

The Decorator

Volume XXXII No. 1

Wakefield, Mass.

Fall 1977



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



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EARLY AMERICAN DECORATION, INC.**

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THE DECORATOR

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COVER PHOTOGRAPH

Gothic-shaped Papier Mache Tray,
Courtesy, Miss Barbara Smith

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EDITORIAL

In the past thirty-one years the Society has been privileged to have had eight dedicated and conscientious editors of *THE DECORATOR*: Martha Muller (1946-49), Emily Heath (1949-52), Margaret Watts (1952-54), Margaret Coffin (1954-59), Violet Scott (1960-62), Mona Rowell (1962-66), Emilie Underhill (1966-70), and Avis Heatherington (1971-77). Under their guidance and leadership *THE DECORATOR* has been constant in maintaining its high standard of excellence.

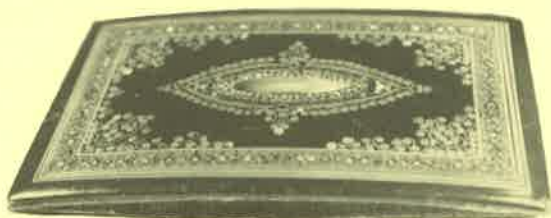
It is extremely fortunate, and we are most grateful, to have members and friends who contribute scholarly and well-researched articles in the field of the decorative arts. There are many other facets of decorative design still to be explored, and although a topic may have been discussed in the magazine, additional evidence may now be available or the subject may be approached from another aspect. Suggestions for future articles that are consistent with the educational and historical interests of the Society are always welcome.

The outstandingly beautiful papier mache articles made in the English shops in the 17th century absorb our attention, and rightly so, but we must not lose sight of such manufactories in this country. In this issue, Shirley Spaulding DeVoe acquaints us with the Wadhams Company, a Connecticut firm creating papier mache goods in the mid-1800's.

We hope the pictorial essay on gold leaf designs will encourage more careful inspection of the techniques used to give shape and form to various gold leaf motifs. The skillful artistry of such modeling is so vital to the strength and enrichment of the entire composition.

With this issue of the Journal, we are introducing "Corner of Facts", a section which will consist of brief dissertations on subjects of interest. This will afford an opportunity to exchange information, to add new discoveries to previous recordings, and to provide much needed facts to research work already in progress. It may also include quotations from writings of an earlier day which concern equipment, techniques, or processes in use at that time. We invite your contributions.

Virginia M. Wheelock



Card Case. Wadhams Mfg. Co.
Courtesy, Torrington, Conn. Historical Society.
Photographs by Fred Ricard

PAPIER MACHE IN WOLCOTTVILLE, CONNECTICUT

by Shirley Spaulding DeVoe

The Wadhams Manufacturing Company of Wolcottville (now Torrington) manufactured and ornamented papier mache articles from 1851 to 1861. Production took place in "the old button shop" established in 1834 by Wadhams Webster and Company. They made buttons of brass and other metals. This shop was located on the road to Torrington, later named Pearl Street because of the quantity of discarded pearl shell thrown into the road from the shop.

The Articles of Association published in *THE LITCHFIELD ENQUIRER* on March 13, 1851 named George D. Wadhams as president (and the largest stockholder) and J. F. Calhoun as secretary. Then on January 8, 1852, *THE LITCHFIELD REPUBLICAN* reported: "This enterprising company are doing business on an extensive scale. Their papier mache work is very fine and evinces an artistical finish hard to be beaten. The company has been in operation about one year and the amount of work is astonishing."

It is not known how the manufacture of papier mache began in Wolcottville. It could have been the result of the button trade for there was a close relationship between the manufacture of brass and paper buttons in England where they were often produced in the same shops. George Wadhams in his earlier association had employed brass workers to make buttons and some of them may have been familiar with the production of papier mache. One can only surmise that the preponderance of the English in the population at that time was responsible for the introduction of this very British industry to the area. Also, Connecticut workers could have enticed friends or relatives from the old country who knew the papier mache trade, to come to this state where opportunities and wages were better. At that time (the early 1850's) the best salary an English japanner could earn was thirty shillings a week (then \$7.50) while for the same work in Connecticut he could earn from \$30 to \$35 a week.

Some facts about the production at the Wadhams Company were gleaned from its Letter Book C. This book which is at the Torrington Historical Society contains copies of the outgoing correspondence from part of the year 1856, all of 1857 and part of 1858. The copies of the letters unfortunately contained only the names of the firms to which they were sent. In this article, the addresses where known, will be added in parenthesis.

The pages of the Letter Book C are of tissue paper yellowed by time. The Spencerian style of penmanship has faded and in some cases has disappeared entirely. Nevertheless, constant study of the book has brought out some information about materials, methods and products of this active company. The Letter Book also contains a copy of the statement of affairs of Wadhams Manufacturing Company, a joint stock corporation located and doing business at Wolcottville, Conn., July 1857, as follows:

Amt of Real Estate	\$12,000.00
Amt of Personal	16,903.45
Amt of Credits	8,563.00
Amt of Capital Stock	20,000.00
Amt of Debts	13,614.47
Names of Stockholders	Number of shares
George D. Wadhams	440
G. T. Seely	120
Phineas North	20
Sarah M. Hibbard	80
Wm. Green	20
Wm. B. DeForest	60
Samuel G. Stocking	20
—Demas Coe	30
Sarah C. Gillman	10

