

# The Decorator

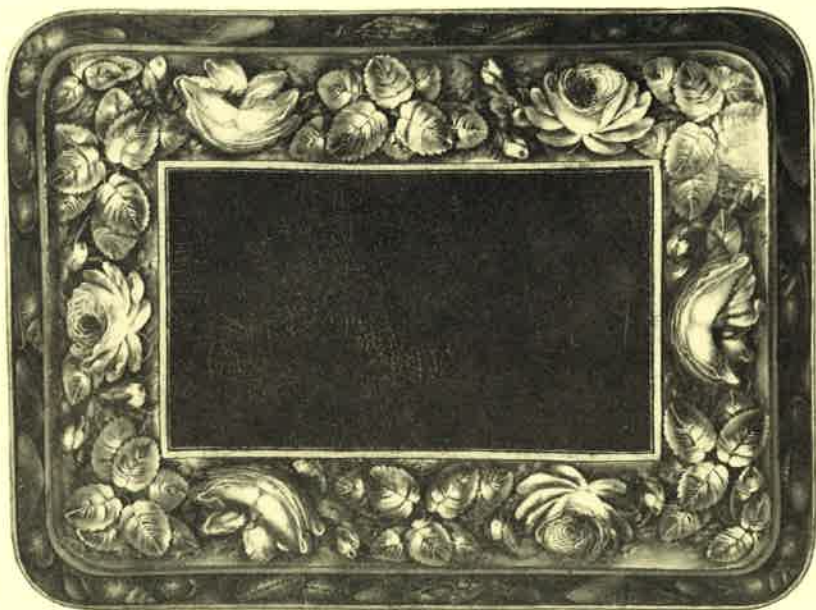
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Volume XXXIV No. 1

Tarrytown, N. Y.

Fall 1979

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



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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  
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 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.

**Volume XXXIV No. 1**

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### COVER PHOTOGRAPH

Original Papier-Mache Tray — Freehand Bronze  
Courtesy, Molly Porter

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Original Stencilled Metal Tray. Stencilled flange considered to be original to the tray. Stencilled scene of 'Rum-Runners' on floor probably a late 19th century addition. Courtesy, Shirley S. DeVoe.

## EDITORIAL

We are fortunate indeed that our knowledge is continually expanded by diligent research in the field of the decorative arts. It is appropriate that we turn our attention to an appreciation of decoration which is peculiar to a particular organization or to a specific geographical location. By incorporating the historical background we have a better understanding of the significance and the characteristics of such decoration.

There are perhaps over fifty symbols used by the Freemasons, many of which appeared frequently on a variety of articles. Because these emblems recurred so often, particularly during the years 1776 to 1850, it is evident that Freemasonry played a very influential role in America. The article by Arlene Clinkman will make us more aware of these important symbols, as well as assist us in recognizing them, especially when they appear in conjunction with more familiar motifs.

Although New England is well-known for its regional styles of stencilled and painted decoration on walls, other areas of the country have not been researched as thoroughly. In "The Influence of German Culture on Decorative Arts in Texas", Louise Jones and Miriam Jordan discuss the exceptional wall decoration discovered in Texas, a comparatively young state. This leads us to consider the fact that there may be other decorative expressions exhibiting fine craftsmanship which are derived from another culture and which are worthy of our consideration.

Virginia M. Wheelock

## MASONIC DECORATION OF THE 18TH AND 19TH CENTURIES

*By Arlene Clinkman*

Early American Decoration has been found in many aspects of that early period. Its use in decorating household furnishings, furniture, interiors and exteriors of homes and buildings is well known to most of those interested in the art. However, a lesser known application was in the area of Masonic decoration.

Masonic decoration was present in the early American decorative arts of the 18th and 19th centuries, done by the unknown craftsmen who fabricated clock dials, stenciled walls, stenciled furniture, tavern signs, glassware, ceramics, fabrics, iron devices, and wood carvings. Foreign craftsmen also decorated for the American trade. In 1976 the Museum of Our National Heritage in Lexington, Mass. displayed a large collection of antique items that were decorated with Masonic symbols, and for the first time available for public inspection as a collection.

Freemasonry dates back to the 14th century European medieval craft guilds, as an association of men involved with stonemasonry. History is obscure due to the secrecy maintained at that period. In the 17th century those craft guilds came to accept as honorary members "educated gentlemen" who were not involved in the building trades, hence the term Free and Accepted Masons. The earliest record of English Masonry was in 1630; in 1717 the Grand Lodge of England was formed. Masonry was introduced in the American colonies in the early 1730's, and was very influential in the lives of the men involved in the founding of the United States. George Washington, Paul Revere, John Hancock, Thomas Jefferson, Alexander Hamilton, James Madison were Masons, as well as 32 of the 55 delegates to the Constitutional Convention. Masonry continued as a very strong influence in the early days of our country, as shown by the many decorative forms of that period, which we will later discuss, and showed a remarkable growth in the 19th and 20th centuries.

"Freemasonry, as it exists today, is an oath bound fraternal and benevolent association of men whose purpose is to nurture sound moral and social virtues among its members and all mankind. Freemasons use the simple tools of the ancient stone masons — the square and compass, trowel and plumb, among others — as symbols of their teaching . . . Character building and brotherly love are the underlying principles of the Freemasons' varied educational endeavors and extensive charitable activities", according to Clement M. Silvestro, Director of the Museum of Our National Heritage.



