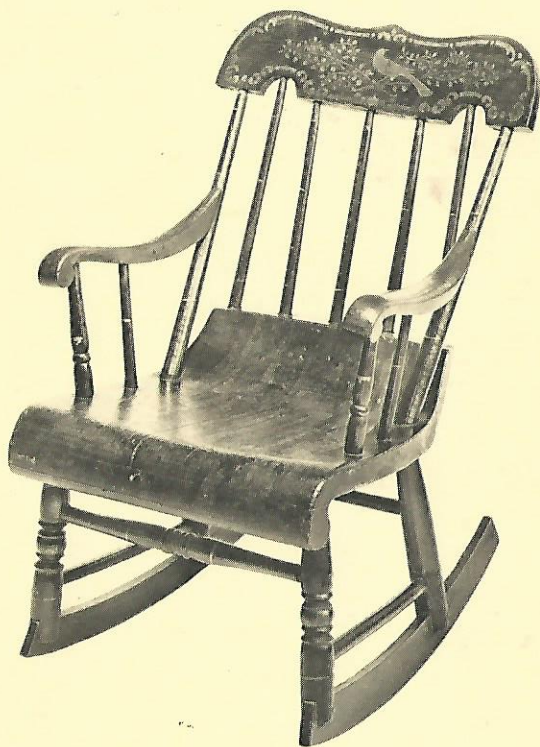


The Decorator

Volume XXX No. 1

South Egremont, Massachusetts

Fall 1975



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



**HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.**

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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**Journal of the
HISTORICAL SOCIETY OF
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**Historical Society of
Early American Decoration, Inc.**

A society organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art and the elevation of the standards of its reproduction and utilization. To assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

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COVER PHOTOGRAPH

Child's Boston rocker (c. 1850), painted rosewood graining with lighter brownish-red seat, New England origin. Courtesy, DAR Museum

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EDITORIAL

The original purposes of The Historical Society of Early American Decoration, Inc., as stated on page one of THE DECORATOR, continue to set the policies of the Editor of this publication. Accordingly, Virginia Wheelock has kindly offered to share her observations on early free-hand bronzing techniques as seen on original English trays. We hope these thoughts and photographs will help to "further the appreciation of" these techniques. In another article the Editor introduces decorated American children's chairs in the DAR Museum Collection and it is hoped the questions raised here will stimulate further original research. The William Eaton story is such an example. A complete story of this man's life as well as where and when he worked should be interesting and helpful in identifying his style and his work. Since this type of information would be welcomed by all readers of THE DECORATOR we shall continue to try to stimulate research at the local level and to publish these findings.

Avis B. Heatherington



Original Stencilled Bench
Courtesy, Phyllis Sherman



Fig. 1 — Original Freehand Bronze Papier-Mache Tray
Courtesy, Mrs. William Sanford

SOME FASHIONS OF ENGLISH BRONZE WORK

by Virginia M. Wheelock

"Freehand Bronze" is the term used to describe the art of applying varying tints of bronze powders to a tacky surface — without the use of a stencil. This type of decoration is certainly one of the most appealing and sought-after forms of ornamentation, as well as one of the most exacting and challenging to the craftsman wishing to reproduce such subtle and graceful work. Discussed in this article will be but a few representative styles and characteristic traits manifested in the freehand bronze work of 19th century England. The periods of "bronzing" overlapped and transitional forms of the style continued side by side during the 1800's. In general, during the first half of the 19th century the more superior bronze work appeared, while the second half of the century saw a combination of blended styles which included bronzing, oil painting, metal leaf, and pearl work.

Although as early as 1688, Stalker and Parker described a method of bronzing in *A Treatise of Japanning and Varnishing*, the process was greatly facilitated when, in 1812, Thomas Hubball of Clerkenwell, invented a method in which finely ground metallic ores (in natural colors or chem-

ically stained) were strewn over a sized surface. The result was a series of bronze pictures which were in demand until about 1832.

Bronze powders of varying tints (copper, brass, silver, zinc, gold, and Dutch metal in various alloys) were used in the composition of the picture. Assorted sizes of swabs or "bobs" were utilized in order to execute these skillful designs. Some "bobs" were made of wool or cotton waste wrapped around a stick handle, others were formed of chamois leather — the smallest being tied and pulled up through the hollow of a quill. (The latter were particularly useful in forming firm hard lines and delicate shadings.)

During this early bronze period the subjects were largely heroic and patriotic, such as the well-known panel picture "The Triumph of Britannia" made about 1818 by Illidge & Co. of Wolverhampton. (*See English Papier-Mache* by George Dickinson, Plate V.) Perhaps inspired by the famous fresco painted by the Italian artist Guido Reni (1575-1642), is the tray depicting "Aurora" (Fig. 1). Goddess of the Dawn in Roman mythology, Aurora opened the eastern gates of heaven every morning so that the Sun



Fig. 1a — Detail of Fig. 1

God might ride across the sky. The subject is dealt with in a dramatic fashion with meticulously worked details. A bolt of lightning can be seen at the extreme right hand side of the picture, while in the center foreground, the brilliant rays of the half-risen sun emphasize the striking effect of light and shadow. Over the spectacular radiance of the sky, and in the foreground, other shades of powders were dusted to form the fluffy and almost "smoke-like" clouds that blend softly together. Extremely fine bronze work can be seen in the portrayal of the manes, tails, and wings of the horses (Fig. 1a)

