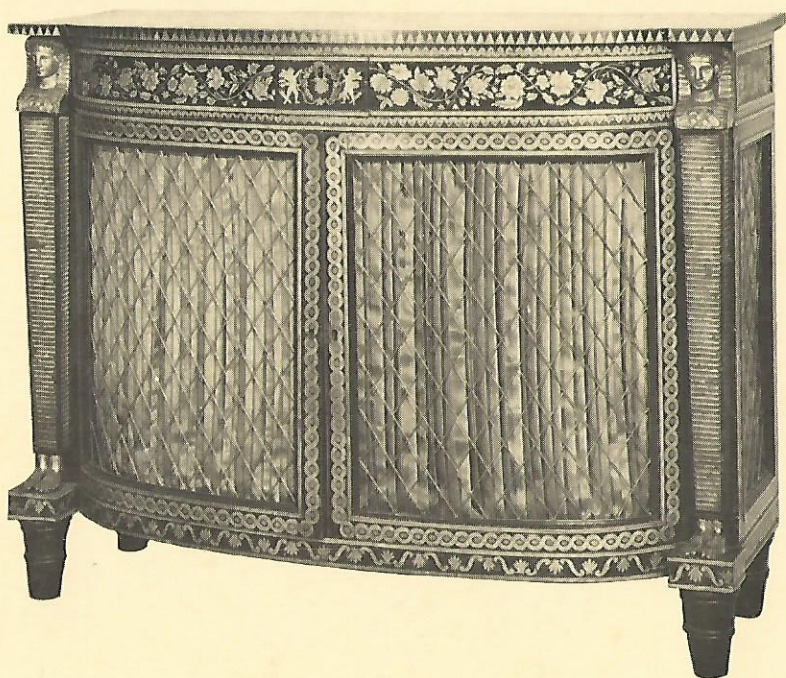


The Decorator

Volume XXXII No. 2

Glens Falls, N.Y.

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

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Table of Contents

Editorial	<i>Virginia M. Wheelock</i>	3
Penwork	<i>Martha Wilbur</i>	4
The Smith, Armstrong Company of Bilston	<i>Shirley Spaulding DeVoe</i>	14
Information Requested		17
Corner of Facts		18
Applicants Accepted as Members		20
Members' "A" Awards		21
Members' "B" Awards		26
The Book Shelf	<i>Martha M. Wilbur</i>	27
Notices from the Trustees		29
Active Certified Teachers		31
Advertisements		32
List of Chapters and Officers		39
Committee Chairmen		40

COVER PHOTOGRAPH

Commode — Ornamented with Penwork
Courtesy, Victoria & Albert Museum, London, England

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EDITORIAL

We are made aware of a less familiar form of ornamentation in Martha Wilbur's discussion of penwork. Popular in the 1790's and produced by both amateurs and professionals, penwork was often done on inexpensive woods which were lacking in beauty of color and grain. By the use of pen and ink comparatively inexpensive furniture could be decorated in a distinctive and unusual manner.

Shirley Spaulding DeVoe acquaints us with the firm of Smith, Armstrong Co. of Bilston, England. The descriptions of production, ornamentation, and finishing provide new insight into the operations of a metal and japan factory. It is relevant and most enlightening to learn of the occupations Josiah A. Smith engaged in prior to the establishment of the business.

So often we read of the "closely guarded secrets" of the early japaners. Because many manufacturers were apprehensive that their techniques would be purloined by a rival concern, no written account was made. In other cases, perhaps such as that of the Smith, Armstrong Co., procedures and formulae expressed in writing were either lost or destroyed when the factory changed hands or ceased operation. We can hope that, just as the business records of Oliver Filley (1784-1846) became accessible about thirty years ago, so the records of other early tin-smiths and japanners may become available and benefit the researchers of today.

One of the purposes of the Society is "to assist in efforts public and private, in locating material pertinent to our work". Therefore, it is appropriate that this Journal provide an opportunity to those who seek information on a particular subject. Within the organization are many members who are doing research work on various subjects and who are willing to share their knowledge.

With this, and future issues, the Society is proud to list the names of those members whose articles have received "B" Awards at the semi-annual meetings. The craftsmanship displayed on these articles is of exhibition quality and is deserving of recognition.

Virginia M. Wheelock

PENWORK

by Martha Wilbur



Fig. 1. Illustration from *The Artist or Young Ladies Instructor in Ornamental Painting, Drawing etc.* by B. F. Gandee.

Penwork or pen-painting, the art of decorating furniture and accessories with pen and ink, became popular in the years 1799-1830, the period of the Regency style in England. This style was influenced by the Industrial Revolution and economic conditions which made it necessary for furniture to be plainer and less costly than formerly. During the Napoleonic Wars the art of inlay declined as did the crafts of the japanner and the wood-carver. As a result, in London in the early 19th century there were only eleven master-carvers and sixty journeymen. To compensate for this deterioration the art of painting with ink was developed to imitate inlaid ebony and ivory. Joseph Gellott of Birmingham invented the steel pen which he patented around 1820. This

pen, as well as fine camel hair pencils, as brushes were called, were used in this new art form.

The wood usually employed was of a fine grain, hard white wood. Sycamore was most commonly used but sometimes satin wood, white maple, and poplar were decorated as well as white gesso which was applied to a knot free wood and then well smoothed to make a flaw free surface.

