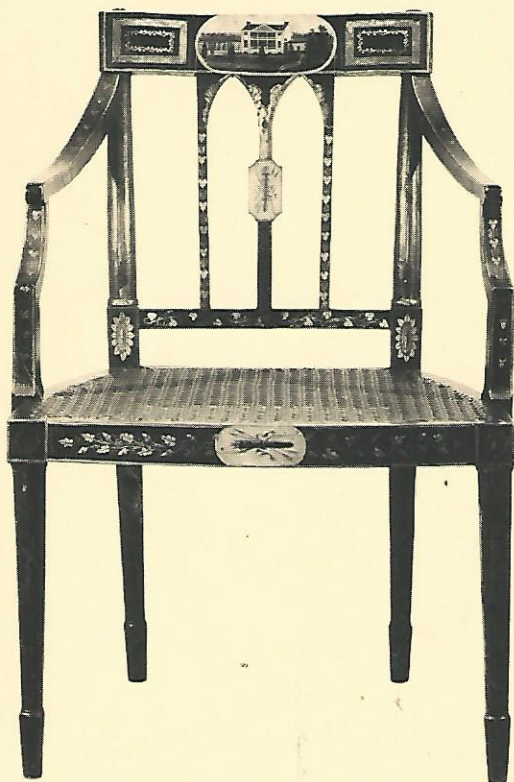


The Decorator

Volume XXVI No. 1

Portsmouth, New Hampshire

Fall 1971



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



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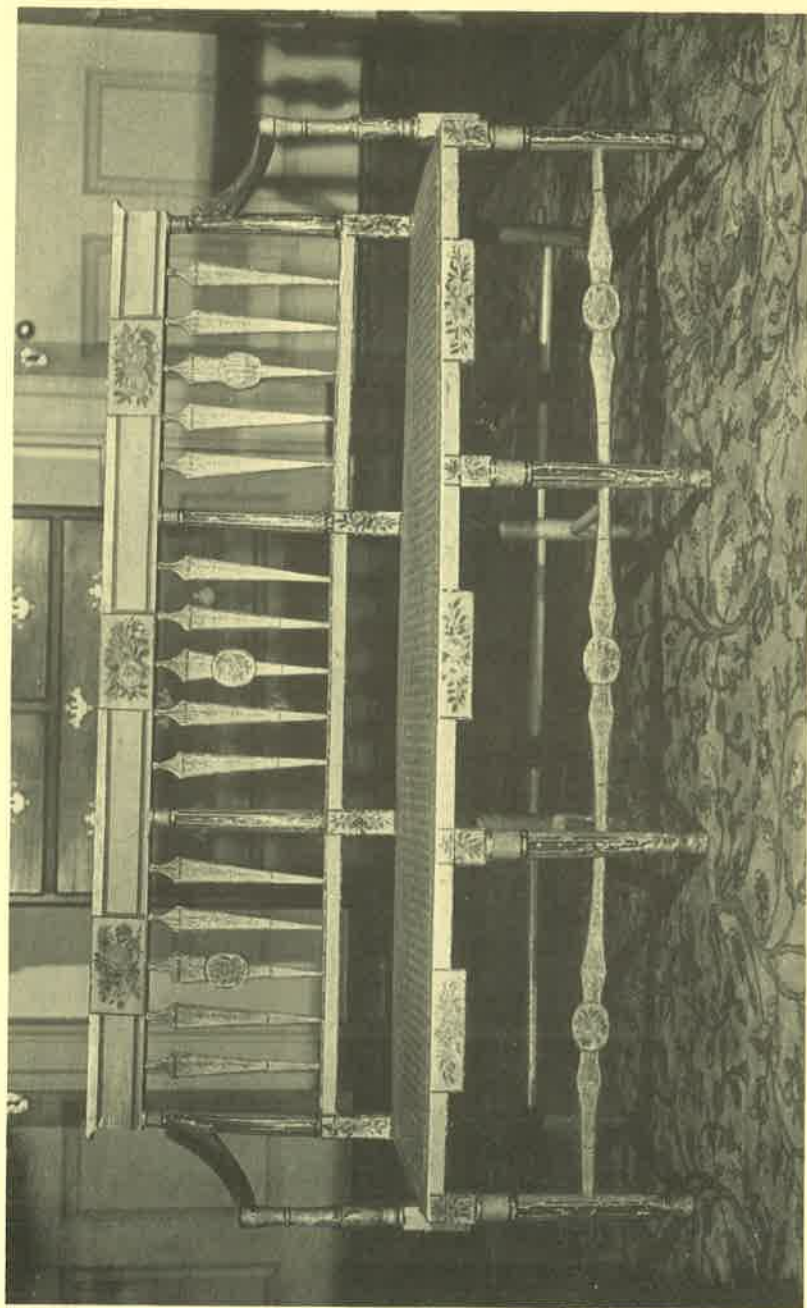


Fig. 15 — Painted Settee, Circa 1810. Painted light putty color. Attributed to Robert Fisher, Baltimore. (Part of a set of 2 settees, 13 chairs and 2 window seats.)
Courtesy, Hampton Mansion

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COVER PHOTOGRAPH

Arm chair 1805 — One of a set of ten chairs. Painted black. Made by John and Hugh Findlay in Baltimore. House painted on top panel of chair is Mount Deposit, owned by John Harris 1752-1809. Courtesy, Baltimore Museum of Art. (Lent by Mrs. Edward Venable and Mrs. Herbert DeRoth)

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Original Commemorative Tray — Historic Battle Scene — Courtesy, Mrs. Cutting

EDITORIAL

As an introduction to some of the most beautiful painted furniture made in America we show, on the front cover, a picture of a decorated arm chair, made in Baltimore, Maryland about 1805. The background is black. This armchair was made by John and Hugh Findlay of Baltimore and shows the highly placed, sloping arms, the four round legs with high round spade feet, all typical of that city. The beautifully shaped center splat with its pleasing decorative device at the top of the arch shows much imagination and is beautifully executed. The running leaf design on the arms, arm supports and front seat rail, frame the chair as does the same design on the back splat. The use of classical designs, as seen on the back splat and the seat rail panels, is also characteristic of Baltimore decoration as are the four gold patera. The placement of the two rectangular panels, flanking the painted center panel, is usual as well as the gesso cross-hatching and dots on the gold borders of those panels. This same decoration shows well on the lower part of the center splat. The designs were not etched in the gold but painted. The legs and the stiles are painted to simulate grooves with ribbon decoration. The painting is of Mount Deposit.

This armchair is one of a set of ten, two settes, and a pier table made for the Morris family of Baltimore. Each piece shows views of different homes of the area. This armchair, on permanent loan to the Baltimore Museum of Art is lent by Mrs. Edward Venable and Mrs. Herbert

DeRoth. It is typical decorated furniture at its best as made in Baltimore just before and immediately after the beginning of the nineteenth century.

No doubt the craftsmen, having seen decorated furniture made in England and France, sought to produce a product of equal quality. Judging from the numerous beautiful examples in the Baltimore Museum of Art, The Maryland Historical Society, Hampton Mansion and, we are sure many other locations both in Baltimore and elsewhere, these fine craftsmen succeeded in their aim.

In the spring issue, 1972, we shall continue to cover decorated Baltimore furniture showing the frequently used gold leafed glass panels and examples of the later American empire furniture, so called, as it was produced and decorated in Baltimore.

AVIS HEATHERINGTON



JENNENS & BETTRIDGE

MAKERS TO THE QUEEN

Original Signed Papier Mache Chippendale Tray — Courtesy, Louise Wallace

DEVELOPMENT OF THE BALTIMORE PAINTED FURNITURE

by Mildred Ayers

In 1634, two small vessels, the "Ark" and the "Dove", after four months of sailing, brought a band of two hundred English colonists, lead by Leonard Calvert, to start a new way of life in Maryland. Baltimore had gotten a slow start compared to New York and Philadelphia. Not until the trading vessels discovered this uniquely sheltered harbor of quiet waters and pleasant weather, well protected from the heavy waves of the Atlantic Ocean, bringing commerce, did the city begin to prosper.

