

The Decorator

Volume XVII, No. 2

Corning, New York

Spring 1963



Journal of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.



HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in memory of
Esther Stevens Brazer*

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Cover Photograph
19th Century Celery Vase
Courtesy of Corning Museum of Glass

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United States Department of the Interior
NATIONAL PARK SERVICE

Your valued gift
of

five books
containing volumes one through fifteen of
The Decorator
for the White House

has been received and is gratefully acknowledged.

Respectfully yours,
February 2, 1963

Conrad Wirth
Director

To: The Historical Society of Early American
Decorative Arts, The Esther Stevens Breyer Guild

Citation, for Gift of Set of Bound Decorators,
From the U. S. Dept. of the Interior

EDITORIAL

The cover photograph was chosen from the collection of American glass on display at the Corning Museum of Glass. It is an early 19th century celery vase of clear lead glass, free blown, with pattern molded and engraved and probably made in the Baltimore, Philadelphia, or Pittsburgh area. We are indebted to the Museum for contributing this beautiful photograph which serves as a memento of a most fascinating tour of the Corning Museum of Glass.

The Historical Society of Early American Decoration, Inc. has followed with deep interest the restoration work at the White House. Our first contribution to this effort was a copy of "*The Ornamented Chair, Its Development in America*", our own publication of which we are justly proud. This year a complete bound set of THE DECORATORS was sent to Mrs. Kennedy for the White House Fine Arts Library as "a tribute to Mrs. Kennedy for her interest in preserving the White House for the American people". You will read with pleasure the letters from Mrs. Kennedy, Mr. Conrad F. Wirth, Director, United States Department of the Interior, and Mr. James R. Ketchum, Registrar, acknowledging this recent gift. The engraved certificate has been framed and will be exhibited among our treasures at Cooperstown.

In addition to the fine articles and reports written by members, we are honored by having a guest writer, Edward R. Tufts, President of Box 52 Association in Boston, the oldest spark club in America. His enthusiasm permeates his delightful and informative article. We can feel a kindred spirit with Box 52 Association, as it strives to preserve historic fire equipment and progresses toward its goal of one day building a museum in which to display its vast collection. Mr. Tufts' own remarkable collection of Early American Fire Equipment includes a Model T fire engine.

As a result of seeing no fire buckets displayed in the Television Tour of the White House, Box 52 Association recently presented to the White House Museum two restored fire buckets which are pictured in this article, the Nath L. Faxon and the John G. King firebuckets.

MONA D. ROWELL

THE WHITE HOUSE
WASHINGTON

January 29, 1963

Dear Members:

I cannot tell you with what pleasure I accept for the White House Library the most interesting volumes of The Decorator.

They are a very much needed addition and will be most helpful in our restoration project of the Executive Mansion.

Thank you so very much for your great thoughtfulness and extreme generosity.

With best wishes,

Sincerely,

A handwritten signature in cursive script, reading "Jacqueline Kennedy". The signature is written in dark ink and is positioned below the typed name "Jacqueline Kennedy".

THE WHITE HOUSE
WASHINGTON

January 29, 1963

Dear Members:


On behalf of the Fine Arts Committee I wish to express our sincere gratitude for your contribution to the White House Library.

The five books, containing volumes one through fifteen of The Decorator , will serve as a most useful source of information on the works of fine American craftsmen and artists.

Again, our sincere thanks.

With every good wish,

Sincerely,


James R. Ketchum
Registrar

The Historical Society of Early American Decoration, Inc.
The Esther Stevens Brazier Guild
44 Cunningham Avenue
Glen Falls, New York



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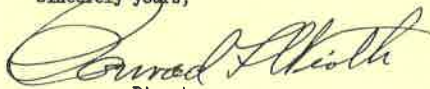
Gentlemen:

On behalf of the Nation, and with the approval of the President of the United States, we are pleased to formally accept your gift for the White House of five books containing volumes one through fifteen of The Decorator.

Your generous presentation will make a valuable contribution toward perpetuating the history and artistic traditions of our country as revealed by the furnishings of the Executive Mansion. It will be a source of pleasure to those who visit the White House and will undoubtedly influence the formation of public taste and appreciation of historical values.

In order that our record of your gift will be complete, an acknowledgment of this letter will be gratefully appreciated. We are pleased to send you an engraved certificate so that you may have a treasured memento and permanent record of your memorable gift.

Sincerely yours,


Director

Enclosure



Painted Banjo Clock Glass with Gold Leaf Border
Courtesy of Dorothy Pawlowski

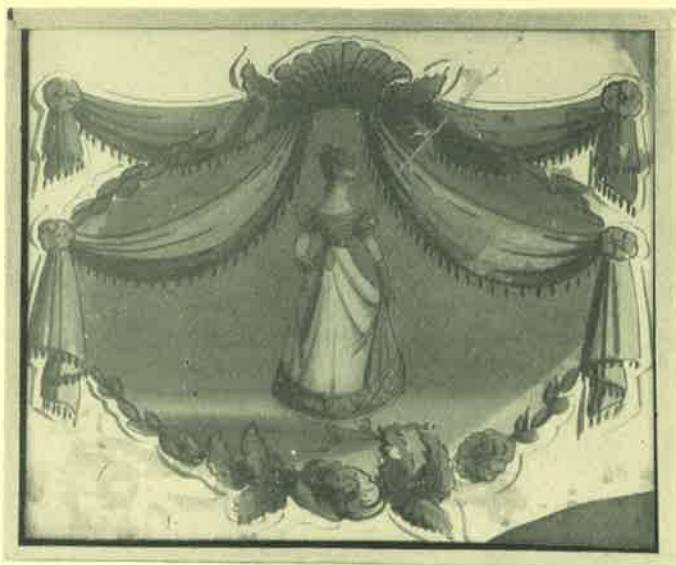
REVERSE GLASS PAINTINGS FOR CLOCKS AND MIRRORS

Dorothy Hutchings

Reverse glass paintings are found chiefly on panels in the heads of mirrors and on the doors of clocks of both the Willard banjo and Eli Terry bracket types. The finest painted or painted and gilt mirror heads are English and French, but a great many of the American efforts in that direction possess considerable merit, while others are crude and sometimes ugly and clumsy. They all have a genuine decorative value.

The panels with painted decoration alone are apt to be heavy and blotchy in color with a marked preference for strong greens, insistent reds, and staring whites. We find various historic or patriotic subjects depicted, perhaps a front view of Mount Vernon or the heads of Washington, LaFayette, and other Revolutionary heroes, surrounded with laurel wreaths, flags, and other emblems of military glory.

The mirror-head panels with gold decoration are, in the main, executed somewhat better than those that are merely painted. The effect of such panels is often exceedingly chaste and refined. The best were made in England and France and displayed high artistic merit. Americans eagerly copied the decorations of the imported mirrors and produced all grades of excellence, some rivalling the performance of the British and French glass painters, some sinking to the level of being crude. In the absence of accurate historical knowledge of the authorship of an individual piece, it is often possible to establish its American origin by the subject illustrated, and occasionally reliable tradition and internal evidence unite to confirm the attribution.



Reverse Painting
Courtesy of Dorothy Pawlowski

During this period classic feeling was paramount in artistic expression, partly owing to the influence of the Brothers Adam and their emulators, partly to the more recent influence of the Empire style. It is not unusual to find mythological subjects executed with Flaxman-like spirit, simplicity, and delicacy. These pictures with gold bases and black lines stood out in strong relief against the background of gray or white and were exceedingly effective. In some of these mirror panels the greater part of the ground was taken up by a cross-hatched diaper pattern in black or black with gold rosettes, while a medallion in the center was reserved for more elaborate embellishment.

