

# The Decorator

Volume L No. 1 Lancaster, PA Fall/Winter 1995/1996



*Journal of the*  
Historical Society of Early American Decoration, Inc.



*Journal of the*

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

A society with affiliated chapters organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art, the elevation of the standards of its reproduction and utilization. To assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

MISSION STATEMENT

Vision: HSEAD will be, and will become recognized, as a preeminent national authority on Early American Decoration.

Mission: HSEAD will maintain a core membership of practicing guild artists supported by active programs of education, research, and exhibitions to perpetuate and expand the unique skills and knowledge of Early American Decoration.

*If you are interested in joining our Guild, or would like further information, such as the address of local Chapters, please contact the Administrative Assistant listed on the Table of Contents page.*

EDITORIAL STAFF

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

*A" Awards photographer: Robert Glasgow*

Bonnie West Studios

---

Volume L No.1 Fall/Winter 1995-1996 Lancaster, PA

---

# THE DECORATOR

---

Volume L, No. 1    Lancaster, PA    Fall/Winter 1995–1996

---

## TABLE OF CONTENTS

### *Editorial*

Peggy and Mike Rodgers.....5

### *The American White Painted Dial*

Bruce R. Forman.....7

Members “A” Awards, Lancaster.....25

Awards and New Members, Lancaster.....29

Specialist Award—*Country Painting*.....30

### *The Treasures Around Us*

Phyllis Sherman.....32

The Bookshelf.....34

Master Teachers, Master Craftsmen & Certified Teachers.....36

Notice from the Trustees.....38

### *With what a gay and tidy air...*

Lois Tucker.....51

### Cover:

*Unmarked American? made 13" dial c. 1833 with basket and bowls filled with flowers.*

### Back Cover:

*Nolen & Curtis 13" dial backside with the maker's signature. (Courtesy of the Historical Society of Berks County)*

*THE DECORATOR* is published twice a year by *The Historical Society of Early American Decoration, Inc.* Subscription rate is \$15.00 for two issues (add \$5.99 per year for Canada).

Send to Lois Tucker, Box 429, North Berwick, ME 03906

### Business Address:

*The Historical Society of Early American Decoration, Inc.*

c/o Beverly McCarthy, Administrative Assistant

61 West 62nd Street, 3rd floor,

New York, New York 10023-7015

*ERRATA:* Inadvertently a phrase was left out of the last paragraph of the Editorial in the last issue of *THE DECORATOR*. It should have read "All the hard work associated with securing and retaining our advertisers falls on the capable shoulders of Carol Buonato. Her expertise and hard work benefits us all in our Society." Amen!

Correction—Vol. XLVII, No. 1: *The Painted Dial* by Carol Buonato, page 4, par. 3, The Hanbury Iron Works were in Pontypool, Wales, not Birmingham. See publication: *Pontypool and Usk Japanned Wares* by V.D. John, published 1993, page 3—last paragraph, entitled The First Hanbury Iron Works at Pontypool. Submitted by Astrid Donnellan.

## EDITORIAL

In a previous issue of *THE DECORATOR* your editors initiated an occasional column entitled *The Treasures Around Us*. Our concept was that many of the members of our HSEAD might have displayed in their communities excellent examples of early American decoration worthy of inclusion in the collections of the finest world-class museums devoted to our craft. *Phyllis Sherman* has gone one step further and spotted such a treasure within a treasure and reports on it in this issue.

If your interest lies in the area of clock dials, this issue is for you. *Bruce Forman* provides us with a well written, illustrated, and detailed historical review of the development of, next to the children, the most observed faces in the home.

Your editors believe that with this issue they have achieved their original ambition when they assumed their duties four years ago. *The Decorator* has become, as much as possible, the replacement for the former HSEAD museum. That is, within these pages reside our only public display and permanent repository of the corporate knowledge and pictorials associated with our craft. The skeleton of our program has included, more high quality pages, longer in-depth articles, and an all-color format. The heart and soul has been the superb support of the many talented contributors who have made our job fun and professionally rewarding. We thank you. We are delighted to report that the next issue will be edited by the former President of our society and a frequent contributor to *The Decorator*, *Shirley Baer*. We know that you will nurture and encourage her. We wish her smooth sailing, fair winds and favorable seas.

—*Peggy and Mike Rodgers*



Figure 1. Wilson 13" dial c. 1793, the hour hand is not original to the clock.

## THE AMERICAN WHITE PAINTED DIAL A Pictorial Essay

by Bruce R. Forman

Painted clock dials and their historical development received little attention until 1974 when Brian Loomes published his milestone book, *The White Dial Clock*. Loomes chronicled in detail the artistry and evolution of the English white painted dial. A similar comprehensive study of American clock dials has not been made and will not be attempted in this article. What you are about to read is only an introduction to this topic and is solely intended to raise the consciousness of clock collectors and decorators, and stimulate further documentation of the American white painted dial.

### *Period One (pre 1800)*

The white painted dial is not an American invention but originated in Birmingham, England, the product of jappanners Thomas Osborne and James Wilson. They themselves described the white painted dial as "entirely new" in their *Birmingham Gazette* advertisement of 1772; the earliest known reference to the manufacturing of white painted dials.<sup>1</sup> Easy to read and produce in quantity a false plate was supplied with each dial that allowed adaptation to virtually any clock movement. These pre-made dials found popularity with English clock makers and eventually entered the American market. Philadelphia clockmaker, Epharm Clark, advertised eight-day and thirty-hour clocks with white painted dials in the year 1784 and the Philadelphia Custom House records show that during a three month period in 1790 several cases of painted dials were imported by Epharm Clark, John Wood, and John Carrell.<sup>2</sup>

English dial maker, James Wilson, became a major exporter of dials to America after dissolving his partnership with Thomas Osborne, in 1777.<sup>3</sup> These imported dials can be identified by their cast iron false plate marked "WILSON" and the artistry of the dial. *Figure 1* illustrates a typical 13 inch dial made by Wilson of Birmingham, England, and used by Seneca Lukens of Horsham, Pennsylvania. Lukens and every other



American clockmaker prior to 1800 relied on imported dials since virtually no domestic supply was available. English dials during this period are of high quality and commonly referred to in sales advertisements as "enameled dials" because of their durable finish resembling the fired ceramic coating applied to metal work and decorative jewelry.

Aside from their enamel-like appearance, Period One dials share many common features that collectively differentiate them from products made in the 19th century. Minute markings were indicated by dots and numbered with Arabic numerals at intervals of 5, 10, 15, etc. Roman numerals were used exclusively to mark the hours. Artistic renderings of flowers, strawberries, and/or cherries adorn the dial. Sometimes all four corners were identically painted while often a dissimilar decoration such as a flower would appear in top corners while cherries appeared in bottom corners, as shown in *Figure 2*. A dot dash pattern of raised gesso covered with gold leaf encompasses each corner and gold leaf was used to decorate the edges of the calendar aperture.

Often neglected but an interesting aspect of these dials are the decorative hemispheres located just below the moon dial, *Figure 3*. Traditionally the western hemisphere was placed on the left side of the dial and the eastern hemisphere on the right. These decorations were not hand painted

but printed using some direct or indirect printing process. The best theory for their application is put forth by clock dealer Edward LaFond who suggests that hemispheres were applied using transfer printing, a process perfected in the mid 18th century and used extensively on English pottery.

The process of transfer printing began with the engraving of a design onto a flat copper plate. Great skill was required since the incised lines needed to be cut very deeply to hold enough color (a pigment mixed with thick boiled oil), to produce a full transfer. The engraved plate was next warmed on a stove and the engraved lines filled with color using a broad pallet knife.



*Figure 2. Wilson 13" dial c. 1795*



Excess color was scraped from the copper plate surface using a pallet knife followed by a cleaning pad.

