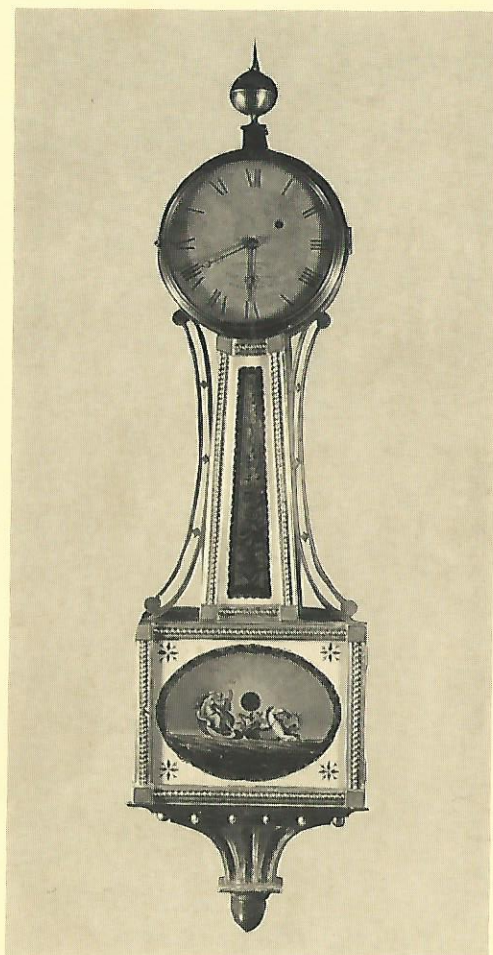


The Decorator

Volume XXVIII No. 2

Chicopee, Mass.

Spring 1974



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in Memory of
Esther Stevens Brazier*

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COVER PHOTOGRAPH

Curtis and Dunning Banjo Clock made in Burlington,
Vermont ca. 1821-1832. Courtesy of a Vermont collector.

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Original Stencilled Box — Courtesy, Martha Wilbur

EDITORIAL

"Into each life a little rain must fall" and so in this issue of THE DECORATOR where we had hoped to feature the banjo clock made by Joseph Nye Dunning in Burlington, Vermont and now owned by H.S.E.A.D., we find we cannot show a photograph of that recent accession. However we hope the fine examples that we have included, showing clocks made by Dunning and his associate Lemuel Curtis, will give a good idea of our clock now at Cooperstown.

It is our good fortune to have Gartley G. Weller, a clock enthusiast, share his knowledge of the work of these Burlington, Vermont clock-makers. He has spared us the ordeal of understanding the wheels, escapement, wires and such that are his special interest in clocks and given us insight into the lives of these men while in Burlington.

Also of special interest to our members will be the article *Curtis and Dunning Clock Glasses, and the Men Who Painted Them* by Lilian Baker Carlisle. Mrs. Carlisle, author of *Vermont Clock and Watchmakers, Silver-smiths and Jewelers, 1778-1878*, has spent many years researching her subject. She worked at Shelburne Museum for ten years, first as Secretary to Mrs. Electra Havermeyer Webb and then as Executive Staff Member in charge of Research and Collections. During her time at Shelburne, she authored many publications for that museum and has participated as a speaker in the Educational Programs at Sturbridge, Henry Ford Museum and the New York Historical Association at Cooperstown. She is presently President of the Chittenden County Historical Society.

At this time I would like to thank Anne Avery for her years of service as Book Shelf Editor and to introduce Martha Wilbur who has agreed to accept that responsibility. Judy Cohan has served long and well as Printing Chairman and we are grateful to her. Virginia Wheelock will take over those tasks as well as those of Associate Editor.

Avis Heatherington

LEMUEL CURTIS AND JOSEPH NYE DUNNING AMERICAN CLOCKMAKERS

by Gartley G. Weller

Since the Historical Society of Early American Decoration is now the proud possessor of a fine Joseph Nye Dunning banjo clock, it is only fitting that something should be written in regard to him as well as some of the history of early colonial clockmaking.

Back in the early 18th century when America was in its infancy and people were migrating to this country, it is found that many were skilled craftsmen who were eager to ply their trades in the new world. Many of these people came from England where they were highly trained in their particular trade and naturally attempted to carry on in a manner which they knew best.

Among the many and diversified tradesmen were the clockmakers, most of whom were just as adept as a silversmith or jewelry maker as they were in horology. They soon discovered that it was much more difficult to carry on in their new home since the tools and materials were not as readily available. But, in spite of this, the Yankee ingenuity became evident and clocks were being built strictly by hand.

It is often thought that the first clocks built in America were wood movements. This is not exactly true. Even though we did not have mills to produce or roll brass, we were being supplied with a very limited amount from England. This continued for a relatively short period of time before it became increasingly difficult to obtain enough for our needs. Clockmakers who were determined to carry on turned to scrap brass or kettles, pots and pans which could be pounded or filed into the desired thickness, size and shape which they needed.

As a result of this slow method of production and lack of material, clockmakers then turned in later years to the manufacture of wooden movement clocks. These too were hand made and not produced in a mass

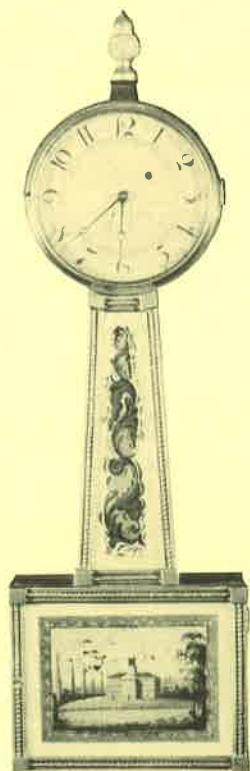


Fig. 5 — Curtis and Dunning Banjo Clock. The painted glass and dial show restoration. Brasses and bracket are missing. Courtesy, University of Vermont.

production manner until, it is believed, in 1806 Eli Terry first introduced this method of producing clocks at a substantially lower cost.

Until this time colonial clockmaking in America was limited to the tall case movement and followed traditional English practice. There was little activity in this craft during the Revolutionary War. After peace, clockmaking was continued.

Toward the end of the 18th century an increased number of 30 hour movements, having plates, wheels and pinions made from wood, were being produced in various localities. In 1806 Eli Terry contracted and fulfilled in 1809 by completing 4000 wooden wheeled 30 hour tall case movements. This was a significant achievement in mass production with interchangeable parts. This subsequently resulted in paving the road to success for the Connecticut clockmaking industry.

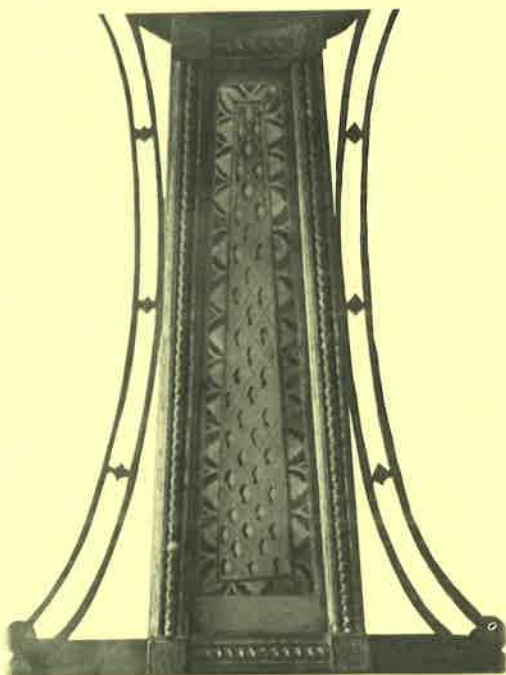


Fig. 3 and Detail — Curtis and Dunning Banjo Clock, showing typical painted glasses and dial as found on clocks by these makers. Courtesy, Vermont collector.

This, in turn, made the luxury of a clock available to the average person. Until this period of time only the wealthy were able to purchase a clock. But now, as America began to grow and its population increased, it became more necessary to be concerned about the time of day.

Terry also had other ideas. By 1814, through diligent hard work, his shelf clock came into being. It was about 20 inches high and became known as the beautiful Pillar and Scroll clock, which sold for \$15.00 and ran 30 hours on a winding. The Pillar and Scroll clock inspired many good imitations by inventors who went on to design and produce shelf clocks of their own pattern.

By 1820 there was a real boom in clockmaking in Connecticut and clocks were sent all over the country. The eight-day wood movement shelf clock followed. Then cast brass eight-day shelf clocks were made. Clocks were used for barter in place of money. Houses were bought and sold for so many clock movements. But, the end of the wooden clock movement came with the depression of 1837 and clockmaking came to a standstill.

A year later Noble Jerome, brother of Chauncey, began to produce a 30 hour weight-driven movement in an O. G. case which used rolled-brass strips or stampings which sold at a new low price and the clock business began booming again. Connecticut clocks captured the market and by 1845 were being made at the rate of nearly a million a year.

During this period of time there were many clockmakers in New England, as well as New York and Pennsylvania. Among them were the Willards, Lemuel Curtis and Joseph Nye Dunning.

