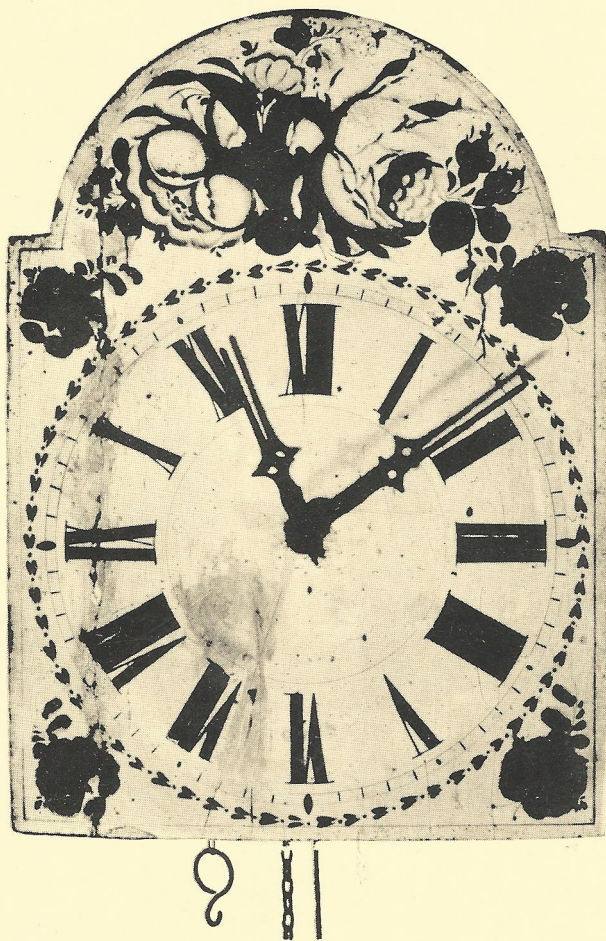


The Decorator

Volume XXV No. 1

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Fall 1970



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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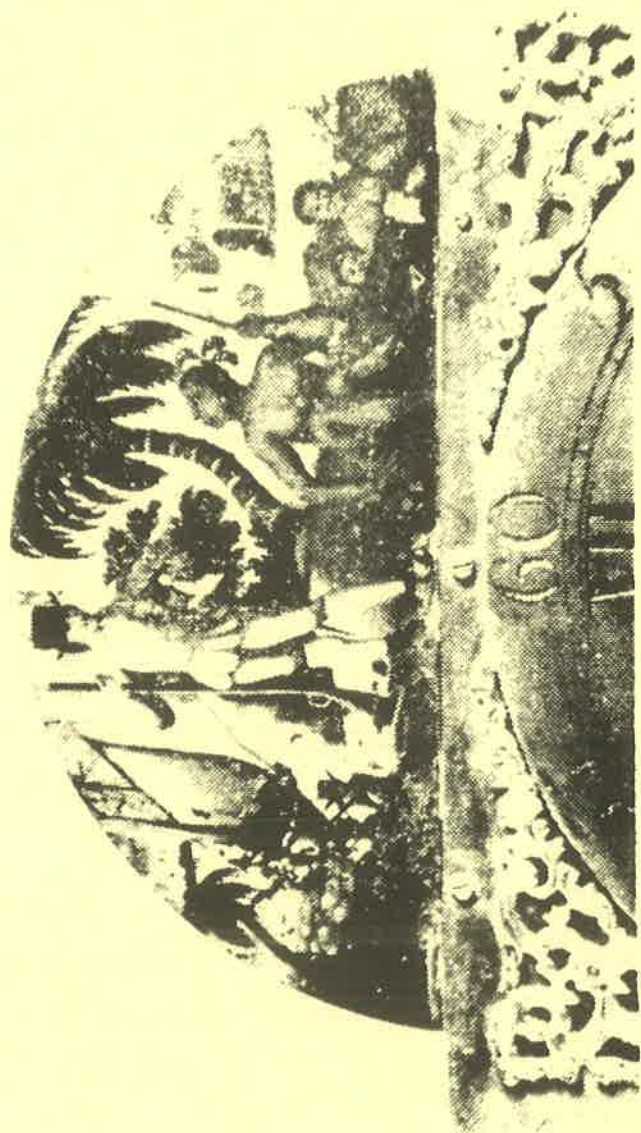
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The old square dial fastened to the new "Lunette".



Original Stencilled Box with Painted Scene — Courtesy, Mrs. George DeVoe

EDITORIAL

It has been a dream ever since taking over the responsibility of the DECORATOR to offer a number on Clock Dials, Painted Glass Clock and Mirror panels and Gold Leaf Mirror panels. At last this number has for the most part materialized. We have only to wait for the final topic, namely, Painted Glass Clock Panels. There has been so little information on clock dials before, that we are greatly indebted to Madeline Hampton for her intensely interesting article on the subject. She pursues much of the historical background here and in Europe and follows along with the growth of the industry here. She goes into the details of different techniques and traces the lives and work of many of our American clock-makers. I doubt if we ever could present a more studious and comprehensive exposition of the subject. Her hours of research have unearthed a fund of invaluable information that would be hard to match.

What is the difference between a mirror and a looking glass? This has been a puzzle to many of us. Now in her article "Looking Glasses", Esther Smith has shed a great deal of helpful light on the subject. She has given much consideration to Eglomese and given us the names of some of the decorators heretofore unknown.

The entrancing stencilled trays with scenes have always been a delight, but have you ever thought about where the designs originated? Were they the fabrication of an imaginative artisan or was there some real meaning behind them? Shirley DeVoe has submitted a fascinating

and humorous account of running down the actual source of one of the patterns we all must know. There are many more with stories as a basis. It would be interesting if other members would do some sleuthing too.

The Member's Collections column is grateful to Margaret Willey for the fine picture of her choice collection of tin miniatures. The size can readily be seen by the comparison of the tea caddie on the lower shelf with the tiny kitchen and chest of drawers.

This number of the DECORATOR is Vol. XXV NO. 1. The first number of our twenty-fifth year. Twenty-five years of growth in so many ways. First and most important, in fanning that spark which Esther Stevens Brazer planted within us, into a flame that has spread to 27 states and the District of Columbia in the Union, Canada and the Virgin Islands. Ours is no longer a hobby, but a valuable contribution to the intellectual and historical fields today. We have grown in stature. Our Society is now a recognized authority and is universally respected. Over the years your DECORATOR has been developing into a magazine that has found its way into Museums, Historical Societies, Libraries and Universities, to say nothing of the Fine Arts Library of the White House. Credit for this goes to the former Editors who have been a constant inspiration. It is with great humility and gratitude that I list their names: Martha Muller 1946-49, Emily Heath 1949-52, Margaret Watt 1952-54, Margaret Coffin 1954-59, Violet Scott 1960-62, Mona Rowell 1962-66. In resigning from my post I am proud and fortunate indeed to be able to launch the first number of the DECORATOR in its twenty-fifth year.

EMILIE UNDERHILL



Original Tea Pot - Courtesy, Mrs. Donald Cooney



Fig. 1 — An engraved dial. (possibly American made).

CLOCK DIALS

by Madeline Hampton

Clocks and Clockmaking was well established in Europe, long before any of its citizens ever crossed the Atlantic. A superb marquetry clock was recently advertised for sale in the *ANTIQUES MAGAZINE*, with the following description:

"Charles II long case clock of Walnut, Ebony and Olivewood. Made in London by Richard Browne who apprenticed in 1668 to the Clock-makers Company, in London and was admitted 'Free of the Company' in 1675. He worked until 1690. The clock is 77" tall and is in perfect working order with date dial, hour strike and second hand. The brass and silver dial is signed."

Hardly a crude beginning for the late 1600s! It is known that many clocks came to this country with the first settlers, for they are mentioned in very early wills and inventories.

