

# The Decorator

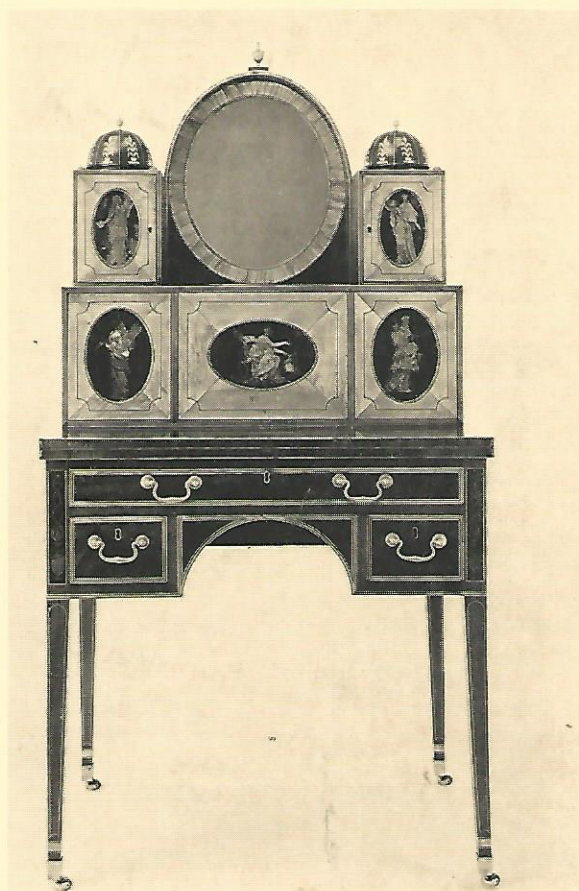
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Volume XXVII No. 1

Bedford, New Hampshire

Fall 1972

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



## HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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# THE DECORATOR

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Lady's Cabinet and Writing Table of mahogany with satinwood inlay and eglomise inserts. This table was made in Baltimore between 1795 and 1810.

Courtesy, The Henry Francis du Pont Winterthur Museum.

### PRICE PER ISSUE

All Volumes — \$1.50 plus 10¢ postage

Send check to Miss Jean Wylie, P. O. Box 894, Darien, Connecticut, 06820

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Original Stencilled Chair  
Courtesy, Mrs. Phil Gorgne

## EDITORIAL

The study of Baltimore mahogany furniture with the decorative eglomise inserts by Mildred Ayers is most informative and stimulating. It whets the curiosity, stirs the imagination and challenges the vision. At the end one asks "and why here in Baltimore more than in Boston or elsewhere?"

In Mrs. Ayers earlier study of Baltimore Painted Furniture, Part I (The DECORATOR Vol. XXVI No. 1) one does notice the tendency to break up space into many decorative units and frequently there is an oval or rectangular panel with painted decoration in the same areas where the eglomise panels were used in mahogany furniture. In the painted furniture, the panels were always enclosed in a painted "frame". In the mahogany pieces the ovals are always "framed" by the use of inlaid panels or stringing and where other shapes are set directly into the wood they too are "framed" by inlay.

In other areas, as Boston, where the eglomise panels are part of the glazed doors one always feels the close relationship between these panels and those of looking glass tablets. The backgrounds are apt to be light in

color and the goldleaf designs very closely resemble those of looking glass tablets. This is not true in Baltimore, the panels were included as part of the overall furniture design. Those chosen for the ovals were usually of mythological or classical figures and are quite different from those of the looking glass tablets. The Baltimore ovals were well done with fine etching whereas most looking glass tablets, though effective as decoration, have a certain rough freedom.

Thomas Sheraton included many classical designs in his Drawing Book and in the 1791-04 edition he says: "in the frieze part is a tablet in the center, made by an exquisite composition in imitation of statuary marble. These are to be had of any figure or on any subject at Mr. Wedgewoods, near Soho Square. They are let into the wood and project a little forward. The commode should be painted." Here he refers to the famous Wedgewood jasperware cameos. One can easily imagine that the English, Richard Lawson knew of the cameo inserts which were not available in Baltimore. James Smith, also from England, was producing very nice glass panels with goldleaf etched designs on the back using many of the same subjects as those of the cameos. Other designs were available in Sheraton's Drawing Book. It was an easy substitution. Perhaps it was the inlayer, Jean Garnier, who would "see" the panels framed wherever they were to be used. In his mind the dark background of the panels provided the feel of dark inlay against the satinwood.

This may not be the real explanation of "why in Baltimore?" but at least it is a possible explanation since all the necessary talent was available in Baltimore. We are grateful for this superb furniture.

AVIS HEATHERINGTON



Original Cheese Boat, Gold Leaf Decoration  
Courtesy, Mrs. Herbert Dwyer





Fig. 1 — Lady's Cabinet and Writing Table, Baltimore, Circa 1795-1810  
 Courtesy, The Maryland Historical Society

## THE VERRE EGLUMISE OVALS IN BALTIMORE FURNITURE OF THE FEDERAL PERIOD

*By Mildred Ayers*

It has been observed that some of the finest inlaid mahogany furniture to be seen is that made in Baltimore between 1790 and 1800 and that possibly three men were responsible for its production.<sup>1</sup> Richard Lawson, Jean Garnier and James Smith are the three men. Before coming to Baltimore, Richard Lawson had trained in traditional English cabinet making at the very fashionable shop—Seddon Sons & Shackleton, Aldergate, London. Some authorities in England feel that some of the best designs in Thomas Sheraton's Drawing Book came out of this shop. In Baltimore, Richard Lawson was a designer as well as a cabinet maker and sold his designs to other cabinet makers in Baltimore where superlative furniture, inspired by Hepplewhite and Sheraton designs, was

<sup>1</sup> The unpublished lectures of Dr. James Bordley at The Maryland Historical Society.

being produced in mahogany with inlay of rare woods and inserts of verre eglomise. Jean Garnier came from France and in 1792 was employed by Lawson. He was a decorator and inlayer of satinwood using mitered and cross-band designs. Phillipe Garnier, father of Jean, had worked on furniture inlays in France exclusively for Marie Antoinette before the French Revolution, so possibly the son had learned from the father. Also at about this same time, James Smith, reportedly from London, had closed his shop there and, upon arriving in Baltimore, advertised in the Baltimore newspapers that he was a carver, gilder, glass painter, mirror maker and oval panel turner. (His father, John Smith, advertised in the London papers that he was a mirror maker and glass painter to King George III.) James Smith, a very industrious worker, was attracting a great deal of attention by giving exhibitions of his work so as to demonstrate his skills.

Investigations indicate that Richard Lawson, the designer and cabinet maker, Jean Garnier, the inlayer and James Smith, the carver and glass painter were working together to produce the beautiful mahogany furniture in Baltimore. Their blending of the Adam, Hepplewhite and Sheraton designs with the tastes and requirements of the newly rich Baltimoreans brought forth the eighteenth century Baltimore "Classical" style in desks, writing tables, lady's cabinets, dressing tables, commodes, bookcases and small tables such as the pier, corner, side and card tables.

