

The Decorator

Volume XXXIII No. 1

Williamsburg, Va.

Fall 1978



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



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

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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



**Historical Society of
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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 there of as will further the appreciation of such art and the elevation of the standards of its reproduction and utilization. To assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

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Table of Contents

Editorial	<i>Virginia M. Wheelock</i>	3
Profiles in History	<i>Arlene Clinkman</i>	4
The Joseph A. Gibson Stencil Collection	<i>Mona D. Rowell</i>	11
Folk Art in the Cemeteries	<i>Margaret Coffin</i>	16
Corner of Facts		23
Original Articles Donated to H.S.E.A.D., Inc.		24
Applicants Accepted as Members		25
Members' "A" Awards		26
Members' "B" Awards		29
The Book Shelf	<i>Martha M. Wilbur</i>	31
Notices from the Trustees		32
Certified Teachers		35
Advertisements		36
List of Chapters and Officers		43
Committee Chairmen		44

COVER PHOTOGRAPH

Portrait of Albert Gallatin by Charles Peale Polk.
Courtesy, American Antiquarian Society, Worcester, Mass.

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Original Miniature Papier-mache Card Case, 3" x 5"
Courtesy, Elizabeth Goodwin.

EDITORIAL

The three articles in this issue of *THE DECORATOR*, although of widely diverse subject matter, all attest to the importance of the signature of the artist. It is certainly exciting to the researcher of today to find a signed piece — and alleviates a great deal of frustration as we attempt to ascribe a decorated article to a particular artist.

In "Profiles in History", Arlene Clinkman has concentrated on the beautifully etched gold leaf profiles on reverse glass. We are indeed privileged to publish here for the first time the photographs of Judge Allen Bowie Duckett by A. B. Doolittle, and the Unidentified Young Man by Charles Peale Polk. In addition, the photograph of C. Dett not only has never been published, but it is the only known profile painted by John Wesley Jarvis.

Mona Rowell presents some pertinent facts concerning Joseph A. Gibson who was one of the many decorative painters in New Hampshire during the 1800's. Quite a few of the stencils in the collection are very familiar and attest to the fact that there was a great deal of interchange of designs among the stencillers in a specific area. We can hope that additional information about Mr. Gibson and other decorators in and around New Ipswich, N.H. will be forthcoming in the future.

In the article "Folk Art in the Cemeteries", Margaret Coffin points out the shapes and forms used by the early German-American stonecutters. Many of these motifs bear a distinct resemblance to the painted decoration of the period. Although some of the cutting is quite intricate, the designs have a simplicity and charm that is most pleasing.

Virginia M. Wheelock



Fig. 1 — Portrait of Horatio Gates by A. B. Doolittle.
Courtesy, American Antiquarian Society, Worcester, Mass.

PROFILES IN HISTORY

by Arlene Clinkman

When Etienne de Silhouette (1709-1769), the miserly French Minister of Finance, enjoyed cutting profiles from paper as a way to while away his time, little did he realize the influence he would exert on American art. It would be eclipsed only by the development of the daguerreotype in 1839. Basic silhouettes can be traced back to the time of the Lascaux cave drawings in 15,000 B.C., while a Mrs. Pyburg did her first "shades" or silhouette cuttings in England in the late 17th century.

In the calm following the Revolutionary War, many American citizens were proud to have their profiles and portraits recorded, by whatever means they could financially afford. Ever mindful of financial gain, a growing number of artists turned their hand to the fast and popular skill of silhouette cutting, while others turned to miniature portraiture on paper and ivory. Still others combined their talents and

offered the customers a choice, as did Rufus Porter in an 1820 advertisement, "silhouettes double cut for 20¢, miniature front view portrait on paper, \$3.00, on ivory, \$8.00." Charles Peale Polk advertised that he would do gold leaf profiles on reverse glass for \$3.00, while John Wesley Jarvis charged \$5.00. Framing was always extra.

Gold leaf profiles on reverse glass, etched to show form and details, appear to be the rarest surviving examples of this historic period. We know of only three artists who worked in this medium: Charles Peale Polk (1768-1822), John Wesley Jarvis (1780-1840) and A. B. Doolittle (born c. 1780's). All three men studied and worked in Philadelphia early in their careers. We may assume they must have known each other and been influenced by each other.



Fig. 2 — Portrait of Unidentified Young Man by A. B. Doolittle.
Courtesy, Richard H. Wood.

The method used to adhere the gold leaf to the glass will remain unknown. However, we may surmise that the same method used now in restoring antique clocks of the Willard banjo type and mirrors was used at that time also. The artist made a water size of a small amount of gelatin and water, washed this mixture on the glass, to which the gold leaf was laid. When dry, the profile was drawn and etched. Then the profile area was painted with a black paint which served to hold the gold leaf to the glass. After the paint was dry, the unwanted gold leaf was washed away with water, dissolving the gelatin. The entire back of the glass was then painted black, and when dry mounted in a frame, clear glass to the front, so the profile would be visible with a black background. This produced a bright, mirror-like gold leaf, which was in sharp contrast to the black background. In *The Painter's, Gilder's and Varnisher's Manual*, published in London in 1838, it suggests that the common method used then was to dissolve Isinglass, which has a strong gelatin base, in water and use as a size.