The tiny colonial village of twenty five houses, two taverns and one church, surrounded by open fields and woods was now becoming the fastest growing and most prosperous city in the Chesapeake Tidewater area. Its population tripled in twenty four years. A very decided artistic and cultured center now developed and attracted English German, French and Dutch craftsmen as well as New York and Philadelphia cabinetmakers and ornamenters. A peak was reached with a total of three hundred thirty craftsmen registered in the Baltimore Directory between 1792 and 1830.

During the period between the two wars (Revolutionary and War of 1812) Baltimore became the center of a very elaborate style of entertaining for the military as well as foreign diplomats. The artisans, anxious to please their clients, produced painted furnishings of excellent design ornamented in gold leaf and attractive painted designs as well as those done in fine woods. These craftsmen, restricted by the system at home, came to the new country to widen their horizons. Some were adventurers, some indentured servants and others were breaking away from rooted traditions in cabinet work to develop their own new combination of ideas in shape and design. They transformed the designs of the past into spirited new patterns. No longer did the merchants need to import their household goods, including every sort of handicraft, from England. The country was becoming free of its colonial past.

One June morning in 1650, an English shipowner sailed into Baltimore harbor. This London gentleman, Robert Brooke, unloaded his wife, ten children, twenty eight servants, a pack of fox hounds, a good store of provisions as well as plenty of ammunition. Cecilius Calvert, second Lord Baltimore, had persuaded Mr. Brooke, an Oxford College graduate, and his family to come to Maryland by giving him two thousand acres of land for every ten people who came with him. He claimed his eight

thousand acres and built a manor house, prospered and later became the Acting Governor of Maryland. He was acknowledged as the man who introduced fox-hunting to America. This sport continues to be popular in the Green Spring Valley near Baltimore where descendants of the Brooke hounds are still active in the hunts. This type of gentry allowed their indentured servants, while still under contract, to improve their craftsmanship by working and learning further skills in the Baltimore shops. In the same way the wood-turning carpenter moved freely about and in so doing he too became proficient in fields new to him. In this new land a joiner could now be a carver and a turner could be joiner or an ornamenter.

Thomas Sheraton, who came to London in 1790 as a designer of fine furniture, never had a large cabinet shop of his own, but the designs shown in his book "The Cabinet-Maker and Upholsterer's Drawing Book," first published in London in 1791, established the Sheraton style in England. These new designs would supplant the waning Chippendale and Hepplewhite styles in England and find their way to America. The English craftsmen were executing these new designs in such fine woods as mahogany and satinwood, with fine inlay and delicate carving. In Baltimore, while the merchant princes were building beautiful mansions and exchanging flour for mahogany or tobacco for silks and satins, the cabinetmakers were using these fine materials most effectively in interpreting the new Sheraton designs to suit themselves and their clients. They were also ready to use the less expensive woods such as the easily available tulip-poplar wood. This was painted and decorated with simple designs to simulate the inlay they had been using or, more often, elaborate ornamentation was used to produce as handsome a product as one could find anywhere. These designs show how indebted Sheraton was to Robert Adam who had spread the classical influence in England after he returned from Italy in 1758. Unlike Hepplewhite Sheraton returned to the straight lines in design as preferred by Adam and the Baltimore craftsmen, in producing their painted and decorated furniture, were to use the same designs that Adam had used in England. The Baltimore cabinetmakers hired artists to do the elaborate decoration as the English cabinetmakers had done in producing the furniture designed by Adam. This decoration often included designs in gold leaf, painted classical forms and sometimes painted panels of residences in and around Baltimore. Such was the handsome furniture that the Baltimore cabinet makers were producing during the last decade of the eighteenth and the first decade of the nineteenth centuries.

As styles changed here, in England and in France they were to adapt what they were using, blending with the French Directoire and Empire

styles to create Baltimore's own version of the American Empire style and a handsome version it was. Their clients appreciated their efforts if we are to judge by the tremendous quantity of furniture that was produced during this second period of painted Baltimore furniture. Part Two will continue in the next issue of THE DECORATOR.

The early period of decorated Baltimore furniture began as early as 1786, but the first listing was in the Baltimore Directory of 1796, by two English-born brothers, John and Hugh Findlay (or Findley). They continued to be listed through 1838. In 1799 they placed an advertisement in the Maryland Gazette announcing that their shop was on the little Harbor Street where "Fancy" chairs, benches, window seats, japanned and gilt card and tea tables, also pier tables, settees, candlestands and etc. were being made for sale. They offered to decorate these articles with scenes of famous homes, historical mansions and other buildings. They also offered to repaint old chairs which indicates that there may have been an earlier painting or design shop in operation or that earlier imports owned by their clients needed to be redecorated. Their articles were warranted to be equal to any import and unusually executed. The delicate framework of the drawing room chairs, settees and tables was of the same design as that used by Adam when he designed his Etruscan Room at Osterley Park in London. The base coats of paint were black, off-white, straw colored, light or dark green, deep red or putty color. The oval vignettes on the top rail of the chairs and settees as well as the aprons of the tables portrayed in full color a specific home or interesting building found in the surrounding area of Baltimore. There are records of eighteen different homes or buildings. The center medallion was counter balanced by rectangular shapes decorated with a formal design of grape leaves in powder or gold leaf and framed with a band of dull gold upon which geometric tracings of white gesso were outlined. The chair splats were sometimes pierced in a gothic manner, then elaborately decorated in dull gold acanthus leaves or decked with vines. The high sloping Sheraton style arms and arm supports as well as the cross-rail are decorated with a running vine of leaves and tendrils. All four straight legs are rounded in the same manner and size. There are other painted medallions at the top of the front legs and at the base of the stiles. Seats were caned and sometimes covered with a flat linen or cotton cushion, or even a silk one tied with cord to secure it.

A set of ten chairs, two settees and a pier table made for John B. Morris, a wealthy Baltimore merchant, by John and Hugh Findlay, is now owned by a direct descendant and on indefinite loan to the Balti-

more Museum of Art. (See front cover and Fig. 1-4). Mrs. William DeFord of Baltimore has in her possession a memorandum stating that the furniture was made by a furniture maker by the name of Findlay and includes a key list of the houses painted in the various medallions. They depict the homes of distinguished Baltimoreans of the period, two of these houses are still in existence today – on the right “Homewood” on the campus of Johns Hopkins University and on the left “Mount

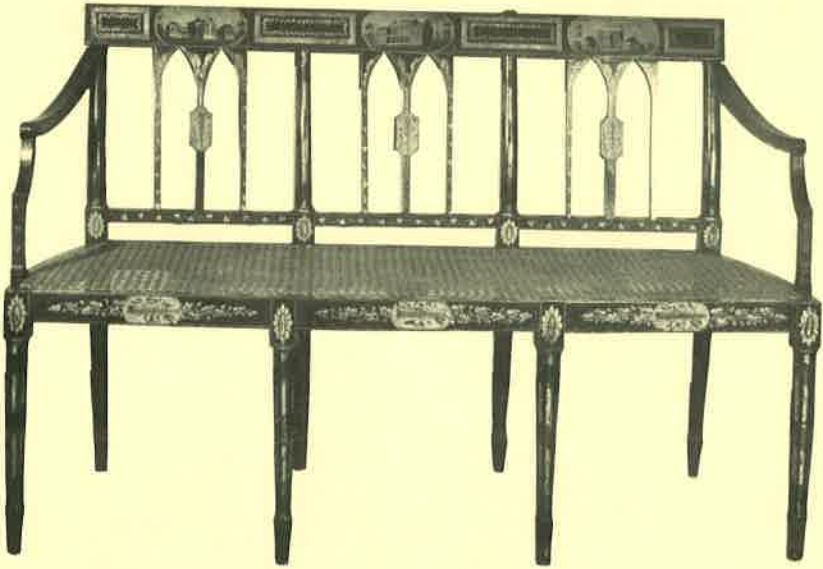


Fig 1 – Settee 1805. One of two settees in a set of furniture, consisting of ten chairs, the two settees and a pier table. See cover. Made by John and Hugh Findlay in Baltimore. Courtesy, Baltimore Museum of Art.