On the doors of bracket or shelf clocks of the Eli Terry type the painting on the under side of the glass closely resembled in general character that of the panels in the heads of the numerous small mahogany-framed, upright mirrors of the early part of the nineteenth century. These clock doors were usually made in two sections, the upper containing the clear glass in front of the dial, and the lower displaying the painting. The banjo clocks usually had two painted panels, a large one on the shank between the base and the face and another on the square or oblong base. These panels were decorated sometimes with paint only, sometimes with varicolored paint and gold.

Stirring historical events supplied a favorite set of subjects for the adornment of these clocks and held their own in popularity with the

imaginary landscapes. A naval engagement between the ships UNITED STATES and MACEDONIAN during the War of 1812 was one painted panel. Other naval battle scenes depicted included the historic encounter between the CONSTITUTION and the GUERRIERE and PERRY'S VICTORY ON LAKE ERIE.

Mirror panels so decorated were made during or shortly after the period in which the United States was involved in the Napoleonic world upheaval. In addition to war scenes and those of peaceful intent, the upper panel was decorated sometimes in bas-relief. Here the designs varied from classic figures to fruit and cornucopias. Decorative panels with a medallion bust of Washington reflect the year of his death and may date anywhere between 1799 and 1810.

Mirrors of the American Empire period also had the painted upper panel with subject and treatment prophetic of the coming Currier and Ives prints, but the classic influence was no longer present in the frame. Instead, turned columns and rosettes on projecting square blocks at the corners proclaimed the massive quality of this style which soon degenerated into obesity in the larger furniture forms. The frames of the Empire mirrors were made of mahogany, of gilt, and of gilt with black trimming.

Many of the old glass pictures were achieved by transferring a print onto the surface and painting the back with colored enamels. After the actual printed design had been "laid on" the glass, it was allowed to dry, but not by artificial heat. A coat of turpentine was then painted over the entire back of the glass, in this way "fixing" the transferred print. What remained was a more or less definite outline of the original print which was filled in with colors.

Perhaps some of the effects of the aristocratic dames of Mayfair and Belgravia are not as perfect as a painting by Reynolds or by Raeburn, possibly they are a trifle crude, but they are attractive for that very reason. Their former vogue is evident when we recall that the engravings by well-known men after paintings by celebrated masters were treated in this way.

Among subjects more keenly sought are the series known as the "Continents". One shows Europe and America, this continent being depicted by a more or less classical female figure crowned with large feathers, doubtless, to typify the North American Indian. Her left hand supports a staff bearing the Stars and Stripes. At her side is what seems to be a stone pedestal on which is carved a bust of George Washington in relief.

On a similar glass panel, America is shown with the same feathery headdress sitting in a chariot drawn by two tigers. In this case she is accompanied by Africa in a chariot to which are harnessed two fierce looking lions. The figure of Africa holds a banner with the caption "Slave Trade Abolished in England, 1806". This picture is of historical importance for it was used largely as propaganda in this country before the Civil War and the abolition of slavery.

Very little historical information can be found concerning the glass painters themselves. We do know that among some of the famous names of clockmakers, such as Thomas and Willard, that these families carried on the business from generation to generation. Isn't it quite possible that these families would have helped with the glass painting just as the Butler family did in their tin painting?

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Reverse Painting, Gold Leaf Shells over "Sponge" Work
Courtesy of Ellen Armstrong



ORIGINAL VERRIÈRES

Jessica Bond

The pair of tin plated verrières shown above captivated the hearts of all who saw them at the Woodstock Meeting. They have typical "lace edge" painting on a red tortoise-shell background and brass handles. Mr. W. D. John, the author of "Pontypool and Usk Japanned Ware", having seen a picture of them, says they are fine specimens of Pontypool and date about 1785. A verrière is a French term for monteith — a bowl with a notched rim for chilling wine glasses. The wine glass goes head down into the ice or chilled water while the stem rests in the notch, and the bottom rim of the glass rests against the outside of the container. Monteiths were made as early as the 17th century, and the shapes with either simple or elaborate notched rims are seen in silver, Sheffield plate, glass, pewter, china and tin plate.



Originals — Verrieres — Used for Chilling Wine Glasses
Courtesy of Mrs. T. Wylie Kinney



Original Fire Buckets
 Courtesy of Mr. Edward R. Tufts

FIREFIGHTING **and** **EARLY AMERICAN ART** *Edward R. Tufts*

When the hustle and bustle of activity had ceased and the clatter of hooves on cobble-stones was silent, the dust long since settled, each Early American Village shared one thing in common, the Night Watch, who roamed the streets ever mindful of the common enemy — FIRE.

When the dark stillness was shattered by the raucous clatter of the watchman's rattle, every household responded, in concert, by throwing out its buckets, as required by Town Ordinance. These were quickly gathered by men and boys and placed on long poles that would accommodate about a dozen, thus, two men could carry twenty-four buckets. Upon arrival at the scene, a long line was formed from the water source to the fire. The empty buckets were passed back to the water source by young boys and women. The average leather bucket held three gallons of water, at least when it left the water scene. When the fire was out and this, generally speaking, meant that the cellar was saved, the town crier would cry, "Claim your buckets at the village green." Here a mad scramble ensued so that each might retrieve his own bucket, or a better pair, if not marked.

Thus, we find two artisans of Early America, whose craftsmanship played an important part in family life. The cobbler, or harness maker, who tooled the fine leather buckets whose seams were sewn so tightly that they were waterproof, and the glazier or artist who, in many cases, was called upon to letter a name or symbol on these buckets for ready identification. The buckets, while standard as to capacity, were of many shapes and here the artisan could inject his character into his work.

Buckets were of two general types, family or engine. The family buckets usually contained the name, others included the name and address, and some families would commission the glazier or artist to paint an identifying symbol or mark to insure ready recognition during the confusion at the village green.

I might digress here to speak about the fire societies, or clubs, as they were the epitome of social standing. The membership roles of these early American Clubs read like the Who's Who of America. Obviously, each Club was so steeped in tradition and pride that soon loomed on the scene intense rivalry, and each would go to great extremes to show up the other. Thus, the Club's motto and mark became the identifying symbol for the members buckets. As time progressed and Clubs purchased "Masheens", this intense pride was reflected in the decoration of the engine. Each machine came equipped with four to six buckets and these were painted to match the engine color scheme, then numbered to correspond with the engine — i.e. "ENGINE 4".

While on the subject of the engine, it is interesting to note that due to the rivalry most engines were delivered with just a base coat of gray paint, then in utter secrecy the local carriage maker was engaged to apply the finish. The Club would meet and select the color scheme, and the final result would not be made public until its presentation at the collation.

Now the engines of this day had the air chamber boxed in for looks, and this provided four panels for artistic displays. The wealthier Clubs would commission an artist from the Continent, or a big city, who would record historic America on these panels. The Americus Big Six in New York commissioned John A. Woodside who painted a mythological scene called "Translation of Psyche." Thomas Sully, a famous American Artist, painted a portrait of Lafayette for that (Lafayette) Engine Company. David Rent Etter did the wonderful Franklin's Life Scenes for the Franklin Company of Philadelphia. Henry Inman, David and Joseph Johnson, John Vanderlyn, all contributed to this art that is worth thousands of dollars today. Many of these panels are part of Fire Insurance Companies collections.

To obtain a better picture of the engine painting, I offer the following description. The "Niagara No. 4" was delivered, and after due consultation the box (body) was painted white, ornamented with much gold, in delicate shadowing, the wheels were lake blue, much gilded, as were the pumping handles, while the casing around the chamber had four beautiful scenes of Niagara Falls, all surrounded with silver plated framing. The limitation of the imagination was the only drawback to these beautiful panels. They covered fields of Mythology, Patriotism, Americana, etc., to unadorned beauty, the latter said to provide the inspiration to divert man's mind from the strenuous task of pumping.