Lemuel Curtis (1790-1857) was a descendant of William Curtis who settled in Roxbury, Massachusetts in 1632 and the son of Samuel and Sarah Partridge Curtis, whose sister married Aaron Willard. The family system of apprenticeship assured his future and that of his brothers, Samuel, Benjamin and Charles.

Curtis was probably an apprentice of Aaron Willard, who patented the banjo clock in 1802, but by 1812 at the age of 21 he had moved into a shop near the Court House in Concord, Massachusetts where he advertised himself as a clock and watchmaker, and a merchant in English and French watches, silver table and teaspoons and tongs, candlesticks, gold jewelry, also ladies and gentlemen's pocket books and purses. But he seemed to be primarily concerned with clockmaking. In the same advertisement he called for two journeyman clockmakers.

Lemuel Curtis apparently never made a tall case clock, but concentrated from the beginning upon a facsimile of Willard's popular banjo, adding individual touches to the hands, cases and movements, to which he sometimes affixed his name. A few of the so-called gold front and base

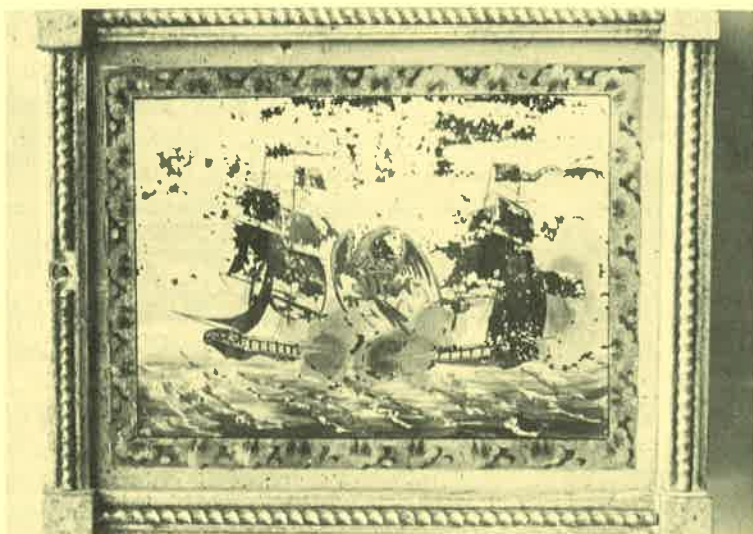
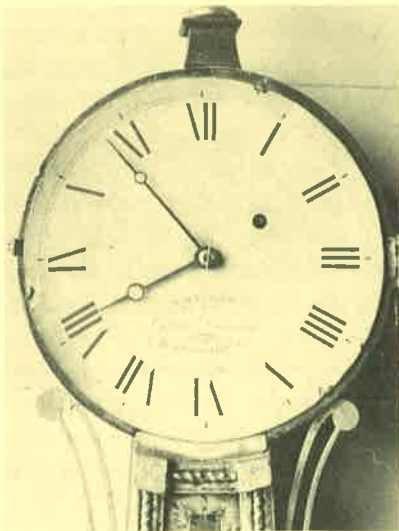
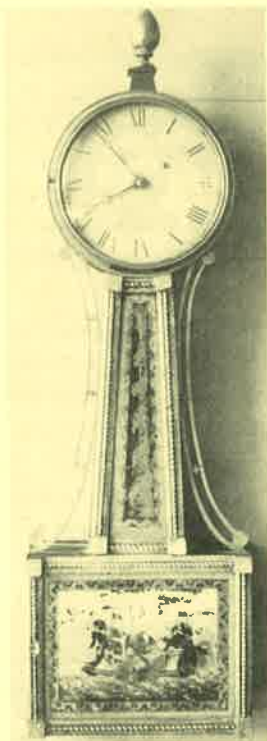


Fig. 2 — Curtis and Dunning Banjo Clock. Courtesy, Vermont collector.
 Detail of Fig. 2. Typical Curtis and Dunning clock dial.
 Detail of Fig. 2. A glass painting depicting a naval battle with a large eagle
 between the ships.

type survive from this period with arabic numerals, occasionally with the original hands fashioned with the characteristic delicate loops. Among the variations which make his banjos more pleasing than Aaron Willards are the slightly narrower waist panels, more harmonious proportions of the pendulum box, and a more delicate appearance of the recessed gilt rope borders. The reverse paintings of the glasses on the Curtis clocks are much more decorative and elaborate than those of the more conservative Simon Willard.

On December 1, 1814, Curtis married Mary Abbott of Concord and a year and a half later received his patent for an "improved timepiece". It was probably for his splendid girandole, but we can't be sure that it was not an improved feature of the movement, for his drawings were lost in a fire in the United States patent office. The girandole, considered America's most beautiful clock, so-called because the pendulum box was patterned after the round gilded girandole mirrors that were in fashion from 1810 to 1830, was in form a definite and dramatic departure from the standard banjo. Surmounted by a carved and gilded eagle with outspread or folded wings, its carefully painted face was framed in a brass bezel to which were often affixed a series of gilded brass balls. These were repeated in wood around the pine pendulum box, though in greater number, as many as thirty-seven, depending upon their size.

The vestigial wall bracket which Curtis always attached to his finer clocks formed for the girandole a base of finely carved acanthus leaves. Reverse paintings of mythological or patriotic scenes on the convex lower glass, and of eagle and shield, scroll or other designs on the waist panel, presented a pleasant contrast to the gilded pine bracket, while the graceful brass sidearms relieved the angularity of the tall narrow mahogany case outlines in rope turning. The height of the clock was about 45 inches; the movement was similar to that of the banjo, though the pendulum was a little longer.

Since Curtis probably made no more than fifty of these handsome timepieces it is doubtful that more of them have survived than of his banjos, as some have claimed. In any case, if the patent he was granted was for the girandole he must have made most of them after 1816. While much alike, they varied in proportion and detail, as in the number and size of balls around the bezel or pendulum box. Some had a sweep second hand and some a thermometer in the center glass. They were signed on the slightly convex iron dial or on the center glass, but never, as in the case of the Willards, on the tablet of the pendulum box. They may be marked L. Curtis, L. Curtis, Patent, Warranted by L. Curtis or Curtis and Dunning.

Lemuel's brother, Benjamin, became a talented dial maker, ornamental painter and gilder, and for a short time was a partner with his brother Samuel, and later with Charles Hubbard. He painted many of the panels and dials for his brother Lemuel, and his work, some of it signed, is of the highest order. Round tablets by Benjamin and others were usually "Commerce", "Perry's Victory on Lake Erie", "Shipwreck of St. Paul", "Lady of the Lake" and "Aurora with Phoebus driving the Chariot of the Sun".

Joseph Nye Dunning was born in Brunswick, Maine on January 2, 1795. After completing his apprenticeship with Curtis, he was then taken into partnership and this firm made banjo, lyre, shelf lyre and girandole clocks.

It is not clear whether they made this arrangement a year or two before leaving Concord, or in 1818 when they are said to have appeared in Vermont. No evidence of their arrival in Burlington has been found, however, before the spring of 1821 when they advertised in THE NORTHERN SENTINEL that they had fitted up "commodious rooms" in a building on the northeast corner of Court House Square where they intended to make "all kinds of eight day Brass Clocks for Meeting Houses, Banks, Parlours and other rooms".

The quantity of clocks made by Curtis during his stay in Concord was limited and quite possibly some accredited to him in Concord were made after his removal to Burlington.



Fig. 10 — Curtis Lyre Clock showing iron hands, characteristic of the maker.

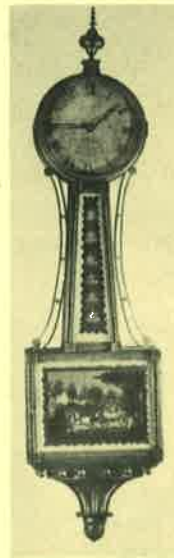


Fig. 4 — Curtis and Dunning Banjo Clock. Courtesy, Burlington collector.

When Curtis and Dunning left Concord they left their shop in the hands of Joseph Dyar, one of their journeymen. Joseph Dyar in turn had for an apprentice a brother, Harrison Gray Dyar, ten years younger than himself. The latter was born in Harvard, Massachusetts in March 1795. Harrison Gray Dyar is mentioned only because of a somewhat remarkable statement taken from Townsend Scudder's book *Concord, American Town*, wherein it speaks of the possibility that the above Dyar had sent electric impulses over a wire somewhat before Samuel B. Morse. One further paragraph referring to Dyar while working for Curtis: "Dyar invented an eight-day clock with a rotary lever that cut the number of wheels from a half-dozen to two, and it was a first rate seller". Certainly we would have much more to say of this maker should one of these clocks be found. But, within a few years Joseph Dyar was to follow his former employers up into Vermont as THE NORTHERN SENTINEL, in Middlebury on August 29, 1822, carries his advertisement.

Let us return to the partnership of Joseph N. Dunning with Lemuel Curtis in Burlington. Little is known of Dunning as a clockmaker in Concord. No clocks are known with Dunning's name alone marked Concord. The clocks bearing this name without town designation seem to be of a later period.