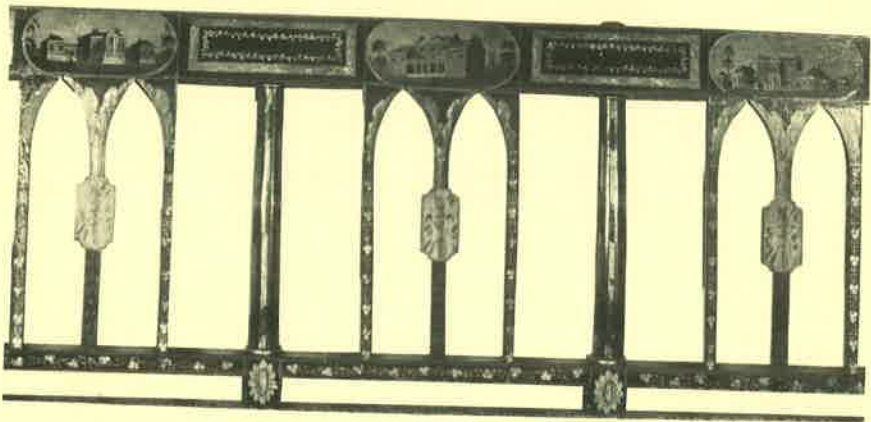


Fig. 2 – Detail of Fig. 1



Fig. 3 — Pier table (part of set of furniture Fig. 1)
Courtesy, Baltimore Museum of Art

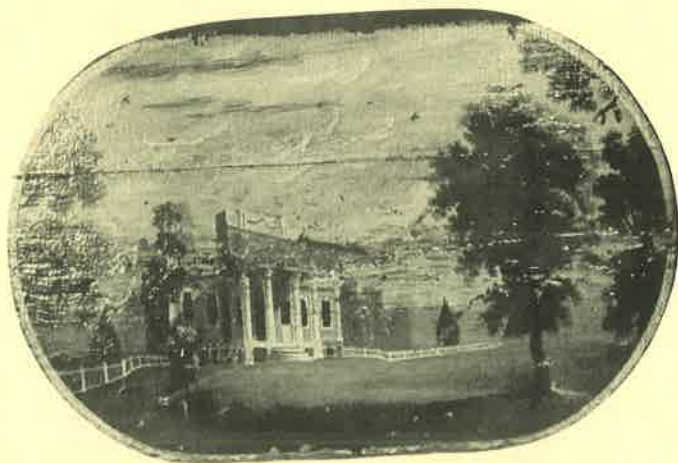


Fig. 4 — Detail of Fig. 3

Clare" which is preserved as a museum by The Society of Colonial Dames, also one oval room from "Willow Brook" is installed in the Baltimore Museum of Art. According to family tradition the paintings in the panels were "done by a gifted English painter" writes Dr. James Bordley, Jr. in his papers in the Maryland Historical Society. Hugh

Findlay, the younger of the two brothers, was spoken of by his contemporaries as a "gifted painter" and it might well be that he did the paintings. They advertised in 1810 that they had drawings from the first houses of Paris and London which would enable them to make the most approved articles. Their furniture had a patrician quality; light, refined, beautifully decorated with gold leaf and painted panels — sometimes very personal scenes as we have seen.

The Baltimore Museum of Art has recently purchased four side chairs and a matching pier table in black, part of an original set of sixteen pieces, made for the family of William Buchanan of Baltimore which are attributed to the Findlays. (See Fig. 5, 6, 7) "Two town houses depicted on the center panel of the pier table originally stood on the east side of Gay Street on the site of the War Memorial Plaza. They were built by the patron William Buchanan for a widow and two spinster daughters", according to a recent report of their purchase. There is also a square card table, 3 side chairs, a window bench and a settee at Winterthur, in black, having the same decoration. The rectangular gold panels with the saw-tooth or rick rack design filled with stormont between the teeth is striped making a pleasant contrast to the painted center panels. The shape of the center panels and the design of the end panels is different in the Morris furniture but has much of the same feeling overall. The back splats, seat rails and stretcher panels are beautifully deco-



Fig. 5 — Pier table circa 1810. (Part of a set of furniture, four chairs of which are owned by the museum). Attributed to John and Hugh Findlay, Baltimore.
Courtesy, Baltimore Museum of Art.



Fig. 6 — Chair, Circa 1810. Painted black, Part of a set of furniture including 16 pieces. (See Fig. 5). Attributed to John and Hugh Findlay, Baltimore. Courtesy, Baltimore Museum of Art.

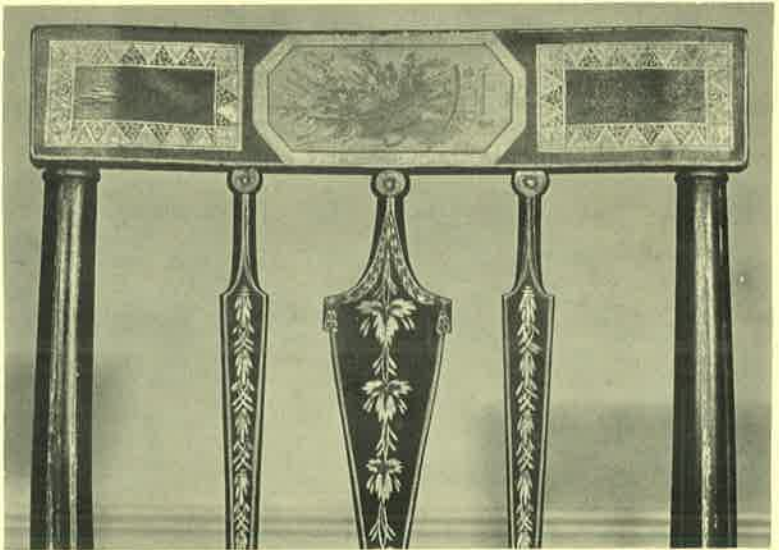


Fig. 7 — Detail of Fig. 6

rated in gold leaf. Edgar Miller, Jr. in his *American Antique Furniture* Sec. 54 #291 states that "this chair is known to be the work of Robert Fisher of Baltimore." He fails to give any supporting evidence for this statement and one tends to agree with Mr. George Montgomery who says in his *American Furniture of the Federal Period* that "this statement has twice appeared in print" and one gets the impression that neither does he quite accept this attribution. Whoever the maker, this is beautiful Baltimore furniture at its handsome best. Another red side chair of Sheraton design in The Maryland Historical Society is thought possibly to be a Findlay chair. (See Fig. 8). It has an oval medallion on the top rail containing a painted country scene. There are no decorated side panels flanking this medallion as in the other Findlay chairs. The top rail is outlined in a wide gold stripe as well as narrow painted stripes. The cross bars of the back and the oval panel of the front stretcher are decorated in gold leaf. It is a simple but quite handsome chair.

Beautifully shaped pier tables with concave fronts and rounded ends, as well as numerous other shapes, with marble or wood tops of the same shape as the apron were made and decorated. These frequently were



Fig. 8 — Chair circa 1800-1810. Possibly attributed to John and Hugh Findlay.
Courtesy, The Maryland Historical Society.

included in a set of furniture. The beautiful and intricate stretchers should be noted. Sometimes the legs were painted to simulate grooves or inlay. (See Fig. 5). This table, as mentioned above, was made and decorated by the Findlays and is in the Baltimore Museum of Art.

Handsome card tables, with fold-over tops, were also included in the sets as well as being sold singly and in pairs. They, like the pier tables, were of varying shapes, and as well decorated as the other furniture.

The Maryland Historical Society has a pair of elegant five legged corner tables with a possible attribution to the Findlays. Certainly the type of decoration, unusual domed stretcher, and overall shape makes one think of the Findlays. (See Fig. 9 & 10). However Mr. Charles F.