A. J. Hines, Secretary

The two basic types of material used in the manufacture of papier mache were; paper panels (similar to cardboard) and paper pulp, a steam washed paper mixed with a binder: The paper panels were used for "sides" as they were known in the trade. They were cut from cardboard into the correct sizes to mount on the front and back of card and daguerreotype cases, desk blotters, letter folios or book covers. Japanned and ornamented sides produced by Wadhams, were supplied to daguerrean artists like Edward Anthony (New York) and to the firms of Scovill Manufacturing Company (Waterbury and New York) and Holmes, Booth and Hayden (also of Waterbury and New

York), among others. In 1857, Edward Anthony ordered dozens of single, double, shell and Kassuth papier mache cases, to the amount of \$264.00

A backgammon and chessboard "an entirely new article" of the Wadhams shop in 1857, was embellished with japanned and pearled sides. This was considered a "highly polished article that was finished in a beautiful style", and sold for five dollars. The sides varied greatly in price with some selling as low as \$8.75 a gross, while others sold as high as 75 cents a pair. Many gross of small plain sides sold as low as 62 cents per gross and these same sides when ornamented sold for a dollar a gross. If a side was not to be fastened to a wood frame it had to be very strong and made of the best paper.

Pulp was molded into various forms on hard wood molds. Although molds were not expressly mentioned in the letters that were decipherable, one communication to Holmes, Booth and Hayden dated January 1857, suggests that the Wadhams shop may have used forms to make boxes, namely "We could not make the round cornered box cases at the same price as the square cornered. We will make the round cornered ones at Three dollars per gross more than we charge for the square cornered and if you want them without cushions ... we will deduct the cost of the cotton velvet cushions."

Straw board, brown board, the "best white board" and pulp were purchased from H. S. and G. White (Waterbury); George Kraft (New York); Lonbotham and Henderson, and Howard and Anderson. Whites also made large quantities of calico and white cardboard boxes for packaging the card and daguerreotype cases. They may also have supplied the patterned paper linings used inside the boxes and folios.

Cowles and Leete and Apothecary Hall (Waterbury) sold Wadhams japan and copal varnishes and spirits of turpentine as well as aquafortis which was needed to make brass glitter like gold. When the containers in which these materials were shipped were empty, they were returned to be re-filled.

I. Rau and Company and Arms Brothers (New York) supplied gold leaf which was designated as usual gold, half gold, and oddly named "Red Elephant". "If you have no Red Elephant," wrote the secretary, "do not send Blew (sic) for we have plenty of that on hand". Fine gold bronze powder was ordered from Platt Brothers in an amount as small as a pennyweight or one twentieth of an ounce.

To properly finish a japanned article the varnished surface had to be hand-polished with pumice or rottenstone. This material, which came by the barrel had to be fine, soft and free of grit for when it



Type of box sold by Wadhams Mfg. Co., Wolcottville, Conn.
Courtesy, Torrington, Conn. Historical Society.

was hard and gritty it was "unfit for use and must be returned to the manufacturer".

Although mother-of-pearl had been commonly used on lacquered articles for centuries in the Orient and Europe it reached greater popularity in the English papier mache industry all through the Victorian period. Naturally it was used on Wadhams products which were ornamented in the Victorian manner. The leaves or flakes of nacre were ground to the required thickness from various suitable sea shells. They came to this country from England packed in small kegs and were supplied to Wadhams by the importers W. B. Chapman and Jackson and Leeds. Some of these leaves or flakes may have been already cut in fancy shapes, such as stars, diamonds, rounds and flower forms. The two shells most used by the Wadhams Company were the White and the Great Snail, but Aurora was used in lesser amounts. White shell was \$5.00 a pound and the Great Snail \$7.50 a pound. The Aurora was probably more expensive.

To lay the shell the operator picked up the small pieces on the point of a stick that had been dipped in size. The pearl shell was then carefully placed on the desired spot of the article being decorated. When dry the entire surface of the article, shell and all, was coated with enough coats of japan to bring the background level with the surface of the mother-of-pearl pieces. Polishing with rottenstone then smoothed the surface and at the same time removed the black japan from the mother-of-pearl. The article was then ready for the painter and gilder. In addition to mother-of-pearl ornament, "imitation shell work" was mentioned, which perhaps was the use of metal leaf as a substitute for shell, on cheaper goods.

Girls were employed to do the pearling and probably the japanning and polishing. In *Memories of Wolcottville 1947*, Charles Johnson wrote that his half-sister Charlotte Johnson Riggs "did the pearly fancy work". Then from a paper read before the DAR and published in the *EVENING REGISTER*, January 20, 1911, Mrs. Mary P. Wadhams related the fol-

lowing interesting fact. "In early days children were not restricted as to entering the shops and it was great fun to see the men and girls setting bits of pearl and spreading gold leaf on the daquerreotype cases. And sometimes we were given one of the little tissue paper books that the gold leaf came in and if by chance a bit of gold leaf had been overlooked it gave us as much pleasure as the modern child gets with all its multitude of toys at Christmas time."

The pads or cushions used in the various cases and boxes were of cotton or silk velvet in a matching shade of red and were purchased from John Barnett. Nineteen-inch wide silk velvet was used for the best cases which were listed as Extra or Number One. However, the Wadhams Company considered their Number Two cases to be "a fine product, the cushions being of much better velvet" and the ornament equalled their best products.