Of course they were not cheap, and therefore doubly treasured. It was a relatively simple matter to take the works out of the tall case of the family clock, and bring them with you. This must have been the source of many of the so-called Wag-on-the-Wall clocks. Later, when there was time, you could make another case. Thousands of European clocks are still shipped this way. (I lost a lot of enthusiasm a few years ago when I

visited the Merritt Barns in Penna. and saw, literally, hundreds of these works and attractively decorated wooden faces, complete with weights and pendulums, laid out on the floor!)

The popular clock both here and in Europe was the tall cased clock until well after 1800. The dials on these early ones were square, generally of brass, with or without silver or pewter Chapter rings. The best were engraved, (Fig. 1) but even in 1690 applied cast brass spandrels were common. It is amazing to go through the many illustrations of Grandfather clock faces, both English and American, over about a hundred year period, and find the same identical spandrels! In fact, there are only a very few variations. There had to be a common source and it almost surely was England.

Just when clock faces ceased to be square is uncertain. (The most used word on the whole subject, by every writer, is "circa"!) It seems to have been after 1720 and they were not common until after 1750. This dome-shaped top which we know today, was called a lunette. Most dials of the new shape continued the same, with the addition of a round, applied boss wherein the clockmaker engraved his name. The spaces on either side of this were filled with pieces of molded brass like the spandrels. Again, we have found very few variations. Almost all of these pieces feature a dolphin noticeable at the bottom. Occasionally, instead of the boss the space is used for the Strike-Silent mechanism, and the maker's name then appears on the dial itself.

It is interesting to find several cases where the fine old square brass dial has been fastened on to a painted iron curved top. One of these is an engraved brass dial by "E Willard" attached to a crudely painted lunette of the Boston Light. Another, also screwed on, held an accomplished painting. One man had a picture of his house painted and added to his old brass clock face.

Sometime before the Revolution, our clockmakers were beginning to import the new-fangled white-based clock dials. These were of several styles, and were both cheaper and more legible also, factory produced! (Fig 2) The moon-phased dials are identical and the rocking-ship type, show only a little variation. It is very unlikely that either of these were ever made here. Enameled dials were surely imported and early painted metal dials, give their source away, by being so alike. At least three patterns appear repeatedly on clocks by different makers. One has a small bird surrounded by flowers, at the top, and floral spandrels; another, is a simple urn, the corners done in gold-covered gesso. (To emulate the older molded brass?) The third, is a basket with three roses in it. All of the above were surely factory produced in England.

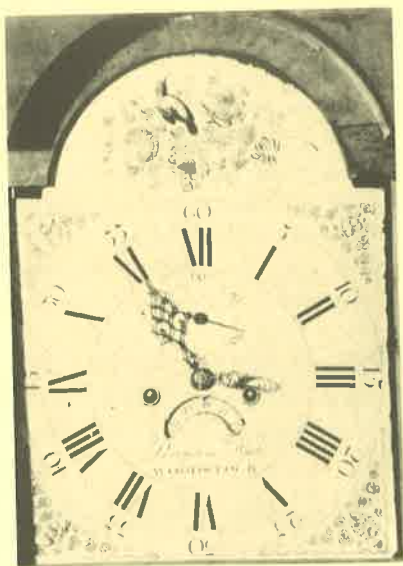


Fig. 2 — Typical factory-made dial, imported from England, somewhere around 1775-1786.

One Charles Blakeway was advertising in England in 1775 “Wheels cut for Clockmakers at 6d per set and Dyal Plates engraved at 2s 6d each”, and before 1790 there were factories in London and Birmingham which produced whole clock movements and dials to be bought in bulk by “Clockmakers” and sold as their own work after being fitted with cases of local make.

An interesting advertisement of Benjamin Willard is worth quoting. It reads —

BENJAMIN WILLARD
Watch and Clock-Maker

Begs leave to inform his friends, and former Customers, that after eight years absence from this country, he has again begun his business at his farm in GRAFTON, eight miles from Worcester, where he carries on CLOCK and WATCHMAKING in all their various branches. He would inform the publick, that he has for these many years past, been with the best approved clock and watch-makers on the continent, in order to obtain further knowledge in the different branches of said business. The publick are often greatly imposed on, by employing unskilled workmen; and many good watches as well as clocks have been almost entirely ruined by those pretenders to this art. Said Willard lets no work go out of his hands but such as he will warrant. He is determined to work on the most reasonable terms, and as he lives on a farm, and his expenses

are much less than if he lived in a seaport, he can afford to work cheaper; it is also necessary, that his business (to do it well) should be carried on in retirement. In order to better accomodate the publick, he has engaged with Mr. Thomas to receive and forward all commands left at his Printing office; all watches wanting repair, left with him, will be safely forwarded to me at Grafton, on Thursdays, and on the week following, will be returned, finished, to said office, where those who left them, may receive them, warrented; and, the expense for repairing, not more than one half as much as commonly charged by watch-makers in seaports.—Said Willard informs those who have purchased clocks of him before the war, (as he has finished and sold two hundred and fifty three, eight day clocks chiefly in this State) that those which ——, if any, he is ready to repair, and warrented ones gratis, if there is any fault in their making &c. &c. He also makes

New Invented CLOCK - JACK

for roasting meat; said jacks may be had of Messrs. S. and S. Salisbury, merchants, in Worcester. This Jack was invented by Mr. Simon Willard, who obtained a patent from the General Court for an exclusive right. Said Simon Willard had authorized me to make said Jacks, which are very useful and much approved of by those who have experienced them. —Country produce will be taken in payment for his work. —Said Willard also makes

All Kinds of TIN - WARE

which he sells wholesale and retail.

WANTED BY SAID WILLARD, two or three active, sprightly BOYS, about fourteen years of age, as apprentices.

While this advertisement is undated, another by his brother, Simon, explaining in detail his "new invented Roasting Jack" is dated, Feb. 24, 1784. "N.B. The above JACKS may be had of Col. Paul Revere, directly opposite Liberty-Pole, Boston." (Yes, you guessed it, they were made of tin!)

Benjamin Willard was born in 1743 and died in 1803. He was the oldest of four brothers, all of whom made clocks. Simon, the next younger, was ten years his junior. Benjamin seems to have numbered the dials of his tall clocks. A very simply engraved flat dial is numbered 105 with his name and Grafton. Another, more ornately engraved, is numbered 209, Roxbury. These must surely have been two of the ones he had done "before the war." His brothers all definitely did use white iron painted dials and moon-phased dials, indicating the use of parts imported from England. Had Benjamin just come back from an eight year stay there?

It would seem so, for I doubt that anyone in this country had thought of the newly formed U.S.A. as "the continent," at this time.

Prior to the Revolution, it is likely that some of the flat-faced engraved clock dials, were made here, in this country, by a few now unknown men (probably calling themselves, Silversmiths).

After the war, freed from English regulations, this country forged ahead, and our main contribution to the Clockmaking trade, was a smaller, cheaper, wooden-works-clock, which not only here, but in England, "flooded the market." An English writer, stated, that by 1840, the country craftsmen could no longer compete against the cheap, imported, U. S. clocks, and were forced out of business.

Dials were still imported and used by American clockmakers long after the Revolution. By 1785, paper dials were made to be pasted on to a wood or iron panel and were used in some of the later day, cheap clocks. These were made in book form, in the Netherlands, and are still available today!

Surely the bulk of all-American-made dials began about 1784, but who did them? We may never know! Only in one instance, to my knowledge, did a dial decorator sign his name on the back of a dial, with the added word "Decorator."

As opposed to the factories, known to be in England, prior to 1776, and until we were able to establish mass production here, somewhere after 1830, (that word "circa" again!) we have to look for similarities in our dials. There seem to be only a few. Joshua Wilder was working in Hingham, Mass. right after the Revolution. He seems to have specialized in Grandmother Clocks (a more diminutive form of the older tall-case clock). His dials do seem to have a certain consistency. He repeatedly used a simple, painted swag-like design in the lunette, and a small painted shield, in the spandrels. He may have been one of the first, here in America, to make or design his own dials.