Fig. 9 — Corner table, Circa 1800-1810. One of a pair. Attributed to John and Hugh Findlay. Courtesy Maryland Historical Society



Fig. 10 — Detail of Fig. 9

Montgomery in *American Furniture — The Federal Period* shows a pier table having exactly the same decoration as this corner table including a glass panel with reverse painting of stacked flaps in gold. He also shows another very similar corner table. He thinks these may be the work of Joseph B. Barry of Philadelphia and Baltimore. These glass panels depict stacks of flags, a griffin or allegorical figures after a French manner. These panels will be discussed in detail in Part II of Baltimore furniture in the next issue of *THE DECORATOR*.

One is amused to read in the newspapers of the various other items for sale along with the Findlays handsome furniture. Other items offered were oysters, indigo, a stray mare, thread lace, coaches and gigs, cheap sugar or soap, blue molasses, bed cord, corkscrews, Scotch ointment for the itch, pantaloons, Maryland lottery tickets and camels hair shawls.

Another interesting bit of information about the Findlays is provided in a letter written by Rembrandt Peale to Thomas Jefferson, dated December 7, 1825. Here he reveals that a Mr. Cornelius Debreet (1772-1840), German born, had painted for a long time as an ornamenter of Windsor chairs for the Messers Findlay. Later it was noted that he was painting landscapes.

The Findlay brothers made a drawing for Robert Mills, the architect of the first monument erected to George Washington, standing on Mount Vernon Square in Baltimore today. This site was considered "out in the country" when the monument was erected, as the city fathers, believing it a safe distance away from the women and children of the city in case it should fall. When the cornerstone was laid on July 4, 1815, there was an exhibition of an original, portrait of George Washington by Rembrandt Peale. Under the portrait was "A correct and beautiful representation of the monument to be erected, painted by Hugh Findlay". The Findlays

also made and decorated the furniture, designed by Benjamin Henry Latrobe for the White House after it was burned by the British in 1812. The Findlay brothers had indeed left their mark in Baltimore and far beyond.

At the same period, 1800-1814, Thomas Renshaw, chairmaker, and John Barnhart, ornamenter, were producing chairs, settes and benches at their shop not far from the Findlay's shop and had the good judgement to sign their work. They are the only ones to do so. The design of the wood frame of the chairs was not quite as delicate as those of the Findlays and neither was the decoration as elegant. They used medallions on the top rails but in these areas they painted scenes of pleasant countrysides flanked by panels with geometric designs, swags and foliate forms on the light putty or straw colored backgrounds. The top rails as well as an unusual apron panel were bordered by a painted rick-rack design or cross-hatched panels with dotted edges. (See Fig. 11 & 12; Fig. 13 & 14). The chair and settee in Fig. 13 & 14 as well as the chair in Fig. 11 are owned by the Baltimore Museum of Art. The chair and settee have a cream colored background but a chair of the same design at Winterthur has a dark red ground as does the chair in Fig. 11. There

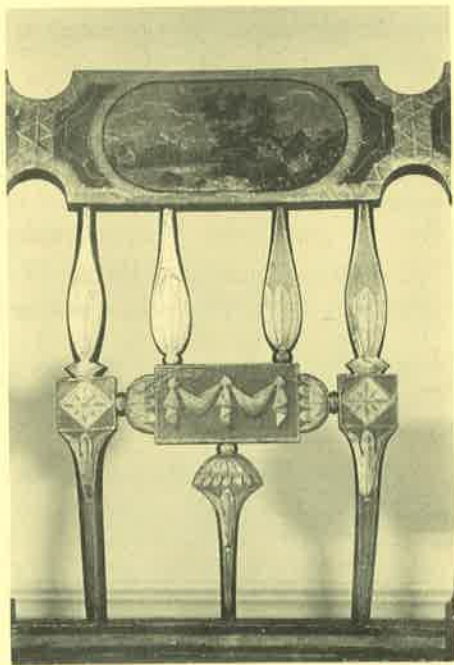


Fig. 12 -- Detail of Fig. 11

Fig. 11 -- Chair, Circa 1810, Painted red. Attributed to Thomas Renshaw and John Barnhart. Courtesy, Baltimore Museum of Art.

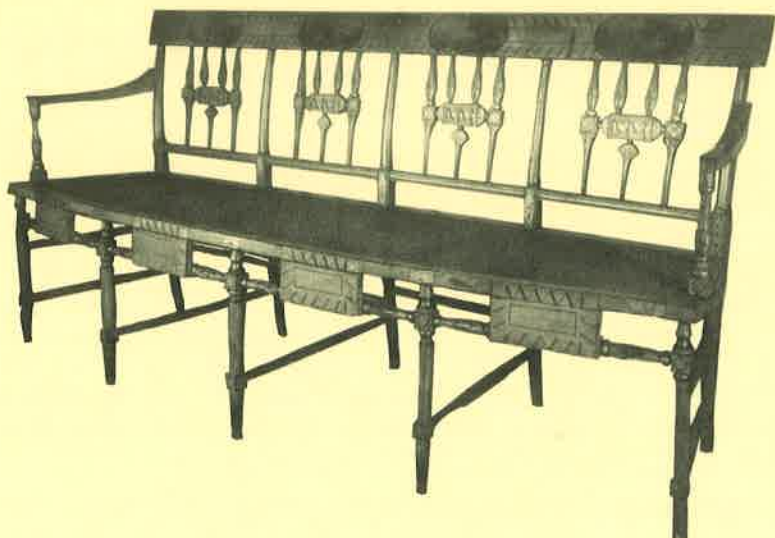


Fig. 13 — Painted settee. Circa 1810. Cream Color. Maker: Thomas Renshaw, ornamenter: John Barnhart, Baltimore. Courtesy, Baltimore Museum of Art



Fig. 14 — Painted chair. Circa 1810. Cream Color. (Matches settee in Fig. 13)
Maker: Thomas Renshaw, Ornamentor: John Barnhart, Baltimore.
Courtesy, Baltimore Museum of Art

is an inscription, in paint, on the back of the settee Thos. S. Renshaw No. 37 S-Gay St. Balte., John Barnhart Ornamenter.

In the Museum of Early Southern Decorative Arts, Winston-Salem, N. C. there is another signed Renshaw and Barnhart settee and two matching arm chairs with a dark red background. It is decorated with painted rural scenes in oval medallions on the top rail and musical instruments on the stretcher panels. The splats are two crossed pieces resting upon a horizontal cross piece decorated in dots. There is a decorated rectangular panel below the front seat rail. Also in the same museum is a unique chair with a red background ornamented in white and gold with chinoiserie decorations in color in eight sided panels on the top rail and on a panel between the front seat rail and the high front stretcher. The decoration very closely resembles the signed Renshaw and Barnhart pieces at the Baltimore Museum of Art.