Special paper for printing the transfer was manufactured from white linen rags and made non-absorbent by vigorous calendering. This thin, strong, paper, known as "potters tissue" was coated with a weak solution of soapy water and laid on the copper plate. Carefully an impression was drawn by passing the plate and potters tissue through a press with two parallel rollers. The finished transfer was placed onto a piece of pottery and rubbed, first lightly with a soaped piece of flannel, and then more forcibly with rubbing material formed of rolled flannel. After sufficient heat was generated the color would affix to the pottery and the unit was immersed in cold water to remove the paper. Pottery with this type of transfer printing was next fired at a low temperature to dry the pigmented oil color and permanently fix the printed design.<sup>4</sup>

The author cannot confirm that the tissue transfer method was actually used to produce clock dial hemispheres in the 18th and 19th century, but examination of clock hemispheres does suggest that some type of hand engraved printing plate was used in this process. With respect to the limited number of dials I can identify by maker, the printed hemispheres appear unique to that maker and/or his later partnerships. If this theory is true, then hemispheres have the potential to provide a method to date and attribute otherwise unmarked dials.

In addition, the style of hands used with a dial can help indicate the



Figure 3. Wilson 13" dial hemispheres c. 1793.

approximate date of a clock's manufacture. Clock hands in Period One were made of steel with a serpentine pattern. Some clock makers made their own hands but examination of several clocks suggest that hands were also available pre-made.

#### *Period Two (Circa 1800–1810)*

The 19th century saw many artistic changes to the white painted dial as Period One patterns were quickly abandoned in favor of new designs. Most significant among these changes was the replacement of Roman numerals with Arabic numbers to mark the hours, as shown on an early Period Two transitional dial manufactured by Osborne in Figure 4. Although Roman numerals lost favor after 1800, they continued to be used sporadically until the end of the white dial era. Therefore, clock dials with Arabic hour markings are

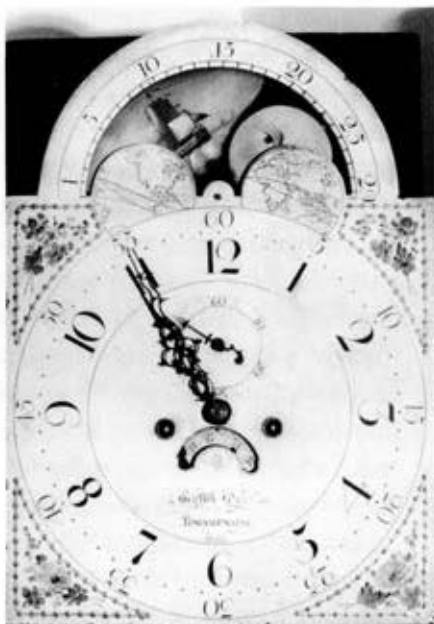


Figure 4. Osborne 13" dial c. 1802.

most certainly post 1800, but dials with Roman numerals must be judged on other attributes to determine their exact age. Manufacturers also economized by radically changing the painted corner decorations from artistic works-of-art to less artistic geometric patterns and/or simplified floral designs as shown in Figure 5.



Figure 5. Osborne 14" dial c. 1803–1805.

most certainly post 1800, but dials with Roman numerals must be judged on other attributes to determine their exact age. Manufacturers also economized by radically changing the painted corner decorations from artistic works-of-art to less artistic geometric patterns and/or simplified floral designs as shown in Figure 5.

In Period Two, Osbornes Manufactory replaced James Wilson as the major English exporter of dials to America. It became common to mark the false plate and the reverse side of the moon dial and/or calendar wheel with the manufacturer's name. The 14 inch dial in Figure 5 has an



Figure 6. Osborne 13" dial hemispheres c. 1802.

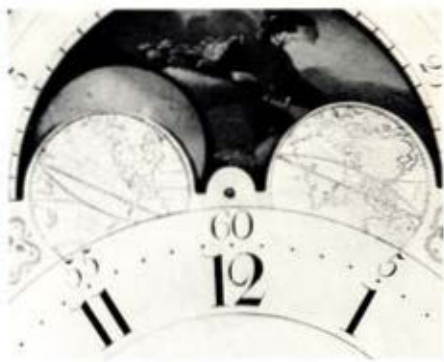


Figure 7. Osborne 14" dial hemispheres c. 1803—1805.

"OSBORNE" cast iron false plate and both the moon and calendar wheel are stamped, "OSBORNES MANUFACTORY BIRMINGHAM."

Although the 13 inch dial size had been the de facto standard in Period One, the 14 inch dial gained increasing popularity in Period Two. This required manufacturers to possess a different set of plates to print the larger dial hemispheres. Details of Osborne dial hemispheres for a 13 inch and 14 inch dial are illustrated in *Figures 6 and 7* respectively. At first glance these hemispheres might appear identical but the shape of Japan on the 13 inch dial hemisphere is triangular while a more realistic land mass is illustrated on the 14 inch dial hemisphere.

As shown in *Figures 4 and 5*, the serpentine pattern of clock hands remained popular throughout Period Two. The reader should therefore appreciate that lags and overlaps can occur between new dial designs and the introduction of new hand patterns. Another typical Period Two Osborne dial is illustrated in *Figure 8*. However,

*Figure 8. Osborne 13" dial c. 1805—1809 with diamond hands. (Courtesy of the Historical Society of Montgomery County)*



it is now equipped with a set of diamond-shaped hands which came into general use before the end of Period Two and continued with modifications thereafter.

### *Period Three (Circa 1810–1820)*

The importation of English dials to America ended abruptly with the War of 1812. Trade restrictions were enforced from 1807 to 1815.<sup>5</sup> Although virtually no American supply of dials had existed prior to 1800, a few individuals did produce moderate quantities thereafter and these enterprising dial makers quickly responded to fill the void in the clock dial market.

Most notable among them was Spencer Nolen of Boston, who entered into a partnership with Aaron Willard, Jr., to produce reverse paintings and clock dials. The "Willard & Nolen" partnership ended in 1809, after which, Nolen became an independent dial maker.<sup>6</sup> His products were equal in quality to his English counterparts and in some respects the artistry was much better than many Period Two imported dials. Nolen utilized brilliant colors such as red, green, and yellow, which gave his dials a somewhat garish appearance. Each dial corner was completely filled with decoration usually including some type of gold leaf as illustrated by the Nolen dial in *Figure 9*. A fine ring of gesso beads, covered in gold, encompass the numerals and at the 5, 10, 15, etc. minute marks.

Other characteristics of the Nolen dial are the hemispheres which have printed latitude markings every ten degrees and no ecliptic, a feature not yet found on any English made dial, *Figure 10*. Nolen appears to have been a frugal man as a review of his output suggests he only owned one size of printing plates for his dial hemispheres. Therefore, the 13 inch hemispheres produced from the printing plates he did own do not create hemispheres large enough to completely fill the proportionally larger 14 inch dials. To get around this problem a border of gold leaf was sometimes added to the hemisphere perimeter to disguise this deficiency. Dials



*Figure 9. Spencer Nolen 14" dial  
c. 1810—1815.*





Figure 10.  
Spencer Nolen  
dial hemispheres  
c. 1810—1815;  
these hemi-  
spheres have lati-  
tude markings  
every 10 degrees  
and no ecliptic.

made by Nolen can often be identified by the words "Nolen's Manufactory Boston" painted on the dial backside as in Figure 11.

During this same time period another manufacturer made dials that mimicked the Nolen style but failed to match his exceptional artistry. This is shown in Figure 12. Many of these dials suffered from the employment of inferior paints as they now show signs of flaking. Common denominators with Nolen's work include the appearance (at least in photo-documentation), of identically printed hemispheres. This suggests that



Figure 11.  
Spencer Nolen  
dial backside  
with the painted  
signature,  
"Nolen's  
Manufactory  
Boston".

Figure 12.  
Unmarked  
American made  
dial c. 1814—  
1819. (Courtesy  
of the Historical  
Society of  
Montgomery  
County).



Nolen printed dial hemispheres for other manufacturers in Boston, such as Samuel Curtis, with whom Nolen formed a partnership from c.1818 to 1822. Sometime before these dates, Curtis made dials under the name, "Curtis Manufactory," and wholesaled them to retailer, "Patton & Jones," in Philadelphia.<sup>7</sup>

Typical among all American made dials, as opposed to English dials of the period, are thinner sheet metal dial plates, and no false plate or a false plate fabricated from sheet metal rather than cast iron. Unfortunately, American dial makers rarely marked their work and because of this many makers may never be identified. In addition, circumstantial evidence suggests that following the War of 1812 English dial makers never recaptured the American dial market and the majority of dials used in America after 1810 are American made.

