



The Historical Society of Early American Decoration

Issue No. 89, Winter 2009

NEWSLETTER

Mary Perry, Editor

President's Letter

The hills of Killington, VT were alive with the happy sounds of EAD painters at our 9th Annual Working Seminar. These workshops are a vital demonstration of the Society's educational mission to promote the many examples of authentic early American arts and crafts. This year, we welcomed members from the four corners of the US, and several first time attendeesGeorgie Coles, PA; Nanci Markusson, CO; Suzanne Lombardi, NY; Judy Short, NY, Teresa Barnes, ME; Nancy Conlon, CT; Polly Forcier, VT and Beth Nelson, NY; We hope to see many more of our friends here in the future. Creativity and beauty define these classes and reflect nature's metamorphosis outdoors. Vermont is an inspiration this time of year. Thank you Polly Forcier, Floor Cloths; Dolores Furnari, Theorem; Carolyn Hedge, Victorian Flower Painting; Jinny O'Brien, Limner Portraits; Cindy Perrin, Watercolor Portraits; Susan Redfield, Illuminated Letters; Pat Smith, Gold Leaf; Sandra Strong, Fraktur and Lois Tucker, Bronze Powder Stenciling. Our appreciation also goes to Dolores Furnari, Dianne Freiner and Maureen Morrison for coordinating the Working Seminar, and our gratitude goes to our attendees for their support. Teaching EAD is a vital arm of the Society's mission, and we always enjoy sharing and honing our EAD painting skills.

The Trustees met and discussed many challenges facing HSEAD. Like many nonprofits, we must work around the economic realities while pursuing our mission. Our contract with Killington expires after 2010, and the Society is reviewing other more central locations. Our endeavors and needs as well as their associated costs are concerns that govern many of our decisions. Killington serves our workshop needs very well; there are few locations that allow us to bring in the materials that we require to work on our projects, and that also offer the amenities to make our stay affordable. Our search continues, and we value your input on possible locations. We have been informed that we will

be required to pay toward rooms for both the Workshop Meetings (Killington's new proposal for 2011 will include

(Cont. on P. ??)

*An example of penwork by
Lois Tucker*



Penwork - Old Art Form, New HSEAD Category

Penwork is an art form of the 1790s through the 1800s and consists of designs rendered in ink upon wooden items with a white ground. The decorations are often delicately executed and the design often covers all sides of the object. It is art form most often done by private individuals rather than the factory produced work, which is the case with many HSEAD disciplines. It is with great pleasure that we announce the acceptance of Penwork as a category for HSEAD craftsmanship awards. The Standards Requirements for Penwork are published in this Newsletter and may also be found on the HSEAD web site in the Standards Manual. Since this is a new category with its own judging committee, some time will be needed to train the judges and familiarize all to the judging process. This is now underway, and we plan to accept articles for judging at the 2011 Spring meeting.

A list of teachers of Penwork is included here and, at present, the HSEAD Lending Library contains three Penwork patterns, all suitable for judging. An effort is being made now to find woodworkers to produce some of the fancier items for penwork designs. There are appropriate articles to be found in antique shops and flea markets, such as boxes or lapdesks.

We hope that all who have an interest in Penwork will be inspired to master the technique and eventually submit pieces for judging.

(Cont. on P. ??)

Chapter News

Genesee Country

Genesee Country Chapter has a full program scheduled for the upcoming year. In September member Karen Krupp-Tremer led us in a workshop on Pennsylvania Folk Art Carved Birds. Karen carved the birds which were mounted on sassafras tree stumps and members painted them in fanciful patterns. There was quite the assortment of colorful folk birds that came to life !!! In October we travelled to Genesee Country Museum for a program on Victorian Yuletide Decorations and in November Gail Phillips will present a program on Christmas Scherenschnitte.
-Pat Olson

Pioneer

Pioneer started their fall meetings with a pot lock lunch and work session at the home of chapter trustee and portfolio chairman, Alan Feltmarch. Our purpose was to start to sort and repair our portfolio. Our November meeting was held at the Barre Congregational Church, where Polly Forcier taught a hands-on workshop on floor cloths.
- Mary Perry

Strawberry Banke

Quick on the heels of Killington, Strawberry Banke hosted Linda Lefko for a fun packed three-day workshop on School Girl Art. (picture)

Then in November Susan Redfield gave us an enthusiastic workshop on hollow cut silhouettes, extended to include Puffy Sleeved patterns as well as stenciled versions.