Ornamental cases were listed as "German", shell, "Indian Tortoise" and Kassuth. Not only were the fronts of the daguerreotype cases decorated but the backs were treated with a variety of simple corner



A Pontypool "Lace-Edge" Tray. (Redecorated).
Signed and dated on the back, "C. Johnson, 1862"
Courtesy, Shirley Spaulding DeVoe

ornament and single or double striping executed in bronze powder. Some orders required a month or six weeks to complete. No detailed description was given of the different types of ornament by which they might be identified as Wadhams products, but shell of course was mother-of-pearl ornament. Kassuth, no doubt, was a portrait of the Hungarian patriot and revolutionary who in the 1850's was enjoying a wave of popularity in England and America. The Wadhams Company also sold a molded plastic case sometimes called gutta percha, and these may have had a molded bas relief portrait of Kassuth. The cushion inside the front cover of these molded cases can be lifted out to reveal a label on which is printed, with variation:

WADHAMS MANUFACTURING COMPANY
Sales Proprietors of KINGSLEY AND PARKER'S HINGE
Patented June 1st, 1855

There are indications that Wadhams handled the products of other manufacturers and importers. They ordered from Lym and Kellogg, six sides of "Tip Top Lace" a description that seems to fit the fancy metal ornament on the card case and box shown in the illustration.

The sincere effort of the Wadhams Company to keep a standard of good workmanship is indicated in the correspondence. They freely admitted a just cause for complaint and made reparation. One time, due to a lack of supervision because of a boss's illness, poor work was allowed to go out. They told Arms Brothers that they "should not knowingly let them go . . . they were poorly diped (sic), badly warped and ornamented with bronze powder instead of leaf." Another time the secretary wrote John Barnett, January 15, 1857, "We hope you will not feel delicate about blaming us when you get poor work as we wish to know it in the time of it as the writer wishes to look to (the) workmen but Mr. Steele is not able to come to the factory and I cannot find as much time as I would like to spend in the box room having so much to see about our finished cases." Mr. Steele, who was the foreman of the box room died the next month and A. J. Hines, the secretary, had been home for two weeks with measles.

In addition to their finished products the papier mache shop ornamented blanks for other firms. For example, Russel and Erwin (Philadelphia) was told that the shop had no stair rods of the length required. "If you can furnish us with blanks for ornamenting it would require some eighteen days to get them out". Stair rods, a unique article in the japanning trade and one not found in the long list of English papier mache products, were available in lengths of 24, 28, and 30 inches and were described by Wadhams as "German" and papier

mache. Perhaps the latter were of wood ornamented in the manner of papier mache but again, there is no description of either kind.

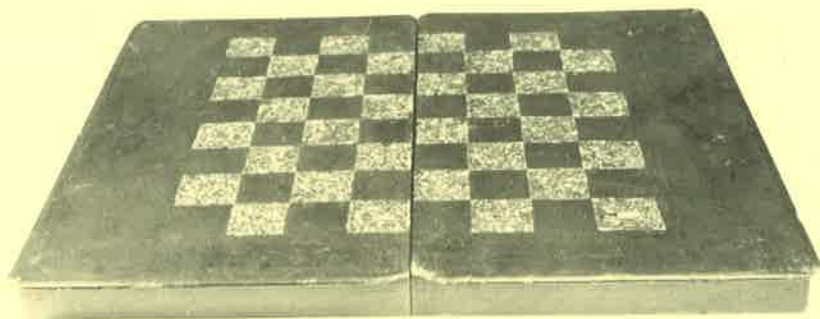
Orders were accepted for custom japanning such as a small sewing machine sent by H. C. Burtmann. The cost to japan and ornament a dozen sewing machines was quoted at \$18.00. Then, J. S. Howard (Hartford) who sent two doors, perhaps for a small safe, were told that the papier mache shop was glad to do anything in their line. In the japanning trade there was no difference in the treatment of metal or paper; the work was the same in either of these basic materials.

A trade fair was planned to be held in the New York Crystal Palace in the fall of 1857. The Wadhams Company expected to exhibit and asked Scovill to make the arrangements. In the meantime, a display case, measuring 30 x 36 x 3 inches, was made. On October 6th a list of articles was marked and numbered to correspond with similarly marked and numbered spaces in the show case. The key which locked it was put in an especially marked daguerreotype case. The company intended to make their work worthy of a place in the exhibit, but no further mention of the trade fair appears in the letters, perhaps because of a slump in business.

A week later the "extraordinary paralysis in business and trade" was the sole subject of Wadhams Company letters. Collections were poor, orders not forthcoming, notes had to be extended, and no new supplies were ordered. In fact, work was stopped altogether. However, by early March 1858, business at the Wadhams shop gradually resumed its normal pace. Apparently the Wadhams Manufacturing Company was financially stable but work was wisely suspended until new business was received. Then, too, papier mache was not their sole interest, for as with many New England industries of the eighteenth and nineteenth centuries, this company was a subsidiary of the Wolcottville Hardware Manufacturing Company established in 1851 with George Wadhams as a stockholder. Their products were such things as knife scales, satchel locks, hat racks, roller skates and many other articles of wood and metal. A pair of roller skates marked with a patent date of May 29, 1860, can be attributed to the Wolcottville Hardware Company.