Original Fire Bucket
Courtesy of Mr. Edward R. Tufts

This art form was not confined to buckets and engines but appeared on the parade hats and even on the shields of the fire fighters' helmets. Much could be said about each category individually, but let us return to the buckets for the moment.

When New York first bought engines, they commissioned the famous glazier, Evert Duychinck, to put the New York City Coat of Arms on all the buckets. While, here in Boston, our John Fenno did well in the field of decorating buckets. Thus, it is easy to see how collecting these treasures can become so interesting. The problem of dry scraping the finish, layer after layer, ever so carefully to discover the original design and color, then restoring the same to its original glory, is indeed most fascinating. Poetic Mottos blended into wonderful designs and colors, such as, "The Blossom", "Heart in Hand", "White Angel", "Always Ready" bring immediate visions of fighting the flames with leather. Brilliantly decorated, proudly paraded on festive occasions, these buckets sing the praises of their owners, whether it be family crest, town engine, or individual name, each, in its own way, proclaimed the glamour and excitement of the volunteer fireman.



Windsor Writing Desk Chair
 Courtesy of Mrs. Stanley H. Wheelock

JERRY WHELOCK, JOINER *by Virginia Milnes Wheelock*

Jerry Wheelock was born in Uxbridge, Massachusetts in 1784, the youngest of the eight children of Simeon and Deborah Wheelock. Simeon, a blacksmith by trade, was killed in Springfield, Massachusetts during Shay's rebellion, when his son Jerry was only two years old.

Jerry Wheelock became a superior craftsman as a "joiner" or carpenter. It is not known whether he served an apprenticeship, or simply developed his own ability in the craft. In his carefully kept "Daybook" are the records of his transactions made during the years 1800 to 1811. There are listed at least 75 chairs which he made for his fellow townsmen. In addition, he produced all kinds of wooden articles so necessary in his day — rakes, firkins, pails, churns, crickets, handles etc.

For example:

For Abijah Willard:

6 handles for tooth cleansing	\$.87
2½ days work painting	2.50
8 black bamboo chairs	18.00
8 yellow bamboo chairs	16.00

For Baruch Bullard:

Pail	.58
Mending tub	.33
Fife for Henry	1.00
Turning chaise axeltree	.31

For Easman Taft:

6 dining chairs	10.00
1 great chair	2.50
A small chair	1.50
Soap dish	.17
A muggin	.25

For Calvin Dean he made countless banisters for chaise and sleigh. From Mr. Dean, Jerry purchased 6 leaves of gold but, unfortunately, states neither the price nor the purpose for which they were intended.

Between Jerry and the fifty men whose names are listed in the Day-book, little cash changed hands. However, the accounts are neatly balanced, as Jerry borrowed a horse and chaise, or used supplies, wood, oxen, hat, bricks etc. From these records it is often possible to determine the occupations of his various debtors.



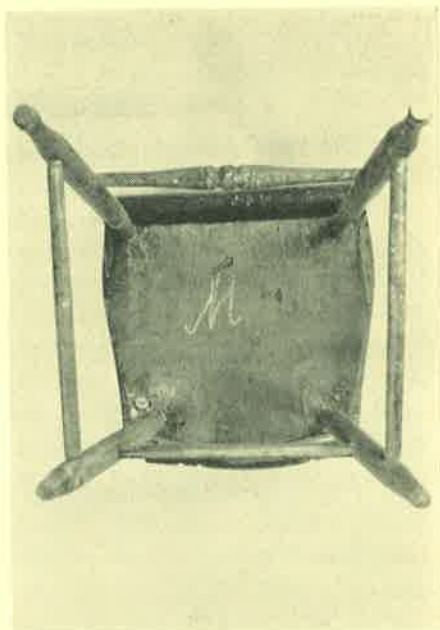
Windsor Arm Chair
Courtesy of Mrs. Stanley H. Wheelock



Windsor Rocking Chair
Courtesy of Mrs. Stanley H. Wheelock

The chairs pictured were all made by Jerry Wheelock. The "writing desk" chair is unusual for its delicacy and rare drawer arrangement. Equally graceful and slender are the bamboo windsor chairs. The Hitchcock chair is one of a pair — both have the "W" painted in white on the underside of the seat. The stencilled designs, on what appears to be dark brown stain, are very faint and rather crude. There is a wide Pennsylvania-green stripe around the seat, in addition to the usual yellow stripes, and a small stencil motif on each front leg. Jerry was such an ingenious craftsman, it is reasonable to assume he also decorated these chairs.

During this period of tremendous output as a joiner, he was occupied as well with the spinning, weaving, and combing of yarn. After 1814, he directed his attentions to the textile industry and the invention of machinery for woolen manufacturing. The four textile mills in Uxbridge have been a direct outgrowth of the first mill of Jerry Wheelock, and one of them is still operated by his descendants.



Hitchcock Style Chair
(With view of underside of seat)
Courtesy of Virginia Wheelock



Stencilled Clock Glass
Courtesy of Ellen Armstrong

PRESIDENT'S REPORT

The 1963 Annual Meeting was held in Corning, N. Y. May 15th, 16th, 17th. The Baron Steuben Inn cooperated in every way to make our stay there a pleasant one. The weather too, smiled upon us during the two days with warm sunshine and sparkling blue skies. The Exhibition and Standards Committee had arrived several days in advance to judge and arrange the fine exhibition of originals and members' work. I must mention here the pieces submitted by the applicants which numbered 57 — and made a very impressive exhibit. The work of our applicants is reaching higher standards every year and is a credit to those who have given their guidance.

The meeting commenced with a delightful tea served in the attractive lobby of the Inn. The management had kindly provided the handsome silver tea service and delicious cookies and cakes. The hostesses exerted every effort to introduce and make new members and guests feel at home. There was a great warmth of cordiality.

After dinner everyone assembled in the Ball Room where Mr. and Mrs. Robert Keegan discussed many of the originals which were brought from the exhibition. At the close of their illuminating talk we moved up to the exhibition itself.

Mrs. Annabal greeted us the following morning with cordial words of welcome, after which Mrs. Harvey introduced the speaker for the morning, Mr. John P. Fox, Jr., Manager of the Corning Glass Center. Through slides and an interesting account he traced glass as a substance from hundreds of years B.C. and then briefed us on all its uses and just what we were to see on our trip to the Glass Center in the afternoon.

Mrs. Robert Hutchings followed with an interesting talk. She had assembled one of the finest collections of original glass panels that we shall see for some time. Every conceivable type was represented,—gilded pieces, stencilled pieces, primitives with stencilled borders, finely painted Terry clock panels with their exquisite gilded borders and later types of panels using engravings which were transferred to the glass and then painted. It afforded everyone an unusual opportunity for study at close range. She spoke competently on the subject and then gave an instructive demonstration of gilding on glass.

Many of us took advantage of the beautiful day and walked to the Corning Glass Center in the afternoon. There was so much to see, it was bewildering. There were hundreds and hundreds of exhibits covering every aspect and era of glassmaking. Each case seemed to contain more superb examples than the last. The tour terminated in the furnace room where we watched through a glass partition as delicate pieces of the famous Steuben glass took shape under the skilled hands of the craftsmen at work.

Before the banquet a delightful social hour took place in the charming lobby. Again, we are indebted to the Inn for a delectable array of hors d'oeuvres.

Our speaker for the evening was Mr. Paul Perrot, Director of the Corning Glass Museum. He spoke on the artistic fashioning of glass from the earliest period. He described the different types and illustrated his points with slides of some of the handsome and exquisite examples exhibited at the Corning Museum. He spiced his lecture with bits of humor and we were loath to have him stop.