We look forward to our annual Holiday Luncheon and Fund-Raising Auction the first Friday in December. It's a great place to find wonderful gifts.

- Mary Perry

William Penn

Our Fall meetings started with an excellent program titled "Bandboxes" given by Edwina Cholomely-Jones. She gave us a lecture on the history and uses of Bandboxes which was very interesting and informative. This was followed by an excellent demonstration on the method of constructing a band box. Edwina brought a wonderful display of antique and modern boxes for us to study and enjoy. She also brought copies of her new book "BANDBOXES" Heritage Crafts Today, which many of us purchased.

Our November program was a demonstration/hands on workshop "Susan's Keepsake Box from Croasdale, 1834" presented by Linda Brubaker. We all went home with a beautiful little box decorated with a Theorem. Linda had copies of her Heritage Crafts Today book "THEOREM PAINTING" for sale.

Our Program chairman, Diane Zullinger, had done a wonder-

ful job of providing us with excellent, interesting and fun programs this year.

- Helen Meitzler.

Old Colony

OC welcomed members and guests to an Illuminated Letter Workshop with Susan Redfield. Susan instructed and inspired us with her portfolio which included designs from the historically authentic to her own handsome flourishes

and whimsical creations. Kathy Talbot whet our appetites with a preview of her Silhouette/Holiday Ornament project for November's Chapter Meeting. Old Colony welcomes Society members in the area to visit and bring their friends who would like to try their hand at EAD. All of us at Old Colony wish you all a Happy and Healthy Holiday Season.

- Sandra Cohen

Water Color Theorem Framing Changes

First Notice

Watercolor theorems that have a basket, table line or marble base need to be framed to the bottom of the frame, with 2 inches on each side and 2 1/2 inches at the top.

- Dolores Furnari

Show Us the Money!

Not really but we would love to see your originals on display at our Spring 2010 Meeting Exhibition! While all originals are welcome, we would especially appreciate any work with a New York state attribution. For registration and delivery information, contact Nancy Kahn, Exhibition Liaison, at 315-487-2173 or nancy235@verizon.net.

President (Continued from P. 1)

charges for the classrooms) and for the Spring Meeting. In the past, covering a room and meal minimum relieved us from paying extra for rooms. We are considered a relatively small conference, and we will continue to negotiate the best possible plans for both the Workshop and Spring Meeting that may involve finding some centrally located hotel chains and frequenting these same few places more often in order to contract for better rates.

The Trustees hope you know that we keep our fees as close to our costs as possible. However, the Society is a nonprofit organization, and it must account for its expenses. It is never an easy decision to increase our fees, and this is only undertaken after much discussion and deliberation. (Please see article on Fee Increases in this Newsletter) The Society's meetings have certain room requirements, and we will have to pay a little more in order to have them. Although the Society needs to charge fees that cover the Package Plan and use of hotel rooms, we will continue to subsidize more of the educational program to alleviate the costs to members.

The Board is also reviewing the By-Laws, and a Committee has been established to consider adding a section that will require a vote by the membership. The Society has many members who do not have access to a Chapter. At one time Satellite Chapter represented these members and sent a Trustee to the Board. However, that Chapter no longer exists. Hopefully, an added section would allow two Trustees-at-Large to serve on the Board, members who have been active in the Society and who share an interest and a desire to serve. They may not have a Chapter in their state or be within the current chapters' geographical territory. However, these Trustees-at-Large would bring a perspective to the Board reflecting the needs of members who are

without Chapter access and support. Trustees-at-Large would also bring to our attention opportunities for promoting EAD and HSEAD in their surrounding areas. This is an opportunity to reach-out and better serve these members as well as the Society. By giving them a voice as Trustees, it also increases and improves the representational make-up of the Board. I am happy to announce that so far this year, HSEAD welcomed twenty (20) new Associates, three (3) new Applicants and three (3) Brazer Guild Members who have rejoined the Society. Because our work represents such a highly specialized niche, and because we are not the mainstream, those who join us do so after much deliberation and commitment to what we do. It's always great to welcome new members, and we do everything short of giving them a ticker-tape parade. The camaraderie that we share is wonderful.

Thanks to the efforts of several members, the first step, categorizing and preparing the text for the Slide Conversion Project, will be completed by the Spring, and we will be proceeding with Step 2, transferring this information to CD's. It should be noted that all our efforts to use the technology will enhance our website and internet opportunities in general.