Penwork was "one of the main amateur accomplishments of 1810-1830 but seems to have been done by professional craftsmen too." Large

sofa-tables, commodes, and sewing tables covered with both classical and chinoiserie designs were done by professional artists. Smaller items such as boxes, pole screens and face screens were made primarily for and by the amateur. These were sold in stationers' stores and circulating libraries and at a "craft" store called "The Temple of Fancy" at 34 Rathbone Place, London owned by S. J. Fuller. He advertised in the *REPOSITORY*, January 1822, "An extensive collection of handsome screens, both plain and ornamented-Screen Poles: elegant stands for Table-Tops and Chess Boards, Card Racks, Flower Ornaments and White Wood Boxes in a variety of shapes for painting the inlaid Ebony and Ivory with every requisite useful for Painting and Ornamenting the same."

Ackerman's *REPOSITORY* in the Strand published designs of classical figures, the Greek fret, Greek key, honeysuckle, palm, lotus and other flowers. These were both naturalistic and stylized designs. The method of applying the design varied somewhat but the result was a black and white design which over the years has mellowed to a brown-black and pale cream or yellow.

There were several books published in England and reprinted in the United States, with instructions for the amateur painter. B. F. Gandee's *The Artist or Young Ladies Instructor in Ornamental Painting, Drawing etc.* published in New York in 1835 is a small book written as a series of conversations between a lady and her niece who wishes to



Fig. 2 Illustration from *The Artist or Young Ladies Instructor in Ornamental Painting, Drawing etc.* by B. F. Gandee

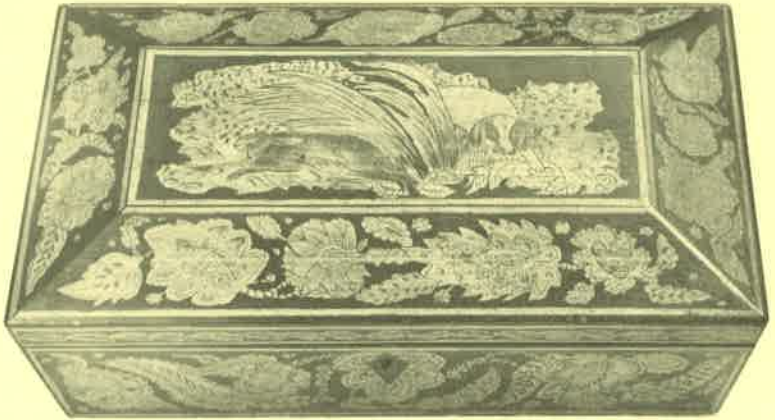


Fig. 3 Top of Penwork Box — Courtesy, Virginia Wheelock

make items for a fair. It describes how to do some types of the handicrafts with which we are familiar such as Grecian Painting, Japanning, Transferring, and Theorem Painting, in addition to instructions in simulated inlay or penwork.

In the chapter describing the method employed in “Inlaying or the Imitation of Inlaid Ebony and Ivory” Mr. Gandee begins with a list of materials.

“A bottle of liquid black, fine camel hair pencil and some black tracing paper plus a sheet or two of transparent: a hard black lead pencil, a dull pointed stiletto and several patterns for the painting, a bottle of liquid white, some isinglass and a large flat tin camel hair pencil for preparing.”



Fig. 4. Front and side of Penwork Box. Courtesy, Virginia Wheelock

The steps he gives as the best procedure follow;

“1. Wood is prepared with thin isinglass to prevent the spreading of the color when applied. The recipe for the isinglass-One Tablespoon of smaller shreds of isinglass must be boiled for 20 minutes in 1/2 pint of water then poured through a piece of muslin. While warm spread over box with large tin brush. In a half hour it will be dry to draw on.

2. Select a pattern.

3. Trace with a stiletto by placing black tracing paper under the pattern.

4. Background to represent black wood may be filled with black paint” (He tells in detail how to lay the black smoothly.)



Fig. 5. Penwork Table Screen
Courtesy, Virginia Wheelock

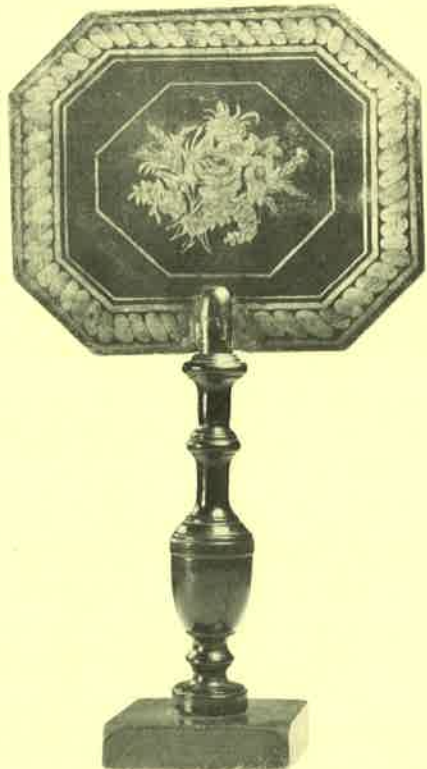


Fig. 6. Penwork Table Screen (Reverse side).
Courtesy, Virginia Wheelock.

