



Embracing Realism: Frames of the Ashcan Painters, 1895–1925

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An exploration of frames for paintings of the Ashcan artists yields one certain truth: there is no definitive Ashcan frame. But certain frame styles that were popular during the years the Ashcan artists were active are especially well suited to their artworks.

Most often, frames that best complement Ashcan paintings employ decorative elements that are stronger and more sculptural, as well as more diffused and less articulated, than those on earlier frames. These elements are frequently characterized by a use of surface treatments other than traditional gold leaf, such as metal or silver leaf. Further, several Ashcan painters designed or even made their own frames, and while not every artist used one particular frame style throughout his career, several styles emerge as characteristic of a particular artist at a particular time.

Although it may be tempting to think of the Ashcan artists as a homogeneous circle, they were, in fact, a group of painters who exhibited diverse artistic styles. The unifying factor was an attitude rather than an artistic style, a commitment to independence from the staid academic system that had played such a defining role in American art until the turn of the twentieth century. Styles ranged from Robert Henri paintings that referenced such Spanish masters as Velázquez and the dark colors of the Old Masters, to the feathery brushstrokes of William Glackens's colorful depictions inspired by French impressionist Pierre-Auguste Renoir.

The ideas and imagery of the Ashcan school were but one facet of a dynamic period in American art, just as the frames associated with these artists include a range of styles that embody and reflect the profound changes occurring not only in art but also across many disciplines, including furniture, decorative arts, and architecture. Frames in use at that time include those closely derived from historical European models, artist-designed frames crafted by hand in striking new forms and finishes, and more generic versions of artist-designed frames synthesized and widely marketed by frame companies in large volume.

Amid this remarkable variety, however, several themes in American frame design can be gleaned. The

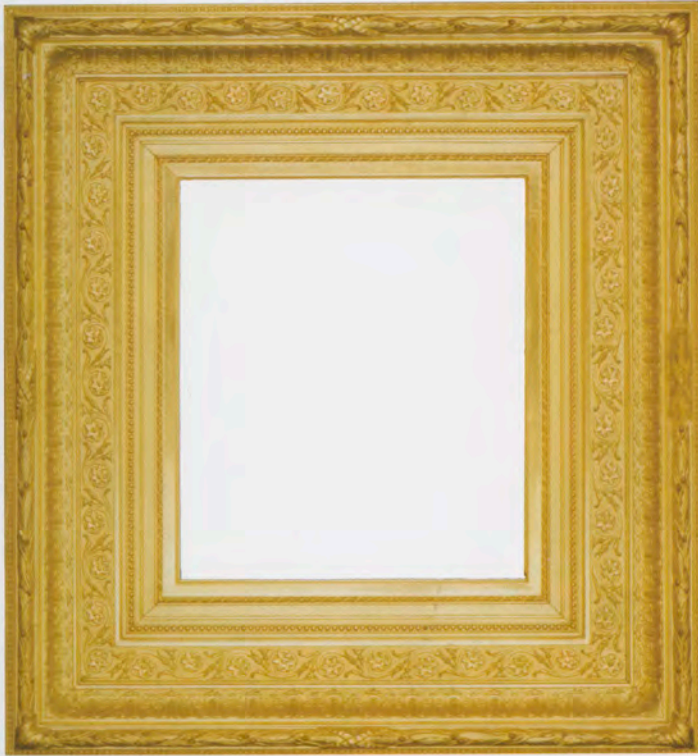


Fig. 1. Nineteenth-century American frame with composition ornament

most significant are the return, after more than a century, to hand-carved frames, the eschewing of excessively decorative embellishment, the simplification of frame profiles, and the manipulation of gilded surface treatments to further support and enhance the art.

Unlike hand-carved frames of previous centuries, nineteenth-century frames in Europe and America were meticulously constructed of a complex wooden foundation adorned with molded and applied ornament, known as composition or “compo,” made of chalk, hide glue, linseed oil, and resin. These frames were created not in great number but one at a time, with the ornament thoughtfully placed so that decorative patterns resolved at the corners and the overall design exhibited a sense of deliberate choice and careful craftsmanship (fig. 1).

By the late nineteenth century, America’s industrial revolution had spawned the mass production of frames. Several-foot lengths of molding were made in large quantity by pressing ornament by machine and affixing it to the wooden surface of each length, and each piece was joined without concern for careful arrangement. This caused one critic to lament: “Nothing shows the hasty and inartistic character of framing as the fact that it has grown into an enormous trade—where so little work or labor is expended in framing a picture, that the operation can be knocked off in a few minutes almost ‘while you wait.’ The length of molding is rudely sawn up in a few minutes, a dab of glue, a few tacks... and the job is done.”¹

At about the same time that mass-produced frames proliferated, older European frames inspired modern-day variants.² Nineteenth-century reproductions of seventeenth- and eighteenth-century French examples were especially popular. Although some were faithful to the original, others were loose interpretations.

