

The Decorator

Volume XXXI No. 2

Rochester, New York

Spring 1977



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*

OFFICERS 1977

Mrs. D. F. Heatherington	<i>President</i>
Mrs. Ernest Greenhill	<i>First Vice President</i>
Mrs. John C. Miller	<i>Second Vice President</i>
Mrs. Robert Wilbur	<i>Recording Secretary</i>
Mrs. E. A. Nibbelink	<i>Corresponding Secretary</i>
Mrs. George C. Watt	<i>Treasurer</i>

HONORARY TRUSTEES

Mrs. S. Burton Heath

Mrs. Andrew M. Underhill

TRUSTEES

Terms Expire 1978

Mrs. Louis Corey, Jr.

Mrs. John C. Miller

Mrs. D. F. Heatherington

Mrs. E. A. Nibbelink

Terms Expire 1979

Mrs. John Clinkman

Mrs. Ernest Greenhill

Mrs. Robert Wilbur

Mrs. George Watt

Terms Expire 1980

Mrs. Wayne Fry

Mrs. Floyd D. Frost

Mrs. Edwin W. Rowell

Mrs. Philip S. Wheelock

ADVISORY COUNCIL

Mary Black

Henry Harlow

Alice Winchester

Wendell Garrett

Nina Fletcher Little

Minor Wine Thomas

EDITORIAL STAFF

<i>Editor</i>	<i>Avis Heatherington</i>
<i>Associate Editor</i>	<i>Virginia Wheelock</i>
<i>Printing Chairman</i>	<i>Virginia Wheelock</i>
<i>Bookshelf</i>	<i>Martha M. Wilbur</i>
<i>Photography</i>	<i>Doris Fry</i>
<i>Business Manager</i>	<i>Jean Wylie</i>
<i>Advisory Board</i>	<i>Lester Taft</i>

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



**Historical Society of
Early American Decoration, Inc.**

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

Volume XXXI No. 2

Spring 1977

Rochester, New York

THE DECORATOR

Volume XXXI No. 2

Rochester, New York

Spring 1977

Table of Contents

Editorial	<i>Avis B. Heatherington</i>	3
China Painting Through the Ages	<i>Margaret Fabian</i>	4
Ransom Cook, Saratoga Chairmaker (1794-1881) ...	<i>Margaret Coffin</i>	18
A Visit to Milford, Connecticut	<i>Avis B. Heatherington</i>	26
Museum Acquisitions		33
Applicants Accepted as New Members		34
Member's "A" Awards		35
The Book Shelf	<i>Martha M. Wilbur</i>	46
Notices from the Trustees		48
Active Certified Teachers		50
Advertisements		50
List of Chapters and Officers		55
Committee Chairmen		56

COVER PHOTOGRAPH

Sweetmeat dish made in 1771-1772 in Philadelphia by the Bonnin and Morris firm.
It is of a fine white earthenware with the design painted in blue.
Courtesy, The Brooklyn Museum, Brooklyn, N.Y.

PRICE PER ISSUE

All Volumes — \$2.25 plus 25c postage

Send check to Miss Jean Wylie, P.O. Box 894, Darien, Connecticut 06820

Copyright 1977

By the Historical Society of Early American Decoration, Inc.

Mailing Address: c/o New York Historical Association

Cooperstown, N.Y. 13326



Fig. 9 — Materials used by Nellie B. Foreman, Charlotte, Michigan in 1891 for China Painting. Courtesy, Collections of Greenfield Village and the Henry Ford Museum, Dearborn, Michigan.

EDITORIAL

Since this issue of *THE DECORATOR* covers several different subjects we are reminded of the words of William Cowper written many years ago "Variety's the very spice of life that gives it all its flavour" and we hope you too enjoy variety. The story of decorating porcelain and earthenware by Margaret Fabian covers many years and styles as well as aspects of several revivals of that art form. We are offered a glimpse into the interesting world of the China Painter. Margaret Coffin presents new facts about Ransom Cook in a well documented article based on her original researches in Albany and Saratoga and we make an imaginary visit to the home of a Milford, Connecticut family during the first half of the nineteenth century. We are grateful for shared experiences and knowledge.

Avis B. Heatherington



Fig. 1 — Porcelain Pitcher made about 1830 in Philadelphia by Smith, Fife and Company. The floral decoration is of the same type seen on Coalport, Nantgarw and Meissen china. This style was later known as Dresden. Courtesy, The Brooklyn Museum, Dick S. Ramsey Fund.

CHINA PAINTING THROUGH THE AGES

by Margaret Fabian

The story of the decoration of earthenware vessels begins far back in antiquity but the influences on the art of China Painting, as revived in the nineteenth and twentieth centuries, is of more recent origin.

In early times food was eaten from wooden trenchers which might be decorated with carving, crude earthenware vessels or if one was more fortunate from more precious metals possibly gold or silver that had been engraved and pierced. The wooden wares wore out and the latter could be melted down to pay for wars or the pleasers of extravagant living but by the fifteenth century a few oriental porcelain treasurers could be enjoyed. Already the early Chinese porcelains, painted in blue designs over a white ground and then glazed, had reached perfection and a new type of decorated porcelain was being introduced using colored enamel decoration. These, and those produced during the later Ming dynasty (1403-1645), were to set a standard of excellence against which to judge all porcelain for a long time and were to have a great influence on European Faience and Delft earthenware as well as porcelain. Early travel books, containing engravings

of real or imagined oriental scenes, also provided inspiration for the many "chinoiserie" designs that were to become so popular. The eighteenth century practice of reserving spaces on exquisitely colored grounds for the painting of flowers or scenes, came from these early porcelains (1662-1735) and one realizes that indeed all western porcelain owes a great debt to those produced in China so many years ago.

Europe had carried on a limited commerce with China long before the East India Trading Companies greatly increased their trade with that country after the port of Canton was reopened in 1699. The "hongs" or Chinese merchant factories that lined the waterfront at Canton now provided a place where customer orders could be left, where the finished product could be picked up on a later trip and where "company" merchandise (that available without order) could be bought. In 1784, following the Revolutionary War, American merchant ship captains also entered this lucrative trade and brought to America those much desired items that here-to-fore had been available only from foreign importers or sometimes from smugglers.¹ These American China Trade porcelains were of three general types: that made in the thousands of great kilns at Ching-Te-Chen which was intended for export, using Chinese forms and decoration; that made to special order with personal, fraternal or other emblems;² that of political, historical or marine subjects; or of Bible scenes as well as those with animal or



Fig. 2 — Pair of hard paste porcelain Jardinières with polychrome decoration made by William Ellis Tucker, Philadelphia c. 1835. Courtesy, Collections of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan.

floral designs. Although this porcelain was not of the the finest Chinese craftsmanship great quantities were sold and at some time acquired the name of "Chinese or Oriental Lowestoft". Included in this group are many "company" patterns such as the "Fitzhugh" which was made in several colors. George Washington owned a "Fitzhugh" dinner service with blue painted decoration. "Rose Medallion" was another such pattern of later date. The third kind was the Canton Ware, an inexpensive blue and white ware, which was at times used as ballast since it was quite heavy. No doubt the low price explains why so much came to America.

At the same time that China was exporting such vast quantities to the west, Europeans were trying to find the secret of making this type of porcelain. Finally in 1710 it was successfully produced at Meissen, Germany near Dresden. The early wares produced here often were of Chinese form and decorated in the Chinese manner but many styles that were created later still showed the oriental influence. In France, the Vincennes factory produced soft paste porcelain from 1738 to 1769



Fig. 3 — Porcelain Coffee Pot with gilding and transfer-printed decoration in black by William Ellis Tucker of Philadelphia c. 1825. Courtesy, Collections of Greenfield Village and The Henry Ford Museum, Dearborn, Michigan, Ex. Coll. P. H. Hammer Slough.



Fig. 4 — *China Painters Handbook* c. 1893 from Dresden, Germany

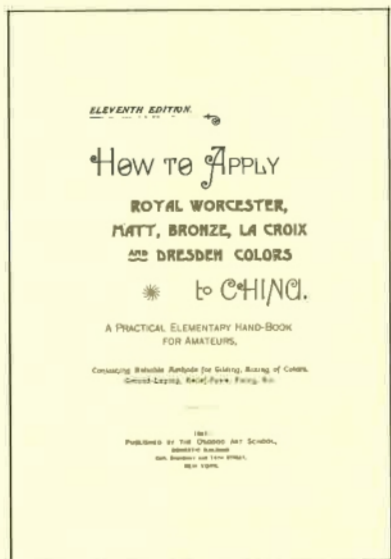


Fig. 5 — *China Painters Handbook* printed in 1891 by the Osgood Art School, New York, N. Y.

when that firm, which had moved to Sevres, successfully produced porcelain. The rich ground colors as well as the decoration used at Sevres also reflected the Chinese influence. Simultaneously the English were trying to discover the secret of porcelain manufacture even though much fine soft paste porcelain was already being made such as that produced at Chelsea. Worcester, Bow, Nantgarw, Derby, Swansea and many others were to turn out exquisitely decorated fine porcelain and earthenware and the Staffordshire potters also were producing enormous amounts of good earthenware.

The decoration in the English factories was done by such fine artists as Zachariah Borman who painted landscapes at Derby about 1790, William Billingsley also at Derby did roses and other garden flowers about 1790-1795 and John and Robert Brewer provided costal



Fig. 6 — Design Chart owned and used by Margaret Fabian in the nineteen twenties while studying at the Hively Studio, Easton, Pa.

Photograph by The Camera Shop, Hanover, N.H.

scenes and shipwrecks. In 1816-1817, James Turner painted scattered sprigs of pink roses and butterflies at John Sims Manufacture in London on Swansea porcelains. Earlier, Thomas Pardoe had painted seashells for the Swansea firm and in 1821 painted beautiful flowers and butterflies at Nantgarw. In 1816 George Beddow too was painting scenes at Swansea. Some artists at Coalport painted in the Sevres manner as well as lovely bright bouquets similar to those painted at Nantgarw. At Rockingham, Thomas Steel, another ceramic artist painted fruits and he later painted at Minton. William Weston Young (1776-1847) specialized in painting birds and butterflies at Swansea and at Nantgarw from 1819 to 1822 when the firm closed. He was manager of the firm during this time and decorated the remaining stock. The list of these early ceramic artists is long and provides inspiration for the China Painters of today who are well acquainted with the early porcelains.