Miss Catherine C. Calhoun, to whom I am indebted for material in this article, found the following paragraph in the TORRINGTON REGISTER dated July 15, 1915, page 10. The article, entitled "A Brief Review of Torrington's Industrial Development" was by Luther G. Turner:

"Union Hardware Company. In this same important year of 1863, Achille Migeon returned from New York to Torrington where his parents were living and organized the Union Hardware Company



Papier Mache chess board with mother-of-pearl decoration, mounted on a backgammon game box, Wadhams Mfg. Co., Wolcottville, Conn. Courtesy, Torrington, Conn. Historical Society.

with a capital of \$12,000. Their first factory was located in Torrington Hollow, now West Torrington, in the building now used by Henry Aust and Son for a cider mill. The building had been used in 1820 as a clock factory and later as a lock factory. George D. Wadhams was interested in the making of skates in this factory when it was sold to the Union Hardware Company, Skates, or at least the wooden parts were also made by the George D. Wadhams Manufacturing Company in the papier mache shop. These parts were transferred to the Torrington Hollow Company before that company was purchased by the Union Hardware."

The Wadhams Company ended its production of papier mache goods in 1861, the first year of the Civil War. This was perhaps the result of foreseeing the difficulties engendered by war and the realization that interest in papier mache was waning.

After ten years of japanning papier mache articles in the English manner only a very few of this company's products are known today. Except for the label in the molded plastic daguerreotype cases, Wadhams articles are unmarked. Many similar products of English manufacture were still available in this country in the 1860's adding to the difficulty of recognizing the Torrington papier mache. One can only hope that examples will be discovered in an attic or trunk of a Torrington home which will aid in further identification of the Wadhams Company papier mache products.

Editor's Note: This article first appeared in THE BULLETIN of the Connecticut Historical Society, January 1968.



Fig. 1 — Metal Bread Basket. Courtesy, Carol Dunlap. Oval ring piercing on top edge — painted white, with black painted edge. Key-hole type piercing on lower edge — painted half white and half black. Sides: Etched gold leaf design on red ground. Ends: Gold leaf panel ornamented with black painted geometrical design. Size: 9½" x 4".

A PICTORIAL STUDY — GOLD LEAF DESIGNS

by Virginia Milnes Wheelock

This article is a "picture" story and is intended to draw attention to and encourage close scrutiny of the expert craftsmanship and superb techniques displayed on the exceptional articles represented in the following photographs. The captions below each picture give brief descriptions concerning the subject under discussion — the methods of defining gold leaf motifs.

Many times it is difficult to ascertain whether the detail work on a gold leaf figure within a design has been produced by an etching tool or by a very fine brush. In cases where the leaf has worn away, it is sometimes possible to "feel" the painted brush stroke which, because of the thickness of the paint, still remains on the surface. Placing the item under magnification is also helpful in determining the technique which was employed.

In general, it has been considered that the gold leaf motifs on oval and octagonal metal trays were etched, while those on papier mache trays (similar to those of Henry Clay) exhibited painted details. However, upon close inspection, Fig. #7 and #8 do not confirm this point of view. It is hard to believe that these two trays, both produced in the shop of Henry Clay and so alike in decorative plan, were not executed in a similar manner. It may be that the dimensions of the article were the important factors in the choice of technique. In Fig. #8, the artist may have felt that brush work would not be appropriate to such a small tray, and that fine etching would be more suitable. On the other hand, the very large proportions on the tray pictured in Fig. #7 may have demanded strong and vigorous brush work on the gold leaf units.

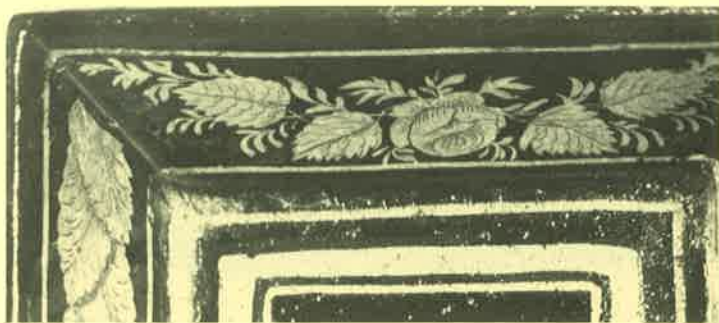


Fig. 2 — English Counter Tray. Courtesy, Mrs. Robert Wilbur. Etching on gold leaf rose and on leaves. Brush work shading in burnt sienna to indicate leaf divisions Size: $3\frac{1}{4}$ " x 4". Photograph by Richard Wilbur

The designs in Fig. #1 — #4 are free-flowing yet orderly and restrained in composition. Fig. #5 — #9 illustrate more imaginative and inventive concepts of embellishment. "Chinese have a dislike for bland undecorated spaces in their works of art, and the native craftsman does not look upon his work as complete until by line or color he has thoroughly broken up the plainness of the surface". The English ornamentation which was in imitation of Oriental lacquerwork expresses this philosophy. The design areas were filled with Chinese scenes or with an overall scattering of naturalistic plant and insect forms. This is particularly true of the papier mache trays of Henry Clay, as well as those of other manufacturers of the period.

Careful study and analysis of the fine detail work will increase the appreciation of these and other equally beautiful works of art and, it is hoped, will bring forth new and pertinent information.



Fig. 3 — Cheese Boat. Courtesy, HSEAD, Inc. Etched gold leaf. Center veins and centers of flowers are painted.