In the fall of 1821 Curtis leased a new brick building and half an acre of land on Cherry Street, three blocks from their business, the Lake Champlain part of Burlington in the heart of the new west. Curtis and Dunning, as expected, had a period of growth and prosperity and were benefiting from the nearness of New York State and the potential business of selling watches, jewelry, silver and other articles. If their Burlington "Clock and Timepiece Manufactory" was arranged as it had been in Concord, they repaired watches and kept the store in one room and in the other established their clockmaking shop where they could supervise their apprentices.

"Warranted by Curtis & Dunning, Burlington Vt." is the only trademark distinguishing their Vermont clocks from those of Massachusetts, and since the dials of their banjos consist of iron covered with paper from an engraved plate, not many in their original state proclaim their origin. From advertisements in the newspapers, however, it appears that they added lyre, and for banks and churches, gallery clocks to their previous offering, in addition to derivations of the banjo, carefully made but stripped of ornamentation.

It is impossible to deduce how much Curtis and how much Dunning there is in each clock or, indeed, how much of Curtis' brothers in Massa-

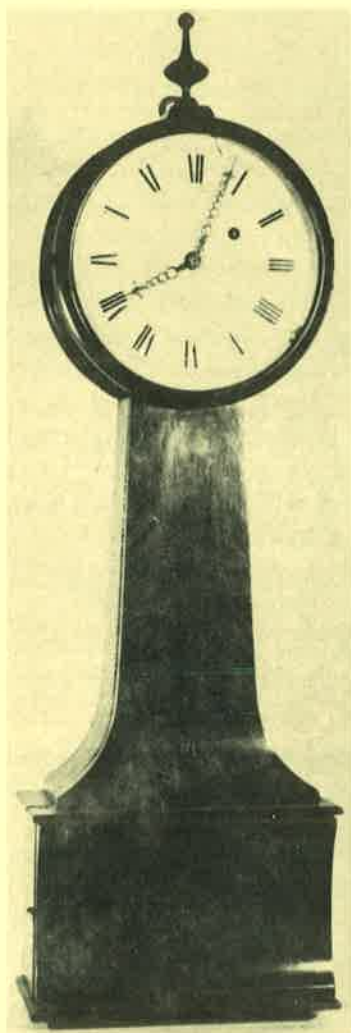


Fig. 9 — Curtis and Dunning Banjo Clock. Height 26¼", excluding finial. Case is of heavy mahogany veneer over pine — typical of Curtis and Dunning. Concave door, highly polished plates, finely cut gears, 8-day weight, time only. Courtesy, Irving Cooperman, Rockville Centre, New York.

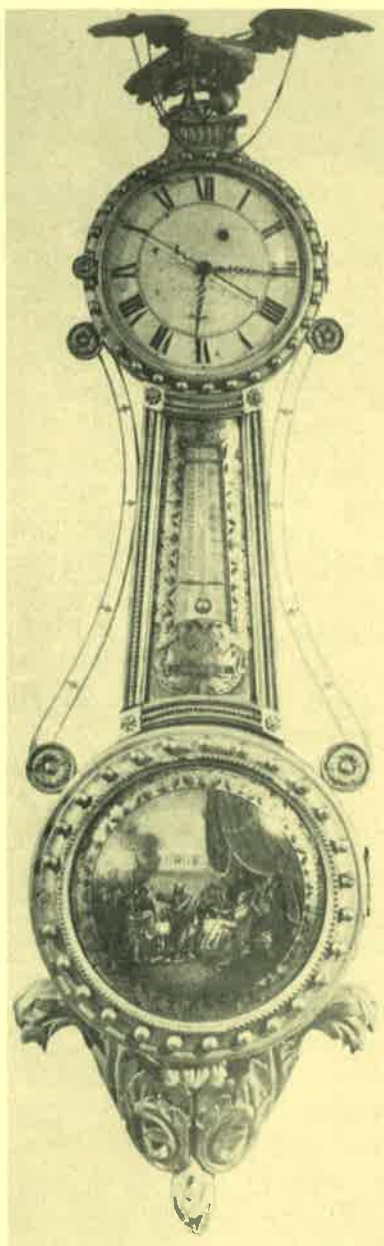


Fig. 8 — Lemuel Curtis Girandole Clock. A Heritage Foundation treasure at Old Deerfield.

chusetts. The word "clockmaker" is a misnomer if it denotes an artisan who designed, made, and assembled all the components. Like most of his associates Curtis designed his clocks and made the brass movements, but probably did not construct his cases and certainly did not carve or gild the brackets or paint the ornamental waist or pendulum box panels.

Although the family relationship entitled Curtis to use the Willard patent, his movements varied from those of the Willards in a number of details: in the design of the tie-down and suspension for the pendulum, in the keystone, in the wheel count, the method of attachment to the case, and in other ways. His carefully hammered, scraped, and polished plates and pillars have been likened to those of French clocks. He sometimes went so far as to decorate his wheels with nicely engraved circles, and the four posts that separate the front and rear plates, with ring turnings.

While the services of the painter or gilder were not necessary for Curtis and Dunning's less ornamental clocks, those of the woodcarver were often indispensable, and those of the cabinetmaker always so. A great deal of carving is found in their lyre clocks, a design originating it is said, with Curtis' cousin, John Sawin, and with his former associate, Joseph Dyar. An additional feature of the ornate lyre clock is a striker which sounds on two piano wires that can be tuned. A banjo-derived shelf clock, with a cabinet expertly though simply fashioned of grained mahogany veneer, appears to be the subdued and stately model that Curtis and Dunning made for banks.

From 1821 to 1832 they worked as partners or associates, remaining only a short time on Court House Square before moving half a block to a three-story brick building on the east side of Church Street. This Curtis first rented, then bought in 1824. At this time the partners became deeply involved jointly and separately in real estate. Curtis built two similar brick shops directly south from the first, one of which still stands at 104 Church Street; and Dunning renting, buying, mortgaging and selling other property in the vicinity. That they were cash-poor is evident in their advertisement announcing that a "few double and single cased Silver Watches (good time-keepers) would be exchanged for good clear and common Boards, if offered soon".

Military goods and musical instruments including fifes and drums had been added to the jewelry and silverware they were carrying in their store; they were also continuing "to manufacture Eight-Day Brass Time-pieces with mahogany and gilt cases, from 23 to 35 dollars each, and warranted to keep correct time". In January, 1828 they announced that they were "very low" on clocks. In 1830 they gave up the jewelry busi-



Fig. 6 — Detail of cover photograph. Painted glass tablet.



Fig. 1 — Perry's Victory. This painting on the convex glass of the pendulum door of a Curtis girandole clock appeared in the December 1923 issue of *ANTIQUES* magazine. The painting is signed on the back, "Painted by Benj. B. Curtis". The clock at that time was owned by D. J. Steele.

ness so they could concentrate exclusively upon the manufacture of eight-day timepieces. They had, they asserted, "made some valuable improvements in the construction of clocks", had a great variety on hand "among which are some new and elegant patterns . . . to some of which the striking part and the alarm is attached", and were ready to receive orders from any part of the country.

In a May 4, 1832 advertisement, notifying the public that the Curtis & Dunning partnership had been dissolved, J. N. Dunning noted that he would continue the clock business at the old stand over the store of R. Fitzgerald where a variety of eight-day clocks would be kept for sale on the most reasonable terms. Dunning had a separate entrance to his shop at the northwest corner of the building which was on the east side of Church Street. "Sign of the Gold Watch" marked the building where Dunning worked.

Curtis at this time was deeply engaged in the sale of "cambricks and cassimeres", bonnets and parasols, raisins and molasses, codfish and mackerel. He appears to have held his own, or better, until caught in the undertow of the great depression of 1837, when he mortgaged all his property including his seventy-five-dollar pew in the White Meeting House. Unable to meet interest payments the following year he quitclaimed to the mortgagee title to \$10,000.00 of assets and announced that he was resuming his former business of watch repairing — though probably not of clock-making. Volume production of inexpensive thirty-hour shelf clocks with wooden works had captured the market, and that market was soon to be preempted by inexpensive brass movements whose components were stamped by machine from plates turned out by rolling mills.

In 1839 Curtis announced himself as an agent of looking glasses "at the sign of the watch"; in 1842 he petitioned for bankruptcy. That year and the next he is listed in Walton's Vermont Register as a merchant of jewelry on Court House Square where he and Dunning started out. In March of 1843 he advertised that he could accommodate a few boarders. No further mention of his activities has been found, nor any evidence to corroborate the statement that he died in Burlington in 1857.

Dunning's December 1832 advertisements called attention to the eight-day clocks, some of which had the alarm attached to the time part to "give the alarm at any hour required, a very convenient and desirable article for those who require to be called at a particular hour. Any other kind of brass clocks called for and not on hand will be made to order. All clocks made at this establishment are of the best materials, such as brass and hardened steel and will be warranted to keep the first rate time and



Fig. 11 — J. N. Dunning Wall Regulator. Case of heavy crotch mahogany veneer over pine. Movement — heavy polished plates, finely cut gears, steel cut pinions, 8-day weight driven, time only. Courtesy, Irving Cooperman, Rockville Centre, New York.

without any expense to the purchaser, except that of cleaning, for the term of 20 years and as much longer as desired”.