Since the early colonies in America had such a wide choice available to them before the struggle for independence possibly there was little incentive to produce porcelain. During the war years however little was imported and the first American China Manufacture was that of Bonnin and Morris near Philadelphia, the joint effort of Gousse Bonnin and George Anthony Morris.³ These two started with great promise in 1771 with an announcement of the erection of a china manufacture and in March of the same year advertised in the *SOUTH CAROLINA GAZETTE* concluding with the note that "none will be employed who have not served their apprenticeship in England, France or Germany". The tensions of the struggle with England, financial problems and difficulties in obtaining trained workmen finally forced the closure of the factory in 1772. How many in the firm were loyalists is hard to know but at least some may have been as the notice in the *PENNSYLVANIA CHRONICLE*, November 14, 1772 reveals: "Notice of auction of factory as the Acting Proprietor is embarking for England probably not to return". The factory first made fine soft paste porcelain using clay from the banks of the Delaware River near Wilmington with blue decoration, the following year added pieces with colored enamels used for the decorative designs. The total output from the firm was not great. The charming sweetmeat dish shown in the Cover Photograph was made of an excellent quality of white earthenware with the design painted in blue. It is believed that the early styles of the Bonnin and Morris firm were influenced by those made at Bow and Worcester.

It would be another sixty years before other brief ventures were to follow. A graceful porcelain pitcher (Fig. 1) was made in Philadelphia about 1830 by Smith, Fife and Company with colorful floral

decoration resembling those painted on Nangarw Porcelain by Thomas Pardoe about 1821 in England and those painted in Dresden much later in the century. This factory was short-lived but at about the same time a more successful effort was that of William Ellis Tucker also of Philadelphia who opened the first hard paste porcelain factory in America in 1826. The classical Tucker forms were fashioned after contemporary French porcelains and were decorated with gilding and enhanced by floral decorations painted in colored enamels much like those seen in Fig. 1.⁴ A pair of jardinières at the Greenfield Village and Henry Ford Museum (Fig. 2) c.1835 and a very ambitious pair of vases of about the same year also with gilding and similar floral bands painted in colorful enamels is at the Philadelphia Museum of Art. The latter were fitted with elaborate gilt-bronze handles designed by Friedrich Sachse and cast by C. Cornelius and Son of Philadelphia. A pair of white porcelain pitchers with reeded bases, also by Tucker, (c.1827-28) and decorated with gilding and brightly enamelled floral bouquets is at the Newark Museum. Tucker also decorated his wares with gilding and transfer-printed decoration in sepia and black.⁵ He used both imaginary rustic scenes and views of local interest. A porcelain coffee pot by Tucker (c.1825) in the Greenfield Village and Henry Ford Museum (Fig. 3) is a typical example. Tucker combined both the real and the fanciful on a veilleuse or tea warmer (c. 1836), probably of French design, showing the Philadelphia Water Works on the teapot and a rustic scene on the warmer. This piece is at the Philadelphia Museum of Art as is the Tucker pattern book. The ornamentation was probably the work of more than one person following the usual practices customary in the Orient and Europe.

Soon other factories were to open and make both decorated and undecorated porcelain which would be sold in competition with the same types of imported wares. Later in the century these "blanks" (undecorated) were sold in great numbers as the art of China Painting became enormously popular.

By the middle of the nineteenth century a great movement had developed to encourage in the American public a greater appreciation of art and other cultural pursuits. The American painters and poets were aflame with love for the American landscapes and this enthusiasm was contagious. All sorts of public exhibitions were held and the decorative arts were included. A great interest developed in ceramics and ceramic painting or China Painting as it was later called. One of the early art schools to teach all techniques of this art form was the Osgood Art School (began in 1877) in New York City. China was

"fired" daily in this popular school which boasted five kilns. Other studios in New York were those of Miss M. M. Mason and Miss E. Mason (the inventors of the covered palette for china painters), Miss Mary A. Neal and Mrs. Fanny Rowell.⁶ Outside of New York it was also popular and was taught at the Art Academy of Cincinnati (est. 1867) and the A. B. Robbins Ceramic School in Philadelphia. By the last decade of the century all sorts of instruction was available to amateur China Painters. This included imported (Fig. 4) and domestic instruction booklets (Fig. 5), private classes, instruction in seminary and college art departments as well as that given by commercial houses who sold supplies.

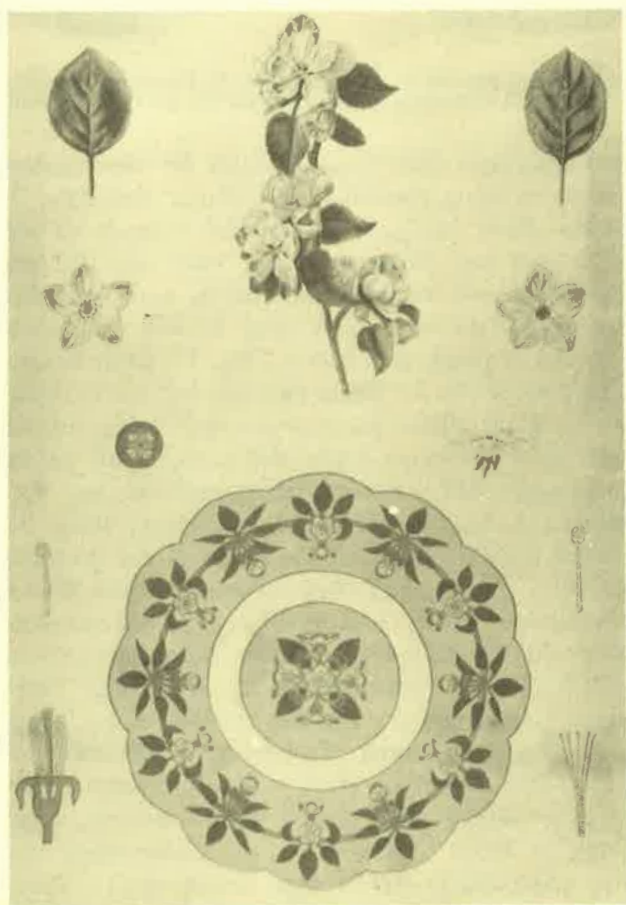


Fig. 7 — Design chart with detail used by Margaret Fabain. It is an original design signed by Mattie H. Bacon, Lowell Art School, 1874.

Photograph by The Camera Shop, Hanover, N.H.



Fig. 8 — Limoge plates painted in 1891 by Nellie B. Foreman, Charlotte, Michigan. Courtesy, Collections of Greenfield Village and the Henry Ford Museum, Dearborn, Michigan.

Imported designs in color were available for copying and the most popular were those being painted in Dresden at that time. These were much the same floral bouquets in colorful enamels as were earlier painted at Meissen and Natgarw. There were also Vincennes-Sevres inspired designs as well as those of Chelsea and Worcester. Several designs were printed on each sheet (Fig. 6) and sometimes included detailed examples of petals and leaves (Fig. 7). Soon American artists began designing especially for China Painting and one of the best known of these was C. Klein whose patterns are now being reprinted in ten booklets and included flowers, fruits and scenes.⁷ His painting album also is in print again. Other firms offering patterns were F. B. Aulich, Paul DeLongpre, J. M. Stewart and L. Blakeney. Many of the new designs included both a change in the shape of the porcelain and the style of decoration (Fig. 8) and often followed the Art Nouveau trends.

A good source of supplies (Fig. 9- See page 3) was an essential part of China Painting (Fig. 10) and in Boston, Cooleys' could always fill ones needs. It was at Cooleys' that I selected the china "blanks" that I was to decorate, where I purchased my supplies and where my firing was done while I was a student at Mount Ida College (1926-1928) and studied China Painting. One expert on their staff could match most patterns and make repairs. Mrs. Cooley, a well known lecturer, would explain the differences in types of porcelain and earthenware and tell the history of the old patterns. Cooleys no longer carries China Painting supplies nor do they do any firing although they still sell china.

It was a great treat for me as a child to go to the studio where my mother studied to pick up the pieces of china which she had decorated.

When we arrived the firing had already been completed in that large coal-fed furnace placed in the middle of a small room which was used only for the firing of china. There was little difference in the appearance of this kiln and that of the old coal furnace which was used to heat our home except that this one had a brick lining. The decorators knew which days were "firing" days. It took an experienced person to "fire" in those days since a large amount of china was "fired" at one time and it was essential to know exactly how to "stack" or fill the kiln. Certain colors required higher heat than others so were placed in a particular section and it was also important to have a proper temperature and provide for good air circulation. Since an air space was necessary under and around each piece, stilts were used to stack and separate the china pieces and these were made of clay in varying sizes. Small pieces of china such as cups were placed inside larger pieces and separated by the stilts so that the heat could circulate evenly. It was amazing how much went into the kiln. The furnace was stacked late in the day, fire during the night and allowed to cool the following day. It was then unloaded. Some decorators earned part of their living by firing not only their own work and that of their students but also for other painters as well. The small electric kilns which most China Painters have in their homes today are quite different from those early ones.

F. W. DEYOE & C. T. RAYNOLDS CO.,
MANUFACTURERS AND IMPORTERS OF

Materials for China Painting
OF EVERY DESCRIPTION

FULTON AND WILLIAM STREETS,
NEW YORK, U. S. A.

176 RANDOLPH STREET, - CHICAGO, ILL., U. S. A.

THE LARGEST STOCK IN THE UNITED STATES
DEALING IN THESE GOODS

TRADE AGENTS FOR THE LATEST AND BEST HAND-
BOOK ON CHINA PAINTING.

HOW TO APPLY MATTE BRONZE, LACROIX AND
DRESDEN COLORS TO CHINA

The latest, true and most successful book upon China Painting
ever published. Recently revised and enlarged edition, published
by THE CHINESE ART STUDIO. A thorough, reliable guide for
beginners and advanced students alike, comprehensive volume for
reference, and indispensable to decorators of China. It calls atten-
tion to the principal difficulties, and tells how to remedy them.
Special directions as to materials necessary. The selection of China
for decorating. Materials. Brushes. Mixing and Combinations of
Brush Workings and Colors. Colors. General Firing. Relief Firing.
Gold, etc. This book contains six pages, printed upon wood-cut
paper, with round edges, and bound in flexible cloth cover.
Illustrations consist of colorists' mixed line as required.

Price, 75 cents each.

A. SARTORIUS & CO.,
MANUFACTURERS AND IMPORTERS OF

COLORS AND MATERIALS
FOR CHINA AND GLASS PAINTING.

Catalogue containing many illustrations how to mix and apply
China Colors furnished free on application

20 BARCLAY STREET, NEW YORK.

F. WEBER & CO.,
IMPORTERS

Royal Dresden China Colors

Materials for China Painting,
PHILADELPHIA,
PA.