Some of the favorite designs of these craftsmen were developed by using contrasting woods in the forms of ovals, medallions, herringbone and a vertical stringing of small bell-like flowers diminishing in size from top to bottom. These ovals provided perfect settings for the verre eglomise inserts in the cabinet doors, on the frieze or skirt of the tables, in the secret drawers or around mirrors. The use of the light wood, as inlay bands or stringing, playing against the dark mahogany and the glass inserts with their intricate gold decoration gave the furniture a gleaming satiny elegance. This perfection of form and decoration was equal to that of the English and French craftsmen.

The term "verre eglomise"<sup>2</sup> is often applied to all kinds of glass decoration but, properly, it should be used only where gold or silver leaf is attached to the under side of the glass and etched or engraved to form the decorative pattern. The background for the designs was most frequently done in black but other colors were used such as dark blue, dark red and white. A painted rather than a gold or silver leaf design applied to a glass panel is not true verre eglomise, but rather reverse or under

<sup>2</sup> Verre, French for glass. Eglomise, a French term applied to the decorative method for ornamenting the under side of glass with designs in color and gold and silver leaf or foil.

painting. The two processes were sometimes combined in a single panel for clocks and mirrors. Here the gold might form a border design to frame a painted scene or be part of the scene itself. In America, the eglomise mirror and clock panel designs were nearly always geometric, scenic or of classical motifs. In England, near the end of the eighteenth century, there was a vogue for wall mirrors with glass border panels decorated in gold leaf or gold and silver foil against a background of red, black and occasionally green. The designs, such as elaborate foliated arabesques, scenes, classical motifs and coats of arms were executed with great care so that the etching gave form and texture to the finished work. Although this method of glass decoration had been practiced for many hundreds of years, it was just now to receive this name after a well known French art dealer, designer and framer, Jean Baptiste Glomy, who died in France in 1786. He had revived and popularized the technique and his name was applied to it by the French archaeologist, Carrand, in about 1825. Glomy is also credited with the practice of framing prints with painted black bands and narrow gold stripes on the back of the picture glass. All these techniques were known in ancient Alexandria, Near East and Rome where examples were found in the catacombs, as well as at Pompeii where the gold was backed with foil and wax. Under glass painting continued to be practiced throughout the Middle Ages. The neo-classical revival would again make great use of these techniques.

In Baltimore, the motifs used to decorate the oval or rectangular glass panels, which were either set directly into the wood or were used as the center panels of satinwood inlay, were from many sources. Some were mythological or Biblical, others symbolic such as of "Commerce", "Justice" or "Temperance". We also find medieval halberdiers and classical motifs of massed flags, musical instruments, griffins, dragons, horns of plenty, garlands, urns and grape vines with leaves and tendrils. Many of these designs can be traced directly to earlier design books. Here these glass inserts replaced marquetry medallions and designs of shells, eagles, bellflowers, tassels or bowknots used on furniture in England and France.

These verre eglomise inserts were part of the overall design of the mahogany and satinwood furniture of the Federal or "Classical Period" in Baltimore. This furniture reflects the neo-classical style of Robert Adam in England. At times the Baltimore furniture is copied directly from the design book of Thomas Hepplewhite, *The Cabinet-Maker and Upholsterer's Guide* published in 1788 in London or from that of Thomas Sheraton *The Cabinet-Maker's and Upholsterer's Drawing Book* of 1793 also printed in London and surely both of the books were brought to Baltimore along with several others printed at this time in London. Many of the decorative inserts are from the same source as the furniture design. The great in-



fluence of the excavations of Pompeii and Herculaneum upon the architects and designers in England produced these new neo-classical furniture styles in that country and these new simpler, delicate forms with oval, round and rectangular inlay, symmetrically arranged, were soon imitated by craftsmen everywhere. The charming rococo had been replaced both in England and France and the new relatively large areas of flat surface had been broken into panels, all properly balanced and of good proportion. These panels needed some decoration and in France painted floral designs sometimes filled the need. At others the Sevres medallions with painted flowers were inserted. In England, the panels were sometimes painted with flowers or highly romantic, sentimental scenes either by or copied from the work of Angelica Kaufman, a Swiss or possibly by Antonio Zucchi, an Italian whom she married in 1781. He had traveled in Italy with Robert Adam in 1754 and seen the ruins in his native country and in 1766 Adam brought him to England to decorate ceilings and walls. These are only two of many decorators working at this time in London. Some decoration was painted on metal plaques and used as inserts. At other times the famous Jasperware cameos of Josiah Wedgwood were inserted. However, in Baltimore, the panel decoration was of rare wood inlay, painted floral designs or the verre eglomise inserts. These finely etched, elaborate oval inserts were distinctive of Baltimore furniture design. The Baltimore Museum of Art, The Maryland Historical Society in Baltimore, The Henry Francis du Pont Winterthur Museum, Wilmington, Delaware and The Metropolitan Museum of Art in New York City have on display some very handsome examples of Baltimore-made furniture with verre eglomise inserts. These pieces consist of lady's dressing tables, lady's writing cabinets, bookcases with writing desks, cabinet top desks and also pier, corner, card and side tables dating from 1795 to 1810 or 1815.

A lady's dressing table at The Maryland Historical Society (Fig. 1) is sometimes called "The Lafayette Desk" because General Lafayette was supposed to have used the desk to write a note of thanks to his hostess, Miss Eleanor Cohen, who then owned the piece. The dressing table has a large oval center mirror surmounted by a gilded eagle. The top oval half of the wood frame (Fig. 2) is decorated with painted flowers. In the lower part of the frame (Fig. 2) are five diamond-shaped glass inserts of different sizes with glass underpainting of urns, garlands, and horns of plenty. The two side cabinets (Fig. 3) are decorated with verre eglomise ovals of "Commerce" and "Industry" in gold leaf and backed in dark blue. The etching is extremely fine and expertly done. The triangular framing around the figures is in silver. A rectangular eglomise insert above the oval inserts shows an etched design of grapes, leaves, and tendrils with a wine



Fig. 2 — Detail of Fig. 1



Fig. 3 — Detail of Fig. 1

glass at the center. It seems of a different quality of craftsmanship than the ovals. This dressing table design is from Sheraton's *Drawing Book*.

There are also a pair of painted corner tables in the same room at The Maryland Historical Society with verre eglomise panels in gold leaf. These are of rectangular shape, set directly into the wood of the frieze and show massed flags with shield and cannon. (See *The DECORATOR*, Vol. XXVI No. 1 Fig. 9 and 10)

At the Baltimore Museum of Art there are a pair of mahogany corner tables with shelf and marble top (Fig. 4) which have eglomise inserts showing Diana and the beautiful youth Endymion. (Fig. 5). Every detail of this panel is taken from Sheraton's *Drawing Book* of 1802, Plate No. 11 (*The Accompaniment To The Cabinet-Maker and Upholsterer's Drawing Book*) The figures and scrolls as well as the two little owls outside the picture are of etched gold leaf. The hill or rock behind the couple is alizarin crimson backed with gold and the sky to the right is soft blue backed with silver to indicate the proper moonlight scene. Diana, a Roman Goddess, the daughter of Zeus and Leto is the twin sister



Fig. 4 — Corner Table — Circa 1800-1810. Possibly made by John and Hugh Findlay, Baltimore. Courtesy, The Baltimore Museum of Art.