Three mechanical methods of securing an accurate profile were available to the artist. Lavater, a French profilist, developed a shadow machine to produce a full size likeness, then reduced it to miniature size with a pantograph. In 1786 the Frenchman Gilles-Louis Chretien developed a Physionotrace using a reducing lens, which was widely used by silhouettists, including both Jarvis and Doolittle. The Camera obscura, developed by Mrs. Harrington in England in the early 19th century utilizes two mirrors, reflecting images that can be traced on paper.

A. B. Doolittle (born c. 1780's) was probably the son of Amos Doolittle (1754-1833) of New Haven, Conn., who apprenticed as a young boy to his father, a recognized engraver. In 1804 A. B. Doolittle advertised in Philadelphia that he did physionotrace portraits. In 1806 he was advertising in the New Haven paper as a miniaturist, profilist, engraver, etcher on glass, and jeweler. Figure 1: "Horatio Gates" was done before 1804 and is owned by the American Antiquarian Society, Worcester, Mass. through a bequest of Rev. William Bentley of Salem, Mass. The gold leaf profile measures $2\frac{1}{2}$ " by $3\frac{3}{8}$ ", in a gold leafed frame $5\frac{5}{8}$ " by $7\frac{1}{2}$ ". The etching is done with a single point etcher using strong, sure lines with a minimum of cross hatching. The signature *A. B. Doolittle Etch* is in the lower left arm area.

Figure 2: "Unidentified Young Man" is in the private collection of Mr. Richard H. Wood and is in mint condition with all etching easily discernable. The profile is $2\frac{1}{2}$ " by $3\frac{1}{2}$ " on a black background, mounted in a gold leaf frame. This is likewise signed. Other profiles,

unsigned and attributed to Doolittle, are in private collections in the New England area.

Charles Peale Polk (1769-1822) made his home with his uncle, Charles Wilson Peale, in Philadelphia in 1777. Peale, a prolific portraitist and profilist, educated his children and his nephew to be artists. Polk first advertised as a portrait painter in Baltimore in 1785; as a ship, house, and sign painter in Philadelphia in 1787, and as a portraitist in Baltimore from 1791-1793 as he did in Richmond in 1799. In 1818 he received a government clerkship in Washington, and apparently ceased painting. There is no mention of any use of mechanical means to secure a likeness in his profiles. He is known to have painted many portraits of Washington, Franklin, and Lafayette, mainly without sittings.

Polk's gold leaf profiles are all approximately the same size — 3½" tall, with varying widths. They are each in gold leaf frames, with portions of the frame painted black. The single point etching and cross



Fig. 3 — Portrait of Judge Allen Bowie Duckett by Charles Peale Polk.
Courtesy, Richard H. Wood.



Fig. 4 — Portrait of James Madison by Charles Peale Polk.
Courtesy, American Antiquarian Society, Worcester, Mass.

hatching is multiple, which serves to give the illusion of third dimension. Each is signed on the lower arm area *C^P Polk Del.*. Figure 3: "Judge Allen Bowie Duckett", to quote the paper inscription on the back of the frame, "purchased from Bowie Clark, a direct descendant. Purchased by us at Mrs. Breckenridge's lawn sale and above was written by Mrs. Long". This profile is now in the private collection of Mr. Wood. "Albert Gallatin" (see Cover Photograph) was done before 1804 and is also in the Bentley bequest at the American Antiquarian Society, as is Figure 4 of "James Madison."

John Wesley Jarvis (1780-1840) lived in Philadelphia until 1802 when he moved to New York City, where he was considered the foremost portrait painter of his time, as well as being a noted wit and raconteur. In 1803 in partnership with Joseph Wool, he advertised "The use of physionotrace to execute likenesses on glass or paper for \$5.00". William Dunlap mentions that in 1806 Jarvis was doing profiles in gold

leaf. Jarvis moved to Baltimore in 1810, and in 1813 returned to New York where he did a series of full length portraits of heroes of the War of 1812. After 1820 he spent winters in the South, notably New Orleans, Richmond and Washington. His son, Charles Wesley Jarvis (1812-1868) was also an artist of portraits and miniatures.

Figure 5: "C. Jett" by John Wesley Jarvis is in the private collection of Dr. W. Lehman Guyton. It measures 2½" in height and 1½" in width. It is signed "Jarvis Dec. 1806" in the elongated oval beneath the profile. The glass has an oval gold leaf band with a black background forming a matte, framing the profile. Clear glass is behind the profile, showing a coarse neutral colored paper. The frame is black. The etching



Fig. 5 — Portrait of C. Jett by John Wesley Jarvis.
Courtesy, Dr. W. Lehman Guyton.

is so heavily executed on the hair and clothes area that little gold leaf remains. The ear is very well drawn and etched to show form.