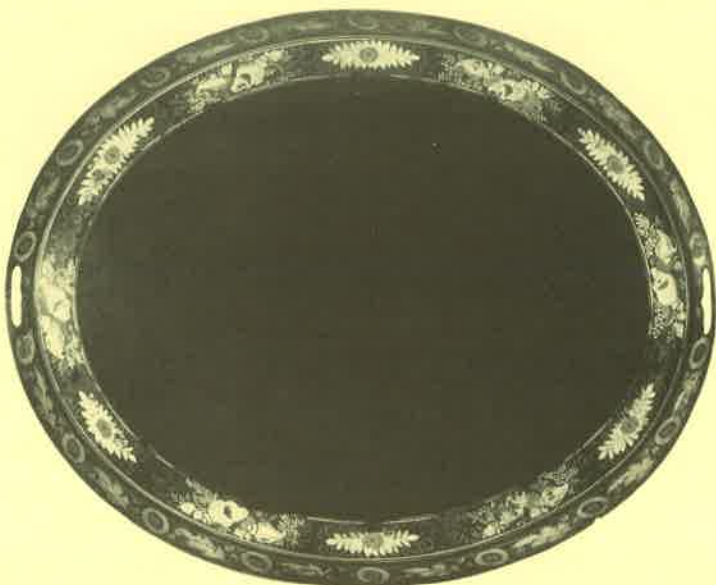
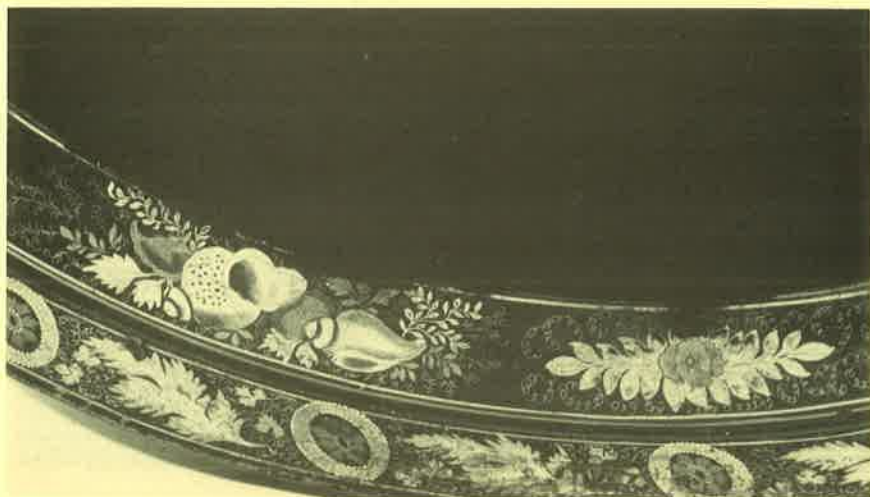


Fig. 4 — Oval Metal Tray. Courtesy, Mrs. Wayne Fry. Decoration in gold leaf and bronze powder. Floor border: Etched gold leaf units. (Painted red centers of flowers have fine painted lines.) Some units are shaded with back paint. Flange border: Etched gold leaf units. (No shading strokes or color washes.) Etched gold leaf oval motif has white painted dots. White painted veins on large leaves.



Detail of Fig. #4



Fig. 5 — Gothic-shaped Metal Tray. Courtesy, Francis Chambers. Etched gold leaf units with burnt umber shading. Raised gesso work on orchids, birds, and some leaves.



Detail of Fig. #5



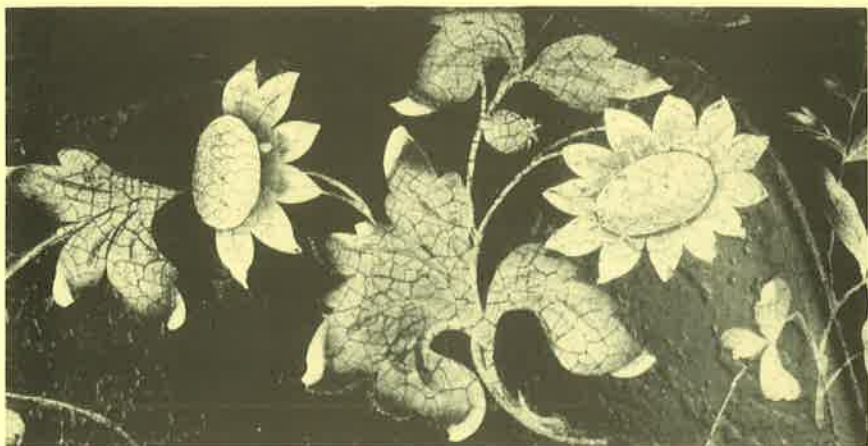
Detail of Fig. #5



Detail of Fig. #5



Fig. 6 — Papier Mache Tray. Courtesy, Mrs. M. I. Sherman. Marked: "Clay, King St, Covt Garden", Ornamentation of gold leaf and freehand bronze on maroon ground color. Most of fine detail on gold leaf units is etched (except black painted details of butterflies). Brushwork shading on flowers in black and umber. Pleasing treatment of design on back of flange. Size: 16" x 12½". Photographs by Fred Ricard