Fig. 5 — Detail of Fig. 4 shows classical Diana and Endymion motif.

of Apollo. Diana, Goddess of the Hunt, was also Goddess of the Moon. The legend tells us that one clear night Diana looked down from the moonbeams and saw Endymion, the young shepherd singer and poet with his special charms, asleep in the silent moonlight. She came down to kiss him and watch over him while he slept. The story suggests poetic love—a life spent more in dreams than reality. Another story tells of Jupiter, Diana's father, bestowing upon Endymion the gift of perpetual youth united with perpetual sleep. Diana took care that his fortunes would not suffer from this inactive life for she made his flock to increase and guarded the sheep and lambs from the wild beasts. John Keats writes fanciful poems about Endymion, Correggio and Raphael paint Diana but why the glass painters chose this subject over other drawings we can only guess. They used it on many pieces — corner, pier and card tables as well as on lady's writing desks. This eglomise scene shows Endymion, the beautiful, mortal youth lying asleep across the lap of Diana. She is holding a spear, while her dog's head is resting on her arm and she watches over her lover. At any rate this is a pleasing insert as decoration and arouses our curiosity as well. Of this kind of table Dr. James Bordley writes "In 1803 a gentleman bought a set of marble-topped corner tables made in a French design with verre eglomise insets classified as occasional pieces. He remarked that they were Findlay's trash to help fill up a room". Dr. Bordley had believed them to be copies of those in the Music Salon at Fontainebleau.

The Winterthur Museum has two pier tables with a grey and white marble top, serpentine shaped sides and front and an eglomise panel in the center of the frieze. Detail of one table (Fig. 6) shows the same Diana and Endymion. The other matching table (Fig. 7) has a reclining figure of Orpheus and his Lyre. This tragic story of Orpheus, who while



Fig. 6 — Detail of Pier Table — Circa 1802-1810 Baltimore or Philadelphia.  
Courtesy, The Henry Francis du Pont Winterthur Museum

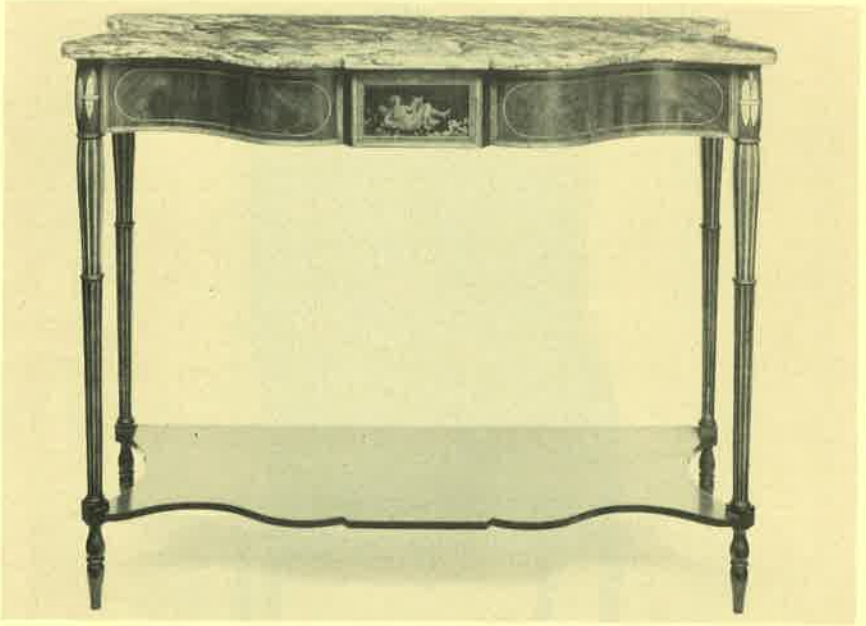


Fig. 7 — Pier Table — Circa 1802-1810 Baltimore or Philadelphia.  
Courtesy, The Henry Francis du Pont Winterthur Museum



Detail of Fig. 7

leading his beloved wife Euridice back from Hades cast the forbidden look back at her and lost her forever, then went to live in a cave where

“He breathed his sorrows in a desert cave,  
And soothed the tiger, moved the oak, with song”

The Orpheus insert is backed with dark blue. Also at the same museum is a corner table like the one shown in Fig. 4. as well as two card tables with eglomise inserts showing a lyre surrounded by leafy fronds as well as side panels of floral sprigs all backed with white. (Some of these panels have been replaced.)





Fig. 8 — Cabinet top desk from Mount Hill, Queen Anne County, Maryland  
 Courtesy, The Metropolitan Museum of Art, Fletcher Fund, 1934

Also at Winterthur is the beautiful desk shown on the cover. "One of the most outstanding and sophisticated examples of American cabinet making during the Federal Period" writes Mr. Charles F. Montgomery, "is a Baltimore made and decorated lady's cabinet and writing desk (1795-1810) in the Winterthur Museum"<sup>3</sup>. The style is closely related to Plate No. 50 in Sheraton's *Drawing Book*. The upper portion of the piece contains an oval mirror framed with satinwood and has five doors of mitered satinwood, each with a verre eglomise oval panel of mythological or Biblical figures in etched gold leaf. The five figures shown in these panels with their flowing Grecian robes are finely etched and backed with dark blue paint. The front is hinged, opening forward to form a writing board covered with green baise. (Note the Greek klismos chair in the center

<sup>3</sup> Montgomery, Charles F. *American Furniture—The Federal Period 1788-1825*, The Viking Press Inc., New York 1966.



Fig. 9 — Detail of glazed doors of a Bookcase with eglomise insert.  
Courtesy, The Baltimore Museum of Art

panel. How often we shall see this form in “Baltimore Painted Furniture”<sup>4</sup>!)

Another handsome cabinet top desk of mahogany and satinwood is at the Metropolitan Museum of Art (Fig. 8). This very simple desk with the five oval eglomise inserts in gold leaf, backed with black, supposedly show “Justice” on the right door and “Temperance” on the left. The two top side figures on the cresting are the same as on the writing table at Winterthur (Cover photo). They show (probably) “Faith” on the left and “Man” on the right with a figure of “Moses” in the center. There is also at the Metropolitan Museum of Art a most unusual desk and bookcase known as “Sister’s Cylinder Bookcase” made from mahogany and satinwood and having eglomise ovals of gay dancing girls on a white ground. This is another Baltimore-made desk of a totally different kind of design but the ovals are typical.

In Fig. 9 we see the eglomise insert of a door inside the desk portion of a desk-bookcase. This medieval halberdier with his six foot, pike ended halberd as well as the two vertical panels are in gold and backed with black. Here the feeling is quite different from the free flowing lines of the mythological ovals, here all seems grim and set.

Baltimore eglomise panels, whether set directly into the mahogany, or into a satinwood panel were intended as part of the overall design, were most frequently backed in dark colors and were always beautifully exe-

<sup>4</sup> *The Decorator*, Vol XXVI No. 2 “Baltimore Painted Furniture” Part II by Mildred Ayers.

cuted. They were fanciful and decorative and provided a certain "Baltimore" signature.

#### ACKNOWLEDGEMENTS

Again I am deeply indebted to everyone at The Baltimore Museum of Art for their help and generosity in allowing me to look, examine, document and photograph the Baltimore furniture containing these eglomise panels. Mr. David McIntyre, Asst. Director of Administration for permission for the photographs; Mr. William Elder, Curator of the Decorative Arts and Mrs. M. D. Mumford, Assistant to Mr. Elder for all their helpful information.