The style of Polk and Doolittle are similar and it is difficult to attribute an unsigned profile. The nostrils of Polk's subjects are etched darkly, while Doolittle etches more heavily on the upper lip. Both men use black backgrounds. Jarvis is entirely different in his etching, making dense crosshatching, and the drawing of his subjects reflect his skill and experience as an acknowledged artist of his time.

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THE JOSEPH A. GIBSON STENCIL COLLECTION

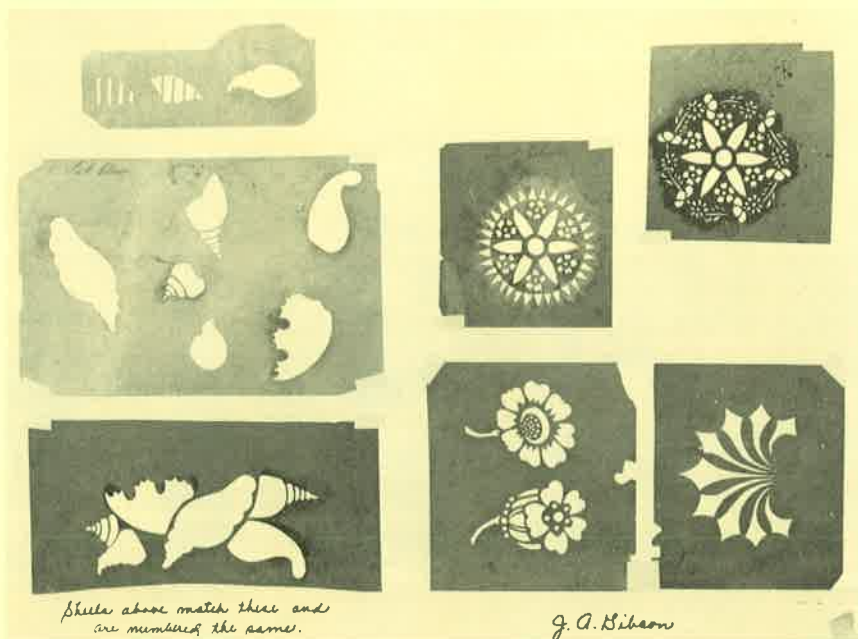
by *Mona D. Rowell*

In 1957, through the efforts of Walter H. Wright, a large collection of furniture stencils, originally used by Joseph A. Gibson, was presented to the Society by Mr. Bruce Buttfeld of New York City. We do not know how or where Mr. Buttfeld acquired the stencils which Mr. Wright carefully grouped and mounted.

Records studied to date do not reveal any information relative to a business conducted by Mr. Gibson. No longer can we find "an old timer" who can supply such information from first hand knowledge. However, in the research files of Violet M. Scott, Virginia Wheelock discovered a few notes concerning this stenciller but not the source of the information.

In these notes, we learn that Joseph Augustus Gibson was born in New Ipswich, New Hampshire in 1812. This would make him a contemporary of Willard Brooks (1812) of Hancock, New Hampshire and Ivers White (1804) of Ashburnham, Massachusetts, each of whom lived within fifteen miles of New Ipswich and used similar stencils. Mr. Gibson died in 1875.

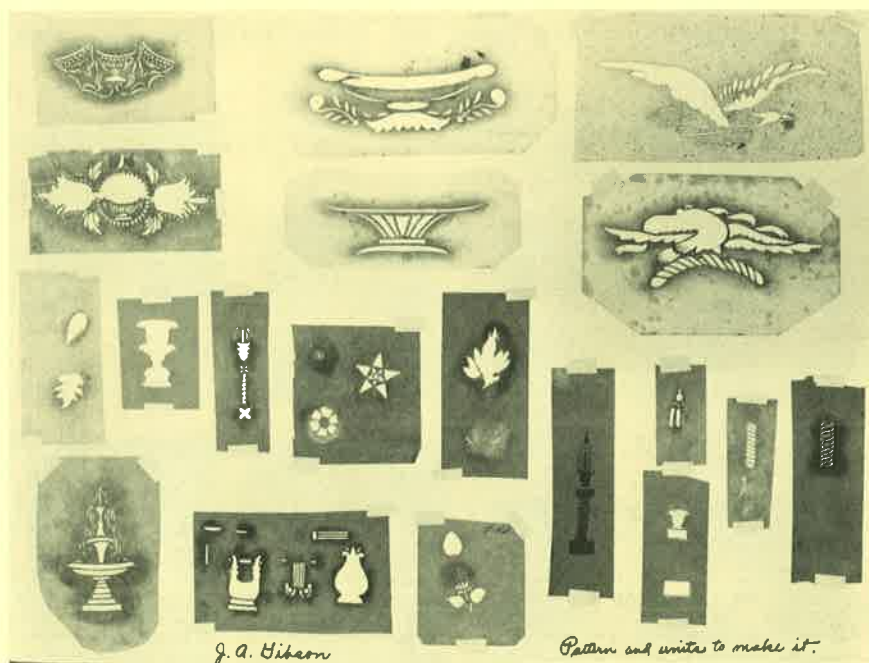
The material also states that Joseph Gibson stencilled and frescoed several houses in the vicinity of New Ipswich with his brother Charles. We find elsewhere that most of the decorated walls in the area have been attributed to Moses Eaton and Rufus Porter. In her book,