The buoyant prosperity of the 1820's was sagging now and showing signs of deflation. During the 1830s many of Burlington's outstanding businessmen, merchants and mechanics were engulfed in the major national financial crises. Dunning felt the pinch and in July 1833 advertised his chaise and harness for sale. He had sold his home place after the death of his first wife. In the advertisement describing the property it was represented as containing a good and commodious house, barn and other out-buildings in good repair, pleasantly situated in the center of the village with a good well of water and a large cistern on the premises.

In December 1833 Dunning advertised he would accept a few cords of wood, if delivered during the winter, in payment for his timepieces. “Those who promised me wood last winter are informed that it would be very acceptable about these days.” He reminded the public that he continued to manufacture all kinds of eight-day brass clocks, including alarm and striking, and common timepieces with no striking or chime apparatus.

During the 1830s Dunning continued in a quiet way to conduct his business of clockmaking and even prospered in a modest way, evidently in a way he felt able to support a new wife. His first wife Charity Lane Conant of Middlebury died at the age of 33 on March 10, 1829. Eight years later Dunning married Francis L. Hurlbut in Burlington.

Dunning again began advertising in the newspaper in December 1840 and continued the same ad until his death. He noted that he occupied a room in Church Street over Kern and Walker's store and offered to give his personal attention to repairing clocks of every description. At the same time he resumed his former profession of repairing watches and reminded all that he had been engaged for 20 years in the business of making as well as repairing timekeepers and trusted his experience would enable him to give satisfaction to all who favored him with a call.

In 1841 a serious epidemic of erysipelas broke out in Vermont. It raged in the state unchecked for two years. On December 14, 1841 and after an illness of two weeks Dunning died of this disease at the age of 46. He is buried in Elmwood Cemetery in Burlington beside his first wife, Charity. His second wife moved to Warsaw, Illinois where she died in 1849.

Dunning died bankrupt and with debts amounting to \$2,226.01 and assets of \$983.26. These included two volumes of Shakespeare and *Life of Buchanan* and the right to repossess 20 clocks.

Thus, this brings to a close the lives of two men who contributed greatly to early colonial clockmaking.

"There is nothing new in the poverty of an artist who fashions something too well because he would not do it any other way even if he could; nor in the affluence of imitators who succeed in debasing an object so they can sell a great many at a cheaper price. The original lives on, because it is at the most a work of art and at the least a work of integrity."

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NATIONAL ASSOCIATION OF WATCH & CLOCK COLLECTORS BULLETIN SUPPLEMENT.

Editor's Note: Our gratitude to the various Vermont collectors for sharing the photographs of their clocks, to Mr. Timothy Durbrow and Mr. Horace Eldred for the photography, and to Mr. Irving Cooperman of Long Island for allowing the use of photographs of the clocks in his collection.



"Burlington College" tablet painting on clock owned by Fleming Museum, University of Vermont. (See first page of "American Clockmakers" article, this issue.)

CURTIS AND DUNNING CLOCK GLASSES AND THE MEN WHO PAINTED THEM by Lilian Baker Carlisle*

Although toward the commencement of the second quarter of the 19th century, the flashy, ornate and gilded banjo, lyre and girandole clocks became more subdued, in the period immediately preceding, the flamboyant, brilliant and intense colors of these clocks must have illuminated many a drab home of the times. In addition to the gilded cases, the many colors emblazoned on the clock dials and glasses added to their splendid appearance.

Frequently in discussion regarding the painted decorations on clock glasses and dials and tablets, questions are raised as to who did the paintings, what the scenes depicted and how the subjects were chosen.

Paintings on the rectangular box glass tablets of the banjo and on the circular glasses of the girandoles were usually of an allegorical, mythological or historical nature. The mythological motifs picture Olympian deities or minor gods and goddesses; the allegorical subjects are closely related and present in concrete imagery such transcendental ideas as "youth", "love", "agriculture & fertility" and "beauty." Idealized feminine figures were frequently chosen to convey these abstractions. Some of the popular motifs of this type pictured on clock glasses are "Aurora" or "Dawn", showing Phoebus driving the chariot of the Sun; "Hebe" representing youth; "Father Time" representing old age, "Liberty", a pensive goddess holding at an angle a pike surmounted by a Liberty cap; "Telemachus — Venus Resigning Cupid to Calypso"; "Mars, God of War"; "Commerce,"

showing a group of girlish goddesses dressed in topless draperies reclining on a rocky ledge beside the sea; "Music," featuring a pre-occupied maiden on her knees playing a harp.

Patriotic themes were also frequently painted on the door tablets. "Perry's victory on Lake Erie," "Paul Revere's Ride," "Mt. Vernon, home of Washington," "La Grange, home of Lafayette" and "Battle of the Constitution and Guerriere" are but a few that have been identified. Many of these were copied from prints and historical paintings. Occasionally a local building or the home place of the purchaser (or clock manufacturer) was used as a subject.

At least four artists in the Burlington, Vermont area advertised that they did clock glass work and would attend promptly to orders from a distance. They were William Lewis, John M. Morse, Benjamin B. Curtis and Henry H. Mitchell.

William Lewis came to Burlington in June 1814. He was born in Salem, Massachusetts in 1788 and according to the New York Historical

PAINTING.
THE subscribers having entered into partnership in the Painting Business, wish to inform their friends and the public generally that they have received, at their Store, Pearl Street, (nearly opposite Messrs. Loomis & Moore's) a supply of
COLOURS, OIL, and BRUSHES,
 of good quality—as likewise 7 by 9, 8 by 10, and 10 by 12
WINDOW GLASS,
CLOCK GLASS,
 and an assortment of
PAPER HANGINGS,
 all of which they will sell at moderate prices.
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 Constantly on hand and for Sale, **PAINTS** of every colour, ready for use, and instructions given, how to use them, gratis.
J. M. MORSE,
W. LEWIS,
Burlington, April 18, 1816.

NORTHERN SENTINEL, April 19, 1816. Published in Burlington, Vt.

SEEK CHATTENDEN.
Shelburne, June 13, 1814. 28
Miniature & Portrait Painting.
WILLIAM LEWIS,
RESPECTFULLY informs the public that his residence is at the house of Deacon Jacob Williams, near the College, where he will attend to the above branches, in both of which he hopes to give general satisfaction.
 Miniatures, \$ 10. Portraits in oil colours, from \$ 15 to 20, and good likenesses warranted.
Burlington, June 17, 1814. 28


NORTHERN SENTINEL, June 17, 1814. Published in Burlington, Vermont.

Society's *Dictionary of Artists in America, 1564-1860*, worked as a portrait and miniature painter in Salem from 1812 until 1824 and exhibited at The Boston Athenaeum. We know from advertisements that he was in Burlington, however from June 1814 until sometime after 1816. His advertisement dated June 17 in the *NORTHERN SENTINEL* announced that he was residing at the house of Deacon Jacob Williams near the University of Vermont where he would paint miniatures for \$10, portraits in oil colors from \$15 to \$20 and guarantee his subjects a good likeness. Two years later he entered partnership with John M. Morse to carry on the ornamental painting business from their store on Pearl Street where they kept a quantity of 7" x 9", 8" x 10" and 10" x 12" window glass and clock glasses and a supply of colors, oils and brushes of good quality. They did glazing and glass cutting on short notice and gave instructions in painting free of charge. The Fleming Museum at the University owns a banjo clock made by Curtis and Dunning which portrays on the tablet a view of "Burlington College" — the original University of Vermont college building, a four story brick structure. It was commenced in the spring of 1801, finished and occupied in 1804. Eventually destroyed by fire it was replaced by the "Old Mill", the cornerstone of which was laid by Lafayette on his triumphant tour in 1825. The tablet decoration of the old Burlington College was probably done either by Lewis upon his arrival in Burlington or by the Lewis and Morse partnership after April 1816. The partners ran

They which is now spreading, sorrow and distress through our land!

In justice to the artist (Mr. CURTIS, from Boston,) who delineated the head of our paper, we feel bound to state that the figure in the centre of the engraving was very materially altered and deformed, by the engraver.

MARRIAGES.



In this town, on the 21st ult. by the Revs. Mr. Smith, a
Capt. Wm. Bush, to Miss Eliza Corning.
In Fairbairn, on the 26th ult. Mr. Julius Carlisle, mer-
chant, to Miss Emily M. Barlow.

DEATHS.

In this town, on the 27th ult. George R. son of Capt.
John Herrick, aged 6 years.
At St. Michaels, in France, aged 75 years, Philip Alex-
ander, who was twelve years coachman to the unfortunate
Louis XVI, twelve years in the same employment under
Louis XVI, and four years coachman to Louis XVIII.

THE IRIS, Jan. 6, 1829.

Military Painting.

B. CURTIS, respectfully informs the of-
ficers and members of the military of
Vermont that he would thankfully receive their
orders for Military Standards and Banners, of
every description, and price, which he will ex-
ecute to their satisfaction, at from 20 to 100 dol-
lars each—the work and ornaments according
to the price. Mr. C. has been engaged in this
branch of painting for the last ten years, in the
city of Boston, and letters recommending his
Military work, from the highest officers in the
Boston Brigade, may be seen at his room, (in
Curtis & Dunning's store.) Orders from a dis-
tance will be promptly attended to.