Another fine decorator, listed in the Baltimore Directory 1801-1812, as fancy chair maker and painter, was Robert Fisher. His style of painting leaned more to the early manner of Angelica Kauffman who painted for Adam in England, using textured flowers and leaves rather than the classical forms of ornament used by the other Baltimore decorators. (See Fig. 15 (Frontispiece) and Figs. 16-18). The Hampton Mansion in Baltimore has a set of furniture decorated in this unusual way. It consists of thirteen chairs, two settees, and two window benches which are attributed to Robert Fisher. Some people think that perhaps they were made in the workshop of Renshaw and Barnhart but they are not signed. There is very little similarity in the chair design and none whatsoever in the decoration. The "three chair back" settee is painted in a pleasing straw

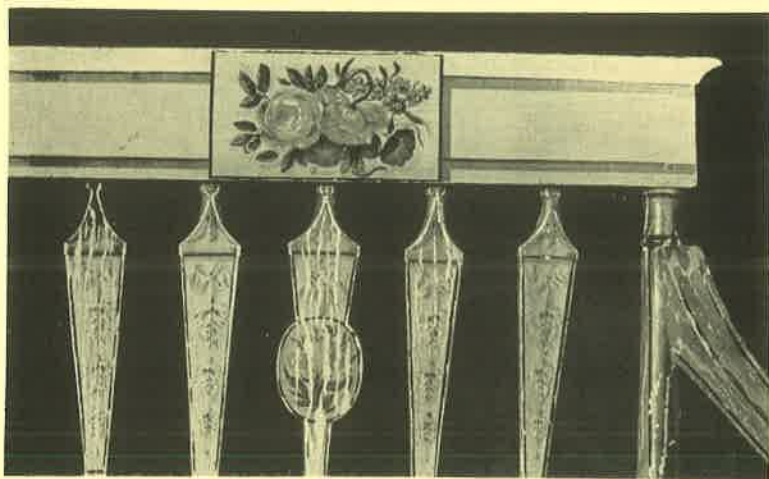


Fig. 16 — Detail of Fig. 15



Fig. 17 — Painted chair, Circa 1810 (Part of the set) Attributed to Robert Fisher, Baltimore. Courtesy, Hampton Mansion

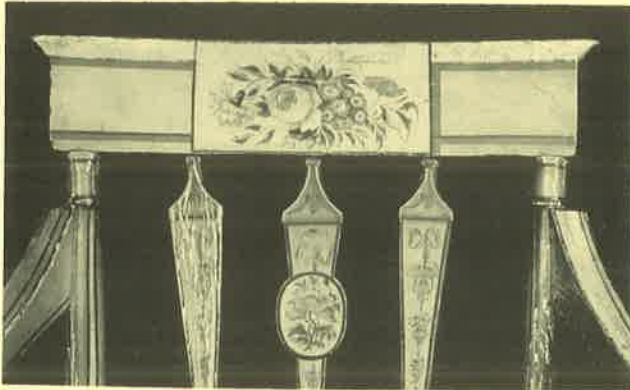


Fig. 18 — Detail of Fig. 17

or light putty color with the top rail having three rectangular panels of textured flowers such as tulips, roses, morning glories, poppies and "bluies". There is a wide band of gold at the top of the top rail as well as stripes of medium green and black. The arms slope from near the top rail. There are five urn shaped banisters in each section, ornamented

by grape leaves in gold hanging from a ribbon bow beautifully shaded in burnt umber. The center banister has an oval medallion half-way down decorated with painted flowers. The leaves around the flowers are light green and shaded, with a shadow under each one. There are decorated panels on the front seat rail, legs and front stretchers. There is a total of 20 painted panels. Hopefully one day more will be known about these pieces of furniture, in the meantime we must still search for clues.

A William Fisher was listed in the Baltimore Directory 1803-1804 and was rated as a good painter but no one has yet been able to identify any of his work.

The furniture makers of Baltimore were filled with self-assurance as they advertised that they had chairs, window seats, recesses, tea and card tables of every description, and all colors, gilt ornamented in the most fanciful manner, and "Varnished in a Stile not equaled on the Continent" with real views, fancy landscapes, flowers, trophies of music, war, husbandry, love, etc. "Orders from the West Indies or any port of the Continent would be executed with dispatch". No doubt exists that they deserved success as Mr. Carl W. Dreppard, in his *Hand-Book of Antique Chairs*, says that Baltimore produced the finest "Fancy" chairs made in the United States between 1790 and 1810.

The following interesting facts about Baltimore furniture are worth noting:

Rush seats were not considered as stylish as those of cane.

The term "japanned" was often referred to as "painted" as the colors were applied in varnishes over a painted ground.

No folk art designs were used, instead fine gold leaf in the early work, beautifully shaded with paint.

Later, more dull powder was used.

The principal wood used was tulip poplar, since it was very plentiful, free of knots, soft, planes and saws without splitting, easy to work, neither buckles nor twists, and time makes no impression upon it, being as good today as when made. The tulip wood was not used south of the Potomac River. Later, New York and Philadelphia learned of its value and combined it with other woods. Baltimore also used walnut and mahogany

These craftsmen have left us a fine heritage in these splendid and interesting pieces of furniture. The wide range of unusually pleasing furniture designs combined with a great variety of decorative devices give infinite variety to the "Decorated Baltimore Furniture." The de-

mands of a well-to-do, sophisticated clientele were exacting and the furniture makers were doing their best to satisfy these demands with their own interpretations of the new designs coming from England and Europe. The gay social life in Baltimore required a setting of modern luxury and refinement and these social persons were able to afford their pleasures in a proper surrounding. As a result, Baltimore prospered and became, with Philadelphia, New York, Boston, Newport, Salem and Portsmouth, renowned for the fine furniture it produced.

This was the era of the fascinating and volatile Betsy Patterson of Baltimore who, after only two months of courtship, and over the stiff opposition of her father, captured and married Jerome Bonaparte, the younger brother of Napoleon Bonaparte then First Consul of the Directorate in France. As the story is told — the Caton girls were giving a ball for Jerome, but Betsy had been forbidden to go to the ball and was locked in her room on one of the plantations. Never-the-less the resourceful Betsy managed to escape, dressed in breeches, with her party dress over her arm but when she arrived at the stables she found it locked, still undaunted she found a donkey and rode it to the ball — changing her clothes in the bushes. She kept her rendez-vous with Jerome. After their marriage on Christmas eve in 1802 they lived at Homestead for their first year together. We find panels on furniture with a view of this house.

Also during the early part of the century the frequent visits of the Marquis de Lafayette to Baltimore added to the lively social scene creating a great stir of preparations to honor the distinguished visitor. No proper hostess could neglect her obligations and the furniture makers and decorators were ready to make whatever new furnishings were required to satisfy her sense of fashion or in some instances to redecorate the old.

It is interesting and exciting to relive these times of our past and in so doing record for the future those aspects of this past which have particular meaning. A consuming passion for the art of decoration, its history and application, is a common bond which we all share.

Acknowledgements

It is through the very helpful attitude of everyone at the Baltimore Museum of Art that I was able to study, document and photograph these furnishings which are in that museum. Mr. David McIntyre, Assistant Director of Administration, so generously gave permission for the photographs to be taken; Mr. William Elder, Curator of the Decorative Arts, answered my many questions as well as volunteering any information which he felt would be of help. Mrs. M. D. Mumford, assistant to Mr. Elder, was so patient and helpful at all times and especially so in placing

the furniture while the photographs were being taken and helping with the captions.

At the Maryland Historical Society, that storehouse of wisdom regarding the history of the State of Maryland, Mr. Harold R. Manakee, Director, authorized the taking of any photographs that I wanted and Miss Eugenia Holland has been of invaluable help in finding the documents which would be of interest to me in working on this subject.

Mrs. MacPherson at the Hampton Museum is always most willing to be of any assistance possible either in answering questions which I asked or in offering help with photography.

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ANTIQUES MAGAZINE "Early American Furniture" Sept. 1930.

Clemens, Sktcher "*Cabinet Directory*" of registered artisans.

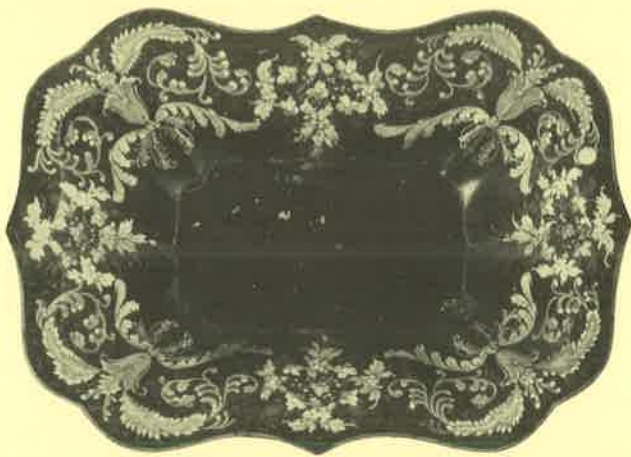
Sheraton Drawing Book of Designs.

Papers of Dr. James Boardley at the Maryland Historical Society.