American Decorative Wall Painting, Nina Fletcher Little wrote, "It seems obvious that Porter did not always work alone; in fact, it is well established that there were several men who worked independently, as his assistants, in a style which resembled his in general effect. Several walls of Porter-type have been found which are signed by, or attributed by local tradition, to other men. It seems fair to presume, therefore, that he gave instruction, and that his pupils sometimes worked together, and at other times assisted him."

From Mr. T. A. Eaton, well known historian of Greenville, N.H., we have learned that an artistic strain ran through this prominent New Ipswich family whose section of town became known as "Gibson Village". Charles Gibson, mentioned above, was also a portrait painter and we have seen an example of his work.

Shown here are some of the stencils in this fine collection. Many have the Joseph Augustus Gibson signature and in some cases the source of the design is recorded, as Boston, New York, Albany. Our research will continue and, hopefully, more information will come to light.





J. A. Hibeon

Baskets



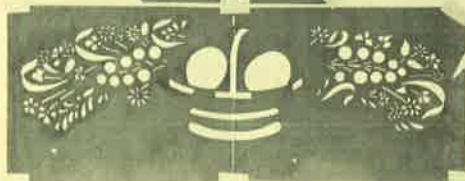
*Boston
Basket*



No. 2



*Boston
Pattern*



No. 4



No. 2

*Notice end
of rim cut as
regular
marks*



No. 2

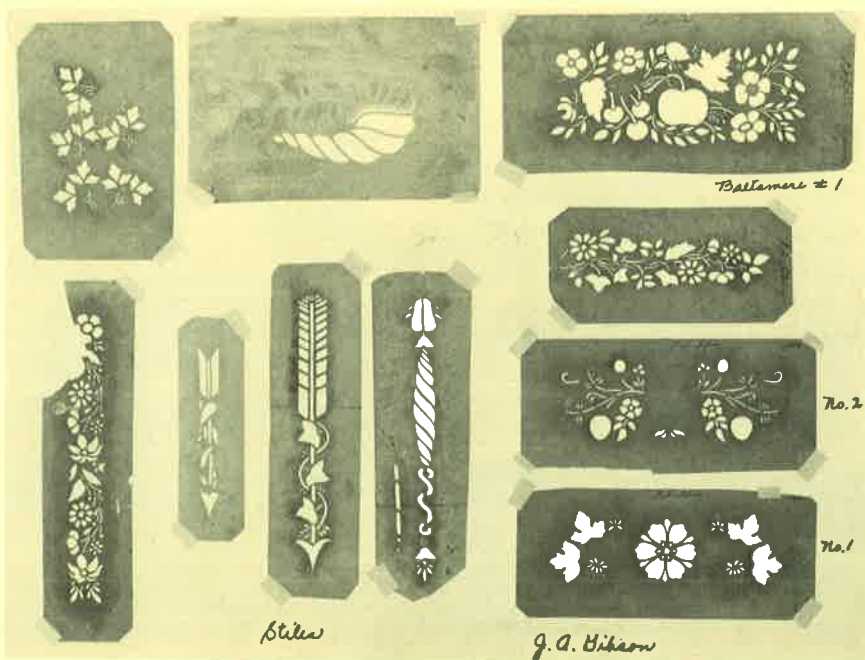
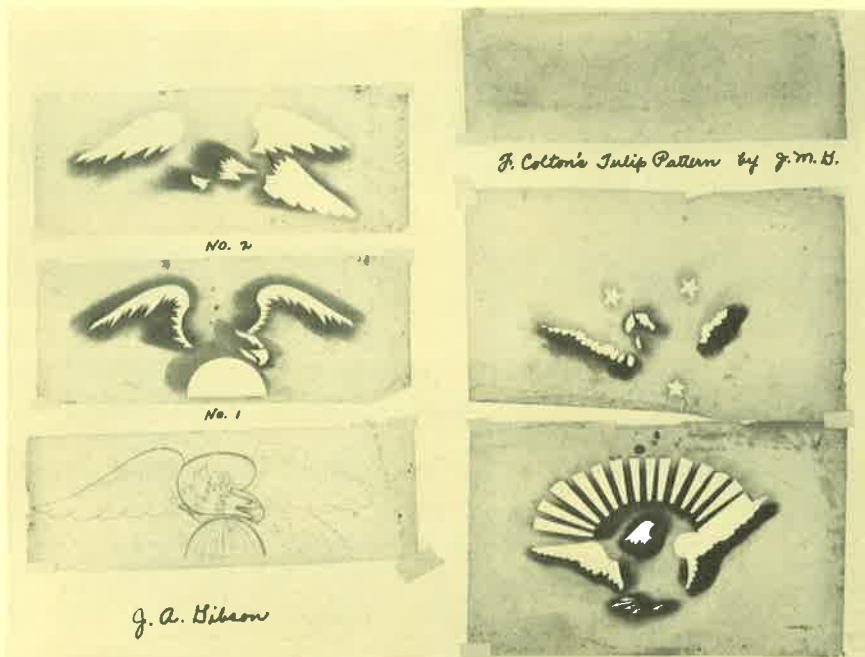


