

The Decorator

Volume XXVI No. 2

Lancaster, Pennsylvania

Spring 1972



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



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COVER PHOTOGRAPH

Side chair, painted black. This is a typical Baltimore chair design with wide cresting rail, triangular wedge shaped block to receive the upright back supports, the back legs and to form the side seat rail. It is one of three known chairs made in Baltimore in 1824 and is known as the Lafayette chair since his portrait is painted on the cresting rail. Gilt acanthus leaf scrolls and anthemions, a circular band around the portrait and another wide gilt band outlines the entire rail. Courtesy of the Baltimore Museum of Art. Originally owned by William Patterson and given to the museum by Randolph Mordecai.

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 Tray — Courtesy, Avis Heatherington

EDITORIAL

The second part of "Development of Baltimore Painted Furniture" by Mildred Ayers and the evaluation and tracings of the "Exaggerated Ornament" of this 'Empire' phase by Elizabeth Hanna give us an intimate knowledge of the 'Empire' period in Baltimore painted furniture. This material, together with the earlier Part I of this discussion by Mildred Ayers, provides a very clear picture of 'Early American Decoration' in this busy city of Baltimore from 1800 to 1840. We are grateful for an opportunity to see what was being produced outside the New England, New York and Pennsylvania areas.

After seeing the large, beautifully installed exhibit — Baltimore Painted Furniture 1800-1840 — which has recently opened at The Baltimore Museum of Art, we would like to express our gratitude for their efforts and interest in this subject.

It is always shocking to realize the narrow limits of one's vision and this exhibit has established some very interesting facts. The marked contrast between the gilt ornament of Baltimore and the Gold leaf of New York at this same period. The matte feeling of the gilt, with all forms and shadings of the designs done with soft shadings of umber with some painted veining is in marked contrast to the brilliant gold of New York with its etched forms and shadings and a minimum amount of painted veining. This use of gilt is a unique substitute for the beautiful applied ornamental bronzes produced in England and especially in

France. Obviously Baltimore produced no Pierre-Phillipe Thomire with his brass foundry. The Baltimore cabinetmakers used whatever decorator talent was available to them. This final product, although completely our own, scarcely resembles the originals as designed and made abroad.

Another striking comparison is the intent of this decoration. This was a period of allegory and symbolism in England and Europe. Mantelpieces were decorated with heads of Vesta, Roman Goddess of the household, and Vulcan, Roman God of fire; winged thunderbolts of Caesar, a Bee framed in a circle of gold denoted the Emperor Napoleon, Bacchanalian masks, grapes and grape vines, acorns and oak leaves indicated wine. Here in Baltimore these same antique designs seem to have no symbolic meaning. They are simply what they appear to be — decoration. America has emancipated herself from centuries old traditions.

In the next issue of *The DECORATOR* we shall complete other areas of decoration produced in this area. Our visit to Baltimore will have been a pleasant and interesting experience.

AVIS HEATHERINGTON



Original Document Box
Courtesy, Historical Society of Early American Decoration
Gift of Old Colony Chapter

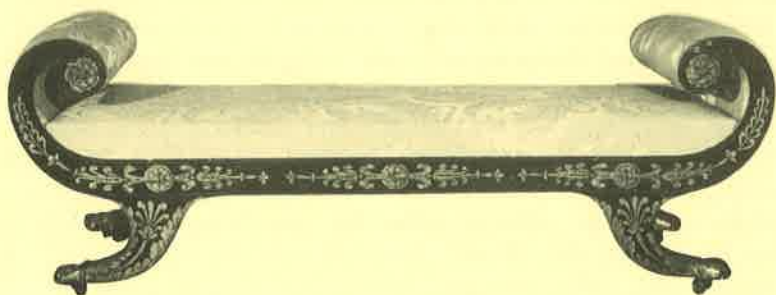


Fig. 1 — Settee ca. 1820-1830. Courtesy Hampton Mansion

DEVELOPMENT OF THE BALTIMORE PAINTED FURNITURE

Part II

by Mildred Ayers

In the previous discussion of Baltimore painted furniture we examined the furniture designed and decorated during the first two decades of the century. Superb hand craftsmanship had made possible the production of this light and delicate furniture based on the designs of Adam, Hepplewhite and Sheraton in England. The cabinetmakers of Baltimore, using the same design books as their English contemporaries adapted these designs to please their fashionable Baltimore clients.

At this same time great political, social and economic changes were taking place in Europe and in England. We shall see the influence of these changes reflected in the designs and decorations of Baltimore painted furniture. As, earlier the neo-classical designs of Robert Adam had replaced the preceding rococo and chinese styles, so now as new trends toward more masculine qualities developed in English design, they would replace the increasingly effeminate and fussy Adam designs. George Hepplewhite, working after the manner of Adam, was to make a considerable contribution to the changing styles of the late Georgian period and the publication in 1788 of the *Cabinet-Maker and Upholsterer's Guide* furthered this influence. Another great name of this period which certainly had great influence in America was that of Thomas Sheraton. His *The Cabinet-maker and Upholsterer's Drawing Book* published between 1791 and 1794 and the *Cabinet Dictionary* of 1803 were obviously available to most cabinetmakers here. To fully understand the evolution of these new ideas in design in America we must understand what was happening in the countries that were setting the styles that we wished to copy. England, though at war with France, was expanding her Empire and commerce, and at home, machines were

replacing hand labor. This great vitality was to be reflected in social and economic changes which in turn influenced the fashions of the age. One English writer describing the late Georgian and Regency furniture of England says "the inevitable reaction against Adam style set in before the end of the century and the changes were heralded by the work of the gifted architect and designer, Henry Holland (1745-1806). Unlike other architects, he did not make a tour of classical sites abroad, and this probably made him more receptive to new trends, especially from France, for he was also closely connected with the Whig coterie which surrounded the Prince of Wales (the future Regent and George IV) and he showed their enthusiasm for French ideas. At first he followed a modified Adam style, but later branched out into the English version of what came to be known as the French 'Directoire' style. He stressed the close adaptation of Graeco-Roman forms of decoration and to obtain accuracy of detail he sent his draughtsman, C. H. Tatham, to Rome in 1794 to study antique classical ornament at first hand. — The strength of French influence is shown by the fact that Holland employed French craftsmen."

"Holland had a sure grasp of style and however much he was influenced by French designs, he never fell into the habit of merely copying them, but gave them an unmistakable English twist. He favored the use of rosewood with resplendent ormolu mounts, marble tops to chiffoners, tapered, gilded and fluted pillars, lions legs on smaller tables and round tops for larger tables mounted on a massive pedestal or monopodium. — At times he used Egyptian motifs such as the lotus leaf, another characteristic of the Regency style".¹

Thomas Hope (1769-1831) was also to promote this new fashion but with a totally different interpretation. He had been born in Holland of a wealthy Scottish banking family. In his early life he made a Grand Tour (1787-1795) as a student of architecture, design, social mores and religions of the countries that he visited. He also collected antiquities while on these journeys through Spain, Italy, France, Germany, Egypt, Syria, Turkey and Greece. He settled in London in 1799 to distill the tremendous amount of information and inspiration gained over these years. He was an architect and his collection of antiquities, his sketches of buildings, furniture, ornament and design in general and his scholarly researches were to produce a new interpretation of classical design that had great influence in England and abroad. Surely his friendship with the designer, Charles Percier, in France also influenced his thinking. In 1807 he published "*Household Furniture and Interior Decoration*" a book of designs and commentary which summarized his concepts of the