Friday morning the meeting opened with a Chapters Meeting conducted by Mrs. Kenneth Hampton, Chairman. The Annual Business Meeting followed. We were fortunate in having Mrs. Alvin Wachsmann there to tell us about the proposed tour to England and Wales next summer. If it is to materialize she must hear, IN WRITING, from those who are interested. It is the only way she can determine whether there will be a sufficient number to take advantage of the Group Travel rates. There will be a \$10.00 non-deductible registration fee to defray expenses of the Society in arranging the trip.

Elections were in order. As no petition for extra nominations had been filed with the Recording Secretary, the following members were elected to serve as Trustees for a three year term:

Mrs. Spencer Avery, New York
Mrs. Lyman Mears, Massachusetts
Mrs. Philip Peck, New York
Mrs. Sylvester Poor, Maine
Mrs. Stanley VanRiper, Massachusetts

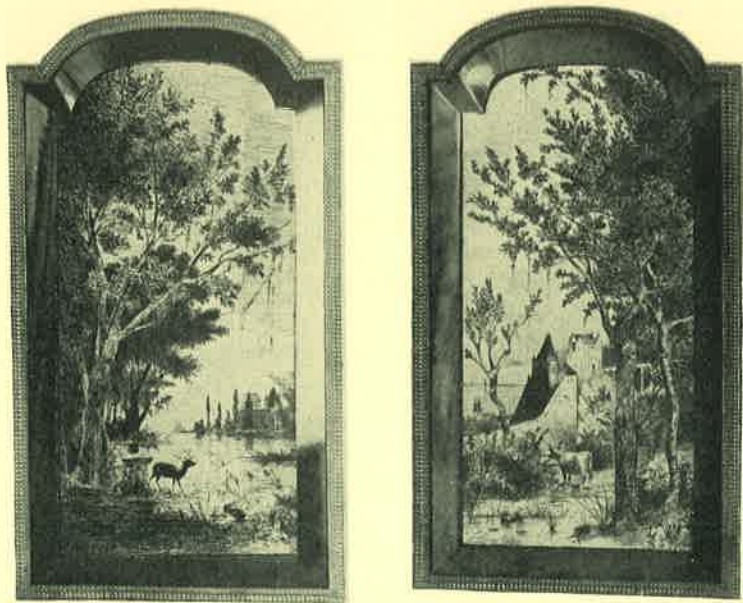
The Trustees met directly following the business meeting to elect officers for one year:

President	Mrs. Spencer Avery
1st Vice President	Mrs. Philip Peck
2nd Vice President	Mrs. Edwin Rowell
Recording Secretary	Mrs. Stanley VanRiper
Corresponding Secretary	Mrs. Lyman Mears
Treasurer	Mrs. Charles Safford

I wish to extend my deepest gratitude to all those who through their untiring efforts made this such a successful and pleasant meeting—first to Mrs. Annabal who, as Chairman of the meeting, made all the arrangements with such thought and care and was ever mindful of our comfort, to Mrs. Wenrich and her Committee who expressed such warm hospitality, to those who conceived the idea for the name tags, to those whose inspiration and artistic skill produced the charming little miniature steeple clocks complete with tiny painted panels and brass knobs that the lucky Trustees and table hostesses found at their places at the banquet, to all the members of the Seneca Chapter for their gracious cordiality, to Mrs. VanRiper for never failing to arrange an interesting as well as instructive program, to those who participated in it and last, but not least, to the management of the Baron Steuben Inn for their many acts of unsolicited thoughtfulness for our comfort.

Now, in closing, I must express my appreciation of your confidence in me. It has indeed been a privilege to serve as your President. I am sincerely grateful for your cooperation and encouragement these past two years.

EMILIE R. UNDERHILL



Pair, Gold Leaf Pictures on Glass
Signed "F. Fleury"
Courtesy of Zilla Lea

REPORT OF THE THIRTY-FIFTH EXHIBITION

Corning, New York

May 15, 16, 17, 1963

Our May meeting was held in the Baron Steuben Inn, Corning, New York, a few steps from the Corning Glass Center, where, within walls of glass, among the most beautiful and the most utilitarian glass objects men's hands have ever made, the light of history, science, art, industry and craftsmanship was presented to us through the medium of glass.

The opening of our exhibition area on the fifth floor of the Inn was on Wednesday evening with a fine display of 180 originals. It is always exciting to anticipate the type of originals the members are bringing to these meetings for discussion and study.

Among the originals were: two very fine French scenic gold leaf pictures which were finely executed on beveled plate glass and signed "F. Fleury"; a large stencilled oblong scenic tray decorated with a gold leaf border of scrolls and white flowers; a coffin lid tray, with country type painting on a white band, which was decorated with transparent blue flowers at each end; a small document box decorated with country

type red flowers and a little bird on an asphaltum base signed "Susan Cowles"; a Banjo clock glass panel decorated with finely executed gold leaf border depicting a naval scene, the "Constitution and Guerriere".

Three oblong trays of similar design, the well known and popular peacock with the peas and fruit composition, were apparently decorated at different periods; the execution of the earliest of the three trays was the finest, with center stencils, stump work, and lovely shading, the very fine lines, the transparent colors with the border decorated with gold leaf sprays and the two red cherries in the foreground which were typical of Maine type decoration; the second stencilled tray was not so finely executed; the third tray which was apparently decorated at a much later date was more casual but very effective.

A papier-mâché chippendale tray decorated in an all over "oriental" design of flowers and butterflies in two shades of gold leaf and free hand bronze with very fine etching and stump work had tiny Chinese characters painted on the extreme edge of the tray.

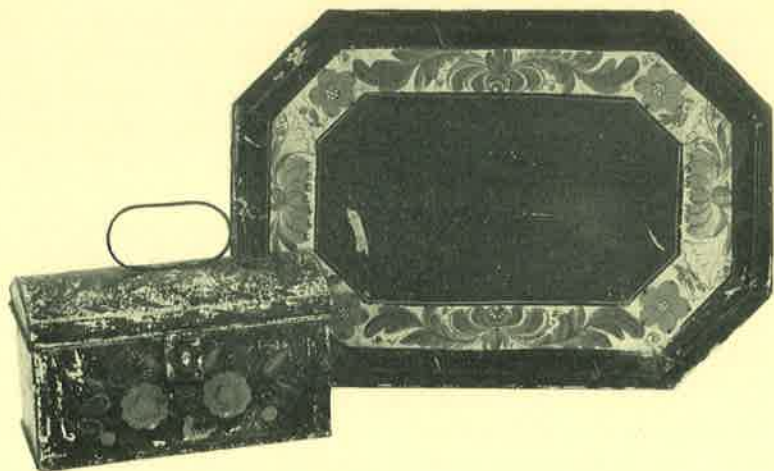
An outstanding display was an early and rather large sandwich edge papier-mâché tray decorated in gold leaf and free hand bronze on a maroon background. Floating colors were exquisitely done and each little flower appeared to have been executed with expert care (Circa 1815); a dainty papier-mâché face screen with carved ivory handles, decorated with fine gold leaf scrolls, birds, roses, forget-me-nots and morning glories, all typical of chippendale type painting.

Other interesting originals were: a medium size oblong tray decorated with a double border Pontypool design; a small chippendale "thin edge" tray decorated with bronze background and "country type" chippendale painting very finely done.

A Pennsylvania type chair pattern or panel for a lady's Salem rocker was decorated in free hand bronze on a gray or off-white background; the panel appears to have been a chairmaker's or decorator's sample. A little hole on one end of the panel might have been used to display chair panels on a rack or possibly tied to other chair panels for the convenience of the decorator.

A Crown Top Hitchcock chair decorated in gold and silver fruit design with very fine etching, stump work, and gold leaf turnings attracted favorable attention; another interesting Crown Top Button Back grained Hitchcock chair was decorated with gold leaf design on crown, stiles, and seat front with very fine technique.