In a studio photograph of Henri and Glackens, dating from about 1905, several such frames are visible (fig. 2). Based on French Louis XIV frames, the frames in the photograph have projecting corner and center cartouches and a floral pattern over the entire surface. In another photograph, dated about 1908, *Chez Mouquin* is shown in



Fig. 2. Studio shot of Robert Henri (left) and William Glackens, ca. 1905. Courtesy of the Museum of Art, Fort Lauderdale, Florida, Glackens Archives



Fig. 3. William Glackens in his studio, with *Chez Mouquin*, ca. 1908. Courtesy of the Museum of Art, Fort Lauderdale, Florida, Glackens Archives

Glackens's studio in a reproduction Louis XIII-style frame, characterized by a convex round profile decorated with flowers and strapwork and acanthus-leaf corners (fig. 3).³

French Revival-style frames were especially favored by American impressionist painters, who had seen similar frames on the works of their French counterparts. Ironically, this was not the style favored by the French impressionists,⁴ but rather a choice made by such dealers as Paul Durand-Ruel.⁵ Decades earlier, Durand-Ruel had marketed the new and unfamiliar style of impressionist paintings by putting them in a context with which his clientele was familiar: elaborate Louis XIV- and Louis XVI-style frames that held works by such artists as Fragonard and Boucher. This practice persists today on both French and American impressionist paintings.

By the time Ashcan artist John Sloan sold his first painting to collector Albert C. Barnes, in 1913, some French-style frames only alluded to the meticulously carved and patterned frames that had inspired them. The frame on Sloan's *Nude with Green Scarf* (fig. 4) retains the characteristic corners and midpoints of a Louis XIV frame, but they are contained within the boundaries of the profile rather than projecting beyond the edges, and the richly patterned surface of floral carving on the original is eliminated almost entirely, with the only decorative passages remaining near the innermost (or sight) edges and back edges.

The most significant development in American frame design—the return to hand-carved frames—emerged from Boston at the turn of the century and is closely linked to the Arts and Crafts movement.⁶ Originating in England, this movement advocated “aesthetic and social reform, in reaction to the decline in craftsmanship and the dehumanization of labor which accompanied the Industrial Revolution.”⁷ At the vanguard of this change in frame-making was Charles Prendergast, brother of Maurice, noted artist and member of the Ashcan group.

Frames by Charles Prendergast can be found not only on paintings by his brother, but also on those by Ashcan artists Glackens, Arthur B. Davies, Ernest Lawson, and Guy Pène du Bois.⁸ Encouraged by Maurice, Charles Prendergast



Fig. 4. John Sloan, *Nude with Green Scarf*, 1913, oil on canvas. The Barnes Foundation, Merion, Pennsylvania



Fig. 5. Frame attributed to Charles Prendergast surrounding Arthur B. Davies, *Dancing Children* (1902; Brooklyn Museum, New York)

began making frames and benefited from his brother's connections with many artist friends.⁹ In fact, both Maurice and Charles made frames. Prendergast scholar Nancy Mowll Mathews writes: "Since Charles needed to devote as much time as possible to frames for paying clients, it is likely that Maurice made the frames for his own paintings, or exchanged time helping Charles with outside commissions for Charles' help with the occasional special frame. As a rule, Maurice charged for the frame when he sold a painting, and thus the brothers were paid for their labors."¹⁰

Regrettably, the frames by both Maurice and Charles are seldom signed, making specific attribution especially difficult (fig. 5). Many of Maurice Prendergast's frames refer to historical forms. Those clearly traced to Charles exhibit a

decidedly hand-wrought appearance, with the attendant irregularities of a freely worked surface (fig. 6);¹¹ later frames incorporate incised surface decoration and the use of silver leaf, anticipating a chapter in his career when he made screens and boxes with incised, painted, and gilded decoration.¹²

After visiting the Prendergasts' Boston studio in the winter of 1908–9, artist Marsden Hartley said, "I got to know Maurice and Charles Prendergast.... I... remember this place on Mount Vernon Street—a frame shop really—where Charles made his frames and Maurice painted in one corner. There always was this sense of fluttering gold in the air of that room."¹³

At the time that Charles Prendergast began his frame-making career, another Boston artist, Hermann Dudley



Fig. 6. Charles Prendergast frame surrounding Arthur B. Davies, *Air, Light, Wave* (ca. 1914–17; High Museum of Art, Atlanta, Georgia)



Fig. 7. Example of a Carrig-Rohane *cassetta* frame, 1903

Murphy, was also beginning to make frames and would introduce a design that radically transformed American styles for several decades. Murphy's revolutionary contribution was his interpretation of the seventeenth-century Venetian *cassetta* frame. *Cassetta* ("little box" in Italian) is a reference to its profile or shape: a flat panel embraced by raised inner and outer moldings (fig. 7). With its wide, flat frieze and carved corner decorations, Murphy's *cassetta* frame became extremely popular among many American artists, providing a sensitive foil for paintings executed by both impressionist and Ashcan artists that employed innovative styles of brushwork using new palettes of color.¹⁴