Fig. 10 — Advertisement for materials for China Painting c. 1890

The style of painting which I studied and shall discuss is that known as "Dresden" or "Sevres" with gold on bands, handles and knobs to highlight the exquisite floral bouquets and sprigs painted in realistic colors (Fig. 11). Also popular in the late nineteen twenties and thirties were dinner and tea sets with gold bands and monogram on a white ground. These sets were often assembled piece by piece by grandmothers and mothers for the young girls of the family. The "blank" was selected as well as a suitable style of ornamentation which a China Painter then would execute as custom work (Fig. 12).

Basic instruction is important in China Painting as in any art form for the student must learn about color; how to prepare the paints; what colors to use for certain effects since the "firing" may change certain colors; and how to apply the paints to create the desired designs. She must learn about gold-brilliant or matte and how and where to apply it.* She must learn the various historic styles and the proper colors. She must also learn to control the environment in her studio so that the old demon, dust, cannot ruin the work.

There seems to have been one consistent method of teaching how to paint individual flowers and floral arrangements on china. The student learns the various steps from charts (Fig. 6) showing the development of the fruit or flower. Often detail drawings (Fig. 7) of various elements of a design are included on the charts as well as the overall design.* One also learns how the leaves of one flower differ from those of another, how different buds develop, open and lose their petals. Once I was having trouble forming a pansy and as there were pansies in my teacher's garden she got one and carefully took it apart and I was required to paint each section on my practice tile until I could reproduce each one correctly. The exciting moment came when I carefully put the parts together and formed a natural looking flower. I learned that there are no short cuts to perfection.

Early teachers and some of the later schools used paint colors that had already been mixed with the medium and were sold in tubes but more often the colors came in a finely ground powdered form in small glass vials. Since china colors are not mixed as freely as oil colors there are many shades and tones of each. Just before using, the desired color is placed on the palette, mixed with the medium and shaped into a small mound. The brush is dipped into the medium and then filled with color from the mound. The colors are applied delicately in thin washes to create the base form before the first firing. Details, highlights and shadows are added before the second and third firings.

One cannot overlook the importance of gold in this type of China Painting and a student must learn where and how to apply it. If used



Fig. 11 — Porcelain decorated by Margaret Fabian in the "Dresden" style c. 1928
Photograph by The Camera Shop, Hanover, N.H.

correctly it adds much to the beauty of the piece. Too much gold will make an otherwise well decorated piece appear heavy and gaudy."

Generally speaking there are two kinds of gold—paste and liquid bright. The paste type is used in banding, scrolls, handles, knobs, covering raised paste used in relief work and in general to create a rich effect. It is called Roman Gold, Matt Gold or Burnish Gold and is 18 to 24 carat. It may be either of the fluxed or unfluxed variety. Flux causes gold to adhere to a glaze so this is used directly on white china while the unfluxed type is used over colors which already contain flux. Roman Gold comes on a glass slab called a "pat" of gold and is dark brown in color before firing. During the firing the oils and medium used in its preparation are completely burned away leaving the gold with the appearance of yellow ochre before it is burnished with a glass brush. Liquid bright gold, as the name implies, is bright and shiny and is used chiefly as a foundation for Roman Gold and for lining pieces. It must be used sparingly because of its brilliance. This gold comes from the kiln in the shiny state and needs no burnishing.

The student must also learn about luster which is used most frequently to cover large areas such as lamp bases or where a solid mirror-like surface is desired. It may also be for scrolls and as the lining of cups and bowls. Mother-of-pearl is especially lovely when used as a lining. One may use a mixture of one color of luster with mother-of-pearl but since no two pieces will be the same when taken from the kiln and one can never predict the results it is best used for special

or single pieces. The result is frequently most attractive and unusual. All lusters are of the same color before firing—a dark brown liquid. They are handled and applied quite differently than the colors used in China Painting. The luster is stroked on the object in a dust free room, then “padded” with a pad made from lambs wool or cotton covered with silk. A separate pad is used for each color. The “padding” is done over the entire area to be covered and is continued until an even light tan-colored surface is obtained. The usual procedure is to use two coats with a firing between coats.

China Painting is an exciting adventure if one enjoys the use of color and the study of forms. The thrill of seeing a beautifully painted piece of china that has come from the kiln is something to remember. No doubt this explains why there are so many China Painters and why there are so many active groups dedicated to the art form. There is an international organization which is divided into regions, with each region having a chairman. The United States has six, Australia four and two in South American. In addition there are state organizations, guilds and clubs.¹⁰

I hope I may have stirred you to be more observing of the many examples of interesting and exquisite china around you and in museums that you may visit. Some will be of historic interest, some will be special one-of-a-kind examples, some will reveal their decorative origins, some will display unusual techniques and all will have a message for you. The study of China Painting broadened my horizons and I hope this report may in some small way do the same for you.

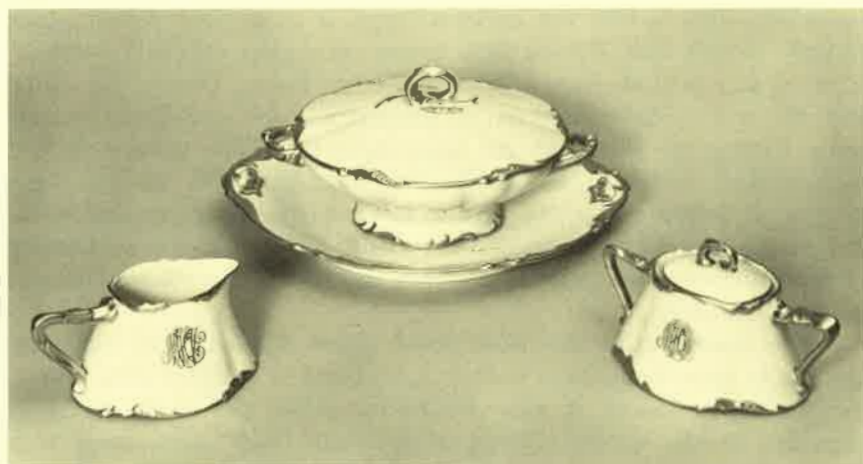


Fig. 12 — Serving pieces from a dinner set decorated by Margaret Fabian c. 1930 with gold ornamentation and monogram.

Photograph by The Camera Shop, Hanover, N.H.

FOOTNOTES

1. *History of Colonial Antiques*, page 80, American Heritage.
2. *History of Colonial Antiques*, page 258, American Heritage.
3. Bonnin and Morris pieces are in the Brooklyn Museum, Philadelphia Museum of Art, Detroit Institute of Arts, Williamsburg and The Henry Francis DuPont Winterthur Museum.
4. Tucker porcelain is in the Philadelphia Museum of Art. The porcelain vase in Salmon and Gold with colors, giltbronze handles made in 1835 by Thomas Tucker is here. The Chester County Historical Society in West Chester, Pennsylvania, has a teapot. There is at least one piece, a pitcher in the Brooklyn Museum. The Greenfield Village and Henry Ford Museum has several.
5. *The Antiques Guide of Decorative Arts in America 1600-1875*, page 240, Elizabeth Stillinger, for the magazine, *ANTIQUES*.
6. Several of Mrs. Rowells pieces are shown on page 353 of the *History of Antiques from the Civil War to World War I, American Heritage*.
7. *THE CHINA DECORATOR* — Monthly magazine for china painters.
8. "Gilding upon china has been considered, until quite recently, beyond the ability of amateurs, and all wares to be finished with gold was necessarily placed in the hands of professional decorators for completion". The Osgood Art School.
9. This study of blossoms is an original design, signed, "Mattie H. Bacon, Lowell Art School 1874". This design has been preserved because of the kindness of one of Guild members, Ruth Douglas, Derry, New Hampshire, who found it rolled up among a group of items purchased at a sale. Ruth very kindly gave it to me. I carefully cleaned it, pressed it, mended it and it is now protected in a case. Some day it will be given to a museum. I wish Mattie Bacon could know this.
10. Per letter from the Ruth Little Studio — February 1976.

BIBLIOGRAPHY

1. *American Heritage, History of Colonial Antiques*. N. Y.: American Heritage Publishing Co., 1967.
2. *American Heritage, History of American Antiques from the Revolutionary War to the Civil War*. N. Y.: American Heritage Publishing Co., 1968.
3. *The Ornamented Tray*. A publication of the Historical Society of Early American Decoration, Inc. edited by Zilla Rider Lea. Chas. E. Tuttle Co., 1971.
4. *WOMAN'S DAY DICTIONARY OF POTTERY AND PORCELAIN*, August 1962
5. "The Reeves Collection of Chinese Export Porcelain at Washington and Lee University." Washington and Lee University: Lexington, Va.
6. *The Antiques Guide to Decorative Arts in America 1600-1875* by Elizabeth Stillinger for the magazine *ANTIQUES*. E. P. Dutton Co., Inc., 1972.
7. *Painting China for Pleasure and Profit*: by Ruth Little, The Manney Co., Fort Worth, Texas
8. *The China Painter's Work Book* by Leona Pollock, Published by Leona A. Pollock, Philadelphia, Pennsylvania.
9. *Directions for Painting on China for Amateurs*. by August Klimke. Pub. by Muller and Henning, Dresden, Germany. around 1893.
10. *HOW TO APPLY ROYAL WORCESTER, MATT, BRONZE, LA CROIX AND DRESDEN COLORS TO CHINA*. Pub. by the Osgood Art School, N. Y., N. Y. 1891.
11. *The Concise Encyclopedia of American Antiques*, edited by Helen Comstock. N. Y.: Hawthorn Books, Inc. Published 1966.
12. My own notebooks when I studied at the Hively Studio, Easton, Penna.
13. My own notebooks from my studies at the Mt. Ida Junior College, Newton, Massachusetts. 1926-1928.
14. All my notes from visiting the historical houses, villages, and museums.
15. *A History of American Art Porcelain* by Marvin D. Schwartz and Richard Wolfe. Pub. by Renaissance Editions, Inc. N. Y., N. Y.



Cook family marker, each rib in the scallop shell identifies a different member of the Cook family buried in Greenridge Cemetery, Saratoga, New York.