By the middle of the 18th century, many articles of Oriental lacquerware had been imported to England. The English japanners took advantage



Fig. 2 — Original Freehand Bronze Papier-Mache Tray
Courtesy, Mrs. John Clark

of the prevailing taste and produced articles similar in composition and treatment. However, until its introduction in the 1820's, by Joseph Booth and Edwin Booth, Oriental or "Old Indian Work" seldom appeared on japanned trays. From the Midlands, and dated about 1805, is a very fine example of early bronzing on leaves and flowers (Fig. 2). The balance and arrangement of the design and the motifs used show the influence of the Oriental lacquer work. Fig. 3 illustrates a more familiar scene in which freehand bronze work is combined with that of metal leaf ornamentation. The delicately sweeping trees are cleverly used as connecting elements and



Fig. 3 — Original Tray
Courtesy, Mrs. Robert Keegan



Fig. 3a — Detail of Fig. 3

weave together all units of the design. Each beautifully delineated picture stands on its own bronzed land mass, which, in contrast to the treatment in Fig. 1, is formed by the use of a series of stencils. Skilled craftsmanship is evidenced in the realistically formed freehand bronze five-petalled flowers in the foreground, (Fig. 3a) and in the extremely fine brush work throughout the tray.

Many scenes of rural life were composed on trays in the early 1800's, often patterned after the paintings of George Morland (1763-1804). Wil-



Fig. 4 — Original Tray
Owner unknown



Fig. 4a — Detail of Fig. 4

liam Davis, a competent artist who worked both at Wolverhampton and Birmingham, was a copyist of Morland's rustic subjects, but painted original country landscapes as well. Fig. 4 and 4a depict a pastoral scene painted on a metal tray, imported from England about 1820, which includes finely drawn bronze work. An unusual feature of the tray is a Sheffield silver flange which rises abruptly from the floor.

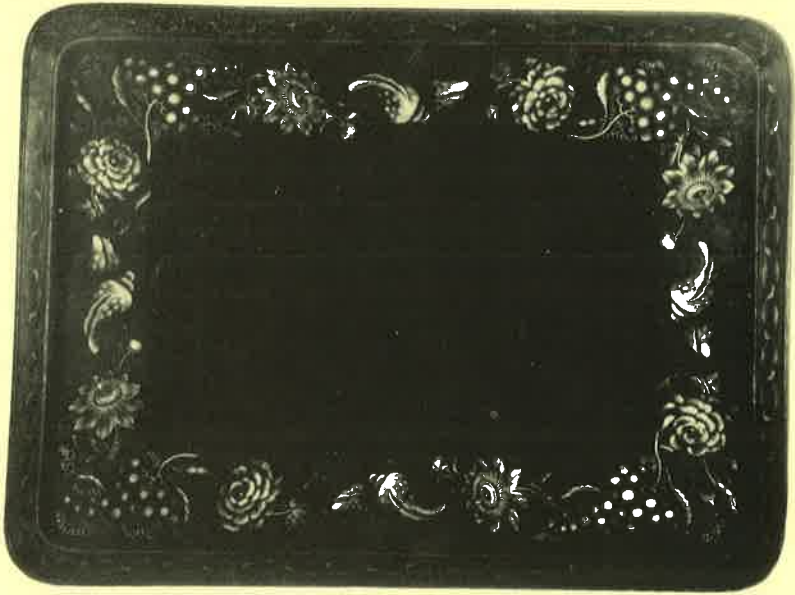


Fig. 5 — Original Freehand Bronze Papier-Mache Tray
Courtesy, Mrs. John Dotter

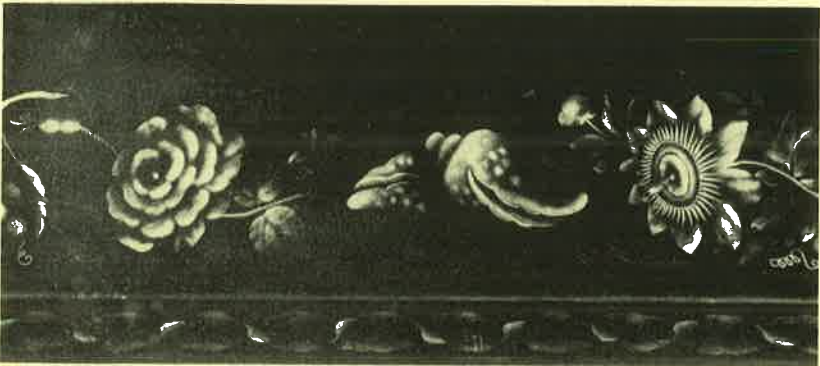


Fig. 5a — Detail of Fig. 5

In the 1840's scenes rendered entirely in bronze were succeeded by those of mixed ornament. Incorporating bronze work with that of metal leaf and oil paints, they are a continuation and development from the earlier ones. This later bronze fashion became known as the "Wolverhampton style" due to the fact that artisans, such as Frederick Perks, who worked for the Walton's at the Old Hall Works, excelled in this type of decoration. Interiors of cathedrals and famous mansions, as well as out-of-door pictures, were produced on panels, tea-trays, and accessories. Utilizing the early bronzing technique vivid contrasts of light and shadow were achieved in the sky and atmosphere, gleaming sunlight on ruined buildings, and shafts of strong light streaming on to a portion of the picture. (See Dickinson, Plates XIX and XXIX.)