## SOME SYMBOLS OF MASONRY

All Seeing Eye.....	watchfulness and the Supreme Being
Arch.....	arch of heaven
Beehive.....	industry
Bible.....	divine will of God
Broken column.....	mourning
Columns: 2 pillars.....	King Solomon's temple
3 pillars.....	wisdom, strength, beauty
Ear.....	we learn more from listening than from talking
Clasped hands.....	fidelity
Hour glass.....	human life
Lamb.....	innocence and purity
Scales.....	justice
Square and compass.....	reason and faith
Trowel.....	the tool that spreads cement that unites Masons in brotherly love

In the early 1800's it was common to have a Masonic meeting room in an upper floor of a tavern or a private home. This was also the period of the itinerant artist, so it was only normal to expect that meeting rooms would be decorated with wall stenciling or painted murals, using the symbols of Masonry. One such room (Fig. 1) was dis-

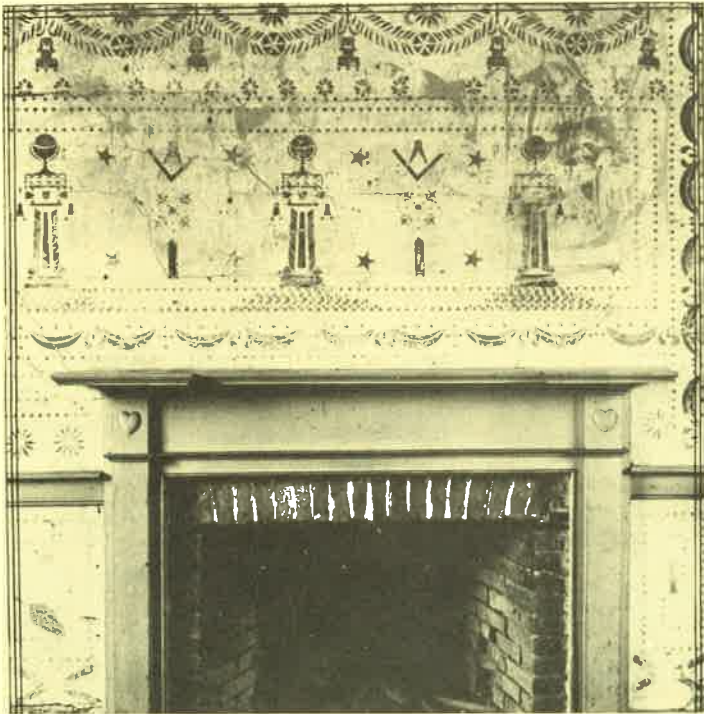


Fig. 1 — Fireplace, Gridley Homestead, West Candor, N.Y. Courtesy, Museum of Our National Heritage. Photo by L. R. Fancher for The Liberty Photo Co., Owego, N.Y.

covered in West Candor, N. Y. in the Syracuse area, in a ruined and abandoned farmhouse. It has been documented that the room was used in 1804. In this picture may be seen the square and compass, 5 pointed star, trowel, plumb, columns, as well as a few non-Masonic decorative motifs. Jean Lipman in her article "An Early Masonic Meeting Place" in *THE MAGAZINE ANTIQUES* discusses Unity Lodge in New Lebanon, N. Y. where there are painted murals dating to about 1795. In Bradford, N. H. there is a private home which contains a second floor room, painted with murals in the Rufus Porter manner which includes a square and compass. Masonic Wallpaper, reproducing the old designs, is now being manufactured in Boston.

Furniture was stenciled using Masonic motifs. A large chest (17" x 40" x 18") was painted in red and stenciled with black paint, showing the columns and square and compass. (Fig. 2 ). This chest is circa 1810. A Master's chair (not pictured) was stenciled in gold powder, striped in vermillion, and had some detail on the gold, painted with fine black lines. It was signed "Manuf. by John Luker", who was from Vinton County, Ohio, circa 1870.

Velvet theorems were done on Masonic aprons (See Fig. 3) again depicting the various symbols. They were accented with painted fine black lines and frequently trimmed with a silk ruffle. The one shown, circa 1830, is approximately 18" x 20" and shows the All-seeing-eye, the columns, the hands, and many more symbols. It is thought that the wives of Master Masons decorated their husband's aprons, many times with theorems, or painting, or appliques on various backgrounds of sheepskin, silk, cotton, or velvet.



Fig. 2 — Chest, c. 1800-1820, 17" x 40" x 18"  
Courtesy, Museum of Our National Heritage



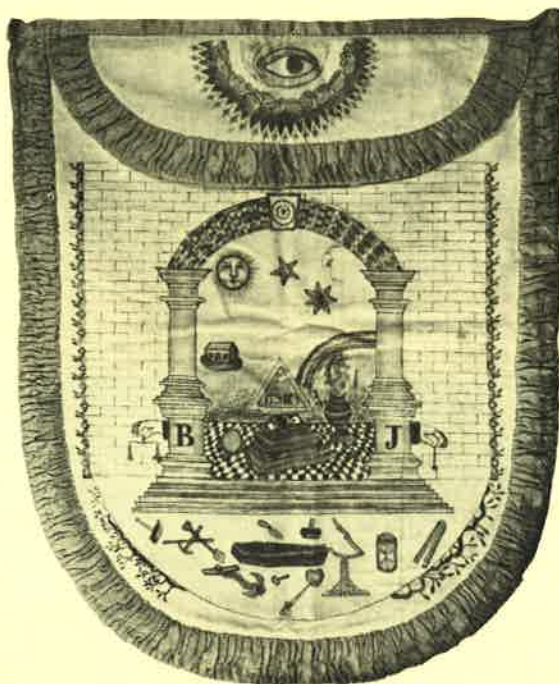


Fig. 3 — Masonic Apron, c. 1830.  
Courtesy, Museum of Our National Heritage



Fig. 4 — Snuff Box c. late 18th century.  
Courtesy, Museum of Our National Heritage

The snuff box (Fig. 4), measuring about 3" in diameter, is probably 18th century European and is of papier-mache. The black lacquer box (Fig. 5) with the mother-of-pearl inlay is from Japan, circa 1830. Many clock dials and tavern signs were also painted using these familiar motifs.