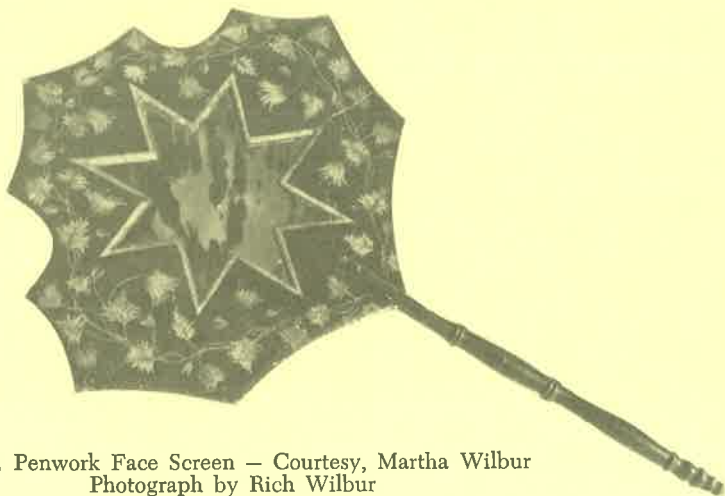


Fig. 7. Penwork Face Screen — Courtesy, Martha Wilbur
Photograph by Rich Wilbur

“5. Shade the light parts by drawing the fine black lines with a camel hair pencil. These must be done with great attention to regularity, in reference to their thickness and distance from each other, and when the shading is so dark as to require a second row of lines, they must not be done until the first are perfectly dry, lest they run together and cause a blot; and in putting them on let them cross in a slanting direction so as not to form right angles to the first.”

The Aunt continuing her lesson then says to her niece, “It is well to consider before you commence copying (a pattern) whether it will give you satisfaction when done, particularly as the same time and attention that are bestowed upon a faulty drawing would produce a copy of a superior one.” The artist is then advised to choose a design that has a decided preponderance of black or white - one with equal black and white is not as pleasing. A vine design “spreading over the whole and tendrils running between, and small black spaces to fill up, it has a very pleasing effect or if the pattern be drawn in the middle of the box about large enough to cover one half the space and a neat border be carried all around only be filled with black and not the background of the drawing in the center, the effect will be equally good.” Included in this chapter of Mr. Gandee’s book are two black and white chinoiserie illustrations, one with a black center and outline border (Fig. 1), and one with an outline center and black and white border (Fig. 2).

I. T. Bowen in the *United States Drawing Book*, published in Philadelphia in 1839, says in reference to drawing with India ink, “pre-supposing a correct and well defined outline, the large shadows will be laid in first making out the general effect or chiaro-scuro of the whole. The shadows of the smaller objects will follow and the finishing touches



Fig. 7a. Detail of Fig. 7. -- Photograph by Rich Wilbur

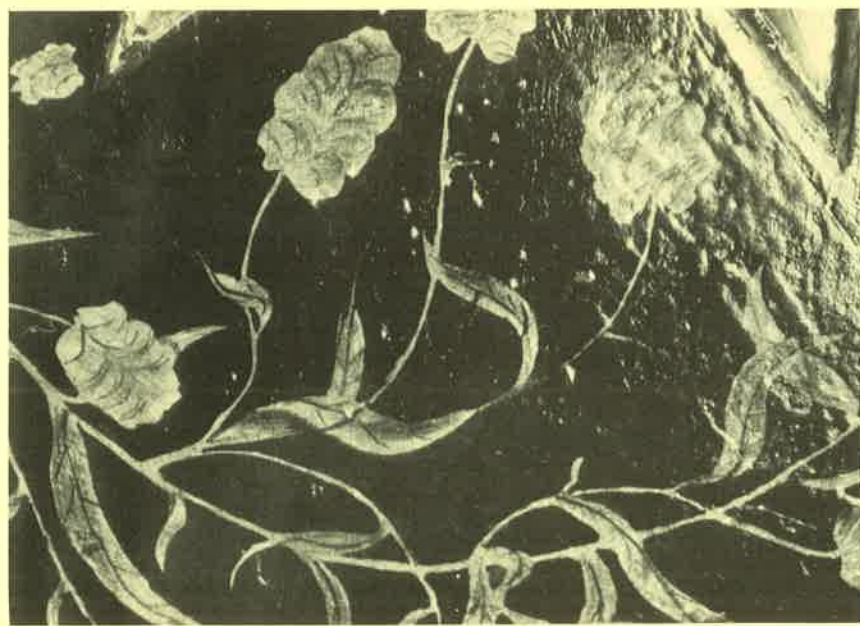


Fig. 8. Reverse side of Fig. 7. -- Photograph by Rich Wilbur

will be given to each part according to the strengths of the color and style of handling which the situation and character of each may require. In laying a large shade there is considerable difficulty to the beginner in keeping it smooth and fine, these marks and stains which arise from stopping in the middle of the operation and working with too small a quantity of color in the pencil."

A later book *Household Elegancies* ca. 1875 (title page missing) recommends the designs be first drawn with a lead pencil, very lightly - then the white parts are filled with cake white and then blacked with numerous coats of India ink and sometimes intermediate shades of gray or sepia. "Patient care and neatness are all that are required to produce fine specimens of work which anyone with a medium share of skill and taste may readily accomplish."