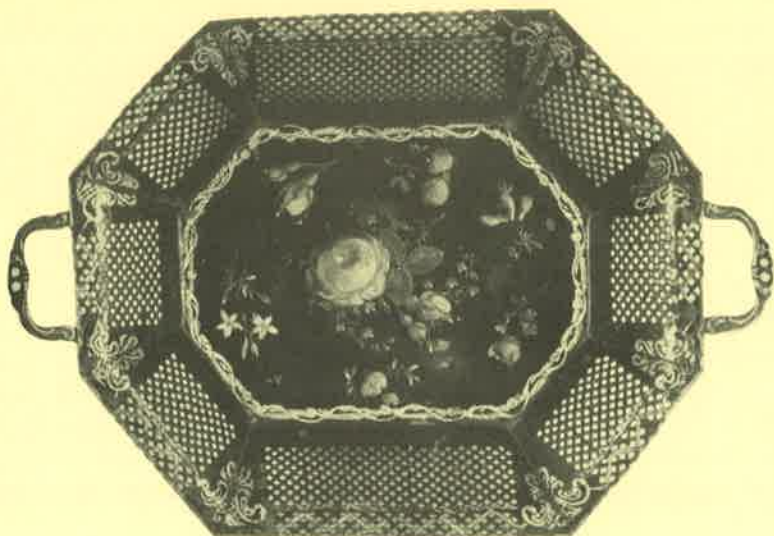
Letter of Rembrandt Peale to Thomas Jefferson, Massachusetts Historical Society.

Southern Antiques July 1942.

The file "*John and Hugh Findlay*" assembled by Dr. J. Hall Pleasant at the Maryland Historical Society.



Original Chippendale Bread Tray — Courtesy, Anna McDowall



Original Lace Edge Bread Tray – Courtesy, Mona Rowell

PRESIDENT'S REPORT

The spacious grounds and accommodations of Wentworth-By-The-Sea, in Portsmouth, New Hampshire, provided members and guests with extremely fine facilities for the fall meeting. Arlene Clinkman, Meeting Chairman, Margaret Sawyer, Hospitality Chairman, and members of the Strawberry Banke Chapter excelled in making arrangements for our comfort and convenience. The program, expertly planned by Mona Rowell, was a most harmonious blend of entertainment and information. Appropriate for the area, that favorite of fruits, the strawberry, was featured in the painted name tags, the Trustees' corsages, and the unusual and charming paintings on velvet, made for the guests at the head tables.

Sunday afternoon, all members participated in an "exchange" program, generously sharing many new and useful ideas. In the evening, Mr. Charles L. Kaufmann, President of Strawberry Banke Inc., presented slides depicting the past and present conditions at Strawberry Banke. Thus we were well-prepared to enjoy and appreciate Monday's tour of Portsmouth's most historic section. It is an incredibly dynamic undertaking still in the process of construction and restoration, and it is most exciting to see the progress of the actual restoration and to marvel at the vision and ambitions of the Strawberry Banke Corporation.

Monday's Business Meeting included reports from all committee chairmen. The resignation of Mrs. Spencer Avery from the Board of

Trustees was accepted with regret. It is a pleasure to report the following appointments: Mrs. Avery has accepted the position of Curator, for which she is extremely well-qualified; Mrs. George Watt, Custodian; and Mrs. W. W. Stainton, Librarian. By a vote of the Trustees, Mrs. Don Nibbelink has been appointed to fill the unexpired term of Mrs. Earl Bach, and Mr. Robert Keegan, that of Mrs. Avery. Mrs. Floyd D. Frost will assume the responsibilities of the Chairmanship of Exhibition, a position her predecessor, Mrs. Nibbelink filled so competently. The growth of our Society is most heartening, as reflected in the fact that of 63 applicants, 52 are first-year applicants — a record number.

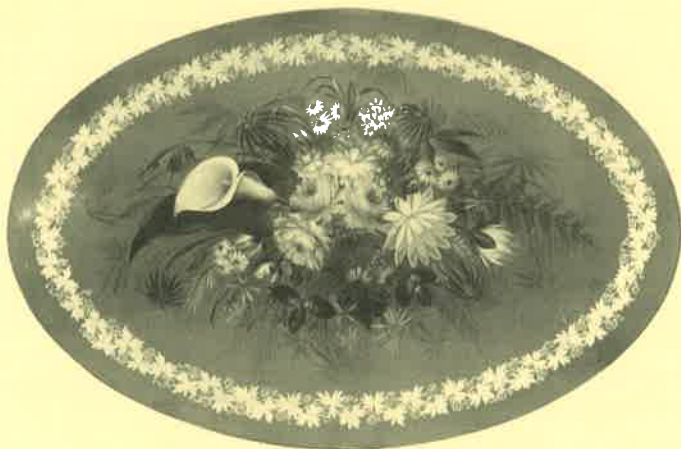
Following the business meeting, the Teacher Certification Committee conducted a sample interview. Mrs. Jane Bolster, as the "candidate", described patterns from her collection, explained the process by which a member is interviewed by the committee, and, by her presentation and comments, motivated and gave encouragement to any future aspirants.

Monday evening, Mr. George Michael, well-known collector, auctioneer, television personality, and Editor of the NATIONAL ANTIQUES REVIEW, spoke on "How to Collect and Enjoy Antiques". In addition to relating many humorous and revealing anecdotes and experiences, Mr. Michael showed examples of articles which have become more desirable, as well as those pieces which have depreciated in value, because of the excellence of reproduction.

Skillful and well-explained demonstrations of various backgrounds were presented Tuesday morning: dusted background by Maryjane Clark; rosewood graining by Dorothy Hamblett; gold leaf band by Avis Heatherington; asphaltum and white band by Dorothy Hutchings; and tortoise-shell by Margaret Willey. A great fund of knowledge was imparted in this program by these able craftsmen. The meeting concluded with a panel discussion on problems encountered in the work of Early American Decoration, during which questions from the audience were answered by a panel of experts.

Again, it must be clear to all, what tremendous values are gained from our bi-annual meetings, and our indebtedness to all chairmen and their committees, as we constantly search to improve our knowledge, both historically and creatively. The meeting at the Wentworth was no exception — our sincere thanks to all who participated.

VIRGINIA M. WHEELOCK



Original Headboard for a Bride's Bed — Courtesy, Ethel Holmes

REPORT OF THE FIFTY-SECOND EXHIBITION
Wentworth-By-The-Sea, Portsmouth, New Hampshire
September 19, 20, 21, 1971

The Derby room which held the fifty second exhibit for the fall meeting, was a small but pleasant and well lighted room. The exhibition committee draped the tables in white and black on which were displayed one hundred sixteen originals and twenty three members pieces. Two large blocks of tables were placed in the center of the room, one of which held original Country painted pieces. The other was an outstanding and elaborate display of fifty six accepted applicants pieces which almost dominated the exhibit.

Across the front windowed end of the room were centered the A and B award tables and these were flanked by tables protruding into the room displaying originals of freehand bronze, original stencilled objects, as well as chippendale and many other unusual treasures.

I am certain that no one failed to notice the beautiful dried floral pieces of Elizabeth Bourdon artistically arranged and enhanced with driftwood and lichens which brightened each corner and the center of the room.

A total of two hundred seven pieces were processed by the committee. Of sixty four applicant pieces, fifty six were accepted; of twenty seven member pieces in five different categories, twenty three were exhibited.

One different and very interesting table displayed manufacturer's articles of raw tin acceptable and unacceptable to the Society for decorating by members.

There was also an exemplary display of Country Painting for teacher's certification, and the sale of books and photographs. However, because the room was small, it was necessary, but convenient, to put the other sales across the hall. Here there was ample space without crowding for the DECORATOR sales and Ways and Means as well as a sale of raw tin pieces.

The exhibition committee wishes to thank the members for permitting the exhibiting of their beautiful originals for study and inspiration. We recognize the difficulty in finding "new" and different originals and we welcome a repeat showing although the pieces may have been exhibited at some previous time. We also appreciate those who gave their time so generously to sit with the exhibit so that the committee might attend the scheduled program.