Detail of Fig. #6 — Upper right-hand corner



Detail of Fig. #6 — Back of flange



Detail of Fig. #6 - Center of right-hand side



Detail of Fig. #6 - Right-hand floral unit in center spray

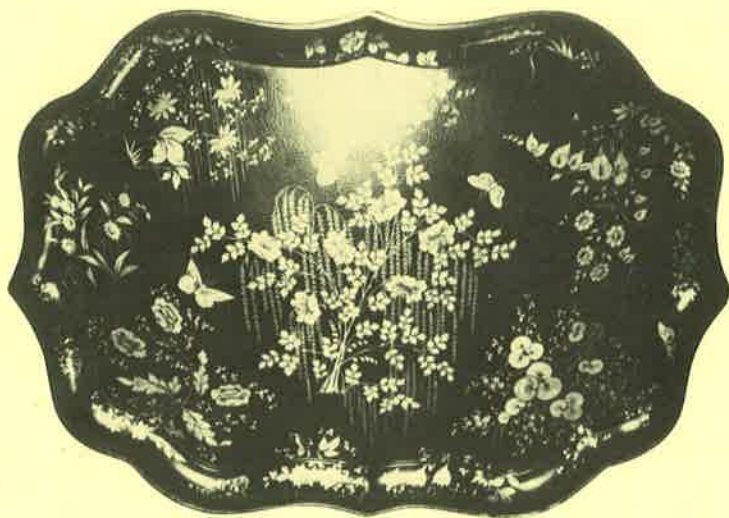
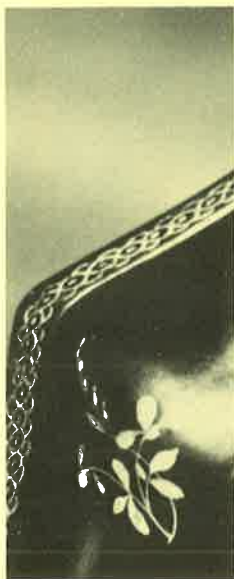


Fig. 7 — Gothic-shaped Papier Mache Tray. Courtesy, Mrs. Robert Wilbur. Marked: "Clay, King St, Covt Garden". Ornamented with two shades of gold leaf. (Compare design with that of Fig. 8.) No etching appears on this tray. Painted detail and raw umber shading used to delineate the various forms. Narrow flat rim contains diaper pattern, so-called "scale-work" or "petal-work". Size $23\frac{1}{4}$ " x 31". Photographs by Richard Wilbur.



Detail of Fig. #7
Rim of flange



Detail of Fig. #7 — Upper flower in center spray



Detail of Fig. #7 — Lower left-hand corner



Detail of Fig. #7 — Lower right-hand corner



Fig. 8 — Gothic-shaped Papier mache Tray. Courtesy, Mrs. John Thomas. Marked "Clay". Decoration consists of two shades of gold leaf, etched, and shaded with raw umber. Fine brush or pen work on narrow flat rim. (Note similarity of design to that of Fig. 7.) Size: 15" x 11".

Photographs by Fred Ricard.



Detail of Fig. #8 — Upper right-hand corner

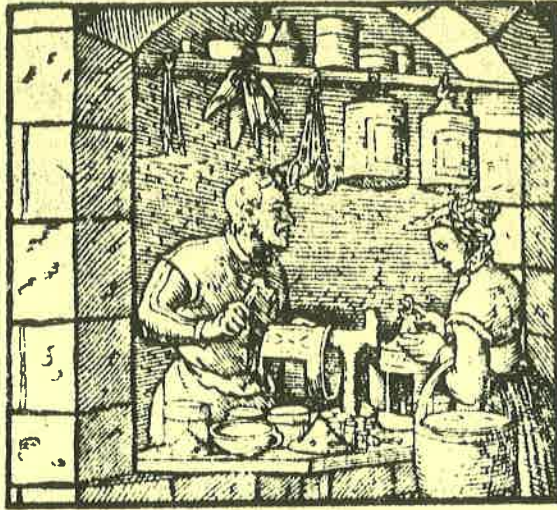


Fig. 9 — Detail of Gothic-shaped Papier Mache Tray. (See Cover Photograph). Courtesy, Miss Barbara Smith. Design in gold leaf and freehand bronze painted on reddish-brown ground color. All details on gold leaf units are painted and have burnt umber shadings. Raised gesso work on body of bird, centers of flowers, and butterflies. (Unusual treatment on three large leaves at base of center spray. Outlines and veins are of gold leaf but, on the shaded gold powder within the leaf, the angular markings have an almost stencil-like appearance.) Size: 14½" x 11".

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CORNER OF FACTS



Lantern maker: One of a series of wood engravings by J. Amman (Sixteenth Century) depicting occupations.

From the book, *Stände und Handwerker Mit Versen* Von Hans Sachs Frankfort, Germany, 1568.

The familiar cylindrical pierced lantern was made in New England tin shops but they originated in Germany where at least as early as the 16th century tinplate was being produced. English tinsmiths were using German plate until the rise of the Pontypool Works and existing bills prove that some German tin reached the early Conn. Shops. The idea for the lanterns must have arrived with the tin or an emigre tinsmith. A woodcut $3 \frac{1}{8} \times 2 \frac{3}{8}$ appears in a German book, *Trades & Occupations*, by Jost Amman, 1568 and portrays a tinsmith making a lantern over an anvil while a lady customer looks on, her hands resting on a finished lantern.

