of a frame made there. (Photo courtesy of William Adair, Gold Leaf Studios, Washington, D.C.)

Photo 8b: Frederick Harer's monogram on back of frame. Harer adopted this technique from craftsmen at The Carrig-Rohane Shop in Boston.

Folinsbee[7] (1892-1972), Edward Redfield[8] (1869-1965), Fern I. Coppedge[9] (1883-1951), and Daniel Garber[10] (1880-1958) (see Photo 10).

Harer's frames subsequently influenced the work of other area craftsmen in addition to Badura: Raymond Vanselous (1903-1976), Phillip N. Yates (1885- ?), Francis A.(Frank) Coll (1884-1969), Arthur Meltzer[11] (1893 1989), Ben Solowey[12] (1900-1978), and Kenneth R. Nunamaker[13] (1890-1957).

As an artist, Ben Badura was well-trained at an early age, having formally studied under artist George Oberteuffer (1878-1940) at the Wisconsin State Normal School for Teachers in Milwaukee, later to become the University of Wisconsin. When Ben was sent off to World War I, he was interviewed by the Army to see what part of the military organization he would fit into best. The interviewing officer put him to the test at once. He asked Ben to draw his face, whereupon he produced a rendering of such calibre that it saved him from going to the front lines. After discovering that he was a competent artist and designer, the Army assigned Ben to the drafting and designing section of the Army-Air Force. Working in Paris for the duration of the war, he refined his skills of draftsmanship by rendering air plane parts. There was no better place than the city of Paris for an artist to develop, amidst the stimulation of centuries of art, in spite of the overshadowing presence of the war.

Upon his return to the States, Ben took up residence in Bucks County to study with George Oberteuffer and Daniel Garber, at the Pennsylvania Academy of Fine Arts. He received several honors including the Cresson European Traveling Scholarship in 1924, enabling him to return to Europe and saturate himself in the traditions of art. Badura was a splendid painter and astute draftsman who was included in important invitational and juried museum shows, where his work was purchased for the permanent collection of the Philadelphia Museum of Art and the Allentown Museum of Art, among other important private collections. Another one of his teachers at the Pennsylvania Academy, modernist Arthur B. Carles (1882-1952), further enhanced Badura's already successful career as an artist.

It was at this time that he courted his future wife, Faye Swengel (1904-1991), also one of Carles' students. Like Ben, Faye had won the Cresson Traveling Fellowship in 1925, allowing her to study painting in Europe. They would go on excursions into the countryside to sketch the farms, rivers, and other landscape features of Bucks County and surrounding areas. Ben and Faye were married in 1928 and moved to Bucks County in 1930, first opening a studio on Ferry Street in New Hope, then settling on Main Street in 1937. The region was filled with supportive artists, largely because of its natural beauty and proximity to the major art markets, and the couple painted and worked together in this idyllic setting for their entire lives.

In the early 1930s, Badura worked in a variety of mediums including stained glass, where he received sizable commissions for church windows in Harrisburg and other parts of Pennsylvania. It was during these early years of the Depression that Badura was more involved in the craft processes and perhaps became accustomed to the steady income realized from commissions rather than the sporadic sales of paintings. Later, he and Faye traveled to Boston with the plan of establishing a stained glass studio, but the project never came to fruition, as the Depression overshadowed the next decade. Returning to the "valley," Ben worked with another artist, George Sotter, in Holycon, again producing stained glass windows. The Depression put an end to these projects and forced Badura to turn to making picture frames for ready cash and slowly develop a wide array of clients.[14]

Badura's success as a framer was his undoing as a painter. His wife Faye cautioned me, "Make time for your own work, Bill. Don't let what happened to Ben happen to you." The demands of life's expenses were taken care of by

his many frame commissions, which left little time for his own paintings. Ultimately, he became known for his frames, rather than his aptly rendered plein air paintings of the Delaware River valley. What Faye didn't realize was that the frame was Ben's art form, and the occasional paintings he did produce were just a reason to make a new frame.

Ben taught me that the impact of a frame on a painting cannot be underestimated. He knew a bad frame can break a painting and a good one can earn the painting some respect a with a kind of ineluctable charm. Although there is no exact formula, much effort is expended to enhance a work of art in the selection of a frame. Sometimes with as much care and thought expended as in the selection of the composition or colors of the painting itself. Ultimately, success is predicated on individual taste, experience, and a little luck.

Over the years, in the remaking of Badura frames, I have discovered that his designs are by far, the most suitable for plein air paintings. The luminosity of the specially toned gold or silver, modulated surface textures, and foliate sgrafitto designs all tend to harmonize with the impasto or "patch" painting techniques of the landscapes.