¹ E. T. Joy, *The Connoisseur's Complete Period Guides* 1956, London

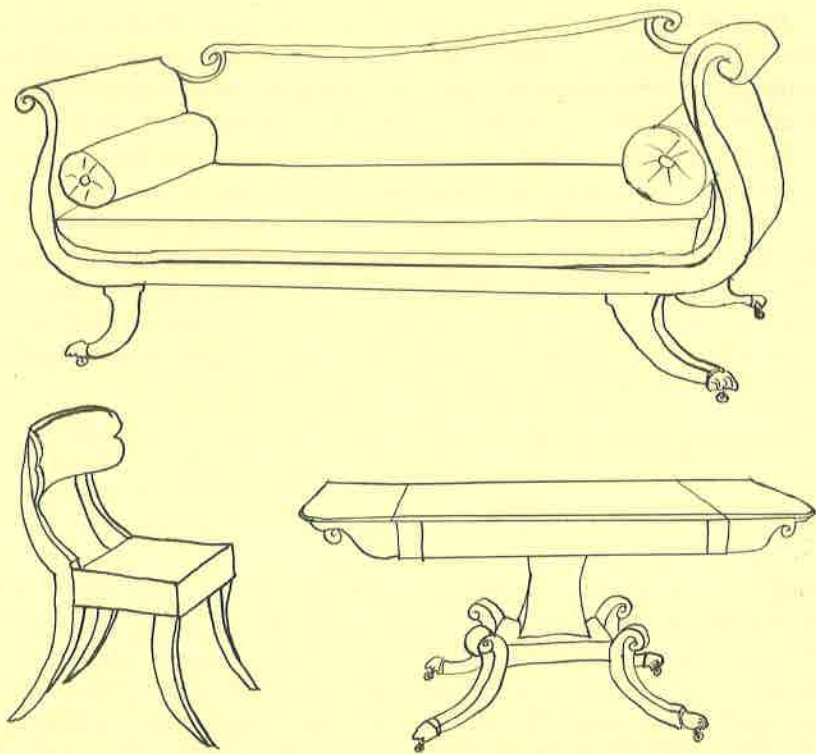


Fig. 2 – Furniture design in the classical tradition as interpreted in England from 1800-1820 and known as the Regency

proper use of classical design and records the home which he created for himself in Dutchess Street. Hope saw purity in Greek design, whereas the French, for reasons that we shall see later, sought to emulate the more elaborate Roman designs. Perhaps another great French influence on Hope was the work of Dominique Vivant, Baron Dinan, (1745-1825). As a young man he had been in the employ of Madame de Pompadour in charge of some of her collections, but in 1798-99 he went to Egypt with the learned group of men who accompanied Napoleon on his invasion of Egypt. In 1802 Denon published a book with engravings called – *Voyage dans la Basse et Haute Egypte pendant les campagnes du General Bonaparte*. He included in this publication documentation of Egyptian architecture and decorative design as well as drawings of some battles. Whether one likes the furniture that Thomas Hope designed or not it must be admitted that he was able to use all sorts of design motifs harmoniously together. It is almost certain that the Baltimore craftsmen were much indebted to him.

In 1808 another book on furniture design using Greek, Egyptian and Roman inspiration was published by a cabinetmaker and upholsterer, George Smith. This practical book, *A collection of Designs for Household Furniture and Interior Decoration*, proved to be most popular.

In France the revolution had entirely changed prevailing ideas of design. For a time there was a return to a simpler, purer form under the Directory (1795-1799) and the Consulate (1799-1804) under Napoleon. After the invasion of Egypt by Napoleon in 1798 great interest in the decorative arts of that country was generated and after the publication of Baron Denon's book in 1802 this interest became fashion. In fact, this book was to influence design for a long time to come both in France and abroad.

Even before the revolution many of France's superb designers and craftsmen, who were working under Louis XVI, had already been much influenced by the archeological interest in Etruscan and Pompeian discoveries. The translation of these interests, in France, into a new style of furnishings was to be done under the direction of Napoleon himself during the Consulate and Empire. No doubt he felt kinship with Caesar and Imperial Rome, so the feeling for majesty and grandeur came naturally. Two superb architects, Charles Percier and Pierre Fontaine, were selected to produce this new atmosphere. In 1801 and again in 1812 they published a book, *Recueil de Decorations interieures*, which was to be the handbook of the Napoleonic or French Empire style and was to be used throughout France, Europe, England and America for the next two decades at least.

Under the Consulate, Napoleon had given the order to have the many royal residences restored and refurnished in this new style. The vandals of the revolution had despoiled all of these homes and they were in a state of utter disrepair. It was imperative that they be promptly restored to provide suitable residences for this entire new society surrounding the new Emperor. Also involved in this enterprise was a need to revitalize the industry and trade of France. Craftsmanship and the products of that craftsmanship were to be the basis of a new national economic growth through renewed domestic and foreign trade. Under this new concept all craftsmen were united together to achieve the same goal. The architects, Percier and Fontaine as well as others would do the designs, famous cabinet makers, like Jacob-Desmalter, would build the furniture and a 'master founder' like Pierre-Philippe Thomire would provide the bronze mounts for the decoration of the furniture. (He was also to provide the bronze mountings for the beautiful Sevres vases.) This furniture, with its restraint and elegant grace, did help to create an atmosphere of planned imperial majesty in the houses that it was designed for.

This rather extensive background information helps to explain the seemingly sudden change in Baltimore furniture design. Since the furniture of this period was not signed we can only guess that there was some overlapping of styles in the same shops that had produced the earlier furniture. The arrival of new design books from England and France as well as furniture produced there for export, either for resale or copying created orders for the new styles even though the older styles continued to be made and sold.

Exciting events in Baltimore, no doubt, helped to create great interest in the new style. The most romantic was the courtship and marriage (1803) in Baltimore of Miss Elizabeth Patterson and Jerome Bonaparte, younger brother of the then First Consul of France. The story as related by Frank R. Kent in his book on the Alexander Brown and Sons firm, there are several letters referring to Madame Elizabeth Patterson and to 'J. N. B.', meaning her son, Jerome Napoleon Bonaparte. As the legend goes the gallant and handsome lieutenant was serving in the French Navy in 1803 and with his suite came to Baltimore. While at the races he saw Miss Betsy Patterson, the daughter of William Patterson who owned the estate now known as Patterson Park. He declared that "she was the most bewitching creature that he had ever seen." Later he was introduced to her at the home of the Honorable William Chase, one of the Maryland signers of the Declaration of Independence. They were married on Christmas Day 1803 by The Right Reverend John Carroll, Bishop of Baltimore. Back in France, the First Consul, who was soon to crown himself Emperor, was not pleased by his brother's marriage and ordered Jerome to return home. Since he did not believe that Napoleon would throw him in prison as threatened if he failed to give up his young bride, the young Bonaparte with his wife sailed confidently for Europe. Jerome, deserting Betsy before the birth of their young son, was later made King of Westphalia (1807-1813). Surely Miss Patterson, about to marry a Bonaparte, was interested in the new furniture fashions of France and may well have ordered some furniture in this new style from the Baltimore cabinet-makers when furnishing her new home in Baltimore.

Another matter probably having some influence upon the fashion consciousness of Baltimore was the selection of the architect, Benjamin H. Latrobe to continue work on the White House during the time that James Madison was President. In 1809 Latrobe designed a chair for the Oval Room of the White House and the drawings as well as his instructions for it's construction, which he gave to Hugh and John Findlay, are at The Maryland Historical Society. This chair was of the klismos form derived from ancient Greece and very closely resembles chair designs included in the book by Thomas Hope. Since the book had been pub-

lished only two years earlier it is hard to know whether this was the first furniture Hugh and John Findlay were to make in the new classical style. Certainly they must have continued in this style for many more years.

Another event of interest, closely related to Baltimore painted furniture, was the last visit made to Baltimore by General Lafayette in 1824. He had been on an extended tour of the United States and reached Baltimore in October 1824, staying for five days. After arriving in Baltimore harbor, accompanied by many dignitaries, a parade formed and slowly moved along the decorated streets to the Holliday Theatre where a great reception and a dinner took place. Tradition says that a special chair was designed for this affair and later each honored guest received one. A chair, with a portrait of General Lafayette painted on the cresting rail, has been given to The Baltimore Museum of Art by a descendent of the family of William Patterson who was the original owner.

The following partial list of favorite decorative motifs, derived from classical sources, as seen frequently on 'Empire' furniture are all from examples in the early design books: anthemion, rosettes, wreaths of myrtle, lions heads and paws, greyhounds, stags, swans, lotus leaves, griffin, darts, diadem of stars, torches, winged Isis, pine cones, sphinx, acanthus leaves and scrolls, oak leaves and acorns, the lyre and crossed swords and many more.