RANSOM COOK, SARATOGA CHAIRMAKER (1794-1881)

by Margaret Coffin

"I am, myself, a machinist and furniture manufacturer obtaining my livelihood by my personal daily toil." Thus Ransom Cook described himself. An article in the *Saratogian* for September 11, 1944, quotes an aged Cook acquaintance, Cornelius E. Durkee: "He made chairs and did some of the stencilling work which is now being revived. He used paint and varnish and a dry bronze powder to make his chairs, already beatiful in symmetry and design, more so, if that were possible." Today, practitioners of the old art of decorating believe that Mr. Cook executed some of the most imaginative stencil patterns to be found on furniture. He may have used a variety of techniques in his "ornamenting."

Ransom Cook was born in South Wallingford, Connecticut, in 1794, son of Joseph and Ann Tolman Cook. The senior Cook was a cabinetmaker and manufacturer of chairs. When Ransom was eight, the family moved from Connecticut to East Line Road, Milton, New York State. In later years Ransom explained that by the time he was ten he could make a "common chair" by himself: turning parts on a foot lathe, framing, seating and painting.

In 1814 Joseph Cook moved his growing family to what was known as "the Wallace farm" about a half-mile south of Saratoga's well-known geysers. When in 1818 he was twenty-four, Ransom married

his local sweetheart, Rachel Ayres. In 1822 he purchased land on Saratoga's main street, Broadway, across from Putnam's Tavern on the corner of Congress Street, where he built his own chair factory. By 1828 the original building had proved too small for a mushrooming business and it was expanded to Hamilton Street, covering the site subsequently used for the famous Grand Union Hotel. It has been said that Cook's factory had machines for working iron as well as wood and was the first in town to use a steam engine to power several machines through shafts and belts. This factory was operated at least until 1843, and probably later. An advertisement in the SARATOGA SENTINEL of June 9, 1843 reads:

RANSOM COOK

Furniture Factory, House, Sign and Ornamental Painting
On Broadway, one door south of Harmony Hall

Over the years Ransom created new machines to shape wood for chair parts and was able to assemble chairs and other pieces of furniture in quantity: for example, when the United State Hotel in the famous spa burned in June 1865, two hundred Cook chairs burned with it. Chairs were apparently sold "knocked down" as well as whole: a receipted bill shows that Cook paid the Saratoga and Schenectady Railroad Company \$2.48 to ship eleven bundles of chair seats and \$2.97 for two boxes of chair backs.

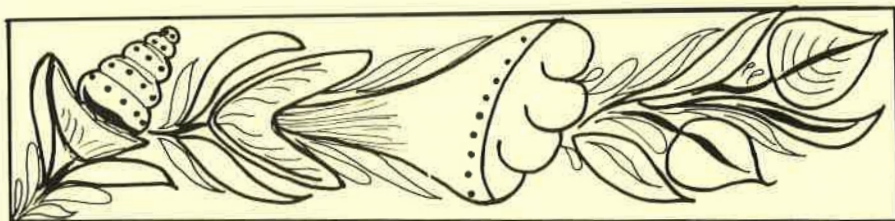
Eighteen Windsor chairs were manufactured for Joel Sadler, tavernkeeper, at a cost of one dollar apiece. Other typical charges for furniture during the years 1830 to 1835 follow. Note the designations of different types of chairs.

1 rocking chair	1.88
2 bedsteads	7.50
1 waggon (sic) chair	2.00
6 parlour chairs	8.50
2 footstools	1.00
6 painted fancy chairs	10.00
6 cottage chairs	7.50
12 windsor chairs	10.00
1 trundle bedstead	2.00
6 common chairs	7.50
1 high stool	1.00
1 tin sign	1.75
1 spit box	19
1 high chair	1.00
12 cane seat fancy chairs	27.00

Although charges for furniture seem unbelievably low in comparison with today's costs, there were times when the furniture manufacturer had trouble collecting monies owed him. In 1840 Darwin Carpenter was indebted to Cook. On April 7, the former had a rocker "repaired and oramented" for one dollar. He also purchased white paint which cost \$1.72. In payment he gave Cook \$.49. After six months, \$.14 interest was added to what remained of the debt, and I found no record of complete payment.



Chair with painted design on top splat, thought to have been made in the Cook Chair Factory. Courtesy, Saratoga Historical Society.



Detail sketch of design on top splat of above chair.

Mr. Cook rendered a variety of services to his customers including the filing of saw. Charges for services are also listed:

lettering 2 fire buckets	25
trimming a chair	1.50
bottoming 4 chairs	1.00
painting and varnishing a cutter	2.50
painting and lettering a sign	2.00
painting, gilding and bronzing 2 cornishes (sic)	2.00
matting and painting seats of 4 chairs	1.25
repairing candlestand	25
painting 6 chairs	1.50
repairing and ornamenting rocker	1.00

Often Cook bartered his services or products for needed raw materials, One note requests: "Sir pleas to let the barer have a pot of yellow paint to paint floor and I will pay you in wood at the market price. Wilton June the 19th 1842 Thomas Pearsall"

Again:

Wilton August the 8th 1841

Sir: Mr. Ransom Cook

Pleas let the barer Perley Keyes have a half doson Chares & I wil pay you in wood plank or other lumber this fall as you & I shall agree when I shal see you & Charge the amount to your friend

Coles Goldin

And what should we make of this?

Saratoga Springs

March 25, 1843

Ransom Cook will let Mary Johnson have a cradle worth \$2.25 and charge the same to me.

C. Parker

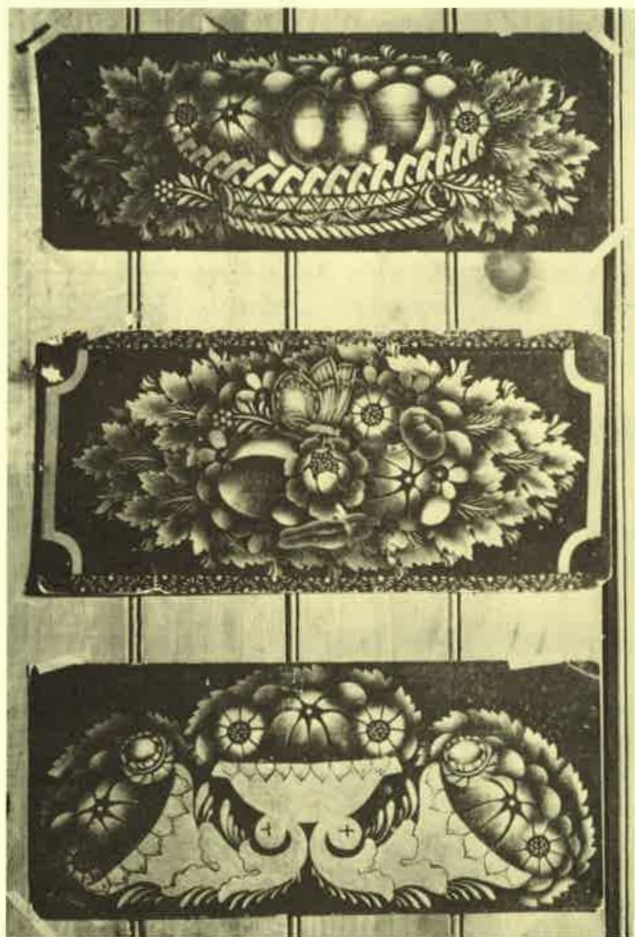
Cook purchased supplies from J. L. Waugh, 86 Reade St., New York City, who advertised gold and silver leaf, gold and silver bronze, also German leaf and bronzes, He also patronized H. Smith of 247 Pearl Street, New York, purveyor of brushes for all purposes: ground paint, varnish, clothes and hair, white-wash and scrub, dusting, hearth, fancy and common. Purchases and sales list a variety of paint colors, too: light green, "floor colour", French yellow, red, dry white lead, chrome green, blue smalt, lampblack.

In Cook papers I found a few references to japanning and lamented the different interpretations of this term; did the mechanic-manufacturer-ornamenter merely coat with Japan paint or did he decorate ten urns

— the charge was \$15 — and twenty-six tea trays at \$.50 apiece for a Saratoga hotel?

Did Cook, along with working with wood, also work in tin? This seems unlikely to me; however, he patented a lunch box filled with ingenious compartments which was made from tinplate. Probably the design only was his, the workmanship someone else's. One of these slim oval pails is exhibited in the Canfield Casino Museum in Congress Park, Saratoga, New York.

Other interesting questions arose early in my research concerning Ransom Cook. How much decorating did *he* do? How much was the work of his brother Nelson, who eventually earned his living as a



Photographs of stencils attributed to Ransom Cook from the Esther Stevens Brazer files. Courtesy, H.S.E.A.D. Inc.

painter of portraits? A letter written by Nelson refers, without dates, to his seven-year apprenticeship to his chair-manufacturing brother. Certainly other young men were also employed at the factory during the more-than-twenty years it existed. It seems possible, too, that Cook Factory decorators may have ornamented chairs with painted designs as well as with stencilled ones.

Much of Ransom Cook's fame in his own time arose from interests other than chair manufacturing. His fascination with tools and machines led to many inventions, including the Cook auger, patented in 1851. The inventor used a microscope to study insects which bored through wood before he completed his plans for the unique bit. A letter from Nelson to Ransom mentions his hopes that Ransom will be successful in selling his patent rights to the auger for \$50,000. Seventeen United States Patents in all were issued to Ransom. (Some of these were awarded, incidentally, while brother Truman Cook worked in the Patent Office.)



Lunch Box patented by Ransom Cook, Courtesy, Saratoga Historical Society.

Ransom acquired additional fame and notoriety when, during the 1840's he recommended the site upon which Clinton Prison was constructed at Dannemora, N.Y., and suggested that convicts should work an iron ore mine there for the benefit of the state. Cook actually supervised the construction by convict labor of several of the main buildings there and was Warden of the Prison from 1845 until 1848. He instituted several humanitarian reforms such as lightening the weights and chains each prisoner wore while he worked, then removing the fetters completely.

In 1846 Ransom and Rachel planned and built a large home which has been demolished; next door son Miles lived in a red brick home which still stands in Saratoga, almost completely veiled by ivy, near the present corner of South Broadway and Circular Streets. The Cooks at first had a workshop in the northern section of Ransom's house, then in a building constructed at the rear of the property. I have not been able to discover whether this marked the abandonment of the factory in the center of town or not.

Cook was always interested in politics and held several local political offices such as Justice of the Peace. At first an ardent Democrat, in the mid-1850's he turned Republican.

Ransom collected a fine library of over three thousand volumes and he conceived a plan to safeguard his books. They were kept in separate small cases which were stacked from floor to ceiling. If a fire had ever occurred it would have been easy to carry the books, case by case, to safety.