#### *Period Four (Circa 1820–1830)*

The partnership of "Nolen & Curtis" became the largest domestic supplier of dials in America having stores in Boston and Philadelphia. *Figures 13 and 14* show the front and the back of a "Nolen & Curtis" dial which was made in Philadelphia sometime between c.1818 and 1822. In many respects the design and ornamentation of this dial is a return to

*Figure 13. Nolen & Curtis 13" dial c. 1818—1822. The clock hands are not original to this clock. (Courtesy of the Historical Society of Berks County)*



*Figure 14. Nolen & Curtis 13" dial backside with the maker's signature. (Courtesy of the Historical Society of Berks County)*



Figure 15. Unmarked American? made 13" dial c. 1823 with shell and flower decoration.

patterns used on earlier English dials made by James Wilson in Period One (Figure 1). But, subtle design features such as the raised gesso beads around corner decorations confirm that it was made out-of-period. Unlike most Period Three dials, which had a ring of gold gesso beads encircling the minute numbers, a ring of gold leaf has been substituted in Period Four, and this feature became common on American-made dials until the end of the tall case clock era.



Other changes are the replacement of dots or dashes to mark minutes, with a minute track. The track is labeled at the 15, 30, 45, and 60 minute positions as shown in Figure 13.

Dials with a similar design, including the raised gesso beads, were also manufactured in England and exported to America in limited quantities. One such dial at the Historical Society of Berks County, Pennsylvania, has a cast iron false plate with no markings but, the dial hemispheres are identical to those used by Osborne's Manufactory. The maker of this dial is confirmed by the stamping "OSBORNE'S MANUFACTORY BIRMINGHAM" on the back of the moon dial.

By 1823, the brightly colored dials pioneered by Nolen yielded to simpler designs more economical to produce. For example, the raised gesso decorations, once so favored during earlier periods, are now completely eliminated and minute numerals reduced to a total of four marks, one each at the 15, 30, 45, and 60 minute positions. A minute track, with triangles to mark five minute intervals, replaced the dots used previously and several different types of decorations were used in dial corners. (Figure 15) The most popular theme was the seashell which was used in both corner decorations and in the lunettes of dials without moons.

In addition, by 1827 dial makers employed a simplistic flower and line design and a basket holding flowers for corner decoration, as shown in





Figure 16. Unmarked American? made dial c. 1827 with flower and line design.  
Figure 17. Unmarked American? made dial c. 1823—1828.

Figures 16 and 17. All these dials have a form of Arabic numbers that is most distinctive, as demonstrated by the large tail on the upper portion of the hour figure "6." Who painted these dials is unknown. The thin sheet metal dials, and fabricated false plates, suggest that they were American made.

#### *Period Five (Circa 1830–1840)*

Many of the same characteristics found on Period Four dials persisted into Period Five. However, some distinctive new construction techniques were introduced. For example, calendar apertures which displayed the days of the month, gave way to an independent calendar bit located below the seconds bit as in Figure 18. This over-and-under shotgun dial design appears unique to Period Five. However, the earlier style calendar arch continued to be employed on many dials during this period.

The shell designs used earlier con-



Figure 18. Unmarked American? made 24" dial c. 1831—1837 with over and under shotgun seconds and calendar bits. (Courtesy of the Historical Society of Montgomery County)

Figure 19. Unmarked American? made 13" dial c. 1833 with basket and bowls filled with flowers.



tinued with variations after 1830. They shared popularity with tulips holding pineapples, and baskets, bowls, or vases, filled with fruit or flowers as in *Figures 18, 19, and 20* respectively. Another popular design



Figure 20. Unmarked American? made 12" dial c. 1833. One of many variations on the theme of baskets and bowls holding flowers.

was the horn filled with flowers or fruit, as in *Figure 21*. It should be noted that eight-day clock dials from this period measure 14 inch, indicating that the 13 inch dial was virtually extinct on eight-day clocks by Period Five but persisted on thirty-hour clocks.

Examination of the dial hemispheres indicates that they are different from earlier American or English patterns, *Figure 22*. All my documented Period Five dials bear the same printed hemispheres and artistry suggesting that by this date there was only one major supplier of American made dials. This has led to speculation by some clock historians that these dials were painted by William Jones of Philadelphia, who worked as a dial painter for nearly twenty years. No dials have yet been discovered with his label but, page 65 of the 1890, *Jeweler's Circular and Horological Review*, provided the following description of his career:

William Jones was not a clockmaker, but was so closely connected with the trade and so well known to the Philadelphia clock makers that he deserves passing mention. He certainly brought the art of painting and decorating clock dials to almost perfection. He had an oven for baking



*Figure 21. Unmarked American? made dial c. 1838 with horns filled with flowers.*





Figure 22.  
Unmarked 14"  
American? dial  
hemispheres c.  
1831—1835.

after painting, so that when finished the paint on the iron dials was almost like a coat of enamel. For twenty years he had a shop in Strawberry Street, but did not work much after 1840 as his hands became paralyzed, incapacitating him from work during the last years of his life ...

The market for tall case clocks collapsed in about 1840.

#### ADDITIONAL DIAL MAKERS

In the preceding text I have tried to organize the five developmental stages of the American white painted dial from its inception in the late 1700's to 1840. Certainly, many dial designs not illustrated were used, but cannot yet be precisely dated and hence were excluded from discussion. This is especially true of dials painted by the early American makers with limited production who used patterns distinctively their own or who created interpretations of the imported English dials. These non-mainstream dials are not datable using the characteristics previously discussed and their makers generally fall into two categories: 1) portrait painters or clock makers who painted dials as a sideline and 2) small commercial dial manufacturers.

Many rural makers fall into category one as they were remote from the large ports of Philadelphia and Boston where dials were being imported or made. Even though transportation was available to these outlying communities delays and damage, caused by overland travel, made it desirable to produce some dials locally. In the 18th century, John Fisher, of York, Pennsylvania, was a clockmaker, wood carver, portrait painter, and reportedly made dials.<sup>8</sup> Stacy B.C. Wood, Jr., historian of Lancaster

County clockmakers reported that Christian Eby of Manheim, Pennsylvania, was a clockmaker who painted dials. Plate 3-19 in his book *Clockmakers of Lancaster County*, illustrates a 12 inch clock dial from an Eby thirty-hour clock. Quite possibly this dial could be by Eby.

More ambitious attempts to commercially make dials occurred at Reading, Pennsylvania, in 1799. That year clockmaker Benjamin Witman advertised that he was establishing a "Clock-Dial-Manufactory" in that city.<sup>9</sup> One source states that he was not alone in this endeavor since he later employed German immigrant, Fredrick Christopher Bischoff from 1803 to about 1806. Bischoff is also reputed to have been a local portrait painter.<sup>10</sup> Yale University owns a Benjamin Witman clock with an eagle and shield painting on the dial. This very American design suggests it was painted by Witman. This dial is illustrated on page 145, in the book *The American Clock 1725-1865*, by Edward A. Battison and Patricia E. Kane.

Although Witman is the best known Reading dial painter, he is not the only one. Tax records indicate that dial maker Joseph Morris came to Reading in 1803, but it is unclear if he worked independently or was employed by Witman. Little is known about this man but two years later clockmaker Benjamin Morris appears in the tax records and some type of family connection is probable. I have located one clock made by Benjamin Morris of Reading (Figure 23) and its dial is clearly American painted and has no false plate. The hemispheres are unusual being only half a circle and the western hemisphere is printed on both the left and right side as shown in Figure 24. Why this was done is a mystery but it would have been economical considering it reduced the cost of making printing plates for the hemispheres by one half.

Figure 23. Unmarked American? 14" dial, probably made by Joseph Morris.







Figure 24. Dial hemispheres from a probable Joseph Morris 14" dial.

Given the historical facts surrounding clockmaker Benjamin Morris, the dial was probably painted by dial maker Joseph Morris. Other clock makers in the Reading and Berks County region also appear to have used locally made dials suggesting that the Reading dial manufacturers had a regional impact.