Initially, Murphy painted tonalist works and studied at the Académie Julian in Paris in the early 1890s.¹⁵ On his return to Boston in 1895, he began designing and making

frames. Much has been written about the influence of James McNeill Whistler on Murphy;¹⁶ both artists explored frame design in depth. When Murphy built his first home in Winchester, Massachusetts, he named it Carrig-Rohane, Gaelic for red cliff, a nod to his Celtic roots. Murphy and Charles Prendergast worked together for a time, creating the Carrig-Rohane frame business in 1903, although it does not appear that Prendergast remained an active participant much beyond this first year.¹⁷ Murphy set up the frame shop in his basement and retained the name as the business prospered and moved into its own space in 1905. In addition to the transformative *cassetta*, the Carrig-Rohane shop offered a wide range of frames.

Most significantly, many framemakers quickly adopted and reinterpreted Murphy's *cassetta* form in variations in the ensuing years. The Royal Art Company of New York and the Newcomb-Macklin Company of Chicago and New York are just two companies that made near duplicates of Murphy's original design over the next two decades. They also made many variants, all characterized by simple compositions, no applied ornament, and decoration contained most often to the corners.

In 1906, an in-depth article appeared in the *International Studio* discussing the reform in picture-framing. The author reviewed a recent exhibition of frames for mirrors and pictures held at the Society of Arts and Crafts, Boston, and illustrated his article with several frames of Murphy's design. He remarked on the success of both Murphy and Prendergast among artists of Boston, New York, and other cities.¹⁸

The continued appeal of both Prendergast and Murphy is again evident in 1909, as reported in a review for *American Art News*: "The reform in picture framing now very apparent in most general exhibitions, undoubtedly started in Boston ... and it is probably no exaggeration to say that at no time and in no place since the degradation of the frame in the middle nineteenth century have so good frames been designed and executed, as in the New England capital in the past two or three years."¹⁹

Although the Prendergast brothers did not move to New York until 1914, Charles's skill as a framemaker was

well known in the city prior to that time. In 1912, noted collector John Quinn wrote to Maurice: "I wondered whether your brother was coming to New York ... I have about a dozen pictures that I should like to consider the frames of with him. I want good frames on them and Kuhn tells me that your brother is the best man on hand-made frames that we have."²⁰ Walt Kuhn, an Ashcan artist known for his depictions of circus performers and clowns, was a principal figure in the organization of the Armory Show in 1913 and made frames for a number of his own works, most of which date from the late 1920s onward.²¹ Prendergast was also engaged to make many frames for Barnes. Many paintings in Barnes Foundation's collection in Merion, Pennsylvania, are surrounded by carved, incised, and gilded Prendergast frames, and the correspondence between Barnes and Prendergast is well documented.²²

When the Prendergast brothers moved to New York, the relocation was financed by a commission to carve frames for the portraits of eighteen of the past presidents of a Philadelphia insurance company.²³ The move to New York deepened the sense of camaraderie the brothers enjoyed with their fellow artists, the Ashcan painters in particular. Charles Prendergast recalled: "We'd visit our friends in their studios, and they'd visit in ours, and almost every night we'd all go out to dinner somewhere.... I suppose we liked Mouquin's the best of all. That was a real Paris place. I can't even count the times we had dinner there with our friends—Henri, Sloan, Glackens, Lawson, Luks, Shinn, Davies and lots of others."²⁴

Turn-of-the-century innovations in frames originating in Boston were not confined to the shape and style of frames. Artists and framemakers were focusing increased attention on the subtleties of the gilded surface. A technical manual written for Renaissance artists in about 1400 by Cennino Cennini—*The Book of Art*—was translated into English in 1899²⁵ and was widely read by artists of the day.²⁶ The book contains extensive instructions on gilding methods and materials, and it certainly played a role in the heightened attention of artists and framemakers to the final surface

treatment of gilded frames. Many were specifically toned and finished to amplify and complement the works they enclosed. Frame orders in the Carrig-Rohane order books, for example, regularly specify what type and karat of gold leaf was used, and frequently include notes on finishes—"French No. 2," "Old Gold toned for green background," "Pale gold for silvery picture," and "Old Gold well rubbed."²⁷ Charles Prendergast's notes similarly include recipes for finishes, including black surfaces.²⁸

The Newcomb-Macklin Company used metal leaf extensively in its frames during the early decades of the twentieth century. Metal leaf, also known as Dutch metal,