As well as the purchase of patterns another method of obtaining a design is described, again from an article in *Household Elegancies* on India Paintings in Imitation of Ebony and Ivory. "Patterns of leaves, flowers, butterflies, birds, grasses, shells etc. must then be cut from white paper, and affixed to the surface of the wood by means of pins or by pasting." Then the whole is painted with lamp black and turpentine taking care around the edges of the design. When completely black, allow to dry, and varnish. Remove paper pattern and add shading, striping, and dark veins with India ink. Finish with varnish and rub with pumice until a smooth even surface is obtained.



Fig. 9. Penwork Face Screen — Courtesy, Martha Wilbur
Photograph by Rich Wilbur

The small decorative boxes made in Scotland in the nineteenth century were sometimes decorated with penwork. Lord Gardenstone, a Scottish peer, visited Spa, Belgium and was impressed with the numerous souvenir boxes made and sold there. In 1787 he engaged a Belgium, Mr. Charles Brixle, to travel to Laurencekirk, Scotland, to practice the art of box painting. Scottish boxes are of a special construction because the boxes for snuff and tea made with detached lids were unsatisfactory. When damp, the covers fit too tightly, and when dry, were too loose. To solve this problem, James Sandy, a mechanical genius from Alytt, Perthshire, invented an air-tight wooden box with an integral wooden hinge, often referred to as a "hidden hinge". This unique style of design spread throughout Scotland and such boxes were made in Laurencekirk by Charles Stiven.

The illustrations show the different types of penwork. The commode in the Victoria & Albert Museum (cover photograph) is a sophisticated example combining the Greek Acanthus, a more or less naturalistic vine, and Classical cupids. The books on Regency furniture included in the bibliography have examples of sofa-tables, sewing tables and other more elaborate commodes.

The two designs from Gandee's book of 1835 (Fig. 1 & 2) are examples of the type of pattern sold in the shops. The box illustrated (Fig. 3 & 4) seems to be the work of an amateur as parts of the design are crudely executed. More sophisticated is the table screen (Fig. 5 & 6),

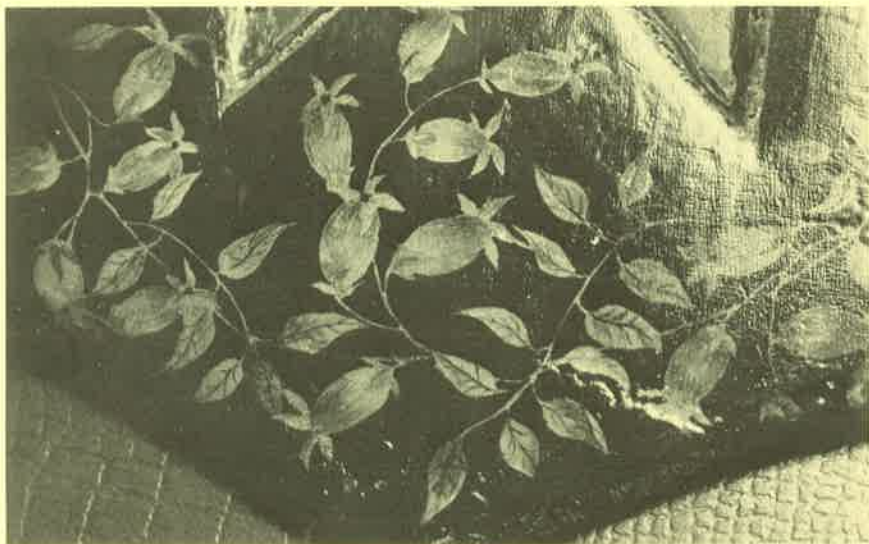


Fig. 10. Reverse side of Fig. 9.
Photograph by Rich Wilbur



Fig. 11. Penwork Tea Caddy with hidden hinge. — Courtesy, Martha Wilbur.
 Photograph by Rich Wilbur



Fig. 12. Round Papier-Mache Penwork Box — Courtesy, Martha Wilbur
 Photograph by Rich Wilbur

still the work of an amateur, but one who was more skilled at copying and in technique. The pair of face screens (Fig. 7-10) were done by a skilled amateur who was able to design the veins, hops, clematis, fuchsias, and blueberries to fit the shape of the screen.

The Scottish boxes that are illustrated (Fig. 11 & 12) are of genre scenes. The example most often pictured in articles written about Scottish souvenir boxes is a snuff box with a portrait of Robert Burns, his birthplace and burial place on the lid, a map of the Maryport-Newcastle canal on the front and sides, and on the base, a drawing of the Burns Mausoleum. This box is of sycamore wood and is in the Pinto Collection in Birmingham, England.

The round box (Fig. 12) is of papier mache with the ink decoration expertly rendered. The sides of the box are done in the stormont design as seen on some early trays.

Some decoration was done by the transfer method but on close examination the difference between penwork and transfer can be recognized. The latter was practical and was a quicker way to obtain the same visual results.

In spite of the diversity of the craft there is an obvious distinction between professionalism and amateurism. Few examples of either technique have survived. Little is known of the practice of penwork in this country because it was not as popular as other decorative crafts. Research is continuing in an effort to discover the extent of the practice of penwork in the United States.