Patton & Jones of Philadelphia are mentioned in several sources as manufacturers of painted dials in the 19th century. However, it is unclear if they really made dials at all. One dial carries a stamping "Patton & Jones, Philadelphia" on the sheet metal false plate suggesting that they manufactured dials. However, another dial carries the label "Curtis Manufactory for Patton & Jones, Philadelphia." Both of these dials have printed hemispheres identical to those found on dials made in Boston by Spencer Nolen and Samuel Curtis. Still, I have seen a cast iron false plate marked by this firm at the Henry Ford Museum, but clearly the dial is the product of Osborne in England. Therefore, it is difficult to determine if this firm yet qualifies as true makers of dials or just a wholesale outlet for American and British dials. Patton & Jones operated in Philadelphia from 1804-1814.<sup>11</sup>

For more information on these makers and the other identified American dial makers, I have compiled an appendix to this article. It is

far from definitive as most of the information presented is from the secondary sources cited in my reference notes and bibliography. However, it is a good starting place for an energetic researcher who would like to pursue this subject. I look forward to someone supplying the next chapter in this interesting story and I encourage you to take a closer look at those painted dials in your own clock collection.

---

*Author's Note.* Readers may wonder how the author dated the clock dials illustrated in this article. To aid future researchers, I would like to explain the method of attribution. *Figures: 1, 2, 3, 4, 6, 15, 16, 19, 20,* and *21* are of dials from clocks that were marked by the clockmaker with the exact year of manufacture. The dials in *Figures: 8, 9, 10, 11, 12, 13, 14, 17, 18,* and *22* are dated through historical research that established the approximate working dates of the maker in the town or township printed on the dial. The dates for those dials in *Figures 5* and *7* are the opinion of the author.

#### REFERENCE NOTES

1. Brian Loomes, *White Dial Clocks The Complete Guide*, David & Charles, London, 1981, p.33.
2. *The Pennsylvania Gazette*, May 19, 1784 and Arthur E. James, *Chester County Clocks and Their Makers*, Schiffer Publishing, Exton, PA, 1976, pp. 25–26.
3. Brian Loomes, *White Dial Clocks The Complete Guide*, David & Charles, London, 1981, p.35.
4. G. Bernard Hughes, *English and Scottish Earthenware*, Abbey Fine Arts, London, pp. 127–128 and Elizabeth Collard, *Nineteenth-Century Pottery and Porcelain in Canada*, McGill University Press, Canada, 1967, pp.115–116.
5. Thomas C. Cochran, ed., *Concise Dictionary Of American History*, Charles Scribner's Sons, New York, 1962, pp.326 and 400.
6. J.L. Keown, "Willard & Nolen Ornamental Painters" *NAWCC Bulletin*, No. 223, p.143.
7. Jerome C. Groskin, "Spencer Nolen In Philadelphia" *NAWCC Bulletin*, No. 227, pp.735–737, and James B. Whisker, *Pennsylvania Clockmakers, Watchmakers, and Allied Crafts*, Adams Brown Co., Cranbury, NJ, 1990, p.95 and Figure 106.
8. J. Carter Harris, *Unpublished Research From Misc. Newspaper Advertisements*, Note #656, attributed to *The Pennsylvania Herald*, June 18, 1793, and *York General Advertiser*, June 19, 1793; also George Eckhardt, *Pennsylvania Clocks And Clockmakers*, Bonanza Books, New York, 1955, p.211.
9. J. Carter Harris, "Unpublished Research From Misc. Newspaper



- Advertisements", Note #2084, attributed to *The Weekly Advertiser*, May 4, 1799.
10. James W. Gibbs, *Pennsylvania Clocks And Watches*, Pennsylvania State University Press, University Park, 1984, pp.147-148.
11. George Eckhardt, *Pennsylvania Clocks And Clockmakers*, Bonanza Books, New York, 1955, p.187.

#### BIBLIOGRAPHY

- Stacy B.C. Wood, Jr., "A Probable American Tall Case White Dial," *NAWCC Bulletin*, No. 217, p. 189.
- Lester Dworetzky, "Lyre Clock By Evans And Titcomb Boston," *NAWCC Bulletin*, No. 189, p. 372.
- Edwin A. Battison & Patricia E. Kane, *The American Clock*, New York Graphic Society, Connecticut, 1974.
- Stacy B.C. Wood, Jr. & Stephen E. Kramer, III, *Clockmakers Of Lancaster County*, Van Nostrand Reinhold, New York, 1977.
- J. Carter Harris, "Unpublished Research From Misc. Newspaper Advertisements," all entries concerning dial makers.

#### APPENDIX

##### A LIST OF AMERICAN DIAL PAINTERS

- Atkinson, Matthew & William—Clock and watchmakers in Baltimore, Maryland. Also enameled clock faces c.1787.
- Bischoff, Frederick Christopher (b.1771)—Born in Stadtilm, Germany, and came to Reading, Pennsylvania, in 1779. Here he painted clock dials for Benjamin Witman.
- Bond, William—Clock dial maker, Philadelphia, Pennsylvania, c.1830.
- Curtis, Samuel—Boston, Massachusetts, c.1809.
- Davis, Samuel—Pittsburgh, Pennsylvania, c.1804-1827, clockmaker and reportedly made dials.
- Eby, Christian (d.1803)—Clockmaker, dial maker, and portrait painter, in Manheim, Pennsylvania, 1793 to 1803.
- Fisher, John (1736-1808)—Clockmaker, artist, woodcarver, and dial painter, in York Borough, Pennsylvania, 1760-1805.
- Grosh, Peter Lehn—Portrait painter in Lancaster County, Pennsylvania. In 1830 he advertised clock dials painted to order.
- Harden, James—Clock dial maker, Philadelphia, Pennsylvania, 1818-1824.
- Jessup, Jonathan (1771-1857)—Silversmith and clock maker, born in Guilford County, North Carolina. Apprenticed in York, Pennsylvania, to Elisha Kirk.

Jessup advertised in 1793 for an apprentice to learn clock making, watch making, and japanning of dials.

Jones, William—Philadelphia, Pennsylvania, dial maker c.1820–1840.

Morris, Joseph—A resident of Reading, Pennsylvania, 1802–1817. Taxed as a clock face maker in 1805 but became a merchant before his death in 1817.

Nolen & Curtis —Philadelphia, Pennsylvania, dial makers 1818–1822.

Nolen, Henry—Clock dial manufacturer of Pittsburgh, Pennsylvania, c.1817.

Nolen, Spencer—Boston, Massachusetts, 1804–1815 and Philadelphia, Pennsylvania, 1816–1849. Also listed as Nolen & Curtis 1818–1822, in the Philadelphia Directories.

Patton & Jones—Philadelphia, Pennsylvania, 1804–1814.

Reed, Zelotes—Clockmaker and also advertised that he japanned clock dials in the town of Goshen. *The Hampshire Gazette*, March 11, 1799.

Shapley, Thomas—Sleigh, sign, and clock face dial painter. Advertised in the *Columbia Informer*, New Hampshire, December 1, 1794.

Simpson, Alexander J.—Watch and clock face maker, and case maker, Philadelphia, Pennsylvania, 1848–1849.

Willard and Nolen—Boston, Massachusetts, 1806–1809.

Witman, Benjamin (1774-1857)— Advertised in 1799 as a manufacturer of clock dials in Reading, Pennsylvania. He is also known to have made clocks in the late 18th and early 19th century. Guilford County, North Carolina. Apprenticed in York, Pennsylvania, to Elisha Kirk. Jessup advertised in 1793 for an apprentice to learn clock making, watch making, and japanning of dials.