It is interesting to look closely at the furniture manufactured in the active commercial city of Baltimore during the early nineteenth century and to observe how the excellent craftsmen of this city were to interpret the new classical designs now the rage in fashionable circles of France and England. Unlike other areas in America, the people of Baltimore liked painted furniture and their craftsmen would continue to produce sophisticated furniture in the new styles.

A settee (Fig. 1), one of a pair, painted with rosewood graining and decorated in gilt with classical leaf and rosette forms on the seat rail and scroll ends as well as acanthus leaves and anthemion motifs on the shaped legs, is in marked contrast to the earlier furniture made in Baltimore. This settee closely resembles one at Winterthur Museum and another privately owned by a descendent of the Wilson family of Baltimore who originally owned a set of at least eight pieces. This settee, now owned by the Hampton Mansion, was purchased at the sale of household furnishings of Elizabeth Patterson Bonaparte.

A card table (Fig. 3) also with painted rosewood graining has classical gilt decoration on the legs and top (when open) which is identical to some of the decoration on the furniture from the Wilson family.

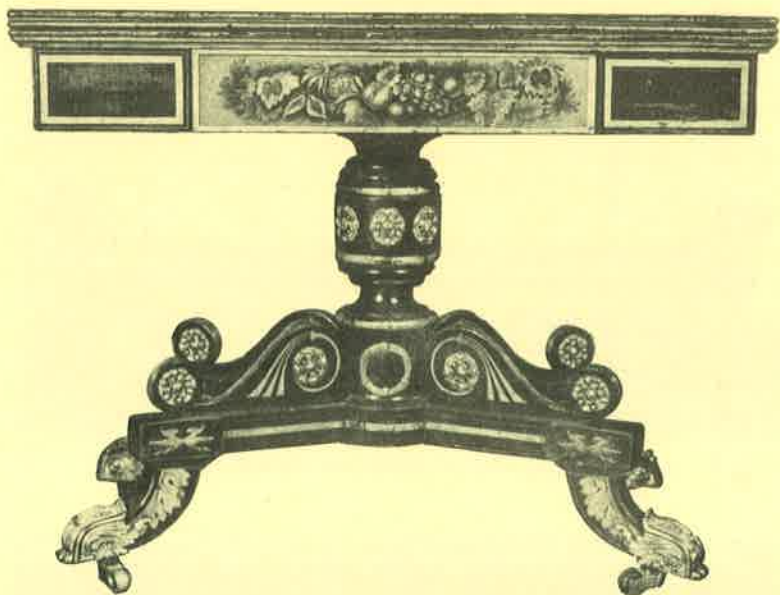


Fig. 3 — Card table ca. 1820-1830. Courtesy of The Baltimore Museum of Art, George C. Jenkins Fund



Detail of Fig. 3

The dusted background and the freehand bronze decoration on the frieze are beautifully executed. This table is now owned by The Baltimore Museum of Art and we do not know the origin.

The design of this settee (Fig. 4) with its classical gilt decoration and rosettes in both gilt and brass is most impressive. The freehand bronzing on a gold dusted background which covers the seat rail very closely resembles that on the preceding card table. It is also owned by The Baltimore Museum of Art.

Joseph Hisky, pianoforte maker, was first listed in the Baltimore City Directory in 1819. He was born in Vienna and died in Baltimore in 1848. This pianoforte (Fig. 5) of mahogany, mahogany veneer, and satinwood is decorated with grapes and grape leaves in gilt on the scroll stretcher which is of the same shape as that on another pianoforte by the same maker. The gilt leaf and berry motif on the top of the column

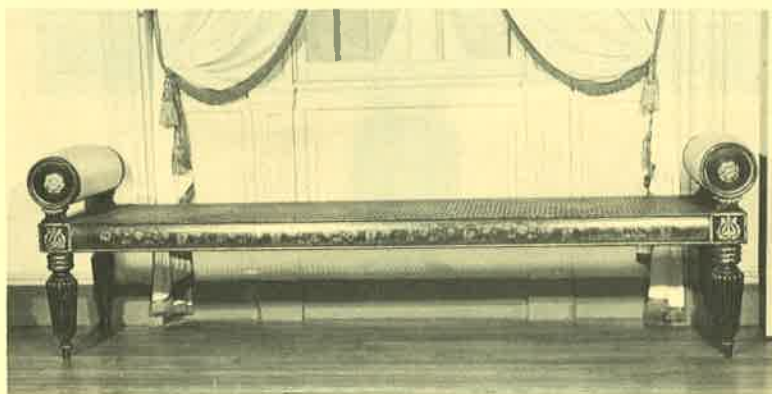


Fig. 4 — Settee ca. 1820-1830 — Courtesy of The Baltimore Museum of Art



Detail of Fig. 4



Fig. 5 — Pianoforte ca. 1830-1840. Courtesy of The Baltimore Museum of Art

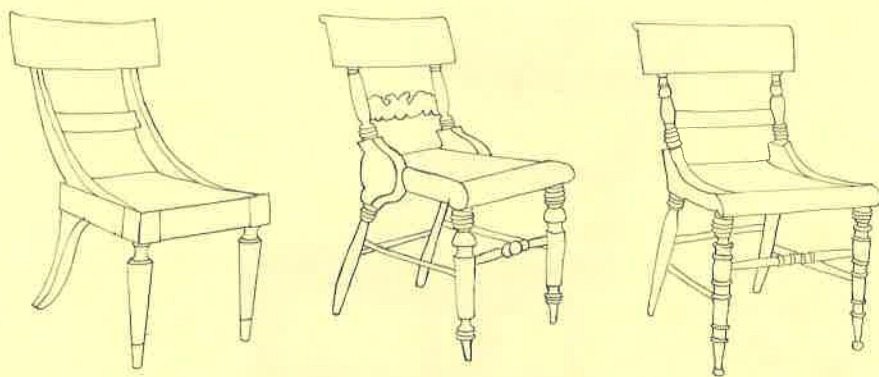


Fig. 6

A Baltimore chair design (1820 - 1830) derived from the Greek klismos form, also used by the Romans. See Fig. 2. Here the back legs are a modified sabre form but the tapered front legs are turned.

A Baltimore chair design of the same period based on the Roman folding chair. Here the hinge is replaced by a shaped wooden block to receive the side seat rail, the back support and the back leg.

Another Baltimore chair design of about the same period using a triangular shaped wedge block to receive the back upright supports, the back legs and to form the side seat rail. This is the popular southern chair design and lasted beyond the dates mentioned here.

One sees the original Greek klismos source in spite of the many adaptations.

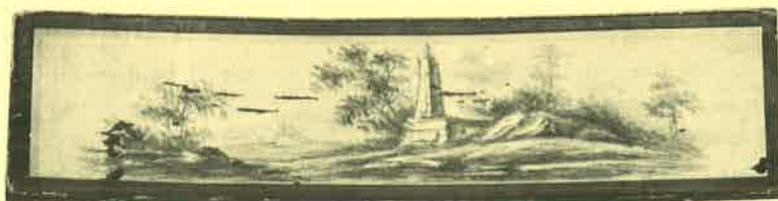
supports and the gilt acanthus leaves with a basket of fruit on the pedal support is the same as that on another pianoforte owned by the Baltimore Museum of Art and also made by Joseph Hisky. The hand tinted engraving above the keyboard by Mediary and Bannerman after S. Smith is the same on all three instruments

The chair (Fig. 7) is painted white. It is a modification of the Baltimore wedge adaptation of the klismos chair. The cresting rail is banded in green and striped with black around a picture of painted ruins. The same green and black colors are used in the leaf and berry designs on the lower back cross rail and legs, the geometric design on the front stretcher as well as for the various stripings and turnings. This chair is owned by The Maryland Historical Society. It came from the Daingerfield family of Poplar Hill, Prince Georges County, Maryland.