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Author's Note: I wish to thank the Editor of THE DECORATOR and the Library Staff at the Virginia Museum, Richmond, Va., for assistance in the preparation of this article.

THE SMITH, ARMSTRONG COMPANY of BILSTON

by Shirley Spaulding DeVoe

Sometime in the last decade of the 19th century, Josiah O. Smith, b. 1866, established a metal and japan factory on Oxford Street, Bilston, Staffordshire under the trade name of Smith, Armstrong Company. It was known locally as the Warm Entry because the stoves, which were near a wall of the building, heated the entry which was a right of way from Oxford Street through to Queen Street. Among other things, this company produced trays, waiters, trunks and soap dishes, but only the work on trays is remembered by Josiah Smith Jr., b. 1905, with whom I corresponded.

Smith Sr., did not grow up in the japan trade for at age ten or eleven he worked in the pits, crawling on hands and knees, pulling the tubs of coal to the pit shaft. He worked at the pits in the mornings earning two shillings a week and attended school in the afternoons, learning to read and write. When older, he was employed as a 'puddler', clad only in moleskin trousers and clogs. Because of the fierce heat of the furnaces the puddlers stood in pools of their own sweat.

The work of a puddler as briefly described to me by Josiah, Jr., was to plunge a huge tongs into the fiery hot furnace of molten metal. When a 'puddle ball' was formed on the tongs it was lifted out and put under a steam hammer to flatten it a little. The metal was then turned over by hand and processed into a rough cube, and with more pressure, made into the required size and thickness to be rolled into thin metal plates. For this hard work the men were paid £ 5 a week which was then considered good wages. Generally this work was so debilitating that a man was finished physically at age forty-five. It is thought that the knowledge Smith acquired in the rolling mill was useful for the stamping of his metal wares. As was true of many japan shops the Smith factory had hand presses and a huge, heavy steam hammer.

James Naysmith, 1808-1890, a Scottish engineer was the inventor of the steam hammer. This machine was so versatile it could force a blow of two tons weight or crack a nut without injury to the kernel.

To form a tray by the hammer, two cast iron molds in the required shape were needed. The upper mold, or stamp head, was raised vertically by a steam cylinder; the lower concave or hollow mold was placed on the base of the machine. The patterns for these molds were made at the tool shop of the Smith factory and were then sent to a local foundry to be cast.

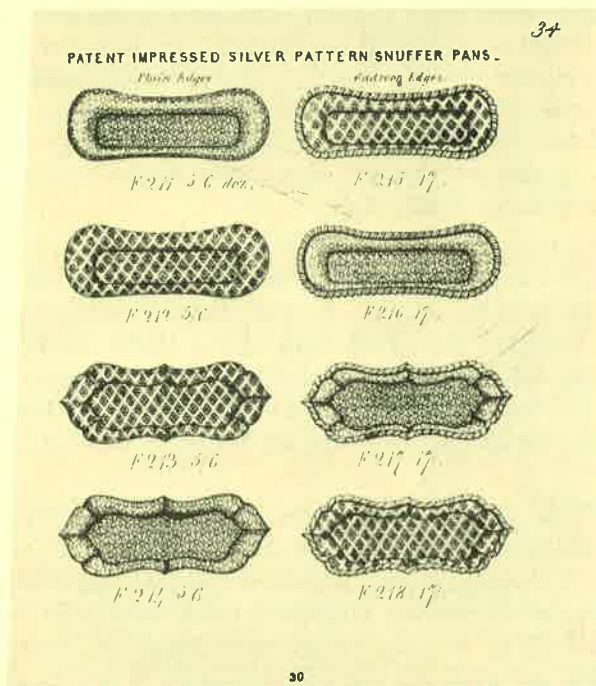
The men carried the metal plates to the steam hammer but women did the rest of the work. To make a tray the stamp head was raised and dropped with force onto a metal plate that had been placed over the

bottom mold. The formed tray would have excess metal that was forced from between the molds which was scrap, and was removed with hand shears.

Wiring the edges of the trays was the work of Smith's older son who used a roller machine for the purpose. These machines usually have four pairs of interchangeable wheels or rollers that are necessary to accommodate the various thicknesses of the wire. The edge of the article is turned over when the crank handle of the machine is turned.

Women and girls applied two coats of Mander's (black) Stove Enamel to the raw trays which were stoved overnight after each coat. They were then sent to the sizing and color shops where on some trays the rims were ornamented with a "hard cork stamp," in a manner similar to block printing. The use of cut cork for decorating is said to have originated at the Bilston firm of J. & G. Lawley, established 1834 but apparently it was adopted by others including the Smith, Armstrong Company.

The cork motifs had to be planned and cut so that they would join properly, as for example, for the Greek Key, a continuous pattern that



was popular at Smith's. There were floral motifs in use as well. The size of the cork motifs was decided by the width of the rim and were usually a 1/2 inch long and 3/4 of an inch wide. At the Smith factory it was the work of Mrs. Annie Williams to apply the repetitive cork borders on the trays, which were afterwards finished with gold leaf.

The flower painter was "Mr. Franklyn" who "could put a floral design in the centre of a tray almost in seconds." To make a rose he filled a brush with red on one side and white on the other and "with a sweep of the brush, a rose with shaded petals was formed so well blended they seemed almost to grow." In the same order the green and leaf designs were completed. Trays had a 1/2 inch line or stripe around the edge made by holding the brush between the thumb and first finger, with the little finger guiding the hand around the edge of the tray.

