

The Decorator

Volume XXX No. 2

Cooperstown, New York

Spring 1976



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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COVER PHOTOGRAPH

A pilæus libertatis or liberty cap of the ancient Romans and when used as a symbol may be carried on a hasta or spear. It apparently was first used as a symbol of American Liberty in an engraving by Paul Revere in 1766. *Courtesy, New York State Historical Association.*

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EDITORIAL

Milestones are those outcroppings in time that briefly halt mankind in his journey so that he may look back down the path he has climbed and have a chance to take stock of his present situation before deciding which of the paths ahead he should take. The year 1976 is much a milestone both for The Historical Society of Early American Decoration, Inc., celebrating a thirtieth birthday, and America at its Bicentennial. Each asks; where did we start, where are we now relative to that beginning and where are we going tomorrow, next year and the year after that? In 1946 the founders of The Historical Society of Early American Decoration, Inc. started on a new venture with a definite understanding of their purposes and ideals and a resolve to achieve those goals: "with such purposes, it is entirely natural that we should consider the possibility of having our own home some day, with our own library of patterns and source material, as well as a collection of original examples of work. There is no other organization devoting itself to this field; there is no museum that features such material. Not only does this leave an opportunity for us, but it creates a responsibility that we do something of the sort as soon as we are in a position to do so . . . To achieve these goals will require the building of a substantial financial reserve, by gifts and contributions, as well as other means to be considered. It will also call for the services of all who are sympathetic with what we are trying to do" Emily Heath, *THE DECORATOR*, Volume I No. 1.

At this milestone we realize that much has been achieved. There exists an extensive Museum Collection of originals, a Library of Patterns, a growing Reference Library and Slide and Photographic Libraries. Several books relating to Early American Decoration have been published. In the past five years a substantial Endowment Fund has been established and continues to increase while the Photographic Program has made it possible for originals in the Museum Collection to be recorded. Much remains to be done on existing programs, new projects await our attention and the desperately neglected field of research begs for dedicated workers. If we would be first in this field there is no time to waste. Our decisions today help to determine the successes of tomorrow.

Avis Heatherington

A MELANGE OF MEMORIES

by Shirley Spaulding De Voe

(A talk given before The Historical

Society of Early American Decoration, Inc.)

I call this treatise a Melange of Memories because, borrowing words from Nanki-poo's song, it is a "thing of shreds and patches". For having an interest over the years, whether in business, the arts or any other activity, can bring about experiences of all kinds. Some may be interesting, others somewhat commonplace, but remembering them brings the realization of what Herbert Hoover called "the inexorable passage of time." However, it is not my practise to live in the past but only to do so for tonight, hopefully, to interest or to entertain you. Whether these experiences are worth telling only you can be the judge, so if you will bear with me-here goes.

First I must tell you a little about Esther Brazier as I knew her. My first visit to her studio, Innerwick, was in 1937. At that time she was on crutches because of a leg injury she received in an auto accident. I will never forget the excitement of that first visit; seeing her collection of japanned tinware, her patterns and being introduced to the mysteries of japanning and ornamenting. Esther had the ability to make everything seem simple to do and to make a novice comfortable because she could so easily show her how to correct a mistake. Also at that time she striped the pieces we finished in the studio which was great.

That first visit of two days I was shown among other things how to lay gold leaf on a simple motif. She made it seem so easy that I naively exclaimed: "is that all there is to it?" Famous last words!

While teaching, Esther would also be copying a pattern or two from an original brought in by a student. Often, a favorite cat would jump on her table and while he might step on a wet pattern she was very lenient with him for she loved cats. But she never could keep one long for it seemed that each cat played Russian roulette with the Flushing traffic, and was defeated.

Through the years Esther taught in classes at Springfield, Wellesley, Mineola, Hartford, Hanover, Montclair, and New York carrying the heavy portfolio of her patterns. All this with only occasional help in the house, preparing meals and giving over-night students their breakfast. In spite of her medical history, she had indomitable courage and with it a sense of humor. Her favorite colors were purple and green because her favorite flower was the wild purple aster which as a child she had named purple Esthers. In spite of other interests which I had at that time I was hooked on the craft from that first visit.

Esther had unwittingly introduced me to researching when she asked me to go to the Connecticut State Library to see what they had about the Berlin tin industry. Compared to what we know now the result was meagre. But my curiosity was stirred, which, added to the originals and the patterns I saw when I was teaching, I became curious about the provenance of the objects and the origin of the designs.

It was not until the 1960's that I visited the Berlin, Connecticut library where to my disappointment I found nothing. Then I learned that the Berlin records were at Farmington. After collecting the vital statistics there I found more facts in the Pattison and Frink papers at The Connecticut Historical Society as well as the invaluable Filley papers. I spent many days seeking other facts at historical societies, libraries and in old newspapers. I found that newspaper items outside of my field of interest were often distracting. For example, in the newspapers of the 1850's when the Bloomer girls were causing raised eyebrows and there were announcements of temperance lectures by P. T. Barnum I found the following fascinating headline: **"Ann Hoag, The Poughkeepsie Murderess is Said To Be The Illegitimate Daughter Of Robert Fulton."** Well! after that I of course had to read any existing biography of Fulton, but alas, none mentioned his having an extra-curricular sex life.

Early in the 1950's I saw a papier mache clock in an antique shop in Litchfield. I was told that it was made in that town. That sent me to the local historical society where day after day I went through the back copies of the local papers. At the Litchfield Museum there were several pieces of English papier mache as well as a few of the locally made articles. It was not until recently that I learned that the Litchfield Manufacturing Company sold imported papier mache as well as their own limited products. This accounted for the local belief that all of the company's stock was made at Litchfield. As you can see it took nearly 20 years to learn more about this subject which I had contributed to *ANTIQUES* in 1956 and which this year was published in the C.H.S. Bulletin with the new facts. It takes a lot of time and travelling to research as well as an understanding husband and family.

In the 1930's and 40's when all kinds of japanned wares were seen in abundance in antique shops, and I might add at reasonable prices, most of the dealers were willing to permit photographs and tracings to be made. Esther once told me that if a dealer was reluctant to permit tracing one should offer a couple of dollars for the privilege. I found it necessary only once, for as a rule, people were agreeable and helpful whether a dealer or an acquaintance.

I am reminded of the time I was at the Birmingham (England) Science Library searching for facts about the paper tax. The Librarian told

me she had a desk folio that had belonged to her mother. When I expressed an interest in it she kindly brought it to work the next day. The large folio was of rare white japan with a rich pearl design on a black panel. As a result of that encounter she presented the folio to the Birmingham Art Gallery.

Perhaps you have found as I have that people do not co-operate as well when they are told that a tray or chair is not 250 years old as they believed. When corrected the owner usually becomes very indignant. In 1940, when Esther had a booth at Storowton, at the Springfield Fair, she displayed two original chairs. In the designs were the usual peaches or plums, those two cheeked fruits that I call "cherub's fannies". Two women came along and seeing the chairs in the booth exclaimed, to our surprise, George Washington's plums! They did not care to be enlightened about their own stencilled chairs which they really thought had belonged to Washington.

It was the result of a chair pattern which I took to Esther that taught me more about copying a design from a chair. I only knew that I had copied it from an arm chair but when Esther asked me what kind of turnings, arms, etc., it had, I did not know. I had only seen the gold leaf shell design. After that I really looked at the structure of a chair.

Gathering patterns can provide unusual incidents, even dramatic ones. An enthusiastic student of mine who was descended from a family that had settled early in my area of Connecticut and who knew everyone in the community never missed the funeral services of an old resident when held in the home of the deceased, for then she had an opportunity to spot a tray holding house plants, a chair or Boston Rocker. One time she made arrangements for me to go with her to call on a widower who it proved, was unbalanced because of his wife's recent death. His behavior was so strange that my one thought was to fly from there. But my student was made of sterner stuff, so we carried off a tray and a chair to copy and returned them the next day. Later that day the widower was discovered in his home, hanging by the neck.

Then there was the time that a man cleaned and primed several large trays for me. A day or two after he delivered them to me I was horrified to learn he had cut his throat. I never again offered that job to anyone.

Several years ago a less dramatic but rather startling event occurred when a women offered by phone to lend me a tray to copy. I went to her home and as I approached the door I heard the most awful screeching and excited voices. Then the door opened and a white cat with a mangled tail catapulted through the doorway. I learned when the excitement died down that the poor cat had its tail caught in the washing machine. Anyway, I was given the tray to take home to copy.

Speaking of patterns, you may be familiar with certain Chippendale tray designs that contain a bird's nest complete with eggs. The nests are portrayed tilted uncomfortably beside flowers on which a bird is perched. There evidently was no attempt to paint the nest with flowers appropriate to the season or even with a nod in the direction of the habitat of the bird pictured. Well, I have just learned that this use of bird's nests on trays was the result of the popular water colors of the English artist, William Henry Hunt, often referred to as "bird's nest Hunt." He had many imitators and apparently among them the tray painters. Hunt died in 1864 and because his paintings were popular in the 1840's the trays with bird's nests can be dated after that decade.

On my first trip to England in 1956 I went to the Wolverhampton Art Gallery and with great interest recognized many of the articles and designs familiar to all of us. After many visits to England where I searched the files of the libraries of the Victoria and Albert, Birmingham and Wolverhampton Galleries I literally scraped the bottom of the barrel of facts but with many blank spaces unfilled. For example, the early japanned wares of Boulton and Baskerville cannot so far be identified. Until recently there has been no interest in japanning in England and I was considered something of a curiosity for my interest in what they considered a late manufacture. But now there is a change due I believe to our interest in the subject. The recent displays arranged at the Victoria and Albert and the Birmingham gallery were certainly arranged with an eye on American visitors. However, there is a new interest being shown at the Wolverhampton Gallery as Gina Martin discovered this last spring. The curator or keeper as they are called, David Rodgers, asked the readers of COUNTRY LIFE for any material on Edward Bird whose dates were 1772-1819. When gathered this material should be of interest to us. The assistant keeper, Yvonne Jones is also interested in pursuing the general subject of japanning.

On my trip in 1956 I went to Paris where at the museum of decorative arts I saw a japanned leather Sedan chair. It was of interest to me because I had seen two trays of japanned leather on a wood base. On my return home I went to the library of the Metropolitan Museum and after a lot of hunting in the files I found an informative little book called ENGLISH PLEASURE CARRIAGES by William B. Adams, 1837. It contained everything about japanned leather that I needed for an article.

Ten years later I wrote to the Rijksmuseum at Amsterdam hoping they could provide me with information about Dutch wares and their possible connection with Pontypool. A letter in reply to mine had nothing to offer but in it I was told I was studying a "real virginal" art. There was nothing for it but to go to Amsterdam where at the museum

I found only a Pontypool urn which I was not permitted to photograph. At the museum library the books of course were in Dutch but they were illustrated, showing articles that appeared to me to be of French japanned wares. It was suggested that I go to the Openlucht Museum at Arnem, folk museum, but the japanned wares exhibited there were of English make. If japanning was ever a Dutch craft I found no knowledge of it and I learned nothing of the trade with Pontypool. However, there is no doubt that Dutch pewter, called tin in the Netherlands, crossed the channel to be ornamented at Pontypool, especially as "Billy" Allgood, grandson of Edward Allgood, exported considerable quantities to France and Holland in the years between 1779 and 1790. The business could work both ways.