As he grew older Mr. Cook became deaf and did not enjoy getting out among his acquaintances. Many visited him, though: one visitor was the father of Thomas A. Edison who commented: "Ransom, you were born one hundred years too soon!" In December, 1877, the versatile mechanic fell on the steps of a neighbor's home when "his knees gave way and he fell backward hitting his shoulder." He recovered enough to go on inside and play a game of whist with his friend but later falls incapacitated him more seriously. At election time in 1880 he had to be carried to the polls to vote for his favorite, Garfield.

This New York Stater, whose intelligence, imagination, creativity and perseverance made him master of many trades, died May 28, 1881 and was buried in Greenridge Cemetery beneath a marker he had designed himself. The SARATOGIAN commented, "The late Ransom Cook is said to have been the owner of over \$100,000 in United States registered bonds," Appropriately that same year an exhibition at Saratoga's Canfield Casino honored Mr. Cook and showed the development of stencilling.

Interest in Ransom Cook in the twentieth century has been heightened by several things:

1. The discovery, in one of Cook's old ledgers, of stencils attributed to him. These were purchased at auction by Mr. Clarence W. Mosher, a furniture decorator himself, who used the stencils for some years.

2. Mr. Mosher's allowing Mrs. Brazer to photograph patterns on black made from these stencils, See pages 99 and 100 in *The Ornamented Chair* edited by Zilla Lea.
3. Articles by Mrs. Barbara Britten, former Saratoga County Historian, about Cook, at the time when Mrs. Clarence Mosher, following her late husband's wishes, made a permanent loan of the stencils to the Saratoga Historical Society. Within the last few weeks Mrs. Mosher has taken the stencils from the Historical Society Museum, so that they are not longer available for study.

Material for this article was found in the library of the Saratoga Historical Society through the cooperation of Miss Susan Szurley, Curator, and her assistants, and in the Manuscript and Documents Division of the N. Y. State Library at Albany.



Stamp pressed into top of post on chair from Miles Cook home.
Probably only denotes ownership.

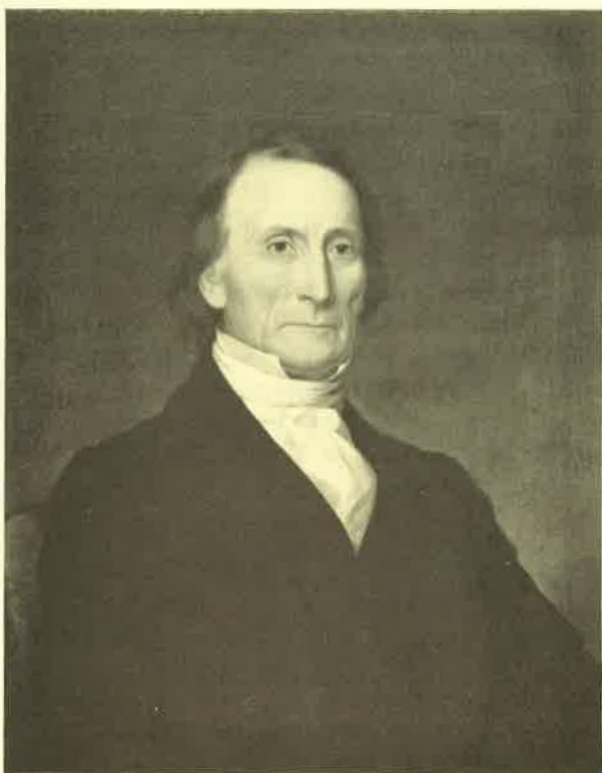


Fig. 1 — Unsigned portrait of David Miles of Milford, Conn. c. 1840-1850.
Courtesy, William Woodard.

A VISIT TO MILFORD, CONNECTICUT

by Avis B. Heatherington

How did the moderately prosperous American furnish his home in the early nineteenth century? Fleeting glimpses are provided by artists whose paintings have recorded some special occasion but much of our knowledge comes from portraits whose background areas reveal the proper room setting. Some of these recordings are the work of fine artists who provide an image of their wealthy patrons in their splendid surroundings. Many primitive portraits, however, are of ordinary folks and carefully record the details of a rag rug, a painted chair or a landscape with grained wood frame. In these paintings the subject of the portrait frequently is placed in surroundings "busy" with pattern. We are fortunate to have inherited such records.

While restoring old painted furniture one often wonders who first selected that particular piece, why they chose the ground color or design.



Fig. 2 — Unsigned portrait of Mary Carrington Miles of Milford, Conn. c. 1840-1850. Courtesy, William Woodard.

What other furniture was in the room? Was it all painted or was some finished in natural wood? There seldom are any answers.

Through the generosity of two friends we are fortunate to be able to make an imaginary visit to the Milford, Connecticut home of David Miles, born 1775-died 1852 (Fig. 1) and his wife Mary Carrington Miles, born 1783-died 1861 (Fig. 2) They were married on October 12, 1801. These handsome portraits which appear to have been painted in the later years of their lives reveal two sedate and proper people, dressed in the somber yet fashionable style of the times. The portraits are unsigned. These Miles portraits and several pieces of their furniture have been passed down through succeeding generations and reveal something of David and Mary Carrington Miles and their home in Milford, Connecticut.

The small taper legged sideboard or serving table (Fig. 3) c. 1800 is painted an "off-white" with a dainty painted design of two pink roses with green leaves. There are star-like details painted around the brass knobs which are original to the piece. The gilded looking-

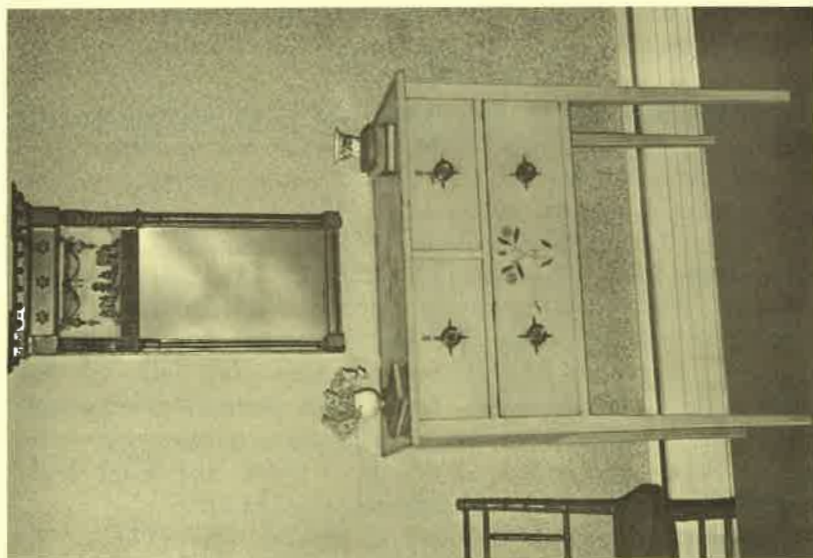


Fig. 3 — Small tapered leg sideboard or serving table with painted decoration on an "off-white" painted background, c. 1800.

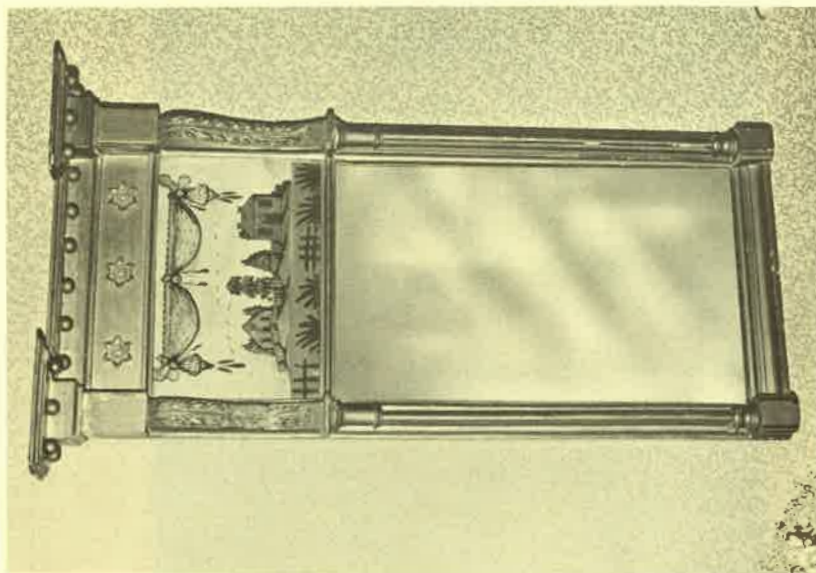


Fig. 3a — Gilded looking glass c. 1810-1825.



Fig. 4 — Sheraton-style armchair painted a mauve-pink with freehand bronze and gold leaf decoration.



Fig. 4a — Detail showing gold leaf wave decoration on center splat and freehand bronze design on cresting rail.

glass (Fig. 3 and 3a) c. 1810-1825 with a landscape in the upper section is quite handsome and would have added a sense of richness to any room and no doubt gave much pleasure to Mary Miles.

An armchair (Fig. 4) c. 1815 is lovely. It is painted a soft mauve-pink and beautifully yet simply decorated. A painted stripe creates an astragal-ended rectangular panel on the cresting rail where a bunch of grapes and grape leaves have been painted in free-hand bronze technique. The center splat has a beautiful wave design (Fig. 4a) done in gold leaf. There are both gold leaf and painted bands and stripes. This chair surely seemed bright and cheerful beside the mahogany table (Fig. 5) which is also from the David Miles home.

The stylish chair (Fig. 6), also of the same general period, adds further variety to the furnishings of this home. It is painted a soft cream and decorated with painted tear-drop designs (Fig. 6a) and stripes in umber and burnt sienna. While its decoration is not so rich as that of the Sheraton-style chair (Fig. 4) one appreciates that the difference in chair design and ground color might have been reason enough for Mary Miles to have chosen it.



Fig. 5 — Mahogany Pembroke table c. 1800-1810.



Fig. 6 — Side chair with bamboo turnings painted a soft cream with burnt umber and burnt sienna decoration c. 1810-1820.