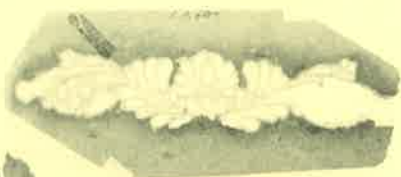
No. 1

Fruit Dish

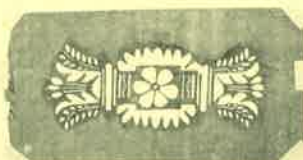
J. A. Hibeon

No. 1





Stencils for book above



Ears



Seat Fronts

J. A. Hixson



J. A. Hixson

FOLK ART IN THE CEMETERIES:
"Happy Stones" Cut by German-American Stonecutters
by Margaret Coffin

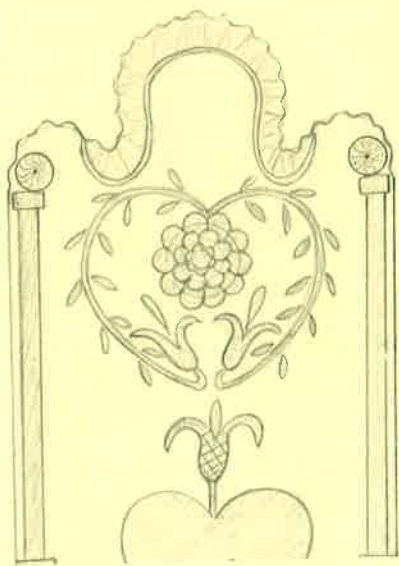
Photographs by Charles B. Coffin

Only in the past two or three years have I discovered what researchers like Frances Lichten, John Joseph Stoudt, Preston Barba and Klaus Wust knew years ago: pioneer American-German stonecutters in eastern Pennsylvania and down the Shenandoah Valley used fascinating motifs on grave markers very similar to what has become known popularly as "Pennsylvania-Dutch folk art." These are the same hearts, flowers, vines and trees-of-life we see on embroidered show towels, ceramics, appliquéd quilts, stove plates, frakturs, enameled glassware and dower chests often found in Pennsylvania. Once in a while a symbol is the same type found on country tin.

Because stones were only infrequently signed (or signatures have sunk into the earth) comparatively few stonecutters have been identified; however, Laurence Krone was working as a stonecutter in the Wytheville, Virginia, area, in the first quarter of the 19th century. He is known to have cut several of the most beautiful stones in the St. John's Church Cemetery just above Wytheville which are illustrated here. Stonecutters in this area and in Pennsylvania frequently worked in sandstone, softer than other stones, and consequently easier to chisel. The reddish color of the sandstone indigenous to these areas makes these markers especially easy to spot. Grey schist also was used.



St. John's Lutheran, Wytheville, Va.
Laurence Krone, Stonecutter.



St. John's Lutheran, Wytheville, Va.
Laurence Krone, Stonecutter.

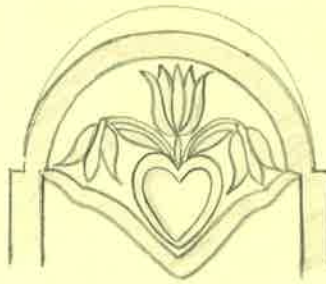
I am told that these markers, mostly found in Lutheran burying grounds, resemble ones found in the German Palatinate. They are what I call "happy stones"; what a far cry these motifs are from grim skeletons, skulls and staring death's heads found in New England, New York and New Jersey. The sculptors of these "happy stones" remind us of love and eternal life, not death. Anita Schorsch in *Mourning Becomes America* comments that a garden with its green growing plants is a setting for the Resurrection, "the Christian symbol for everlasting hope." The tulips and carnations, symbols used frequently on the grave markers around Reading and Hanover, Pennsylvania, perpetuate this feeling.