Now I will skip to Cooperstown where in August 1954 I was stencilling the floor at Bump Tavern. On a dark Sunday, with heavy rain that was the edge of a New England hurricane, there were no visitors and not a soul to be seen at the Village Crossroads. I had been told to keep the doors locked and to admit no one. I suppose those instructions, the deserted grounds and the dark eery day had its effects on me for when I heard heavy footsteps slowly ascending the cellar stairs I sat on the floor frozen and fearful. Then I heard the doorknob tried but to my relief it was locked and the footsteps slowly descended. Later I learned it was only the watchman going his rounds. On another day a golf ball crashed through the window narrowly missing me and spraying glass fragments all over the painted floor. Stencilling a floor causes one to suffer the sore muscles of a ballet dancer which is bad enough without being frightened to death as well.

This room at Bump Tavern is on the ground floor and on a fine day when the windows were open to help dry the floor two visitors to the museum came and looked in the window. They watched me for a while then one said "linoleum" and they went away. When I thought over his remark I realized the man was right in a way though I am sure he did not realize it. Stencilled floors were the result of painted and stencilled floor cloths and oil cloth or linoleum stemmed from floor cloths also; so a stencilled floor can resemble linoleum.

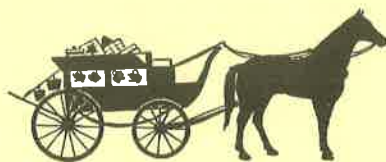
This last July I went to Saxton's River, Vermont, where I had been invited to go through the Perry papers in the possession of the Saxton's River Historical Society. Perry had a two story tin shop from 1831 to 1847. He made domestic articles of tinplate and sheet iron and sold brass kettles and japanned ware. But the japanned ware was ordered from two firms. One was the Adams Warner Company but unfortunately no town or state appeared on the letterhead. A man named Royal Land was the agent. The other firm was Gaston Howell and Hull of Walpole, probably

Massachusetts, though no state was mentioned. Such omissions can be maddening.

It was interesting to note in the Perry papers that wire handled trunks were listed at 2.75 a nest and brass handled ones at 3.00 a nest. Pepper boxes were 5 cents and sugar bowls 14 cents. These were whole-sale prices. Square fruit trays, which through the years have become known as apple trays were made in two sizes but I was puzzled by the mention of "dress boxes in nests": with of course no description of them. Dressing boxes were among the early Pontypool products but were not made in nests. Another interesting note was the heading on two separate lists giving the amount of tinware in "the rough box" and another amount in the "painted box." I can only guess that the boxes were part of the wagon.

And now a word about terminology which I think is important if one is to be authoritative. As an historical society we must endeavor to set an example for correctness in our usage of terms. They are plainly named in the papers of the early tinsmiths; for example, American made trays were always called sheet waiters or if a larger one, a pieced waiter not cut corner trays. Bread baskets were not bun trays nor were trunks called deed boxes. Containers for tea were canisters, later caddies and those for sugar and flour were called boxes.

Having become interested in japanning in 1936 and working with Esther Brazer until her death in 1945 you can see I have covered many years in this craft; so I should not have been surprised when attending an auction to see a chair I had stencilled some years before being sold for an original nor when I asked at the New York Public Library for material about japanning to be given my own articles. But even after all this time there is still much to be learned. There never was a truer maxim than "the more one learns the less one knows" but we must persevere so in the modern vernacular I say to you — Right on!



THE EMILIE R. UNDERHILL MUSEUM-STUDIO

by Jean B. Pokorny

During the summer of 1975 Emilie Rich Underhill decided to donate her collection of decorated originals and patterns to the Bellport-Brookhaven Historical Society. Mrs. Underhill, a pupil of Esther Stevens Brazer and charter member of the Historical Society of Early American Decoration, Inc., has served as President of that organization, and was for many years a member of the Board of Trustees, Editor of *The DECORATOR*, a member of the Standards and Judging Committee and one of the first members to become a Master Craftsman. She is now an Honorary Trustee.

The Bellport-Brookhaven Historical Society, delighted at receiving this generous gift, almost immediately began to restore a small old carriage-house within the Historical Society Complex. Necessary heat, water and electricity were installed and now in this freshly painted and well lighted building the horse stalls have become most satisfactory areas for displaying Mrs. Underhill's collection of beautiful originals while the carriage area is a working studio providing space for eight craftsmen.

The Bellport-Brookhaven Historical Society is housed in a complex of buildings situated on property formerly owned by a Mr. Hiram Post, master shipbuilder and owner of several shipyards. It includes the Post-Crowell House, built in 1833; a working blacksmith's shop; the Barn-Museum, containing exhibits pertaining to local lore and Long Island history and now the new Museum-Studio. Since the Complex is located just three doors from Mrs. Underhill's home, she is a frequent visitor. Classes are held here regularly during the winter months but craftsmen may copy patterns or study originals at any time. All material at the studio is available for use there but may not be removed from the premises. Each of the over 900 patterns catalogued was recorded from the original by Mrs. Underhill or from the pattern of another craftsman who had recorded it from an original. There is a \$4.00 use charge for each studio day. The members of The Historical Society of Early American Decoration, Inc. are invited to make use of this valuable collection now in its permanent home in Bellport, Long Island.

The Bellport-Brookhaven Historical Society Complex is open during the summer from 1-5 P.M. Tuesday, Thursday and Saturday. Other hours can be arranged if a group wishes to work. For further information write Jean D. Pokorny, Director, MUSEUM-STUDIO, 31 Bellport Lane, Bellport, Long Island, New York, 11713.

OF WOOD, PAINT AND POWDERS, A CRAFTSMAN'S VIEW

by Mona D. Rowell

All Photographs in this article - Courtesy, Historical Society of
Early American Decoration, Inc.

One of the aims of the Historical Society of Early American Decoration, Inc. set forth by the Founding Group in 1946 was "to preserve examples of early American decoration". By October 1946, the second meeting of the organization, a museum collection had already been established through the generous gift of Esther Oldham and Anne Oldham Borntraeger who presented the seven-piece Butler Tin Collection to the "Guild", as a memorial to their mother, Mrs. Arthur Oldham, truly a valuable base on which to build.

By 1966, the 20th Anniversary, the Museum Collection had increased to 345 decorated objects, plus the Walter H. Wright and Esther Stevens Brazer Pattern Collections, and a small reference library. In 1976, the 30th Anniversary, the collection consists of approximately 550 decorated original pieces and a library which has more than doubled in the past ten years. All this has been made possible through generous gifts of originals and books from members, bequests, memorial collections established by families, friends, and chapters, and purchases with Museum



Fig. 1 — Piano by Morgan Davis c. 1826-1833, New York. (Case Open)

Fund monies, a fund comprised of donations of money from members and chapters, and proceeds from museum sales.

Authorities agree that the heart of the museum, or historical society, lies in its collection. Although this Society is unique in that its members are skilled craftsmen, each striving to further the high standards of the Society, it is, none-the-less, through its museum collection that it fulfills its main purpose to preserve for posterity this very important part of the American heritage. By maintaining an Exhibition at Cooperstown and loaning originals to the New York State Historical Association for their displays whenever needed, approximately 200 decorated objects are shared with the thousands of visitors to Cooperstown each year, a significant contribution to society.

Each anniversary issue of *THE DECORATOR* has featured an article about the Museum Collection. In keeping with the present practice of acquainting members with unusual and outstanding pieces owned by the Society, this review will concentrate on choice originals with stencilling on wood.

It is interesting to note that the Society purchased its first piece for the Museum Collection in 1954 which, to date, has remained its finest example of early American stencilling on wood. This piece, the Morgan Davis piano, (Fig. 1) which dates between 1826 and 1833 is permanently on exhibition in Fenimore House and is worthy of concentrated study by members wishing to observe firsthand the early stencilling found on fine furniture and executed with finesse. Since the historical background of pianos has been competently researched and presented in two previous indepth articles in *THE DECORATOR*¹, this presentation will concentrate on its decoration.

Made of mahogany and resting on an elaborately carved trestle base with a lyre-shaped pedal support backed with a mirror, the Morgan Davis piano typifies classical ornamentation of the period with double inlaid brass lines or striping framing each section, elaborate bronze bosses, applied rosettes, and intricate stencilling, beautifully designed, balanced, and executed.

The center design on the hinged drop (Fig. 2) is a well balanced arrangement of stylized fruits and flowers, each rather small individual unit composed of two or three separate stencils. Seventeen cut units plus curves for the veining are required to complete this single panel. One should note the fine-line detail stencilled in silver which follows the curve of the petals in the three center roses. Although the rose itself is cut in one stencil, the careful shading of the gold bronze powder adds highlights and depth. The stylized flower with curved outside petals consists of three separate stencils, the delicate flower-shaped center being

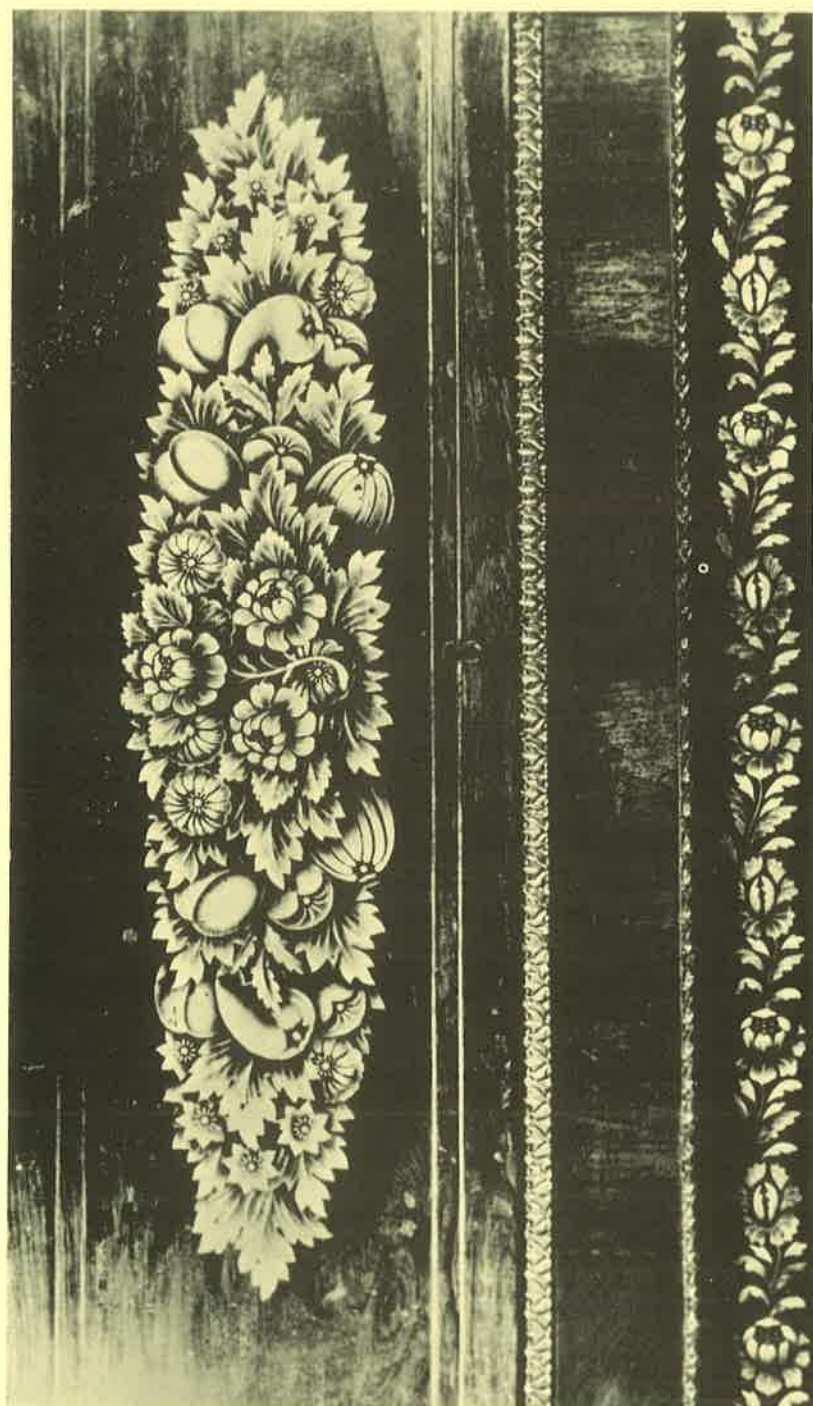


Fig. 2 -- Stencilled design on hinged drop of Morgan Davis Piano.