Aaron Willard also used a shield motif on the glass spandrels of his invention, the Massachusetts shelf clock, prior to 1823, when he retired. Aaron Jr. continued to use them on the same type of clocks.

Simon Willard, advertising his "newly invented Alarum time-piece", dated Aug. 10, 1822, adds the following at the bottom, concerning his "Patented Timepiece" (Banjo clock), patented to him in 1802.

CAUTION

I believe the public are not generally aware, that my former Patent Right expired 6 years ago; which induces me to caution them against the frequent impositions practiced, in vending spurious Timepieces. It is true, they have "Patent" printed on them, and some with my name, and their

outward appearance resembles those formerly made by me: Thus they are palm'd upon the public.

Several of them have been lately brought to me for repairs, that would certainly put the greatest bungler to the blush. Such is the country inundated with, and such, I consider prejudicial to my reputation; I therefore disclaim being the manufacturer of such vile performances.

S. Willard

None of the Willard brothers were ever interested in mass-produced clocks with cheap wooden-works and their integrity is obvious. It does not seem to have been a common trait at this time!

Riley Whiting, is another American clockmaker whose dials have some claim to our attention, mainly because there is a certain similarity about them. Apparently, he worked from 1807 to —? (he died in 1835.) He was of the Connecticut group of clockmakers, who did aim at mass-produced, wooden-works. As far as I now know, all of his clocks, held wooden works, and all of his dials, were of wood, no matter what the case. Eight years ago, he was little known, but today, we know that he made Grandfather clocks, some excellent Pillar and Scroll clocks, as well as, the more inferior O.G.'s. The dials, in all of these different types, remained much the same, although they are not known to have been identical.

The clock on the cover is an old Wag-on-the-Wall with wooden works that are tempermental. It will run willingly, all of the winter, but not in the summer. It is doubtful that the wooden dial was painted in this country, but it did not come from the Merritt Barns, either! The roses at the top are beautifully done in a "one-side-of-the-brush" technique. In the corner flowers, a little design was scratched out while the paint was still wet. The numerals, themselves, are unusually well balanced; the base of the two and the ten are identical in size, as are those of the eight and the four, which is really rare. Yes, the face has been repaired, but not restored or re-touched. There is no name anywhere on it.

The brass dial with a pewter Chapter ring and the typical, applied spandrels, has "caleb williams new ark" on the boss. Can you see the dolphins on either side? (Fig. 3.) This Grandfather clock has been in the family for generations but no one knew who Caleb Williams was . . . and Newark . . . where? No book on clocks, was of the slightest help. Then one day, quite by chance, while working on something else, I found his name with that of his wife, Sara Beach, in some of the local early church records. My grandmother was a Beach and by now I have found out a little more about him. He was born Jan. 14, 1767 in the Newark,



Fig. 3 — A brass dial, with the usual imported brass mounts. (Prior to 1788.)

N.J. area. From 1788 until 1800 he lived in Hackensack, N.J. and from there he moved to New York City, where he died in an epidemic, Nov. 2, 1811, aged 44. Since the clock is labeled “new ark”, it must have been made prior to 1788, and this is born out by some repairers names and dates, scratched into the pewter part of the dial. The earliest of these being the script signature of Aaron Beach, with the date 1798.

The Riley Whiting dial is in “mint” condition and typical of all of his dials, although only some of them carry his name on that gold strip across the face. (Fig. 4.) This dial is from a Grandfather clock with an elaborate case, but the actual decoration is inferior to another, earlier one, which I have copied. On this late dial, the gesso tends to look “poured” on and is bronze colored. Notice the reversing of the numerals from four through eight. This is not typical of the man, but, rather of the times. Many shelf-clocks, somewhere between 1820 and the late 1830s, used this form.

The other above mentioned dial, came from a very plain tall-cased clock. There is an eagle in the lunette and a great deal of fancy gesso work, all of which, is covered with gold leaf. It too, carries his name on the gold band and has a cute little blue drapery motif in the seconds dial, with the usual flowered spandrels. The arabic numerals on this much older and finer dial are placed as we know them today.

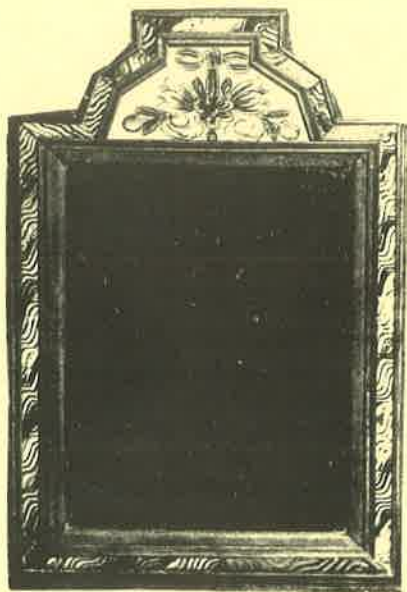


Fig. 4 — Riley Whiting. Late, about 1832.

One last thought concerning clock dials. Never get snafued, as I once was, into restoring the background of an old clock face. It simply cannot be done. If you manage to match it by daylight, it will plainly show at night, and vice versa. All of the paints in your basket will never lay it down. Take it off, take it all off!

In the book THE LAST CHORD, page 31, by Douglas Gilbert, 1942—re. Father Kemp's Olde Folkes Concert—Doubleday.

"The owner of a boot and shoe shop in Boston named Kemp, put on amateur song festivals each fall and winter as an advertisement for his shop. A customary finale for the old folks concert was "The Tin Maker Man" In the chorus small mallets were used to pound on tin pans and the audience gleefully joined in by clapping their hands in rhythm".



Courting mirror possibly the earliest type (mid 1700). Borders with marbleizing.

LOOKING GLASSES

by Esther Smith

We are all so busy stencilling walls, tin, wood and velvet, painting tin and glass tablets for clocks and looking glasses, that it leaves little time to think about the type of looking glass our tablets should go into. Possibly these few notes you will find interesting and helpful. Not until the 16th Century were the glass makers able to make glass sufficiently clear so that when backed with foil it produced a true image. Before this mirror meant polished plate, which was held in the hand or placed on a wall. First looking glasses were made in Venice in the 16th Century. Later 1700 mirrors began to shape themselves into rectangular proportions. The word looking glass replaced the word mirror about this time — mirror being retained for glasses of smaller size and the convex mirror which we now call girandole.

The first looking glasses to reach America that had painted tablets were the so called courting mirrors probably mid 1700. They had reeded or half round mouldings with glass inserts in the borders, painted simply or marbelized and stepped ones too with simple floral tablets. These mirrors were frequently said to be Chinese imports but more recently it has been felt that they are of North European origin. From the style point of view, this would seem probable. Some of these mirrors

show traces of very thin metal in the mouldings. This seems to be what we know as Dutch Metal, a thin form of foil of copper and zinc to simulate gold leaf. We find these mirrors in New England mostly.

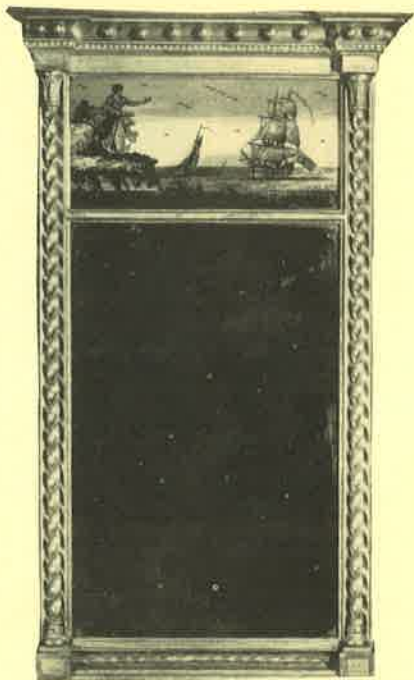
William and Mary glasses, square of outline with fretted crests were of about the same period but they had no painted tablet.