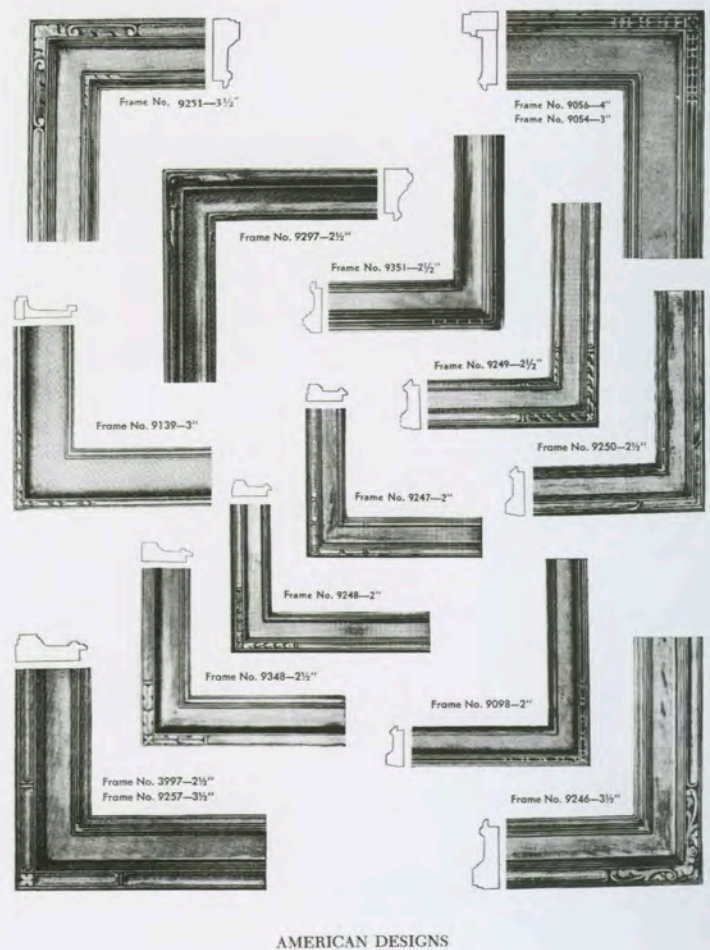


Fig. 8. Page from the Newcomb-Macklin catalogue, late 1800s–early 1900s



Fig. 9. Newcomb-Macklin frame surrounding John Sloan, *Hairdresser's Window* (1907; Wadsworth Atheneum Museum of Art, Hartford, Connecticut)

is an alloy of copper, tin, and zinc, and is less expensive than gold leaf.²⁹ It is coarser than gold leaf, with a texture visible to the eye. Metal leaf also darkens and turns more coppery with age, unlike gold leaf, which remains constant.

Although a desire for economy may have driven the choice of metal leaf for frames during the early years of the twentieth century, the material is particularly well suited to the dark palettes employed by many of the Ashcan artists, whose paintings are best complemented by the warm hues that the leaf offers. Alternatives to traditional gold leaf and metal leaf included silver leaf and bronze powder. Detailed instructions for working with all these materials were given in 1909 in a book entitled *The Art and Science of Gilding*.³⁰

The Newcomb-Macklin Company originated in Chicago in 1883 and introduced a wide array of variants to Murphy's *cassette* designs (fig. 8).³¹ In addition to one-of-a-kind pieces, Newcomb-Macklin offered an extensive range of frames available in standard sizes and finishes that were commonly gilded with metal leaf. After using a force of traveling salesmen to reach artists in the Northeast, Newcomb-Macklin established an office-showroom at 233 Fifth Avenue, at the corner of Twenty-seventh Street, in about 1912. The showroom was run by George McCoy, who also traveled to Boston and Pennsylvania to sell Newcomb-Macklin frames. McCoy is known to have worked closely with artists to design frames for their works.³² Among the Ashcan artists known to have used Newcomb-Macklin frames are Henri, Bellows, and Sloan (fig. 9).

Three styles in particular appear frequently on paintings by Henri, Bellows, and Sloan and are worth exploring. It is difficult to pinpoint the first appearance of a distinctive frame by the Milch brothers partnership, now known as a Henri frame.³³ Based on Spanish baroque examples of the seventeenth century, this type is characterized by an energetic, sculptural carving usually confined to foliate motifs at the corners and centers of the frame (fig. 10). The style "encapsulates . . . important elements of baroque form—theatricality, the manipulation of light and shade, the use of curving lines, the voluptuous explosion of ornament and the preference for organic rather than geometric motifs."³⁴

The Milch design recalls Spanish baroque frames, with robust ornament situated at the centers and corners and an overall decorative exuberance. The strong overlapping half-round pattern at the sight edge further echoes the stylized leaf elements of the Spanish precedent. Unlike the Spanish antecedent, however, the Milch interpretation employs a cove profile, and the decorative elements are more abstracted motifs that merely allude to the foliate rather than render it precisely. The boldly articulated motifs provide a harmonious complement to the loose brushwork typical of Henri. In spite of its name, the so-called Henri frame can also be found on works by Sloan and Bellows. It is likely that this was the frame to which Henri was referring when writing to Albert Milch from La Jolla, California, in September 1914:

Will you please make two frames ... same design and finish as preceding frames you made for me. Please give the finish your personal attention ... also that the design be not too heavy at the corners or centers. (On some of the smaller frames of my last order the corners and centers were made much larger than those of the first order.) If not too much trouble you might see the frame that is on my "Spanish Gypsy" which is at the Metropolitan Museum and follow its proportions in design.³⁵

The partnership between Austrian immigrant brothers Edward and Albert Milch was formed in 1916, when they were incorporated as E. and A. Milch. Both had been engaged in frames prior to their partnership. Edward was listed as a gilder in the New York directory of 1894, the year he and his brother came to the city; by 1898, he is listed as a framer.³⁶ From 1911 to 1916 he operated the Edward Milch Gallery, offering prints and framing services. His younger brother Albert is first listed in the city directories in 1907 as a framemaker, and when the partnership was formed, Albert continued to offer framing services.³⁷

Of note is a related Milch frame that appears on two paintings by John Sloan: *Pigeons* (1910; Museum of Fine



Fig. 10. Example of a seventeenth-century Spanish frame

Arts, Boston) and *McSorley's Bar* (cat. 12). More in keeping with simpler early twentieth-century frames, this frame has a convex, rounded outer rail, a central panel relieved by a shallow hollow on each side, and the same overlapping half-round at the sight edge. This distinctive motif suggests the frame is also by Milch.

An important relationship between frame and painting is that the forms and decorative elements of the frame can serve to echo and reinforce elements of the composition it surrounds. A similar dynamic is achieved when the tonality of the gilded surface serves to enhance the palette of the artwork. Further correspondence between Henri and Milch offers a fascinating glimpse into Henri's attention to this subtlety.

Writing in July 1915 from Ogunquit, Maine, Henri requests that Milch use metal leaf on the frames:

I am so very much pleased with the ... frame wh [sic] you bill as 4075 metal that I wish to make the following change in my order if it is still possible—that is if you have not all the wood carved frames underway. To finish those of the wood carved frames now underway and make the rest of this 4075 metal. This will give me more variety and will reduce my bill considerably wh [sic] will be best in these doubtful times.³⁸

Although this passage implies that Henri's choice of metal leaf was dictated by thrift, it is also evident that he was much concerned with the final finishes on his frames. Writing from Santa Fe in November 1917, he stated:

I want to tone down the frame that is here in the new museum. The one you made and sent here last year. For the walls here it is too red and rather too bright. Will you give me directions how to tone it down what to use etc. You will remember that it is a gold frame ... I think it should be given a dry effect and more gray brown, deeper tone.³⁹

The so-called Bellows frame is a modern-day variant of the reeded moldings popularized by the British Pre-Raphaelites

and James McNeill Whistler.⁴⁰ The molding style was first developed by British artists Dante Gabriel Rossetti and Ford Madox Brown in the 1860s; shortly thereafter, Whistler adopted and further expanded on the reeded moldings for his own paintings.⁴¹ Reeded molding became popular in America in the 1890s and 1900s, and a number of variations were available (fig. 11).⁴²

In the Bellows frame, the reeded form of repeating parallel lines is carved in undulant, uneven strokes that are more exaggerated in size than conventional reeded moldings. There are no additional embellishments, and the progression of parallel passages also vary in width and incorporate a soft curve as the frame slopes in toward the sight edge. The wavy, uneven rendering of the successive reeds reveals the pleasing irregularities of a hand-carved frame. The lush, exaggerated attributes of the frame provide a consonant setting for Bellows's fully loaded brushstrokes and strong rendering of form. This frame style, usually identified only with Bellows, also surrounds several portraits by Henri, including *Dorita* (1923; Le Clair Family Collection), *Portrait of Marcia Anne M. Tucker* (1926; private collection), and *Viv Reclining (Nude)* (1916; LeClair Family Collection).

The Bellows frame can be attributed to framemaker Maurice Grieve, since many of the frames examined bear his stamp on the back. Grieve came from a long line of woodcarvers,⁴³ and his company is known to have worked with the illustrious art dealer Joseph Duveen. Through that association he made many frames, among them the frame for Thomas Gainsborough's *Blue Boy* (1770; The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California), which belonged to Henry Huntington.⁴⁴ Opened in New York in 1906, the Grieve workshop carved ceilings, house paneling, and doorways as well as frames. Frames marked by the Grieve imprint display a wide range of styles, from traditional to modern. The Grieve frame is found on many of Bellows's paintings, such as *Club Night* (cat. 34), *Polo at Lakewood* (cat. 35), and the "War" series of 1918.