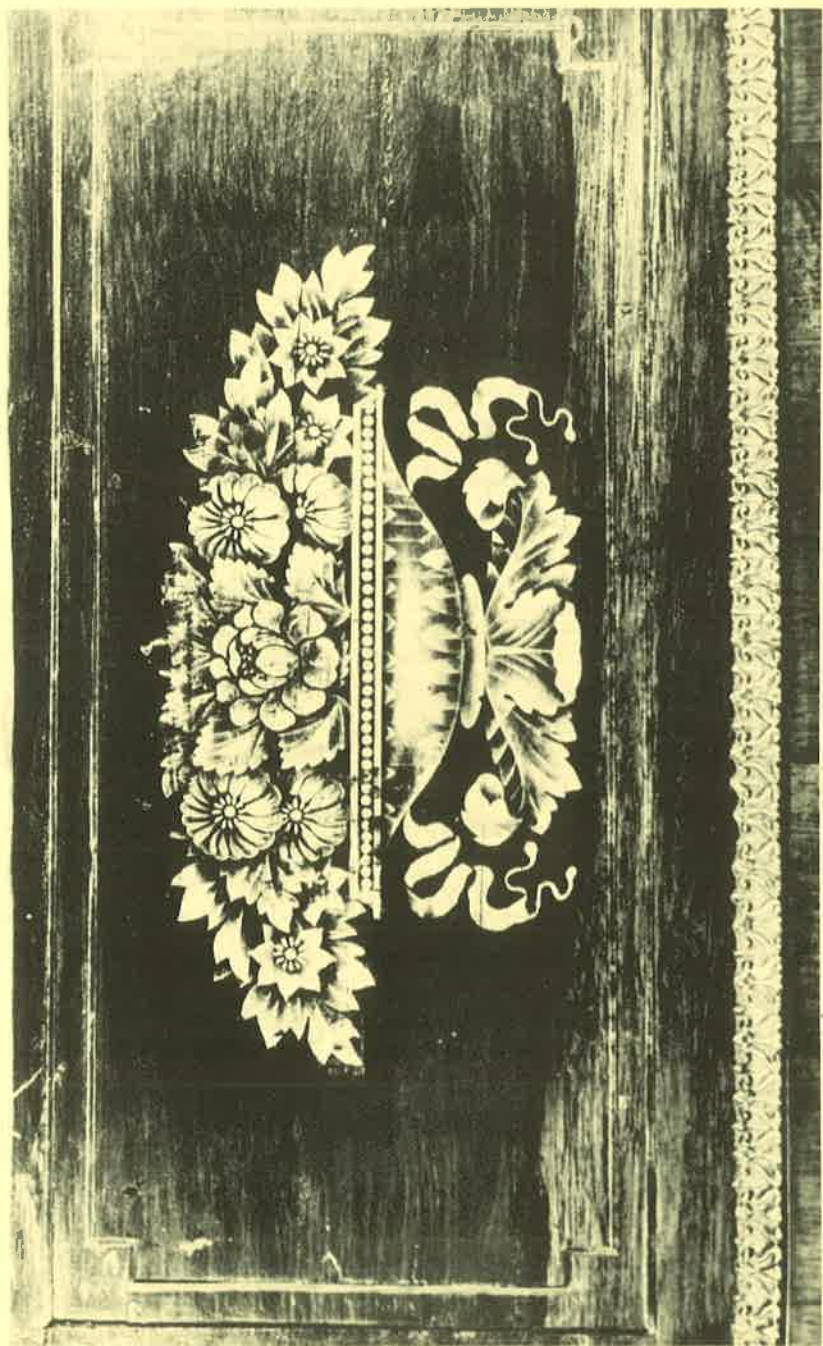


Fig. 3 — Design on two front panels of Morgan Davis Piano.

repeated in the flowers with pointed petals. Unfortunately, the photograph does not pick up the silver stumpwork dots which accentuate each petal on the small flowers. Typical of the period for this type stencilling, both sections of the peaches are highlighted with gold powder gradually fading toward the outside edge of the fruit. The base of the pears is carefully modeled with stumpwork which along with the precision veining are hallmarks of expert craftsmanship.

These flower units also grace the composite urn (Fig. 3) in each side front panel following the same overall artistic curve of the center design. The flowing ribbons and formal treatment of the acanthus leaves forming the base of the urn are again typical classical motifs of the period. It is not possible to describe all the stencilled decoration in this article. However, attention should be directed to the running border in the lower curved panel (Fig. 2) which is repeated below the keyboard, around the entire top of the piano, and below each panel of the ends where it is varied slightly with the addition of a stencilled rosette in the center, (Fig. 3) another motif appropriate to the period. The rose with its fine-line detail in silver alternates with a stylized flower closely resembling the so-called artificial leaf, a variation of the acanthus leaf.

By contrast, it is interesting to examine the signed, crowntop, buttonback Hitchcock chair (Fig. 4), an excellent example of the popular, low cost furniture of the same period. Since it is signed "L. Hitchcock, Hitchcocksville, Connecticut Warranted", it can definitely be dated between 1825 and 1832 when that label was used. It was a popular style and at least three identical chairs, all in fine condition are known to be in existence, not unusual in view of the fact that Lambert Hitchcock advertised in 1831 that his chair factory made about 15,000 chairs a year. The chair has rosewood graining with much red in evidence on the legs, seat front, and the backs of the slats. The individual stencil units are larger and the overall composition, much less complicated than that found on the fine furniture of the period. In each of the large fruits, the highlights are stencilled in bright gold, gradually shading to deep gold and then to fire; the strawberries are in fire with solid bright gold hulls and triangular-shaped seeds; the urn is stencilled in bright and deep with soft clouding in fire to give added shape; the leaves and leaf unit bordering the center slat are in deep gold. The classical influence is reflected in the lyre and acanthus leaf design on the top slat. The deep gold center of the eight pointed gold flower is repeated, somewhat off center, in the simple gold medallion within the end scrolls. The scrolls seem to be in both bright and deep gold with black brushstrokes and an umber wash on the outside. The wide bands are gold leaf while the narrow bands on the front legs and fine striping are yellow paint.

A two slat, roll top Hitchcock type chair (Fig. 5) in the collection has special appeal at the moment because of its patriotic motif. The single cut stencils on the front stretcher, stiles, and center slat are exceptionally well cut and interesting designwise. Within the oval in the lower slat is a stencilled scene of a sailboat with buildings in the distance, and the ends of that unit resemble a stylized lyre tipped on its side. It is difficult to discern whether they are stencilled in deep gold or appear that way due to antiquing. There is a variation in color which seems to be a wash rather than the discoloration of the protective coats of varnish due to age. There are deep gold medallions on the ends of the seat roll, but the dainty flower spray in the center does not seem to be in keeping with the heavy design on the rest of the chair. The bold eagle which rests on a world clouded with fire bronze and olive branches on either side, is stencilled within a large silhouette forming an oval frame of leaves.



Fig. 4 — Crowntop, Buttonback
Hitchcock Chair.



Fig. 5 — Two Slat, Rolltop
Hitchcock-type Chair.

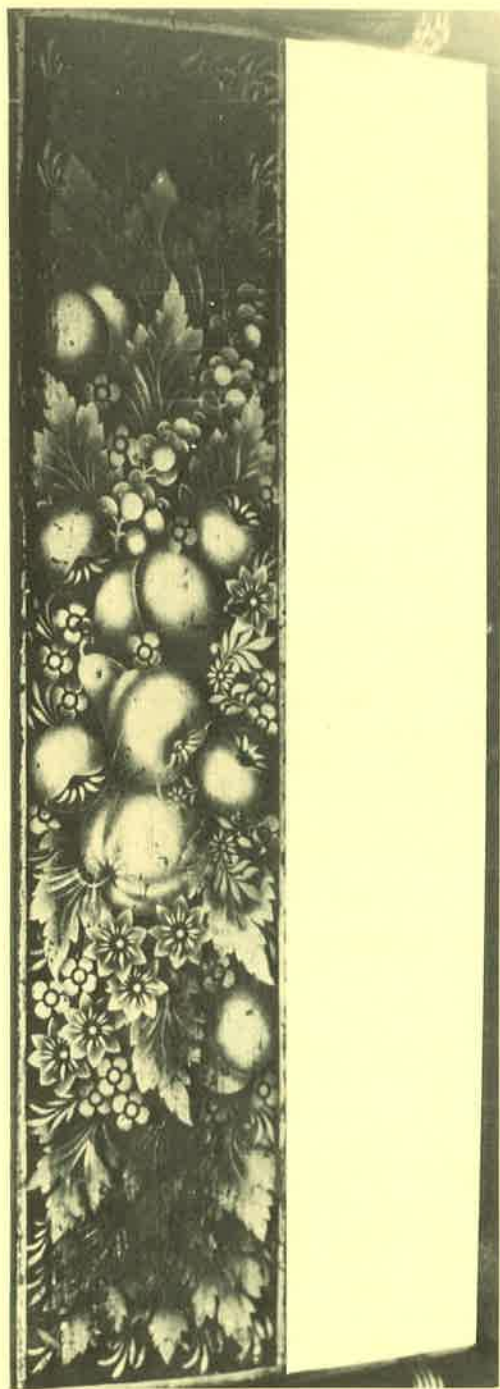


Fig. 6 — Detail from Three Section Hitchcock-type Bench.