Shirley Spaulding Devoe

ORIGINAL ARTICLES DONATED TO HSEAD, Inc,



Wooden Bride's Box
Gift of Mrs. Lyman F. Mears



Gothic-shaped Tray — Painted scene on white background
Gift of Mrs. Harry T. MacDuffie

ORIGINAL ARTICLES DONATED TO HSEAD, Inc,



Top — Left to Right: Gothic-shaped tray, Oval-shaped Tea Caddy, and Footed Tea Caddy
Bottom — Left to Right: Thin-edge Rectangular-shaped Tray and Bellows
Gifts of Mrs. Lynan F. Mears

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Wakefield, Massachusetts — September 1977

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Member's "A" Award



Glass Panel — Metal Leaf
Eleanor Cook — Cooperstown, N.Y. Spring 1976

MEMBERS' "A" AWARDS
Wakefield, Mass. — September, 1977

Photographs by Fred Ricard

Country Painting



Sherry Dotter

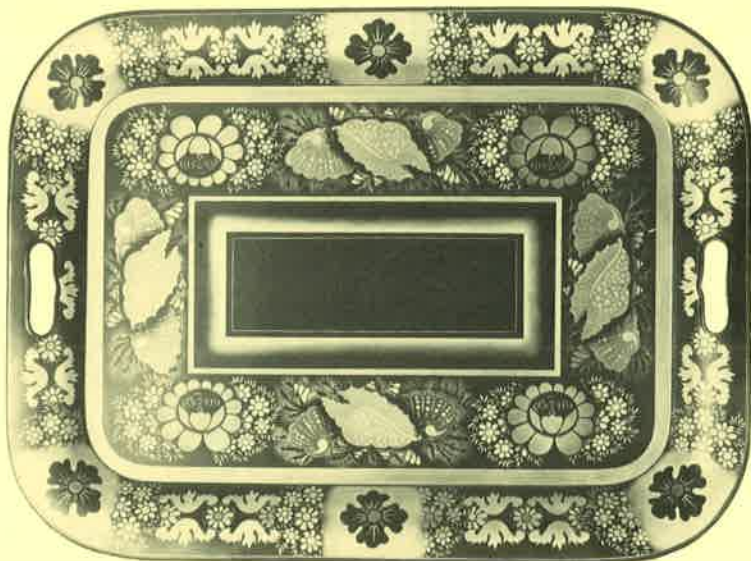


Dorma West

Stencilling on Tin



Dorma West



Rosemarie Cadwell

Stencilling on Wood

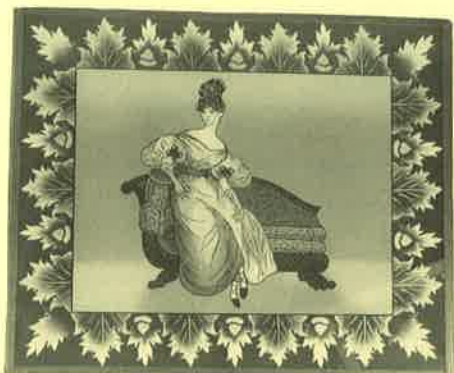


Lila Olpp



Carolyn Hedge

Glass Panel — Stencilled Border



Laura Orcutt

Glass Panel — Metal Leaf



Astrid Thomas



Marjorie Hennessey



THE BOOKSHELF

By Martha M. Wilbur

The China Trade

by Carl Crossman

Export Paintings, Furniture, Silver and Other Objects. The Pyne Press, Princeton, 1972, pp 270.

Mr. Crossman has written a well researched book which tells a great deal about the methods and procedures of the sailing captains on their trips to Canton in the early 19th century. There are many black and white and colored pictures which are easily related to the text by means of marginal numbers to correspond to the illustrated numbers.

The chapters especially interesting to decorators are those on Furniture and Laquerware. The chapter on Furniture begins with a water color picture of a shop making furniture in the Western style, circa 1830. In the text Mr. Crossman cites examples in museums and private collections that are duplicates of those in the painting. Laquerware was imported in great quantities. Some of the finest examples which are illustrated can be documented as to the person for whom the item was made in Canton and brought by sailing vessel to New England ports.

It is a fascinating book which gives an insight into the influence the China Trade had on the furnishings in Colonial homes.

"The History and Technique of Japanning and the Restoration of the Pimm Highboy."

by John H. Hill

THE AMERICAN ART JOURNAL Vol. VIII No. 2, Nov. 1976 Kennedy Galleries and Israel Sach Inc., N.Y., Publishers.

Mr. Hill, well known to museum personnel as a restorer of painted furniture, devotes the greater part of his article to a summary of the Art of Japanning as described by Stalker and Parker in their book *A Treatise of Japanning and Varnishing*, originally published in 1688. He repeats some of their instructions, recipes and their philosophy of japanning.

The second part of the article explains the procedures he used to restore the Pimm highboy. Mrs. Brazer's article that appeared in *Antiques* Vol. XV, May, 1929 gives the background for naming the highboy the Pimm highboy. The reading of her research report adds to the understanding of the importance of restoring this piece of japanned furniture.

Mr. Hill describes in detail the first procedure in restoration is the consolidation of the flaking paint. Then the reconstruction of the lost and damaged designs. This he does after having used a technique to isolate the repair work from the original, thus assuring complete reversibility. He states his reasons why he used certain techniques and materials.

The drawings taken from eighteenth century books that were sources for the animals painted on the highboy; photos showing the before, in process, and finished highboy drawers; plus pictures of the entirely restored piece, add much to this scholarly article.