There were artists, such as Charles Neville, who often used shells in conjunction with floral and/or fruit motifs in their decorative schemes. Fig. 5 and 5a exhibit an interesting combination of shells, flowers, and fruit. There is exceedingly refined shaping of the flower petals and a gentle roundness of the shells and grapes is attained as the powders fade imperceptibly into the background. The rhythmic simplicity of the repeated "turned-over" leaf border on the flange enhances and encloses the more intricate border on the floor of the tray.

The next three articles illustrated have similarities of technique in the execution and application of the bronze powders, but differ slightly in the treatment of the veins and tendrils. The detail of a tray (Fig. 6) well dem-

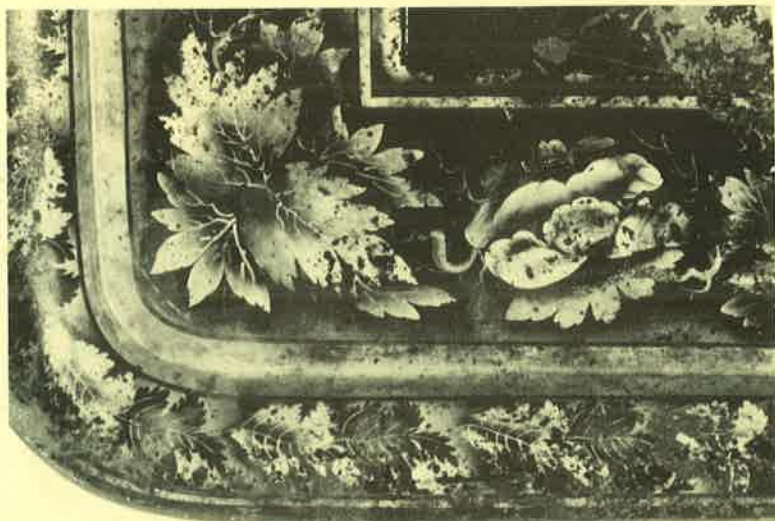


Fig. 6 — Detail of Original Tray
Courtesy, Mrs. Donald Heatherington



Fig. 7 — Original Freehand Bronze Papier-Mache Counter Trays
Courtesy, Mrs. L. Steven Porter

onstrates the method of “pencilling” bronze veins on the leaves. In this instance, the tendrils surrounding the leaves and flowers are painted with bronze powders.

Particularly charming are the game-counter trays decorated mostly in freehand bronze with some metal leaf accents and sprays (Fig. 7 and 7a). The conformation of the roses and the stump veining of the leaves is an indication of the work of a proficient craftsman.

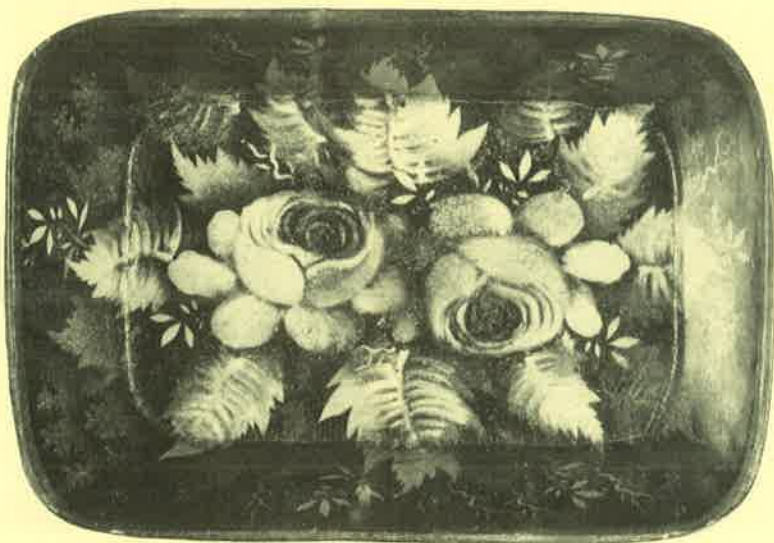


Fig. 7a — Detail of Fig. 7

Similar in technique to the counter trays, but on a larger scale is the decoration on a wine cooler (Fig. 8, 8a, and 8b). Here, the rose appears to have increased dimension due to the curling and overlapping of the petals. Varying shades of bronzes add depth to the different flower units portrayed.



Fig. 8 — Original Freehand Bronze Wine Cooler
Courtesy, Mrs. Sherwood Martin



Fig. 8a — Detail of Fig. 8



Fig. 8b — Detail of Fig 8

The bright accents which appear on the broad stump work of the veins are less refined than those in Fig. 7. (Another example of bronze decoration on wine coolers can be seen on page 21, *THE DECORATOR*, Vol. XXVII, No. 1.)

A combination of metal leaf and freehand bronze work is used on a sandwich-edge tray (Fig. 9), in which the floor design flows on to the flange of the tray. The imaginative use of metal leaf on the turnings of the leaves and on parts of the flowers and butterflies contrasts with and yet is harmonious to the superb bronze shadings. The floral sprays include slender reed-like leaves which give a sense of motion as well as unify all the component parts within the design.