Another valued possession is the magnificent early Hitchcock type, three section bench, (Fig. 6) with rosewood graining and deep cane seat, also on exhibit in Fenimore House. The gold leaf, stumpwork, veining stencilled against a curve, and over-all intricate design place it in the early period of furniture stencilling. Typical conventional gold leaf motifs with black painted detail and extremely fine etching ornament the three bolster top sections and stiles. The melon and pear are skillfully modeled freehand with superb stumpwork in deep gold and the rest of fruit realistically shaded in a very highly burnished lemon gold. The peaches, too, are lemon gold; the detail in the small fruit is stencilled in deep gold as is the lower edge which shows very faintly; the centers of the eight pointed flowers are stencilled in deep gold which is softened as the lemon gold brightly polished at the outside edge of the petals shades behind the detail; the grapes and highlights, done with a stump, are lemon gold; the leaves with carefully stencilled veining are deep gold; and the many small units vary between the two shades of powder. A stencilled band surrounds each panel on this 82" bench, a striking piece.

Although the Society now owns a sizable collection, there are forms of decoration and types of objects that are always needed to round out or upgrade the collection. The stencilled looking glass shown (Fig. 7) here was a welcome addition for it filled a need for that particular type of piece. The split spindles or columns are ebonized and mounted on a mahogany veneer frame in natural finish. Its simple decoration consists of typical conventional units of stencilled fruit, a flower resembling a rosette, leaves, and bands. There are no stencilled rosettes on the corner blocks as one sometimes sees on this style of looking glass.

Boxes always seem to hold a certain fascination regardless of type or complexity of ornamentation. The Society now owns several which are reviewed here since members seem to be especially interested in the type of designs that should be used on stencilled boxes.

Stencilled shells shading from silver tips to deep gold and deep gold tips to silver surround the large gold leaf shell on the top of one (Fig. 8) painted a soft "old" blue and measuring 12" x 6¼" x 4½" high. The painted detail in black, burnt sienna, and white gives shape to the shells and tiny white teardrops alternating with burnt sienna dots accentuate the curved opening in the center front stencilled shell. The leaf sprays are solidly stencilled in deep gold while the fan-shaped corners with painted detail and the band on the outside edges are stencilled in silver, inside of which is a black stripe.

A single gold leaf shell with similar detail surrounded by deep gold leaves, veined in burnt umber, decorate both ends. The front decoration



Fig. 7 — Stencilled
Looking Glass Frame.

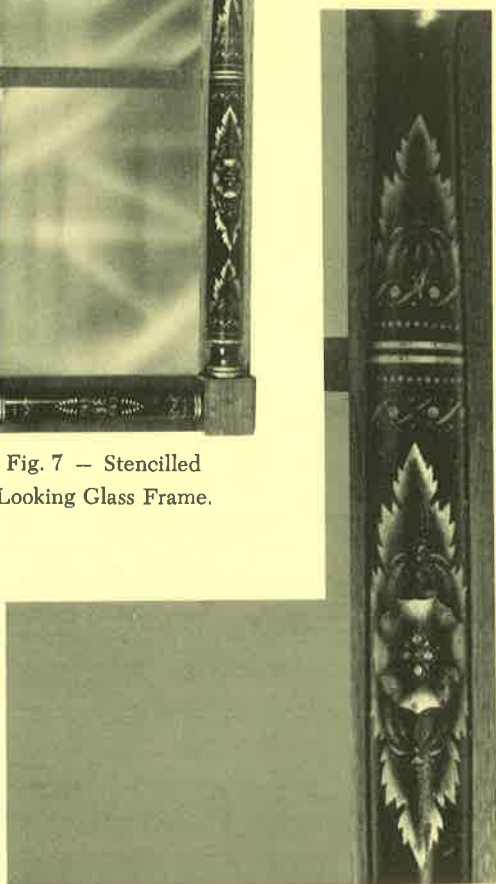


Fig. 7a — Detail of Fig. 7.

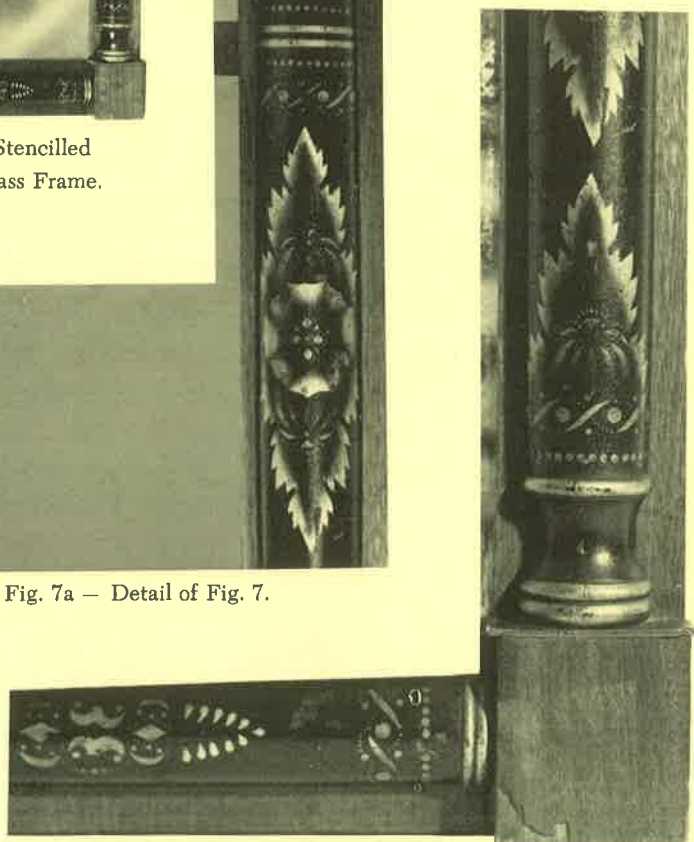


Fig. 7b — Detail of Fig. 7.

(Fig. 8a) consists of two shaded silver leaf-sprays, bunches of grapes with black tendrils, and three tiny silver birds, the burnt sienna detail giving them the appearance of thrushes. The attractive eschutcheon is mother-of-pearl. A similar design with grapes, leaves, and scattered flowers with an alizarin wash is found on the back. A silver band frames each section of the box.

The stencilling on a black box (Fig. 9) measuring $12\frac{3}{4}'' \times 9\frac{1}{2}'' \times 4\frac{3}{8}''$ high creates an entirely different effect. The basket is composed of a series of teardrop shapes alternating in silver and gold with rather unusual detail of curving stems and berries. Within stencils of the outside shapes, the fruits and leaves are modeled freehand producing a very softly shaded, almost blurred, effect. Bright gold is used with fire at the crease of the peaches and at the center of the deeply lobed and pointed leaves, all lacking veins. The grapes are irregularly shaped in different sizes. The center design is separated from the border by a stencilled



Fig. 8 — Gold Leaf and Stencilled Decoration - Top of Wooden Box.

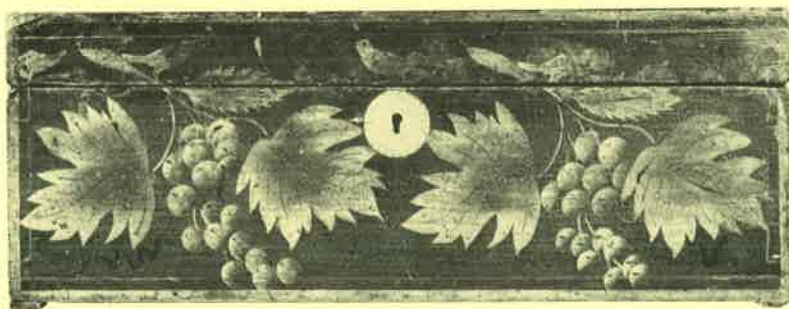


Fig. 8a — Front of Wooden Box

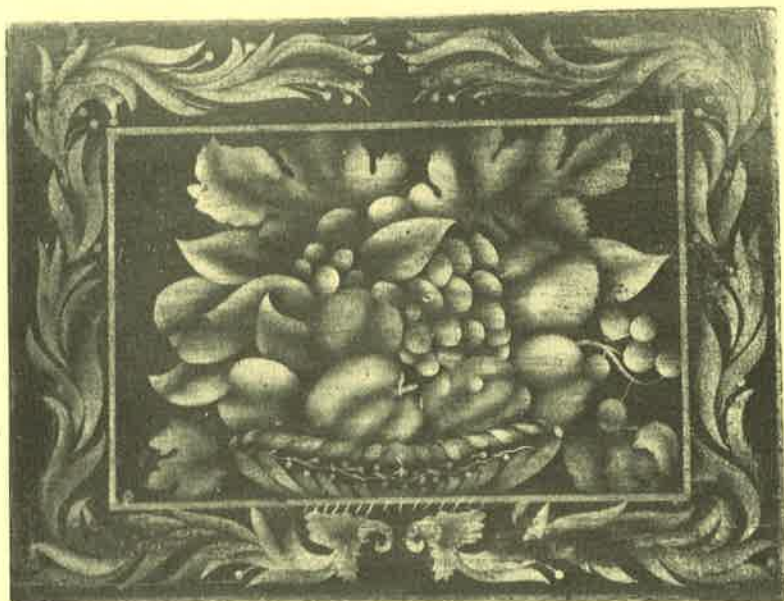


Fig. 9 — Stencilled Decoration. Top of Wooden Box



Fig. 9a — Front of Wooden Box

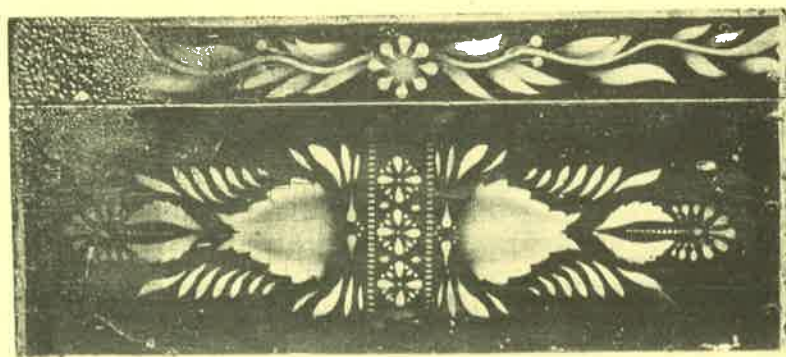


Fig. 9b — Ends of Wooden Box

stripe. Elongated leaf shapes in graduated sizes and berries form the composite border which begins in the center front of the box with crudely formed base units and continues in each direction in scroll form to the center back. A similar narrow composite leaf spray and berries is stencilled to the left and right of a small medallion in the center of each of the three sides of the lid, the medallion on the sides being an eight petalled flower with fire dusted in the center of tiny dots and the medallion on the front lid being an outside circle of dots alternating in two sizes with a center filled with tiny dots. This medallion is repeated below on the lower front, off center, as is the whole front design (Fig. 9a) composed of a leaf scroll. The escutcheon of natural wood is diamond shaped. The ends of the box. (Fig. 9b) are quite unusual A rosette band of three flowers, each separated by two tiny six pointed stars, is stencilled vertically in the center flanked by simplified acanthus leaf units in bright gold at the tips shading to fire. A flower motif with dotted stems and small leaves completes the decoration on each end, and a $\frac{1}{8}$ " stripe is stencilled around the outside edges of the box.