The Master Series sixth Video, Gold Leaf, proudly features "A" Award Gold Leaf artist, Carol Heinz, as well as a glorious gallery of decorated objects in gold leaf. It will be released at the Spring Meeting 2010 in Auburn, NY.

After the three recent years of negotiations with the American Folk Art Museum (we've been negotiating with them for almost two years), I am hopeful that we will be reaching a resolution soon. The Museum has been undergoing some difficult times, and our patience, understanding and persistence may finally reap us some good results. To quote one of my husband's heroes, Louis Pasteur, "My strength lies in my tenacity." Let's

hope that our perseverance and truthful claims are rewarded.

Our working relationship with The Farmers' Museum and Old Sturbridge continues to evolve. Early American Life (Dec. '09), in an article on Theorem Painting, referred to Linda Brubaker and Linda Lefko (congratulations ladies) as two (four were listed) "of the country's foremost Theorem painters." HSEAD is referred to as "prestigious and it's awarding process as "rigorous." We are still here and historically authentic EAD is in the best hands. Remember, it's the tortoise who wins the race. Overall, the Society has been blessed with a year of modest growth and opportunities to promote EAD. However, each year we face very sad losses of members who have passed away. We will treasure some wonderful memories of their friendship, their talents and legacy, and the times we shared celebrating EAD. On behalf of the Trustees, I wish all of you a Healthy, Happy and Peaceful Holiday Season.

- Sandra Cohen

Marketplace

Pole Screen for Sale

Standing wooden pole screen (new) reproduced by L. Stephen Porter from Molly's original. Roberta Edrington received an award for her painted reproduction a few years ago. Contact Astrid Donnellan for information. email: ORNART@aol.com.

Studio Sale Advance Notice

Sale of Dorcas Layport's Studio will be held in the spring 2010. The late Dorcus Laypoet was a well known HSEAD member and certified teacher. Among the sizeable collection: over 100 pieces of tinware, cut stencils, portfolios with patterns, art books, frames, wooden ware, chairs, good original country tin, gold leafing supplies, and miscellaneous oddities and supplies. – Astrid Connelian

New Limner's Pattern Club

The itinerant artists (limners) traveled from house to house, town to town to record portraits and scenes in watercolor and/or oils often working for room and board and perhaps a few cents.

A rich heritage of both fine and naïve renderings survive to attest the early history and people of the country. For an annual membership of \$25.00 you will receive a new limner pattern every month starting in November 2009. Pattern includes color print, tracing, instructions and brief history. Membership entitles you to six patterns at discounted prices. Join the fun, keep your skills up and paint limners for yourself, your family and friends! Contact: Virginia S. O'Brein at the "Silk Purse Studio", O'Brein

Place, 1 Reilly Rd. Hampton CT for brochure and more information. (860) 455-0071 wvobrein@charter.net

Books for Sale

Ralph Syversen, son of Harriet Syversen, who was a Life Member of HSEAD, has a few of his Mother's books for sale. I visited Ralph & his wife Sharon in September and they have his Mother's EAD items beautifully displayed in their home. I knew I had arrived at the right address because of the "Eagle Tavern Sign" prominently displayed on a post out front.

Here is a list of the books:
Furniture Decoration Made Easy -C. Hallett
The Tinsmiths of Connecticut -S. DeVoe
Antiques Treasury - Staff of "Antiques" Magazine
English Decorated Trays (1550-1850) - W. D. John & Jacqueline Simcox, (This Edition is limited to 1,000 copies)

Member Doings

Evelyn Bhumgara

I was asked to gild the new 5 foot weather vane and the original ball, for the historic Congregational Church here in Sharon Ct. The original weather vane had been on the church since 1839 and was taken down for preservation. The ball is covered with soft dents. Maybe from night flying birds? I thank my teacher Shirley Berman for the skill and courage she gave me to meet this challenge.



The Art of Tray Painting - M. Murray
Illustrated Glossary of Decorated Antiques - MJ Clark
Early American Decoration -E. Brazer
American Furniture - H. Comstock
Handbook of EAD - E. Cramer
How to Paint Trays - R. Blanchard
The Flowering of American Folk Art - Lipman & Winchester
Please contact Ralph & Sharon Syversen at smeks1231@sbcglobal.net if you are interested in purchasing any of these books.