If an international organization, such as the Masonic Order, made such extensive use of the techniques which our Society has researched, it leads one to speculate where else we may find use of these various methods of Early American decoration.

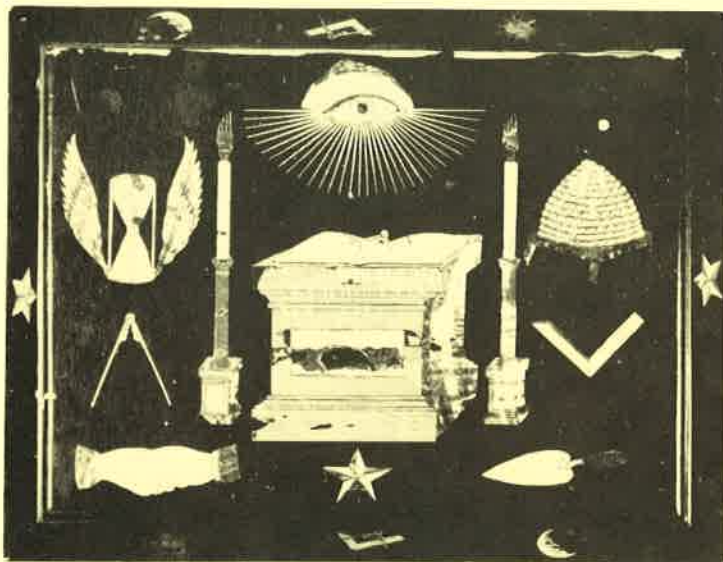


Fig. 5 — Lacquer Box, c. 1830-40.  
Courtesy, Museum of Our National Heritage

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- "An Early Masonic Meeting Place", Jean Lipman, *THE MAGAZINE ANTIQUES*, May 1949, pg. 355 ff.

## INFLUENCE OF GERMAN CULTURE ON DECORATIVE ARTS IN TEXAS

*by Louise Jones and Miriam Jordan*

Since the early 1800's, the Germans with their enriched European culture, as well as other ethnic groups, have left a great impact on the decorative arts in Texas, even though they were not the first settlers. The earliest Texans were immigrants, tough and daring hunters of Asiatic origin, who followed wild game into this land perhaps 40,000 years ago. It is believed that the ancestors of these first Texans came from Asia to Alaska during the last Ice Age when there may have been a land bridge at the present location of Bering Strait. From Alaska the hunters drifted generally southward to warmer climates where game was more plentiful and life was easier. In the winter of 1528 the Karankawas were the first Texas Indians to become acquainted with the Europeans who would eventually take over their homeland.

If strange intelligent beings from another planet had invaded the land now called Texas, it could not have had any more shocking or lasting impact than the coming of the Spaniards early in the sixteenth century. They were men from another time, bringing weapons, tools, and a way of life as strange to the Indians as if they had come from outer space. After three centuries of Spanish domination, the Texas territory in 1820 had an estimated immigrant population of four thousand — most of these from Spain or Mexico.

Then in 1821 while Texas was still controlled by independent Mexico, the border was opened to immigration from the United States. Moses Austin of Connecticut "was destined to initiate the large scale colonization of Texas by Anglo-Americans." After his death, it remained for his son, Stephen F. Austin, to arrange with the Mexican government the admittance of 300 Anglo-Americans into Texas. This migration from the east engulfed the whole area of Texas. The Anglos controlled social and political affairs and the economy. But none of these early settlers, of whom there are more than twenty ethnic groups, has left such an impact on present day cultures as perhaps the Germans, who with their old world skills and love of beauty, came to Texas from their European homeland — singly, or in small groups. Many came through the port of Galveston. Some remained there permanently, but others just long enough to build their wagons and to earn enough money to buy supplies to travel inland toward the wild frontier. Others settled in Houston, or in the fertile valleys between the Brazos and Colorado Rivers. By 1840 after Texas had become an independent Republic, there were thousands of Germans reported to be in this area. The reason the

Germans came in such numbers went far beyond the mere wanderlust of earlier times. There was the desire for economic and social improvement. Many people believed that overpopulation in Germany had produced too much competition for available job openings. Others were unhappy over the extremely uneven distribution of wealth. Heavy taxation was another complaint. Finally there was the prospect of cheap land, higher wages, and freedom in the New World. Immigration was also stimulated by political agitation in Germany. As violence spread, the government took oppressive counter measures resulting in thousands of the better educated people leaving Germany by 1848, many of whom came to Texas.