Fig. 6a — Detail of Fig. 6

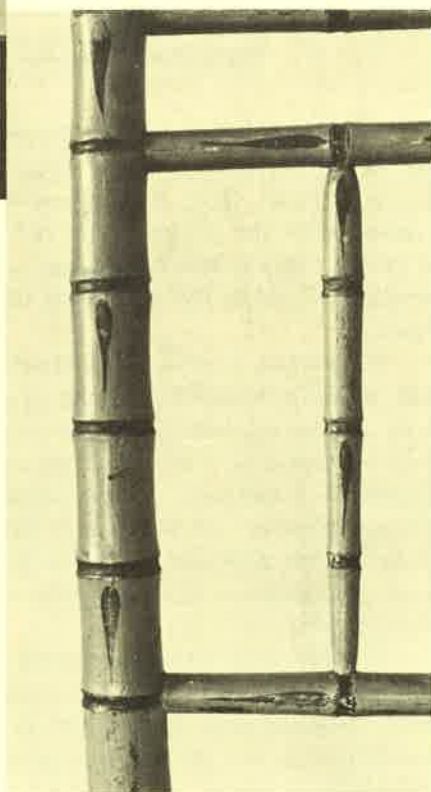




Fig. 7 Maple side chair c. 1815-1825 with cane seat.

For still more variety the furnishings of this home included pieces like the Sheraton-style chair (Fig. 7) c. 1815-1825 which is finished in the natural wood. Since there were many more such pieces it is evident that she enjoyed the rich colors and the interesting grains of cherry, maple and mahogany as well as the soft colors of painted furniture. Possibly the decorative details of the latter had some special appeal.

It has been a privilege to "meet" David and Mary Carrington Miles and to know something of the appearance of their home in Milford early in the nineteenth century. No doubt the homes of their friends were furnished in much the same manner. We are indebted to William Woodard of Chicago, a descendant, for allowing the portraits to be photographed for use here and to Mrs. G. Richard Burns, who permitted us to use the photographs of the furniture that belonged to her great-great-grandparents. We also wish to thank her for the gift of all the photographs.

Possibly next time you restore a painted chair or table you will think of Mary Miles and her painted furniture which has given so much pleasure both to her and to her children, grandchildren, great grandchildren and great, great grandchildren for more than a century and a half.

H.S.E.A.D. Inc. MUSEUM ACQUISITIONS

Hooked or Crooked Spout Coffeepot supported by a curved flange at the base.



Obverse of coffeepot
showing design



Reverse of coffeepot
showing another design

APPLICANTS ACCEPTED AS NEW MEMBERS

Rochester, New York — May 1977

Mrs. Alice Aldrich	Derby Line, Vermont 05830
Mrs. Alfred Amler (Annette)	300 H. Highpoint Dr., Hartsdale, N.Y. 10538
Mrs. R. C. Bostwick, (Nancy)	345 Keller Rd., Berwyn, Pa. 19312
Mrs. Robert C. Burr (Helene)	327 Maple Ave., Rahway, N.J. 07065
Mrs. E. M. Cadwell, Jr. (Rosemarie)	37 Kingsbury Rd., Garden City, N.Y. 11530
Mrs. Thomas R. Cass (Marjorie)	8 Taylor Rd., Hampton Falls, N.H.
Mrs. Marsden Champaign, (Bobbie)	8001 Garlot Drive, Annandale, Va. 22003
Mrs. Arthur Cooley (Elizabeth)	28 Overlook Drive, East Islip, N.Y. 11730
Mrs. Arthur J. Courcy (Helen)	66 Mt. Dustin Ave., Haverhill, Mass. 01830
Mrs. John B. Cutler (Roberta)	53 Surplus St. Duxbury, Mass. 02332
Mrs. Robert Domke (Jane)	15 Lincoln Rd., Newtown, Conn. 06470
Mrs. Donald Floren (Diane)	9525 S.W. Oak Place, Beaverton, Oregon 97005
Mrs. Robert Galloway (Joan)	Northbrook Rd. RD #1, Kennett Sq. Pa. 19348
Mrs. John W. Gibson (Pauline)	Salem Rd., Shushan, N.Y. 12873
Mrs. William J. Heinz (Carol)	4625 Quarter Charge Dr., Annandale, Va. 22003
Mrs. Arnold M. Johnson (Muriel)	3950 W. Lake Rd., Canandaigua, N.Y. 14424
Mrs. Richard O. Jones (Vera)	10 Hillcrest Dr. Lyons, N.Y. 14489
Mrs. Brian Kingsley (Anne)	Farm to Market Rd., Fort Ann, N.Y. 12827
Mrs. R. F. Kuhlmann (Geraldine)	45 Elsom Pkwy., S. Burlington Vt. 05401
Mrs. R. MacGregor (Sara)	R. D. #3 Bissel Rd, Lebanon, N.J. 08833
Mrs. Daniel F. O'Toole (Peg)	89 Kenaware Ave., Delmar, N.Y. 12054
Mrs. James S. Potter (Mary Ann)	1 Horicon Ave., Glens Falls, N.Y. 12801
Mrs. Warren R. Purcell (Catherine)	10 Sherwood Rd., Portsmouth, R.I. 02871
Mrs. Edward L. Rea (Betty)	5946 Oakdale Rd., McLean, Va. 22101
Mrs. A. S. Schwartzman (Beatrice)	2520-30th St., Washington D.C. 20008
Mrs. John P. Springett (Martha)	11800 Lakewood Lane, Fairfax Sta., Va., 22039
Mrs. Richard R. Trudell (Judith)	W. Sutton Rd., Sutton, Mass., 01527
Mrs. Gary Vaillancourt (Judith)	39 East St., N. Grafton, Mass. 01536
Mrs. Marilyn S. Wimmergren	Liberty Hill, Henniker, N.H. 03242
Mrs. Caleb Wolfe (Maureen)	Old Route 125, Brentwood, N.H. 03833

MEMBERS "A" AWARDS
Rochester, New York — May 1977
Country Painting



Norma Stark



Mary Lou Whitley



Jane Bolster

Country Painting



Lucinda Perrin

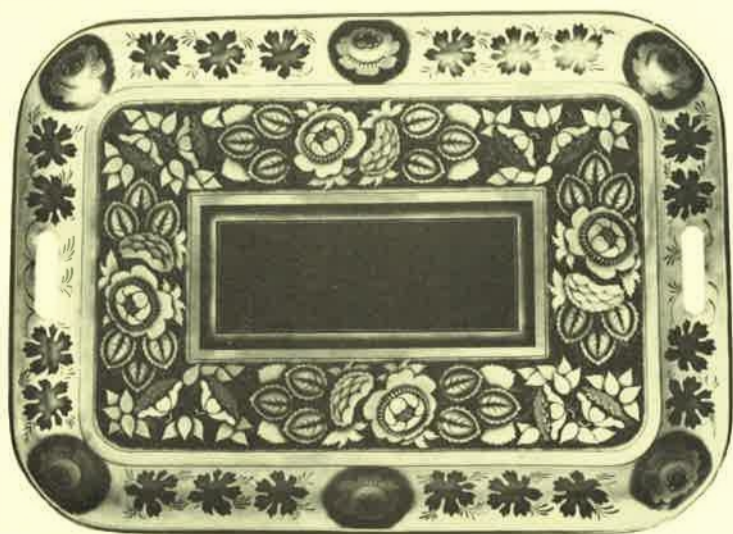


Ruth Berkey



Jean Colby

Stencilling on Tin



Deborah Lambeth



Carolyn Hedge



Sara Tiffany



Elizabeth Nibbelink

Class Panel — Stencilled Border



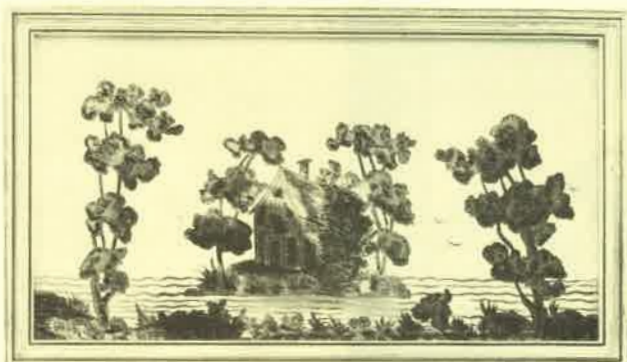
Sara Tiffany



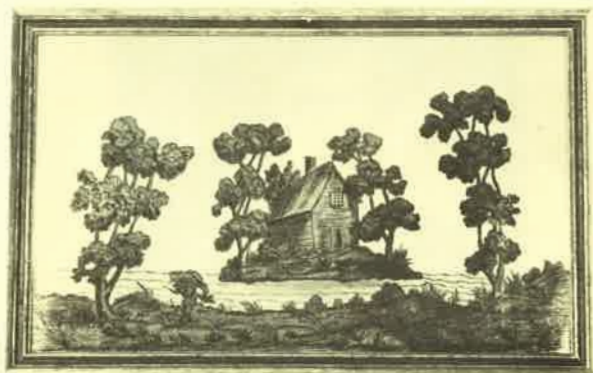
Ardelle Steele



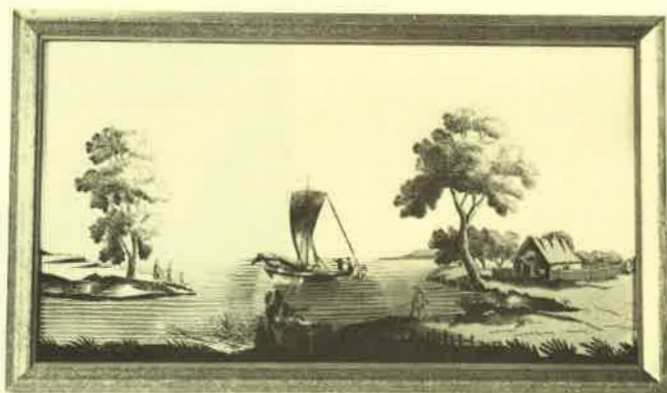
Marjorie Hennessey
(Fall, 1976 Meeting)