TRANSPARENCIES,

for window curtains, painted as above, on which
any views, landscapes, &c. will be done in oil
colours. Also, plain and ornamental

SIGN PAINTING,

for stores, and taverns, &c. Mr. C. has the
new system of Block Lettering, termed the
bass relief or perspective letter—the latest im-
provement, and which he obtained from a Lon-
don artist, it is a method of lettering peculiarly
bold and prominent and now in general use in
Boston and the southern cities.

Burlington, Vt.

BURLINGTON FREE PRESS, Aug. 29, 1828.

of various patterns of their own making.
Wanted as above, 2 or 3 BOYS as apprentices
to the Clock making Business.
Jan. 6, 1828.

B. B. CURTIS.
DURING his stay in Burlington, would be happy to receive orders for
MILITARY STANDARDS
AND TRANSPARENCIES, AND FOR
WINDOW CURTAINS.
Orders will be promptly attended to, and the paintings safely delivered.
Jan. 6. 8:1

FANCY PRINTING.
THE subscribers, having procured, from Boston, an assortment of elegant Type, are prepared to execute, in superior style, all kinds of **FANCY JOB PRINTING**, and respectfully solicit a portion of public patronage. All orders in their line will be thankfully received, and executed with promptitude and accuracy.
WORTH & FOSTER.

THE IRIS, Jan. 6, 1829.

...ayed from the public treasury.—This superb edifice was destroyed by the barbarians in the third and fourth centuries.—Many of its finest ornaments now adorn the mosques at Constantinople.

THE IRIS.

BURLINGTON, TUESDAY, FEBRUARY 3, 1829.

MR. ASHMUN.

This philanthropist, whose death is commemorated on a following page, was born in Champlain, in the state of New-York, in 1794, graduated at the University of Vermont in 1816, and entered the service of the Colonization Society in 1822.—He sailed to Liberia, where, as governor of that feeble colony, he labored with indefatigable courage and zeal in the cause of humanity, till the 26th of March, 1829, when he left the colony for the United States, with the hope that the voyage might prove favorable to the recovery of his health, which, by his arduous labours and the influence of the climate, had become seriously impaired. After a tedious voyage of 74 days he landed at Bartholomews

THE IRIS, Feb. 3, 1829.

the ad announcing their new painting business for six weeks and the last record of Lewis in Burlington is found in the final insertion of the ad on May 22. He probably returned to Salem, Massachusetts some time thereafter.

Morse apparently found Burlington more to his liking for he stayed here until his death in 1851. He was a character and in his lifetime was called a "queer old stock." He built himself a large brick house on South Winooski Avenue near the Methodist Church and never tired of saying "One of these days I shall die, and when a stranger asks who built that big house they will reply — 'Old John Morse, painter, he is dead now.' " It was said his wife was pious, but he was not and did not pretend to be. However, he was one of the original subscribers in 1810 to the articles of association of the Unitarian Church in Burlington and in December of 1832 signed the agreement of association for the purpose of "settling and supporting a clergyman of the Episcopal Church, planning for social and public worship for the time being and erecting a suitable building for the same purpose."

Morse died August 28, 1851, aged 66 years and was buried from the Methodist Church Chapel, across the way from the handsome brick house he built.

The third clock dial painter was Benjamin B. Curtis, a brother of Lemuel Curtis the famed clockmaker and one of four brothers connected with the clock business in all its departments. The girandole iron dials with the carefully painted numerals found on Curtis & Dunning clocks

were supplied by Samuel, born in 1785, eldest of the four, and financially the most successful. During his long life as a decorator not only of dials and tablets for banjo and shelf clocks, but as a gilder and Boston manufacturer of mirrors and looking glasses, he reputedly amassed a fortune of \$150,000. The youngest brother, Charles, was in partnership with Lemuel Curtis in Burlington in 1836 and 1837, but this was during the period Lemuel was proprietor of a general store having dissolved his partnership with Dunning in 1832. Although Charles too started out decorating signs and ornamental glasses, his stay in Burlington was short and on October 18, 1837 he and Lemuel dissolved their partnership. Charles left town and later became a well known portrait painter.

Benjamin Curtis, older than Charles, but younger than Samuel and Lemuel, resided in Burlington about three years. In August of 1828 he swept into Burlington, Vermont, set up shop at his brother's jewelry store on Church Street and in a lengthy advertisement noted that he would execute painting orders for military standards and banners of every description. Prices ranged from \$20 to \$100, according to work and ornaments involved. He noted that he had been engaged in this branch of painting for 10 years in Boston and boasted that he had letters recommending his work from the highest officers in the Boston Brigade. He painted transparencies for window curtains, using views or landscapes requested by his customers, and plain and ornamental sign painting for stores and taverns. His new system of block lettering, termed the "bass relief or perspective" was a peculiarly bold and prominent lettering, the very latest improvement, taught to him by a London artist and in general use in Boston and the southern cities.

Apparently Curtis received several orders for painting transparent window curtains, and one of his first customers was R. H. Gould, the proprietor of the Mansion House hotel located on the east side of Court House Square, in Burlington, less than a block away from the Curtis & Dunning shop on Church Street. In July of 1829 the elegant furnishings of this hotel were sold at public auction. The splendid assortment of rich and valuable furniture was listed, and along with the 30 mahogany and cherry dining, Pembroke, Round and Card tables; 30 bedsteads; 30 feather beds with bedding; 20 parlour pier and common looking glasses; the piano forte; 150 mahogany parlour, fancy and common chairs; were "nine transparent landscape WINDOW CURTAINS, painted by Curtis with views of La Grange, Mount Vernon, & c." Clock glasses with the same scenes were also done by Curtis, using the home of Lafayette (La Grange) and the mansion of Washington (Mount Vernon) for his subjects.

In January of 1829, Zadock Thompson, principal of the Female Seminary called Burlington High School for Young Ladies, took over as editor



THE IRIS, Feb. 3, 1829.

Wanted, immediate possession given.
EBENEZER BATTLETT.
 Burlington, Jan. 29, 1830.

HENRY H. MITCHELL
 WOULD most respectfully inform the
 citizens of Burlington, and its vicini-
 ty that he has taken a shop, opposite
 Messrs. R. & J. Wainwrights, on Church
 Street, where he will execute orders in the
 line of
Ornamental
PAINTING,
 —SUCH AS—
Glasses and Dials, Military
Standards—Signs, &c.
 Also,—OIL CLOTHS, to any pattern
 required, superior in quality and workman-
 ship to any offered in market.
 Burlington, Jan. 29, 1830. 3t

NOTICE.
 ALL those who are indebted to the sub-
 scriber are requested to make pay-
 ment by the 15th of Jan. next. Excuses
 will not be received, a prompt payment must be

BURLINGTON FREE PRESS, Jan. 29, 1830.

of THE IRIS, AND BURLINGTON LITERARY GAZETTE, (later called THE IRIS, ADVERTISER AND INTELLIGENCER). This was a bi-monthly publication with scientific writings, original essays, popular tales, biography, education news, meteorological tables, poetry, deaths, marriages and advertisements. He made many editorial changes in the year-old magazine published by Worth & Foster, job printers. One of these changes was to have Benjamin Curtis design emblematical heads for the publication and also smaller engravings for the various departments.

In the January 6, 1829 issue of THE IRIS, the editor commented on these new embellishments:

As THE IRIS now, for the first time, makes its appearance under an engraved emblematical head, it may not be amiss to accompany it with a brief explanation. The female figure in the centre represents the goddess, Iris, standing with one foot upon the globe, holding in one hand a scroll of manuscript, partly unrolled, and in the other a wreath of flowers. At the left hand lie a flute, a music book and an ancient harp. On the right, are the pandean pipes and lyre of Orpheus. Inserted in the wreath, which surrounds the goddess, are arranged a variety of musical instruments and the whole is surmounted by the American eagle. Iris, according to the ancient heathen mythology, was one of the Oceanides and messenger of the gods, but more particularly of Juno. She was the same as the rainbow, and was represented with wings with all the variegated and beautiful colours of that meteor.

Apparently neither the editor nor Curtis was happy with the resultant engraving of the artist's design, for another editorial comment on a following page noted:

In justice to the artist (Mr. Curtis, from Boston,) who delineated the head of our paper, we feel bound to state that the figure in the centre of the engraving was very materially altered and deformed by the engraver.

Curtis designed heads for the Poetry Department, featuring a harp and other musical instruments with scattered flowers; and for the Marriages section showing a pair of hearts pierced by an arrow crossed by a trumpet-like musical horn, the whole enclosed within a wreath of roses. A close examination of the various flowers in these two engravings will give a good idea of the floral work Curtis used on the clock glass paintings on the glass covering the tapering waist down which the pendulum rod with its attached rod travels. In the editorial comment engraving, the title "THE IRIS" pictures the "bass relief" lettering of which Curtis was so proud. "Perspective" is gained through a triple formation of the letters, with the center portion formed of black ink framed by two portions of white.