Queen Ann mirrors while sometimes having japanned frames with gilt-figures of Oriental style were without the decorated tablet.

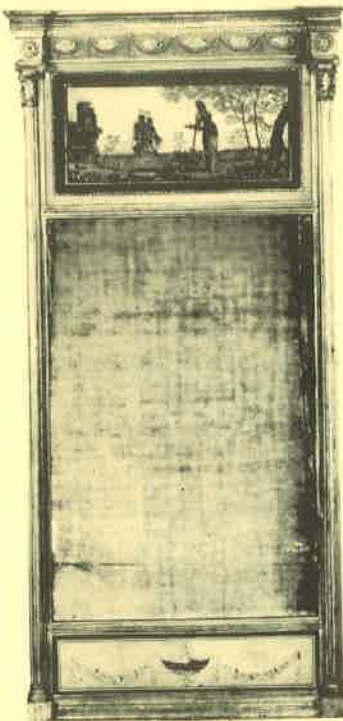
Chippendale looking glasses were much enriched with rococo decoration and eagles, etc. but without the decorated tablet.

When the Hepplewhite influence began to be felt — 1790 — Eglomese tablets appeared. These were usually associated with the New York and Pennsylvania area. At the same time the Sheraton looking glasses, sometimes called tabernacle, appeared. These had columns at the sides supporting a cornice. In early examples the columns were generally composite and ionic and finely detailed, but in time these were replaced by a twisted rope molding. Earliest styles had the smallest balls which became larger after 1800.

This seems a good time to hand on to you Irene Slater's definition of "Eglomese". "This term which is often applied to clock and looking glass tablets means they were done in Glomi's style"—Glomi was a decorator and picture framer of Paris in the middle 18th Century, who believed that he had invented a new method of picture framing when he affixed gold leaf to the back of glass, cut a design on it by removing fine lines or broad expanses of the gold leaf exposing the glass and then coating the back with colored paints. An eglomese panel then, is really a panel done in gold and black or gold and colors. Carl Drepard says that the painted scene or portrait panel seems to have been an



New England glass of "tabernacle" type depicts a woman personification of Hope gesturing toward a ship that flies the American flag.

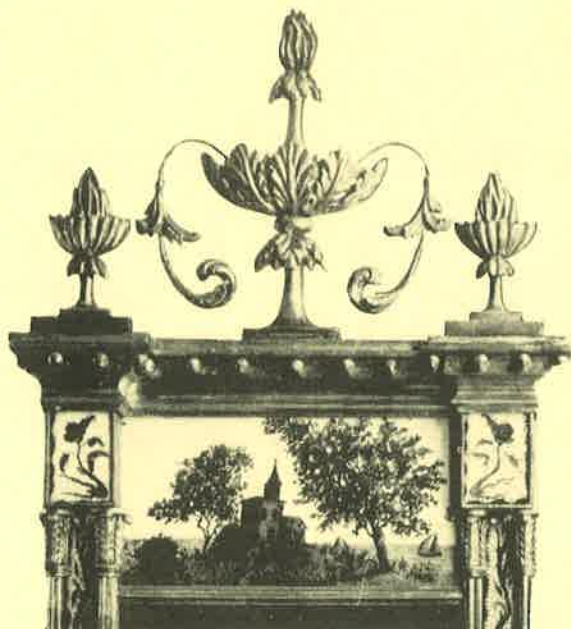


Sheraton looking glass — 1810.

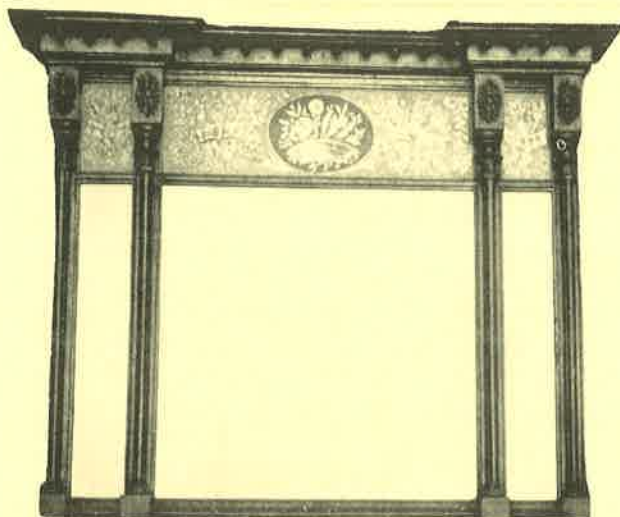


Top of American glass
with memorial tablet — 1800.

American invention or development. Glom's method was particularly adapted to the tinted engravings of the middle 18th Century as the gold leaf border design formed a beautiful setting to the picture inside the frame. This became very popular and when at a later date medieval and even earlier examples of a corresponding art were discovered, the term "Eglomese" were applied to them also, even though the earlier paintings had been executed centuries before the term itself originated. These Sheraton looking glasses were advertised by many men who kept shops. Some did gilding and some had others do the actual gilding and painting for them so that it is very hard to be sure about the ones who painted the tablet. There are many possibilities. One bit that may interest you about John Dogget of Roxbury and later Boston, from his records we find that he made clock cases for Simon Willard and did gilding for both Simon and Aaron Willard. He had many men working for him, among them, John R. Penniman. It is believed that Penniman was the artist that did the beautiful elaborate lacy patterned glass tablet for Willard's No. 3 clock. Penniman died in 1828 and after this date no more of this type of panels appeared. Penniman was an English-man. He was a close friend



Upper portion of glass showing eglomise detail — New York characteristics.



Overmantel Sheraton glass. Musical instruments and notes on eglomise panels are unusual.

of Gilbert Stuart for he names his son Gilbert Stuart Penniman. At this time there was an unknown artist who received that extraordinary rate of 10 to 20 dollars a tablet. Who do you suppose this artist to be?

The over mantel mirror or chimney looking glasses were made in England as early as 1690. They were horizontal and generally had three sections of glass. This type was rare in the colonies. Samuel McIntire designed ones for the Pierce Nichols house in London. Also carved one for the Perby family which was finished by his son after his death but there is no way of knowing who gilded the three panels that make the chimney glass so beautiful.

Most of the looking glasses we find today are the simple country ones, late examples I suppose, but charming in their simplicity and so well suited to our homes. I find some of the short primitive ones the most difficult to copy. Your friends can always criticize your taste in pictures but if your looking glasses are well placed, they will be admired.



Original Stencilled Mirror
Courtesy, Historical Society of Early American Decoration

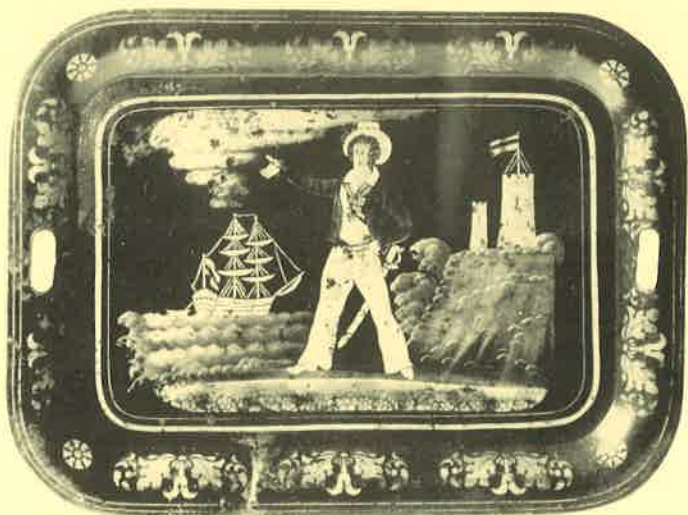


Fig. 1 — Japanner's version of the print of T. P. Cooke the actor in "BLACK-EYED SUSAN" a melodrama, introduced at the Surrey Theatre June 8, 1829. From a print of T. P. Cooke in the role of WILLIAM in "BLACK-EYED SUSAN". Courtesy, Historical Society of Early American Decoration.