An intriguing piece is the large black dome top box (Fig. 10) measuring $15\frac{1}{4}$ " x $9\frac{3}{8}$ " x $4\frac{7}{8}$ " high with "A.W." stencilled on the lid below the center pattern. Inside the lid is written in pencil "Anne (inverted heart shape) Winne" with "Fred C." below. The photograph picks up the graceful flow of the design with the fruit showing through the openings in the solid bright gold basket and a pleasing arrangement of fruits and flowers above. The stencilling is not as expertly done as one often finds on boxes. The highlights in the melon and the "too large" peach shade from bright gold to fire at the base. The flowers are gold with fire in the centers and all other units, the grapes, leaves, barley, and "unidentifiable objects", are in gold. It is not unusual to find familiar chair units on boxes which is the case here. This border pattern is often seen on each end of the main slat of a Hitchcock chair and the unit used to break up the space above the design is more often found on the front of a chair seat. There is a stencilled stripe on the outside edge of the top of the box only. The poorly designed corner motif is also stencilled on the front lid and the lower sides where this single unit is crudely stencilled in four directions, overlapping badly, and forming a most unattractive motif. In the center of the lid (Fig. 10a) is another typical chair stencil and on each end a silhouette medallion. Each side (Fig. 10b) of the piece has a seven pointed star stencilled in the front corner only and a large incomplete medallion over the crease which does not meet properly with the part stencilled on the base. Even with these imperfections, the box has much appeal.

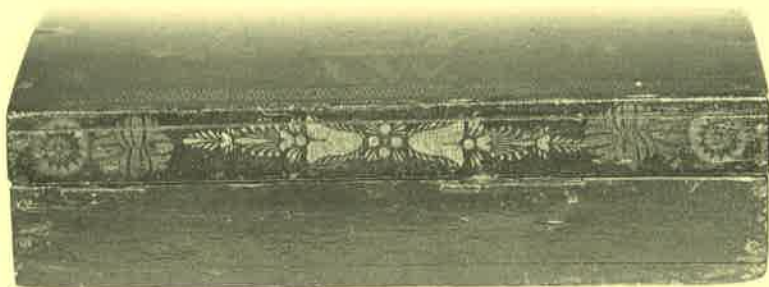


Fig. 10a — Lid of domed-top box.



Fig. 10b — Ends of domed-top box.

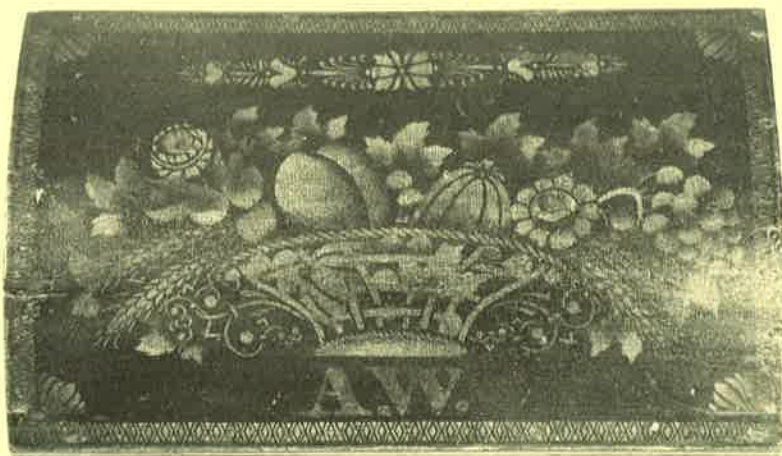


Fig. 10 — Stencilled Decoration. Top of domed-top box.

There is a difference of opinion as to whether the black rectangular box (Fig. 11), measuring 14" x 9" x 6¼" high, with sixteen lacy medallions in the corners of four sides should be attributed to Ransom Cook or not. It is hoped that further research will eventually settle the matter. Whether we can identify the talented craftsman who created it or not, there is no question that it is a very choice piece. In 1974 the Society loaned the box to the Whitney Museum of American Art in New York for "The Flowering of American Folk Art Exhibition" which also traveled

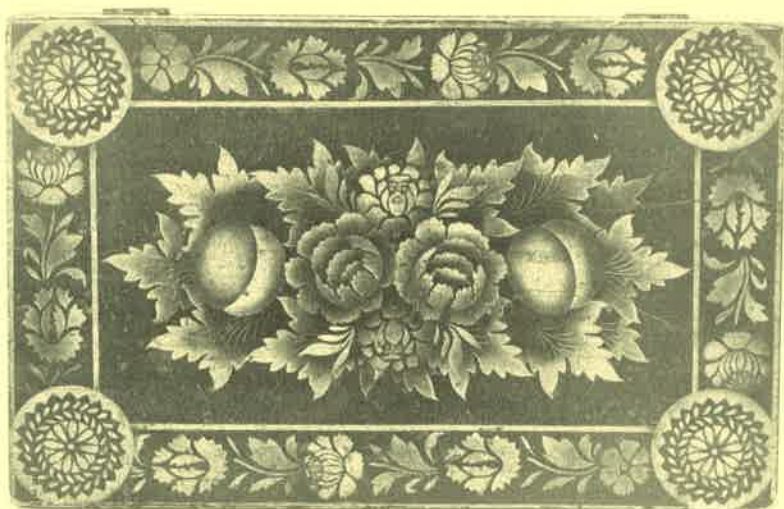


Fig. 11 — Stencilled Decoration. Top of Rectangular Box.



Fig. 11a — Front and Ends of Rectangular Box.

to Richmond and San Francisco. Last year the box was pictured in Nina Fletcher Little's book, *COUNTRY ARTS IN EARLY AMERICAN HOMES* and it was also in John T. Kenney's book, *THE HITCHCOCK CHAIR*, published in 1971.

It is especially interesting to observe that the running border on the top and ends of the box is a simplified version of one previously described on the Morgan Davis piano (Fig. 2). The roses in the top border only have a touch of fire in the centers. There is a stencilled stripe on the outside edge of all four decorated sides with a second stripe inside the border that shades behind each medallion. Two composite roses in the design on the top are bright gold except for the three deep gold center petals. The two peaches are beautifully cut and carefully stencilled with bright gold forming the highlights gradually blending to deep. The small gold flowers are accented with a touch of fire in the centers. Graceful leaves in deep gold with extremely fine cut gold veins surround the main units. The top design is repeated on the front of the box (Fig. 11a) with a stylized unit shaded bright to deep and a leaf replacing the two small flowers. In the border we find another classical motif, the griffon. After carefully studying this superb piece, one feels challenged to strive to emulate the quality of craftsmanship it displays.

The final piece (Fig. 12) to be reviewed was recently purchased by the Society and exhibited at the Cooperstown meeting. Since copious notes were not made of all the details, only general statements will be made. The box, measuring 13" x 7" x 5½" high, has a molding around both the lid and the base, both of which are gold. The "strawberry box" design is a familiar one for it has been submitted for judging several times with some variants. Most noticeable is the treatment of the strawberries which on this original are burnished brightly in fire on the lower

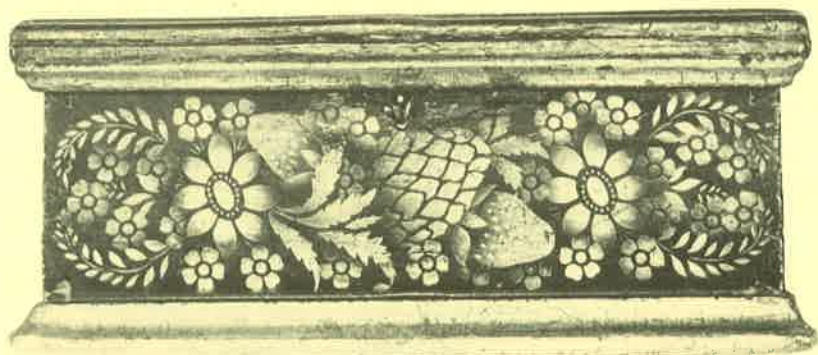


Fig. 12b -- Front of Rectangular Box.

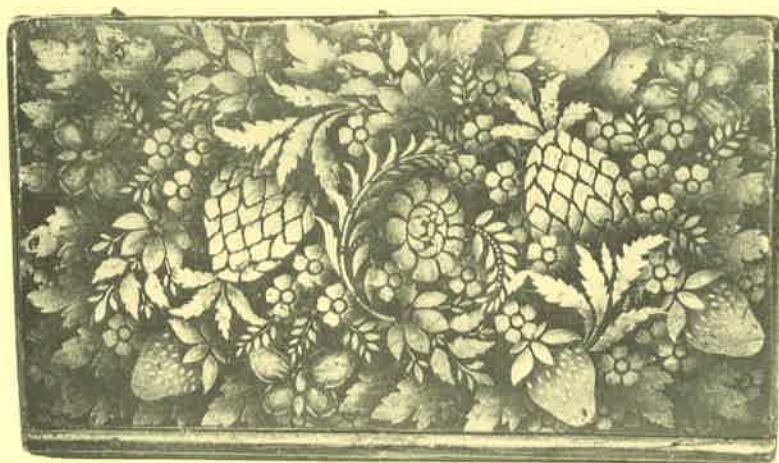


Fig. 12a — Top of Rectangular Box.



Fig. 12 — Stencilled Decoration on Rectangular Box.

edge of the fruit modulating in value toward the hull rather than having three circular shapes within the berry. The large silver flowers are solid and bright in the center with a softened effect on the outside edge where others have been shaded in the center of the petals. It is a busy, though striking, design with a superabundance of small silver flowers and leaves. The front and top are quite similar (Fig. 12a & 12b) but each end (Fig. 12c) is decorated with a large peach and two melons. The stencils are very well cut and the craftsmanship that of an experienced stenciller. It is an excellent addition to the collection.

On this 30th Anniversary, the Society can be proud, indeed, of its Museum Collection which continues to grow in scope and quality through the generosity of its members who still carry on with the true spirit and dedication of its founders.

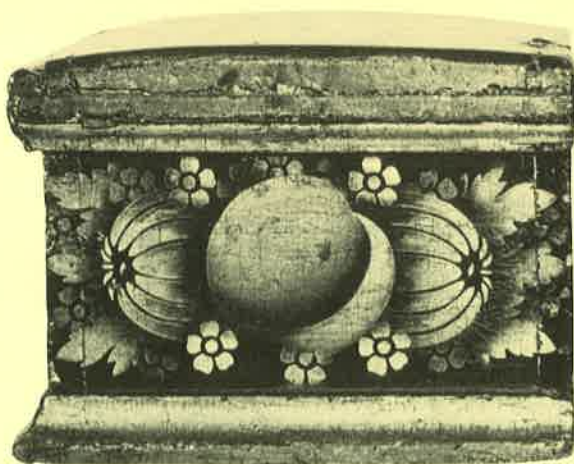


Fig. 12c – Ends of Rectangular Box.

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COLONIAL TRADESMEN AND CRAFTSMEN AND THE STRUGGLE FOR INDEPENDENCE

by Avis B. Heatherington

Social history as a study of customs, styles, working habits and life in general at a specific moment in history is interesting and provides revealing insights. Newspaper advertising, handbills, broadsides and old inventories give an accurate record of the period devoid of the "folklore" sometimes woven into oral tradition and popular accounts of the past. In the following sketch of the American Revolutionary era, both before and during the war, advertisements and newspaper announcements often disclose surprising facts. Some show citizens unconcerned for the turmoil round about them; others reveal great awareness among the colonials about the problems of British taxation and with no opportunity to contest it; in another a New Yorker, probably too old for war service, is out of work and forced to accommodate to the realities of the British occupation; and in still others, loyalists willingly and proudly offer to provide services and materials for the occupying armies. This sketch mainly centers around New York City but could apply anywhere within the colonies.