The designs are almost always carefully symmetric, and the single motifs are often framed. The motifs are adapted or carefully planned to fit the shapes of the head and footstones. Some shapes — of the tulips, for example, are so simplified that they are impressionistic and quite modern in feeling.

It is interesting but perhaps not surprising to find that these motifs are derived from European folk art of the past and are not in most instances associated with American funerary art of a contemporary period. William Penn himself traveled about Germany recruiting colonists, and German settlers in Pennsylvania attempted to keep separate from fellow English and Swedish immigrants, nurturing their own European language and culture in their new home.



Bergstrasse Lutheran — Near Ephrata, Penn.



Swamp Creek Lutheran — Near Rheinholds, Penn.

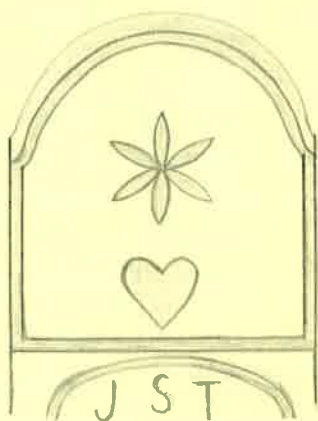


Reformed Lutheran — Muddy Creek, near Denver, Penn.



Zion Cemetery — Near Crockett, Va.

A study of early gravestone sculpture outside eastern Pennsylvania and western Virginia shows that once in a while a heart is part of a design. Flowers, generally, appear later, and are often Victorian. Some trees-of-life are found in New England cemeteries. These trees-of-life are graphic reminders of a belief in eternal life; on many of the Pennsylvania or Virginia markers with this design there are drooping leaves, stems, or branches at the bottom, hinting at death, and healthy, blooming flowers or leaves at the top, emphasizing life. Some trees-of-life seem to represent a family's generations, and some, with broken branches, to picture the exact status of family members at a specific time. In some sculptured motifs there is a break in the trunk of the plant. Often there are three blossoms or branches at the top of a motif, perhaps to represent both the Trinity and the perpetuation of life from the past to the present to the future.



Sharon Lutheran, Ceres, Va.



Cloisters at Ephrata, Penn.

Hearts decorate many of these markers — sometimes a tree-of-life grows from a heart base; sometimes there is a simple, single heart ornamenting a stone. There are motifs where flower stems form heart shapes. On many grave markers, especially those in Virginia, multiple symbols decorate a single stone; there might be a heart, a sun-wheel and a tree-of-life, one above the other. One stone I have seen bore a star or star-like flower at the top, two hearts beneath this, and beneath the two, a symbol which probably represented a tree.

On most markers the decoration is much more prominent than the inscription: perhaps time is responsible for this; however, quite a few stones are decorated on both sides and the side bearing the inscription is frequently carelessly done, so shallowly incised that the script or printing is lost. There are no epitaphs: information about the deceased, when legible, is minimal, often in German. A stone in the Brickerville Emmanuel Church Cemetery in Pennsylvania has an inscription in German on one side, in English on the other. It has been difficult to date these markers because the inscriptions are so often entirely obliterated. They seem, as far as I can determine, to have been done generally at the end of the 18th century and the beginning of the 19th.

It is easy to find attributions of meaning given to different flowers, but it is impossible to tell exactly what the German stonecutters meant to suggest. However, these meanings are attributed in an old volume called *The Sentiment of Flowers*:

- the lily — purity;
- the rose — beauty;
- the tulip — a declaration of love;
- the daisy — innocence;

These, along with the carnation for which I found no satisfactory symbolism, are the flowers found most often on these memorial stones under discussion. I echo the belief of Klaus Wust, who suggested that these flowers "carry their message of trust in a life that goes on, in eternity for the soul of the deceased and, here below, through succeeding generations."

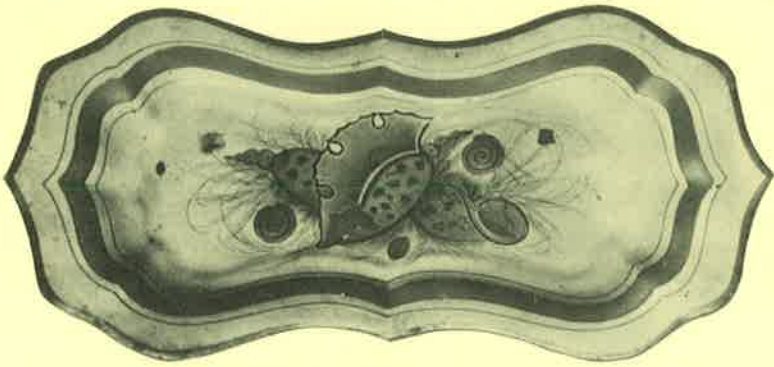


Rader's Lutheran Cemetery
Augusta C., Va.
Stone of Jacob Borger

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CORNER OF FACTS



English Snuffers Tray. Wolverhampton, England — Circa 1820

This shell design was adapted from one by Robert Hancock, an enameler and engraver who had been apprenticed at York House in Battersea. When the enamelworks closed in 1786 he was employed at the Worcester Works in 1787, where it is believed he introduced the process of applying printed transfers to the surface of glazed pottery.