Astute collectors put their effort and financial resources towards acquiring objects of great beauty and the picture frame is no exception to that rule, especially when the frame is hand carved, gilded, and toned to augment the work of art.

Editor's Note: This November, Mr. Adair will conduct a two-day "Badura" framemaking workshop at the Michener Museum in Doylestown, PA. To register, call Jeneane Collins at (202) 833-2440. See Calendar of Events in this issue for further details.

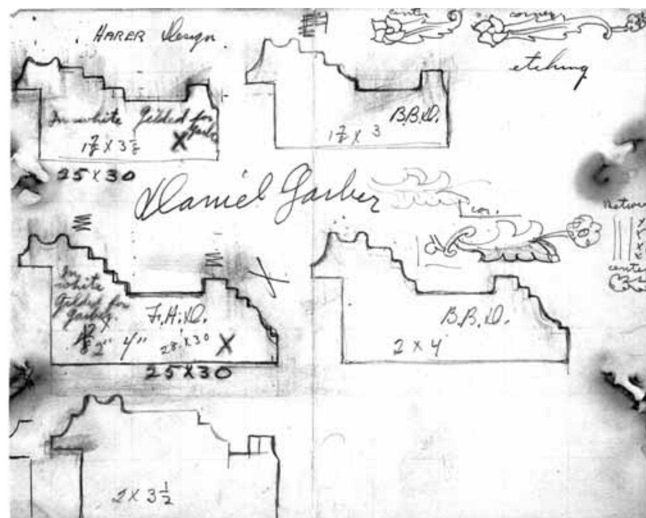

Photo 10: Profiles by Ben Badura designed for artist Daniel Garber. These profile drawings were used by Badura as a guide for the hand shaping of the wood with his milling tool called, "The Beaver." *(Photo courtesy of International Institute for Frame Study, Washington, D.C.)*

Endnotes

1. Ira Glackens, New York Crown Publishers, Inc., 1957, p.65, "William Glackens and the Ashcan Group, The Emergence of Realism in American Art"

2. William Adair, "Endangered Frames: To Save a Butterfly," PFM, August 1995

3. Donald Everett was a local craftsman who helped Ben in a variety of capacities. He made custom shaper blades in a local machine shop for Ben to mill the wood profiles more efficiently. For the most part, Ben worked by himself.

4. Faye Swengel Badura was born in Johnstown, PA in 1904. In 1923 she studied painting at the Pennsylvania Academy of Fine Arts with Arthur B. Carles, Daniel Garber, and George Oberteuffer. Swengel won the Cresson Fellowship in 1925, allowing her to travel and study in Europe. She met fellow Pennsylvania Academy of the Fine Arts student, Ben Badura, and married him in 1928. They moved to Bucks County in 1930, settling permanently in New Hope in 1937. Here she became involved in the local art scene, carrying out many portrait commissions, and painting restoration work and locally inspired landscapes. Fellow New Hope Modernist, Ralston Crawford, referred to Swengel as one of the two best American woman artists. She actively exhibited her work through the 1930s and 1940s. Faye Swengel Badura died in 1991. Courtesy Michener Museum website.

5. Paul Steven Gratz, "The Frames of Frederick Harer and Ben Badura," The Gilder's Tip, Vol 1, No. 1, 1987.

6. Notes on the Carrig-Rohane Shop: The following is from scribbled pencil notes made by Morton Vose Jr. before turning the shop records over to the Archives of American Art.
• In 1903, Hermann Dudley Murphy, Walfred Thulin and Charles Prendergast banded together to make frames, as they could not buy any that satisfied them.
• Between 1904 and 1906, there are bills for frames, but no business stationery.
• 7/21/06, H. D. Murphy rented from the Copley Society rooms in the Grundmann building on Clarendon Street, Boston. " Frame Shop of Hermann Dudley Murphy."
• 1909, There is a lease for, "Grundmann Studios" 194 Clarendon St @ $420 annually.
• 1910 and 1911, the same lease is renewed.
• 6/13/11, Thulin-Murphy Co Incorporates, now located at "Copley Hall". Thulin was President.
• 7/12/11, H. D. Murphy had 10 shares, Thulin 9, Ralph Joslin 1, Robert Schmidt 2, Sydney Sergeant 2. Directors: Thulin, Murphy, Ralph E. Joslin.
• 8/30/12, Same Directors but Thulin listed as Treasurer and Clerk
•1/17/13, Same Board as above.
•1/21/14, Same Board.
• 2/5/14, Name of shop changed to Carrig-Rohane. Stockholders were H.D. Murphy, Walfred Thulin, Sydney P. Sergeant, James Malloy, Robert R. Schmidt, Larry Daniels and Ralph E. Joslin.
• 2/17/15, There is a "Certificate of Condition" for the "Carrig Rohane Shop Inc."
• 3/15/15, A note indicates the shop as now under R. C. & N. M. Vose Management."
•10/14/15, The Frame Shop of Hermann Dudley Murphy, 20 Copley Hall, was (in effect) sold to R. C. and N. M. Vose (Robert Churchill Vose, and Nathaniel Morton Vose), who were partners in the Gallery. N.M. Vose was elected President. H. D. Murphy, Clerk, Schmidt and Sergeant resigned, Thulin, Malloy, and Daniels were bought out, James M. Swift became Corporation Atty. and R. C & N. M. Vose were each issued 20 shares of stock at $100.00 per share.
•11/5/15, Adrian Eckherg is added to the list of stockholders. He acted as the foreman of the shop for many years thereafter. His son, Jack Eckberg began work in the shop around 1917, until it closed for good in 1939. Courtesy Archives of American Art.