The chair (Fig. 8) is a typical wedge-shape form. It is painted black. On the wide cresting rail are two classical decorative motifs in gilt—a sheathed sword with a superimposed grecian helmet. These decorative devises are softened by gilt leaves which surround them. The wide gilt bands between the ring turnings of the legs are interesting.



Fig. 7 — Side Chair ca. 1820-1830. Courtesy of The Maryland Historical Society
Bequest of Mrs. P. B. Key Daingerfield



Detail of Fig. 7

Anthemions and acanthus leaf scrolls in gilt decorate the narrow cross rail as well as the seat rail.

(Figures 9 thru 12) This furniture from the Alexander Brown family is painted a soft yellow with Pompeian red background for the decorated panels. The pier table (Fig. 9) with its columnar front supports, wide decorated frieze, mirrored back is typical of furniture designed at this period in France and in England. There is little resemblance to the pier tables of the earlier period. This rectangular, solid form is to last for some time then becomes heavy and gross. As in all this furniture from the Brown family, the classical scrolls, griffins, thunderbolts and anthemions provide the decoration. The top and base are painted to resemble the marble tops that were used in France and England. The same



Fig. 8 — Side chair ca. 1820-1830
 Courtesy of The Maryland Historical Society. Bequest of Mattie Key



Detail of the base
 of the column in Fig. 9

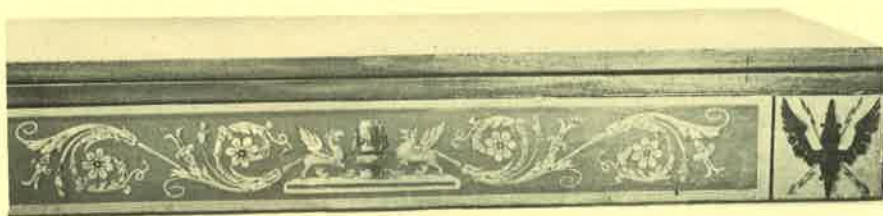
Fig. 9 — Pier table ca. 1820-1830

This table and the furniture pictured in Figures 10, 11 and 12 are part of a set of 19 pieces from the Alexander Brown Family of Baltimore and has remained in this family to the present day.)

Courtesy of Mr. and Mrs. Benjamin H. Griswold III



Fig. 10 — Card table ca. 1820-1830
 Courtesy of Mr. & Mrs. Benjamin H. Griswold III



Detail of Fig. 10

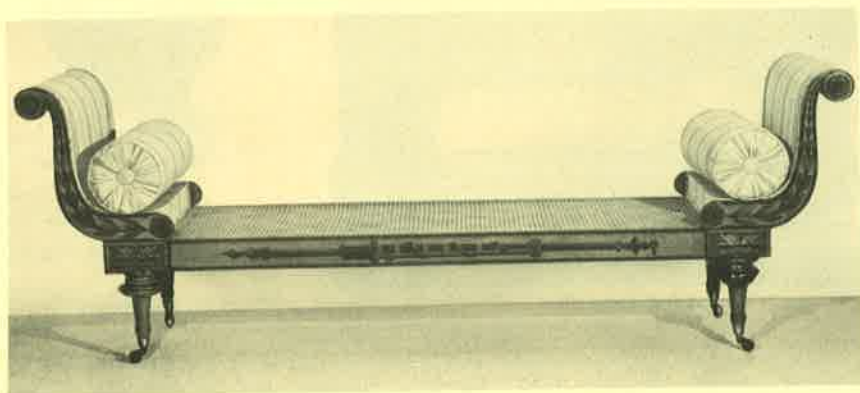


Fig. 11 — Settee ca. 1820-1830. Courtesy of Mr. and Mrs. Benjamin H. Griswold III



Fig. 12 — Settee ca. 1820-1830
Courtesy of Mr. and Mrs. Benjamin H. Griswold III



Fig. 13 — Armchair ca. 1830-1840
(One of a pair. Part of a set of 12 chairs, 4 of the side chairs belong to The Baltimore Museum of Art and 6 are privately owned)
Courtesy of The Baltimore Museum of Art. Gift of Mrs. Henry V. Ward.

decoration is repeated on the card table (Fig. 10) and the two settees (Fig. 11 and 12).

The arm chair (Fig. 13) is painted in rosewood graining with classical gilt decoration. This later (1830-1840) adaptation of the classical klismos type reflects some of the feeling of Duncan Phyfe of New York. It is the first Baltimore chair in the classical style to have a vertical back splat.

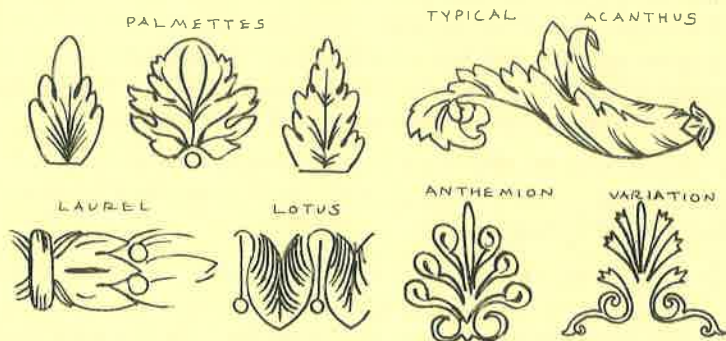
Throughout this entire review of the development of the painted furniture of Baltimore one is constantly impressed by the continued popularity of painted furniture in this city, by the constant change with the fashions of England and France and by the ability of the Baltimore craftsmen to adapt their workshops to meet the demands for the new styles. The products that they produced in this medium were sophisticated and handsome. To judge by the families known to have purchased this furniture, it was desirable and fashionable to own and use painted furniture in Baltimore during the early part of the nineteenth century.

ACKNOWLEDGEMENTS

Again I am most grateful to Mr. David McIntyre, Mr. William Elder and Mrs. M. D. Mumford at The Baltimore Museum of Art for the generous permission to take the photographs, for sharing fresh new information that came to light as they prepared for the current exhibit "Baltimore Painted Furniture 1800-1840", and indeed for the exhibit itself. Mr. Harold R. Manakee at The Maryland Historical Society graciously gave permission for any photographs that I wanted there and Miss Eugenia Holland guided me in finding documents. Mrs. MacPherson at Hampton Museum offered assistance with photography and all my other inquiries. Mr. Richard A. Sperry of Catonsville, Maryland who not only took the photographs, but was jack-of-all-trades in the process.

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EXAGGERATED ELEGANCE OF ORNAMENT ADDS DISTINCTION TO THE BALTIMORE EMPIRE CHAIR

By Elizabeth S. Hanna

The Ancient Greeks and Romans achieved perfection in design, which, dependent on war, peace and communications, has spread its influence to every corner of the earth and has been put to about every use known to man.

Today, we still use the ancient symbols because of their incredible beauty and original workmanship that have survived the ages.

There have been revivals and renaissances and revivals, but not until Napoleon's conquest of Egypt, had anything "new" so to speak, been added to the existing classical foundations that were so popular.

Napoleon was so impressed with the vastness and purpose and results of ancient Egyptian civilization that he felt he must take the feeling back to Europe.

Although his actual reign was short lived, among other accomplishments, he introduced Egyptian design to France and we see it both in furniture design and decoration. What had been pure classicism, took on a distorted look, becoming large, solid and gaudy, reflecting the grandiose quality of the Egyptian past. He had the Greek, the Roman and the Egyptian mixed into one huge inspiration.

During the early 19th century his new ideas reached America and here our version of the French and English furniture developed as The American Empire Style.

Baltimore became very capable of designing and executing thousands of small useful, dressy, painted chairs. To this day they show the pure classical ornament, distorted and combined with the Egyptian trend.

Most of this ancient design is based on mythology; beliefs full of beautiful imaginery, absurd creatures and flowing, turning plants. There have been used, lions, half lions, half humans, lions paws, swans, eagles, griffens and chimeras, palmettes, wreathes, the lotus, the sphinx, the urn, columns and another endless variety of patriotic symbols.

No matter how fanciful, they were placed in a set balance and often were very oversized for the space. The results were lacking in freedom and show a rigid symmetry.