Thanks - Sandra Strong

Chapter Schedules
Door Prizes & Photo Sales
Door Prizes -
2010 - Florence Wright
2011 - Central New Jersey
2012 - New Jersey
Photo Sales -
2010 - William Penn
2011 - Nashoba Valley
2012 - Old Colony

- Sandra Strong
Chapters Coordinator

Membership Updates

Information Changes:

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Diane Thompson
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New Applicant:

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New Associates:

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Next Newsletter Deadline:
January 24, 2010

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saidlje@auburn.edu

Rejoining Associates:

Patricia Willis (A-405)
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Reading, PA
610-372-8616

Susan Mynyk
1834 Canyon Court
Allen, TX 75013
972-357-4711
fruitpainter@gmail.com



HSEAD is saddened to
note the loss of:

Phyllis Askildsen (1794)

Jane Purrington (1231)

Please send change of address
information to
HSEAD, Inc.
at the Farmers' Museum,
PO Box 30
Cooperstown, NY 13326
866-304-7323.

Exhibition Fee Increase

We would like to begin by stating that increasing fees for services and events held by the Society is always a difficult decision, and it is made after much thought, discussion and deliberation. When you look at other specialized nonprofit arts and crafts organizations, our Membership Dues and Meeting and Program Package Plans have been kept reasonably low by comparison. Fees and prices have been aimed primarily toward covering costs, while always keeping in mind a loyal membership and volunteers who often travel distances and support the Society in so many ways. Much of our success is due in many ways to the onsite work of our volunteers.

As a nonprofit organization, the Society will continue to subsidize much of the costs for the educational portions of our meetings. However, the Board needed to examine some of our hotel and other costs and make some nominal increases. As a nonprofit organization, the Society carefully follows the advice of its professional Certified Public Accountant and Financial Advisor. The Society's operating costs are covered by income generated by the Endowment Fund, Membership Dues and targeted donations. Our members are some of the most generous people that we know, generous with both their time, their talents and their support. While other organizations and museums are cutting back, HSEAD has been able to maintain its Annual Spring Meetings, its Working Seminar Meetings, all its publications and services. More importantly, we are also able to continue with projects that will benefit our members and help preserve and promote historically authentic early American arts and crafts for years ahead.

Today's struggling economy is a reality that we have to accept and to which we have to respond. All of us do this every day. When prices increase, we review the expense, and if it's something we value, we find ways and make choices.

(Cont. on P. ??)

- Lois Tucker,
Chairman Penwork Judging Committee

Penwork Judges:

Nancy Corcoran, Polly Bartow, Susan Redfield, Karen Graves, Sandra Strong, Betty Eckerson, Ann Cartilano
Secretary/Tallier: Kathy Hutcheson, Peggy Rodgers

Penwork Teachers:

ME – Lois Tucker
MA – Nancy Corcoran
MA – Peggy Rodgers
NY – Lynne Richards
RI – Karen Graves
CT – Sandra Strong
CT – Lorraine Vanderwende
CT – Mary Avery
PA – Alexandra Perrot

Penwork

Boxes (minimum size 6 x 8”), tea caddies, two hand screens (not necessarily a pair), and other exceptional items. Pieces must be historically appropriate.

Requirements

I. 10% Design Choose typical well-balanced designs influenced by one of the four predominant styles (Scottish, Anglo-Indian, Neoclassical and Chinoiserie). The design must be authentic and appropriate in scale for the article. The design must include sufficient units that demonstrate the exhibitors craftsmanship in shading and forming such units. All visible surfaces must have some Penwork. tea caddies are generally decorated on the inside and outside.
II. 20% Background Base coats must be smooth and with no ridges. Natural backgrounds must be done on woods having little or no noticeable grain, such as basswood, poplar, sycamore or pine. The wood may be stained to simulate the look of an antique piece.
III. 60% Penwork Ink work, whether

Start Spreading the News

The Central New York Chapter cordially invites you to the Spring 2010 meeting, “A Brush with History,” to be held at the Holiday Inn Convention Center in the historic city of Auburn, NY.

An interesting and informative program is planned which will be sure to delight you. Peter Wisbey, Executive Director of the William Seward House, will introduce us to their collection of historic decorative arts. “Mrs. Seward” will even speak to us on behalf of herself and other Seward women. You will also visit this national historic site to see its impressive collection including two unrecorded theorems believed to have been completed by Ms. Seward while a school girl at the Troy Female Academy (predecessor of the Emma Willard School).