The third "name frame" style—also by Milch—appears on several Henri images and is based on the frames



Fig. 11. Reeded frame surrounding George Luks, *Luxembourg Gardens, Paris No. 3* (1902; Munson-Williams-Proctor Arts Institute, Utica, New York)



Fig. 12. Detail of an eighteenth-century Canaletto frame



Fig. 13. Robert Henri, *Gertrude Vanderbilt Whitney* (1916; Whitney Museum of American Art, New York). Frame ca. 1916, Peter A. Juley and Son Collection, Smithsonian American Art Museum, Washington, D.C.

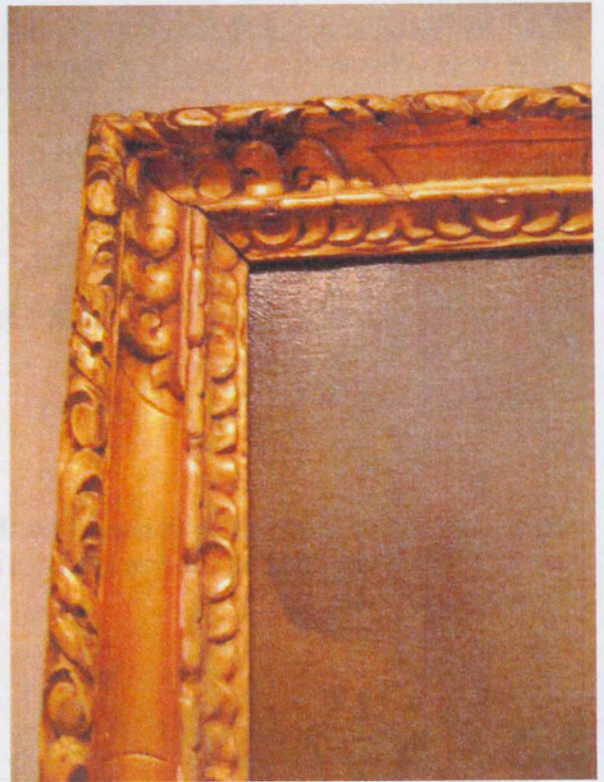
frequently used to enclose the dramatic and meticulous depictions of eighteenth-century Venice by Giovanni Antonio Canal, known as Canaletto (fig. 12). The frame is a narrow molding, with undecorated centers and floral patterns carved at the corners that are set into a recess defined by pointed edges. The modern-day Milch version of this frame is on the portrait *Gertrude Vanderbilt Whitney* (fig. 13) and other Henri works such as *Gypsy Mother (Maria y Consuelo)* (1906; LeClair Family Collection). The frames are clearly original to the paintings, since the frame is visible in photos taken of the artworks shortly after their completion.

Among the second generation of Ashcan painters, distinctive frames are found on paintings by Edward Hopper and Rockwell Kent. Along with the frame designs of Walt Kuhn, these are indicative of evolving ideas regarding the role that form and surface treatments play in frames that sensitively complement and amplify the works they surround.

With the wide variety of styles, forms, and surface treatments in use at the turn of the century, and the broad range of artistic styles expressed by the Ashcan painters, we are afforded a fascinating and illuminating glimpse into the many subtle features that constitute the perfect marriage of painting and frame.