7. John Folinsbee came to New Hope in 1916 at the suggestion of tonalist painter Birge Harrison. He and his wife, Ruth, helped to found the Phillips Mill Community Association in 1929. Primarily known as a landscape painter, he also did portraits. His early impressionist landscapes employ light colors. Following a 1926 trip to France, Folinsbee began to use darker, brooding colors, and his work became more expressionist in approach. Known for his paintings of shad fish along the Delaware River in Lambertville, the painter also depicted the towns, shorelines, factories and countryside around his home in Bucks County and the Maine seacoast. At the age of 14, Folinsbee was stricken by polio while swimming and very shortly thereafter, his older brother was killed in a diving accident. These two tragic events deeply influenced Folinsbee's way of depicting bodies of water. In his paintings, the water has a deep, moving and powerful quality. Courtesy Michener Museum Website

8. Among the New Hope impressionists, Edward Willis Redfield was the most decorated, winning more awards than any American artist except John Singer Sargent. Primarily a landscape painter, Redfield was acclaimed as the most "American" artist of the New Hope school because of his vigor and individualism. Redfield favored the technique of painting en plein air, that is, outdoors amidst nature. Tying his canvas to a tree, Redfield worked in even the most brutal weather. Painting rapidly, in thick, broad brush strokes, and without attempting preliminary sketches, Redfield typically completed his paintings in one sitting. Although Redfield is best known for his snow scenes, he painted several spring and summer landscapes, often set in Maine, where he spent his summers. He also painted cityscapes, including, most notably, Between Daylight and Darkness (1909), an almost surreal tonalist painting of the New York skyline in twilight. Blessed with a long life, Redfield painted until the age of 84, when he began to lose the vigor he needed for his physically demanding artistic practices. Courtesy Michener Museum website.

9. Born Fern Isabel Kuns in Illinois, Coppedge dreamed of being an artist since the age of 13, after being inspired by the dazzle of sunlight reflected on snow and sea, and by the marvelous creative possibilities she discovered while visiting her older sister's watercolor class. Her husband, Robert W. Coppedge, himself an amateur painter, encouraged her to pursue this ambition. A landscape artist, Fern Coppedge painted the villages and farms of Bucks County, often blanketed with snow, as well as harbor scenes from Gloucester, Massachusetts, where she spent her summers. Coppedge worked directly from nature; like her colleague, Edward Redfield, she tied her canvas to a tree, during winter storms. Coppedge's early work, influenced by American impressionism, was marked by shimmering colors and attention to the effects of changing light upon a landscape. Later in her career, Coppedge moved towards Post Impressionism, favoring a more fanciful use of color and two-dimensional, abstract style. Courtesy Michener Museum website.

10. Daniel Garber was one of the most important painters of New Hope's second generation. Born of Mennonite farming stock in Indiana, Garber moved east as a teenager to pursue his dream career as an artist. After studying at the Pennsylvania Academy of the Fine Arts and in Europe, Garber settled down to painting in his home, Cuttalossa, in Lumberville. Garber's style

combines realism and fantasy, precise draftsmanship and decorative technique, emblazoning all in vibrant, shimmering colors. A landscape artist, Garber was best known for his paintings of Bucks County woods and quarries. To a greater extent than many of his New Hope colleagues, Garber also achieved recognition as a portraitist. A leading instructor at the Pennsylvania Academy of the Fine Arts for over forty years, Garber influenced younger generations of painters, as well. Courtesy Michener Museum website.