THE SOURCE OF A TRAY DESIGN

by Shirley Spaulding DeVoe

We know that popular English prints were copied or adapted for tray ornament by the Midlands japanners, some depicted in paint and some by the use of stencils. Although there were hundreds of these prints in the nineteenth century, comparatively few have been identified as tray patterns. It would require many days of searching in museum print rooms to find the prototypes of the subjects that inspired the painters and stencillers who ornamented the japanned trays. In time, though, many more will be discovered and recorded.

However, we know the familiar pattern of the *Liverpool and Manchester Railroad* was based on Ryall's engravings made in 1832-33 and after. Others that have been recognized are Henry Alken's *The Leap* and *The Pheasant Shoot*; Watteau's *Lady in the Swing*; Wheatley's group of rustic figures, (*The Peasants in the Storm*) and Opie's painting of Lady Ponsonby as *Rebecca at the Well*

Still others that were copied were Kellog's *The Cares Of A Family*; *The Little Cavalier* (Bonnie Prince Charley) and *The Fortune Teller* (*The Gossips*) to name only a few. *

It happened that during a recent stay in London, I discovered a print that was familiar to me as a tray pattern. It occurred on a sunny Saturday morning when I wandered along the Portobello Road looking

at a bewildering display of old and new antiques, jewelry, old furs, old uniforms, and pathetic photographs. This market was crowded with Londoners, tourists and far-out characters including a man with a parrot on one shoulder, a monkey on the other and still another monkey on his arm. Shops, sidewalk stands and pushcarts lined the road for about a mile.

I entered a shop doorway located between two sidewalk stands and on the shop wall facing me as I entered, were framed companion prints. One was of the familiar figure of the sailor shown on the stencilled tray illustrated. (Fig. 1.) The sailor's pose and costume were identical with the sailor on the tray. Under this figure was printed *T. P. Cooke as William in Black Eyed Susan*. (Fig. 2.) The companion print was of *Miss Scott as*



T. P. COOKE as WILLIAM.

Pub. by M. SKELT. 11 Swan St. Minorities, London

Fig. 2 — Print from the N. Y. Public Library, Lincoln Center.



Fig. 3 — Print from the Harvard Theatre Collection.

Susan. (Fig. 3.) Cooke's leading lady. The prints had been cut away to the central figure so I determined while in London, to find a complete print if possible. After many foot-sore trudgings through long corridors and up and down stone stairs in the London museums I was told that I would find what I wanted in the New York Public Library! This time the grass was greener in my own back yard for while I was unable to secure a copy of the print I saw in the Portobello Shop, I did obtain variant poses of Cooke in the role of William and Miss Scott as Black Eyed Susan from both the New York and Harvard libraries, (Fig. 4,) and (Fig. 5) as well as a copy of the playbill and a description of the play; which will wring your heart.

This "nautical and domestic" melodrama called *Black Eyed Susan* opened at the Surrey Theatre, London, on the night of June 8, 1829. A week later, a newspaper said of it: "The story is very simple and has

but few incidents; but those are so admirably well worked up that interest is kept alive from beginning to the end. In the early part of the piece, the interest chiefly turns upon the hardships and privations to which *Susan* is exposed during the long absence of her husband who is on board a King's ship. After being reduced from a state of comfort and independance by the villainy of some of her former friends and the desertion of others she is at length informed of *William's* death, and while labouring under the agony of this intelligence she is about to be forced away by a gang of smugglers, the captain of whom had determined to marry her. From this peril she is rescued by the sudden arrival of *William* whose joy at this happy event is of short duration. The captain of *William's* ship sees her and falls in love with her, and learning that she is the wife of one of his crew, orders her husband on board. In his absence he proceeds to press his own suit and is about to resort to violence, when



Fig. 4 — Another Variant picture from the Harvard Theatre Collection.

William enters and by a blow of his cutlass lays him at his feet. For this offence he is brought to court marshall, and sentenced to death. The scene of the trial, and the subsequent one of parting from his comrads and his *Susan*, are extremely well managed and were supported by Cooke's best style of acting. It will of course be anticipated that just as *William* is about to suffer, a pardon arrives. It is discovered that he had been discharged from the service before the attack on his officer, and the Articles of War do not apply to him. He is saved and *Susan* is at last made happy. We have seldom seen a piece with so few and such simple incidents which excited such intense interest in the audience. Miss Scott was *Susan* and did every justice to the part."

Having wept over *Susan's* trials we return to the subject of tray designs.



Fig. 5 — A more mature Miss Scott. "To the ladies of Surrey Theatre this plate is respectfully dedicated by their Obliged and Amiable serv't". From the Harvard Theatre Collection.

Stencilled trays were, no doubt, the result of the introduction of the electroplating industry which began about 1840 and which produced inexpensive silver-plated trays. Their popularity greatly reduced the sale of hand painted trays so this formidable competition between the two industries forced the japanners to use more commercial methods, such as stencilled designs and the use of fewer coats of varnish.

True of so many japanned trays, the sailor trays were made in nests, the largest being 28 or 30 inches. The different sizes made it necessary to draw the stencils to suit the measurements of the tray. For this tray pattern, the stenciller evidently adapted the light house and ship motifs from the print of Miss Scott. (Fig. 2).

Of the stencilling on japanned wares, Samuel Timmins in his *History of Birmingham*, 1866, said the figures are drawn upon paper and transferred to the article in the method "stencillers used to imitate paper upon house walls."

*In parentheses are the titles given these prints by E.S.B.



Original Plate Warmer — Courtesy, Anne Balbirnie

MEMBERS' COLLECTIONS



MINIATURES

by Margaret Willey

The question is often asked, "Are collecting and collectors normal?" There are those who will answer in the negative but those of us who have been "caught in the net" know the joys of hunting and finding choice possessions.

Collections vary but miniatures are a wise choice since they take up little space and can be displayed where many can enjoy them.

Some of the small tin pieces are said to have been made from scraps of tin left over from the larger articles, some were children's toys and still others were used as salesmen's samples. A common practice was to produce a miniature to commemorate an anniversary of a certain product, such as the lard pail, stamped Napheys' Lard, Philadelphia, Penna., 1776-1876.

Some of the pieces are associated with lighting; candlesticks, miner's lamps, whale oil lamps, petticoat lamps, etc.

There are tin pails in green, red and blue, inscribed "my boy" and "my girl". A group of coffee pots have original stencils while a peeked Pennsylvania pot, with original red paint, boasts of brush strokes in black and yellow. The three piece toilet set, in blue with gold bands is in mint condition. The washboiler, constructed to fit into the top lids of an iron stove is an unusual piece. The tin kitchen, trunks with stencils, small book and pierced lantern all add variety to the collection.



Original Document Box — Courtesy, Mrs. George Morse

Original Document Box
Courtesy, Mrs. Robert Hutchings

Original Document Box
Courtesy, Mrs. Donald Steele



Original Stencilled Tray — Courtesy, Mrs. E. C. Britt

PRESIDENT'S REPORT, SEPTEMBER, 1970

The Fall Meeting of our Society was a rewarding and congenial one — completely satisfying in all respects. Two hundred and thirty members and guests braved the inclement weather to enjoy the warm and harmonious atmosphere that predominated at the 101-year-old Mohonk Mountain House in New Paltz, New York.