MEMBER'S "A" AWARDS

Lancaster, Pennsylvania

Fall, 1995



**Carol Heinz**

GLASS GOLD LEAF PANEL



**Marie Quigg**

THEOREM



**Beth Martin**  
STENCILLING ON WOOD



**Elaine Dalzell**  
GLASS STENCILLED BORDER



Jean M. Bayer  
STENCILLING ON WOOD



Dortia Davis  
THEOREM





Maxine O'Brien  
THEOREM



*Lancaster Exhibition Room*

## AWARDS

Lancaster, Pennsylvania—Fall 1995

### PRESIDENT'S AWARD BOX

Norma Annabel • Jane Milner • Elizabeth Martel  
Edward Stone • Harriet Syversen

### CAREER AWARD

Carolyn Hedge • Ruth Ann Greenhill Gilbert

### DISTINGUISHED SERVICE AWARD

Dolores Furnari

### RESEARCH AWARD

Linda Lefko • Barbara Knickerbocker

### APPLICANTS ACCEPTED AS NEW MEMBERS

Lancaster, Pennsylvania

Margo Bernier • Linda E. Brubaker • Lois A. Brush  
Patricia DeStefano • Mary Elizabeth Gower • Carol N. Grant  
Claudia Lambdin • Tamara Choate Lindsay • Susan Z. Ott  
Shirley J. Stevens • Fusako Sueyoshi

### MEMBERS "B" AWARDS

Lancaster, Pennsylvania—Fall 1995

#### GLASS STENCILLED BORDER

Alexandra Perrot

#### METAL LEAF PAINTING

Joan Austin

#### FREEHAND BRONZE

Elizabeth Landell

#### GLASS GOLD LEAF PANEL

Gladys Sowers

#### SPECIAL CLASS

Astrid Donnellan

#### CLOCK DIAL

Elaine Dalzell • Linda Lefko

#### THEOREMS

Elaine Dalzell • Alexandra Perrot • Susan J. A. Redfield  
Carol A. Tucker • Dorothy Williams



SPECIALIST AWARD  
COUNTRY PAINTING  
*Pieces by Ann Baker*





## THE TREASURES AROUND US PONTYPOOL IN THE GETTY MUSEUM

by Phyllis Sherman

Why is this trompe l'oeil painting in *THE DECORATOR*? Look at the painting again. Yes, the Chinese tea set is displayed on a Pontypool tray. Isn't it interesting to see a Pontypool tray as it was in actual daily use in the 18th century? The Swiss painter *Jean-Etienne Liotard* (1702-1789) painted *Still Life: Tea Set* (14 1/4" x 20 1/2") when he was about eighty years old. We know that he traveled to England in 1772 and stayed until 1774. It does not take much of a leap of the imagination to believe that he acquired the octagonal, pierced edge, Pontypool tray during this period.

The artist traveled widely in Europe and also spent four years in Constantinople (1738-42) after which he adopted Turkish style dress and beard. His eccentric appearance is displayed in his many self-portraits. His delicate and polished style brought him fashionable success in Paris, The Netherlands, and England.

It is fortunate for our contemplation of this tray, that Liotard employed such meticulous technique and careful composition. Note the typical three leaf grouping visible between two cups in the foreground as well as the small blue-white flower sprays and a partial larger flower on other parts of the tray. He painted a fine brush stroke border in imitation of the gold leaf borders typically found



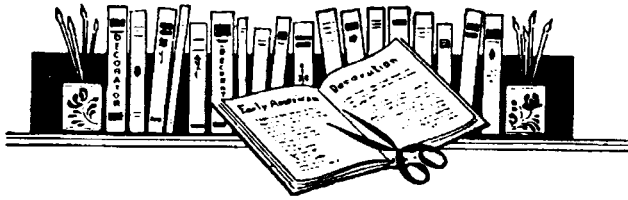


on Pontypool trays. The gold color he painted on the pierced edge of the pictured tray may indicate gold leaf or gold bronzing powder had been applied to his Pontypool tray.

*Still Life: Tea Set* is found on the second floor of the *J. Paul Getty Museum* in Malibu, California. The largest collection of Liotard's works are displayed in Geneva, Switzerland. Wouldn't it be interesting to go there and determine if he painted the Pontypool tray again? Among the many joys of our craft is the way in which one delightful discovery often leads on to another.

*Still Life Tea Set Jean-Etienne Liotard, ca. 1781-'83*  
Collection of the J. Paul Getty Museum, Malibu, California Number: 84, PA, 57





## THE BOOKSHELF

### **More Clock Decorating Stencils of Mid-19th Century Connecticut**

*From The Historical Collections of the Edward Ingraham Library*

*American Clock and Watch Museum, Inc, Bristol, Connecticut*

*The Bond Press, Inc., Hartford, CT 06106*

*Large format soft cover, 1994. 64 pages,*

*Black and White photographs, \$9.95*

If you look back in your collection of *THE DECORATOR*, you will see in Volume XXXIX, No.2, a review of the first book describing Fenn stencils. This second book contains still more of the delicate lacy stencil patterns created between 1840 and 1864 by *William B. Fenn* (1813-1890) of Plymouth, Connecticut.

This new book contains a repeat of a one-page biography of Fenn, a brief explanation of negative and positive stencils, followed by page after page of black and white imprints of his wonderfully intricate stencils. Toward the end of the book additional information is provided about some of the other types of work Fenn accomplished. This includes Fenn sketches which show how he arrived at his designs, data on the "litho-paper process" which is a transfer procedure, acid etched glass, and the "Decalcomania process" which replaced the litho-paper method. Many photos of clocks bearing the Fenn stencils are featured. Most of the stencils in this book were reproduced by exposing light-sensitive paper covered by the original stencils, thus assuring an exact duplicate in size and detail.

As an aside, you can actually study some of the Fenn stencils by visiting the *American Clock and Watch Museum* in Bristol, Connecticut. This short volume is a worthwhile addition to your books on clocks and a must for every avid stencil cutter.

*—Margaret K. Rodgers*

## **Lacquerwork and Japanning**

*Edited by Sophie Budden and Frances Halahan.*

*United Kingdom Institute for Conservation 1994.*

*Published by The United Kingdom Institute for Conservation  
of Historic and Artistic Works.*

*Printed by Hobbs The Printers Ltd, Southampton, England.*

*Large format soft cover. 50 pages, black and white photos*

This book was obtained by HSEAD member *Sara Tiffany* at a 1994 conference in Williamsburg, Virginia on the conservation and restoration of wood. Many experts from all over the world attended. They presented papers and demonstrated their expertise in various facets of this specialized work. You may recall that Sara and *Elaine Dalzell* demonstrated some of these concepts and techniques at our Charleston Meeting in the Spring of 1995.

This book is a compilation of eleven articles written by fifteen experts in their fields. It covers all types of conservation materials, methods, and history. Museums are especially interested in the process as well as exactly how much effort should be devoted to any given piece. Does one completely restore to its original luster a table or chair, or is it better to stabilize and arrest further deterioration? How much is enough? How much is too much? These age old questions continue to be debated in the world of conservation. Worldwide challenges mentioned include such insidious contaminants as air pollution, dust, moisture levels, misguided past attempts to clean, protect and restore, and temperature excursions.

No detail is too minute for these highly trained and motivated masters of their craft. Chemical analysis is done on pieces, extensive photographs are taken during any procedure, pieces are x-rayed, samples taken and of course there are detailed descriptions of all processes. Information on various restorative products, including health hazards, is presented. A list of suppliers of some of the products mentioned is contained in most presentations.

This publication would be an excellent aid to anyone who might attempt the restoration of perhaps a lacquer tray or box. My thoughts, after reading the detailed text, are that such delicate work is far better left to the experts who have the necessary tools, supplies, and professional knowledge. The authors caused me to realize how much I don't know.