Notes

1. Percy Fitzgerald, "Picture Frames," *Art Journal* 12 (1886): 324–28.
2. For an in-depth study on this topic, see Tracy Gill, *The American Frame: From Origin to Originality* (New York, 2003).
3. *Chez Mouquin* (cat. 1) is no longer in its original frame.
4. Eva Mendgen, *In Perfect Harmony: Picture and Frame, 1850–1920* [exh. cat., Van Gogh Museum, Amsterdam] (Zwolle, 1995), 129–80.
5. Nina Gray, "Frame Choices for the French Impressionists," *Picture Framing Magazine* (May 1995): 42–49.
6. Wendy Kaplan, *The Art That is Life: The Arts and Crafts Movement in America, 1875–1920* (New York, 1987).
7. *Inspiring Reform: Boston's Arts and Crafts Movement*, ed. Marilee Boyd Meyer [exh. cat., Davis Museum and Cultural Center, Wellesley College] (Wellesley, Mass., 1997), 14.
8. See, for example, William Glackens, *Woman in Red Dress* (ca. 1918; Pennsylvania Academy of the Fine Arts, Philadelphia) and Guy Pène du Bois, *The Blue Chair* (1923; The Metropolitan Museum of Art, New York).
9. Hamilton Basso, "A Glimpse of Heaven," part 2, *New Yorker* 23 (August 1946): 24–27.
10. Nancy Mowll Mathews, "Beauties ... of a Quiet Kind: The Art of Charles Prendergast," in *The Art of Charles Prendergast from the Collections of the Williams College Museum of Art and Mrs. Charles Prendergast* [exh. cat., Williams College Museum of Art] (Williamstown, Mass., 1993), 9–37.
11. Carol Derby, "Charles Prendergast's Frames: Reuniting Design & Craftsmanship," in W. Anthony Gengarely and Carol Derby, *The Prendergasts and the Arts and Crafts Movement* [exh. cat., Williams College Museum of Art] (Williamstown, Mass., 1989), 37.
12. Marion M. Goethals, "My Work is Done in Gesso the Old Italian Method," in exh. cat. Williamstown 1989, 39–51.
13. Richard J. Wattenmaker, *Maurice Prendergast* (New York, 1994), 12.
14. Susan G. Larkin, "How Hassam Framed Hassams," in *Childe Hassam, American Impressionist* [exh. cat., The Metropolitan Museum of Art] (New York, 2004), 325–42.
15. William A. Coles, "Hermann Dudley Murphy: An Introduction," in *Hermann Dudley Murphy: Boston Painter at Home and Abroad* (New York, 1985), 7–12.
16. Suzanne Smeaton, "On the Edge of Change: Artist-Designed Frames from Whistler to Marin," in *The Gilded Edge*, ed. Eli Wilner (San Francisco, 2000), 61–81.
17. Mathews 1993, 12–13.
18. Frederick W. Coburn, "Individual Treatment of the Picture Frame," *International Studio* 30 (November 1906): 12–16.
19. Anonymous, "Picture Framing Reform," *American Art News* 7, 17 (April 1909): 6.
20. John Quinn (4 August 1913), as quoted in Wattenmaker 1994, 113.
21. See, for example, *The Dressing Room* (1927; Brooklyn Museum) and *Joey* (1943; Detroit Institute of Arts).
22. Violette DeMazia, "What's in a Frame?" *Barnes Foundation Journal of the Art Department* 8, 2 (Autumn 1977): 48–64.
23. Hamilton Basso 1946, n.p.
24. Hamilton Basso 1946, n.p.
25. There have been many translations of the book; Christina Herringham's translation dates from 1899. Erling Skaug, "Cenninianna: Notes on Cennini and His Treatise," *Arte Cristiana* 81, 754 (January–February 1993): 15–22, discusses the date of the treatise.
26. Goethals in exh. cat. Williamstown 1989, 39.
27. Carrig-Rohane Papers, order books 1904–7, Box 1, Archives of American Art, Washington, D.C.
28. Derby 1989, 31.
29. "Dutch metal" is actually a faulty translation of "Deutsch metal," a reference to the German source of some early metal leaf.
30. Ford and Mimmack of Rochester, *The Art and Science of Gilding* (New York, 1909), 39–45.
31. Suzanne Smeaton, *The Art of the Frame: American Frames of the Arts and Crafts Period* (New York, 1988), 61–81.
32. Thanhardt-Burger Archives, LaPorte, Indiana. "Gleanings from a conversation held with Dewey Imig ... 13th of December, 1984." (Imig worked for Newcomb-Macklin for several decades, beginning in 1922, and was eighty-six at the time of the interview.)
33. Three of the earliest documented paintings to use this type of frame are all from 1907: *Dutch Soldier*, by Robert Henri (Munson-Williams-Proctor Arts Institute, Utica, N.Y.); *Picture Shop Window*, by John Sloan (The Newark Museum); and *Election Night*, by John Sloan (Memorial Art Gallery, University of Rochester, N.Y.).
34. Paul Mitchell and Lynn Roberts, *Frameworks* (London, 1996), 118.
35. Milch Papers, Reel 4420, frame 861, Archives of American Art, Washington, D.C.
36. New York City Directories 1896–1946.
37. The appearance of this frame design on paintings dating to 1907 implies that the frame was first made for the artists by Albert Milch when he was on his own, and that he continued to make the frame after the partnership was formed with his brother. Milch Papers, Reel 4422, frame 686.
38. Milch Papers, Reel 4420, frame 862.
39. Milch Papers, Reel 4420, frame 871.
40. Ira M. Horowitz, "Whistler's Frames," *Art Journal* 39 (Winter 1979–80): 124–31.
41. Alastair Grieve, "The Applied Art of D.G. Rossetti," *Burlington Magazine* 115 (January 1973): 16–24.
42. Larkin 2004, 35.
43. *New York Times*, 18 February 1955, 23. At the closing of the business in 1955, it was reported that Grieve's ancestors had started business in Bruges, Belgium, 235 years previously and moved subsequently to Edinburgh, then to London, and then to New York in 1906.
44. *New York Times*, 18 February 1955, 23. Other clients included Henry Frick, the Astors, the Vanderbilts, John D. Rockefeller, the Whitneys, and the Knoedlers.