You will have the opportunity to hear and question Jim Havener as he reviews the extensive research and the why’s behind the exuberant grain-ing of the Jonas More House at the Farmer’s Museum, Cooperstown. His topic is “Wild Creativity: The Grain Painted More House.”

done with a pen or brush, must demonstrate a sure hand. Flowers, leaves, figures, buildings, animals, etc. should be well drawn. There should be sufficient details, such as lines, dots, and/or crosshatching, to convey design, shape and shading. Large black inked areas (design background) must be smoothly and solidly covered with no visible pooling. Fine lines, tendrils, etc., accomplished by scratching out ink – if found in the design - must be skillfully executed with no damage to the surface. Work drawn with a brush may be done in ink or watercolor. The work, whether black or polychrome, must be smooth with no puddling. All brushwork must be semitransparent and luminous without heavy opaque areas.

Susan Blakney, Chief Conservator of West Lake Conservators is thrilled to be a returning speaker for our organization as she shares “A Central New York Painting Conservator’s Experience Treating Americana.”

Mary Obrist, long-time HSEAD member of the CNY Chapter, will share from her extensive knowledge and documentation of “The Decorated Floors and Walls of Central New York.”

We encourage you to add on a day or two to enjoy the beauty and history of this destination and take advantage of a visit to one or more of four self-guided tours which we have planned for Thursday’s early arrivals. These include a visit to Dickman Farms Garden Center, the Ward O’Hara Agricultural Museum, the Cayuga Wine Trail, McKenzie-Childs, the Tiffany Chapel at Willard Chapel and other attractions. And best of all, the Holiday Inn is offering the package rate both before and after the meeting to help you plan your “Brush with History.” We look forward to seeing you there!
- Pat Kimber, Meeting Chair

IV. 10% Finish Varnish must be gloss. Matte finish or sprayed finishes are not acceptable. The final surface must be smooth, free of dust specks and hand rubbed to a high polish. All work must be done by the exhibitor.

Meeting Calendar

*Auburn, New York,
April 23-25, 2010*

*Killington Workshop Meeting
September 22-26, 2010*

Working Seminar

The Society's contract with the Killington Grand Hotel expires at the end of 2010.

HSEAD has held its Workshop Meeting at this location since 2002.

However, in an effort to accommodate more of our members, we are trying to find a more centrally situated location as well as one that meets our needs.

However, it is important to know if some of our members have refrained from attending this seminar due to its northern location.

Would you definitely consider attending this Workshop Meeting if it were held in the NY area? It would be very helpful for you to contact us and let us know at this time what some of these essential criteria are that would assure your participation.

It is our goal to maximize the opportunity to our members to take classes with some of our best instructors and to paint and learn with friends in the Society. Your recommendations and attendance are vital to the success of these workshops. Please contact HSEAD by email, (info@hsead.org) phone (607-547-5667) or letter and tell us what we might do to bring you to these workshops. Thank you.

Legacy Book Notes

A book is a gift that we can enjoy over and over again. Add to that the joy of recording historically authentic EAD, and you've got a little bit of heaven on earth aka HSEAD. I think that we are truly blessed to be able to immerse ourselves, even if it's just for a little while, in a book and an artform that inspire us. If you're gathering and storing your "reads" for the winter, you may want to consider some of the following.

There's no question, Barnes & Noble is a perfect retreat for me, with its comfortable couches, great coffee and no phones or computers to interrupt your reverie. Browsing the Internet is a poor substitute. The Bargain Section here is stocked for the holidays: *Book of Botanical Prints* by Basilius Besler (1561-1629) a Nuremberg apothecary presents a huge tome of his studies, published by Taschen \$24.98. Full-page depictions, all color, 367 illustrations of one hundred varieties! This recession has given birth to more do-it-yourself projects and given rise to numerous arts and crafts kits encouraging you to stay at home and be creative. A plethora of boxed craft kits (HSEAD could do something like this for the young ingénue) from silhouettes to introductions to watercolor and oil paint projects. *Painting Chinese Watercolor*, Lian Qwan Zhen, combines Chinese classic painting principles with Western watercolor techniques, 250 pgs. very comprehensive and beautifully illus. in color, \$12.98.