Building around the theme of "Landscape Motifs in Ornament", Maria Murray planned a program that dramatized the styles of landscape ornamentation. We are deeply indebted for Miss Murray's long-range and thoughtful plans, including the thousand and one details that are so vital to the success of any meeting. Jane Koger and members of the Hospitality Committee extended a most friendly greeting and captivated all with the creative name tags, reflecting the theme of the meeting: architectural landscape mirrors for members, landscape ornamented chairs for guests, and scenic coffee-pots for the table hostesses. Trustees were privileged to wear personalized pencil sketches imaginatively composed by Maria Murray.

On Wednesday afternoon, an illustrated lecture on the Hudson River Valley School of landscape painting was presented by Mr. Thomas Farley of the County Trust Company. In a gallery talk, Dorothy Hutchings discussed and described the scenic articles in the exhibition hall. In the evening, a cordial welcome was extended by Mr. Keith Smiley, who related the history of the Mohonk Mountain House. The vagaries of different types of varnish and their ingredients were made more comprehensible by Mr. Frank Peck of the McCloskey Varnish Company.

At the business meeting on Thursday, grateful appreciation was expressed to Emilie Underhill for her scholarly and discerning leadership as Editor of the *Decorator*. The nine issues produced under her direction have been outstanding. With the next issue, Avis Heatherington will assume the editorship and we can be assured that under her guidance the high standards of the journal will be maintained. Zilla Lea, Editor of *The Ornamented Tray*, reported that our winter reading problem is solved — January 1971 delivery of the book is anticipated. Maryjane Clark, Chairman of the Standards and Judging Committee, announced that 14 members received "A" awards, 9 members received "B" awards, and 11 new members were accepted into the Society. Anne Avery presented a tantalizing itinerary of the 30-day Study Tour to the Orient, which will depart about April 1, 1971. Those who are interested should contact Mrs. Avery for further details.

On Thursday, a beautiful sunny day blessed those on the bus tour to New Paltz and Kingston. We were fortunate to view five stone houses on Huguenot Street in New Paltz and to learn some of the history of the early Huguenots in that area. Lunch was served at the Bevier House, owned by the Ulster County Historical Society. The Senate House and Museum in Kingston were remarkable for their histories and for their collections. Following the banquet, Mr. Harry Rigby, City Historian of Kingston, explored the influence that the scenic Hudson River Valley exerted on the artists and artisans of the 1800's.

Friday morning, Mrs. William Elliot discussed that unusual gentleman, Rufus Porter, and showed pictures of many of his landscape murals that have been found in New England. Completing our program, Roberta Edrington delighted all with her charming demonstration of "Primitives on Wood", explaining the characteristics of the primitives and the methods she uses to reproduce them.

The meeting at the Mohonk Mountain House gave insight to the many facets of landscape painting in general, and to the Hudson River Valley School of painting, in particular. The Trustees and the membership are most grateful to all those who developed and produced this stimulating and worthwhile meeting.

VIRGINIA M. WHEELOCK

REPORT OF THE FIFTIETH EXHIBITION

Mohonk Mountain House, New Paltz, New York

Sept. 16, 17, 18, 1970

Lake Mohonk Mountain House high above the Hudson Valley was a perfect setting for the 1970 fall meeting. It was particularly appropriate for the theme of *Landscape Motifs in Ornament*.

The exhibit room was spacious and unique in that it was divided into smaller open but intimate sections by ornate balustrades which accommodated separately the sales of DECORATORS, Book and photograph sales, sale of raw tin; and in two larger areas, Ways and Means and a display illustrating Teachers Certification. Adjacent to the exhibit room proper were three rooms which were conveniently utilized by the talliers, judges and typists.

A large center square featured fourteen A awards and ten B awards upon which were trained eight spot lights. To permit circulation around the center square were four long tables apart from the corners but forming an H. On these were displayed sixty-five lovely originals. Of this number thirty eight were painted with scenes including trays, boxes, teapots, fireface fans, tin trunks, a board from the side of a coach, silk and ivory fan and fan box; and of all things, a barley shovel which had lost its utilitarian value since it sported a winter scene generously sprinkled with sparkles to enhance it's snow. Especially beautiful was a five piece pewter tea set consisting of a tray, teapot, coffee pot, cream and sugar all painted with a scene. It was the coffee pot which was meticulously copied and colored to grace each table the evening of the banquet.

The Decorating Committee was proud to display thirty accepted applicants' pieces across the front of the room also illuminated with spot lights.

Mrs. Robert Hutchings gave an interesting and informative Gallery talk based on the display of originals. The exhibition committee is grateful to the members and friends who share their treasures so all may benefit by such discussions and study.

ELIZABETH A. NIBBELINK, *Chairman*

CHAPTER'S REPORT

As we, The Chapters, are autonomous to the Society, it seemed that each Chapter should have a voice in the selection of an assistant to the Chairman of Chapters. A letter was sent to the Chairmen for recommendations, and from these Mrs. Sidney Hoffman, of the Fairchester Chapter kindly consented to help.

One Hundred Fifteen members attended the Chapters meeting at Lake Mohonk. Thirteen of the fourteen Chapters were represented, ranging from one member to a high of twenty-two per Chapter. We have a total membership of 454, 15 associate members and 18 applicants.

It is very gratifying to see the various Chapters continue to expand their interests and dedication to our craft. Activities include earning "A" awards, copying Ann Butler originals, starting a new portfolio on Theorem, lectures, demonstrations, bringing portfolios up to "A" and "B" standards, donating generously to the museum fund, acquisition of a fine portfolio of Pennsylvania patterns, and donating a letter on "Floating color", written by Esther Stevens Brazer, to the H.S.E.A.D. Museum.

The purpose of a Chapters meeting is two-fold. Roll call tells us how many Society members belong to a Chapter, how many members of that Chapter attend the Society meetings on a regular basis, and how many participate in the activities of the Chapter. From these come our future officers, chairmen, and workers for the Society meetings. This is the most direct way we have of knowing who is interested in taking part, and working for the Society.

Chapters meetings furnish the opportunity for an exchange of ideas, and the chance to have problems solved. This meeting was for your convenience, any decisions concerning Chapters should be made by you. Therefore it is important to send a representative from your Chapter to the Chapters meeting of the Biannual Meeting.

We hope to see an ever greater interest in the Chapters, and a steady growth in attendance at the Society Chapters meetings.

EVELYN M. BENSON





Original Stencilled Tray - Courtesy, Mrs. Harold Syverson

CURATORIAL REPORT

Two Chippendale-shaped trays have been donated to our Museum collection. One is a very fine early papier-mache tray, decorated with an overall design of flowers and butterflies done in gold and silver leaf. It is the gift of Mrs. Murray Wellman of Manhasset, L. I., a former Brazer student. The other is a large tray of much later date with an unusual shape. Its center has a bronzed ground with a fountain, bird and flowers. The border is elaborate with flower sprays done in gold leaf. It was donated by Mrs. Herbert Chadbourne of Brookline, Mass., whose grandmother owned it. Many years ago, Mrs. Brazer recorded it as one of her first Chippendale patterns.

The matter of lending some of our Brazer and Wright patterns to members has been brought up again for discussion. Whether or not our Society should be involved in any way with the lending of patterns is a subject which should be carefully considered by our Trustees. We are an historical society, pledged to preserve and to hold decorative articles and information about them for the enjoyment and education of this and future generations and not just for our members. Now our patterns are available to all members at all times of the year in Cooperstown. This seems to me to be the fairest way of making them available. During the many times I have spent working upon the collection in Cooperstown, I have always felt that I received so much more than I gave to the job. The atmosphere there is so congenial, the scenery so beautiful, the village so lovely, it would be hard to imagine a nicer place to paint. There are

many places to stay overnight to fit all purses. Our originals' exhibit inspires the student who goes to paint. Without doubt, this is one of the greatest privileges of membership in our society. Since the Brazer and Wright patterns have been consigned to our Museum much valuable time has been spent in their proper arrangement, protection and listing. Also much money has been spent on mount boards, casings and files. The patterns are irreplaceable. The Brazer patterns are covered by a deed of gift from Mr. Brazer and the limitations require that the patterns stay in one place. The Wright patterns were given without any restrictions but Mr. Wright's comment was that he was pleased that the patterns were safely in a museum where they would not be scattered about again.