Masterfully painted on a Gothic-shaped tray is another example of the blended styles of oil paints and bronzing. (Fig. 10 & 10a). The broad lustrous strokes of bronze on the leaves and stump are further modeled with brightly applied highlights. The freedom of the decorative plan, the composition of the floral arrangement, and the harmony of the grouping of the elements in the design, all contribute to make this a most elegant piece.



Fig. 9 — Original Tray
Courtesy, Edward Stannard, M.D.



Fig. 10 — Original Tray
Courtesy, Mrs. Sherwood Martin



Fig. 10a — Detail of Fig. 10

Hopefully, these observations of some of the approaches and techniques employed in the execution of freehand bronze work will be helpful when viewing such ornamentation. Other categories of bronzing treatment, such as the effects produced over a base stencil, provide ample material for a future discussion of this superb style of decoration.

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EVELYN M. HOLMES MEMORIAL COLLECTION OF MAINE TIN

by Marion Poor

Evelyn M. Holmes, a Charter Member of the Historical Society of Early American Decoration, Inc. died on August 14, 1975 in Belfast, Maine, at the age of ninety. She was a devoted and loyal member who faithfully served the Society in its early years. She was responsible for the portfolios of patterns given in memory of Esther Stevens Brazer to the Farnsworth Museum, Rockland, Maine, which are available for public use. It was through her efforts that the Maine Chapter which now bears her name was founded.

To honor the memory of its founder, The Evelyn M. Holmes Chapter has established The Evelyn M. Holmes Memorial Collection of Maine Tin to which it has contributed a sum of money. The Chapter requests that friends and members who wish to donate Maine originals or gifts of money for the purchase of Maine originals make arrangements for these gifts with the Curator, Anne Avery.

A NEW CONCEPT — THE REGIONAL WORK CENTER

by Mona D. Rowell

A perplexing situation which confronts members upon retiring from a teaching career in Early American Decoration is that of disposing of or arranging for the continued use of their collections of recorded designs and research material. Usually families are not prepared to carry on the work. Unless properly stored, patterns quickly deteriorate as paper becomes brittle and paint sticks from excessive weight and climatic changes.

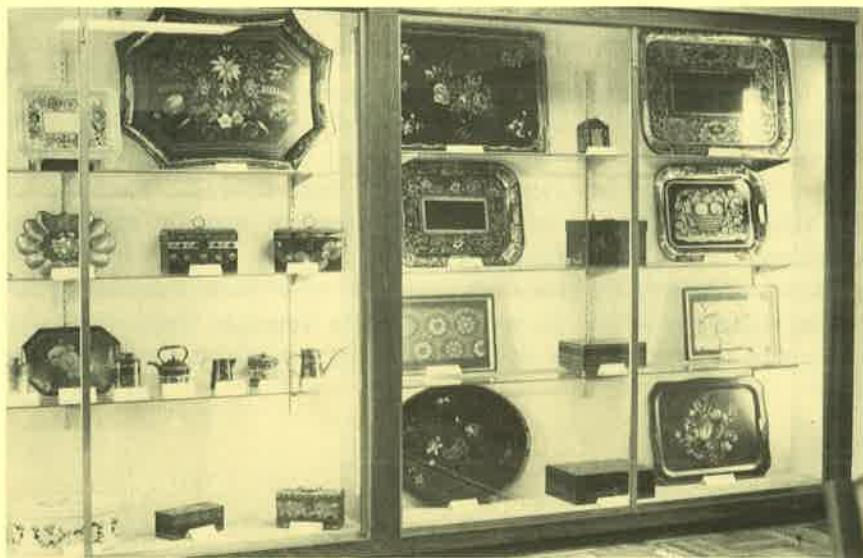
Libraries, historical societies, and museums, which all too often become depositories for miscellaneous assortments of proffered articles that later become a burden, can rarely provide proper facilities for storage or afford the additional staff to make pattern collections available to other craftsmen. Hopefully, the Historical Society of Early American Decoration, Inc. may someday have a building with adequate storage to house not only its ever-increasing collection of fine originals but also the most extensive collection of designs to be found anywhere. Should this eventually become a reality, there still would not be sufficient room for all the fine collections of our craftsmen which represent years of time, effort, and devotion to recording this important part of our American heritage.

Natalie Ramsey, a proficient craftsman and certified H.S.E.A.D. teacher, has solved this problem in a unique and exemplary manner by



establishing the first regional work center available to all HSEAD members in co-operation with a college having an enviable reputation for more than 140 years. Situated on the third floor of the beautiful new air-conditioned library on the campus of the Green Mountain College, in Poultney, Vermont, is the Natalie Ramsey Room, a tribute to a revered teacher. This is not a room adapted to store a collection; it is a room in which every detail was planned in consultation with the architect resulting in an efficient, functional arrangement which accommodates Mrs. Ramsey's generous gift of well-over one thousand patterns, choice originals, and attractively decorated pieces executed by Mrs. Ramsey and other outstanding contemporary craftsmen. By exhibiting the work of modern craftsmen in addition to the originals, the public will learn how this old craft is being kept alive today. Not only will the display serve as an inspiration to others by showing how the beautiful old designs may be used and adapted, it will also exemplify the high standards of craftsmanship attained by members of the Society.