This company also made waiters that "were most ornate in design and had an impressed silver finish." (Illustration) No examples or pictures of any Smith products are as yet known or recognized but the illustration, a copy of a page in *Victorian Tinware* by Ralph Cox, shows the impressed silver finish on snuffer trays which may have been made by the Smith factory. Stencils were not used there.

After they were decorated the trays were ready for the varnishing and until needed were stacked on benches. Those that were to be hand polished were given an extra coat of a special varnish known as Mander's Polishing Varnish, then using Mander's Pumice stone they were polished with the heel of the hand but the backs of the trays were smoothed with an inferior quality of pumice. Some trays were unpolished so were cleaned only with a soft dust cloth.

Finished trays when ready for the market had tissue paper placed between each one and were then wrapped in Kraft paper, (a strong brown paper,) and loaded into the company van. Early in the morning the driver collected the hired horse from Webb of Wolverhampton Street, Bilston, harnessed it to the van and at 7 a.m. drove to Mr. Gries, a Birmingham dealer who had a warehouse in the old Bull Ring. After delivering the goods the driver had his breakfast at a cafe and returned to Bilston.

The 1914-18 war took most of the labor force from Smiths' including his older son who died of wounds received during the fighting. The products were changed to war conditions and old ideas and many secrets became lost. But the factory continued until about 1928 when through a "bigger and clever" financial arrangement Smith lost the business. With his hopes and prospects for himself and family ended he died a broken man in 1929.

INFORMATION REQUESTED

A request for information has been made concerning the N. R. Stephens Chair Factory. It is thought that the factory may have been in the area around Cooperstown, N.Y. Some of the stencils illustrated appear large enough to have been used on furniture other than chairs. Perhaps some of the stencils have been recorded from documented pieces and might provide a clue to the whereabouts of the concern.

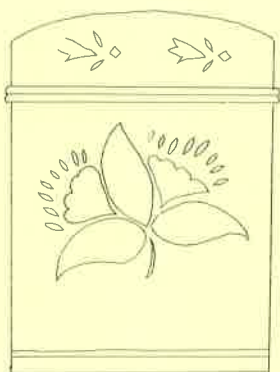
Please write to the Editor if you have knowledge of the Stephens factory or of any of the particular stencils which were used.



Inner lid of chest showing stenciller's samples. Upper right-hand corner "N. R. Stephens Chair Factory, 1832".

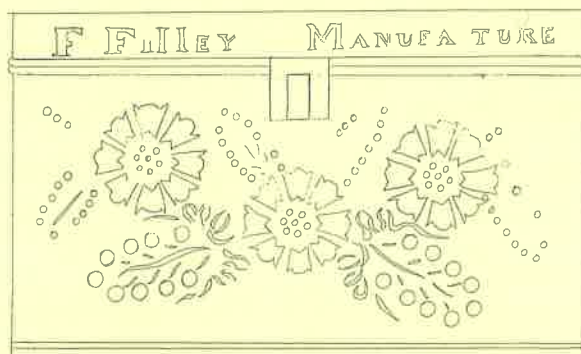
Courtesy, New York State Historical Association, Cooperstown, N.Y. Collection of Francis M. Reynolds

CORNER OF FACTS



A son of Oliver Filley (1784-1846), was born in 1815 and baptized Giles Franklin Filley. However, his first name was not generally used by the family. Quite possibly this is the "F. Filley" named on the trunk.

The design is simple and geometric in form and lacks the fine stencil cutting of an earlier period. It is stencilled in gold powder on a black ground, and stripped with yellow paint. Circa 1860-70.



Recording from a japanned tin trunk, 9½" x 4½", 6½" high. - Courtesy, Martha Wilbur.

Suggested reading concerning the Filley shops:

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CORNER OF FACTS

Tin save-alls or candle wedges were used for holding candle-ends in candlesticks while burning so that no wastage occurred. They have a procket, spiked holder or collar into which the candle-end was stuck. Mayhew in his *London Labour and Poor 1850-1860*, said they were "new and went well" but undoubtedly they were known earlier than 1850. Most households threw them away long ago as they fell into disuse, so are quite rare.



UTENSILS FORMERLY USED FOR SAVING CANDLE ENDS

Photograph from COUNTRY LIFE — Courtesy, Mr. John Gilbert

Stamped in convex form on the bottom of a plain, tin chamberstick was the name J. H. Hopkins & Sons, Birmingham and a sphinx all within a circle. This firm was also known as "The Granville Works," wholesale tinplate workers and japanners, doing business in the second half of the 19th century. In addition to all kinds of household tinware, such as egg coddlers, candle boxes, waiters, inkstands, knife trays, letter racks, etc. they produced *Sphinx Holloware*. They also advertised "tea cannisters with hollow necks handsomely japanned in fancy colours."



Stamp for Sphinx Holloware, J. H. Hopkins & Sons, Granville Works, Birmingham, England. Ca. 1874.