“Colours which become transparent in oil, such as lake, Prussian blue, and brown pink, are frequently used without the admixture of white, or any other opaque pigment. By which means, the teint of the ground on which they are laid retains, in some degree, its force; and the real colour, produced in the painting, is the combined effort of both. This is called GLAZING; and the pigments, induced with such property of becoming transparent in oil are called *glazing* colours. The same holds good also of such colours as are transparent in water; only when they are there used in this manner, they are not called *glazing* but WASHING colours.”

The Handmaid To The Arts by Robert Dossier, London, 1758

It is a bad practise to put a hair pencil in the mouth, moisten it with spittle and draw it between the lips to form a point and thus be enabled to judge its shape, for the warm spittle is certain to cause the hairs to “crinkle” or become crooked and it also destroys the prime feature of a good pencil — its elasticity.

The Painters Encyclopedia, 1891.

ORIGINAL ARTICLES DONATED TO HSEAD, INC.



Stencilled Rectangular Tray
"All in the Downs" stencilled in foreground
Gift of the former Didalian Chapter of Illinois



Painted oval tray decorated with mother-of-pearl
Gift of Mrs. Frank Daniels

APPLICANTS ACCEPTED AS MEMBERS

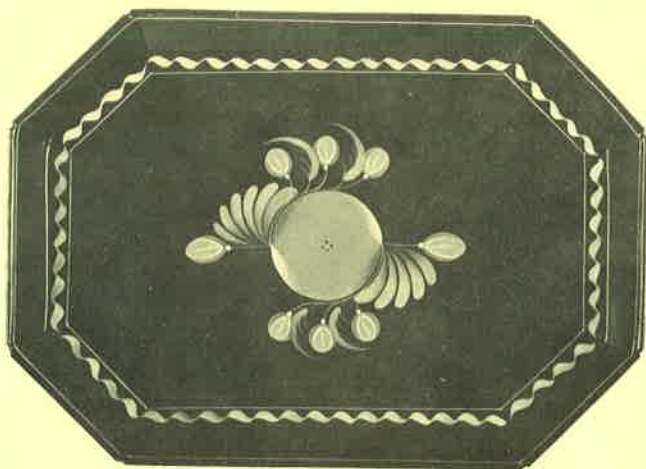
Williamsburg, Va. — September 1978

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MEMBERS "A" AWARDS
Williamsburg, Va. — September 1978

Photographs by Fred Ricard

Country Painting



Deborah Lambeth



Marion Varney

Stencilling on Wood



Anna Day



Joyce Holzer

Glass Panel — Stencilled Border



Phyllis Sherman

Photograph of
“A” Award Glass Panel
Metal Leaf by Harriet Syversen
will appear in a later issue.



Astrid Thomas

Special Class



Helen Gross

MEMBERS' "B" AWARDS

Stencilling on Tin

Shirley Berman

Ruth Black

Frances Brand

Stencilling on Wood

Frances Brand

Beth Martin

Country Painting

Dorothy Hallett

Carolyn Hedge

Deborah Lambeth

Margaret Sawyer

Harriet Syversen

Freehand Bronze Painting

Laura Orcutt

Lace Edge Painting

Virginia Cochran

Glass Panel — Stencilled Border

Astrid Thomas

Glass Panel — Metal Leaf Border

Phyllis Sherman

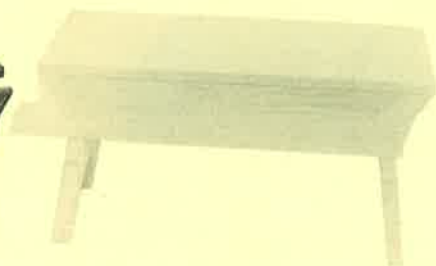
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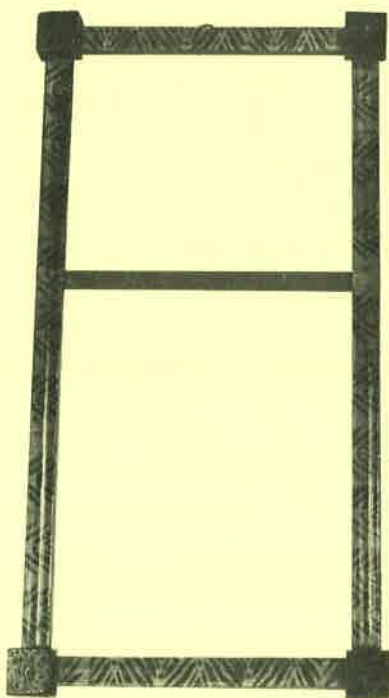
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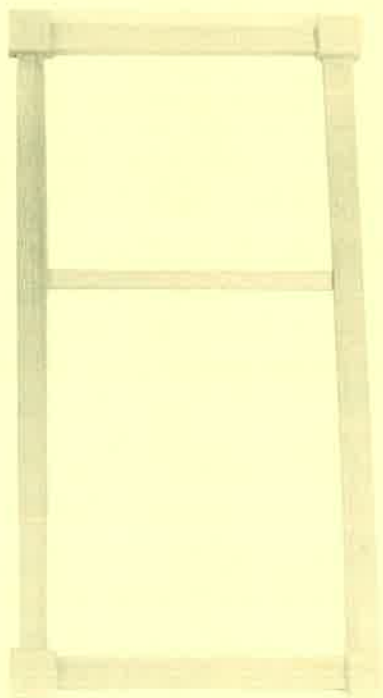
Original Cricket — Courtesy, Molly Porter