At The Maryland Historical Society Miss Eugenia Holland located many documents that I needed and gave many helpful suggestions.

Mrs. Marilyn J. Bordes, Asst. Curator of the American Wing at the Metropolitan Museum of Art provided the answers to my many questions about material at that museum.

I am also most grateful to Miss Nancy Richards, Associate Curator at The Henry Francis du Pont Winterthur Museum for permission to use her files and for her help in locating the Baltimore furniture at that museum.

Again I am grateful to Mr. Richard A. Sperry of Catonsville, Maryland who took the photographs at The Maryland Historical Society and at The Baltimore Museum of Art.

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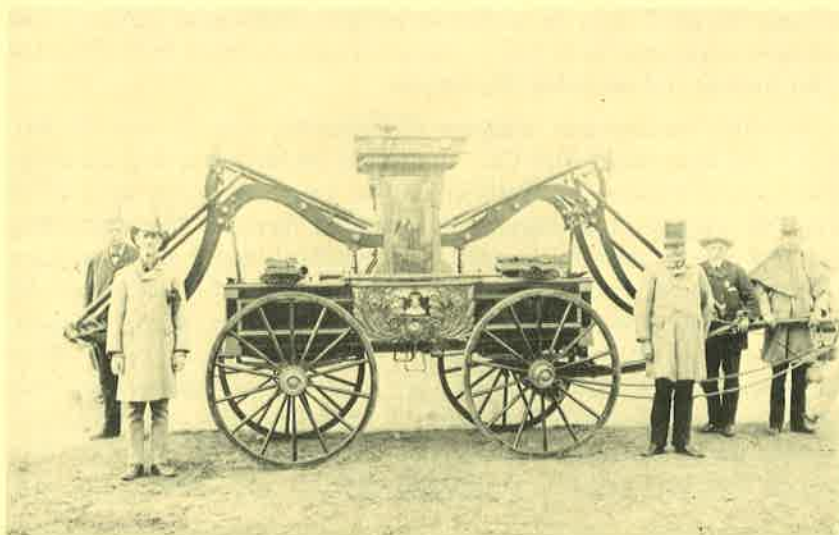


Fig. 1 — Deptford Fire Pumper, Courtesy The Peale Museum, Baltimore.

## THE PRIDE OF THE VOLUNTEERS — BALTIMORE'S FIRE PUMPERS

*By Mildred Lenderking*

In our search for examples of Early American decorative art, we are sometimes led to rather unlikely sources. For example early fire engines of the late 1700's, known as "pumpers". These had highly decorated parts, vivid hues, and painted panels executed very often by competent artists.

Before 1747 in Baltimore, there was no regulation with reference to fires, but after a few disastrous fires, a meeting was held by prominent citizens, and the first regulation was that a ladder be provided for each dwelling which had an open chimney, so in case a fire broke out at the top, it could be reached and extinguished. In 1760 another meeting was held and several resolutions were adopted: that lights be put in the windows of the inhabitants in case of a fire at night, for the convenience of those repairing to the fire. Also two leather buckets with the name of the householder, be hung by the door and that they send them immediately to the place of the fire, on the alarm being given.

The Commissioner of the town was authorized to dig wells and erect pumps on the sides of the street. Long lines of people were formed to "hand along the buckets." After the fire was extinguished, the buckets

were all thrown together on a vacant lot, and the town crier gave a lusty cry "hear ye, oh I pray, ye lords and masters, claim your buckets" The small boys scrambled in droves at the cry to get a reward from the owners for finding and returning the buckets.

In 1763 the first fire company of Baltimore (Fig. 2) was formed, called "The Mechanical Fire Co." It was not exclusively a fire company, but an association of men of Baltimore Town, then comprising about 2,500 souls. The company soon became an important factor in the town's progress, and in the years up to 1776 took practical charge of the government of the town, besides acting as a fire company. The company was so-called because a large number of mechanics were on the roll of membership. Also on the roll were David Poe, grandfather of Edgar Allan Poe, as was also William Patterson, the father of the famous Betsy Patterson who married Jerome Bonaparte, the brother of the great Napoleon. She was the grandmother of Charles J. Bonaparte, at one time Secretary of the Navy and also Attorney-General of the United States. An-



Fig. 2 — The Mechanical Fire Company dress uniform.  
Courtesy The Peale Museum, Baltimore



other interesting fact was that the department supplied Baltimore with seventeen of the city's mayors. The first parade ever held in Baltimore was in honor of General Lafayette when he visited Baltimore early in October 1824. The history of the Mechanical Fire Co. is closely associated with that of Baltimore itself. This company antedated the establishment of the post office, the birth of the nation itself, and the incorporation of the city of Baltimore, and was organized before the oldest patriotic society in the country, The Society of the Cincinnati, formed in 1783.

In every American community Volunteer fire companies were a lively and important part of the social and political scene. In cities like New York, Chicago, and Baltimore, they played the same role that fraternities do on college campuses. You had to be invited to join; there was a prestige heiracy depending on the social and business background of the members of a particular company and once you were "in" you loyally maintained that yours was by all odds the best outfit in the city. Its superiority had to be demonstrated whenever possible by getting to a fire faster than any other company in your part of the town, pumping water higher and quicker, rescuing more pretty ladies in daring feats of ladder acrobatics, and if necessary, administering fistic corrections to any company that too aggressively disputed the field. (Quite a few houses burned to the ground while rival companies engaged in all-out brawls at the scene of the conflagration.

During the first half of the 19th Century the hand operated pumpers were lavishly trimmed and decorated in vivid hues. The dazzling decor of a company's machine was as much a matter of jealous pride as how far the thing could be made to squirt. The motto of the United Hose and Suction Co. said: "We squirt two hundred and twenty seven feet, and can't be beat."

In 1858 Baltimore finally established a paid professional Fire Department, and the 22 volunteer fire companies went out of business. Most were sold or broken up, but fortunately some of the highly decorated parts of the engines were sawed off as keepsakes and survive as witness to the popular art taste in Baltimore of the 1850's.

To quote Mr. Wilbur Harvey Hunter of The Peale Museum: "The paintings were done directly on the wooden housing for the pump, panels from one to two inches thick of mahogany or walnut, and in the same manner as for tavern signs. Although they were destined for rough usage, as it happens they have survived in much better shape than most outdoor signs of the period because they were made only a few years before the dissolution of the volunteer companies and kept indoors ever since."



Fig. 3 — "Columbia the Gem of the Ocean" by Richard Sheppard, c. 1850 from the engine of an unknown Baltimore Fire Company. Courtesy, The Peale Museum, Baltimore.



Fig. 4 — "Liberty" by Richard H. Sheppard c. 1850 from the engine of the Liberty Fire Company. Courtesy, The Peale Museum, Baltimore.