The utter grace and satisfaction from the pure classic as developed by the Adam Brothers and the Early French Designers is ruined. However our interpretation resulting in loud patterns, turned out by hand, has an elegance and character very much its own.

The applied techniques include gilt, plenty of it, with exquisite painted shadings and veinings which give form and accent. Rubbed powders were treated in this same way. Even yellow ochre "the poor man's gold" was seen often. The umbers, burnt sienna, black, white, yellow red and green created a sparkle in the deliniation of the patterns. These techniques seem to have replaced the lavish ornaments and

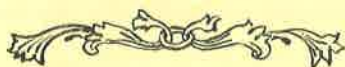
ACANTHUS AND ROSETTES



CHAIR BACK



SIMPLIFIED ACANTHUS



CHAIR BACK
WINGED BEASTS



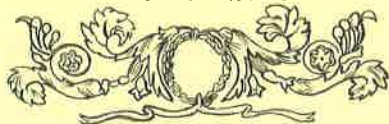
CHAIR BACK



CHAIR BACK
PATRIOTIC
MOTIFS



CHAIR BACK
COMBINED
MOTIFS



CHAIR BACK
MYTHOLOGICAL SWANS



elaborate carvings on the Continental and English Empire style, whether in Europe or America.

The accompanying illustrations show examples of our typical ornament that became so overwhelmingly popular, and was executed with so many thousands of variations.

There were, of course, other inspirations for the design used on this style chair; but none seems to have so much meaning, be it sentimental or not, as these with the classical motifs, so lovingly called "Adam" by the native Baltimorean.

However, some other types of patterns must not be overlooked, as they were truly American. Stenciled landscapes, quite naive, and elaborate flower stencils, too were accomplished.

But an interesting reflection of the ancient design remains on these chairs, as no matter what the pattern, the chair's ornament on the stiles, legs, seat rolls and sometimes rungs, carried on the tradition of using Greek, Roman and Egyptian symbols, all so favored by Napoleon.



Original Gothic Gold Leaf Tray
Courtesy, Historical Society of Early American Decoration
Gift of Mrs. Wm. T. Howard



Original Chippendale Box — Courtesy, Mr. Robert Keegan

PRESIDENT'S REPORT

The Spring Meeting emphasized again the many advantages we gain from holding our meetings in different localities. At Lancaster, Pennsylvania, we became much better acquainted with the unique customs and decorative work of the Pennsylvania Germans. Two hundred and sixty-four members and guests enjoyed the extremely modern facilities of the Host Corral Resort; the beautifully coordinated plans for the meeting made by Jean Bennington; the attractive members' and Trustees' identification and the warm welcome extended by Ruth Berkey and members of the Hospitality Committee; and the benefits of a most stimulating and well-executed program arranged by Jane Bolster.

Monday afternoon, following the Chapters' Meeting, Mr. and Mrs. Robert Keegan gave a gallery talk in the spacious exhibition room, enriching our knowledge as they discussed many of the unusual pieces in the exhibition. After dinner that evening, Mr. William Wilson Young, a tour guide in the Lancaster area, presented an informal discussion on the mores and lives of the Amish people.

Tuesday's Business Meeting included reports from all chairmen. A most intriguing exhibition, "The World of Children", has been arranged by Anne Avery, Curator, and members of the Curatorial Committee, in the Farmer's Museum at Cooperstown, New York. Included are tin toys and miniatures, decorated and undecorated. The Society is most grateful for the generosity of those members who loaned their articles for the exhibit. Congratulations were in order for Mrs. Paul Gross, upon the completion of the requirements for Master Teacher, making her the fifth member to achieve that enviable category. Elected to serve as members

of the Board of Trustees for a term of three years were: Mrs. Donald F. Heatherington, Mr. Robert Keegan, Mrs. John C. Miller, and Mrs. Don D. Nibbelink. The complete reports of all Committee Chairmen will be found in the Annual Report.

At the meeting of the Trustees, the following officers were elected:

President	Mrs. Philip S. Wheelock
First Vice-President	Mrs. Edwin W. Rowell
Second Vice-President	Mrs. George C. Watt
Recording Secretary	Mrs. John C. Miller
Corresponding Secretary	Mrs. Donald Cooney
Treasurer	Mrs. H. J. Parlman

After the Business Meeting, Mr. Carroll Hopf, of the Pennsylvania Farm Museum of Landis Valley, presented in illustrated lecture on Pennsylvania German furniture. Mr. Hopf showed examples of German pieces, decorated and grained, which the settlers tried to imitate, and illustrated how the people, as they became more Americanized, picked up details from other cultures, while still retaining the traditional motifs of their homeland.

The tour of the Pennsylvania Farm Museum gave members the opportunity to see a large collection of material, including decorated tin, firearms, fracturs, pottery, the famous Conestoga wagons, various craft demonstrations, and a group of Mennonite women skillfully working a blue and white quilt.

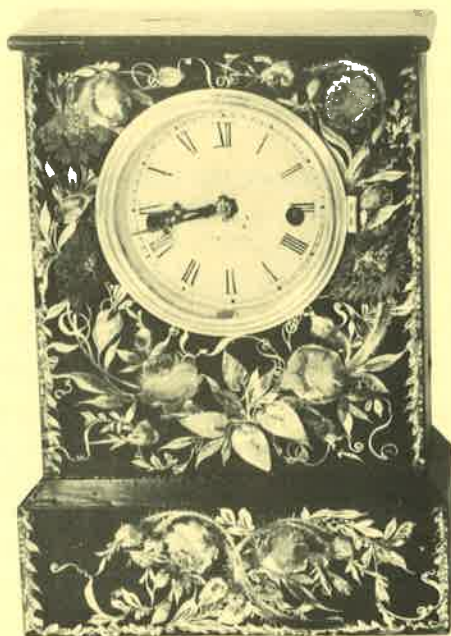
Tuesday night, Mrs. Margaret B. Schiffer, author of *Historical Needlework of Pennsylvania*, described many of the Delaware Valley homes and their furnishings.

Wednesday morning, Mrs. Carroll Hopf fascinated all with a demonstration of differing types of graining: imitation of wood, candle-smoked, and the very imaginative and freeform style at which the Pennsylvania Germans were so adept. The paint mixtures and the varied tools (from goose feathers to steel combs) used to produce these effects, were clearly explained.

Our meeting concluded with a talk on Pennsylvania Quilts by Mrs. Grace Miller. Slides were shown of all types: "crazy", pieced, appliqued, plain, and autographed. The designs were very pleasing and doubtless sent many members home to their workbaskets.

It was a great pleasure to meet together in Lancaster. Our sincere thanks to all those who were instrumental in the planning and execution of our rewarding spring meeting and exhibition.

VIRGINIA M. WHELOCK



Original Mother of Pearl Clock — Courtesy, Norma Stark

REPORT OF THE FIFTY-THIRD EXHIBITION Host Corral — Lancaster, Pa.

The Susquehanna Room made a wonderful place for our exhibition. The lighting was extremely good and, since the room was windowless, the light was the same at all times.

The theme of the meeting was Folk Art of Pennsylvania. This resulted in many Pennsylvania tin originals being on exhibition. These pieces are always colorful and attractive, making one table a particularly interesting one.

Six new gifts to the Museum were on display: a very large rectangular tray with a painted historical scene depicting Montcalm at the siege of Quebec; a lovely papier mache' tray with exquisite gold leaf flowers and butterflies; a black tilt-top table with Chippendale design; a tin trunk, possibly a 'Buckley'; a small card tray with Chippendale flowers on a dusted back-ground; and a beautiful papier mache' tray with an Oriental design done in gold leaf.

Among the originals was a charming Jennens and Bettridge card box with a slant top, gold back-ground and glorious Chippendale flowers. A Lancaster rocking chair, which fitted into the theme of the meeting, was also shown.