Leonard S. Porter



Original Stencilled Mirror Frame
Courtesy, Virginia Wheelock



Carl S. Albro



THE BOOKSHELF

By Martha M. Wilbur

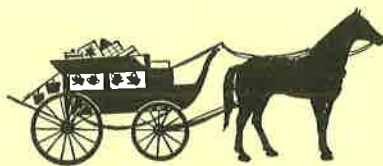
"Charles Peale Polk — Gold Profiles on Glass" *by Whaley Batson*
JOURNAL OF EARLY SOUTHERN DECORATIVE ARTS Vol. III No. 2, Nov. 1977
published by The Museum of Early Southern Decorative Arts, Winston
Salem, N.C. Obtainable from the Museum.

In this issue of the bi-annual publication the short article by Mr. Whaley adds new facts to the previously researched profiles of gold leaf on glass. There is also a reference to the reverse painting on glass found on Baltimore fine furniture. The illustrations add much to this report.

A History of American Silhouettes *by Alice Van Leer Carrick*
A Collector's Guide, 1790-1840

Charles E. Tuttle Co. Publishers, Rutland, Vt. 1968, pp 205

This is a reprint of a book first published in 1928 under the title *Shades of our Ancestors*. There is no attempt to bring up to date the material as presented fifty years ago, however, the stories of the profiletists and their methods, told in a sentimental and romantic vein, make interesting reading. The chapter on "Painted profiles and Profiles Engraved in Gold" explain the rarity of gold leaf silhouettes which have features delineated with fine etching. There are illustrations of three of these unusual profiles.



NOTICES FROM THE TRUSTEES

SPRING MEETING

Viking Hotel, Newport, R.I.

May 16, 17, 18, 1979

Meeting Chairman: Mrs. Hollis F. Church, Jr.

Program Chairmen: Mrs. George K. Baer

Mrs. Robert A. Conway

Hospitality Chairman: Mrs. John Montgomery

FALL MEETING

Tarrytown Hilton, Tarrytown, N.Y.

September 22, 23, 24, 1979

Meeting Chairman: Mrs. Sidney Hoffman

Program Chairman: Mrs. Paul VanderWende

Hospitality Chairman: Mrs. Roger H. Parish

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.

Sept. 1978 — Names of candidates for consideration by the Nominating Committee in the selection of nominations for the Board of Trustees must be sent to the Chairman of the Nominating Committee by September 1st.

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.

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.)

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- MRS. CHESTER ARMSTRONG, Ithaca, N. Y. — stenciling, country painting, metal leaf, freehand bronze, glass painting.
- MRS. RAY BARTLETT, Niantic, Conn. — stenciling.
- MRS. WILLIAM BERKEY, Wayne, Pa. — country painting.
- MRS. JANE BOLSTER, Berwyn, Pa. — country painting, stenciling, glass painting.
- MRS. JOHN CLARK, Norwell, Mass.— stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. AUSTIN EMERY, Setauket, N. Y. — country painting, glass painting.
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- MRS. PAUL GROSS, Sebring, Florida — country painting, stenciling, lace edge painting, glass painting, metal leaf, freehand bronze, chippendale.
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- MRS. KENNETH HOOD, Holcomb, N. Y. — country painting.
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- MRS. SHERWOOD MARTIN, Wapping, Conn. — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
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- MRS. DONALD STEELE, Chatham, N. J. — country painting.
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- MRS. HAROLD P. KRAFT, Stuart, Fla. — country painting, stencilling, freehand bronze, lace edge painting, metal leaf, glass painting
- MRS. ADRIAN LEA, Glens Falls, N.Y. — stencilling, country painting.
- MRS. RAYMOND RAMSEY, Chappaqua, N.Y. — stencilling, country painting, metal leaf, freehand bronze.
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