Oliver Brunson, the master mechanic for "Senior" Oliver Filley, was the proud creator of the "Crooked Spout Coffee Pot" similar to the original decorated with country type painting of red and yellow



Originals
Document Box, signed on back, "Susan Cowles" — Coffin Tray
Courtesy of Margaret Watts

flowers and brush strokes in a large white circle, (See *The Decorator*, Vol. 3, No. 2). Another "Crooked Spout Coffee Pot", possibly Pennsylvania type decoration, was executed in geometrical design.

A small document box decorated with fine feather graining and Mercy North type decoration of green, red and yellow brushstrokes on an asphaltum base was very unique.

A bread tray "filled" with many beautiful painted brush strokes in flowing rhythm and decorated on an asphaltum base with no stripe in evidence was a most interesting item.

A Greenwich oval tray with rolled edge and in "mint" condition decorated with gold leaf and red and white berries is possibly one of the very earliest types of stamped trays in America (Circa 1851-1878, See *The Decorator*, Vol. 7, No. 1); this tray was made and decorated in the American Tea Tray Works, Greenwich, Connecticut

Among the choice originals loaned to us were several theorems including an interesting bell pull decorated on white velvet; a large framed theorem of graceful flowers and leaves in an urn (the predominating color blue seems to have withstood the passage of time); several small theorems on paper possibly valentines or messages of love accompanied by verse; the theorems with graceful arrangements of flowers, fruits and butterflies stencilled with imagination and care, achieved a result rich in quality and well organized in composition. In one theorem was a butterfly with vivid red detail in its wings alight

on a yellow and purple pansy; another exquisite theorem was a butterfly rested on a rosebud against a delicate blue background; the outstanding theorem on paper, a study in black and white was composed of a rose and passion flower. It is the owner's belief that the theorem had been stencilled and shaded with a "pencil overlay" for the highlights.

An outstanding pair of originals was a hexagonal pewter bowl and pitcher, with textured lace edge type design, Hall Mark Holland 1730-1740. The owners, Mr. and Mrs. Robert Keegan believe the decoration appears to have been done under the direction of Thomas Algood, originator of Pontypool type decoration.

The Teachers Certification program and display of reverse glass painting which was exhibited off the main lobby of the Inn was in charge of Mrs. Robert Hutchings, a certified teacher. She presented a portfolio representing various periods in glass painting and displayed over seventy-five originals including the simple or primitive decorating on glass and the more elaborate gold leaf pictorial work on glass. Among the originals were: a beautiful gold leaf mirror with original Jenny Lind painting and border done in gold leaf and spatter work; several Terry clocks with gold leaf borders, stencilled borders, and gold leaf borders and spatter work, all with scenic decorations in center; several Sheraton glass panels beautifully etched; a collection of original glass panels for clocks of various periods including Banjo, Seth Thomas, and Double Steeple Clocks; five original clock doors with decorated glass panels; late type mirror panels with numerous dots outlining houses, trees et cetera; several lithograph type glasses including a Currier and Ives which was in excellent condition.

A delightfully informal gallery talk on Originals was conducted by Mr. and Mrs. Robert Keegan.

Twenty-three members were presented "A" awards toward Master Craftsmanship and thirty-two members were presented "B" awards for work of exhibition quality.

Twenty-six applicants submitting country painting and stencilling met requirements for Society membership and were accepted with pleasure.

NATHALIE ROBINSON, *Chairman* (Vermont)

MARGARET BURNETT (Conn.)

OLIVE SAWYER (New Hampshire)

CATHERINE HUTTER (New York)

MADGE WATT (New Jersey)

MONA ROWELL (Massachusetts)

APPLICANTS ACCEPTED AS MEMBERS AT CORNING, N. Y.

Bennington, Mrs. George, III	Wayne, Pa.
Birdsall, Mrs. Stephen	Glens Falls, N. Y.
Cohan, Mrs. Marshall	Uxbridge, Mass.
Collins, Mrs. Harrison	Northfield, Ill.
Edwards, Miss Melinda	Darien, Conn.
Fletcher, Mrs. Stanley	Farmington, Conn.
Forbes, Mrs. Harry	Wallingford, Pa.
Jay, Mrs. Frederic	Richmond, Va.
Lawrence, Mrs. Herbert	Trenton, N. J.
Lenderking, Mrs. Louis	Baltimore, Md.
Leonard, Mrs. James	Wynnewood, Pa.
Mead, Mrs. Meserole	Brewster, N. Y.
Messenger, Mrs. James	Old Saybrook, Conn.
Miller, Mrs. Ralph	Bloomsburg, Pa.
Mitchell, Mrs. Harold	Greenwich, N. Y.
Pape, Mrs. Charles	Old Saybrook, Conn.
Ramm, Mr. Henry	Springfield, Vt.
Roberts, Mrs. Frederick	Whitinsville, Mass.
Schmid, Mrs. Arthur	Ho-Ho-Kus, N. J.
Seeley, Mrs. John	Ithaca, N. Y.
Sidorsky, Mrs. Raymond	Niantic, Conn.
Stark, Mrs. Donald	Glens Falls, N. Y.
Tucker, Mrs. Robert	Albany, N. Y.
Tuffin, Mrs. George	Granby, Conn.
Wadleigh, Mrs. Ralph	New London, Conn.
White, Mrs. Nelson	Waterford, Conn.



"A" Award — Stencilling on Wood — Avis Heatherington

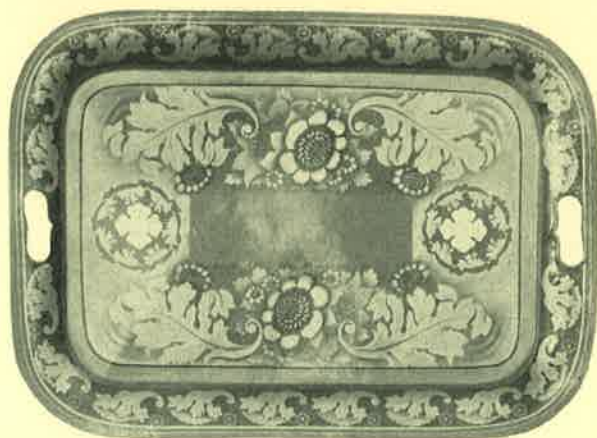
MEMBERS "A" AWARDS
Corning, New York -- Spring, 1963