1746 In earlier days not all colonials are provincial farmers:

"Gerardus Duyckinck, living near the Old Slip Market in New York continues to carry on the Business of his late father deceas'd, viz. Limning, Painting, Varnishing, Japanning, Gilding, Glasing and silvering of Looking-Glasses, all done in the best manner. He will also teach any young gentlemen the art of Drawing, with Painting on Glass; and sells all sorts of Window-Glasses, white lead, oil and Painter's Colours."

THE NEW YORK WEEKLY POST BOY August 18, 1746

1749 Not all Bostonians are frugal:

"This is to give Notice to the Public that Gawen Brown Clock and Watch-maker lately from London, keeps his shop at Mr. Johnson's Japanner, in Brattle-Street, near Mr. Cooper's Meeting House, where he makes and sells all sorts of plain, repeating, and astronomical Clocks, with Cases plain, black walnut, mahogany or Japann'd."

BOSTON EVENING POST January 16, 1749

1753 There is a time for recreation:

"Painting on Glass - by a Person lately arrived in this Town. Painting upon Glass (commonly called burning upon glass) is performed in a neat and curious Manner so as to never change in Colour: Perspective Views neatly colour'd for the Camera Obscura. N. B. Young Gentlemen or Ladies are interested in either of the above, so as to be capable to perform it themselves in a little Time, at a reasonable Rate. By the same Person, Land survey'd, designs for Buildings, Plans and Maps neatly drawn. Enquire at Mr. John Ditcher's Tallow Chandler and Soap-Boiler in the Sloat."

THE NEW YORK GAZETTE OR THE WEEKLY POST BOY July 9, 1753

1762 London fashions and craftsmen come to New York:

"John Brinner, Cabinet and Chair-Maker, from London, in the Broadway, New York: where every article in the Cabinet, Chairmaking, Carving and Gilding business, is executed on the most reasonable terms, with the utmost neatness and Punctuality. He carves all sorts of Architectural, Gothic and

Chinese Chimney pieces, Glass and Picture Frames, Slab Frames, Girandoles, Chandeliers and all kinds of Moldings and Frontispieces &c. &c., Desk and Book-Cases, Library Book-Cases, Writing and Reading Tables, China Shelves and Cases, Commode and Plain Chests of Drawers, Gothic and Chinese Chairs; all Sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and easy Chair Frames, all kinds of Field Bedsteads, &c. &c. N. B. He has brought over from London six Artificers well skill'd in the above branches."

THE NEW YORK MERCURY May 31, 1762

- 1763 The loyal colonists are irritated by British Colonial Administration reform:

THE PROCLAMATION LINE OF 1763 passed by Parliament

"We do strictly enjoin and require, that no private person do presume to make any purchase from the said Indians."

- 1764 Further annoyances from England:

PLAN OF 1764

Establishment of trade tariffs and regulations and further changes in control of Indian trade.

- 1764 More problems:

THE NAVIGATION ACTS

Stricter enforcement of laws against smuggling.

- 1764 And still another irritation:

THE REVENUE ACT (also called The Sugar Act)

Together with The Navigation Act reduces the highly lucrative smuggling of sugar and molasses. It meant new permits, closer inspection and certain conviction if caught.

- 1764 Boston replies at town meeting, James Otis presents his document:

"RIGHTS OF THE BRITISH COLONIES ASSERTED AND PROVED"

The colonies must have a voice in any regulation and taxation of their highly profitable ocean shipping and trade.

- 1765 Another indignity:

THE STAMP ACT

All legal papers, newsprint, diplomas, licenses etc. must carry an expensive stamp purchased from an authorized agent. All violators to be tried in admiralty court without a jury.

The colonist seek to present their petitions to Parliament and are rejected.

- 1765 ANGER: William Smith, Jr. of New York replies: "... What can be

expected but discontent for a while, and in the end opposition. The boldness of the Minister amazes our people. This single last stroke has lost Great Britain the affection of all her colonies."

- 1765 FURY: Riots in Boston, New York, Maryland and South Carolina

The stamps are not distributed and business and shipping come to a halt.

- 1765 For some the tranquil life prevails:

Quilting - "Mrs. Carroll proposes teaching young Ladies plain work, Samplers, French Quilting, knotting for Bed Quilts or toilets, Dresden, Flowering on Catgut, Shading (with Silk and Worsted on Cambrick, Lawn, or Holland.)"

THE NEW YORK MERCURY May 6, 1765

- 1765 Boston takes action:

A circular letter to all colonies to convene a Stamp Congress for a united effort. The Stamp Act Congress convenes in New York in October and resistance continues and business is at a standstill.

1766 Parliament relents and repeals the Stamp Act.

1766 More taxation by Parliament:

THE QUARTERING ACT

The colonies must provide food and quarters for all British soldiers and animals.

1766 Boston takes further action: As Britain suspends colonial assemblies
Boston calls a town meeting and the resolution to "buy American" is passed.

1766 Life as usual for some:

Portraits are being "taken" by the popular John Singleton Copley in Boston. John Durand in New York, Charles Willson Peale in Annapolis and by others of lesser stature. Paul Revere, silversmith of Boston, is fashioning handsome silver for his clientele when, as a patriot, he is not engraving a Cipriani inspired Liberty with hasta and pileus (liberty cap) or otherwise urging his fellowmen on to freedom.

fellowmen on to freedom."

Chairmakers are still busy:

"Windsor chairs imported from Philadelphia, a large and neat assortment of Windsor chairs made in the best and neatest manner and well painted, high back'd, low back'd, sack back'd, children's dining and low chairs" South Carolina Journal, June 23, 1766 Andrew Gauthier advertises "Windsor chairs, children's dining and low chairs."

NEW YORK GAZETTE AND WEEKLY POST BOY, April 18, 1765

1767 The final straw:

THE TOWNSHEND DUTIES

Taxes are imposed on all English manufactured goods, paper, painter's colours, glass and tea. This revenue is to pay the salaries of civil officials selected by the Crown. Writs of Assistance are made legal to facilitate search and seizure.

1768 Boston answers: Non-importation of British goods for one year; New York, Philadelphia and South Carolina will soon follow Boston's example.

Newport boycotts:

"On Friday the 1st instant, being New Year's Day, a Number of Respectable Ladies of South Kingstown, Narragansett, were invited to the House of a Gentleman of the first Rank and Figure in the Town, to celebrate the New-Year Anniversary in a festival Manner, where they all appeared in homespun Manufactures, (except one from Boston who appeared in the Habilment of Tabby;) And though a most genteel repast was the entertainment of the Company, yet no foreign Tea, either Bohea or Green, set before them, nor was it even expected. The whole evening was spent in a very mirthful, yet in the most decent, frugal and innocent Manner. This Intelligence is published as an Example to all Lovers of Decorum and Economy."

THE BOSTON GAZETTE AND COUNTRY JOURNAL, January 11, 1768

1768 New Jersey supports Non-importation

"FAMILY WEAVING - Related at a Meeting of the Society of Arts in New-York City - 'As a farther Specimen of the Practicability of manufacturing our own cloaths in the Country, We can assure the Public of the following Persons in Woodbridge in New Jersey, making their respective Families, within the past year, both Woolen and Linnen of their own raising, the Quantities of following Viz. Mr. Issac Freeman, 599 yards, Mr. James Smith, 567 yards, and Mr. Nathaniel Heard, 414 yards.'" News item in the NEW YORK GAZETTE OR THE WEEKLY POST BOY, January 18, 1768

1768 Elegant and refined portraits are still being "taken".

"And tho' he is sensible that to excel . . . requires a more ample fund of universal and accurate knowledge than he can pretend to . . . yet he hopes from the good nature and indulgence of the gentlemen and ladies who employ him, that his humble attempts . . . will meet acceptance, and give satisfaction, and he proposes to work at as cheap rates as any person in America."

Advertisement placed by the artist John Durand

NEW YORK JOURNAL, November 26, 1768

1768 Philadelphia has not yet subscribed to non-importation:

"JAMES REYNOLDS, Carver and Gilder, on the Bank-side of Front-street, between Walnut and Chestnut Streets, has imported in the Unity, Captain Story,

A very large and genteel assortment of looking-glasses, in carved and white, or carved and gilt frames; pediment piers and sconces; mock pediment and raffle ornamented ditto; mahogany and walnut piers and sconces, of all sizes, plain, or with gilt edges or ornaments; dressing-glasses, with or without drawers; swinging and hanging ditto; leaf gold, bronze, quicksilver, and tin-foil; paper hangings, with papier machee borders, ceiling, ornament and brackets; London crown fronts for clock cases, and window glass; white and brown varnishes, &c. which he will sell on the lowest terms. N. B. Old glasses new framed and quick silvered."

THE PENNSYLVANIA GAZETTE 1768

1768 Parliament means business:

"News item from London, July 22, 1768. Six more of our ships are ordered for Boston as fast as possible, who are to take more troops on board; government being now determined that the laws passed in England, respecting America, shall be observed and enforced, and their officers protected, at all events."

THE PENNSYLVANIA GAZETTE

1768 In London Benjamin Franklin struggles to avert trouble:

"Letters from London mention that Dr. Franklin is indefatigable in his endeavours to convince the Ministry of the Loyalty of the Colonies, and that a tender and motherly Behaviour on the Part of Britain, would go farther to support her authority with her American children, than all her Forces by Sea and Land."

THE PENNSYLVANIA GAZETTE November 24, 1768

1768 In Philadelphia there is less certainty about what will happen:

"The FREEMEN of the City and County of Philadelphia, are desired to attend at the State House, on Saturday next, at Two o'clock in the Afternoon, to consider Instructions to be given to our Representatives, on the present alarming and critical Situation of these Colonies."

"Those who would give up essential LIBERTY, to purchase a little temporary SAFETY, DESERVE neither LIBERTY or SAFETY."

THE PENNSYLVANIA GAZETTE 1768

1768 Dates for non-importation are agreed upon:

"Private letters by the Jenny, Captain Orr, who is just arrived from Boston, say, that the principal merchants and traders of that place have resolved not to receive any British manufactures, from the 1st of January 1769 to the 1st of January 1770."

THE PENNSYLVANIA GAZETTE 1768

1769 Non-importation agreements in force throughout the colonies, clashes between British garrisons in New York and Boston continue.

1770 On January 19th the British troops cut down the liberty pole in New York, the Sons of Liberty erect another and the Battle of Gilden Hill ensues with two colonial fatalities.

1770 March 5th Boston: the tense atmosphere explodes and the Boston Massacre claims the lives of five colonials. Incidents continue throughout the colonies for the next three years.