Insurance to cover any patterns on route outside of the Museum would be very expensive. The insurance is now carried by the New York State Historical Society. Our Society would have to assume these charges if the patterns were to travel, probably passing this cost on to the recipient.

Lending the patterns to Chapters is unfair to the many members who do not belong to a chapter. It would take a lot of patterns out of our files and be a hardship to the individual member who goes to Cooperstown to work and finds the patterns that he planned to work on are out on loan. Copies of most of the Brazer patterns and many of the Wright patterns do exist among our members and the practice of personal pattern exchanging has been a rewarding feature that seldom brings complications. If some of our less professionally inclined members find that they need help in copying, it is wiser to do so through a class anyway.

The Museum Committee has discussed the pros and cons of taking patterns out of the files and using them for a lending program. No one on this committee has ever had the opportunity of copying any patterns or originals for themselves, so we cannot be biased or satiated. The conclusions drawn by us invariably come back to the same points. It would be a program fraught with many difficulties and bring a result that is not as fair to all of our members as the set-up that now exists.

MARTHA MULLER

25th ANNIVERSARY MEETING!!

For our twenty-fifth anniversary meeting in Cooperstown we are compiling a news flyer of memorabilia: 25 Years of the HSEAD. Subtitle: Juicy Tidbits from the Past

Search your memories for events important and otherwise, libelous, funny, risque — you have it, you name it — and please do so soon!

We can all see the past so much more clearly than the present. With the help of all of you, we should be able to come up with something to lighten the times.

We are counting on YOU!

Please report to:

Mrs. Philip Peck
44 Cunningham Ave.
Glens Falls, N. Y. 12801

APPLICANTS ACCEPTED AS MEMBERS AT NEW PALTZ, N.Y.

September 1970

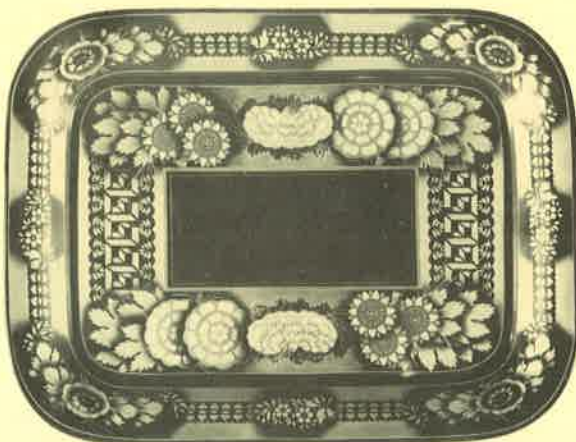
Mrs. Bascom H. Caldwell (Agnes) 485 Highview Dr., Radnor, Pa. 19087
Mrs. Craig Cunningham (Bea) R.D. #2, Box 197, Norwich, N.Y. 13815
Mrs. Russell Nason (Gladys) R.D. #1, Middlebury, Vt. 05753
Mrs. Eugene Sage (Jean) 32 Butternut St., Lyons, N. Y. 14489
Mrs. M. S. Sherman (Phyllis) 2 Apple Lane, Glens Falls, N. Y. 12801
Dr. Edward Stannard Fourth St., Fair Haven, Vt. 05743
Mrs. Anthony G. Venieris (Ann) 23 Beaufort Pl., E. Rochester, N. Y. 14445
Mrs. John N. Williams (Dorothy) 651 Beverly Rd., Teaneck, N. J. 07666
Mrs. Ralph S. Ricketson (Emma) 15 Huckleberry Lane, Liverpool, New York 13088
Mrs. M. B. Tipton (Murlene) P.O. Box 344, Middlebury, Vt. 05753
Mrs. William J. Weber 141 Pemberton Ave., Plainfield, New Jersey 07060

MEMBERS "A" AWARDS

New Paltz, New York

September, 1970

Photographs for the following "A" Awards were not available for the last issue;



Stencilling on Tin — Barbara Hood



Oval Lace Edge — Arline Clinkman

Country Painting



Helene Britt



Jane Newman



Barbara Hood



Ardelle Steele



Jane Newman



Betty Nans



Joyce Holzer

Stencilling on Wood



Emma Sampson



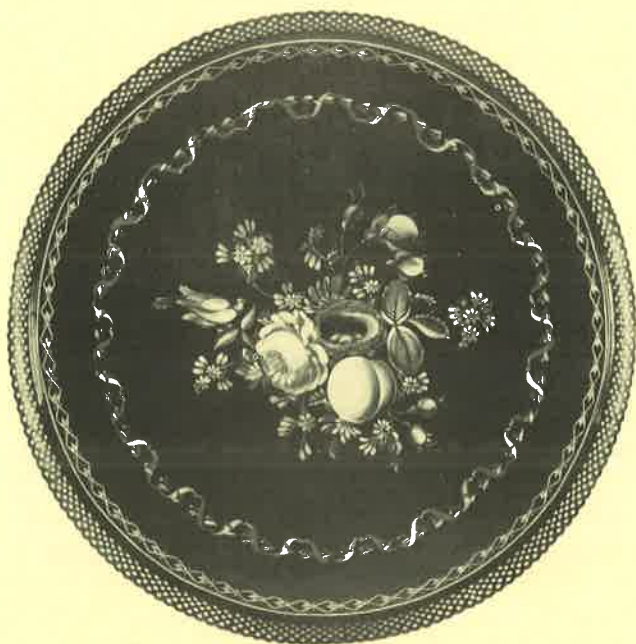
Harriet Syverson



Emma Sampson



Glass Panel — Metal Leaf
Dorothy Hutchings



Lace Edge Painting
Isabel MacDuffie



Special Class — Lace Edge Painting
Maryjane Clark



Freehand Bronze Painting
Ametta Cruze



THE BOOKSHELF

by Anne E. Avery

It has become increasingly difficult for me to find books that might be of interest to you. Moreover, my own personal enthusiasms have begun to intrude to the point where I think many of you call me, that Box Lady! So, this column is in effect, "Hail and Farewell" and I shall begin it with yet another Box Book . .

The Collector's Book of Boxes
Dod, Mead, 1970

Marian Klamkin
\$5.95

"From the time when man first began to accumulate personal possessions he has required something in which to store them. From the need for a safe and easily transported container has evolved the ubiquitous box." And what better reason to collect them? A delightful book, and the only one I have found which has information on the Russian lacquer boxes of Palekh and Fedoskino as well as the German Lacquer of Johann Heinrich Stobwasser. Also included are Japanese lacquer, British papier mache and some American lacquer. Of course, we are using the term "Lacquer" rather loosely. There is a chapter on the care and repair of boxes and suggestions for the use of them in your home. Many pictures, and all of them new and unhackneyed. A long and excellent biblio. Buy it!

I am indebted to my good friend Della Harvey for the next one. I share her distress over the "instructions" for stencilling! How to do a tray in two easy paragraphs. "These early decorations were a combination of stencilling and free hand drawing," implying that ALL shading and highlighting were done later . . . OR "a narrow garland of flowers and leaves could be stencilled with a single sweep of the paint brush" Now having shoved that off my chest . .

Traditional American Crafts
Hearthside Press, 1968

Betsey B. Creekmore
\$10.00

A large, but not coffee table size book. Tremendous overview of the craft situation from coast to coast, including Audubon House, Key West; Coolidge House, Vermont; some Midwest etc. Divided into eleven chapters including Early American Interiors: Graining and Marbleizing, Stencilled Floors, Floorclothes, Glazing etc. Decorated Painting and

Stencilling: (less said, the better. But on the bright side I truly enjoyed Needlecraft, Flower and Fruit Designs and arrangements, Early paper crafts, Basket weaving and doll making. Maybe the real problem is simply over ambition. One cannot help but wonder what happens to the eager novice who applies everything in a "thick coat". However, the format is attractive and there are many pictures, some in color. Caveat emptor.