As the German settlers in the older areas along the Brazos and Colorado Rivers prospered, they began to have the ceilings and walls of their houses and churches decorated with colorful and artistic designs done by skilled and trained craftsmen and artists from the Old World. A number of artists did this work, some with stencils, some freehand. One of the finest decorators was Rudolph Melchoir who had migrated from Magdeburg, Prussia, where he was a successful artist. Melchoir settled at Latium, a community of intellectuals in Washington county, where classic Latin was spoken regularly in debates of the cultural society. The prime example of his artistry in decoration is preserved at Winedale Inn and at the McGregor-Grimm House, Winedale, Texas, — a restoration of the late Miss Ima Hogg, a Houston philanthropist and daughter of the first native-born governor. It was given to the University of Texas in 1967 “as a center for the study of the ethnic cultures of central Texas.” (See *THE MAGAZINE ANTIQUES*, Vol. CVIII, No. 3, September, 1975, Texas issue).

On a visit to the private home of Captain and Mrs. Julius W. Jockusch, Jr., in Galveston, we were to discover magnificent stencilling, perhaps by a German artist — done in the style comparable to that found in Melchoir’s work in that it was done by one trained in the arts. It must be kept in mind that Texas has been a state only 124 years, and that the decoration is quite different from that found in New England. There is much research to be done, and there are many avenues to be explored — another frontier to conquer. There is a “new awareness by Texans of the influence of their cultural heritage.”

The Clarke-Jockusch house was built in the late 1800’s by Captain Charles Clarke. In 1928 the large two and one-half story mansion was purchased by Julius W. Jockusch, Sr., a member of a pioneer Texas family. His father, John William Jockusch, came to Galveston in 1846 and was the first resident of Galveston county to obtain naturaliza-

tion papers in the new state of Texas; and he was the first German counsellor in Texas from 1851 to 1879.

Massive doors greet the guests at the imposing main entrance (Figure 1). The inner doors feature jewelled, cut, and beveled glass. There is stained glass with jewelled buttons in the entry way. A curved spindle and fretted ceiling partition divides the entry from the large hall (Figure 2). Much of the interior, including a graceful stairway with a bridal step-out, has intricate woodwork design in dark Honduras mahogany. The dining room ceiling is rosewood. Fireplaces with deeply carved mahogany mantels are in each room. Two beautiful vaseline glass chandliers with delicate hand blown mantels are seen in this part of the house. A distinctive touch is provided by decorative stencilled friezes and ceilings between exposed beams in the hallway (Figure 3). Stencilling is also in the front parlor, all reminiscent of earlier houses (Figure 4). The stenciller of the Jockusch house has not been identified, but from the 1898 *City Directory of Galveston, Texas*, we know that there were skilled interior decorators, artists, and craftsmen of German descent there at this time. One was August Rollfing (Figure 5).

The coffered ceiling in the main hall has seventeen panels, each stencilled with a border of green (Figure 6). When one first looks at the tall ceiling, he might mistake the color to be gold. On closer observation it is evident that much yellow has been used to shade the green



Fig. 1 — Stencilled main entry to the Clarke — Jockusch house. Massive wooden storm doors. Outer entry with eighteen inch frieze. Jewelled, cut, and beveled glass doors on the right. Courtesy, Captain and Mrs. Julius W. Jockusch, Jr.



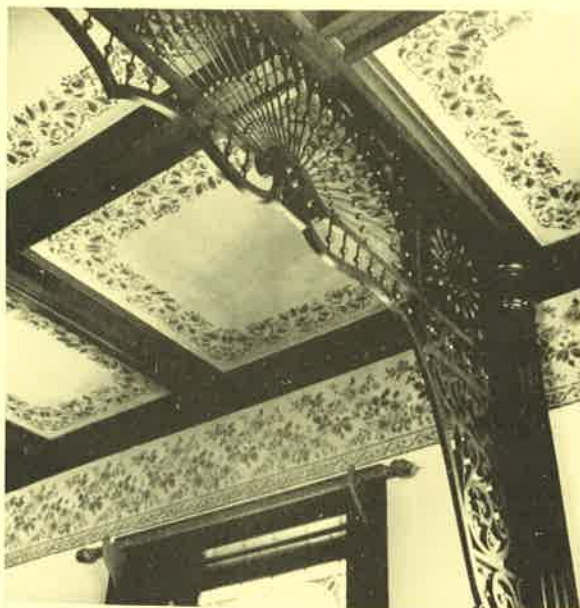


Fig. 2 — Large stencilled hall in the Clarke — Jockusch house. Curved spindle and fretted ceiling partition divides this hall from the entry. Courtesy, Captain and Mrs. Julius W. Jockusch, Jr.

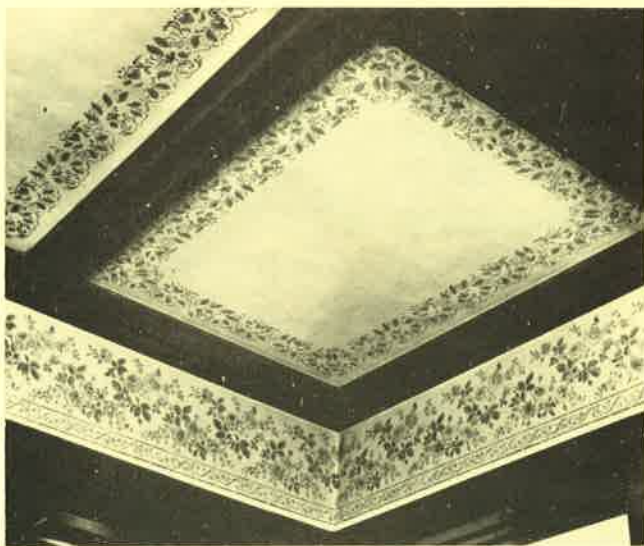


Fig. 3 — Detail of the stencilled coffered ceiling in the large hall of the Clarke — Jockusch house shown with the eighteen inch stencilled frieze. Courtesy, Captain and Mrs. Julius W. Jockusch, Jr.