1771 A loyalist merchant and craftsman advertises his wares:

"SEBASTIAN GUEUBEL - To the Nobility and Gentry, Sebastian Gueubel, Just arrived in this city, has for sale, a quantity of beautiful Furniture, elegantly painted and varnished in the Japan taste; he has some compleat toilets, He also undertakes to paint and varnish coaches and chairs in the same manner; Hopes the gentlemen and ladies will favor him with their custom, at his lodgings at Mr. Cornelius Sebring's in Wall-street, where his work may be seen. N. B. Any Gentlemen and Ladies desirous to learn painting and drawing will be carefully taught by their most humble servant, Sebastian Gueubel."

THE NEW YORK GAZETTE AND THE WEEKLY MERCURY, July 1, 1771

1772 The tense calm continues and Sebastian Gueubel continues to ply his craft:

"SEBASTIAN GUEUBEL, Coach Painter and Gilder at the upper end of New-Street, near the City Hall, Paints all sorts of Flowers, Coats of Arms etc. in the Neatest Manner."

THE NEW YORK GAZETTE AND THE WEEKLY MERCURY, July 27, 1772

1773 From Parliament The East India Company gains a monopoly on the sale of tea to the colonies and in most ports it is returned to England quietly but in Massachusetts Governor Hutchinson refuses:
"Who knows how the tea will mingle with salt water?"

1773 December: THE BOSTON TEA PARTY

"3 Cargoes of Bohea Tea were emptied into the Sea. This is the most significant moment of all" - John Adam's Diary.

1773 Craftsmen continue to work:

"Mrs. Cole, from London, worker in Tambour and Embroidery, Has taken apartments at Mr. Matthew Ernest's opposite the Mr. Andrew Hammersley's near Coenties Market; where she works in Tambour ladies robes, ruffles, muffs, tippets, work bags, quadrille baskets, gentlemen's waistcoats, knee garters, sword knots &c. Any ladies or Gentlemen who favour her with their commands, may depend upon her best endeavours to please, particularly in propriety of shading elegance of design. N. B. She teaches Ladies the Tambour Work expeditiously, and on the most reasonable terms."

THE NEW YORK GAZETTE AND THE WEEKLY MERCURY, September 6, 1773

1774 Britain closes the Port of Boston, limits the colonial government in Massachusetts and extends the Quebec border far to the south. The desire for liberty drives the colonists closer together and the call goes out for another colonial congress.

1774 Philadelphia, September 5th - The First Continental Congress is called - "the good people of the several colonies to sit in a general Congress, in the city of Philadelphia" to consider the protection of "their religion, laws and liberties."

1774 The social life continues in New York:

"WILLIAM BIRCHALL TETLEY - Dancing taught at Home and Abroad by Wm. Birchall Tetley, Late apprentice to Monsieur Gherade of London: He teaches on the usual terms the minuet, cotillions, Allemande and English Country dances; single, double and treble hornpipes, &c. &c. as they are now danced at London and Paris which last place he has lately visited. Those Gentlemen and Ladies who please to favour him with their commands, at the corner of Beaver-street, shall be duly attended. An Evening School at home,

three times a week. Continues painting Portraits in oyl or miniature, as usual, teaches Ladies and Gentlemen drawing and painting in crayons and water colors."

THE NEW YORK GAZETTE AND WEEKLY MERCURY, November 14, 1774

1775 The colonial militia quietly prepares, arms are secretly gathered, drills are held.

1775 April - Lexington and Concord - the war starts.

1775 May 10th - The Second Continental Congress convenes in Philadelphia. George Washington appointed commander in chief of the armed forces.

1776 July 4th - The Congress adopts the Declaration of Independence. There is no turning back.

1776 British forces occupy New York and will not leave until November 5, 1783.

1777 A loyalist advertises in a Tory newspaper:

"JOHN SLIDELL, late of the Broadway, but now of Duke-street, Mould and dipt candles, hard and soft soap, as good as any in America, he being regular bred at the trade, and served time with his father, an Englishman, and does not doubt but he can give general satisfaction to the public, and his Majesty's Pursers of the men of war, he will make any quantity of candles of any size at the shortest notice, as he is still serving at the trade, and was of great service to the men of war and our good Governor Tryon, in the heat of the rebellion in this city, he taught himself to retain his birthright of an Englishman, by selling his goods to whom he pleased, as long as he did not sell them to any of the rebels. From the public's humble servant, John Slidell."

RIVINGTON'S NEW YORK LOYAL GAZETTE, October 25, 1777

1777 Business as usual:

"Thomas and James Barrow, in Broad-street, near the City Hall, Have for Sale, Painter's colours, yellow oaker, and ivory black in powder, putty, linseed oil and spirits of turpentine, window glass of all sizes. N. B. The said Barrows cut glass for clock faces, pictures, hall lanthorns, &c. and carry on the painting business as usual."

NEW YORK GAZETTE AND THE WEEKLY MERCURY, January 27, 1777

Note: In 1778 Thomas Barrows advertises in the Tory newspaper, THE ROYAL GAZETTE.

1778 American made goods for sale:

"Linen, (with the thread suitable for it) American Manufactured; some of it fine enough for any gentleman's wear, to be sold by Samuel London, at the Printing-Office (Fishkill)."

NEW YORK PACKET, AND THE AMERICAN ADVERTISER, October 29, 1778

1778 Imports still arrive in New York:

"Peter Goelet, at the Golden-Key in Hanover-Square, Has just imported - from London an assortment of very genteel looking glasses, in Machee white and coloured, carved and gilt frames, which he will sell on the most reasonable terms."

NEW YORK GAZETTE AND THE WEEKLY MERCURY, January 12, 1778

1778 General Washington pays for his newspapers:

"The printers who have furnished his Excellency General Washington with News-Papers during the War, having omitted to transmit their accounts for payment, are requested to present them to the QuarterMasters acting in their

respective districts; who are hereby empowered to discharge the same. By order of his Excellency, Robert H. Harrison, Sec'y. P. S. It is requested this advertisement may be inserted in all newspapers. Head Quarters, Fredericksburg."

NEW YORK PACKET AND THE AMERICAN ADVERTISER, December 10, 1778

1779 A wartime printer has many problems:

"Scarcity of paper - As many of the customers of this Paper, are not acquainted with the real cause of their not being weekly supplied with the news for some time past, the Printer now informs them, that scarcity of printing paper, and the frequent disappointments in his endeavors to obtain it, are the reasons. He early last Fall, sent cash to a friend in Philadelphia, where he was encouraged to hope for a constant supply; but was disappointed though he went there himself, owing to the great demand for paper by the printers in that city; who generally engross it at the paper mills. He has frequently before sent to Boston and Connecticut for paper, where he received a few scanty supplies; and was encouraged last fall to expect a stock for winter from Connecticut, having sent value before-hand to purchase it; none however was forwarded by land while the roads were passable, but delayed until January, when a number of reams were shipped; in order to be landed in Fairfield, which unhappily were taken by the enemy. With much pains and cost, he has obtained a considerable stock of paper; at the request of many of his customers, he intends to publish his News-paper in folio size. The price for the ensuing quarter, will be Six Dollars, as it cannot be afforded for less, while the necessities of life continue so high; when they fall the price of the Paper will be lowered accordingly. The money to be paid at entrance of any or all of the subscribers for the Packet, would pay four schillings each, in country products, the old way it will be very agreeable. Those who choose to discontinue taking the paper, will be pleased to inform the printer, by post, or otherwise, the first opportunity."

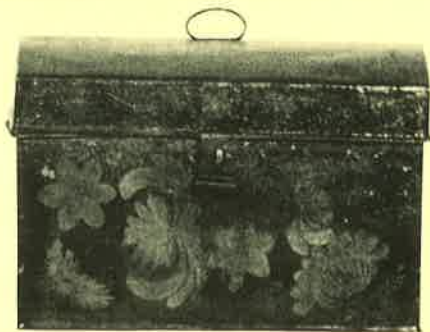
NEW YORK PACKET, AND AMERICAN ADVERTISER, April 29, 1779

The foregoing newspaper accounts, printed during the American struggle for liberty and independence, reveal creative artisans making their livelihood at a trade for which they had been well trained. A skilled craftsman could, with industry and an understanding of trade, become a tradesman or successful merchant; there was an opportunity for upward mobility in America. Women in poor or moderate circumstances performed the necessary household chores of spinning, dyeing, weaving, knitting and sewing. Classes in various forms of embroidery, shellwork, japanning, painting on glass, in water colors or in oil were offered to the affluent as recreation or as added social graces, both in schools for young ladies and as private lessons for the public.

The less than serious art and craft movements in America during recent years now seem to be moving in a direction where the talented seek good and thorough training in their craft so that they too, like the craftsmen of that earlier time, become skilled artisans working for artistic achievement and a satisfying livelihood. Possibly in this area America has come full circle.

I would like to express my appreciation to the librarians at the New York Historical Society, the Newspaper Library of the New York Public Library, and the Rare Book Division of the New York Public Library for their generous suggestions and help, and also to Mrs. George Watt for her help with some of the reading.

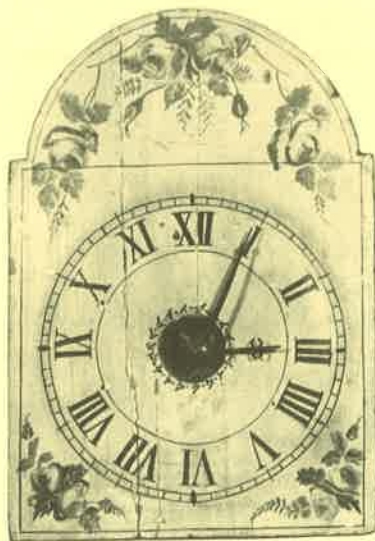
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Donor (of each of the above 5 items), Avis Howell from the
collection of her mother, Mrs. Evelyn M. Holmes.