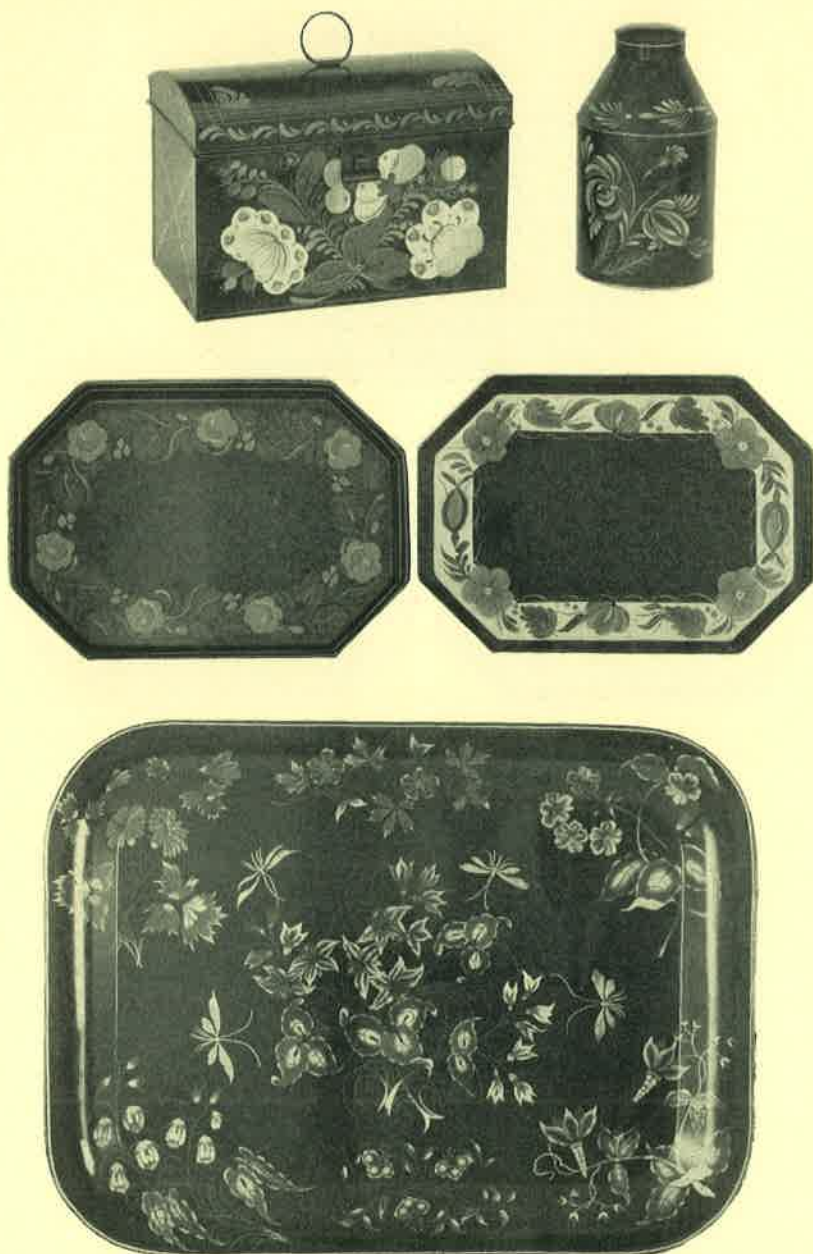
Stencilling on Tin
Marjorie Huntington
Ramona Teiner



Stencilling on Tin
 Laura Burns
 Emilie Underhill



Stencilling on Tin
 Olive Sawyer
 Louise Hopfmann

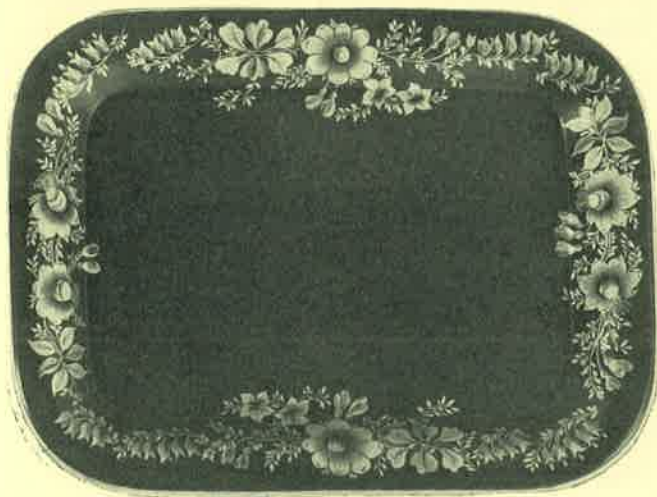
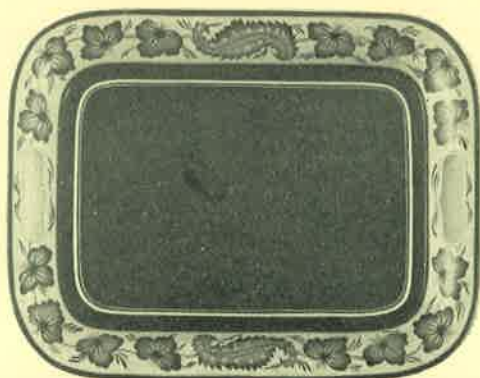


Country Painting

Betty Ann Mengel
Molly Porter

Molly Porter
Marjorie Huntington

Freehand Bronze — Sophia Fisher

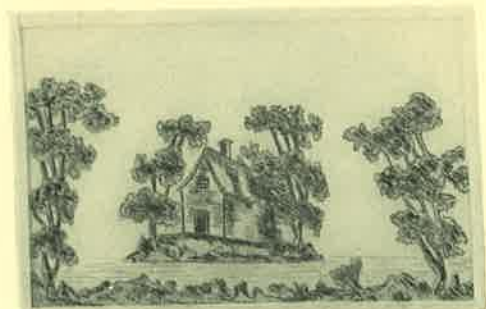


Freehand Bronze
Ruth Swenson

Catherine Halls

Forrest Cookenbach

Metal Leaf — Julia White



Glass Panel, Metal Leaf
Katherine Brown
Helen Gross

Painted Glass Panel, Stencilled Border
Avis Heatherington Nelle Campbell



Lace Edge
Natalie Ramsey
Mary Jane Clark



Special Class — Emilie Underhill

CHAPTERS' REPORT

Madeline W. Hampton, Chairman

Since the Woodstock meeting, last September, this department has contacted each Chapter and asked innumerable questions. Due to the wonderful cooperation received, it was possible to get the 8th issue of the CHAPTER PALETTE in the mail in February.

Outstanding among the Chapter activities this winter has been the wall stencilling which has been going on in the Ashbridge House. This is the "home" of the William Penn Chapter, and three of that group did the work which is excellent.

The Long Island Chapter has presented to the Society's Museum Collection two pieces, a tray valued at \$125 and a chair, at \$50.

A Chapters' Meeting was held at the Baron Seuben, at Corning, N. Y. with most of the membership attending. Topics under discussion included the CHAPTER PALETTE, Portfolio standards, and the problem of Chapter membership.

We sincerely hope everyone went home with some new and good ideas to present to their local groups!



BOOK SHELF

by Natalie Ramsey

Those who own or have read Daniel Thompson's Book, *The Materials and Techniques of Medieval Painting*, know what a valuable addition this is to their collection of reference books. This Dover publication comes in a paperbound, unabridged edition at a price of \$1.85. It discusses in clearly understood detail the numberless methods, mediums, materials, metals, pigments, gold bronzes and leaf, backgrounds and their preparations, as used by the medieval painters.

Today, among our society members, it is our interest in and use of similar materials and techniques that not only improves our workmanship, but keeps us closer to authentic restoration and reproduction, and continues to stimulate our research. Its value is best described by a quote from "THE SATURDAY REVIEW OF LITERATURE". "A mine of technical information for the artist."

Mr. Thompson's book reads easily, and you will find yourself inspired to try out some of the methods and recipes. As devotees of Early American Decoration, many of these techniques and materials seem to fit right into our hands. An inexpensive and very worthwhile book.

By the time this Decorator reaches you, you will probably be the owner of Jane Toller's book on "*Papier-mâché — in Great Britain and America.*" If this is so, you will agree this is another fine book to add to your growing library of Early American Decoration and its related subjects.

Again, one of our members, Shirley DeVoe, distinguishes herself, and us, with her contribution to the Chapter on "The Litchfield Manufacturing Company" and for the photographs she loaned to Miss Toller for inclusion in the book.

Here and there, in magazine articles and chapters in other books, we have gleaned quite a knowledge of papier-mâché, but it is particu-

larly helpful to now have it all presented in chronological, concise, and accurate detail. There are many photographs, and all of them quite good. The cost is \$7.95. This is rather expensive for the size, and quality of binding and paper, but still good for us to own. It is published by Charles T. Branford, Newton 59, Mass.