Fig. 4 — Stencilled eighteen inch frieze in the parlor of the Clarke — Jockusch house. Pictured here are a deeply carved mahogany mantel. Note the detail and outlining in the yellow lily. Courtesy, Captain and Mrs. Julius W. Jockusch, Jr.

**PAINTERS—Continued.**

**Rice, Baulard & Co.,** house, sign, 215 Tremont

**Rolling August H.,** sign, scenic, 2313 Post-office. See ad.

**Schulte Henry,** house, sign, 1317 Winnie.

Stanley Alfred, house, sign, 2225 Church.

Stratton S. F., carriage, 2105 also 2610 Mechanic.

**Warren C. F. & Son,** house, sign, 3024 Ave Pt.

**Winhurst Frederick,** house, sign, 2216 Post-office.

Wirfs John P., sign, 609 Tremont.

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**AUGUST ROLLING,**  
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Scenic, Fresco and Ornamental Work, Calsoining  
 and Interior Decorations executed at Reasonable Figures.  
 All Work First Class.

Fig. 5 — An advertisement from the 1898 *City Director of Galveston, Texas*. Note listing of August Rolling, one of many decorators in Galveston in 1898. From the Archives, Rosenberg Library, Galveston, Texas.

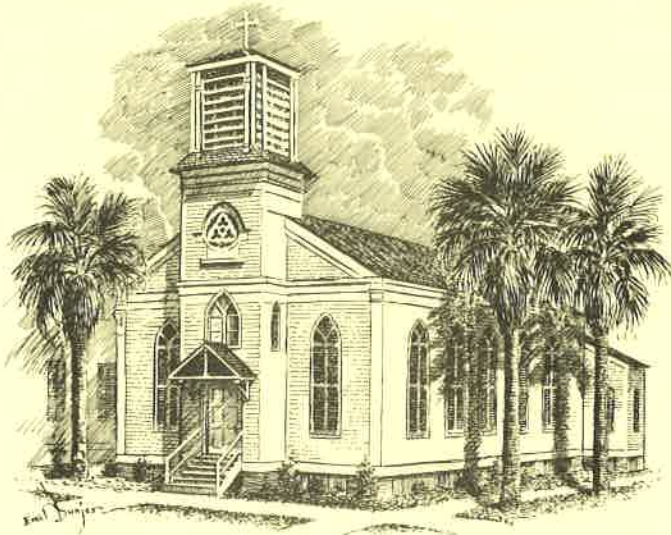
leaves to give this impression. The stencilled frieze picks up the same yellow green found on the ceiling but adds to it shaded flowers and buds in rich soft reds and yellows with occasional brush strokes of white to give them form. The major part of the frieze is stencilled, but the stems are graceful brushwork. When one looks at the detail in



Fig. 6 — Some of the seventeen stencilled panels in the coffered ceiling and the stencilled frieze above the stained glass window at the stairway landing of the Clarke — Jockusch house. Courtesy, Captain and Mrs. Julius W. Jockusch, Jr.

Figure 1. he can see the delicate shading in the leaves and flowers, making this work much more refined than wall stencilling found in the early New England houses. It is impossible for pictures or words to give justice to the craftsmanship of this beautiful work. Two stencils compose the design above the smaller border of shaded yellow buds enhanced by bars of deep yellow and spiral scrolls repeating the red in the upper frieze. We found this stencilling to be in the finest state of preservation of any supposedly unretouched early original work that we have seen, unless it is the stencilled room in the Weston farmhouse at Temple, New Hampshire, or the walls from the David Thompson house in Aleyne, Maine, now on exhibition in The Brick Stone Museum, Kennebunk, Maine. The design in the small, outer entry hall has experienced fading only on the wall that receives strong light through the outside doors. The stencilling in the large hall has faded very little due to the small amount of light that filters through the shaded stained glass windows. The house withstood the devastating storm of 1900 and Hurricane Carla in 1961 with very little damage. Only a few water marks can be detected on the frieze above the stairway landing.

In the parlor the frieze is of the same characteristics as the hallways, but the decorator chose to use more flowing scroll work and fewer flowers. The colors are the same with the exception of the lily which is heavily and completely outlined with umber (Figure 4).



*St. Joseph's Church, 1859*

Fig. 7A — St. Joseph's German Catholic Church built by German immigrants in 1859.



Fig. 7B — Interior of St. Joseph's German Catholic Church built by German immigrants in 1859. The coffered ceiling is a magnificent example of trompe l'oeil. Courtesy, Galveston Historical Foundation.

Another architectural beauty, St. Joseph's German Catholic Church, over 100 years old, is truly one of the most remarkable of any of the historic structures on Galveston Island. Built by German immigrants in 1859, St. Joseph's represented a place of solace and joy for the thousands of immigrants who entered this country through Galveston's shores — especially since the services in those early years were in their native German language (Figure 7). The great doors, handsomely hand carved altars, hand-made cedar pews with fine wood graining still in their original state, and a breathtakingly coffered ceiling, one of only two in Texas, reflect not only the skillful hands of the German immigrants but their hearts as well. The deeply sunk coffered ceiling is a beautiful example of trompe l'oeil in shaded gold (Figure 8). The designs in the quatrefoils are altered when necessary to fit into the frames — sometimes a rectangle, sometimes an octagon, sometimes a square, and occasionally a circle. Surely this is the work of skilled people with a knowledge of arrangement and design, people with a rich heritage through the ages.