The chairman gratefully acknowledges the able assistance of Mrs. John Dotter, Mrs. L. G. Bourdon, Mrs. Floyd Frost, Mrs. Catherine Hutter, and Mrs. William Smith.

BETTY NIBBELINK



Original Papier Mache Queen Gothic Tray – Courtesy, Molly Porter



Original German Chippendale Tray — Courtesy, Robert Keegan

CHAPTERS REPORT

With great pleasure I now report that overall membership in Chapters has passed the 500 mark, proving that members are finding it interesting and informative to belong to a Chapter.

Chapters have always been most cordial towards all applicants of whom they have knowledge. However, we are in the process of establishing a system that will insure attendance and membership at a nearby Chapter to all applicants who desire it. It is our purpose to see that no person is overlooked.

A new format for our September meetings was introduced at Wentworth-By-The-Sea, where attendance topped 114, with 13 Chapters represented. Henrietta Frost told of the exhibit at Lincoln County Historical Society, Wiscasset, Maine, by the Evelyn M. Holmes Chapter. Louise Wallace explained how Nashoba Chapter raises money for the Museum Fund. Eve Benson demonstrated her method for mounting and filing patterns.

As I feel strongly that any Chapters Chairman is the moderator, a liason between Chapters and the Society, it is my hope that all Chapters will take an increasingly active part in the Chapters meetings, perhaps in the form of a talk by each Chapter on a given subject, or as round table discussions, with all Chapters taking part.

With this in mind, we will devote our May meetings to complete reports from Chapters, covering activities of the year, new officers, membership lists, etc. Our September meetings will deal with 3 or 4 varied topics of interest to the Chapter members.

Any suggestions for future subjects will be gratefully received and dealt with as quickly as possible.

The prompt and detailed reports from all Chapters is making it a pleasure to serve as your Chairman, thank you one and all.

EVELYN BENSON

CURATORIAL REPORT

It is most gratifying to the Museum Committee that gifts continue to come in — despite the irreplaceable loss of Martha Muller. We hope that working together as a team we will somehow manage to fill her place. The Trustees have appointed Madge Watt as Custodian and Mildred Stainton to the new post of Librarian.

The family of Helen Chivers has given the Society her "craftsman's" library, consisting of 29 hardbound books, many rare and out of print. Also included are 20 other periodicals, mostly bound, a complete set of *THE DECORATOR* in ornamented binders, photos and other research materials. This is a thoughtful gift and a valuable addition to our growing library. Memorial contributions to the Museum Funds have been given in Mrs. Chivers memory

Mr. and Mrs. Walter Weiss of Valatie, N. Y. have sent several pieces of undecorated tin which will be added to the David Jeremiah Young tin shop collection. In anticipation of the day when we may have a working tinsmith's display Mabel Topping donated another "one of a kind" article to these acquisitions.

The Bernice Drury memorial collection continues to grow. Martha Muller has added a stencilled box to the two handsome document boxes given by the Drury family.

Our chapters continue to be the backbone of our financial support. New Jersey has given \$200, Old Colony \$100 and William Penn \$10 since the May Meeting. A letter was received from the Strawberry Banke Chapter saying, "We are a small group . . . but we would like to do something." In this spirit our Museum cannot help but grow.

We have a considerable number of fine originals promised for the future. To all of these devoted members, friends and families our heartfelt thanks.

ANNE E. AVERY



Original Chippendale Box — Courtesy, Mona Rowell

APPLICANTS ACCEPTED AS MEMBERS

At Wentworth-By-The-Sea

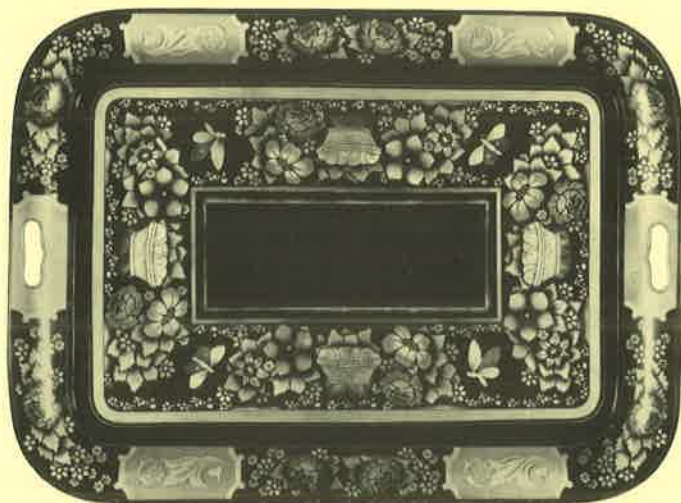
September 1971

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Mrs. James F. Churbuck (Virginia)
19 Galley Lane, Portsmouth, R. I. 02871
Barbara H. Dickinson 12 N. Main St., Box 486, Wolfeboro, N. H. 03894
Mrs. Henry J. DiClemente (Harriet)
265 Landing Rd. N., Rochester, N. Y. 14625
Mrs. Geo. D. Dougherty (Anna) 105 Llanfair Rd., Ardmore, Pa. 19003
Mrs. Brian DuMond (Bonnie) Box 326, Unadilla, N. Y. 13849
Mrs. Paul Kenahan (Dawn)
R.D. #2, Dugg Hill Rd., Woodstock, Conn. 06281
Mrs. John W. Lovely (Sally)
Box 43, R.F.D. #1, Highland Rd., Springfield, Vt. 05156
Mrs. R. M. Marwood, Jr., (Rose)
Hemlock Farm, Star Rte., S. Woodstock, Conn. 06267
Mrs. J. A. McIntyre (Anna) White Picket Farm, Deerfield, N. H. 03037
Mrs. H. Gordon Miller (Edith) 101 Adams Pl., Delmar, N. Y. 12054
Mrs. Roger Miller (Gwen) Main St., Waldoboro, Maine 04572
Mrs. Charles Rob (Mary) 255 Allens Creek Rd., Rochester, N. Y. 14618
Mrs. John J. Thomas (Astrid) 21 Mast Hill Rd., Hingham, Mass. 02043
Mrs. Charles R. Varney (Marion)
87 Summer St., N. Brockfield, Mass. 01535
Mrs. J. Welch Jr. (Patricia) Box 47, Federal St., Belchertown, Mass. 01007
Mrs. Lawrence Williams (Avilda) 37 Brennan Dr., Bryn Mawr, Pa. 19010
Mrs. E. Richard Decatur Jr. (Anna) R.D. #3, Box 232, Troy, N. Y. 12180
Mrs. Philip Domenico (Jane) Sweetgate, R.D. #2, Jamesville, N. Y. 13078
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Mrs. R. H. Purrington (Jane)
Long View Farm, Spruce Knob Rd., Middletown Springs, Vt. 05757
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Mrs. Charles Stone, Sr. (Marian) 906 Salina St., Watertown, N. Y. 13601

MEMBERS "A" AWARDS
Portsmouth, N. H., September 1971



Stencilling on Tin — Ardelle Steele



Stencilling on Tin — Helene Britt



Jean Walter



Barbara Hood

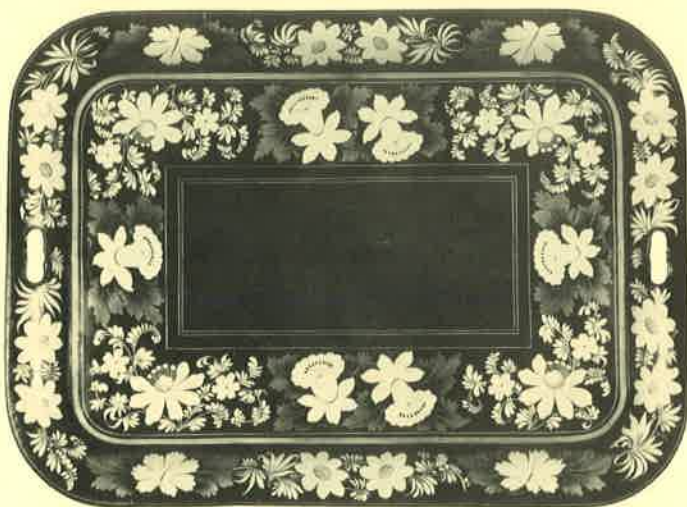


Jean Walter



Barbara Hood

Country Painting



Gold Leaf Painting — Ardelle Steele



Special Class — Maryjane Clark



THE BOOKSHELF

by Anne E. Avery

As I promised, Collector's Choice, and with no further ado . . .