Although situated on the third floor, the Ramsey Room is easily accessible. Just inside the door as one enters the building from the library parking area is an elevator which takes one directly to the Ramsey Room. As an attractive reading room with comfortable furniture, it serves a dual purpose for the college. One whole wall is lined with well-lighted glass exhibition cases with adjustable glass shelves in which the exhibition of originals and other decorated pieces is attractively displayed. A glass case on a second wall contains a collection of research books pertaining to the



craft and beautifully framed modern theorems. Two whole walls are equipped with special cabinets containing shelves, drawers, and bins to house the pattern collection with ample room for additional collections which it is hoped others will wish to contribute in time. Since the completion of the room, Julia White has donated her glass patterns and Zilla Lea, a group of scenic stencilled patterns.

The filing has been expertly handled by Miss Barbara Smith of Poultney, a member of the Society and former Librarian at the College. Charts designate the exact placement of the various categories, and there is ample counter space to use when studying the designs or making a selection.

Once chosen, the designs are reported to the library personnel in charge and then taken to one of the six study rooms nearby which accommodate one or two persons. Other private workrooms are available on the second floor should there be an overflow.

Although the public at large, under proper supervision and controlled conditions may view the collections, the hand use of materials is limited to members of the Historical Society of Early American Decoration, Inc. who possess an up-to-date membership card and those from the college who have studied Early American Decoration. Any member wishing to use the Ramsey Collection should write or phone Douglas W. Durkee, Librarian, Green Mountain College, Poultney, Vermont 05764. Phone 802-287-9313. Give name, address, and reason for wishing to use the collection. The daily charge of \$3.00 per person will help cover the cost of maintaining the collection. There is a motel nearby for overnight accommodations and meals are available in the college cafeteria and a restaurant close by.

It takes foresight and courage, in addition to generosity, to contribute the results of one's labors of over a quarter of a century of dedicated work to a new venture such as this. However, in its completed stage, it is most evident that a rewarding experience awaits those who take advantage of this splendid opportunity to work from excellent material under ideal conditions. It is Mrs. Ramsey's hope that this new concept will inspire members to develop regional work centers in other areas and thus, as our Society constantly strives "to perpetuate Early American Decoration as an art" continue to spread its influence and high standards throughout the land.



Fig. 1 — Child's Windsor chair (1795-1815), painted cream, southern New Jersey — Philadelphia, Pa. origin. Courtesy, DAR Museum

NINETEENTH CENTURY CHILDHOOD JOYS

by Avis B. Heatherington

The human spirit in its constant quest for nourishment and renewal directs each and every one of us in search of some special place or atmosphere to satisfy that need. It may be the solitude of a mountain trail, the strength of the ocean surf, the tranquility of a quiet nook in a beautiful garden or some special place hidden away in a busy city. One such special city retreat is in downtown Washington, D. C., close by busy Constitution Avenue and bustling Seventeenth Street, N. W. It is a tiny inviting attic-type room upstairs in the Museum at the National Headquarters of the Daughters of the American Revolution.

The sun, slanting into this room from a window placed low-down in one corner, invites one to enter. Immediately a gentle atmosphere envelops the visitor and the memories of childhood hold his thoughts. Nothing outside intrudes as one gradually senses that a loving spirit has arranged this room. There are toys for small children, dolls and doll buggies, games, bureaus, beds, chairs and much more. Some are for children to use and some to fit their dollies. The casual placing of the furniture and toys suggests to the visitor that the children have momentarily gone elsewhere but



Fig. 2 — Miniature chair of klismos design (1820-1830), painted black, possible Baltimore, Maryland origin. Courtesy, DAR Museum

will be back presently to resume their play. It is not in the least a set museum exhibition. This little room, known as "*The New Hampshire Attic*," is furnished with nineteenth century things found not long ago in many a grandparent's attic. Possibly for today's child these treasures may have less meaning than for the parents and grandparents but it is doubtful that this would be true. It is almost certain that any one of these pieces would make a child's eyes sparkle with joy if found under the Christmas tree.

I have chosen interesting decorated items from this collection. Some are included solely for the decoration while others are representative of a certain style or period of decoration. Documented research answers some questions that come to mind as one looks at these little chairs but one is painfully aware of how little is known and how much more searching needs to be done before we know where and by whom these articles were made and decorated. The following discussion may pose more questions than it answers but if it stimulates a search for documented answers it will have been worthwhile.

This child's Windsor side chair with shaped wooden seat (Fig. 1) is an excellent example of the transitional Windsor form. The deeply incised early type bamboo turnings together with the wide splay of the legs gives the little chair great character. The double top rail of the raked back encloses a shaped tablet bearing the initials H.F.B. painted in a rich brown.

A semi-transparent shadow in a lighter tone outlines the initials which seem very masculine and strong for a little girl named Hannah Fox Budd. A painted stripe outlines the tablet shape and three brush strokes at each end of the initials completes the tablet decoration. The only other decoration on this soft cream-colored chair are the brown stripes at the incised bamboo turnings and around the shaped seat. A very similar chair of adult size, now in the Newark Museum, bears the label of George Fry of Philadelphia and has an armorial cartouche painted on the shaped tablet. The decoration of this tablet on other chairs of this style includes floral sprays and stylized motives but is often undecorated except for the striping. According to the great granddaughter of Hannah Fox Budd this little chair was given to Hannah when she was a little girl living in Northampton, Burlington County, New Jersey. She was born in 1791, the daughter of Major Joseph Budd of the Revolutionary Army and Mary Fox. There is a sampler in the DAR Museum Collection worked by Hannah Fox Budd at age 15 while a student at the Burlington Academy, Burlington, New Jersey.¹ The close resemblance of this southern New Jersey chair with its personalized decoration to the George Fry chair made in Philadelphia is interesting.