Texas is still young comparatively speaking and is an amalgam of many cultures, all of which have contributed to its strength and enrichment. There are settlements today that reflect the cultures of the

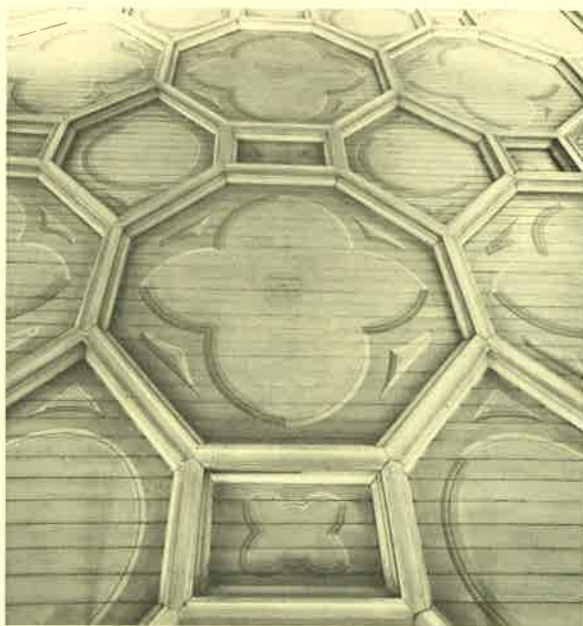


Fig. 8 — Detail of the trompe l'oeil coffered ceiling in St. Joseph's German Catholic Church. Note the various adaptations of the quatrefoils to fit the shape of each panel. Courtesy, Galveston Historical Foundation.

Indians, the Spaniards, the Anglos, the French, the Norwegians, the Polish, the Czechs, and others; but perhaps there is more of the German influence in south central Texas than any other. We have shared some of their talents as seen from a home and a church touched by their hands and hearts. Those Germans who migrated to Texas were a strong people searching for a new home, who learned to love America, who labored for the American image, yet did not give up their German heritage. They have made a marvelous contribution to our way of life and enriched it with their talents.

Author's Note: We are indebted to Captain and Mrs. Julius W. Jockusch, Jr., for allowing us to examine and share with the Historical Society of Early American Decoration, Inc. this lovely stencilling in their beautiful Victorian home, to the photographer Vaden Smith who contributed his talent, and to the Galveston Historical Foundation for its helpful guidance.

Louise Jones and Miriam Jordan

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Cut Silhouette. Reproduced from the original. Courtesy, Paul Allwardt

### BATH CHARACTERS

Quote from a newspaper clipping affixed to the back of the frame.

*Contributed by Jane Stevens*

Another street seller is a woman who holds a bundle of her wares in her hand. In her broad-brimmed hat, tied with neat strings beneath her chin, she makes an attractive picture.

"Elizabeth Smith, Bath character, sixty-three years of age. Scotch woman, a soldiers widow, sells matches for forty years in Bath." This most picturesque figure was taken in January 1827. The itinerant pedlar is enveloped in a cloak with serviceable hood; she carries a small basket.

In the same kind of cloak is "her daughter, Isabella Lucas, hawker of tinware goods, etc. Aged thirty-six years. Born in Bath." She holds a toasting-fork in one hand and a string of tin kitchen implements in the other. Gridirons, frying-pans, etc., are suspended and the old-fashioned ring patterns (sic) (patterns) are on her feet, for Isabella must have pursued her trade in all weathers, and the roads and lanes around Bath were probably none to well made.

The sweet piquant face of the street hawker is framed in a huge bonnet of the coal-scuttle variety; the ribbons beneath the dainty chin are exquisitely cut. Isabella Lucas, the tinware seller will forever find her place amongst the more famous belles of Bath, though she never joined in "a long minuet" nor entered the gay Assembly Rooms. The lovely Linley, according to the Bath memoirs of the day, "formed the connecting-link between angel and woman," Isabella perhaps was more wholly woman and certainly her voice could not rival Mrs. Sheridan's as she cried her wares; be that as it may, for her beauty, her simple dignity and charm, the tinware hawkers is unrivalled amongst Bath character.



## CORNER OF FACTS

Detail of Cover Photograph



Original Paper-Mache Tray—Freehand Bronze  
Courtesy, Molly Porter

## APPLICANTS ACCEPTED AS MEMBERS

Tarrytown, N. Y. — September 1979

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- Mrs. William (Lois) Brummitt, 15 Langton Ave., Toronto, Ontario, Canada
- Mrs. Robert B. Corretore (Eleanor),  
562 Somerville Avenue, Tonawanda, N.Y. 14150
- Mrs. John Diego (Pat), 6 Orchard Terrace, Essex Junction, Vermont 05452
- Mrs. Daniel J. Hogan (Kay), 13 Bear Hill Road, Merrimac, Mass. 01860
- Mrs. Robert Kaltaler (Janice), 4051 Bel Harbor Drive, Liverpool, N.Y. 13088
- Mrs. James W. Loveland (Carol), 489 Sagamore Drive, Rochester, N.Y. 14617
- Mrs. Richard Nichols (Mabel), Off Barley Rd., Box 242, Orleans, Mass. 02653
- Mrs. Robert E. Webber (Carole), 23 Lakeview Avenue, Haverhill, Mass. 01830
- Mrs. Gwyneth A. Wojna, 37 Colborne Street, Thornhill, Ontario, Canada