10A. Milch frame surrounding John Sloan, *La Madrilenita* (c.1910-11; Telfair Museum, Savannah, Georgia)





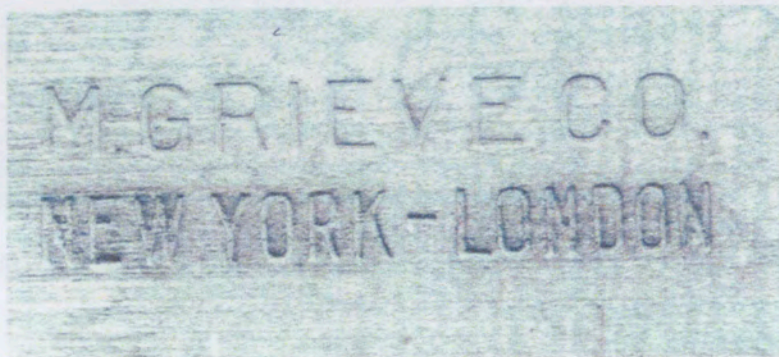
10B. Milch frame surrounding John Sloan *Pigeons* (1910; Museum of Fine Arts, Boston)

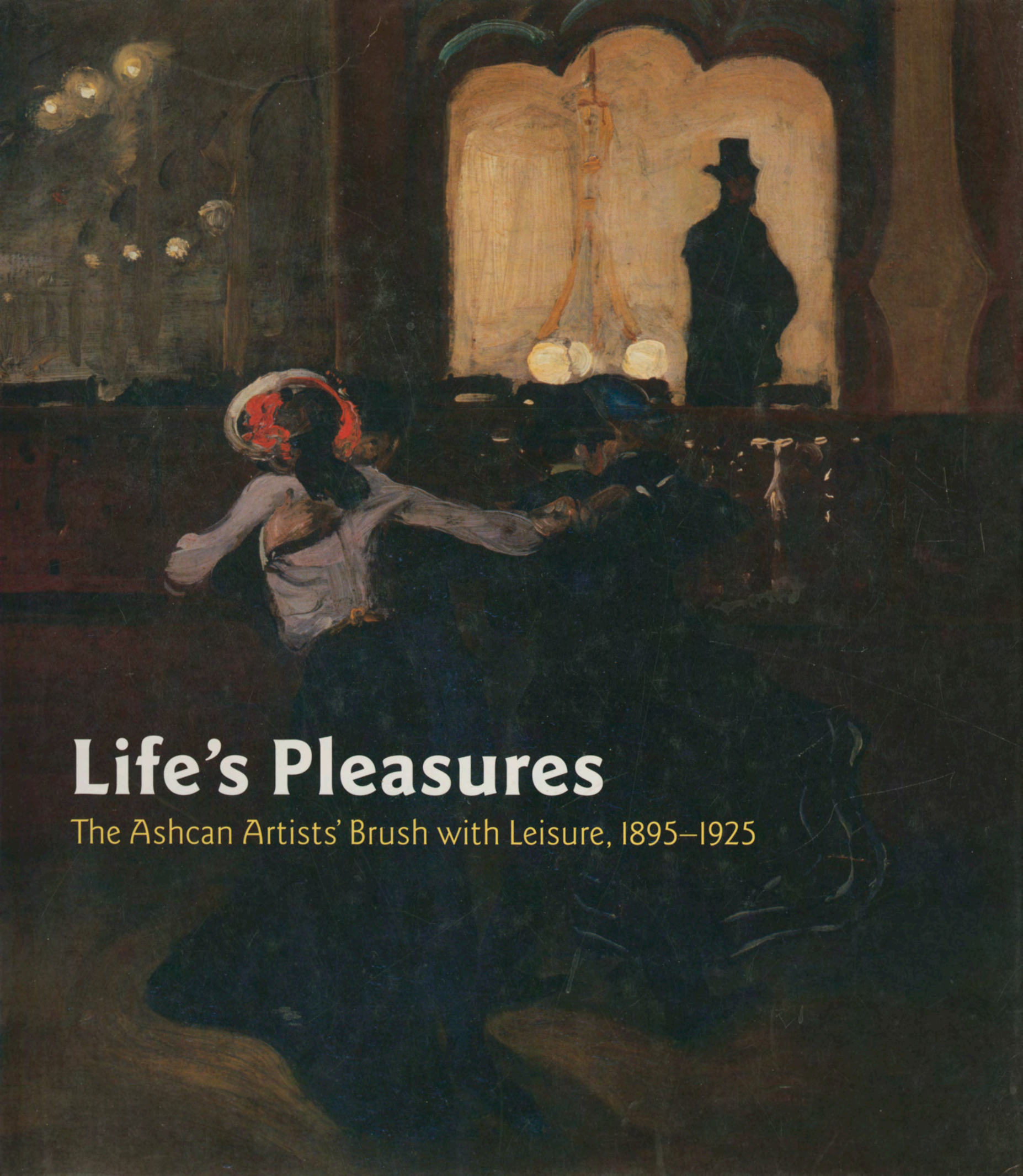


10C. Milch frame surrounding John Sloan, *McSorley's Bar* (1912; Detroit Institute of Arts, Michigan)



11A. Grieve frame surrounding George Bellows, *Club Night*
(1907, National Gallery of Art, Washington D.C., John Hay Whitney Collection)





Life's Pleasures

The Ashcan Artists' Brush with Leisure, 1895–1925