I would like to share with you Mr. Wilbur Hunter's delightful descriptions of some of these panels. He says of Fig. 3 "Sister Columbia is fully covered by armor and standing in what may be the Ship of State powered by a sail, three seahorses and three jolly Tars at the oars with a cheerful coxwain. It is not clear whether Triton is holding them back or helping them on but another American eagle stands on guard, meanwhile breaking chains apart with his beak and talons. For added commotion, a mermaid and two mermen sound horns. And, just so you don't miss the point, the artist added a very large but badly painted American Flag." In Fig. 4 he sees "Liberty" as a "Greek lady with bared bosoms and hair up in a "Psyche" knot, and she feeds the American eagle some potion—the wine of liberty?—and holds aloft her anachronistic French liberty cap." Of "Plenty" in Fig. 5 "a plump young lady, clothes in disarray and having drained the wine cup, flings roses to the winds and disregards a spilled basket of fruit at her feet. The hedonistic message is



Fig. 5 — "Plenty" by an unknown artist c. 1850 from the engine of an unknown Baltimore Fire Company. Courtesy, The Peale Museum, Baltimore

strangely at odds with the acceptable morality of mid-nineteenth century Baltimore, and it seems very much out of place on a suction engine of the rough and ready volunteer fire companies."

The Peale Museum has an outstanding collection of these panels and has kindly consented to our reproducing some of their prints. The print of the Indian panel (Fig. 6) is from a photograph made by The Sun Newspapers.

I am most grateful to Mr. Wilbur H. Hunter, Director of The Peale Museum, Baltimore, Maryland for his great help and permission to quote from his paper "Pop Art on 19th Century Fire Engines in Baltimore," also Mr. Paul Amelis for his help in cataloguing these photographs. I am indebted to Mr. Stephen G. Heaver, Jr. of The Fire Museum of Maryland for his help and for giving me access to his collection of books and literature on early fire fighting memorabilia. The Museum with its

collection of forty pieces of antique fire apparatus and other equipment was a great help.

#### BIBLIOGRAPHY

*"Baltimore, It's History and It's People"* by various contributors

Hunter, Mr. Wilbur H. *Pop Art on 19th Century Fire Engines in Baltimore*

Malloy, Louise *Fire Protection*



Fig. 6 — *Semper\*Paratus*, by an unknown artist c. 1850 from the engine of the New Market Fire Company. Courtesy, The New Peale Museum, Baltimore



Original Freehand Bronze Wine Coolers  
Courtesy, Mrs. Herbert Dwyer

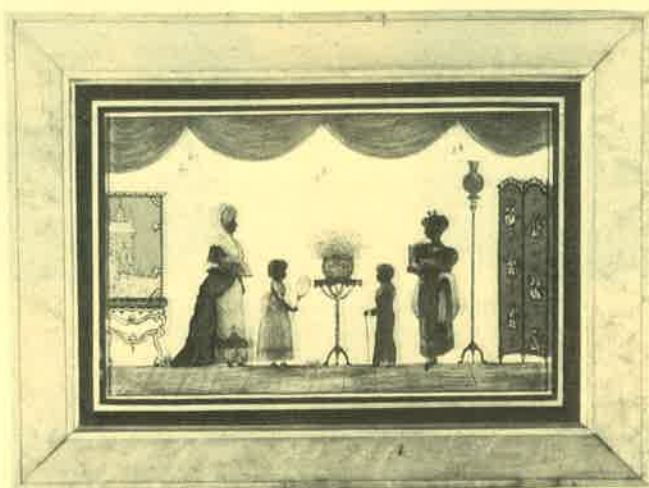
### PRESIDENT'S REPORT

Ample facilities were available at the Sheraton-Wayfarer, Bedford, New Hampshire, for our 280 members and guests attending the fall meeting. Patricia Welch, Meeting Chairman, handled all our arrangements with extreme competence; Molly Porter arranged one of our most interesting programs; and Ceil Tanner and Dawn Kenahan, Hospitality Chairmen, assisted by members of the Nashoba Valley Chapter, were there to greet us. The theme of the meeting, "Birds in Decoration", was colorfully displayed by the painted stencilled name tags provided by the Nashoba Valley Chapter.

At the Chapter's Meeting on Wednesday afternoon, we were privileged to admire a delightful group of articles that were both original and creative and that had been inspired by our interest in Early American Decoration. Included also in the program was a display of Chapter portfolios. Following the dinner, Wednesday evening, Shirley DeVoe, author of so many carefully researched articles and books, in "A Melange of Memories", recalled incidents and personalities from the earlier days of our Society.

Thursday morning at the Business Meeting, committee reports were given by all chairmen. Appreciation is due these chairmen who spend many hours in order to maintain the proper functioning of our Society. It was a pleasure to welcome fourteen new members into the Society. Later in the day, Mabel Topping, Membership Relations Chairman, met with the new members from Bedford and Lancaster meetings, to answer any questions and to acquaint them more fully with the organization, its benefits and responsibilities. After the Business Meeting, "Let's Stencil", a demonstration by Dorothy Hutchings, clarified many problem areas





Original Reverse Paintings on Glass  
 Courtesy, Mrs. Virginia Cochran

and gave us new ideas for improving and facilitating the work. Carol Dunlap, Publicity Chairman, supplied us with a brief background and history of John Goff's mill and the land upon which the Sheraton-Wayfarer is situated.

Members and guests braved a torrential downpour to visit the Currier Gallery in Manchester where the Curator, David Brooke, spoke about the museum and its collections. Housed in the Renaissance style building are displays of 18th and 19th century American painting and decorative arts, with particular emphasis on New Hampshire furniture, New England silver and pewter, 19th century American glass, and European works of art from the 15th to the 20th century . . . truly a "little gallery on a big scale."

The banquet speaker was Dean Fales, Jr., author of the magnificent reference book, *American Painted Furniture 1660-1880*. Mr. Fales described and illustrated with slides some of the rare and unusual decorated pieces of furniture that he has found.

Friday morning, we were fortunate to have three excellent talks: "How to Get an "A" Award by Maryjane Clark, "That Perfect Finish" by Helene Britt, and "All About Velvets" by Ardelle Steele. A wealth of information was contained in each demonstration by these authoritative speakers.

Displayed in the large exhibition room were 120 fine originals which were admired and studied. Fourteen "A" awards and twenty-one "B" awards were also outstanding. Sales were brisk at the Ways and Means table, Chairmanned by Deane Pape, at the DECORATOR Sales table with Jane Foran, and in the purchases of our two latest books, *Illustrated Glossary of Decorated Antiques*, by Maryjane Clark, and *Antique Decoration*, 27 articles from ANTIQUES MAGAZINE, written by Esther Stevens Brazier.

It is satisfying to report that with the formation and acceptance of our enthusiastic 15th chapter, The California Chapter, we have spanned the country and are truly a national organization.

On behalf of the Trustees and Committee Chairmen, I wish to thank everyone who contributed to the planning and execution of this highly successful meeting.

VIRGINIA M. WHELOCK



Original Sheraton Chair  
Courtesy, Historical Society of Early American Decoration, Inc.  
A gift of Laura Orcutt

### **REPORT OF THE FIFTY-THIRD EXHIBITION**

#### **Sheraton-Wayfarer Motor Inn, Bedford, N. H.**

The Meetinghouse and Deerfield rooms combined made a large, spacious area for our exhibition. The "A" award table was in the center, flanked by a table of "B" awards and two tables of applicants' pieces.

We had one Teacher Certification in Country Painting to exhibit which added an interesting bright spot. Elizabeth Bourdon did two gorgeous dried flower arrangements, one in a large basket, the other in an old tin foot bath. These are beginning to be one of the expected highlights.