The Roman form of the Greek klismos chair seen in this miniature (Fig. 2) (13 $\frac{5}{8}$ inches high) bears a close resemblance to the chairs made in Baltimore, Maryland about 1820 to 1830. It is a fully decorated chair in excellent condition and because of its size and condition suggests the possibility that it was a sample chair rather than a child's toy. A wide guilloche-type gilt border outlines three sides of the wide crest rail and a narrow gilt painted stripe separates this from the polychrome design in the center panel. This design of cream colored daisy-like flowers fills the entire panel with lively brush strokes and bright colored washes. An elongated brushwork sunburst in gilt decorates the stay rail and seat roll. Each stile has a gilt anthemion in vertical position above the gilt ring turnings and this motive is repeated in pendent position on the side seat rails and front legs. The painted gilt striping on the top and sides of the seat rails as well as on the seat roll complete the rather typical decoration of a "Baltimore-type" chair.

This child's rocker (Fig. 3) with the half-Grecian cross at the side very much resembles the upholstered contour rocking chairs made about 1850. The arm and seat construction are most interesting as are the front and back stretchers on the half-cross. The chair is painted to resemble rosewood and has the usual Victorian gold scrolls at the ends of the shaped crest rail as well as around the unusual handhole at the center. The roses are typically Victorian and remind one of those usually associated with William Eaton and the Boston area. One does however think of stencilled



Fig. 3 — Child's half Grecian-cross rocker (c.1850) painted-rosewood graining, New England origin.



Fig. 4 — Child's rocker (c. 1850) varnished natural wood possible New England origin

Courtesy, DAR Museum

scrolls with William Eaton's work. Since records showing his charges for work done, list "striping a Grecian side chair", this could have been the type of work he refers to in the "striping". Since analysis of the wood in this chair shows it to have been made of sugar maple, red maple and ash it may well have been made in the greater Boston area.

The child's Victorian rocker (Fig. 4) finished in natural wood has an unusual construction. The normal round stile leaves the crest rail but flattens out to become a shaped arm and continues on down to insert into the front of the side seat rail. This line establishes a full cyma curve of much grace and surely of great strength to have withstood the use of its youthful owners. One supposes that the curved members must have been steamed and shaped. Samuel Gragg, working in Boston, 1808-1830, produced an interesting Grecian-type chair as early as 1808 with the vertical support becoming the seat rail then continuing on to become the front leg. This little chair seems to have inherited many of these characteristics. The arms of the chairs in both Fig. 3 and Fig. 4 are very similar. Charles Hallett in *Furniture Decoration Made Easy* shows a child's rocker with the same structural characteristics which he says was purchased in New Hampshire. This chair may also come from the greater Boston area. The same Victorian scrolls decorate the ends of the crest rail but the painted rose and leaves at the center are quite unlike the usual filmy Eaton-type roses.

This sturdy child's Boston rocker (Cover Photograph) with its serpentine-shaped crest rail immediately alerts one to William Eaton and the Union Chair Company of Winsted, Connecticut. A "bannister back" chair with the same shaped crest rail is shown in *The Ornamented Chair*, edited by Zilla Rider Lea, page 108, Fig. 55. The stamp of the "Union Chair Company of West Winsted, ct." shows in a detail of that chair. It too has birds stencilled on the crest rail. One finds this same type of interrupted stencilled stripe with a dot between each segment on another stencilled child's rocker made by the Union Chair Company illustrated in *THE DECORATOR*, Vol. XVI No. 2 (Spring 1962). In the cover photograph the bird is stencilled in two parts with the bird's body stencilled solidly in deep gold while the wings and beak are in a shade of green gold. The branch is of deep gold and the leaves of green gold. This is the typical late type of stencilling having little more than a recognizable outline form. One senses no volume to these representations and no tactile urge is stimulated. We do know that William Eaton included children's chairs on his price lists so this could have been one of his chairs but this attribution is most uncertain since thousands of other such chairs were made. There is a strong possibility, however, that this chair comes from the Connecticut or Massachusetts area.

The two miniature "kitchen" Windsor chairs (Fig. 5 and 6) of the late nineteenth century are mainly of interest for their size (10½ inches



Fig. 5 – Fig. 6 — Doll's "kitchen" Windsor chairs, natural wood.
Courtesy, DAR Museum

high x 5½ inches wide) and the gay and casual painted decoration. Both chairs have a natural wood finish while the striping in Fig. 5 is orange that of Fig. 6 is black. The crest rail of each has a red flower with petals and some casual brush strokes in yellow or green for leaves. The colorful decoration would give pleasure to a small owner.

The tiny seven and a quarter inch primitive chest on chest (Fig. 7) is decorated with rather abstract floral and leaf motives in blue, white and red with superbly executed brushstroke overtones in yellow, white or alizarin. One senses a "country-painting" relationship whether by intent or accident. Here the colors are perhaps more important than the forms but each are equally well chosen and placed. The ornament, with its careful use of color, balance of design and freedom of execution adds much interest to this little pine chest-on-chest.