Chances are that Curtis was not paid in cash for his artistic work for THE IRIS but allowed a certain number of paid-up advertisements. His advertisement (dated January 6) appeared in three issues and mentioned that during his stay in Burlington, Curtis would be happy to receive orders for military standards, transparencies and for window curtains.

Undoubtedly Curtis and his brother Lemuel had a similar trade-off work arrangement and Benjamin painted many of the clocks for Curtis & Dunning during this period. One of these paintings, and the only known signed work was pictured in the December 1923 ANTIQUES magazine article on the Curtis & Dunning clocks. It is a rendering of "Perry's Vic-

VIEW OF BURLINGTON.

MR. B. B. CURTIS has now the pleasure of offering to the Ladies and Gentlemen of Burlington and the public generally his view of the village of Burlington as seen from Juniper Island and the Lake, on which he has been engaged the last three months, and submits it to their taste and liberality to say whether it shall be engraved and published or not.

To do this it will require some hundred dollars which he is unable at this time to advance, and it can only be effected by a liberal subscription of his friends. The painting is 17½ by 32½ inches, and may now be seen at Mr. Goodrich's Book-store where Ladies and Gentlemen are invited to call and examine it and leave their names for copies.

Terms of publication for a fine copper-plate engraving, proof impression on superfine India paper \$5 per copy, only 50 of these will be taken.

On superfine English paper the next 50 copies, \$4.

On fine English paper the next 100 copies, \$3.

On fine American paper, \$2.
Burlington, Nov. 19, 1830.

A few, remaining unsold, may be
 rented by applying to the subscriber, who
 has a plan of the Church.
 March 15. C. GOODRICH.

House, Sign, Coach & Ornamental
 PAINTING.
 GILDING AND GLAZING.
 H. R. MITCHELL
 WOULD respectfully inform the citi-
 zens of Burlington and its vicinity,
 that he will carry on the above business at
 the Shop in Church street, lately occupied
 by H. Lane & Co.
 MILITARY STANDARD, GLASS &
 DEAL PAINTING.
 Done to order. March 15.
 ARCHITECTURAL

BURLINGTON FREE PRESS, March
29, 1833.

BURLINGTON FREE PRESS, Nov. 26, 1830.

tory" painted on the convex glass of the pendulum door of a girandole clock. The painting is signed on the back "Painted by Benj. B. Curtis." The article further states "This artist is reputed at one time to have been associated with Willard". It was Simon Willard, Massachusetts clockmaker, who invented the banjo clock, so-called because in shape it somewhat resembles that musical instrument, but according to John Ware Willard, great grandson of Simon Willard, in his 1911 book *Simon Willard and his Clocks*, it was the Aaron Willards and other clock-makers who employed the designs incorporating naval battles, American flags, eagles and landscapes.

Source for the "Perry's Victory" painting was the print published by Benjamin Tanner on subscription. Tanner issued three of these prints in a sheet measuring 20" x 20"; they sold in Burlington in 1815 at \$5 "in the sheet, payable on delivery." The other two patriotic prints were "The Capture of the Macedonian" and "Com. MacDonough's Glorious and Decisive Victory on Lake Champlain."

"Perry's Victory" commemorates the famous naval engagement in the war of 1812 between Great Britain and the United States fought in Put-in-Bay, near the western end of Lake Erie on September 10, 1813. The American fleet consisted of three brigs, five schooners and a sloop with a total of 54 guns. The British had two ships of war, two brigs, a schooner and a sloop, mounting 63 guns. Oliver Hazard Perry, was master commandant and during the first part of the battle the English concentrated their fire on Perry's flagship which was so completely disabled that Perry left her and shifted his flag, under heavy gun fire, to the *Niagara*. After a stubborn contest, Perry forced the British flagship and three other vessels to surrender. The remaining two attempted to escape but were overtaken and captured. Perry at once sent his famous dispatch to General Harrison: "We have met the enemy and they are ours — two ships, two brigs, one schooner and one sloop." In the Curtis painting memorializing this engagement, the first words of the dispatch are lettered under the battle scene and a triumphant American Eagle appears in the clouds above the smoking ships' cannons.

A comparison of the flowers encircling the battle scene and the floral designs incorporated in the engravings for THE IRIS points up their similarity of form and treatment and should assist in identifying other Curtis clock paintings.

Tanner's successful venture in producing and publishing the patriotic prints was probably one of the reasons that Curtis essayed another project while he was in Burlington. In January 1830 he advertised that he wished to inform his friends in the Eastern and Southern part of the Union that

he would be unable to answer their orders for paintings "in consequence of being engaged on a large historical painting for a company in New York which will occupy him nine months." What the painting depicted, or whatever happened to it is unknown, but apparently it required less than nine months to complete, for Curtis embarked on another project in September. He decided to paint a view of the city of Burlington, Vermont, from Juniper Island, two miles off-shore and opposite the Burlington break-water in Lake Champlain. In November of 1830 he reported in another advertisement that he had been engaged for three months on this painting and was now submitting it to the taste and liberality of the ladies and gentlemen of Burlington and the public in general to say whether it should be engraved and published or not. To accomplish this would require a hundred dollars and Curtis noted he was unable at that time to advance the money. The amount, he stated, could be provided only through a liberal subscription for the prints by his friends. He proposed to print 50 copies of the fine copperplate engraving, proof impression, on superfine India paper at \$5 per copy; the next 50 copies would be on superfine English paper and would sell for \$4; and 100 copies printed either on fine English paper at \$3 or on American paper at \$2 would complete the edition.

Apparently the subscription fund never totaled enough to cover printing costs, although Curtis inserted it in the newspaper for several weeks. Finding a lack of response for this effort was probably the reason for Curtis's decision to depart for greener pastures, and we find him established in New York city in 1831 as a sign painter and artist. He remained in New York, according to business directories, until 1841 and in 1845 his name appears in the Philadelphia directories as an ornamental painter and 15 years later as an "artist". Curtis was born in Massachusetts about 1795 and worked in Boston as an ornamental painter from 1818 to 1827, according to Boston directories.

About the time that Curtis started painting the "large historical painting", a competitor in the line of ornamental painting arrived in Burlington. In January, 1830 Henry H. Mitchell advertised that he would execute orders on clock glasses and dials. He noted that he had taken a shop opposite R. & J. Wainwright's store on Church Street where he would take care of all orders in the line of ornamental painting, such as military standards, signs &c. He also painted oil cloths (floor coverings) to any pattern required and stated that his work was superior in quality and workmanship to any offered in the market. He was still working in Burlington in March 1833, for he advertised that he continued to carry on the business of house, sign, coach and ornamental painting, gilding and

glazing at his shop on Church street, lately occupied by H. Lane & Company. He noted that he would paint to order military standards and clock glasses and dials.

It is not unreasonable to suppose that all four of the clock glass painters mentioned as working in Burlington during the period from 1814 through the 1830s also executed tablet designs for clocks made by Freeman Hoyt of Burlington, Isaac Randall of St. Albans, James W. Jenkins of Montpelier, Joseph Dyar of Middlebury and for other nearby banjo, lyre and girandole clockmakers, for all four of the men advertised that they would attend promptly to such orders from a distance.

* Mrs. Carlisle is the author of *Vermont Clock and Watchmakers, Silversmiths and Jewelers, 1778-1878*, printed by The Stinchour Press, Lunenburg, Vermont.

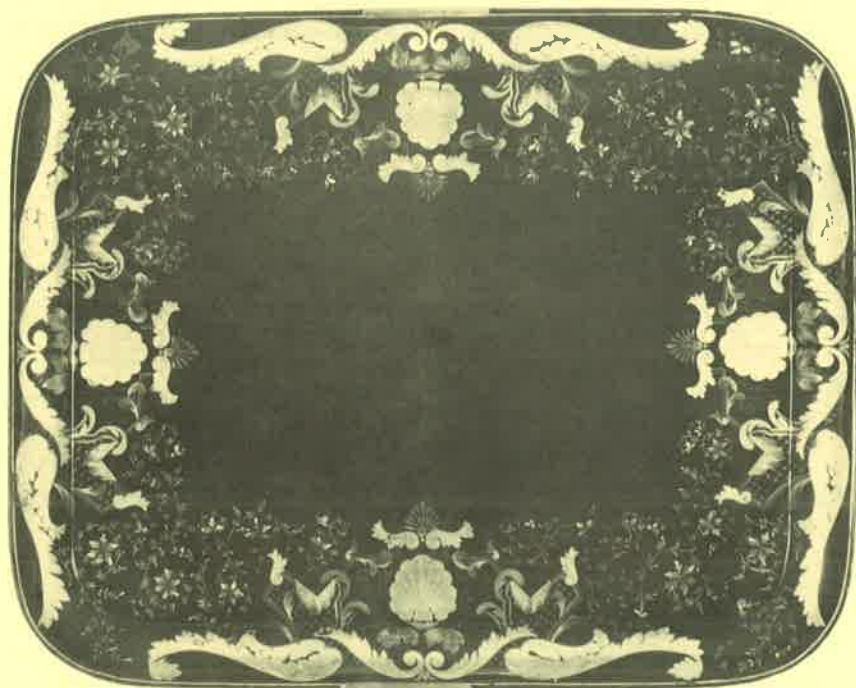


THE IRIS, Jan. 20, 1829.