DUTCH HOUSES in the Hudson Valley before 1776

Helen Wilkinson Reynolds

Dover, 1965

\$4.00

Another handsome Dover book, with all the Dover plus marks. Sheer nostalgia for those who attended the Fall meeting. So many of the houses are here! The Bevier-Elting House, the Du Bois House and so many, that alas have probably fallen victim to progress. There are some of the handsome houses of Kingston which we did not visit. Her text is fascinating on the kind of life lived in the manor houses of that time. While you may not be lucky enough to inherit a house of this period to live in or restore her architectural knowledge is formidable, a little knowledge never goes amiss. Truly nice to add to your library as a memento of our meeting.

BARGAIN CORNER:

Do you know publisher's remainders? If not, get yourself on the mailing lists of:

Publishers Central Bureau

33-20 Hunters Point Ave.

Long Island City, New York 11101

Marboro Books

131 Varick Street

New York, N. Y. 10013

Two titles presently being advertised:

Book of Japanese Design, K. Kyusaburo — \$2.98,

Decorative Arts of the Mariner ed G, Frere-Cook — \$10.95 (\$20.)

AND Finally

Folk Arts and Crafts of New England. Special Anniversary Edition. Priscilla Sawyer Lord and Daniel J. Foley. Now \$9.95. Chilton Books.

ORIENT TOUR

Leaves New York March 24, 1971, returning via Seattle on April 23. Includes Honolulu, Hong Kong, Bangkok, Singapore and two weeks in Japan. For information:

Mrs. Spencer G. Avery, 145 Union St., Batavia, N. Y. 14020

NOTICES FROM THE TRUSTEES
SPRING 25th ANNIVERSARY MEETING

May 17, 18, 19, 1971

The Otesaga, Cooperstown, N. Y.

Meeting Chairman, Mrs. John C. Miller

FALL MEETING

September 19, 20, 21, 1971

Wentworth-by-the-Sea

Meeting Chairman, Mrs. John Clinkman

SPRING MEETING

May 22, 23, 24, 1972

"Host Corral", Lancaster, Pennsylvania.

Please notify Membership Chairman of any change of address.

POLICY

USE OF SOCIETY NAME AND SEAL from July 1969 Trustees Meeting:

- a. **ADVERTISING:** The name of the Society may be used in personal publicity and by Certified Teachers, who are required to list the categories to which they are certified, Master Teachers, and Master Craftsmen.
- b. **PERSONAL PUBLICITY:** Members who do not qualify under "a", may state their membership in and awards received by the Society in newspaper and magazine articles provided that the articles are for educational or public relations matters.
- c. **EXHIBITIONS:** Chapters may sponsor Exhibitions in the name of the Society with written permission of the Exhibition Chairman of the Society, provided that only originals, "A" and "B" awards, and approved portfolios of Certified Teachers, are exhibited.

Added September 16, 1970

- d. **OPINIONS OR CRITICISMS:** Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President.

NOTICE:—

The By-Laws of the Historical Society of Early American Decoration, Inc., as revised July 19, 1961, provide in ARTICLE VI — Section 5, as follows:

Any member having voting privileges may vote in person or by absentee ballot filed with the secretary before the opening of such meeting but such absentee ballot shall only be allowable upon the election of

trustees. The nominating committee shall file with the secretary at least 60 days before the annual meeting its report on nominations for trustees, which report shall be open to examination by any member prior to such annual meeting. Additional nominations for elections of trustees may be made in writing by the petition of any member with voting privileges signed by 20 or more other members with similar privileges and filed with the secretary at least 35 days before such annual meeting. No person shall be eligible for election as a trustee unless so nominated by said committee or by petition as above set forth. The secretary shall provide absentee ballots to any members applying for the same.

The Official Seal

The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall Meeting, 1966.)

TEACHER CERTIFICATION

Teachers interested in Certification may have the new Minimum Requirements Form by writing to the Teacher Certification Chairman.

Notice: Please notify the chairman of the Teacher Certification Committee at least eight weeks before a meeting if you wish an appointment for an interview or plan to submit work to complete a category.

Teachers must now submit any incomplete work for certification within two meetings of their interviews.

PATTERNS

Collections of Patterns will be accepted **ONLY** with the provision that they may be disposed of as the Trustees see fit.

Please notify Mrs. Virginia P. Partridge when you plan to work in rooms at Cooperstown, New York 13326.

Hereafter originals will not be starred in the Exhibit or in the DECORATOR.

STANDARDS AND JUDGING COMMITTEE

Change in Standards Booklet, Requirements for Glass Panel with stencilled border Article 4 be amended to read:

Border skillfully stencilled without specks and smudges. Show enough stencilling of at least 3 units repeated more than once. Delete "of unit behind unit to judge ability."

BASE COATS—Decision and policy. In your Standards Booklet, page 9 please add under II after "Base coats of units must be even and smooth" — *Base coats should be a shape other than a brush stroke and large enough to show ability.*

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. RAY H. BARTLETT, Crescent Beach, Conn.—Certified in: stencilling.
- MRS. JANE A. BOLSTER, Berwyn, Pa. 19312—Certified in: country painting.
- MRS. JOHN BURKE, Melbourne Beach, Florida—Certified in: stencilling, country painting.
- MRS. WALTER BURROWS, 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, Northville, N.Y.—Certified in: country painting.
- MRS. CARROLL DRURY, Springfield, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- MRS. WAYNE F. FRY, Delmar, N. Y.—Certified in: country painting.
- MRS. PAUL GROSS, Hill Island, Landsdowne, Ontario, Canada—Certified in: country painting, stencilling, lace edge painting, glass painting, gold leaf, freehand bronze.
- MRS. ROBERT HUTCHINGS, DeWitt, N. Y.—Certified in: stenciling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. ROBERT KEEGAN, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- MRS. ADRIAN LEA, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- MRS. JOHN A. MacMORRIS, Argyle, New York—Certified in: stencilling.
- MRS. SHERWOOD MARTIN, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. WILLIAM MARTIN, Tryon, N. C.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- MRS. PHILIP R. PECK, Glens Falls, N. Y.—Certified in: stencilling, country painting, freehand bronze.
- MRS. SYLVESTER POOR, Augusta, Me.—Certified in: stencilling, country painting.
- MRS. RAYMOND RAMSEY, Poultney, Vt. 05764—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- MRS. EDWIN W. ROWELL, Pepperell, Mass.—Certified in: stencilling, country painting, lace edge painting.
- Mrs. ROBERT A. SLATER, South Royalton, Vermont 05068—Certified in: glass painting.

- MRS. HAROLD SYVERSEN, Closter, N. J.—Certified in: stencilling, country painting.
- MRS. ANDREW M. UNDERHILL, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.
- MRS. JOSEPH WATTS, Westwood, N. J.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. HAROLD WHITE, Delmar, N. Y.—Certified in: country painting, stencilling, freehand bronze, lace edge painting, metal leaf, glass painting.
- MRS. HERBERT WILLEY, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.
- MRS. HARRY R. WILSON, New York, N. Y.—Certified in: stencilling.

MASTER TEACHERS

- MRS. JOHN CLARK, Norwell, Mass.
- MRS. ROBERT HUTCHINGS, DeWitt, N. Y.
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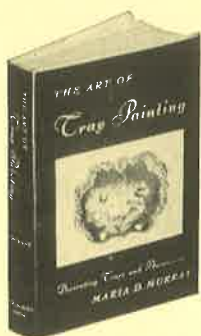
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