Retail choices include: *Garden of Eden, Masterpieces of Botanical Illustration* also published by Taschen, \$30 (I don't know how they do it) has text in German, French and translation in English. This oversized 500 pg. book also includes a lengthy index and a very thorough Bibliography, a tempting source for MORE BOOKS, ouch! *The Botanical Palette*, the Smithsonian in Association with the Society of Botanical Artists, A Guide

to *Achieving Perfect Color* (here's a genetic match with Society members!)...this beautifully detailed book presents color and instruction for fruits and flowers, with recipes for recreating their images in accord with the botanical prints' authentic colors. The parrot tulip is glorious! \$21. *The Bible of Illuminated Letters* by Margaret Morgan is an exquisite little spiraled handbook, beautifully bound and illustrated, \$25. *Magazine Section: Antiques and Fine Art Magazine*, Summer/Autumn issue, has some fascinating articles. Rebecca Beall from Old Sturbridge (OSV) writes "A New England Legacy" featuring pieces from OSV's collection: a portrait of John Brewster, a Willard Clock and a painted document box attributed to Oliver Filley. Learn about "Samuel Jordan, Artist, Thief and Villain" by Deborah Child. Paul D'Ambrosio, Curator of Folk Art at the Fenimore Cooper Museum in Cooperstown, refers to him as the "Limner on the Lam!" This issue also has some handsome pictures of original theorem, portraits, etc. available from antique dealers.

Proving that man does not live by bread alone, I highly recommend *The Guernsey Literary Potato Peel Pie Society* by Mary Ann Shaffer and Annie Barrows. Thank you Carolyn Hedge for this wonderfully heart-warming epistolary novel profiling uniquely ordinary characters who have the insights and souls of poets. Each misadventure unfolds a number of revelations and warms and delights your heart in the process. Letter writing is almost a lost art, and a book like this begs its revival. Shaffer and Barrow's book prompts me to reread *84 Charing Cross Road* and its sequel, *The Duchess of Bloomsbury* by Helene Hanff. Hanff's books are nonfiction, also in epistolary form, and will resonate (as *The Guernsey*...does) with all book lovers....perfect company for quiet days. Enjoy. - Sandra Cohen



HSEAD, Inc. at the Farmers' Museum,
PO Box 30
Cooperstown, NY 13326

Exhibit Fee (*Continued from P. ??*)

We are seeing increasing costs for hotel Package Plans and meeting rooms. The Board truly hopes that you will continue to value your membership and participation in the Society's endeavors, and we will try to keep our meeting costs to members as close to the bone as possible.

Art that is submitted to be judged earns Awards and recognition, and the Society's members are happy and proud of these artists. However, there are expenses involved in promoting and celebrating their achievements. The extra rooms that we require for judging,... the award labels and tags,... the cost of tables to exhibit pieces,...cost of security guards and primarily the cost of photographing the judged pieces and publishing all award pieces in color in *The Decorator*.....all of this has an ever increasing price tag.

The Trustees examined the costs related to Judging, and unanimously voted to a nominal increase from \$5 to \$10 per work to be judged. Judging only takes place once a year at our Annual Spring Meeting. The fee of \$5 has been in place for almost 40 years. The increase

will definitely not cover all charges related to judging, but it will help to defray them. The fee for submitting pieces for judging is a nominal user fee, and many of you have commented that it is much lower than any other art groups' fees to jury and award distinctions that have a very real market value for the artist. The trustees hope that those of you who submit your work for judging will consider it worth all the personal recognition and respect shown your artwork as well as the premium placed on your work that you receive in return.

The Lending Library of Design is made available in the Exhibition Room for members to rent and return patterns. Members have the opportunity of viewing and renting a maximum of ten patterns at this Spring Meeting and of returning them the following spring. This has been a convenience and a savings of shipping and handling. In order to rent patterns at the Spring Meeting, the Board unanimously decided that members show their support and appreciation by at least registering for the meeting. Because you have already decided to visit Exhibition each

Spring and rent patterns, then we hope that you can be encouraged to register and support the Society's Annual Spring Meeting to further defray costs associated with having the Exhibition Room.

The Treasurer, Finance Committee, Bookkeeper and Accountant have all done very well in the service of HSEAD. The Board appreciates their due diligence that has kept our non-profit Society legally responsible and financially solid and accountable to our members. The Society has always been proud of its standard of excellence; it is the hallmark of all our endeavors, events and products. The Trustees will always try to keep fees as close to costs as possible for all our members and to subsidize the educational programs to the extent that we can. The Board appreciates your support and hopes that you will understand and accept these decisions after considering the value that you receive in return.

*Sincerely,
HSEAD Board of Trustees*