The Committee processed 161 pieces; of thirty-seven applicants pieces thirty-three were accepted resulting in seventeen new members. Of the thirty-three members' pieces, twenty-four were exhibited. Also exhibited were two approved wooden boxes and four tin trunks in various sizes. Decorator sales, books and teacher certifications were also accommodated in the room. As there was no 'ways and means' a table of old tin articles, donated by Martha Muller, were offered for sale to benefit the Museum fund.

Mr. and Mrs. Robert Keegan gave the Gallery talk on Monday afternoon, pinch-hitting for Mr. William Hilton who was unable to be present. They gave an informal, enlightening discussion of the originals on display.

Two delightfully bright spots were due to Elizabeth Bourdon's flower arrangements. Our deepest thanks to her and the Hospitality Committee for providing 'sitters'. And our thanks also to the hard-working members of my Committee: Mrs. Henry J. Cochran, Jr., Mrs. John Dotter, Mrs. Catherine Hutter, Mrs. D. D. Nibbelink and Mrs. William A. Smith.

HENRIETTA B. FROST



Original Stencilled Snuffer Tray — Courtesy, Avis Heatherington



Original Gothic Tray — Courtesy, Historical Society of Early American Decoration
Gift of Mrs. Murray Wellman

CURATORIAL REPORT

The museum collections at Cooperstown have been the recipient of several generous and unusual gifts this Spring. Received at the Lancaster meeting and accessioned in May were the following items: From the Old Colony Chapter a round papier mache card tray with a handsome ormolu handle. The chippendale style floral painting on the floor is surrounded by an elaborate gold leaf scroll border. Also from Old Colony is a document box decorated in extremely fine brushwork on a black ground. The central motif of a large fruit form, half ochre and half red, is surrounded by four vermilion strawberries. It is quite unlike anything else we own and we are most happy to have it.

Previously acknowledged, but now "at home", is a small Queen Gothic tray in papier mache decorated with flowers and butterflies in gold leaf, given to the Society by Mrs. Murray Wellman. Mrs. C. Suydam Cutting presented to the museum the very large English commemorative tray pictured in the last issue of "The DECORATOR." It is a scene of the death of Thomas Wolfe on the plains of Quebec. Of particular interest is the fact that the Society owns, in the Brazier collection, a painting on tin in a gold leaf frame which is a larger variant of the same subject. It was a popular choice for engravings of the period and undoubtedly both tray and painting trace their origin to one.

Mrs. William J. Howard sent us a large King Gothic, also of papier mache with a striking Oriental scene in gold leaf and free hand bronze.



Original Papier Mache Chippendale Card Tray
Courtesy, Historical Society of Early American Decoration
Gift of Old Colony Chapter

It will enable us to make some changes in the cases when we revamp them next year.

Our good friend and former curator Martha Muller has been more than generous with her treasures during the process of changing her residence. In addition to the lovely document box with brass handle given in memory of Bernice Drury, which though unsigned may possibly be a Butler piece, she gave a rare miniature bun tray with handholes and round piercing halfway down the side. A lace edge cake basket in typical style with bird and flower design, a Chippendale type "candy box" with fine flower painting and gold leaf border and a delightful stenciled tray which she entitles "The Hawk's Dinner" complete this most welcome gift.

The Elsaessar painted tilt top table is now installed at Fenimore House in the Victorian Room, which is furnished with the complete set of Belter furniture belonging to Senator Stokes. It looks as if it had been made for the setting.

The new exhibit "The World of Children" has been installed. This consists of toys and miniatures most of them of the period suitable to the Farmers Museum. Inasmuch as a record attendance of 138,994 was established in 1971 and presumably most of them passed through our hall it seemed a gracious gesture to attempt to correlate our summer display with other exhibits in the main hall.

Perhaps the largest and most tedious task of the year has been the complete re-evaluation of all our originals with the professional advice and help of Minor Wine Thomas, Chief Curator of NYSHA. Insurance values for 1971 — \$26,565. Insurance values as of June 1972 — \$59,412. The figures speak for themselves, and I point out that this does not include the coverage on the loaned objects for the special exhibit which will be accessioned out in the Fall. We should be most grateful for the expertise of Mr. Thomas and for the generosity of NYSHA which pays all of the premiums.

I regret to report the retirement of Dr. Louis C. Jones as Director and of Frederick L. Rath Jr. as Vice Director of NYSHA, we shall miss them. Mildred Stainton has submitted her resignation as Librarian and we shall miss her too. To Madge Watt who has stood by loyally during this my initial and rather difficult year, heartfelt thanks.

ANNE E. AVERY



Original Chippendale Table
Courtesy, Historical Society of Early American Decoration
Gift of Mrs. John Elsaesser

APPLICANTS ACCEPTED AS MEMBERS

Lancaster, Pennsylvania — May 1972

- Mrs. Dale A. Bauer (Jean) — 10 Mayflower Drive, Yonkers, N. Y. 10710
- Mrs. Manning E. Carien (Viola) — 73 Ardsmoor Rd., Melrose, Mass. 02176
- Mrs. Andrew Danyo (Jeanne) — R. D. #5 Box 537, Newton, N. J. 07860
- Mrs. J. August Duval (Charlotte) — 30 Ellison St., Jaffrey, N. H. 03452
- Mrs. Richard Fogarty — 6 LaForge Rd., Darien, Conn. 06820
- Mrs. John Gibb (Naomi) — 126 Washington Ave., Chatham, N. J. 07928
- Mrs. Milton Graham (Gerrie) — 7 Deerfield Rd., Darien, Conn. 06820
- Mrs. William Hable (Florence) — 21 Harbor Rd., Darien, Conn. 06820
- Mrs. Robin Cowles Hanks — R. D. #1 Cemetery Rd., Salem, N. Y. 12865
- Mrs. Bernhard W. Maute (Renee)
785 Washington Ave., Washington Twp., N. J. 07675
- Mrs. Richard McCarthy (Christina)
12 Wilson St., Glens Falls, N. Y. 12801
- Mrs. Jacques Megroz (Barbara)
990 the Parkway, Mamaroneck, N. Y. 10543
- Mrs. Stanley A. Olpp (Lila)
103 Pembroke Rd., North Andover, Mass. 01845
- Mrs. Frank T. O'Neil (Mary) — 35 Hunter St., Glens Falls, N. Y. 12801
- Mrs. Frank Pote (Marjorie) — 52 Alden St., Whitman, Mass. 02382
- Mrs. John N. Rantanen (Elizabeth)
12-2 Wilde Ave., Drexel Hill, Pa. 19026
- Mrs. Irvin W. Rice (Janice)
"Stirrup Knoll" Broad St., R. D. #1, Jefferson, Mass. 01522
- Mrs. Robert L. Smith (Barbara)
6 Fort Sewall Ter., Marblehead, Mass. 01945
- Mrs. Glenn A. Treadway (Janice)
12 Clear View Rd., Shrewsbury, Mass. 01545

MEMBERS "A" AWARDS
Lancaster, Pennsylvania

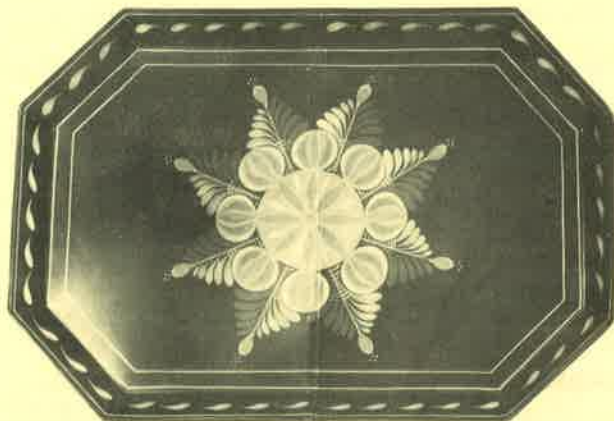


Jean Walter

Country Painting



Dorothy E. Doyle



Country Painting

Sherry Dotter



Astrid Thomas



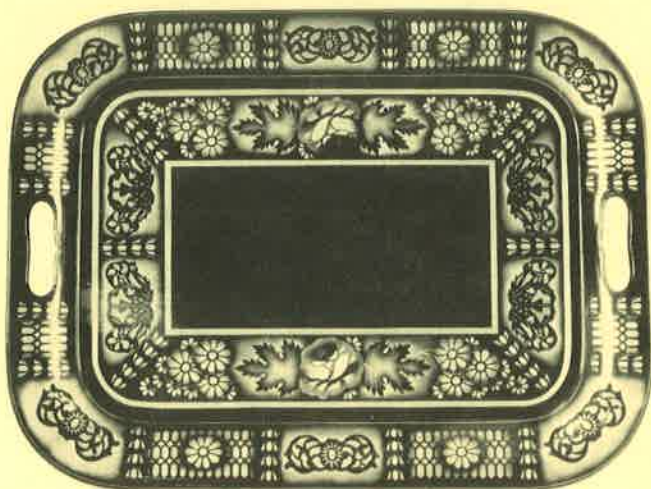
Stencilling on Wood — Helene Britt, Jane A. Bolster