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MEMBERS "A" AWARDS
Glens Falls, New York — May 1978
Photographs by Fred Ricard

Stencilling on Wood



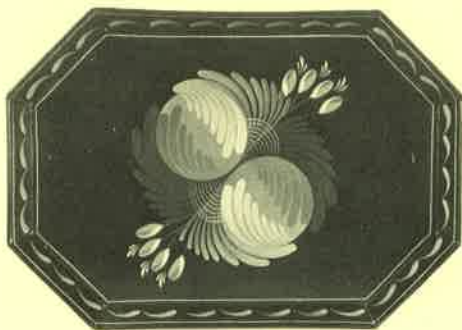
Dorothy Hallett

Stencilling on Tin



Joyce Holzer

Country Painting



Shirley Berman



Barbara Matlaga



Norma Stark

Country Painting



Jane Hanks

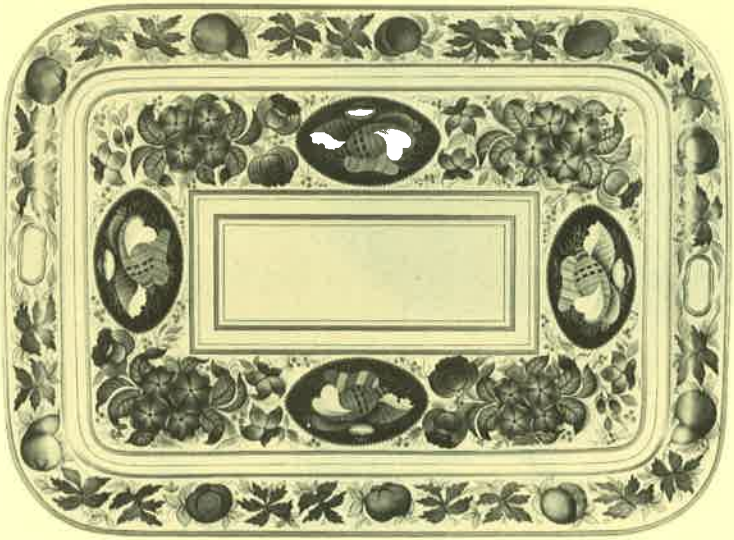


Dorma West

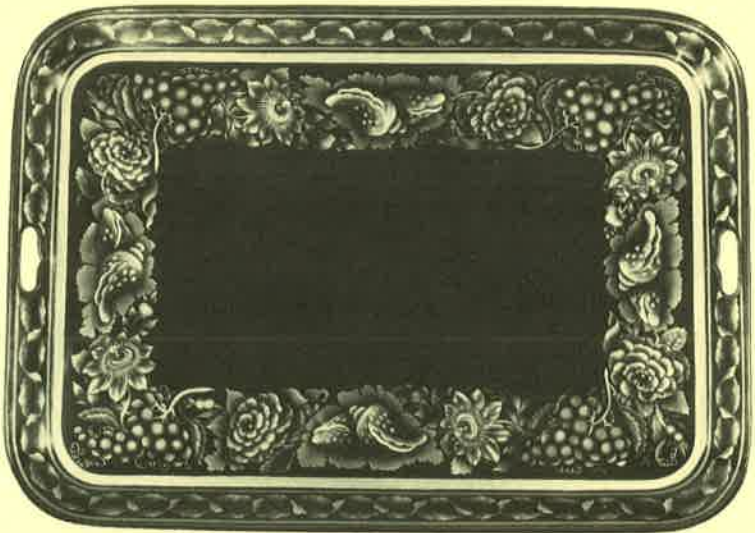


Gail Lane

Freehand Bronze



Deborah Lambeth



Ardelle Steele

Glass Panel-Metal Leaf



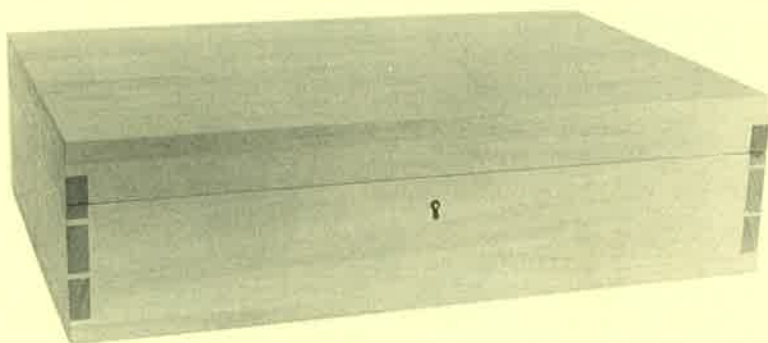
Sara Tiffany

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Doris Hynes

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Gail Lane

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Barbara Matlaga

Lucinda Perrin

Astrid Thomas

Lois Tucker

Lace Edge Painting

Maryjane Clark

Phyllis Sherman

Glass Panel — Stencilled Border

Eleanor Cook

Phyllis Sherman

Glass Panel — Metal Leaf Border

Maryjane Clark



THE BOOKSHELF

By Martha M. Wilbur

*Clockmakers of Lancaster County
and Their Clocks, 1750-1850*

by Stacy B. C. Wood, Jr. and
Stephen E. Kramer III

(A study of Lancaster County Clock Cases by John J. Synder Jr., is included.)

Van Nostrand Reinhold Co., N.Y., pp. 223.