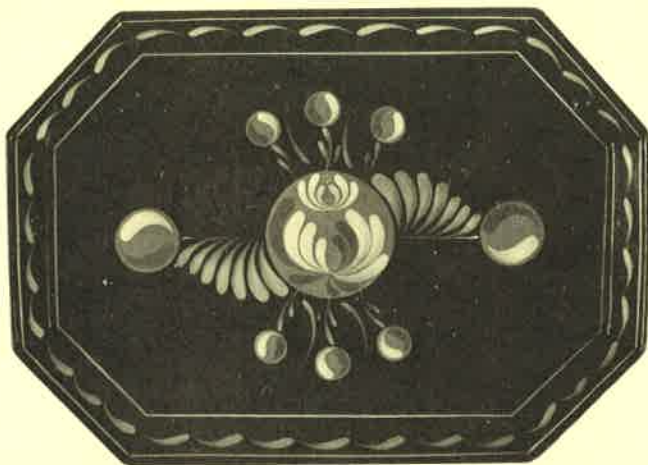
Original Metal Bread Basket — Country Painting. Courtesy, Arlene Clinkman

## MEMBERS "A" AWARDS

Tarrytown, N. Y. — September 1979

Photographs by Fred Ricard

Country Painting



Frances Brand



Dorothy Hallett

Stencilling on Wood



Alice Smith



Martha Peach



Elaine Dalzell



Stencilling on Tin



Lois Tucker



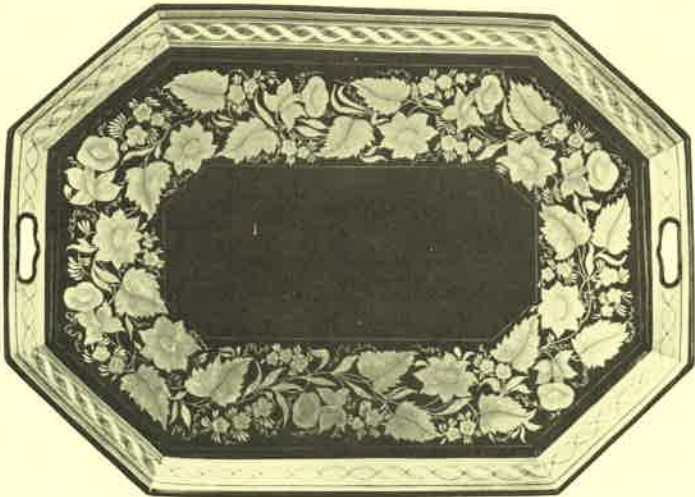
Astrid Thomas

Stencilling on Tin



Ardelle Steele

Metal Leaf



Trudy Valentine



Glass Panel — Stencilled Border



Astrid Thomas

Photographs of  
“A” Award Glass Panels — Metal Leaf  
by Ruth Berkey and Laura Orcott  
will appear in a later issue.

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**MEMBERS “B” AWARDS**

**Country Painting**

Anna Day (2 pieces)

Frances Brand

**Stencilling on Tin**

Ardelle Steele

Dolores Furnari

**Lace Edge**

Maryjane Clark

Correction of “B” Award in Spring 1979 Decorator  
Metal Leaf Painting — Patricia Smith

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**Seal of Approval — Reproduction Awards**

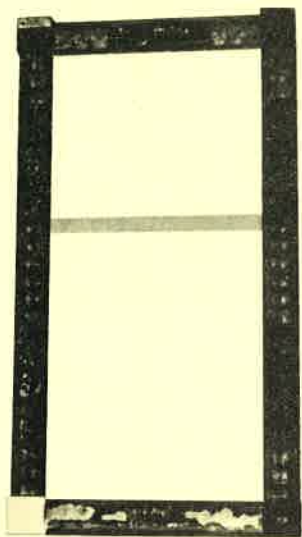


Original Stencilled Box  
Courtesy, Hitchcock Museum

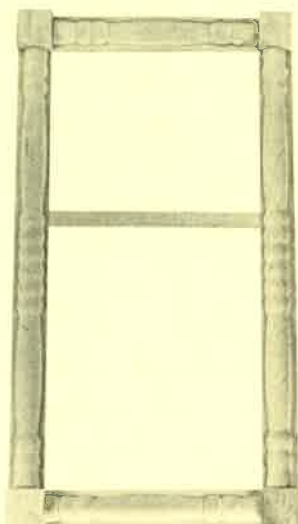


Stephen L. Porter

## Seal of Approval – Reproduction Awards



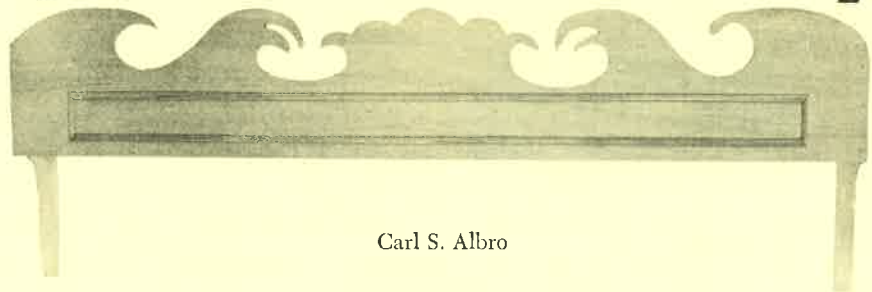
Original Looking Glass Frame  
Courtesy, Dorothy Hamblett



Carl S. Albro



Original Stencilled Cornice Board  
Courtesy, Dorothy Hamblett



Carl S. Albro



## THE BOOKSHELF

By Martha M. Wilbur

*A Critical Bibliography of American Folk Art* by Simon J. Bronner  
Folklore Publications Group, Indiana University, Bloomington Indiana  
47401, 1978 pp 112

An unbound pamphlet containing an alphabetical listing of general works on Folk Art. This listing is followed by a specialized listing and a subject index. In over 700 entries there are few on the subject of Early American Decoration. However, this bibliography would be of value for general research.