"American Furniture", as written by Helen Comstock, published by The Viking Press, N. Y., with 700 illustrations, and priced at \$17.50 is a luxury book to buy, but invaluable to own and use. The text, complete with dates and names, is impressive and provides very interesting reading. The division of periods makes the book easy to use for reference work. The photographs are superb. Here in one book you can browse through and delight your eye with pictures of beautiful pieces of furniture; and this furniture is owned and housed by our finest Museums, Foundations, Old Restorations, Mansions and Private Collectors. The photographs are both individually and index numbered. They are excellently captioned.

Miss Comstock is perhaps best known to most of us as having for a long time been associated with "ANTIQUES" magazine. The work on this book indicates a monumental job of research that has been painstakingly compiled by an author who is an authority on American Furniture.

We seem, in this department, to be constantly suggesting that you buy these beautiful and expensive books — but, is there anything you own that is more precious to you than your library!





Original — Stencilled Tray, Gold Leaf Border
Courtesy of Ellen Armstrong

CURATOR'S REPORT

Annual Meeting, Corning, New York, May 1963

As many members may be unaware of the progress that the Museum Collection has made since its move to Cooperstown in 1958, this is, perhaps, a good time for us to make a more detailed report of our holdings and our favorable position there.

The large exhibit hall in Farmers' Museum displays many of our best pieces, and this showing has now been enhanced by the arrangement of a fine exhibit of more elegant pieces, prepared by Mrs. Partridge and Mrs. Avery, in the glass cases at the hall's entrance. Plans have been made to improve this whole set-up from time to time.

In our three rooms at Bump Tavern, one contains shelves to hold the remainder of our collection and files which contain the Brazer patterns and research material. Another room has, at this time, been arranged for a suitable workshop for the cleaning and preservation program, with files to hold the necessary equipment and a ventilating fan. The third room is for the members of the Society to use when they come to copy the Brazer patterns.

As the Treasurer's report always reflects the large expenditures incurred by the Museum collection, totalling to date the amount of \$9,802.66 with a so-called debit balance of \$5,450.56, we would like to point out that these sums represent all expenses incurred by the Museum department since the Society was founded. If we break down

these sums of money to reflect more significantly the uses to which they have been put, we have the following results:

Total working expenses to date, that is, files and equipment of all sorts, taxes and insurance prior to our move to Cooperstown, moving to Cooperstown, getting set up there, etc. amount to \$3,762.61.

Total expenditures to date, for Museum purchases, that is, the Innerwick collection, the Oldham collection, the Davis piano and its repair, a few other items, some books and magazines for reference, amount to: \$6,022.70.

Through auctions and by the generous contributions of the Society's Chapters and by individual members, we have raised the sum of \$4,352.10. As it was never an established policy of the Society that this department must be self-supporting, it has been suggested to the Trustees to consider the desirability of writing off all, or at least part, of our working expenses. Our collection, itself, and the working properties that we own should surely be considered as assets. If we applied our Museum fund as collected of \$4,352.10 to our purchase expenses we would show only a debit balance of \$1,670.60, which does not sound quite so hopeless. The important reason for this latter suggestion is the constant request by contributors that they wish the money they donate to be used for Museum purchases. The chief outlays for file cabinets and for moving are amounts that may probably never occur again. One way or the other, we must all work hard to provide the funds that will keep our collection growing, so that it may become a truly unique one, noted for quality as well as quantity.

As a further end toward establishing this good collection and to create a better working policy for the department, we have suggested to the Trustees to consider with favor the setting up of a permanent income from the dues so that the means are available to make suitable purchases when they present themselves for sale.

Our collection is now insured for approximately \$30,000.00. The premiums for this insurance are paid by the New York State Historical Association. Members may like to know that we hold some valuable pieces, such as the Morgan Davis piano, the Connecticut Valley chest, the Taunton chest, the Adam-Hepplewhite chair, the Mrs. Arthur Oldham collection of 7 signed Ann Butler pieces, some of the Innerwick tin pantry pieces given to us in the Brazer collection, plus some of those purchased in the Oldham group, give us what may be the largest collection of Stevens Plains items assembled anywhere. We own a signed Hitchcock chair and rocker, we have a group of Eaton stencils and

other Eaton articles. We now own a first edition of "Early American Decoration" by E. S. Brazer and the rare Bornemann book on Pennsylvania Fraktur. Perhaps a reading of our entire holdings may be enlightening.

1 piano, 1 courting mirror, 1 Connecticut Valley chest, 1 Taunton chest, 1 Pennsylvania chest, 1 set of four tables, 12 chairs, 2 firescreens, 1 lavatoire, 2 theorem paintings, 1 large painting on tin, 1 water colour done by Sally Stevens, Mrs. Brazer's great-aunt, 1 Eaton picture-frame, 2 urns, 1 pair candlesticks, 5 cornice boards, 4 bellows, 3 decorated plates, 9 snuffer trays, 3 tin tumblers, 3 card cases, 3 sugar bowls, 2 busks (1 wood and one ivory), 11 cannisters, 56 tin boxes, 16 wooden boxes, 72 trays among which are 1 oval, 1 round, 1 card tray, 12 lace-edge trays, 5 oval gallery trays, 6 Chippendale trays, 17 stencilled trays, 11 octagonal trays, and 18 rectangular painted trays. (It should be mentioned that a few of these are in very poor condition, some may be improved with cleaning and some may not), 1 large decorated splint basket, 1 painted sachet, 1 inkwell, 1 hearthbrush, 1 hand or foot warmer, 1 tie back, 1 tin basket, 1 papier-mache egg cup, 1 toy pump, 1 fat lamp, 1 hat shield, 1 candle sconce, 2 pap warmers, 1 nursery lamp, 1 snuff box, 5 tea pots, 7 coffee pots, 8 tea caddies, and 14 bread trays. As mementos, we hold Mrs. Brazer's work-basket, Duncan Phyfe's gilder's pad and a picture of Zachariah Stevens, his wife and five of his family. We hold the Eaton stencils and the Buttfeld stencils. We own the Esther Stevens Brazer pattern collection of over 900 patterns, carefully filed and covered. We have a small library of books, a file of Antiques magazines, and some Antiquarian magazines. We have extensive research files of Mrs. Brazer's notes and clippings, there are photograph, negative and slide files. We have tables, easels, lamps and extra file cases for our future use. As yet unlisted, but at Cooperstown, we have Mrs. McLean's Loveridge tray, a bread tray from Mrs. Doble, a snuffer tray from Mrs. Brombacher, a lace-edge coffee-pot from Mrs. Walters, 2 chairs bought from Miss Oldham, Mrs. Glessner's lace-edge tray, 4 pieces from Mrs. Auer, a decorated purse, a pap warmer, a tin sugar bowl and a small octagonal tray, a card case from Mrs. Holmes, the piano boards from Mrs. Jameson and Mrs. McDuffie, and an oval scalloped tray from Mrs. Washer. On display at our Corning Exhibition, we have some pieces given to the Society to be added to the list, a mirror from the Wachusett Chapter, a Chippendale tray and a chair from the Long Island Chapter, a coffee-pot from Mrs. Brombacher, and a tea tray from Mrs. Helberg. To be presented to the Society at a future date are a fan in a holder, an apple tray, and a fine pair of urns from the Gordon family.

All of our members should feel deeply grateful to those kind persons who have given so many beautiful pieces to the collection and I would like to say a special thank you to every one of them.

We have a card file for our pattern collection. We have completed one Accession Book of our entire holdings giving a number for each piece, the exact measurements, a description, the purchase price, or the donor's name and, wherever possible, some background details and the insured value. Two further copies of this book are in the making, one for the Custodian and one for the Treasurer. We have also a catalogue of all items, listed according to their classification, which permits us to tell very easily how many of each kind of piece we own. Our research material is loosely catalogued according to titles that Mrs. Brazer had started. The photograph file is neatly ordered by Mrs. Lea. We have made good progress and had good results with our cleaning program.