*—Margaret K. Rodgers*

### MASTER TEACHERS

MARYJANE CLARK, Norwell, MA  
ASTRID DONNELLAN, Hingham, MA  
HELEN GROSS, Vero Beach, FL  
GINA MARTIN, Vernon, CT  
MARGARET WATTS, Toms River, NJ

### MASTER CRAFTSMEN

JESSICA BOND, Dorset, VT  
MARYJANE CLARK, Norwell, MA  
ASTRID DONNELLAN, Hingham, MA  
ROBERTA EDRINGTON, Colonia, NJ  
HELEN GROSS, Vero Beach, FL  
CAROLYN HEDGE, Plymouth, MA  
CORNELIA KEEGAN, Hudson, OH  
DEBORAH LAMBETH, Schenectady, NY  
GINA MARTIN, Vernon, CT  
PHYLLIS SHERMAN, Glens Falls, NY  
LOUISE WALLACE, Fitchburg, MA  
MARGARET WATTS, Toms River, NJ

### SPECIALIST AWARD

ANN BAKER, Westerly, RI  
COUNTRY PAINTING  
LOIS TUCKER, North Berwick, ME  
COUNTRY PAINTING

### ACTIVE CERTIFIED TEACHERS

JANICE ALDRICH, Keene, NH.....country painting, stenciling  
SHIRLEY BERMAN, Carmel, NY.....Pontypool  
JANE BOLSTER, Berwyn, PA.....country painting, stenciling,  
glass painting, freehand bronze  
DORTIA DAVIS, Perkinsville, VT.....stenciling  
ASTRID DONNELLAN, Hingham, MA.....country painting, stenciling  
Pontypool, glass painting, freehand bronze, metal leaf, Victorian flower painting  
SHERRY DOTTER, Lebanon, NJ.....country painting  
MARGARET EMERY, Averill Park, NY.....country painting, glass painting



DOLORES FURNARI, Brandon, VT.....stenciling, country painting  
DOROTHY HALLETT, Bourne, MA.....country painting  
BARBARA HOOD, Hammondsport, NY.....country painting  
HARRIETTE HOOLAN, Oyster Bay, NY.....country painting, stenciling  
HELGA JOHNSON, New City, NY.....country painting  
CORNELIA KEEGAN, Hudson, OH.....country painting,  
stenciling, metal leaf, freehand bronze, Pontypool, glass painting  
DORCAS LAYPORT, Mattapoisett, MA.....country painting  
BETH MARTIN, Charlotte, NC.....country painting, glass painting  
LUCINDA PERRIN, Canandaigua, NY.....country painting  
CAROLYN REID, Averill Park, NY.....country painting  
MONA ROWELL, Pepperell, MA.....stenciling, country painting, Pontypool  
DOLORES SAMSELL, Warren, NJ.....country painting  
NORMA STARK, Glens Falls, NY.....country painting  
SARA TIFFANY, Hilton Head, SC.....country painting  
LOIS TUCKER, North Berwick, ME.....country painting, stenciling  
ALICE WALL, Plymouth, MA.....country painting, stenciling  
MARGARET WATTS, Toms River, NJ.....stenciling, country painting, metal leaf,  
freehand bronze, glass painting, Pontypool, Victorian flower painting

**Retired Certified Teachers who are willing to serve as Consultants:**

ELIZABETH BACH, Glens Falls, NY.....country painting, stenciling,  
and freehand bronze  
MARYJANE CLARK, Norwell, MA.....stenciling, country painting  
metal leaf, freehand bronze, Victorian flower painting  
HELEN GROSS, Vero Beach, FL.....country painting, stenciling, Pontypool,  
glass painting, metal leaf, freehand bronze, Victorian flower painting  
GINA MARTIN, Vernon, CT.....stenciling, country painting, metal leaf,  
freehand bronze, glass painting, Pontypool, Victorian flower painting  
HARRIET SYVERSEN, Closter, NJ.....stenciling, country painting, Pontypool



**OFFICERS**

*President.....Beth Martin, Satellite Chapter*  
*Vice President.....Joyce Holzer, New Jersey*  
*Recording Secretary.....Gladys Sowers, William Penn*  
*Corresponding Secretary.....Lee Shubert, Charter Oak*  
*Treasurer.....Helen Thieme, New Jersey*

**TRUSTEES**

*Terms expire 1996*

*Margaret Emery, Hudson Valley • Myrna Herniter, Nashoba Valley*  
*Tasha Paul, Strawberry Banke • Lucinda Perrin, Florence F. Wright*

*Terms expire 1997*

*Mary Beals, Evelyn Holmes • Shirley Berman, Fairchester*  
*Lynn Glover, Stevens Plains*  
*Carol Oswald, Genesee Country • Margaret Rodgers, Old Colony*

*Terms expire 1998*

*Mary Beals, Evelyn Holmes • Bonnie Dumond, Central New York*  
*Barbara King, Shenandoah*

**ADVISORY COUNCIL**

*John Austin • Richard Berman • Wendell Garret • Henry Harlow*  
*Norman Holzer • Arthur Townsend • Gerard C. Wertkin*

**COUNCIL: Peter Rupert, Esq.**

**NOTICE FROM THE TRUSTEES**

**SPRING MEETING 1996**

*Gideon Putnam Hotel, Saratoga Springs, NY*  
*April 19–21, 1996 (Friday, Saturday, Sunday)*

**FALL MEETING 1996**

*Marriott Hotel, Providence, RI*  
*October 4–6, 1996 (Friday, Saturday, Sunday)*

**SPRING MEETING 1997**

*Cliff House, Ogunquit, ME*  
*May 2–4, 1997 (Friday, Saturday, Sunday)*

**SCHEDULE OF HSEAD, INC.**

**MEMBERSHIP DUES**

*Effective July 1, 1990*

<i>Charter and Guild Members.....</i>	<i>.....\$35.00</i>
<i>Family Members (Spouses).....</i>	<i>.....\$10.00</i>
<i>Associate Members.....</i>	<i>.....\$50.00</i>
<i>Business Associate Members.....</i>	<i>.....\$75.00</i>
<i>Benefactors.....</i>	<i>.....\$3,000.00</i>

## SOCIETY OF GILDERS Membership/Questionnaire Form

Name, Last \_\_\_\_\_ First \_\_\_\_\_

Company Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip \_\_\_\_\_

Country \_\_\_\_\_

Phone, Day \_\_\_\_\_ Evening \_\_\_\_\_

PAYMENTS IN U.S. CURRENCY, CHECKS OR MONEY ORDERS ONLY

Membership Category (circle one)  
Gen. (\$35) Patron (\$75) Corp. (\$500)

Gilding Interest (choose 3, rank order 1-3 or give equal weight 1)  
\_\_\_ Conservator/Restorer, \_\_\_ Frame Maker, \_\_\_ Sign Maker,  
\_\_\_ Artist, \_\_\_ Manuscript Illumination, \_\_\_ Supplier of Materials,  
\_\_\_ Library/Info. Resource, \_\_\_ Vender of Gift Objects

Include a brief biography of your principal interest or skill.  
What can you offer the S.O.G.? Any general thoughts or comments?

Send to: Society of Gliders, c/o Grace Baggot, 430 Broome St. NY, NY 10013  
Phone: John Sansbury (407) 877-9245 • Fax (908) 290-9342  
The Society of Gliders is a non-profit, 501(C)(3) educational organization.

### SCHNADER CHAIR PATTERNS

Free hand bronze and painted chair patterns are available by ordering by number from the list your Chapter has on file, or from the color display in the Exhibition Room at the Meeting.

*Send \$5.50 per pattern to:*

Mrs. Gerry Rosner, 131 Tyringham Road, Rochester, NY 14617



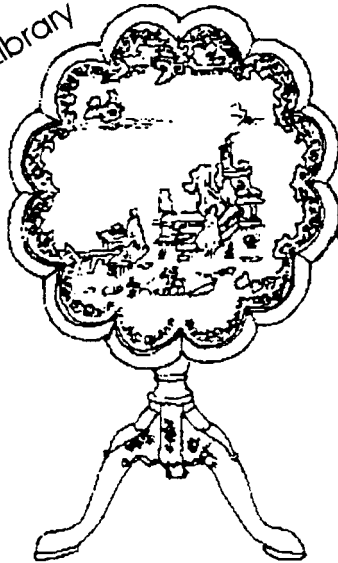
# GOLD LEAF

- . Surface
- . Patent
- . Glass
- . Composition
- . Aluminum
- . Silver
- . Roll Gold



M. SWIFT & SONS, INC.  
10 Love Lane  
Hartford, CT 06141  
Tel: 1-800-628-0380  
Fax: 1-203-249-5934

A Must  
For One's Library



# The Illustrated Glossary of Decorated Antiques

Publication  
by  
MaryJane Clark  
Scrabble Arts  
2 Wildcat Lane  
Norwell, MA 02061  
of The Historical Society  
of Early American Decoration

\$24.95

Plus postage & handling of \$2.00  
Mass. Residents add \$1.25 Sales Tax

P  
A  
T  
T  
E  
R  
N  
S

## QUALITY COLOR COPIES & TRACINGS

from the collections of  
Louise Wallace, Master Craftsman

- Lace Edge
- Chairs
- Clock Faces & Moon Dials
- Stenciled & Painted Trays, etc.
- Ponty Pool
- Benches
- Gold Leaf
- Furniture

and the late  
Marjorie Hennessey, Certified Teacher

Country Tin

- Cannisters, Caddies
- Document Boxes
- Tea & Coffee Pots
- Apple Dishes
- Cut Corner, Bread Trays, etc.