*Early New England Wall Stencils* by Kenneth Jewett  
Harmony Books, New York, N. Y. 10016, 1979 pp 128

Mr. Jewett, a well known authority on wall stenciling has written primarily a pattern book. An introduction lists tools and supplies needed to stencil a wall. The procedure used to cut and apply it to the wall is described in detail. Color layouts of nine rooms with the placement of the stencils are followed by ninety-five full size patterns which are needed to complete the rooms.

*From A to Z — A Folk Art Alphabet* by Karen M. Jones  
Mayflower Books Inc. New York, N. Y. 10022, 1978 pp 60

The introduction of this charming book is a brief essay of the characteristics of Folk Art. Johanthan Fisher, a preacher, a craftsman and a school teacher who was able to read Hebrew, Greek, Latin and French is represented by several pictures, one a watercolor of a zebra done in 1795. Mary Ann Wilson's Marimaid is the illustration for the letter M. Many other familiar artists are represented but also some new names and unfamiliar works of Folk Art are illustrated. The twenty-eight color plates are accompanied by a few notes concerning the artist and a description of the plate. A delightful book to own.

*Directions for House and Ship Painting* by Hezekiah  
with an introduction by Richard Candee  
American Antiquarian Society, Worcester, Mass. 1978 pp 30

A facsimile of an 1812 edition of a pamphlet, the earliest known American publication on house and ship painting, written by a practicing New England painter. In the introduction Mr. Candee says "Reynolds

Directions for House and Ship Painting may be considered a minor Rosetta stone for the recreation of historic painting colors”.

The recipes for various colors are given, the preparation of paint and one small paragraph on floor carpets. This reprint is one of a series being published by the American Antiquarian Society. Another in the series is *THE WEAVERS DRAFT BOOK AND CLOTHIERS ASSISTANT* which would be of interest to a weaver or anyone interested in textiles.

*Floor Coverings in New England Before 1850* by Nina Fletcher Little  
Old Sturbridge Village, Sturbridge, Mass., 1969 pp 82

Authentic restorations are one of the aims of historical societies today. Nina Fletcher Little's book is an excellent resource. It begins with a description of rugs which were used as bed covers and table covers before being used on the floor. Mrs. Little traces in detail the characteristics of imported Turkey, Brussels and Wilton carpets used in Colonial homes. Floor cloths painted to represent woven carpets or other types of fancy floors, such as marble or parquet, were first imported and made in this country. They proved to be sturdy and practical. Painted and stenciled floors are also illustrated in the many black and white photos which follow the text.

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## NOTICES FROM THE TRUSTEES

### SPRING MEETING

Cherry Hill Inn, Cherry Hill, N.J.

May 14, 15, 16, 1980

Meeting Chairman: Mrs. John Hoover

Program Chairman: Mrs. Harold Syversen

Hospitality Chairman: Mrs. Clyde Edrington

### FALL MEETING

Holiday Inn Downtown, Portland, Me.

September 17, 18, 19, 1980

Meeting Chairman: Mrs. Sylvester Poor

Program Chairman: Mrs. Ivan Orcutt

### 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.

### TEACHER CERTIFICATION

The following teacher was certified by the Teacher Certification Committee at Tarrytown, N. Y. September 1979.

Astrid Thomas .....Stencilling

### TOUR INFORMATION

A three-week tour will be conducted for members and friends of the Society. With emphasis on the decorative arts in Norway, Poland, Austria, and Germany, the departure date is planned for mid-April 1980. For further details please write to: Mrs. Edwin W. Rowell, 101 Townsend St., Pepperell, Mass. 01463.

A tour to China will be scheduled at a later date if there is sufficient interest.

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

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

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

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



## ACTIVE CERTIFIED TEACHERS

- MRS. L. R. ALDRICH, Keene, N. H. — country painting.
- 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.— stenciling, 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.
- MRS. HAROLD SYVERSEN, Closter, N. J. — stenciling, country painting, lace edge painting.
- MRS. JOHN THOMAS, Hingham, Mass. — country painting.
- MRS. WILLIAM S. TIFFANY, Middletown, N.J. — country painting.
- MRS. CHARLES C. WALL, Plymouth, Mass. — country painting.
- MRS. JOSEPH WATTS, Tom's River, N. J. — 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.

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## Retired Certified Teachers who are willing to serve as Consultants:

- MRS. ADRIAN LEA, Glens Falls, N.Y. — stenciling, country painting.
- MRS. RAYMOND RAMSEY, Croton-on-Hudson, N.Y. — stenciling, country painting, metal leaf, freehand bronze.



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The Harvey Lewis Urn for Frederick Graff by *Deborah D. Waters*  
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