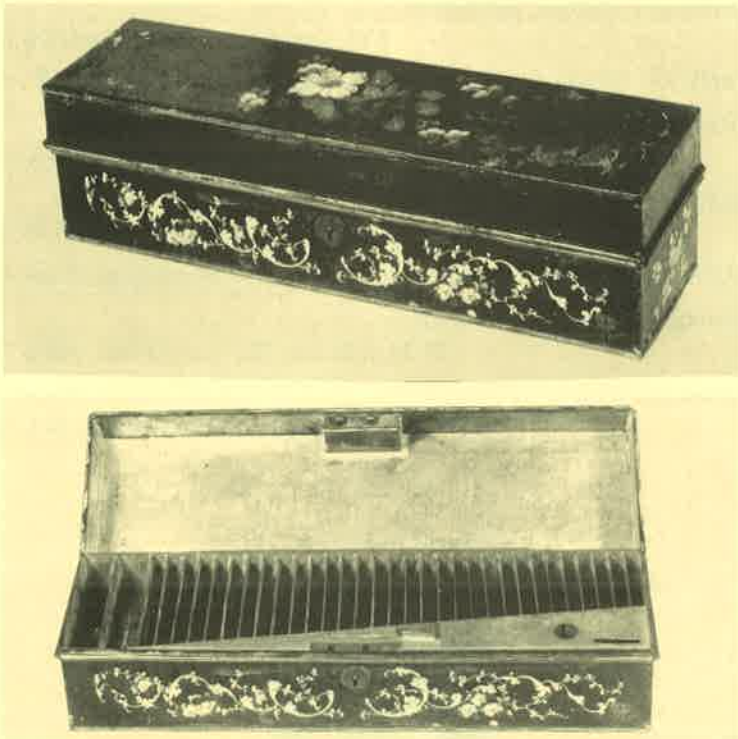
At the spring meeting, we were asked by Mrs. Avis Heatherington to bring examples of "doily" type stencilled trays. Many members obliged, so that we had quite a number, making possible comparison and discussion. An unusual number of chairs were brought, which always adds to the overall feeling of the exhibit. An unusual Chippendale tray with gold leaf decoration and deep blue background was much admired as were a matched set of two wine coolers and Monteith bowl done in freehand bronze.

An exquisite Sheraton type chair decorated with small painted flowers and leaves was a gift to the Museum from Mrs. Ivan Orcutt. A tin trunk in asphaltum with red band and ochre decoration and a miniature tin book box were also given to the Museum in memory of Bernice Drury by her family.

The Committee processed 206 pieces of which one hundred and twenty were originals. Of the thirty-five members' pieces, all were exhibited. Thirty-eight applicants' pieces were accepted of the fifty submitted, resulting in fourteen new members.

Many thanks to the "sitters" who took over so that we might attend the demonstrations and lectures, and to my most efficient committee: Mrs. L. G. Bourdon, Mrs. Henry J. Cochrane Jr., Mrs. John Dotter, Mrs. Catherine Hutter, Mrs. Michael Sherman, Mrs. William A. Smith and Mrs. Donald H. Stark.

HENRIETTA B. FROST



Original Tin Box, Chippendale Decoration  
Courtesy, Mona Rowell

(Does anyone have an idea for what purpose this box might have been used?)

## APPLICANTS ACCEPTED AS MEMBERS

Bedford, New Hampshire — September 1972

Mrs. George F. Beede (Ruth)—211 Curtice Park, Webster, N.Y. 14580

Mrs. Richard W. Boulton (Nancy)—

435 Broadway Ave., East, Watertown, N.Y. 13601

Mrs. Richard O. Clintsman (Avis)—

207 Fayette St., Fayetteville, N.Y. 13066

Mrs. Donald T. Doherty (Anne)—

141 Edwards Dr., Fayetteville, N.Y. 13066

Mrs. Guerino Fraioli (Ida)— 1 Ashwood Rd., Paxton, Mass. 01612

Mrs. Allen Gornall (Inez)— Henry St., Uxbridge, Mass. 01569

Mrs. Walter J. King— 13 Spring St., North Brookfield, Mass. 01535

Mrs. Charles P. Neidig (Dorothy)