W  
O  
R  
K  
S  
H  
O  
P  
S

Virginia O'Brien Associates

252 BEECHWOOD ROAD, WEST HARTFORD, CONN. 06107 • (203) 521-4021

SMALL GROUP & PRIVATE INSTRUCTION



# PEARL

## ART & CRAFT SUPPLY

6000 Route 1 South • Woodbridge, NJ • (908) 634-9400

Mon.-Sat. 10:00am-9:00pm; Sun. 12noon-5:00pm

### SQUARE TIP QUILLS

#### LANGNICKEL CLOSEOUT BRUSHES

Save **40% OFF** retail prices

series	length out	sizes available		prices for all series	
302A	1/4"	0,1,2	●	0 3.95	<b>2.37</b>
302B	3/8"	1,3,6	●	1 4.20	<b>2.52</b>
303	1/2"	0,1,3	●	2 4.25	<b>2.55</b>
304	5/8"	0,1,2,3,4,5,6	●	3 4.30	<b>2.58</b>
306	3/4"	0,8,10	●	4 4.35	<b>2.61</b>
310	1"	0,2,5,6,7,8,10,11	●	5 4.60	<b>2.76</b>
320	1 1/8"	2,4,6,7,8,9,10,11,12,14	●	6 4.80	<b>2.88</b>
330	1 1/4"	0,1,2,3,4,5,7,8,11,14	●	7 5.15	<b>3.09</b>
340	1 3/8"	2,3,4,5,8,10,12,14	●	8 5.75	<b>3.45</b>
350	1 1/2"	0,7,12	●	9 6.25	<b>3.75</b>
370	2"	0,5,8	●	10 7.50	<b>4.50</b>
				11 8.50	<b>5.10</b>
				12 8.75	<b>5.25</b>
				14 8.95	<b>5.37</b>

### C L O S E O U T



#### fashion design quills

Save **20% OFF** retail prices

size	list price	sale price
0	9.50	<b>7.60</b>
1	11.50	<b>9.20</b>
2	13.50	<b>10.80</b>
3	16.85	<b>13.48</b>
4	21.50	<b>17.20</b>

We Also Carry Artists Oils & Mediums, One Shot, Japan Paints,  
Bronzing Powders, Gold Leaf & Gold Size, Acrylics & Mediums, And  
A Large Selection Of Brushes

(Sorry No Catalog Available)

Call **(908) 634-9400**

For Information and Mail Orders

*Authentic Theorem Pattern Collection*



*The Historical Society of  
Early American Decoration, Inc.*



*"A" Award, Dana Kenneally*

For Theorem Pattern Collection information write to:

*Theorem Chairman,*

**Anne Grinley**

**110 Brook Street**

**Franklin, MA 02038**

Send \$3.00 for Catalog

*The DECORATOR establishes confidence between craftsman and dealer.*



# Edw. H. Stone Clockmaker

*For H.P.E.A.D. Members Only*

*Banjo and shelf clocks with dials, glasses or moldings unfinished for members who wish to do their own painting, gilding, etc.*

*Catalog \$3.00*

*13200 Forest Drive, Bowie, Md. 20715  
301-464-8079*

**RESTORATION**  
**is ON THE MOVE and GROWING!**  
**With Two New Venues that Span the Continent.**



RESTORATION™ is the largest and most comprehensive assemblage of products, services and experts in the preservation field.

RESTORATION/San Francisco  
December 10-12, 1995  
San Francisco Hilton & Towers

RESTORATION 96  
March 17-19, 1996  
Baltimore, Maryland Convention Center

RESTORATION 95 in Boston attracted 275 exhibitors and over 10,000 visitors.

Now the show is on the move, making this 3-day exhibition and conference more accessible to the growing numbers of people interested in preserving our cultural heritage, including the traditional decorative arts.

For information call, fax or write today!

RAI/EGI Exhibitions, Inc.  
Ten Tower Office Park, Suite 419  
Woburn, MA 01801  
tel 617.933.6663 (visitor info)  
tel 617.933.9699 (exhibitor info)  
fax 617.933.8744

™RESTORATION is a trademark of RAI/EGI Exhibitions, Inc.



---

**SPLIT BANISTER MIRRORS**  
**For Reverse Painting**

**PICTURE FRAMES**

**Round and Custom — Made for Theorems**

Please send stamped envelope for Folder on Wooden Articles.  
Fireplace Stools — Courting Mirrors — Boxes — Etc.

**ROBERT D. RAINVILLE**

11 RIDGE DRIVE

UNCASVILLE, CONN. 06382

---

**Techniques in  
Reverse Glass Painting**

*By Margaret J. Emery*

A second edition, revised and expanded, \$23.95

Postage and handling included NY State Residents—add sales tax..

Margaret Emery

554 Dunham Hollow Road, Averill Park, NY 12018

---



# Gold Leaf

*Sepp Leaf Products, Inc.*

Fax: (212) 725-0308  
381 Park Avenue South, New York, NY 10016; (212) 683-2840

## GILDING SUPPLIES

• 12kt thru 24kt Leaf	• Agate Burnishers
• Gilders Tips, Mops	• Imitation Leaf
• Gilders Pads and Knives	• Variegated Leaf
• Burnishing Clays	• Le Franc Oil Size 3Hr/12Hr
• Liberon Restoration Products	• Le Franc Cracking Varnish

Kolner System—Ready to Use Clay

## VIDEOS

- Traditional Gilding—70 min. VHS Cassette
- Kolner Gilding—48 min. VHS Cassette

FOR FURTHER INFORMATION  
PLEASE CALL OR WRITE.





---

# Tinker Bob's Tinware

REPRODUCTION OF COLONIAL TINWARE  
CUSTOM WORK AND REPAIRS

Sugar Boxes

Small Creamers

Trinket Boxes

Gooseneck Coffee Pots

Chinese Letter Holders

Miniature Coffee Pots

Robert A. Reuss

Phone/FAX 203-886-7365

Send \$3.00 for current catalog  
209 Summit St. • NORWICH, CT 06360

Please allow 4 - 6 weeks for delivery.

---



The  
**COUNTRY OWL**

Studio

**Art and Craft School**

**Dolores Furnari is the owner of The Country Owl Studio**

Early American Decoration • Wood Graining • Marbleizing

Bavarian Folk Art • Reverse Glass Painting

Primitive Portrait Painting • Theorems • Quilting • Wood Carving

Reproduction of 19th Century Dolls • Chair Carving • Basket Making

McConnell Road, RR3, Box 3695, Brandon, VT 05733

**802-247-3847**

---

---

# Shades of the Past

Frank and Marti Tetler

PO Box 11, Rt. 9w Tomkins Cove, NY 10986  
(914) 942-0209

*Lampshades and Supplies—Vintage Goods and Collectibles  
We Ship UPS*



## MARTI'S LAMPSHADE BOOK

Making Cut — and — Pierced Lampshades  
as taught by Marti Tetler  
63 pages, looseleaf binder ready

*Send for Price List*

---

## Thousand Islands Craft School & Textile Museum



*Early American Decoration Classes*  
Theorem Painting Stenciling Gilding  
Freehand Bronzing Reverse Painting on Glass  
Cut and Pierced Lampshades

*Teaching Traditional Arts and Handcrafts since 1966*  
314 John Street, Clayton, NY 13624 (315) 686-4123  
Call or write for free class catalog

*Advertise in*  
**THE DECORATOR**

*Yearly Rates Available*



Send Ads and inquiries to:

**Carol B. Buonato • 101 East Locust Lane • Kennett Square, PA 19348**

*Members: when purchasing products from Advertisers,  
please be sure to mention you saw their Ad in THE DECORATOR*

# EARLY NEW ENGLAND STENCILS

Complement your antiques with historically accurate wall and floor stenciling. Our three catalogues feature 190 patterns circa 1740-1840 from New England homes and inns.