Sherry Dotter

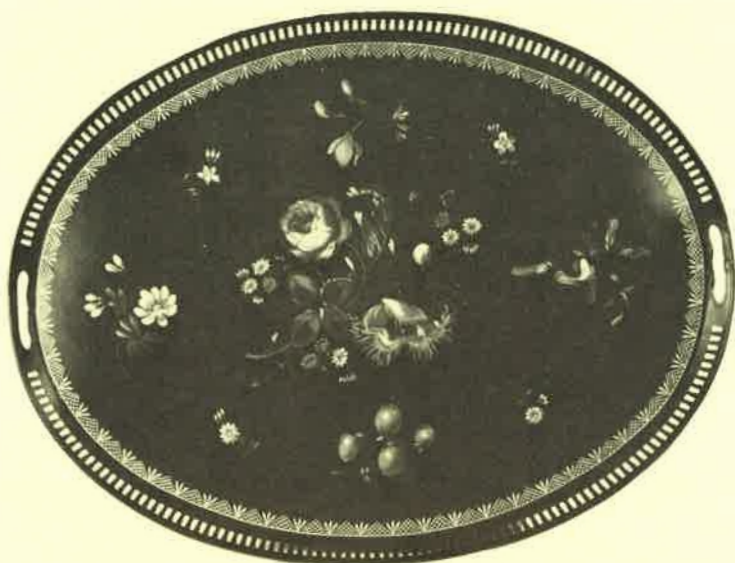


Jean Pokorny



Margaret Emery

Lace Edge Painting



Phyllis Sherman



Astrid Thomas

Lace Edge Painting



Deborah Lambeth

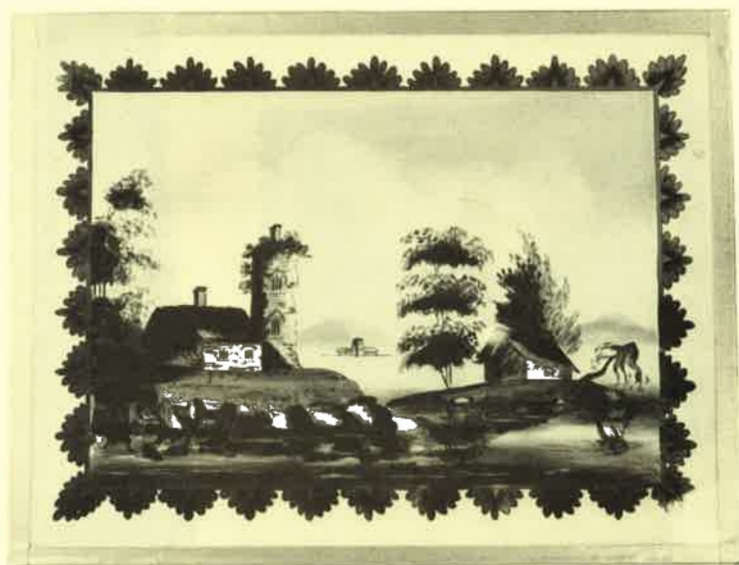


Astrid Thomas

Lace Edge Painting



Harriet Syversen



Margaret Watts

Special Class



Maryjane Clark

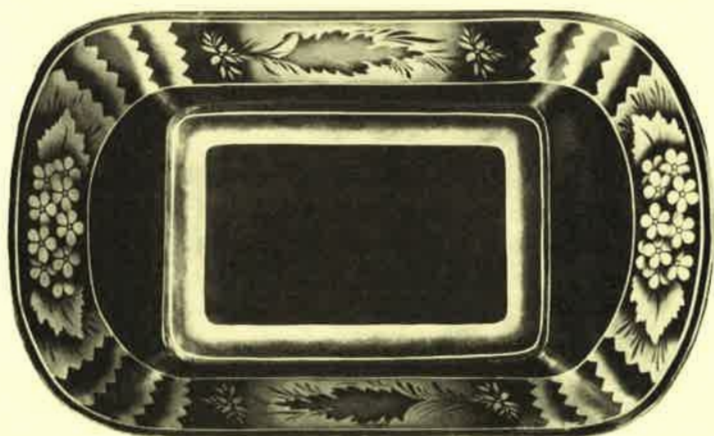


Margaret Watts

Special Class



Helen Gross



Maryjane Clark



THE BOOKSHELF

By Martha M. Wilbur

Restoration and Preservation

by Carl F. Schmidt

Published by the author, Scottsville, New York, 1976 pp. 272. Price \$24.50

A New York State restoration architect has written informatively on the history of restoration of buildings of the post Colonial, Greek revival and Victorian eras. The author uses detailed architectural drawings of construction methods to show how these buildings are restored to their original state.

A section deals with the finding of paint colors and recording the original paint recipes with reference to stenciled walls and floors as well as grained woodwork. Also included are some of the houses in the Museum of the Genesee Country. The western New York cobblestone houses are discussed with detailed architectural drawings of the exterior of the buildings and the interior decorative details. There are a few line drawings of wall stencils. Since it is written by one with experience in the field, there are useful hints for anyone doing restoration work.

Southern Antique & Folk Art

by Robert Morton

Oxmoor House, Birmingham, Alabama, 1976 pp. 251. Price \$31.95

A large (12"X12") "coffee table" book which covers a long neglected area of the decorative arts of the Southern states. This work is a collection of photographs and drawings gathered from many sources which have not previously received much publicity.

The research by the Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina has contributed to the recognition that there are regional differences. These differences are clearly demonstrated by the beautiful colored illustrations which include a few pieces of painted furniture, mostly of Baltimore origin. The tin pieces are undecorated as was typical of the region, but they were very decorative in design.

School girl art, primarily represented by work done at the Moravian School, now Salem College, adds a nostalgic touch in the final chapter which is followed by a lengthy bibliography. A handsome picture book to enjoy.

Chinoiserie, The Vision of Cathay

by Hugh Honour

First edition 1961. Harper & Row, New York, 1973 paperback pp. 294.

Price \$6.95

The early European explorers brought back tales of life in the Far East. Distortion and false reports led to a romanticized idea of the life, customs, architecture and the vegetation of Cathay, as the Orient was called. All manner of objects; textiles, ceramics, furnitures and buildings had painted, carved or printed designs of European interpretations of what Chinese life was like. There was also an attempt to copy the few porcelain and lacquer objects which were brought back by travelers. Entire buildings were constructed and decorated in the Chinese manner.

Mr. Honour, in this scholarly book, traces the history and reasons behind the ups and downs of chinoiserie popularity. Many black and white plates, fully annotated with pertinent information on size of the object, date of execution, history and present location and bibliographical notes are in a separate section at the end of this fascinating background reference book.

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 at the 1978 annual meeting of the Corporation at which time the terms of the following Trustees will expire:

Mrs. Louis Corey, Jr.

Mrs. John C. Miller

Mrs. D. F. Heatherington

Mrs. E. A. Nibbelink

Please send names of your candidates to the Chairman no later than October 31, 1977, Mrs. Joseph Welch, Jr., Chairman, Box 47, Federal Street, Belchertown, Mass. 01007.

NOTICES FROM THE TRUSTEES

FALL MEETING

Colonial Hilton, Wakefield, Massachusetts

September 21, 22, 23, 1977

Meeting Chairman: Mrs. G. E. Peach

Program Chairman: Mrs. John Clinkman

Hospitality Chairman: Mrs. Robert L. Smith

SPRING MEETING

Queensbury Hotel, Glens Falls, New York

May 17, 18, 19, 1978

POLICY

Policy 13.02 May 1965 Permission of the Board of Trustees must be obtained to release the Society's membership list.

USE OF SOCIETY NAME AND SEAL From July 1969 Trustees Meeting:

- a. ADVERTISING: The name of the Society may be used in personal publicity by Certified Teachers, who are required to list the categories to which they are certified, Master Teachers, and Master Craftsmen.
- b. PERSONAL PUBLICITY: Members who do not qualify under "a", may state their membership in and awards received by the Society in newspaper and magazine articles provided that the articles are for educational or public relations matters.
- c. EXHIBITIONS: Chapters may sponsor Exhibitions in the name of the Society with written permission of the Exhibition Chairman of the Society, provided that only originals, "A" and "B" awards, approved portfolios of Certified Teachers, and applicants pieces accepted within the last five years, are exhibited. Added Sept. 16, 1970, July 19, 1972.
- d. OPINIONS OR CRITICISMS: Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President.
- e. 14.04: Taping of H.S.E.A.D. functions is not permitted.

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

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.

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 teachers were certified by the Teachers Certification Committee at Rochester, New York, May, 1977:

Berkey, Ruth, Wayne, Pa.Country Painting

Bolster, Jane, Berwyn, Pa.Reverse Painting on Glass

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.



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.
- MRS. SHERWOOD MARTIN, Wapping, Conn. — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. SYLVESTER POOR, Augusta, Me. — country painting, stenciling.
- MRS. E. BRUCE REID, Averill Park, N. Y. — country painting.
- MRS. EDWIN W. ROWELL, Pepperell, Mass. — stenciling, country painting, lace edge painting
- MRS. DONALD STARK, Glens Falls, N. Y. — country painting.
- MRS. HAROLD SYVERSEN, Closter, N. J. — stenciling, country painting, lace edge painting.
- MRS. JOSEPH WATTS, Aquebogue, N. Y. — stenciling, country painting, metal leaf, freehand bronze, glass painting, lace edge painting, chippendale.
- MRS. HERBERT WILLEY, Norwich, Conn. — stenciling, country painting, lace edge painting.
- MRS. HARRY R. WILSON, New York, N. Y. — stenciling.
-

Advertise in

THE DECORATOR

Rates Per Issue

\$48.00 Full Page

\$24.00 Half Page

\$12.00 Quarter Page

Quarter page limited to 10 lines

\$5.00 extra for use of cuts

Send Ads and inquiries to

MISS JEAN WYLIE

Tel. Darien 655-0810 — Office

P. O. Box 894 — Darien, Conn. 06820



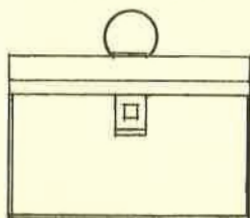
CRIM TRAYS

Most Complete Selection
from World's Largest
Rectangular Down

WRITE FOR FREE FOLDER

COLONIAL HANDCRAFT TRAYS

New Market, Virginia 22844



#208 Round Top Document Box

Size: $5\frac{3}{4}'' \times 9\frac{1}{2}'' \times 7\frac{1}{8}''$

Raw — \$16.00 Black — \$20.00

25¢ for catalog of other tinware available

CRAFTS MFG. COMPANY

72-TD Mass. Avenue

Lunenburg, Mass. 01462



FLETCHER FARM CRAFT SCHOOL

LUDLOW, VERMONT 05149

EARLY AMERICAN DECORATION: Featuring, Country Tin, Theorem, Freehand Bronze, Gold Leaf, Lace Edge and Reverse Glass.

HARNESS and OFF-LOOM WEAVING, SPINNING and DYEING, CREATIVE STITCHERY, DRAWING and PAINTING, GRAPHICS, POTTERY and RAKU (Glaze Composition and Kiln Construction) LAMP SHADES, SILVER JEWELRY, ROSEMALING, STAINED GLASS.