This book is a regional study of clock dials and cases with a Directory of Clockmakers and is an excellent reference book. There is a short introduction to Lancaster Clock cases followed by photographs of sixty tall clocks and accompanied by detailed descriptions of woods, characteristics of the carving and construction methods. A section contains sixty-five full page (8 1/2" x 11") black and white photos of dials. The details of the photos are excellent, and would be most helpful in restoring a white dial clock. The last section deals with the works and is also well illustrated.

A Nineteenth Century Garden

by Charles Van Ravenswaag

Universe Books, New York, 1977, pp 74

A paperback book of interest for the color plates of fruits and flowers. These were taken from plates published in Rochester, N.Y. from the 1850's to the early 1870's. Made for the "Tree peddlers" to show their wares, they are not supposed to be botanical plates. In some instances the drawing appears stiff and in others it is quite nice — many are made with theorems. All together there are eleven colored and eleven black and white plates 4 1/2 x 5 3/4".

The Art and Craft of Wall Stenciling

by Richard M. Bacon

Funk & Wagnalls, New York, 1977, pp 152

Mr. Bacon gives an outline of the tradition of stencilled walls in New England and explains how to plan the decoration of a room. The chapter on elements and origins of wall stencil designs is interesting. The major part of the book deals with the mechanics of applying the stencils. The author uses a Cape Cod farmhouse as his project. All of the chapters are illustrated with black and white pictures and drawings. The Appendix A is a short essay on the tradition of the painted floor.

THE AMERICAN ART JOURNAL Vol IX No. 2, Nov. 1977. Kennedy Galleries, Inc. and Israel Sach Inc., N.Y., Publishers

This is a well illustrated essay on landscape painting on country furniture that includes scenes on over-mantles, fire boards, boxes, chairs, and clock dials. Mrs. Little discusses the origins of some of the painted designs and concludes her article with the following statement, "Many of the views were frankly not original but their freshness of color and freedom of technique often transcends the conventional sources from which they were derived. Purely ornamental in purpose, this whimsical decoration ably fulfilled its primary function of beautifying the useful, everyday objects that furnished many middle-income American homes."

American Folk Painting Selections from the Collection of

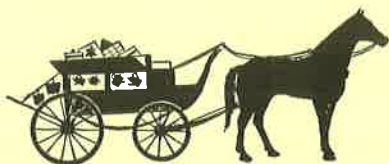
Mr. & Mrs. William Wiltshire III Compiled by Richard B. Woodward

Virginia Museum, Richmond, Va., 1977, pp 110

This soft cover book is the catalog of the Wiltshire collection of Folk Painting which was exhibited in Richmond, Virginia and will be shown in eight other cities during 1978-79. It begins with an introduction to the history of folk art and the Wiltshire collection by Mary Black, Curator of Painting and Sculpture at the New York Historical Society.

The paintings are all illustrated by color plates. The subjects, although mostly portraits, do include fracturs, a few landscapes, marine scenes and still lifes. Each plate is accompanied by a detailed description and history of the work.

To anyone interested in folk art this is an excellent exhibit to see and the catalog with its excellent color plates would be a valuable addition to one's library.



NOTICES FROM THE TRUSTEES

FALL MEETING

Hospitality House, Williamsburg, Va.

September 13, 14, 15, 1978

Meeting Chairmen: Mrs. E. R. Hitchcock

Mrs. G. Thomas Ludwig

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

Hospitality Chairman: Mrs. A. S. Schwartzman

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

POLICIES

Use of Society Name and Seal

Exhibitions:

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

Opinions or Criticisms:

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

The Official Seal:

The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall Meeting, 1966.)

Membership List:

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

Meetings:

Taping of HSEAD, Inc. functions is not permitted.

New Policies

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

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

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

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

Change in By-Laws

Article II

Section 4.

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

CHANGE OF ADDRESS

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

TEACHER CERTIFICATION

The following teacher was certified by the Teachers Certification Committee at Glens Falls, N.Y., May, 1978.

Astrid Thomas*Country Painting*

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 1979 Annual Meeting of the Corporation at which time the terms of the following Trustees will expire:

Mrs. John Clinkman

Mrs. George Watt

Mrs. Robert Wilbur

Please send the names of your candidates to the Chairman no later than October 31, 1978, Mrs. Kenneth L. Day, 61 Dale Drive, Chatham, N.J. 07928.

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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.
- 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. WILLIAM MARTIN, Tryon, N. C. — stenciling, country painting, metal leaf, freehand bronze.
- 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. DONALD STEELE, Chatham, N. J. — country painting.
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- MRS. JOHN THOMAS, Hingham, Mass. — country 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.

Retired Certified Teachers who are willing to serve as Consultants:

- MRS. ADRIAN LEAR, Glens Falls, N.Y. — stencilling, country painting.
- MRS. RAYMOND RAMSEY, Chappaqua, N.Y. — stencilling, country painting, metal leaf, freehand bronze.

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.

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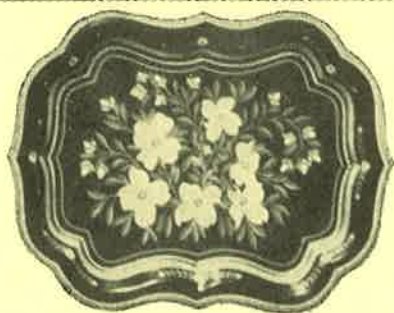
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