334 Grays Lane, Haverford, Pa. 19041

Mrs. Jack G. Schabert (Marie)—6 Barrett Place, Fairport, N.Y. 14450

Mrs. Ronald W. Smith (Patricia)—

116 Forest St., Marshfield, Mass. 02050

Mrs. John F. Barker (Evelyn)—

RFD No. 1, Box 108J, Manchester, N.H. 03104

Mrs. Albert D. Battista (Anna)—McGregory Rd., Sturbridge, Mass. 01566

Mrs. Edward J. Hachey (Evelyn)—

56 Manchester St., Leominster, Mass. 01453

Mrs. Nicholas Dadoly (Connie)—

15 Black Watch Trail, Morristown, N.J. 07960



Original Freehand Bronze Monticith  
Courtesy, Mrs. Herbert Dwyer

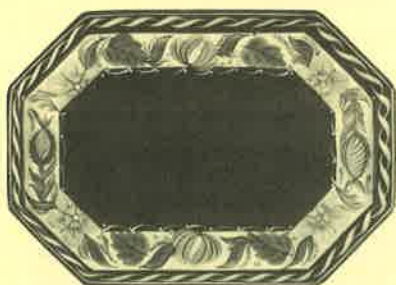


MEMBERS "A" AWARDS  
Bedford, New Hampshire  
September 1972

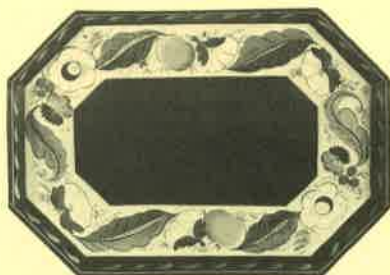
Country Painting



Jane Domenico



Janet Watkins



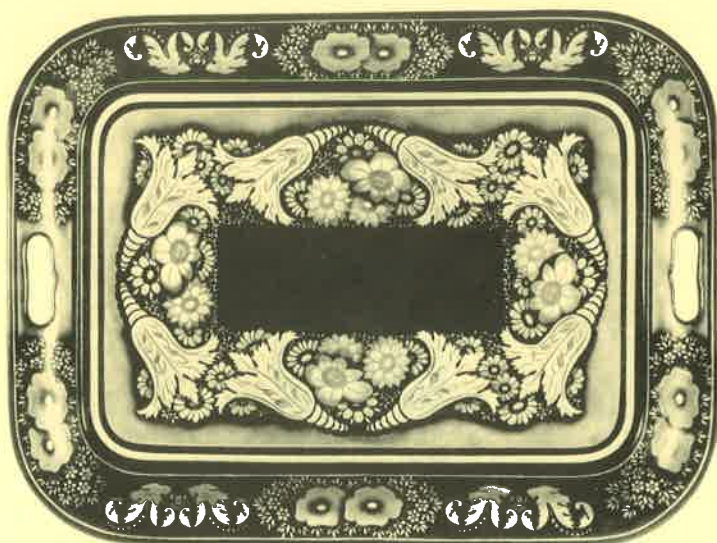
Dorothy Harrington



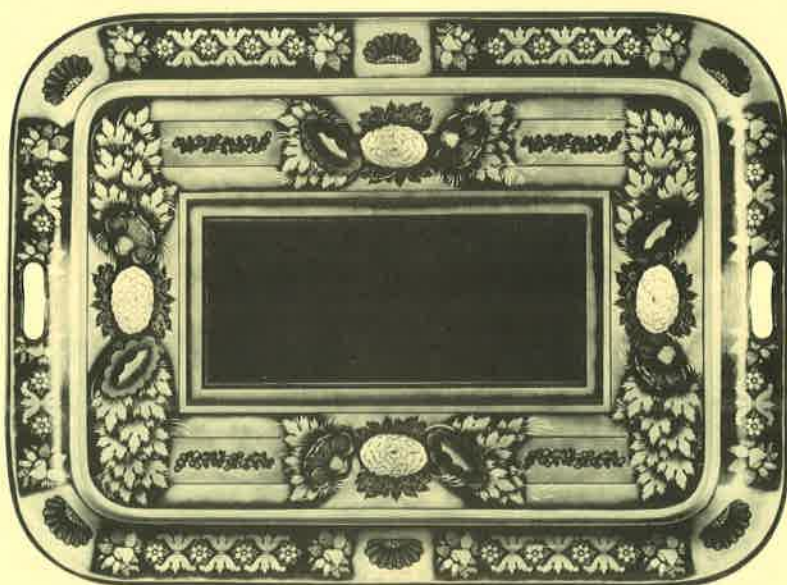
Harriet DiClemente



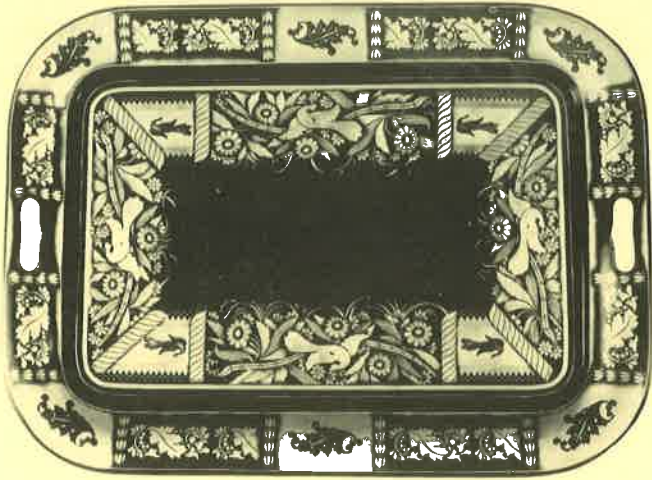
Jane Domenico



Stencilling on Tin - Astrid Thomas



Stencilling on Tin - Ardelle Steele



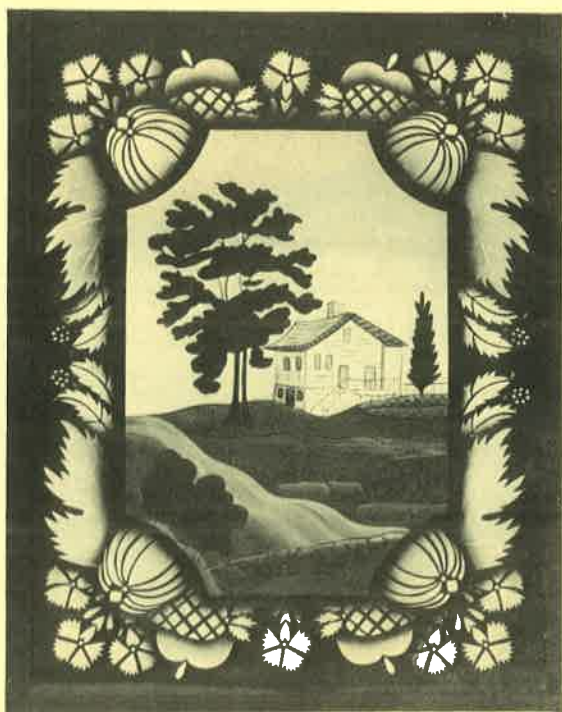
Stencilling on Tin — Ardelle Steele



Stencilling on Wood - Molly Porter



Stencilling on Wood — Ruth Bush



Glass Stencilled Border — Barbara Hood





Glass Stencilled Border - Barbara Hood



Lace Edge Painting - Yvette Childs





Special Class - Anneta Cruze

## THE BOOKSHELF

by Anne E. Avery

You are going to want them, every one . . . .

*Illustrated Glossary of American Antiques*  
Charles E. Tuttle Co.  
Rutland and Tokyo

by Maryjane Clark  
\$8.75

At long last, and well worth waiting for. Glass, metal, leather, papier mache, wood, clocks, looking glasses and furniture; they are all there and more too. What a boon to the busy researcher and student boning up for TCC, and even *more* so for the collector and dealer in antiques. Now, perhaps for the first time, we will have some agreement on what to call what and learn to share a common language. It has been a long and tedious and probably at times disheartening job to sort it all out, and who knows how many discussions before agreement could be reached, even among the experts.

The vocabulary and index are invaluable in making proper use of the material in the book. In some instances I was a trifle disturbed by the manner in which the publisher reproduced the exquisitely perfect original drawings. However, one most enthusiastic reviewer refers to the style of printing as "homespun" and totally in keeping. There's bound to be an eager public acceptance — great sales and future editions. Another fine publication of The Historical Society of Early American Decoration. All

credit to Maryjane Clark for the monumental research necessary to produce such a volume.

*Early American Decorating Techniques*  
The MacMillan Co. New York, N. Y.

Mariette Paine Slayton  
\$12.95

And a lot of book for the money. Large in size, 8" by 11" with more than 100 illustrations, 12 in color and 27 in actual working size. A clear and very pleasant type face, a multitude of charts and teaching aids, and everything set forth in a simple readable manner make this an ideal volume for the student with no teacher at hand. First prize has to go to the colored pages setting forth how to shade and place the highlights for both stenciling and free hand bronze. Mrs. Slayton's famous flower painting charts are there too, all in handsome color.

Rather unusual additions to a "how to" book are the suggestions for solving problems (even experts have them!) and the elementary but necessary color wheel and brush chart. There are many fine pictures of originals in a good size and the author emphasizes the importance of studying them.

In closing Mrs. Slayton gives a nice little pat on the back to membership in HSEAD, a list of necessary supplies and distributors from which they can be ordered. What more frustrating than shopping around for say, "Bohemian Wax"? May be the next best thing to having "Teacher" at one's elbow.

*Lacquer of the West*  
University of Chicago Press

Hans Huth

Subtitled "The History of a Craft and an Industry 1550-1950". The distinguished author has recently retired as Curator of Decorative Arts at the Art Institute of Chicago, and there is no doubt that he knows whereof he speaks. This is a big book, 155 pages of text, a fine bibliography and over 400 illustrations, 16 in color. It is marvelous to have so many of the pictures full page examples. While the author starts out, and most properly, with the lacquer of Venice I found him most useful in tracing the inter-relationships between the Netherlands and England. His material on German lacquer which has been sadly neglected was also most interesting. And when he points out that Russia is the ONLY Western country with an unbroken succession in lacquer production from the 18th century until today and then illustrates the lovely lacquer room in "Mon Plaisir" at Peterhof, he completely wins my heart.