11. Painter Arthur Meltzer had early training in his hometown at the Minneapolis School of Fine Arts and as an apprentice in a stained glass studio. After serving in World War I, he studied at the Pennsylvania Academy of the Fine Arts, one of his teachers being Daniel Garber. In 1921 he won the Cresson Traveling Scholarship, which enabled him to study in Europe. Meltzer is considered to be a member of the Pennsylvania School of impressionists. Moods of the seasons and different times of day interested him in his choice of subject. In 1925, Meltzer joined the faculty of the Moore Institute (now the Moore College of Art and Design) and in 1926 he became Head of the Fine Arts Department, teaching painting, drawing, and anatomy. Here he met Paulette Van Roekens, also a Moore College teacher and painter. Their professional friendship grew into love and in 1927 they were married. Meltzer taught at the Moore Institute until 1949. His work hangs in many important collections throughout the country, among them the Pennsylvania Academy of the Fine Arts, the Columbus Gallery of Fine Arts, Ohio, and the Woodmere Art Museum in Philadelphia.

12. Ben Solowey defies easy categorization. He had an international reputation for his canvases, watercolors and drawings in a wide variety of genres and styles, yet was part of no school or movement. In 1919 at an exhibition judged by Edward Redfield, Solowey was awarded a scholarship to the Pennsylvania Academy of the Fine Arts. Upon moving to Manhattan in 1928, Solowey was commissioned by The New York Times and Herald-Tribune to capture the performing arts in New York. Solowey drew from life his subjects, such as Katharine Hepburn and Laurence Olivier, and his nearly 900 charcoal portraits played an important role in introducing the use of halftone to newspaper reproduction. At the same time, his paintings were exhibited regularly at such institutions as the Metropolitan Museum of Art, alongside those of Picasso and Matisse. At the height of his acclaim for both his paintings and his theatre work, Solowey moved to Bucks County, where he would create some of his greatest work, even though the first seven years he would be without electricity and running water on his property. He proved to be a true Renaissance man, creating award-winning canvases, while at the same time building furniture, frames, and restoring the colonial farmhouse. Courtesy Michener Museum website.

13. Kenneth Nunamaker worked in the art department of the Akron Engraving Company and in his free time, taught himself to paint. He brought sketch pads and canvases to the Ohio countryside where he painted the natural scenes. He moved to Philadelphia in 1918 to become Art Director for Hoedt Studios (1918-1945). He lived in Glenside and then in 1923 bought a home in Center Bridge, residing in Bucks County from 1918 until his death in 1957. Nunamaker painted primarily landscapes, with a particular interest in winter scenes, and was influenced by Edward Redfield. He was skilled in his use of built-up impasto and carefully blended colors. He exhibited at the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery of Art in Washington, the National Academy of Design in New York and the International Gallery in Venice, Italy. From 1945-1957, he operated his own commercial art studio in Philadelphia with Alfred Nunamaker, his son, who also was a painter. Courtesy Michener Museum website

14. The following client list is a compilation from Ben's workbook at the time of his death. It is by no means complete or comprehensive. Sometimes it was just a first name, but nonetheless it shows the wide range of clients: Aaron & Jerry Baker, Miss Beach, Ben Bernstein, E.M. Biddle, Blakesley, Sarah Boggs, James Bolger, Mrs.Bradshaw, James Chapin, Bertha Cole, Connoly Colt, Jon Corbino, Mrs. Jeff Dickson, Pierre Du Tel, Gustave Etra, Isabel Feehan, Thomas Feehan, Furman Fink, Daniel Garber, Ann Goodman, Peggy Gummere, Charles Hargens, Hewitt, George Hiltebeitel, Earl Horter, Henry Hudson, Mrs. F.W.Jack, Barbara Johnson, Clarance Johnson, Byron R.Kelly, Adolf Kronengolds, Norman Lister, Masbaum, Arthur Meltzer, Miegs, Allan Miller, Beverige Moore, Henry Muelelhausen, New Jersey State Museum, Ken Nunnamaker, Mr. & Mrs. Donald A.Pais, Pearson, Mr.Petit, Philadelphia Museum of Art, Hobson, Pittman, Popkin, Poulkins, Jerry Quier, Kenneth Raybuck,Edward Redfield Saylar, Scheinman, Schoental, Seltzer, George Sotter, Francis Speight, Alice Kent Stoddard, Herbert Ward, Mrs.Wardlich.

15. For additional reading: Erika Jaeger Smith, "Carved, Incised,Gilded and Burnished, The Bucks County Framemaking Tradition," Exhibition Catalog, Doylestown,PA., The James A. Michener Art Museum, 2000. ■

William B. Adair received his B.F.A. in Studio Art from the University of Maryland in 1972. For the next 10 years he worked for the Smithsonian Institution's National Portrait Gallery as a museum conservator specializing in the treatment of picture frames. In 1982 he formed his own company, Gold Leaf Studios, for the making of frames and the conservation of gilded antiques. His clients have included the U.S. Department of State and the National Park Service. He is the founder of the International Institute for Frame Study, a non-profit archive dedicated to collecting and disseminating information on the history of frames. He can be reached by e-mail at bill@goldleafstudios.com.