Another miniature primitive pine chest only eight and a half inches high may seem very crude but it was decorated by someone with much feeling for color and movement in ornament but with less interest in the forms he creates. His color contrasts are sharp. The transparent alizarin roses are painted directly on the white background and have a swirl of white paint to form the cup. The red daisy-like flowers with an alizarin wash have yellow impasto over strokes to form the petals. The large blue-green leaves are veined with the same beautifully formed impasto brush-



Fig. 7—Decorated primitive chest-on-chest painted a soft blue green (c. 1800).

Courtesy, DAR Museum



Fig. 8 — Decorated primitive pine chest with doors at top enclosing small drawers, painted white (1785).

strokes in yellow on the light side of the leaf and dark blue in the shadow. The semi-transparent alizarin striping on the doors, drawers and ends of the chest are uneven and crude. Although in technique and design it hardly resembles the usual "country painting" there is the same feeling of pleasure in the use of color and the freedom of application that one associates with this form of ornamentation.

An interesting note is written on the back:

Presented to her friend
Miss Wealthy Pratt
(Mrs. Wealthy Nott)
In 1785 by
Mis (sic) Prudence Hayden
Mrs. Knott born June 21st 1775
Presented to her
Daughter W. Florella N. (Ott?)
Mrs. Wealthy Sanford
Born October 13th 1801
Presented to her daughter (by her)
Miss Wealthy Lucretia S. - - -
(Died Mar 30th 1916) — (in different handwriting)
Born August 26th 1828
This record was made Sept. 20th 1835
By Abraham Pratt Knott M. D.
Of Montgomery, Alabama
Rec'd by Ian Evangeline Sanford (in different handwriting)
April 1st 1916

One immediately becomes aware of the limited documented information about William Eaton and other decorators of the mid-nineteenth century in New England. There are names that we recognize but we know little about them, their lives or when and where they worked. Possible attributions based on a few resemblances and facts is the best that can be done at this time.

I would like to express my appreciation to the DAR Museum for allowing me to examine and present these pieces from their collection as well as for the excellent photographs which they provided. The members of the museum staff were most helpful in providing space and time so that I might examine each piece carefully and prepare my notes. It was a privilege to become acquainted with these cherished pieces.

FOOTNOTE

1. Garrett, Elisabeth Donaghy, "*American Samplers and Needlework in the DAR Museum*" THE MAGAZINE ANTIQUES, Vol. CV No. 2, February, 1974.

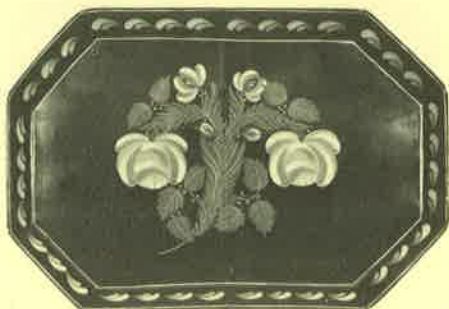
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Barbara Smith