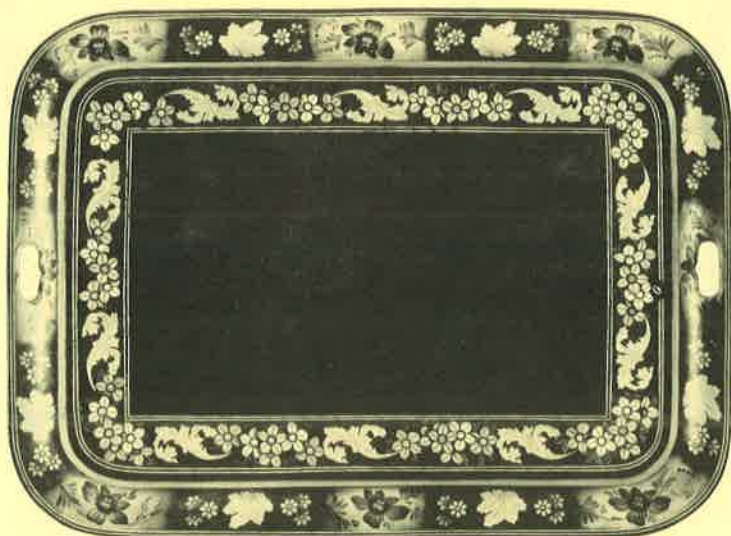
Stencilling on Tin — Jean Walter



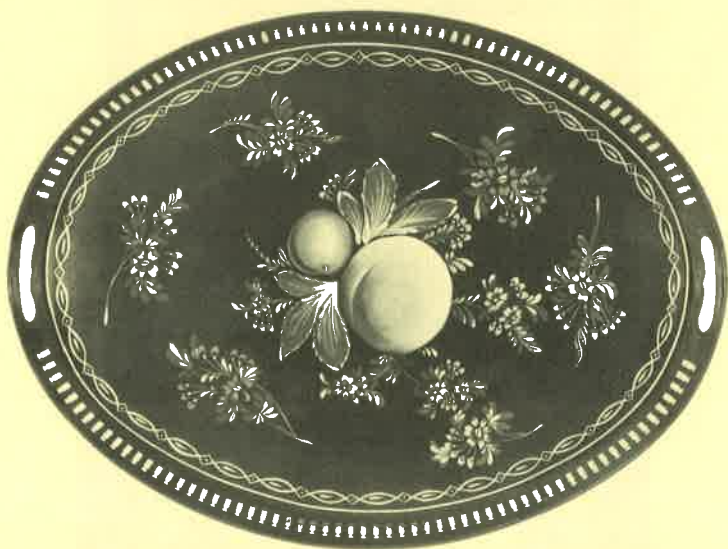
Stencilling on Wood — Helene Britt



Stencilling on Tin — Phyllis Sherman



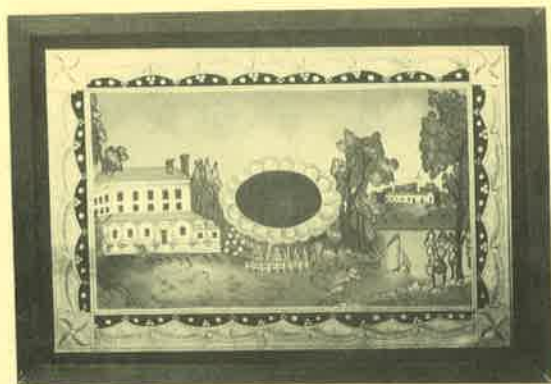
Stencilling on Tin — Dorothy Hallett



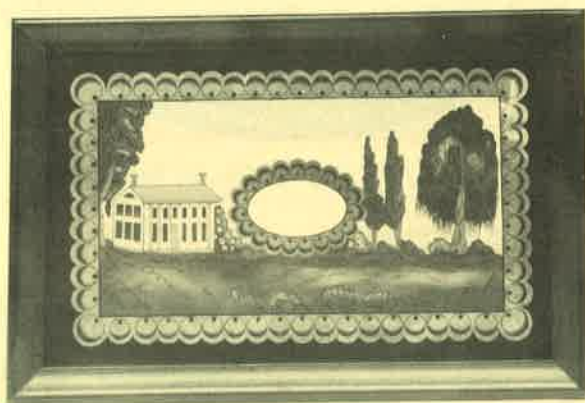
Lace Edge Painting — Dorothy Hallett,



Lace Edge Painting — Harriet Syverson



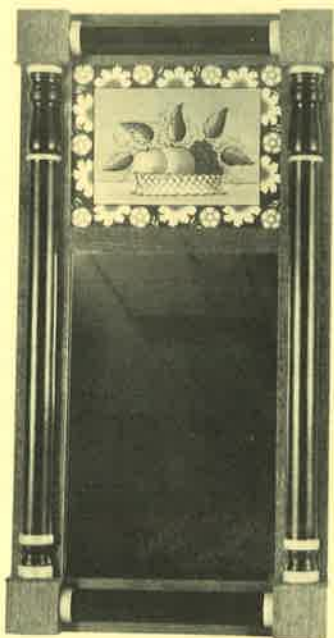
Glass Panel - Gold Leaf Border — Yvette Childs



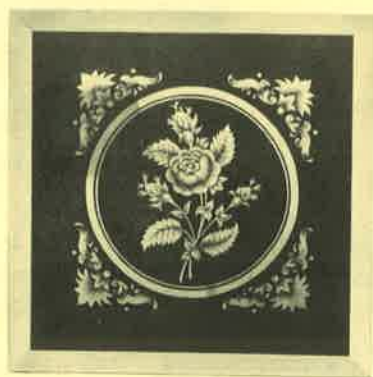
Glass Panel - Gold Leaf Border — Henrietta Frost



Glass Panel - Stencilled Border — Yvette Childs



Glass Panel — Stencil Border — Jane A. Bolster



Glass Panel — Gold Leaf — Laura Orcutt

UNDECORATED REPRODUCTION AWARDS

Lancaster, Penn. — May 1972

ROBERT A. REUSS

11 Briarwood Park, Uncasville, Conn. 06882

Tin dome lid trunk

9 $\frac{5}{8}$ " long, 6 $\frac{1}{4}$ " deep,
6 $\frac{1}{4}$ " and 7 $\frac{1}{4}$ " high

Tin flat top trunk

6 $\frac{1}{4}$ " long, 3 $\frac{1}{4}$ " deep,
3 $\frac{3}{4}$ " high

Tin dome lid trunk

8 $\frac{5}{8}$ " long, 4 $\frac{1}{2}$ " deep,
5" and 5 $\frac{3}{8}$ " high

Tin flat top trunk

4 $\frac{3}{4}$ " long, 3 $\frac{1}{8}$ " deep,
2" high

LEONARD S. PORTER

84 Holman St., Shrewsbury, Mass. 01545

Wooden Box, ball feet, 11 $\frac{1}{4}$ " long, 7 $\frac{1}{4}$ " deep

5 $\frac{1}{16}$ " high on 1 $\frac{1}{4}$ " ball feet

Miniature 6 board blanket chest with lock and key

10 $\frac{1}{2}$ " long, 5 $\frac{3}{4}$ " deep, 4 $\frac{3}{4}$ " high



THE BOOKSHELF

by Anne E. Avery

For those of you who may not know, the Third printing of *THE Ornamented Chair* is now available from Zilla Lea. Also available in a fine paperback edition, now under "one roof" are all of Esther Brazer's articles from *ANTIQUES MAGAZINE*. This will be of great interest to researchers as well as to our general membership and we are grateful to *ANTIQUES* for making this possible. The *Glossary* is still in the hands of the publisher, Charles E. Tuttle, but we have hopes for a Fall arrival.