SPRING INTENSIVE, 1978 MAY 7 thru JUNE 16

SUMMER SESSION, 1978 JULY 2 thru AUGUST 25

FOLIAGE SEASON, 1978 ... SEPTEMBER 10 thru OCTOBER 20

in 2 and 4 week sessions

Send long SASE for BROCHURE

Thousand Islands Museum Craft School

314 John Street, Clayton, New York 13624

Reverse Painting on Glass — July 3 — July 14 — Peg Emery

Country Painting — July 17 — July 28 — Jane Bolster

Stencilling — July 31 — August 11 — Jane Bolster

Advanced Gold Leaf, Stencilling, Free Hand Bronze — Ardelle Steele

Inquire at the school: 314 John Street, Clayton, N.Y. Send Registrations to Mrs. Edward Gosier, Registrar, any time after Jan. 1st at the school.

HANDMADE WOODEN ARTICLES

Suitable for Decorating

ALSO 19 x 20 LIGHTBOX FOR TRACING STENCILS

CARL S. ALBRO

6677 Hayhurst St.

Worthington, Ohio 43085

Will also consider reproducing any article of yours. Send photos or sketches, measurements, and choice of wood for estimated reproduction cost.

Catalog of Articles Available — 50¢

A QUARTER CENTURY OF DECORATING & TEACHING COUNTRY PAINTING

By Dorothy D. Hutchings

Master Craftsman — Master Teacher



This most complete guidebook for Decorators and Teachers offers detailed instruction and directions for all phases of Country Painting techniques, shown in COLOR. This 170 page book contains paint recipes and mixtures, questions and answers for the beginner and expert alike. Also included are 54 colored plates, 36 with complete designs and 4 black and white designs, (all from original pieces) for coffee pots, apple, bread and 2 size coffin trays. Plus cannisters, boxes, tea caddies, sugar bowls and covered pitchers. \$12.95 (Prepaid) Hard Cover \$15.95. Also available are:

Goose Neck Coffee Pots requiring 13 pieces of tin to make (plus postage)	\$30.00
Crystallized Trays 7¼ x 11½ floor measurement	8.50
Nine sheets (legal size), uncirculated stencils	2.50
Five sheets on techniques of stencilling	2.00
Twenty-One pages of rentals (Including Country Tin, Stencilled)	1.00
Listing of Authentic Tin Reproductions	.50

Mrs. Dorothy D. Hutchings, 1509 West Delano Drive, Tucson, Arizona 85705

Two-week workshop in Tucson, March 6th thru 17th, 1978

ANTIQUE DECORATION DESIGNS

— for sale and rent —

THEOREMS — Numbered Outline with Color Notes and
Full Color Photograph of Finished Theorem —
Over 50 Designs for Sale.

WALL STENCILS — for sale

COUNTRY TIN, STENCILING, ETC.
Over 2,000 Full Color Patterns for Rent.

Listings Available at \$1.00

MILMAR STUDIO

GINA MARTIN

Master Craftsman — Master Teacher

359 Avery Street

Wapping, Conn. 06074

STONEY COVE WOODCRAFTS

BASSWOOD BOXES

Quality Workmanship with a Fine Finish
Ready to Receive Your Decoration.

Special orders upon request.

Send SA/SE for Price List and Description

JOHN A. FENNIMORE

Box 592, R.D. #3

Newton, N.J. 07860

PICTURE and MIRROR FRAMES

For Graining and Decorating

See DECORATOR, Spring 1976 for Styles
and Prices or Write for Price List

Note New Address ...

THE FRAME FACTORY

RD 3, Box 98 — Newton, N.J. 07860

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

Perfect Gifts for all Occasions

AN ILLUSTRATED GLOSSARY OF DECORATED ANTIQUES

By Maryjane Clark

An exhaustive study of terminology used in the decoration of antiques. Spanning the 17th and 18th centuries with over 800 line drawings.

Price: \$9.25 includes postage & handling

THE ORNAMENTED TRAY

First Formal History of Antique Trays from 1720 to 1920.

Over 500 Photographs

Price: \$13.50 includes postage & handling

THE ORNAMENTED CHAIR

A complete guide for identifying numerous styles of chairs

Over 300 Photographs

Price: \$15.50 includes postage & handling

Please mail your orders for above books to:

Mrs. Richard M. Boulton

435 Broadway Ave., East Watertown, N.Y. 13601

Make checks payable to:

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION

DECORATOR INDEX

Nos. I, II, III — \$1.00 Each

Latest Issue No. IV — \$1.25

Order From Jean Wylie

Box 894 — Darien, Conn. 06820

TAFT PRINTING CO., INC.

PRINTERS AND PUBLISHERS

OFFSET

LETTERPRESS

Printers for the Historical Society of Early American Decoration, Inc.

MENDON STREET

UXBRIDGE, MASSACHUSETTS

PHONE UXBRIDGE 278-3640

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

CHAPTERS AND OFFICERS

May 1977 — May 1978

CALIFORNIA: California

Mrs. Aubrey Coldiron, *Chairman*

CENTRAL NEW YORK: New York

Mrs. William Poda, *Chairman*

Mrs. Joseph Clintsman, *Secretary*

CHARTER OAK: Connecticut

Mrs. Hollis Church, *Chairman*

Mrs. Ruth Mattison, *Secretary*

EVELYN M. HOLMES: Maine

Mrs. Ivan O. Orcutt, *Chairman*

Mrs. William K. Laurinaitis, *Secretary*

FAIRCHESTER: Connecticut

Mrs. Ross Angier, *Chairman*

Mrs. Roger H. Parish, *Secretary*

FLORENCE E. WRIGHT: New York

Mrs. Albert W. Brown, *Chairman*

Mrs. Earl K. Siegfried, *Secretary*

HUDSON VALLEY: New York and Vermont

Mrs. Michael Sherman, *Chairman*

Mrs. Charles Coffin, *Secretary*

LONG ISLAND: New York

Mrs. Richard R. Hoolan, *Chairman*

Mrs. John M. Pokorny, *Secretary*

MARYLAND: Maryland

Mrs. Charles C. Ayers, *Chairman*

Mrs. Louis Lenderking, *Secretary*

NASHOBA VALLEY: Massachusetts

Mrs. James Higginbottom, *Chairman*

Mrs. Walter J. King, *Secretary*

NEW JERSEY: New Jersey

Mrs. John Dotter, *Chairman*

Mrs. John C. Hoover, *Secretary*

OLD COLONY: Massachusetts

Mrs. Philip Wheelock, *Chairman*

Mrs. Charles C. Wall, *Secretary*

PIONEER: New Hampshire and Vermont

Mrs. Kathleen Wright, *Chairman*

Mrs. Merton D. Thompson, *Secretary*

SHENANDOAH: Virginia

Mrs. E. R. Hitchcock, *Chairman*

Mrs. C. J. Gearin, Jr., *Secretary*

STRAWBERRY BANKE: New Hampshire and Massachusetts

Mrs. Robert L. Smith, *Chairman*

Mrs. Stanley Olpp, *Secretary*

WILLIAM PENN: Pennsylvania

Mrs. Jane Bolster, *Chairman*

Mrs. Charles P. Neidig, *Secretary*

COMMITTEE CHAIRMEN 1977 - 1978

<i>Advance Planning</i>	Mrs. John Clinkman 57 Tedesco St., Marblehead, Mass. 01945
<i>Applicants</i>	Mrs. R. Howard Brauns 74 Poplar Ave., Hackensack, N. J. 07601
<i>Business Manager</i>	Miss Jean Wylie P.O. Box 894, Darien, Conn. 06820
<i>Chapters</i>	Mrs. Donald K. Hamblett 60 Miles St., Millbury, Mass 01527
<i>Decorator</i>	Mrs. Donald F. Heatherington 200 West Market St., Hertford, N. C. 27944
<i>Decorator Sales</i>	Mrs. Harriet H. Landon Box 2432, Bishop's Corner Branch, East Hartford, Conn. 06117
<i>Education</i>	Mrs. Wayne F. Fry 75 Mosher Rd., Delmar, N. Y. 12054
<i>Endowment Fund:</i>	
<i>Chairman</i>	Mrs. Ernest Greenhill
<i>Vice-Chairman</i>	Mrs. Louis Corey, Jr.
<i>Treasurer</i>	Mrs. Floyd Frost
<i>Work Photography Program</i>	Mr. Lewis Cook
<i>Exhibition</i>	Mrs. Kenneth L. Day 61 Dale Drive, Chatham, N. J. 07928
<i>Historian</i>	Mrs. L. Steven Porter 84 Holman St., Shrewsbury, Mass. 01545
<i>Historical Research</i>	Editor — THE DECORATOR
<i>Lending Library of Designs</i>	Mrs. William Tiffany 16 Winding Brook Way, Middletown, N.J. 07748
<i>Membership</i>	Mrs. J. August Duval 30 Ellison St., Jaffrey, N.H. 03452
<i>Membership Relations</i>	Mrs. E. A. Nibbelink 8055 W. Canal Rd., Brockport, N. Y. 14420

Museum Committees

CuratorMrs. Edwin W. Rowell
101 Townsend St., Pepperell, Mass.

Associates:

ConservationMrs. John Hoover
249 Brookside Ave., Wycoff, N. J. 07481

Education Mrs. Wayne F. Fry
75 Mosher Rd., Delmar, N. Y. 12054

ExhibitionMrs. Elizabeth Nibbelink
8055 W. Canal Rd., Brockport, N. Y. 14420

Maintenance Mrs. John Miller
Dover Road, Barneveld, N. Y. 13304

Research & Library Mrs. Charles B. Coffin
Box 578, Northville, N. Y. 12134

Newsletter Mrs. Philip Wheelock
Henry St., Uxbridge, Mass. 01569

NominatingMrs. Joseph Welch, Jr.
Box 47, Federal Street, Belchertown, Mass. 01007

Photography Mrs. Wayne Fry
75 Mosher Road, Delmar, N. Y. 12054

Printing Mrs. Philip Wheelock
Henry St., Uxbridge, Mass. 01569

Publications Mrs. John Miller
Dover Road, Barneveld, N. Y. 13304

Book Sales Committee Mrs. Richard Boulton
435 Broadway Ave., East Watertown, N. Y. 13601

Registration Miss Dorothy E. Doyle
100 Chestnut St., New Bedford, Mass. 02740

Standards and JudgingMrs. Sylvester Poor
65 Westwood Road, Augusta, Maine 04330

Assistant Chairman Mrs. Edward C. Britt
131 Grant St., Newark, N. Y. 14513

Teacher Certification Mrs. Jane Bolster
151 Waterloo Ave., Berwyn, Pa. 19312

Ways and MeansEvelyn M. Holmes Chapter