- **Vermont Border Stencils**  
Includes the complete Dutton House collection of the Shelburne Museum, and more.
- **The Moses Eaton Collection**  
Features the "all over" patterns of Moses Eaton, Moses Eaton, Jr. and followers.
- **Floor Patterns of New England**  
Contains the Esther Stevens Brazer Collection, now at the Museum of American Folk Art, and others.

Each catalogue is \$4, or all three for \$10. Catalogue price refunded with your order.



**MB HISTORIC DÉCOR**  
PO Box 880  
Department 1)  
Norwich, VT 05055  
Tel: 802-649-1790  
Fax: 802-649-1791  
Polly Forcier, Member HSEAD

## LIBERTY PAINT CORP.

**969 Columbia Street, Hudson, NY 12534**

**"OLD GRAINER'S<sup>®</sup> GLAZE COAT":** Tough, Transparent, Superior color-fixing properties, Exterior-Interior. For all *faux* work.

**"OLD GRAINER'S<sup>®</sup> GROUND COAT":** Exceptional abrasion-resistance. For wood, tin, slate & canvas, Interior-Exterior. Non-toxic.

**"OLD STAINER'S<sup>®</sup> OIL":** Highly-refined, penetrating oil used as a tinting vehicle for staining hard & soft woods.

**GRAINERS' TOOLS:** Floggers, Artist Brushes, Overgrainers, Quills, etc.

**GILDERS' TOOLS:** Gold leaf, Burnishers, Tinted clays, Tips.

**PIGMENTS:** Universal liquid oxides and organic fade-proof colorants. Extra fine fresco powders, Japan colors. Naptha and Japan Driers.

**STENCIL MATERIALS:** Mylar, brushes, canvas, etc.

LIBERTY will UPS anywhere. Write for Catalog. **Satisfaction Guaranteed.**



### Send for our NEW 1994 CATALOG (\$3.50) which features:

- New lower list and wholesale prices for the trade and members of certain artist and artisan societies.
- New patterns for painters and stencilers
  - New self-adhesive lampshades
- TARA pre-gessoed floor cloths & placemats
  - Full line of Creations in Canvas
- Artishammy—Our new high tech re-usable utility cloth
  - Our affiliate, LIBERTY ADVISORS INTERIORS—

A world class specialist in faux finishes offers you discounts on a full range of supplies from fine badger softeners to instructional books and videos



Box 531, West Stockbridge, MA 01266  
Telephone: (413) 637-3534 • Fax: (413) 637-3004 • 1-800-248-LADY



## *The Historical Society of Early American Decoration*

Back issues

*THE DECORATOR*

I-XLVI.....\$7.50

XLVII—to present issue.....\$9.00

Binders for *THE DECORATOR*.....\$13.50

Index for *THE DECORATORS*.....\$12.00

Bibliography—

A reference reading list of early American decoration.....\$ 6.00

Standards for Member's Craftsman Awards.....\$ 2.50

*(All prices include postage and handling)*

*Order the above from:*

*Lois Tucker*

*Box 429*

*North Berwick, ME 03906*

---

*Make checks payable to HSEAD, Inc.*

---

### ***More Clock Decorating Stencils of Mid-19<sup>th</sup> Century Connecticut***

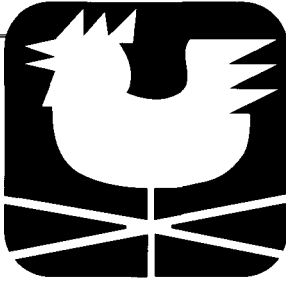
A second book of working stencils of  
working stencils of William B. Fenn of Plymouth, Conn.  
122 stencil designs with photos of clock tablets, and other decoration media used by Fenn  
This and book 1 (1985) illustrates all significant stencils in the surviving Fenn Collection

**\$12.95 postpaid    64 pages, softbound    Quantity discounts available**

**Order from: Chris H. Bailey 31 Prospect St., New Hartford, CT 06057-2223.**

---





## **FLETCHER FARM SCHOOL** for the Arts and Crafts

*A Learning Vacation in the Green Mountains*

Each summer for the past 49 years, the converted farmhouse, enlarged 200 year old barn, corn crib and sugar house by the pond, bustle with workshops and classes in over 80 skills. The entire campus is surrounded by hundreds of acres of forest land and country meadows.

***Join us this summer and be prepared to be impressed by our small classes and competent instruction in a very special Vermont setting.***

Courses scheduled for the Summer of 1996 include:

**Theorem Painting** with Maxine O'Brien

**Country Tin Painting** with Dortia Davis

**Pontypool Painting** with Shirley Berman

**Early American Primitive Portrait** with Doris Carroll

**Faux Woodgraining** with Barbara Willner

**Painted Window Shades** with Barbara Hood

**Bronze Powder Stenciling** with Dortia Davis

**Reverse Glass Painting** with Margaret Emery

**Bronze Powder Stenciling, Freehand Bronze**

**and Gold Leaf** with Dortia Davis

**Reproduction 19th Century Cloth Painted Dolls**

with Virginia O'Brien

**Bavarian Folk Art** with June Pierce

**Porcelain Dollmaking: Antique Reproductions**

with Gay Mertz

**Rosemaling** with Eldrid Skjold Arntzen

Other course offerings in FIBER ART, BASKETRY, FINE ARTS, QUILTING, WOODCARVING & NEEDLEWORK.

*Please write or call for our free catalog with over 100 course descriptions and campus boarding information.*

**FLETCHER FARM SCHOOL for the Arts and Crafts**  
RR1 BOX 1041 D7, LUDLOW, VT 05149 (802)228-8770

# A World Of Supplies For The Early American Decorative Artist

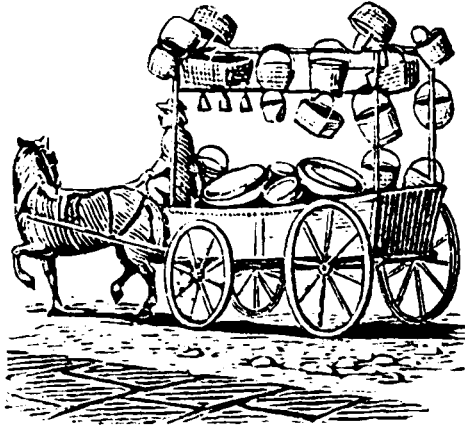


Quality materials for all aspects of Early American Decoration. Call or write for our *free catalog* of supplies specifically for the Early American Decorative Artist.

Japan Colors	Architects Linen
Oil Paints	Book Binding Papers
Acrylic Paints	Vellum
One Shot Enamels	Drafting Mylar
Dry Pigments	Acetate
Lining Powders	Museum Mounting Boards
Gold & Metal Leaf	Tracing Paper
Water Gilding	Adhesive
Burnishing Agates	Portfolios
Fine Art Brushes	Templates
Decorative Arts Brushes	Cutters
Sword Strippers	Pencils & Erasers
Quills	Natural Sponges
Paint Filter Cloth	Transfer paper
Rapidograph Pens	Floor Cloth
Lightboxes	... And Much More

935 Erie Boulevard East  
Syracuse, New York 13210

Inquiries (315) 474-1000  
Orders 1-800-669-2787



With what a gay and tidy air  
The tavern shows its painted sign,  
Causing each traveller to stare  
And cypher out the gold-leaf line.  
And yonder is the merchant's stand,  
Where, on the benches round the door,  
Gather the story-telling band.  
And all burst out in hearty roar  
As some wild wag, at his tongue's rote  
Deals the convulsive antedote.

Why is the dust in such a rage?  
It is the yearly caravan  
Of peddlers, on their pilgrimage  
To southern marts; full of japan,  
And tin, and wooden furniture,  
That try to charm the passing eye;  
And spices which, I'm very sure,  
Ne'er saw the shores of Araby;  
Well skilled in that smooth eloquence  
Are they, which steals away your pence.

—John Nichols, a Connecticut Bard

Coming in the next issue—*The Maligned Yankee Peddler* by Lois Tucker