Nothing could give me more pleasure than to announce:

The Hitchcock Chair

Clarkson N. Potter, New York

Distributed by Crown Publishers 1971

John Tarrant Kenney

\$12.50

Billed as the story of a Connecticut Yankee, I submit it is really the story of TWO; equally ingenious, inventive, possessed of foresight and the courage to overcome obstacles that would have destroyed lesser men. Those of us who have been privileged to hear John Kenney speak at two of our meetings or have met him at other gatherings since he received the Distinguished Service Award of the Society in 1967, will not be surprised at the charm and the warmth of his narrative style. He writes as he speaks.

The story of the restoration of the original Lambert Hitchcock factory really proceeds along two paths — that of the factory and its records and the life of Lambert himself. No clue was too fragmentary to be tracked down, no journey too long or tedious. That Mr. Kenney's efforts were well rewarded is now amply documented. Along the way his interest in all decorated furniture developed. This resulted in a magnificent collection of stenciled and decorated articles. Now John Kenney has purchased the church in Riverton (formerly Hitchcocks-ville) and will open it this summer as a museum to display these fine treasures.

The book is large with an attractive format and a wealth of photographs of *visual* size, over 400 in all and 11 color plates. John Kenney we salute you and are very proud that you belong to us!

*The Art of The Painted Finish for Furniture
And Decoration*

William Morrow and Co. New York 1971 — Isabel O'Neil \$19.95

A House and Garden Book and one that I was happy to see under one cover. If you followed the series of articles in H&G you know the wealth of material and information involved. I am sure this may raise some controversy among those who do not follow her methods for gold leafing for example. I liked it very much and recommend it to anyone interested in restoration or in doing a "special project" for themselves. The amount of research that Mrs. O'Neil has done is prodigious and one can only guess at the hours of patient experimentation that produced the methods she sets forth.

Over and above that each step is clearly explained and the technique illustrated in line drawings. Best of all each type of finish is illustrated in *color* in a picture taken to the finished scale. No need for magnifiers or bifocals. This is certainly one advantage to publishing a book where such beautiful color plates are available.

Mrs. O'Neil is to be congratulated on her dogged pursuit of ancient methods . . . but I especially admired her comment, "Excellence of achievement is not attained at the first attempt and not without effort." An excellent book for the serious student of restoration.

*21 Kinds of American Folk Art
and How to Make Each One*

Atheneum, New York 1972

Jean and Cle Kinney
\$6.95

A rather strange collection of Folk Art ranging from tap dancing and "the funnies" to stenciling and reverse painting on glass. Needless to say as it consists of but 121 pages the overview is broad and sketchy. However, it is hardbound and well illustrated and the majority of the subjects have been researched. You will not agree with the explanation of gilding . . . sprinkling with metallic dust, but if as they suggest it is used to restore an old picture frame, no harm done.

It could have value as a springboard for craft classes with a limited budget and a range of interests. The authors are honest and don't pretend to be authorities, and they close by advising study in museums, art shows and exhibits. We advise the study of originals to learn don't we?

In closing, two good design sources from Dover:

Chinese Folk Designs

Dover Publications, New York

W. M. Hawley
\$3.50

A collection of 300 cut-paper designs. Mr. Hawley calls these patterns for embroidery, but I feel that some may be "window-flowers", described in *Chinese Paper Cut-Outs*, Spring Books, London —

previously reviewed in Bookshelf. No matter, they are infinitely varied and beautifully cut forms of many objects. A few . . . Dragons, chrysanthemums, people, rabbits, insects, birds, fish and mystic symbols. As a design source book it is very good and the intricacy of the cutting should be an inspiration.

Persian Miniature Painting
Dover Publications, New York

Laurence Binyon
\$6.00

This is a technical and scholarly book written by an outstanding authority on Eastern art. It has 225 illustrations with 9 in color, which I must confess was my only disappointment. Nowhere did I find the magnificent glowing blues which so intrigued me at an exhibit at the Seattle Art Museum. However the illustrations are of the usual Dover quality and as they are of square or rectangular shape could easily be adapted for boxes. If a craftsman were feeling very creative and wanted to work up a special project one of these coupled with a lapis, malachite or porphyry finish from the Isabel O'Neil book would be spectacular.

NOTICES FROM TRUSTEES

FALL MEETING

September 13, 14, 15, 1972
Sheraton Wayfarer Motor Inn
Bedford, N. H.

Meeting Chairman: Mrs. J. Walsh, Jr.

SPRING MEETING

May 23, 24, 25, 1973
Holiday Inn, Baltimore, Maryland
Co-chairmen, Meeting and Program

Mrs. Charles Ayers, Mrs. Louis Lenderking

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 September 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.

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.

The Editor of The DECORATOR hopes for a large exhibit of the so-called "Maine" originals for the meeting in September at Bedford, New Hampshire. A good example of this type of decoration with the stylized stencilled center design surrounded by beautifully painted green leaves highlighted with yellow is seen in Vol. XXII No. 2, Spring 1968. Some examples have a wide stencilled band as the only decoration on the flange. A study of this type of decoration is being planned and we ask your cooperation in bringing or sending originals to this meeting to be photographed and studied.

NOMINATIONS PLEASE

Each year members are given the opportunity to submit names for consideration by the Nominating Committee in selecting their nominations for the Board of Trustees. Four Trustees will be elected in May, 1973, at which time the terms of the following Trustees will expire:

Mrs. Russell Annabal

Mrs. Donald Cooney

Mrs. H. S. Topping

Mrs. George Watt

Please send the names of your candidates to the chairman no later than November 30, 1972.

Mrs. J. Cookenbach, Jr.

Thomas Wynne Apts.

Wynnewood, Pennsylvania 19096

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 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, 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, Acquebogue, 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.
- Mrs. Raymond B. Wallace, Fitchburg, Mass.
- Mrs. Joseph Watts, Acquebogue, N. Y.



Antique DECORATION

27 ARTICLES

by Esther Stevens Brazer

Reprinted from the Magazine ANTIQUES

Articles written by Mrs. Brazer from 1922 to 1945.

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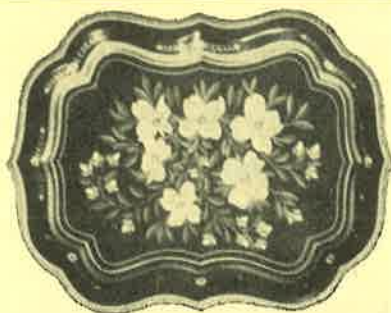
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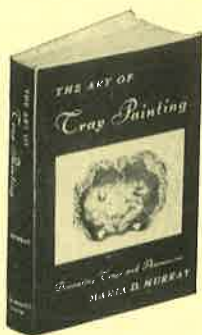
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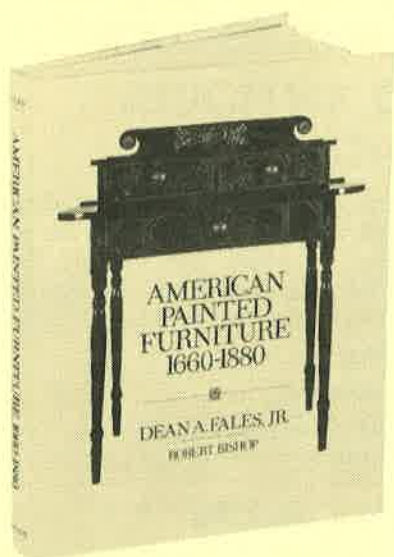
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