The White Dial Clock

by Brian Loomes

Drake Publishers, N.Y. 1975 pp. 172.

The English clocks with white dials, opposed to brass dials, were considered by the public and collectors to be inferior and their study was neglected for many years. This book traces the history of the white dial. There were three different periods of development of the decoration and numbering. Beginning in 1770 to 1800 the dials were all white with gold in the corners. Then color came into use with flower sprays, birds and moon dials. The period 1800 to 1830 was a time of experimentation with many designs and styles of numbers. In the last period 1830-1870 the numbers are usually Roman numerals, the minutes represented by lines and the painted area is completely filled.

There are many black and white illustrations of the dials separately and in their respective cases. This is a very interesting and readable book.

NOTICES FROM THE TRUSTEES

SPRING MEETING

Queensbury Hotel, Glens Falls, New York

May 17, 18, 19, 1978

Meeting Chairman: Mrs. F. Earl Bach

Program Chairman: Mrs. Charles Coffin

FALL MEETING

Hospitality House, Williamsburg, Va.

September 13, 14, 15, 1978

Meeting Chairman: Mrs. E. R. Hitchcock

Program Chairman: Mrs. C. J. Gearin, Jr.

Please Note: The hotel requires that reservations be made 3 months in advance. A separate mailing of reservation slips will be sent to members in June 1977.

POLICIES

Use of Society Name and Seal

Exhibitions:

Chapters or Members may sponsor Exhibitions using the name of the Society with written permission of the Treasurer of the Society provided that only originals, "A" or "B" awards, approved portfolios of Certified Teachers and applicant pieces submitted within the last five years, are exhibited. Any exception will be at the discretion of the Board of Trustees.

Opinions or Criticisms:

Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President of the Society.

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.)

Membership List:

Permission of the Board of Trustees must be obtained to release the Society's Membership List.

Meetings:

Taping of HSEAD, Inc. functions is not permitted.

New Policies

July, 1977 — There will be no refunds for meeting registrations, special, tours, and/or admission fees.

July, 1977 — An applicant may have three consecutive years in which to complete requirements for regular membership.

Sept. 1977 — Only members of the HSEAD, Inc. will be admitted to the Society's rooms in Bump Tavern, Cooperstown, N.Y.

Sept. 1977 — Under no conditions are the HSEAD, Inc. exhibition cases in the Farmer's Museum, Cooperstown, N.Y., to be opened, except at the direction of the HSEAD, Inc. Curator.

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.

CHANGE OF ADDRESS

To avoid delay in receiving THE DECORATOR and other Society mailings and adding to the already heavy mailing costs, please notify the Membership Chairman promptly of any change of address.

TEACHER CERTIFICATION

The following teacher was certified by the Teachers Certification Committee at Wakefield, Mass., September, 1977.

Ardelle Steele*Country Painting*

Complete lists of Certified Teachers, Master Teachers and Master Craftsmen are carried in the ANNUAL REPORT of the Corporation. A list of active Certified Teachers will be found in this issue of THE DECORATOR.

TOUR TO ENGLAND, SCOTLAND, AND WALES

A three-week tour will be conducted for members and friends of the Society. With emphasis on the decorative arts of England, Scotland, and Wales, the departure date for the trip is scheduled for the last week in May. For further information please write to:

Mrs. Edwin W. Rowell
101 Townsend St., Pepperell, Mass. 01463

NOTICE:—

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

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

BEQUESTS TO H.S.E.A.D., Inc.

The Historical Society of Early American Decoration, Inc. appreciates the generosity of its members as expressed through bequests. Such gifts serve as a memorial and also enable the Society to perpetuate the pursuits of the Society in the fields of education, history, preservation, publication, and research. While unrestricted gifts have more general uses, a member may designate a gift to serve a particular phase of endeavor.

Bequests should be left in proper legal form, as prepared by a lawyer, or following the general bequest form.

I give, devise and bequeath to the Historical Society of Early American Decoration, Inc., an organization incorporated in the State of New York, the sum of \$..... to be used at the discretion of said corporation. (Or a specific purpose may be indicated.)

ACTIVE CERTIFIED TEACHERS

- MRS. CHESTER ARMSTRONG, Ithaca, N. Y. — stenciling, country painting, metal leaf, freehand bronze, glass painting.
- MRS. WILLIAM BERKEY, Wayne, Pa. — country painting.
- MRS. JANE BOLSTER, Berwyn, Pa. — country painting, stenciling, glass painting.
- MRS. JOHN CLARK, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. AUSTIN EMERY, Setauket, N. Y. — country painting, glass painting.
- MRS. WAYNE F. FRY, Delmar, N. Y. — country painting, stenciling, metal leaf.
- MRS. PAUL GROSS, Sebring, Florida — country painting, stenciling, lace edge painting, glass painting, metal leaf, freehand bronze, chippendale.
- MRS. JACK HENNESSEY, Albany, N. Y. — country painting.
- MRS. KENNETH HOOD, Holcomb, N. Y. — country painting.
- MRS. ROBERT HUTCHINGS, Tucson, Ariz. — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. ROBERT KEEGAN, Hudson, Ohio — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
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- MRS. EDWIN W. ROWELL, Pepperell, Mass. — stenciling, country painting, lace edge painting
- MRS. DONALD STARK, Glens Falls, N. Y. — country painting.
- MRS. DONALD STEELE, Chatham, N. J. — country painting.
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