ORIGINAL ARTICLES DONATED
TO THE H.S.E.A.D., INC.



Victorian Lap Desk, Mother-of-Pearl Inlay
Donor, Anne Gambee

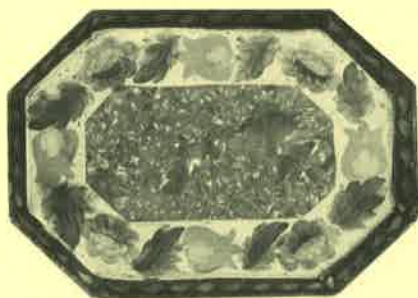


In memory of Ruth Swenson
Donors, Mr. Frederick Swenson
and Members of the Fairchester Chapter

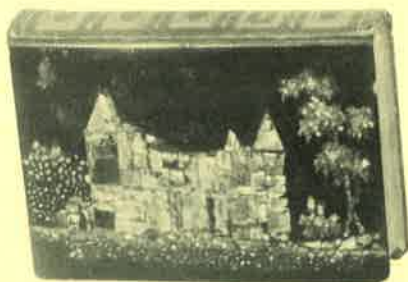
ORIGINAL ARTICLES DONATED
TO THE H.S.E.A.D., INC.



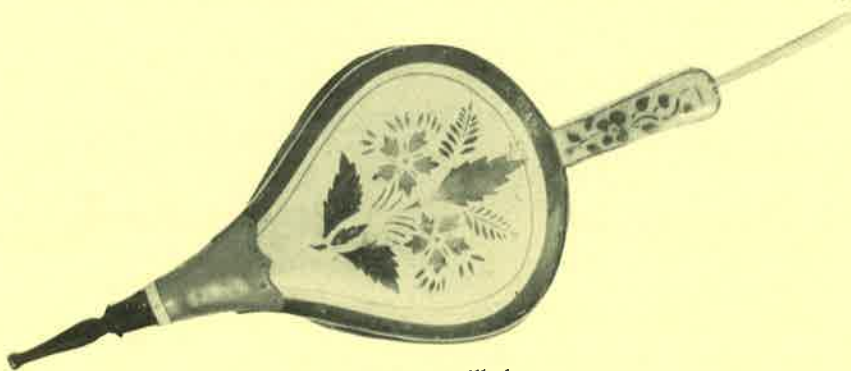
Bread Tray, Freehand Bronze
Donor, Chester Gallaher



Cut Corner Tray
Donor, Chester Gallaher



Prayer Book, Mother-of-Pearl Inlay
Donor, Marion Perry



Bellows, Stencilled
Donor, Helen Marsh

APPLICANTS ACCEPTED AS MEMBERS

Chicopee, Mass. — May 1974

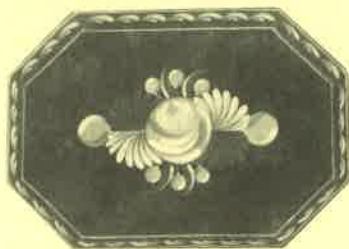
- Mrs. David Adam (Ruth) 4 Flintlock Drive, Warren, N.J. 07060
- Mrs. David H. Anderson (Susan) 15 Witch Lane, Rowayton, Conn. 06853
- Mrs. Edward W. Baker (Lois) 4979 Hamilton Rd., Medina, Ohio 44256
- Mrs. Douglas P. Bridge (Anita) 30 Union Ave., Slingerlands, N.Y. 12159
- Mrs. Harold E. Bush (Margaret) 4 Warner Rd., Marion, N.Y. 14505
- Mrs. James A. Carter (Mary A.) R. D. #1, Gray, Maine 04039
- Mrs. George F. Chisholm (Katrina) Dudley Hill, Dudley, Mass. 01570
- Mrs. Kenneth L. Day (Anna) 61 Dale Dr., Chatham, N.J. 07928
- Mrs. Fred C. Frueh (Rosemary) Main St., Southbury, Conn. 06770
- Mrs. Charles B. Gulick, Jr. (Gertrude) R. F. D. #1 Box 468, Springfield, Vt. 05156
- Mrs. Milton E. Harris (Evelyn) R. D. #1, Chittenango, N.Y. 13037
- Mrs. A. E. Jones (Louise) 5008 Inverness, Baytown, Texas 77520
- Mrs. G. K. Krantz (Aldona "Dawn") Innsbruck Lane, Killington, Vt. 05751
- Mrs. Dirk A. Kuyk (Gretchen) 33 Elmwood Ave., Chatham, N.J. 07928
- Mrs. William K. Laurinaitis (Cornelia) P. O. Box #506, Rumford, Maine 04276
- Mrs. John LeBlanc (Janice) R R 1-Red White School Rd., Woodstock, Ct. 06281
- Mrs. Donald T. Lundquist (Florence) 9 Ashwood Rd., Paxton, Mass. 01612
- Mrs. James B. McQuillen (Eleanor) 202 Chemung St., Waverly, N.Y. 14892
- Mrs. Robert Miller (Hilda) 1517 W. Deland Dr., Tucson, Ariz. 85705
- Mrs. W. E. Neumeyer (Julia) 1033 Savile Lane, McLean, Va. 22101
- Mrs. C. Douglas Obrist (Mary) 2 Tyler Court, Manlius, N.Y. 13104
- Mrs. G. E. Peach (Martha) 5 Crestwood Rd., Marblehead, Mass. 01945
- Mr. Frank D. Rowell Box 35, Sandwich, N.H. 03270
- Mrs. John J. Schmitt (Janet) 15 Wexford Rd., Delmar, N.Y. 12054
- Mrs. Joseph E. Sokal (Nancy) 41 Lehn Springs Dr., Williamsville, N.Y. 14221
- Mrs. D. Whitmore (Judith) nee: Anderson 77 Edgemore Blvd., Shrewsbury, Mass. 01545
- Mrs. Joseph L. Wooters (Eleanor) 609 Waldo St., Rumford, Maine 04276