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Ruth Flowers



Martha Peach

Country Painting



Arlene Clinkman



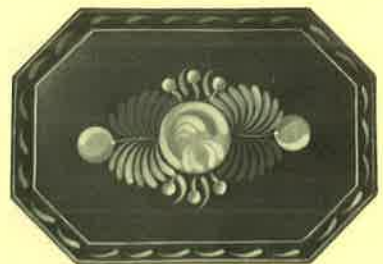
Avis Clintsman



Astrid Thomas



Jean Colby



Barbara Smith

Stencilling on Wood

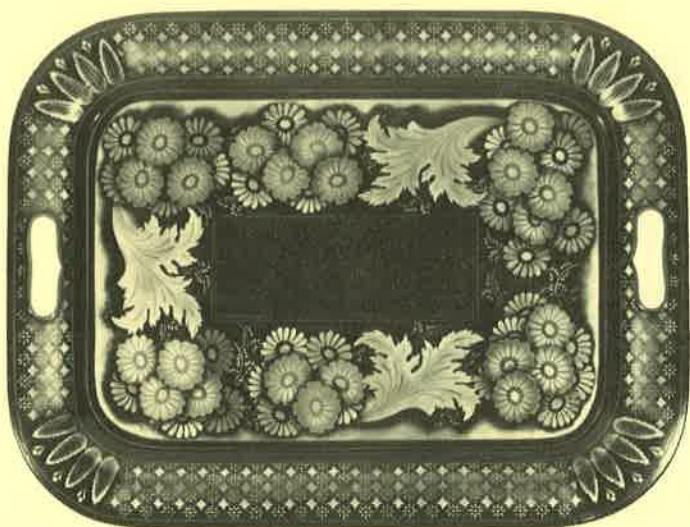


Marion Poor



Astrid Thomas

Stencilling on Tin



Lila Olpp

Glass Panel — Stencilled Border

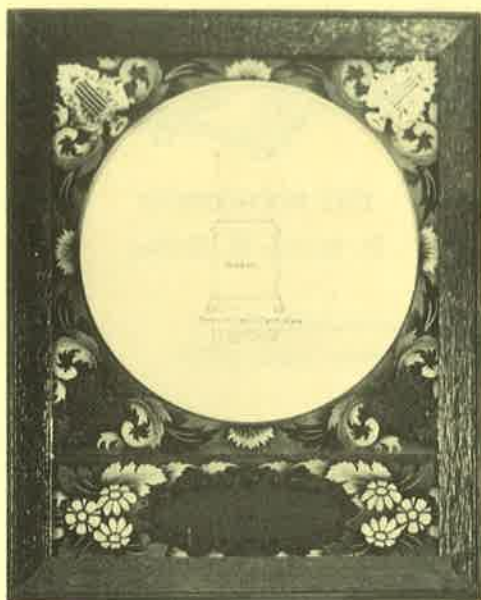


Deborah Lambeth



Marion Poor

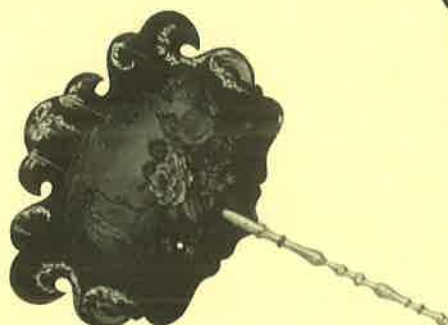
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Margaret Watts



Helen Gross



Helen Gross



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By Martha M. Wilbur

Country Arts In Early American Homes
E. P. Dutton & Co., Inc., New York, 1975
Paperback

By Nina Fletcher Little
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How To Gold Leaf Antiques
Crown Publishers, Inc., New York, 1973.

By Donald L. Chambers
\$7.95

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placing gesso, casting missing pieces, preparing the gesso for gilding with burnish size, applying and etching gold leaf and finally burnishing and antiquing the finished product. Also included are chapters on the use of composition leaf and bronzing powders as well as suggestions for various decorative uses for gold leaf. This is a good reference book.

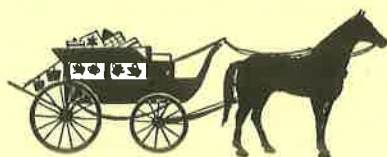
A Quarter Century of Decorating and Teaching Country Painting

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As the title indicates this is, in essence, the author's manual for teaching country painting. It is comprehensive and detailed. She describes how she teaches color, brush strokes and preparation of surfaces as well as selection and care of supplies and equipment. There is a brief introductory history of tinsmiths and peddlers. The large format of this nine by twelve, 170 page paperback book provides ample space for the meaningful half-page color reproductions of 34 originals which accompany the line drawings and painting instructions for each of the designs. The color reproduction is good. This book is available from the author.



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May 12, 13, 14, 1976

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Program Chairman: Mrs. Ernest Greenhill

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September 22, 23, 24, 1976

Fiesta Treadway Inn, Willow Grove, Pennsylvania

Meeting Chairman: Mrs. Eugene Milner

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Any committee wishing to make a major policy change must submit such recommendation to the Board of Trustees.

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

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

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The continuing, steady support of H.S.E.A.D. by loyal and concerned members is evident in the growing list of names on the Endowment Fund Honor Roll of Donors. Besides the 169 members and 10 Chapters who have given \$100.00 or more, there are many others who continue their support by gifts of varying lesser amounts.

Earnings from the Endowment Fund have made possible the current Endowment Fund Photographic Program of exact size, full color photographic reproductions of over one hundred original pieces in the H.S.E.A.D. Museum Collection now at Cooperstown. These reproductions will be available shortly for rental as working models or for teaching programs.

Additional support from the full membership will help create an Endowment Fund whose increased earnings can then fund further interesting and worthwhile educational programs. Please remember that all gifts of personal and appreciated property are tax deductible at fair market value and receipts for these gifts as well as cash gifts are sent to the donor for income tax purposes by Mrs. Floyd Frost, Endowment Fund Treasurer. A bequest expresses to the entire membership what H.S.E.A.D. has meant in one's personal life. Please support your Endowment Fund.

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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.

DECORATOR Corrections

The Editor regrets errors in the Spring 1975 issue of THE DECORATOR (Vol. XXIX No. 2) and suggests the following corrections:

- page 13 — caption to sketch on left to read — Lion;
- page 14, line 18 to read — failed to achieve ever again the sense —;
- Page 20, line 8 to read (Fig. 7 and 9);
- page 20, line 10 to read — (Fig. 11);
- page 20, line 17 to read — and mentally replaces it —;
- page 24, line 10 to read — (Fig. 9).

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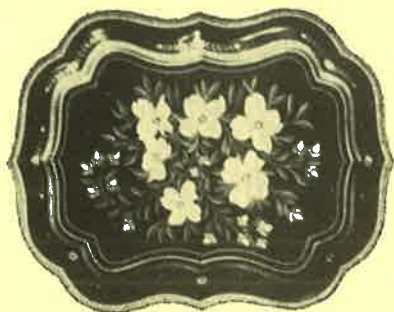
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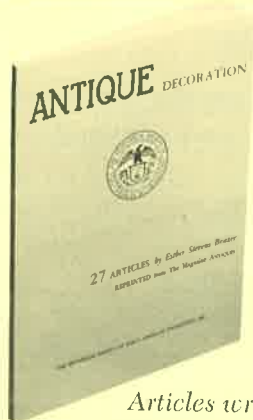
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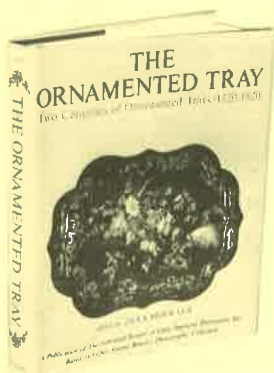
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