Many of the examples shown have not been published before (though one might wish his choice of American painted pieces were better). He names a few of the tinsmiths as we know them, but in different spellings and comments that when pieces were shipped to California the

price rose to three times that asked in Boston. Apparently not acquainted with zealous American ladies he makes the assumption that Russia and Belgium are the only two countries that promise a limited reappearance of the lacquercraft today. I shall send him copies of *THE DECORATOR* to prove the point.

*American Painted Furniture 1660-1880*  
E. P. Dutton and Co., Inc. New York

Dean A. Fales Jr.  
\$33.50

Credit Robert Bishop as design and illustration editor and a fine job of it too. This is a simply gorgeous book if only from the stand point of the color plates, 148 of them printed in Holland. And if anyone can view that exceedingly handsome dressing table pictured both on the dust jacket (laminated) and as figure #1 and not covet it they are stronger than I am! Mr. Fales has certainly proved his point and shows that almost anything that could be painted and decorated could and was . . . and alas! for all those years when everything was stripped naked in search of the "primitive pine".

I enjoyed his format, where each piece is shown and discussed with a minimum of flipping back and forth to see what he is talking about. Those who heard him speak at the Bedford meeting will recognize his intelligent and attractive manner of presenting his ideas. It is both pleasurable and useful to have this record of pieces which are rapidly disappearing into the hands of private collectors and will be lost to view. It is a rare antique dealer that does not *already* quote "the Fales book" in stating price and desirability. One becomes a Curator in search of a bargain . . . the book is, even at the price.

And now a little out of the stratosphere . . . . .

*American Folk Art in Wood, Metal and Stone*  
Dover

Jean Lipman  
\$3.50

And like all Dover books, a real buy. Mrs. Lipman has updated the ownerships from the original 1948 edition which is helpful if one wants to see a certain piece. Many of her originals are now owned at Coopers-town and the Geesey Collection now belongs to the Philadelphia Museum of Art. It is nicely illustrated and will appeal to those interested in weather-vanes, cigar store Indians (who sees those except in museums anymore?) however, there are some toys and decoys and shop signs too . . . and who knows when you may stumble on a bargain in an abandoned barn! At any rate one can dream and the book will be a good addition to a folk art library.

*American Decorative Wallpainting 1700-1850*  
E. P. Dutton, New York, N. Y.

Nina Fletcher Little  
\$7.50

While basically a reprint of the unobtainable 1952 edition, Mrs. Little has added a chapter detailing new discoveries in the field. In addi-

tion there are 29 more black and white pictures and 14 color plates. With the destruction of the objects she describes you will certainly want to include this "pearl of little price" in your research library. Until one starts looking for good examples of walls and floors as our photography editor and I did quite recently for an HSEAD project it is blissful ignorance to feel that the average citizen cares anything at all about preserving or recording such a find. Like the furniture strippers they go blithely on their way with wallpaper and paint, expediting the obliteration of that part of the American scene. Like all but the Folk Art book, this is a recent publication.

Footnote: Two of the authors are members. Two members of our Advisory Council. Quite a record out of six books!

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## NOTICES FROM TRUSTEES

### SPRING MEETING

May 23, 24, 25, 1973

Holiday Inn, Baltimore, Maryland

Co-Chairmen, Meeting and Program

Mrs. Charles Ayers, Mrs. Louis Lenderking

### FALL MEETING

September 19, 20, 21

Statler Hilton Hotel — Buffalo, New York

Meeting Chairman, Mrs. Gartley Weller

Program Chairman, Mrs. Kenneth R. Nado

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, approved portfolios of Certified Teachers, and applicants pieces accepted within the last five years, are exhibited. Added Sept. 16, 1970, July 19, 1972.
- 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.

## **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.)

## **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.

## **CHANGE OF ADDRESS**

Please notify Membership Chairman of any change of address promptly.

## **DECORATOR**

The Editor of The DECORATOR hopes for a large exhibit of original work in gold leaf, particularly single and double border oval, octagonal and rectangular types. A study of these types of gold work is being planned and we ask your cooperation in bringing or sending originals to be photographed and studied.

## **STANDARDS AND JUDGING**

We would like to bring to your attention changes that should be made or have been made in your STANDARDS BOOKLETS AND APPLICANTS REQUIREMENTS.

DECORATOR — Vol. 25, No. 1 — Lake Mohonk meeting, page 42 under BASE COATS which reads: 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.*



DECORATOR — Vol. 25, No. 1 — Lake Mohonk meeting, page 42 — Standards and Judging Committee: add on 6th line from the bottom — Stencilling of at least 3 units repeated, etc. to read; *Stencilling of at least 3 different units repeated, etc.* Please make the change accordingly in your STANDARDS BOOKLET also.

DECORATOR — Vol. 25, No. 2 — Cooperstown, N. Y.: On page 46 under caption Standards and Judging "change in applicants Requirements for Country Painting:" BASE COATS — Following "base coats of units must be even and smooth" add *Base Coats should be other than a brush stroke and large enough to show ability. Large leaves will be judged as base coats.*

In your ANNUAL REPORTS 1971-1972 — page 20 under report from Host Corral Motel, Lancaster, Pa., May, 1972 — *Delete High Flange Cut — Corner Trays will not be accepted for member's work*". Only authentic reproductions or originals are acceptable.

### 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.

### SPRING TOUR

Tour of Middle Europe . . .

Austria, Hungary, Czechoslovakia and Belgium. Leaving New York May 31st.

For further information write: Mrs. Spencer Avery, 145 Union, Batavia, N. Y. 14020.

### 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: stencilling, country paniting.

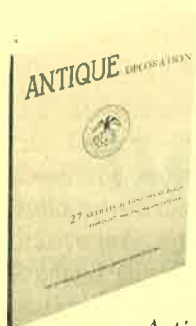
- MRS. PAUL GROSS, Hill Island, Landsdowne, Ontario, Canada—Certified in: country painting, stencilling, lace edge painting, glass painting, gold leaf, freehand bronze, Chippendale.
- MRS. JACK E. HENNESSEY, Albany, New York—Certified in: country painting.
- MRS. ROBERT HUTCHINGS, DeWitt, N. Y.—Certified 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, Aquebogue, N. Y. — Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- 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. PAUL GROSS, Landsdowne, Ontario, Canada
- MRS. ROBERT HUTCHINGS, DeWitt, N. Y.
- MRS. SHERWOOD MARTIN, Wapping, Conn.
- MRS. JOSEPH WATTS, Aquebogue, 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.
- Mrs. Andrew Underhill, Bellport, L. I., N. Y.
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- Mrs. Joseph Watts, Aquebogue, N. Y.



# Antique DECORATION

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Robert Bishop, Illustrations and Design Editor

Forewords by Nina Fletcher Little and Jean Lipman

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*A superb example of the bookmaker's craft, the volume is designed in a large 8½" x 11" format and contains 577 illustrations including 148 color plates and 429 black and white photographs, drawn from over 100 sources. More than one-third of the objects illustrated are in private collections and have never appeared in print before. The text by Dean Fales is a triumph of authoritative scholarship and readability and includes an especially rich bibliography.*

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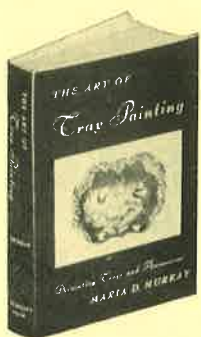
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