The George Brown Toy Sketch Book

The Pyne Press

Edited and with introduction by

Edith F. Barenholtz

Princeton, N. J.

\$25.00

I owe this gem to the interest of Genevieve Ventrone, who phoned the publisher and had it sent to me. And what a book! An exact facsimile reproduction of the sketchbook of a Connecticut craftsman who manufactured in Forestville from the 1850's to the 1870's. 65 delicious pages of watercolor illustrations complete even to smudges and small tears, though the "scribbles of an exuberant child with an unartistic bent" have been carefully removed!

They are all here — the steamboats, locomotives, gigs, street cars and buggies, but best of all the small stencilled cups, covered pails, dustpans and trays. There are banks labelled "Wealth" or better still gingerbreaded with filigree in true Victorian style. There are express wagons, circus wagons and hose carriages, the latter elaborately stencilled and with a painted floral placque. How one envys those children, carefully insulated from the barrenness of plastics.

Those who are entranced by the drawings should not miss the importance as an historical record. George Brown truly is "one of us." (Please, won't somebody give me the giant riverboat "Excelsior" for Christmas?)

Inro and Other Miniature Forms of Japanese Lacquer Art

Charles E. Tuttle

Melvin and Betty Jahss

Rutland and Tokyo

\$27.50

I have been eagerly awaiting this book for several years and it was worth every minute. 256 plates, 76 in full color, and what color! The articles shown form part of the collection of a prominent orthopedic surgeon and his wife, the authors of the informative and well written text.

This is a monumental book and I prefer it to the Kurt Herbert reviewed in Volume XXII #2 of THE DECORATOR. This is more than an overview for it covers the characteristics of Japanese lacquer, its history, the manufacture and techniques all of which are clearly explained. Various forms including the much sought-after inro and netsukes are shown, and there are delightful small boxes for incense, tobacco or games. There is a long, extremely detailed chapter on subject matter, crammed with information on mythology and legend. Add to this careful research on artists, a lengthy bibliography, glossary and index and you have what surely must be the definitive work.

A charming and most knowledgeable gentleman of my acquaintance wrote, "It is without exception one of the most beautiful books I have ever seen from every point of view — format, typography and perfection of illustrations". Beg it or buy it! And be prepared to spend hours pouring over these little jewels of handcraft . . . you may be inspired.

Old Time Tools and Toys of Needlework

Dover Publications

Gertrude Whiting

N. Y. \$5.00

An unabridged reprint of a 1928 book, selected for my many needlework friends. True Dover quality with over 200 illustrations. Not so far afield as one might think for many of these accoutrements are decorated and truly objects of art.

Lost again! Imagine scented beeswax in the shape of a miniature hive to smooth your thread. Or an embroidery stiletto in the form of a silver swordfish. A japanned needlecase or one of carved ivory or perhaps a boxwood statuette of Salome with the head of Saint John the Baptist . . . You can have them all and more, IF you can find them. There are pins and pincushions and bobbins and shuttles and all kinds of tiny scissors. Best of all like all Dover books it is beautifully bound. The photos are clear and in good scale so if you wish to make a needlecase in the shape of a Chinese mannikin, go to it.

Blue and White Transfer Ware — 1780-1840

Tuttle

A. W. Coysh

\$6.50

A thinnish book but profusely illustrated in exceptionally clear detail. Printed in Great Britain. This is mainly a reference work with lists of potters and their patterns. All photos are minutely described. There is useful material on doubtful attributions and "unknown makers." Prices being what they are today it might save you an error or two.

The Jug and Related Stoneware of Bennington

Tuttle

Cornelius Osgood

\$15.00

A fairly new and growing hobby in my part of the country. Jugging, I mean, the pottery of Bennington is too well known for me to comment.

The author is a distinguished professor of Anthropogy from Yale University. It is a charming account of many years of collecting, dealing mainly with the Norton potteries and their century of operations. A pleasant format with large type and large pictures some of them in color. There is a most interesting chapter on decorations with patterns. Jugging as a hobby could be addictive given the necessary storage space.

BARGAIN CORNER.

If you did not acquire a copy of Shirley Devoe's *TINSMITHS OF CONNECTICUT*, Marboro Books, Department 107, 131 Varick Street, New York, N. Y. 10013 now offer it at \$4.98 (originally \$12.50). As this is a publishers remainder . . . Rush! Order #3975. Add 75c postage and hurry.

The aforementioned Pyne Press is publishing a facsimile series of catalogues. One is that of the *DOVER STAMPING CO.* 1869 at \$4.50. These are high quality paperbacks. This one contains tinware, tin toys, tinned iron, tinnerns materials, tools and machines. We hope to be able to solve the puzzles of "whatsis" (?) at Cooperstown with this a reference. Do you know the difference between a Boston and a Dover spice box? Read and find out! You may also find out your "priceless" antique may not be so antique and priceless after all.

NOTICES FROM THE TRUSTEES

SPRING MEETING

May 22, 23, 24, 1972

"Host Corral", Lancaster, Pennsylvania.

Meeting Chairman: Mrs. George A. Bennington III

FALL MEETING

September 13, 14, 15, 1972

Sheraton Wayfarer Motor Inn
Bedford, N.H.

Meeting Chairman: Mrs. Joel Clark

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.

Finance:

- 11.02 (a) January 1971: Commercial Sales by non-members will be \$20.00 a table with twenty percent commission to the Society for all sales made and all orders taken at the meeting. All work in connection with these sales to be handled by the company.

Decorator:

DECORATOR and Printing

- 7.09 (a) January 1971: one-fourth page ads will be the smallest accepted, pursuant to the above acceptance by the Editor.

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.

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.

Permission of the Board of Trustees must be obtained to release the Society's membership list.

IBERIAN TOUR

Please contact Mrs. Edwin W. Rowell, 101 Townsend St., Pepperell, Mass. 01463, for information concerning the Spring 1972 Tour to Spain, Portugal, Madeira, Mallorca and Morocco.

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. F. EARL BACH, Glen Falls, N. Y.—Certified in: stencilling, country painting, freehand bronze.

MRS. RAY H. BARTLETT, Crescent Beach, Conn.—Certified in: stencilling.

MRS. JANE A. BOLSTER, Berwyn, Pa. — Certified in: country painting, stencilling.

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. 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: stencilling, 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. SYLVESTER POOR, Augusta, Me.—Certified in: stencilling, country painting.

MRS. RAYMOND RAMSEY, Poultney, Vt. — 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 — 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, Acquebogue, N. Y. — Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chipendale.

MRS. HAROLD WHITE, Stuart, Fla.—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.

MRS. SHERWOOD MARTIN, Wapping, Conn.

MRS. JOSEPH WATTS, N. Y.

MASTER CRAFTSMEN

Mrs. Eugene Bond, Dorset, Vt.

Mrs. G. Richard Burns, Middlebury, Vt.

Mrs. John Clark, Norwell, Mass.

Mrs. George R. Cruze, Devon, Pennsylvania

Mrs. Paul Gross, Landsdowne, Ontario, Canada

Mrs. C. W. Hague, Boulder City, Nev.

Mrs. Robert Hutchings, DeWitt, N.Y.

Mrs. Robert Keegan, Hudson, Ohio

Mrs. Sherwood Martin, Wapping, Conn.

Miss Maria D. Murray, Croton-on-Hudson, N.Y.

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Mrs. Raymond B. Wallace, Fitchburg, Mass.

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