MEMBERS' "A" AWARDS
Chicopee, Mass. — May, 1974

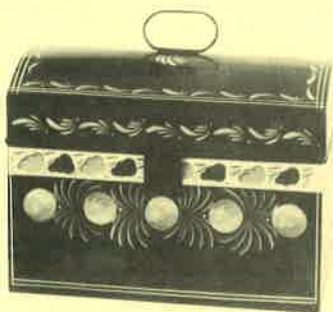
Country Painting



Patricia Welch



Patricia Bradford



Sara Tiffany



Patricia Welch



Phyllis Sherman



Ruth Bush

Stencilling on Wood



Jo Ann Baird

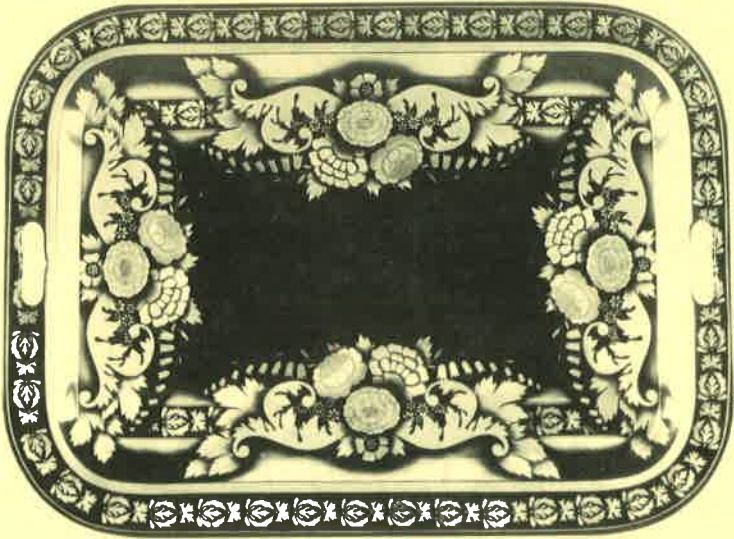


Jane Newman

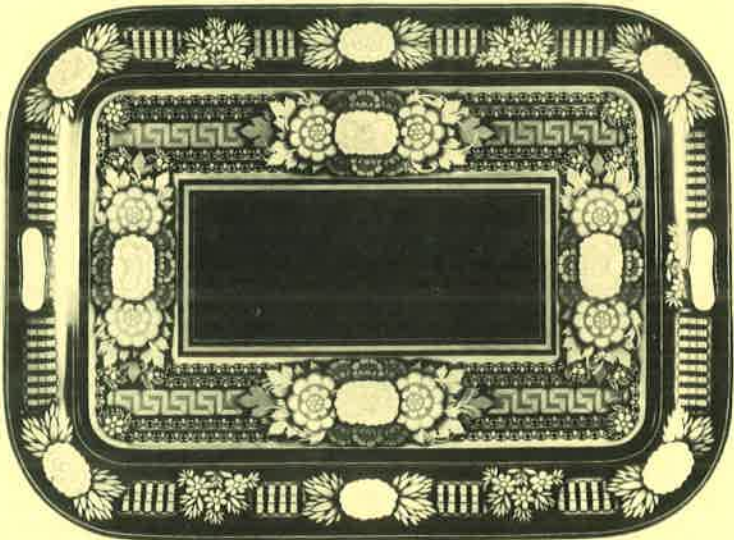


Lynette Smith

Stencilling on Tin

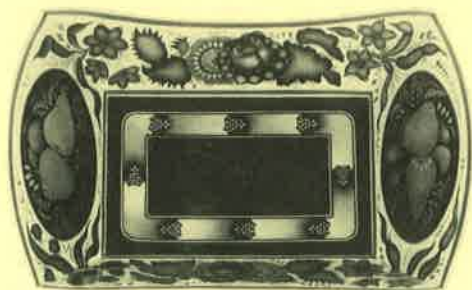


Jean Sage



Margaret Waldman

Freehand Bronze Painting

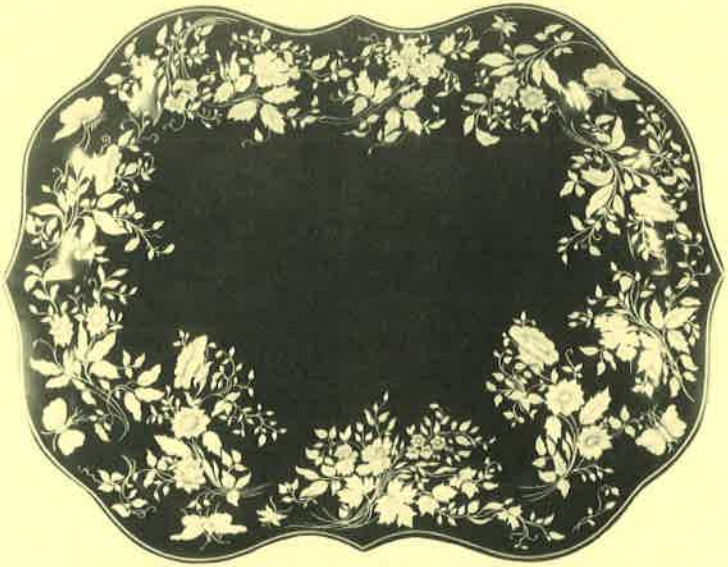


Phyllis Sherman

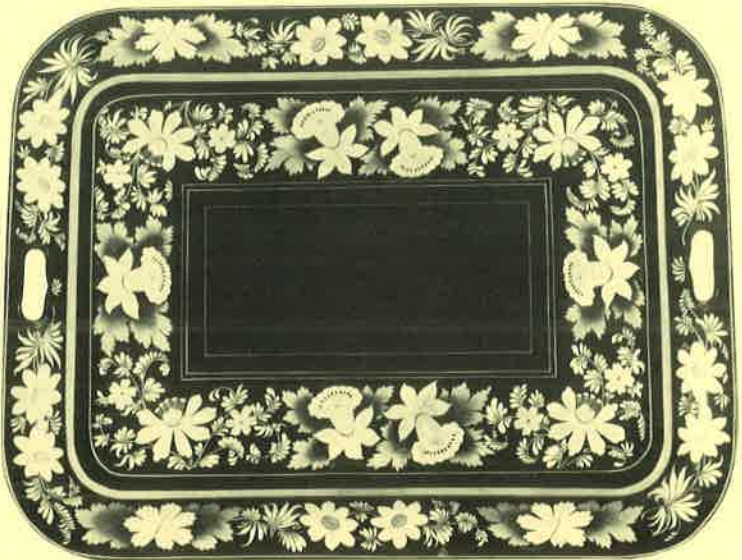


Astrid Thomas

Metal Leaf Painting



Ruth Berkey



Helene Britt

Glass Panel, Stencilled Border



Katherine Halsey



Ruth Berkey



Ardelle Steele



Jean Walter

Glass Panel, Metal Leaf Border

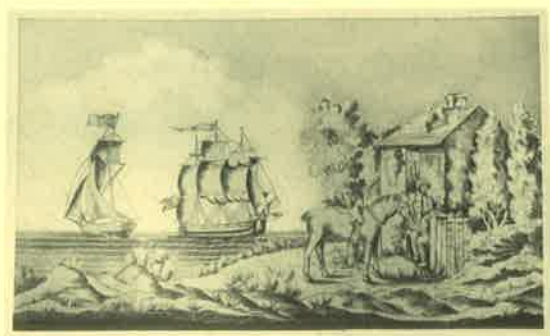


Sara Tiffany



Margaret Watts

Glass Panel, Metal Leaf



Emilie Underhill



Jean Walker



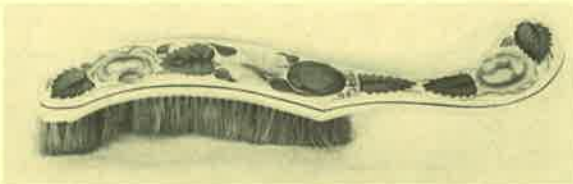
Emilie Underhill

Lace Edge Painting



Harriet Syverson

Special Class



Maryjane Clark



THE BOOKSHELF

By Martha M. Wilbur

Two Auction Catalogues

Important Fractures, Embroidered Pictures

Theorem Paintings and Cutwork Pictures

From the collection of Edgar William and Bernice Chrysler Garbish.
Sotheby Parke Bernet Inc., New York, N.Y.

\$4.00 \$5.00 by mail

These illustrated catalogues of the sale of this collection which was held in four sections, two in January, 1974 and two in May, 1974 are most interesting. Each item is illustrated by a small but clear photograph, in black and white, with description, size and dating. Many beautiful and unusual theorems were shown and are certainly a source of ideas. The inclusion of an estimated price list is helpful when the catalogues are purchased at the time of public viewing before the sale.

Collecting Georgian and Victorian Crafts

by June Field

Charles Scribner's Sons
New York, N.Y.

Published in England this book is a combination of history, sources of examples for research in this country as well as England and discusses the availability of collectables at flea markets and antique dealers. Included are chapters on a variety of unusual crafts; for example the first chapter deals with Paper Patterns: paper cut outs, quill work, filigree etc. The history and names of some famous people who practiced this craft are discussed and are accompanied with many illustrations. Other chapters deal with Feather Pictures, Wax Flowers, Seaweed Albums, Decalcomanie and Potichimanie, Painting on Velvet, Patchwork and many more.

The author writes in a chatty manner interspersing bits of history and folk lore with solid information.

At the end of the book is a listing of "What to Read" on each category, a listing of "Useful Addresses" and an "Index of Museums, Art Galleries and Organizations", mostly in the United Kingdom.

The Flowering of American Folk Art
The Viking Press
New York

by Jean Lipman and
Alice Winchester
Paperback \$11.00
Hardback \$19.95

The paperback book was printed as the catalogue of the much publicized exhibit of Folk Art at the Whitney Museum of American Art held during February and March 1974. It was a little too large to be used conveniently as a catalogue at the show but as a book to be read and studied it is superb. Each category, whether pictures — painted, drawn and sketched, sculpture — wood, metal, stone and bone, decoration — for home or highway, or furnishings, is introduced with a short historical and descriptive essay. The illustrations are large and clear and many are in beautiful color and each is documented in detail.

There was little decorated tin at the exhibit and therefore little is illustrated in the book, however, stencilled cornice boards, pictures, frames, furniture, velvets and textiles were well represented.

It brings together in one volume many familiar objects from various museums and private collections and would be a choice addition to anyone's library.



Original Hitchcock-type Chair. Stencilled
Courtesy, Martha Wilbur

NOTICES FROM TRUSTEES

FALL MEETING

September 16, 17, 18, 1974

Basin Harbor Club, Vergennes, Vermont

Meeting and Program Chairman

Dr. Edward Stannard

Ways and Means Committee Chairman, Mrs. Clifford Everts
and Members of Hudson Valley Chapter

SPRING MEETING

May 14, 15, 16, 1975

Treadway Inn, Newport, Rhode Island

POLICY

USE OF SOCIETY NAME from May 1974 Trustees Meeting:

Policy 23.13 E, Motion — Mr. Keegan: That we remove all personal restrictions on the use of the name of the Society by any member. This policy supersedes Policy #23.13 A and B only.

Policy 23.13 C: Chapters or Members may sponsor exhibitions using the name of the Society with written permission of the Treasurer. Appropriate forms will be provided by the Treasurer.

Policy 23.13 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.)

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.

CHANGE OF ADDRESS

Please promptly notify Membership Chairman of any change of address.

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, 1975 at which time the terms of the following Trustees will expire:

Mrs. D. F. Heatherington

Mrs. John C. Miller

Mr. Robert B. Keegan

Mrs. E. A. Nibblelink

Please send names of your candidates to the chairman no later than November 30, 1974. Mrs. Donald Cooney, Chairman, 909 Chestnut Hill Road, South Glastonbury, Conn. 06073

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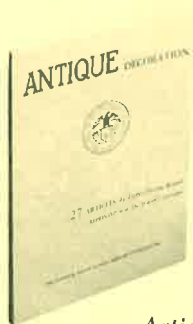
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