As in every collection, large or small, we will try to establish a policy whereby we are free to weed out less desirable articles as more worthy ones present themselves. We have already disposed of, at meeting auctions, 23 pieces from the Innerwick tin pantry group for \$88.75, and 9 pieces from the Oldham group for \$55.00.

Among the almost 300 pieces that remain to now comprise our Museum Collection of decorated articles, there are, no doubt, some



Original — Stencilled Tray
Courtesy of Marion Cooney

which are not as well preserved or as important as others. But I firmly believe that, for us, a good collection must reach out in two directions. For our exhibit hall, to be viewed by the public, we need to concentrate on the collecting of fine examples in prime condition. For the education and enjoyment of our members who can learn much from the study of many diverse types of articles, we surely wish to keep examples that may not be in museum condition but may still be links in the chain of research. Of first importance, however, at this time, should be the knowledge that it is possible for all of us to feel that we have established the nucleus of an interesting and good collection. With continued effort by all members, we will surely find that, one day, we will have built an outstanding collection.

MARTHA MULLER, *Curator*



Original — Button Back Stencilled Chair
Courtesy of Dorothy Hutchings

Notices from the Trustees

FALL MEETING

September 23, 24, 25, 1963

Concord, New Hampshire

Meetings Chairman Mrs. Harry MacDuffie

Headquarters New Hampshire Highway Hotel

Reservations for this meeting must be made six weeks in advance of the meeting to be sure of accommodations. The hotel has provided the enclosed reservation form for your convenience.

ANNUAL MEETING

Spring 1964

To be decided

FALL MEETING

September 21, 22, 23, 1964

Cooperstown, New York

ANNUAL MEETING

May 17, 18, 19, 1965

Buck Hill Falls, Pa.

USE OF THE NAME OF THE SOCIETY

The name of the Historical Society of Early American Decoration, Inc. may be used by Master Craftsmen, "A" award winners, and Certified Teachers ONLY for educational or public relations matters.

POLICY

Exhibition is compulsory for "A" and "B" awards. No pieces may be removed from the exhibition before closing time.

POLICY

All Chippendale Trays and Special Class pieces to be judged should be registered with the Exhibition Chairman *well in advance* of the meeting. They are to be opened and entered by the Exhibition Chairman ONLY and brought to the Head Tallier who will be the only other person to know the identity of the persons submitting them. The Exhibition Chairman will be in custody of these pieces.

Members Standards for Craftman Awards:

A change has been made by the Standards Committee on page 7 of this booklet under "Gold Leaf Painting". This should now read "Gold or Silver Leaf Painting".

PROPOSED TRIP TO ENGLAND, WALES, AND SCOTLAND

August 1964

TWENTY-FIVE or more members are needed for the group rate for flight. Any person living under the same roof as a member is eligible for the group rate. The charge will be \$300 to \$310 depending upon 1964 rates.

Land arrangements and Bus Tour are based on 25 to 30 people plus a guide and driver. There will be five days each in London, Wales, and Scotland. All hotels will be first class. All breakfasts, dinners, service charge, transportation from London Airport to Prestwick Airport departure included in charge of approximately \$350 plus a \$10 non-returnable registration fee paid to the Historical Society of Early American Decoration, Inc.

Members could go by boat and still take the Bus Tour. Ship sailing could be integrated for English or Scottish ports.

More details will be included in the next report.

Deadline for reservation will be March 1964.

Chairman must have names of members interested, as only those sending in names will receive the circulars and information of developments.

Send names to: Mrs. Alvin L. Wachsmen, Garthwood Apts., Garth Road, Scarsdale, New York.

NOMINATIONS PLEASE

Whom would you like to nominate for trustee in May 1964? After careful consideration, please send the names of your candidates to me no later than December 1, 1963.

The names of the Trustees whose terms expire in 1964 are:

Mrs. John Clark

Mrs. Paul Gross

Miss Louise Goodwin

Mrs. Ira A. Robinson, Jr.

Mrs. Edwin W. Rowell

Mrs. George C. Watt, 323 Lupine Way, Short Hills, New Jersey,
Nominating Chairman.

Mrs. Maxwell G. Orr, 69 Charlotte Street, Burlington, Vermont.

Mrs. S. V. Van Riper, Main Street, Yarmouth Port, Massachusetts.

Mrs. Harold H. White, 97 Mosher Road, Delmar, New York.

CERTIFIED TEACHERS

Members who have been certified as teachers by the Historical Society of Early American Decoration, and who can be recommended by the Society:

- Mrs. Chester Armstrong, Ithaca, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.
- Mrs. John Burke, Melbourne Beach, Florida—Certified in: stencilling, country painting.
- Mrs. Walter Burrows, 2591 Post Road, Noroton, Conn.—Certified in: stencilling, country painting.
- Mrs. John Clark, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- Mrs. Charles Coffin, Ballston Spa, N. Y.—Certified in: country painting.
- Mrs. Carroll Drury, Springfield, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting.
- Mrs. Robert Hutchings, 122 Andrews Rd., DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Robert Keegan, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting.
- Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- Mrs. Sherwood Martin, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. William N. Martin, Oak Park, Ill.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- Mrs. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.
- Mrs. Raymond Ramsey, Orwell, Vt.—Certified in: stencilling, country painting, metal leaf and freehand bronze.
- Mrs. Edwin W. Rowell, 102 Park Ave., Whitman, Mass.—Certified in: stencilling, country painting.
- Mrs. Andrew M. Underhill, 37 Bellport Lane, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.

Mrs. Joseph Watts, R. F. D. 1, Westwood, N. J.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. Herbert Willey, Norwich, Conn.—Certified in: stencilling, country painting, lace edge.

Mrs. Harold White, Delmar, N. Y.—Certified in: country painting, freehand bronze, lace edge.

MASTER TEACHER

Mrs. John Clark, Norwell, Mass.

MASTER CRAFTSMEN

Mrs. Eugene Bond, Dorset, Vt.

Mrs. John Clark, Norwell, Mass.

Mrs. Carroll H. Drury, Springfield, Vt.

Mrs. Paul Gross, Trucksville, Pa.

Mrs. C. W. Hague, Concootook, N. H.

Mrs. Sherwood Martin, Wapping, Conn.

Miss Maria D. Murray, New Rochelle, N. Y.

Mrs. Andrew Underhill, Bellport, L. I., N. Y.

Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.

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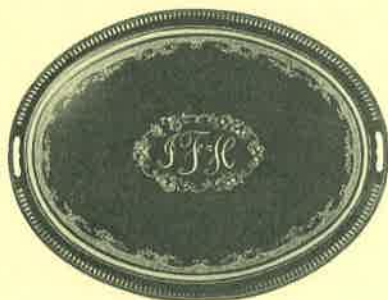
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* 110	Plain Sides	20x25	18.80	19.50	75¢
* 111	Plain Sides	17x23	15.70	16.40	75¢
* 112	Plain Sides	14½x19½	13.70	14.40	75¢
* 113	Plain Sides	11¾x16	11.50	12.10	50¢
* 114	Plain Sides	9½x12½	10.50	11.10	50¢
* 116	Pierced Sides	22½x29½	\$24.80	\$25.50	75¢
* 117	Pierced Sides	20x25	20.80	21.50	75¢
* 118	Pierced Sides	17x23†	17.70	18.40	75¢
* 119	Pierced Sides	14½x19½	14.70	15.40	75¢
* 120	Pierced Sides	11¾x16	12.50	13.10	50¢
* 121	Pierced Sides	9½x12½	11.50	12.10	50¢

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on the subject

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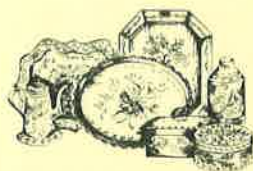
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