Tin Trunk
Donor, Elizabeth Swain



Rectangular Stencilled tin tray
Donor, Elizabeth Swain



Clock face decorated with painted roses
Donor, Betty Stainton

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Cooperstown, New York — May, 1976

Country Painting



Norma Stark



Diane Zullinger



Delores Samsell

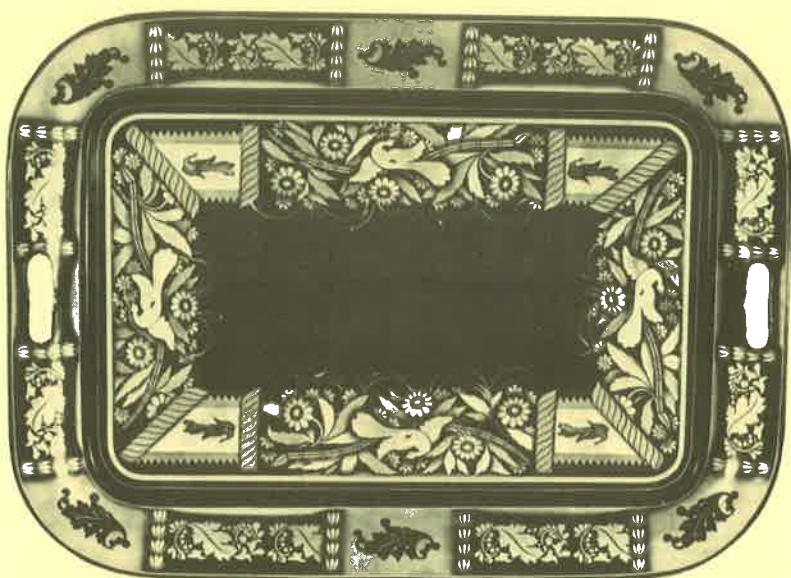


Helga Johnson

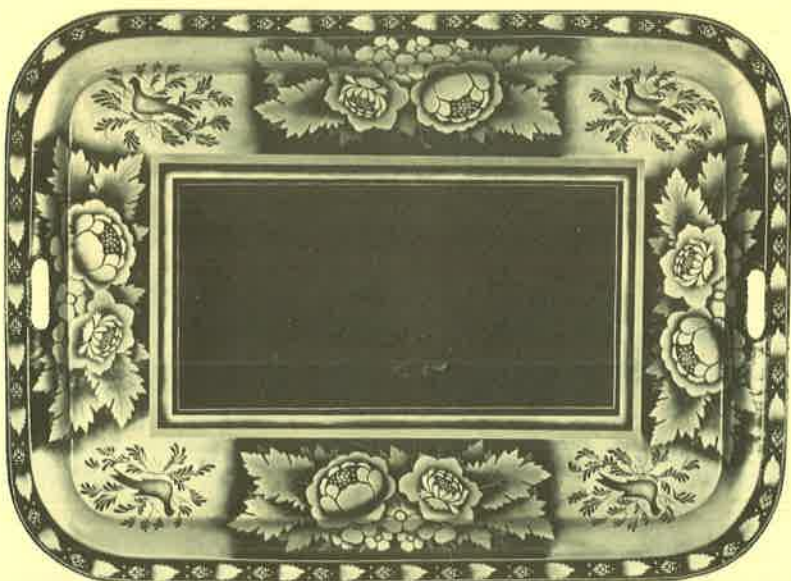


Phyllis Sherman

Stencilling on Tin



Anna Day

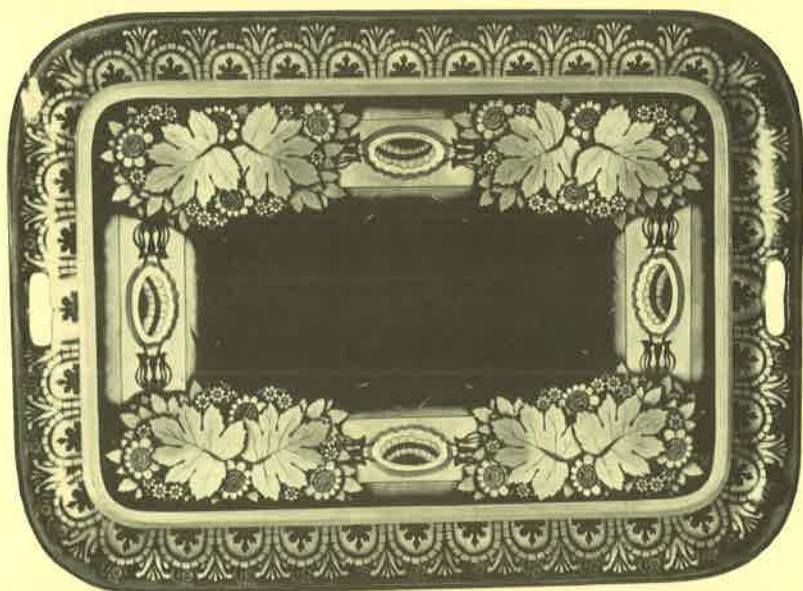


Astrid Thomas

Stencilling on Tin



Beth Martin



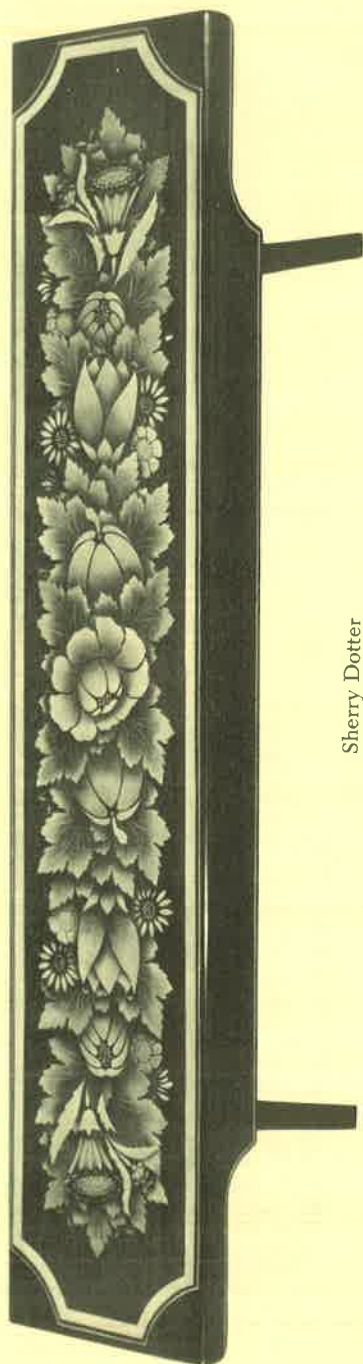
Carol Dunlap



Sara Tiffany



Ardelle Steele

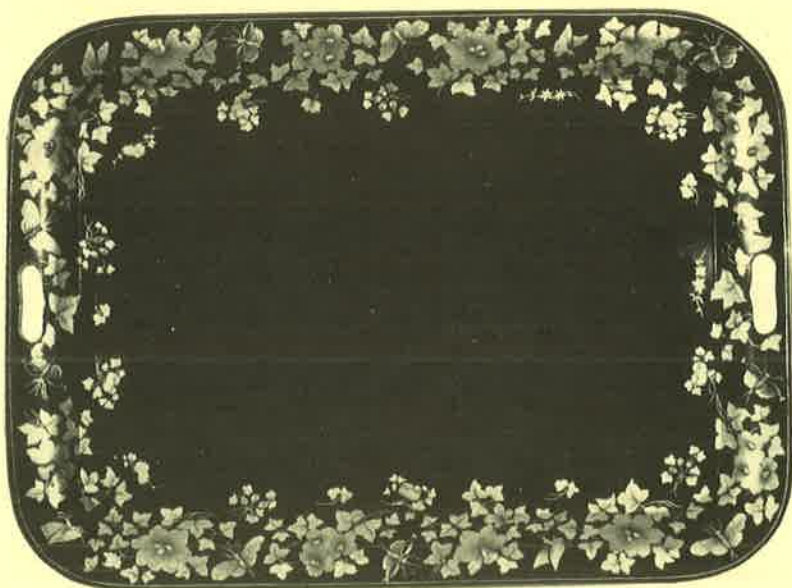


Sherry Dotter

Metal Leaf Painting



Jane Newman



Ruth Berkey

Freehand Bronze



Helene Britt

Glass Panel - Stencilled Border



Doris Hynes



Margaret Watts



Glass Panel - Stencilled Border — Eleanor Cook



Glass Panel - Metal Leaf — Shirley Berman

*Photographs of
 "A" Award Glass Panels -
 Metal Leaf by Margaret Emery and
 Eleanor Cook will appear
 in a later issue



Special Class — Margaret Watts



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American Art: 1750-1800 Towards Independence

Edited by Charles F. Montgomery

and Patricia E. Kane

Published for Yale University Art Gallery and The Victoria and Albert Museum, London by the New York Graphic Society, Boston.

Available: in hard cover from THE MAGAZINE ANTIQUES, \$20.00; in soft cover from Yale University Art Gallery, 2006 Yale Station, New Haven, Ct. 06520, \$9.00.

Yale University has joined with the Victoria and Albert Museum, London to celebrate the American Bicentennial with an exhibition of American treasures covering both the fine arts and the decorative arts. The exhibition was shown at Yale and will be on view at The Victoria and Albert Museum during the summer. Since all items were selected with the utmost care from many private and public collections, the exhibition presents American arts and craftsmanship at their finest during the period 1750-1800. This book is more than a catalogue of the show. It is profusely illustrated, contains scholarly essays on the development of American art and culture and the superb documentation makes it an invaluable reference book.

OUTWARD SIGNS OF INNER BELIEFS: SYMBOLS OF AMERICAN PATRIOTISM

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The New York Historical Association, Cooperstown, New York

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NOTICES FROM TRUSTEES

FALL MEETING

September 22, 23, 24, 1976

Treadway Inn, Willow Grove, Pennsylvania

Meeting Chairman: Mrs. Eugene Milner

Program Chairman: Mrs. Joshua Cookenbach, Jr.

Hospitality Chairman: Mrs. William Watkins

SPRING MEETING

May 4, 5, 6, 1977

Downtown Holiday Inn, Rochester, New York

Meeting Chairman: Mrs. E. A. Nibbelink

Program Chairman: Mrs. Anthony Venieris

Change in By-Laws

Article II

Section 4.

- a. Annual dues for active and associate members shall be payable as of July 1, which shall be the beginning of each fiscal year.
- b. If any member has not paid dues or other indebtedness to the Society by November 1, the membership shall be terminated. Reinstatement shall be at the discretion of the Board of Trustees.

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.)

Policy changes

No part of any book or other item in the Rare Book Collection of the H.S.E.A.D. Inc. Library shall be photographed or reproduced by hand or any mechanical means without authorization of the Board of Trustees. These books are available, for study only, upon application to the Curator.

All articles, including publications, accepted for consignment by the Ways and Means Committee may be sold on the Ways and Means sales table at a 25% commission.

Decorator change

Certified Teacher, Master Teacher and Master Craftsmen lists will hereafter be carried in the ANNUAL REPORT of the Corporation. Any changes in these lists will be announced in THE DECORATOR.

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, 1977 at which time the terms of the following Trustees will expire:

Mrs Wayne Fry

Mrs. Philp S. Wheelock

Mrs. Edwin W. Rowell

Mrs. Floyd D. Frost

Please send names of your candidates to the Chairman no later than November 30, 1976. Mrs. William Smith, Chairman, 12 Northledge Drive, Snyder, N.Y. 14226.

CHANGE OF ADDRESS

Please notify Membership Chairman promptly of any change of address.

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.

STANDARDS AND JUDGING

Notice: Standards booklet change under

GLASS PANEL WITH STENCILLED BORDER

Item IV — to read: "Border skillfully stencilled without specks or smudges. Show shaded unit behind unit with at least 3 different stencils repeated more than once. (reverse stencil may be judged as shaded unit)" Border must be backed with skillfully applied paint — there should be no bleeding of paint through stencil".

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The Undersigned would respectfully notify the publick that she has lately commenced the manufacture of picture frames, for portraits, pictures, and looking-glasses, in two pleasing styles, and warranted to be constructed of pine with the best workmanship. These frames are offered unfinished on most reasonable terms, and are particularly suited to graining to resemble more costly woods, to stenciling, or decorating in any manner to suit the fancy.

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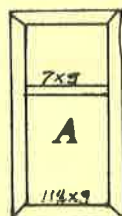
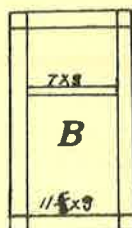
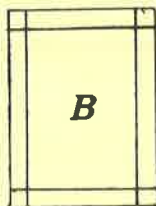
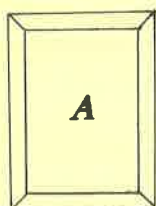
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