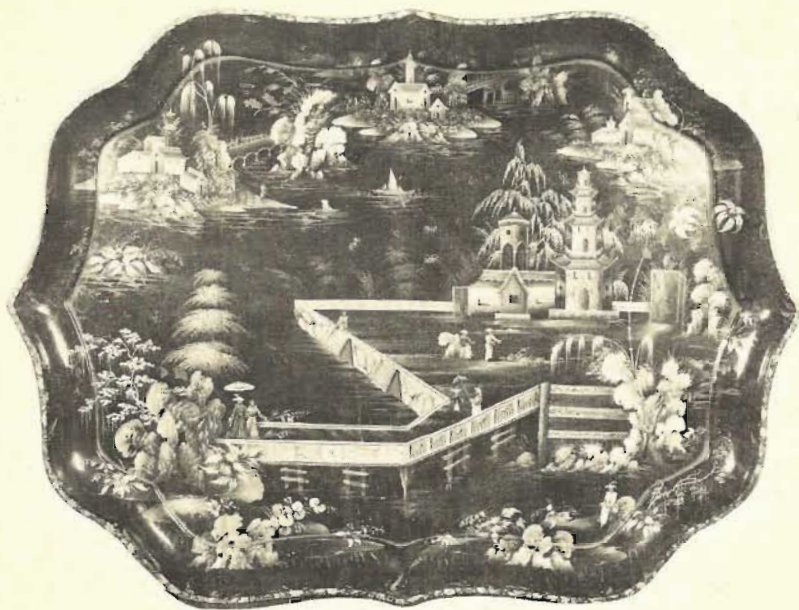


The Decorator

Volume XXXIII No. 2

Newport, R. I.

Spring 1979



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 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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COVER PHOTOGRAPH

King Gothic Papier-Mache Tray.

Courtesy, Victoria and Albert Museum, London, England.

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Original Gold Leaf and Freehand Bronze Tray.
Courtesy, Maryjane Clark.

EDITORIAL

We are indebted to Shirley DeVoe for providing the photograph of the King Gothic papier-mache tray pictured on the cover. The handsome chinoiserie ornamentation is unusual and beautifully executed. The floral design on the edge of the rim was a treatment used by Henry Clay and Jennens & Bettridge of Wolverhampton, and by Henry Loveridge of Birmingham.

This issue of *The Decorator* includes articles covering a range of styles from 1790 to the mid-1800's. To add to our knowledge of American tin makers, Ceil Tanner presents the history of John Boynton who sold his wares in the eastern part of the country during the mid-nineteenth century. Although complete documentation has not yet been firmly established for those articles made in his shop, we can expect that continued research will provide such authentication. In "Pictorial Study" Maryjane Clark examines a superbly decorated English tray, skillfully painted, in which novel concepts and techniques are displayed in the representation of the flowers and leaves. Often we find a decorated article on which appears a style of painting which does not seem appropriate to the period of the piece. "Re-Ornamented in the Latest Fashion" by Avis Heatherington gives us good cause to be prudent before accepting the decoration as original to the piece. Although our focus is on Early American Decoration, we can appreciate similar elements which have been expressed in many cultures. A case in point is the Spanish reverse painting on glass which is reminiscent of the folk art found not only in this country, but abroad.

Virginia M. Wheelock

JOHN BOYNTON
Tin Maker and Founder of Worcester Polytechnic Institute
By Ceil Tanner

In 1791, in the northwest district of Mason, N.H., a son John was born to Jeremiah and Elizabeth Boynton. Young John attended nearby No. 2 school house and his schooling consisted of a few weeks of Masters school each winter and a few of Mistress school in the summer. He was taught the rudiments of reading, writing, and ciphering, and when he could "cipher to the rule of three" he was, like most boys, considered educated. For several years he worked with his father on the farm. 1812 was a cold wet year with frost in June, July and August and many crops were destroyed. Farmers suffered continuing bad weather in the following years, culminating in 1815, in the most violent storm in 100 years. These poor farming conditions may very well have been a factor in John's decision to seek a business other than farming.

In 1812 John Boynton began making tinware in the Old Saunders Tinshop in New Ipswich, N.H. His first pieces were sold as he traveled on horseback through the countryside. Later when he was able to purchase his first cart and peddle his wares more profitably, he soon realized the lucrative possibilities of producing and peddling tinware.

Before 1820 the pieces of tinware in this country were highly priced and highly prized. With the importation of cassiterite, the raw material from which tinware is made, and the discovery of a small quantity of it in this country, tinware became popular. Its shiny cleanness appealed to housewives who were tired of the drab pewter, black iron, and heavy crockery. Because tin could be made inexpensively in large quantities, its appeal was enhanced. It is said that a small mine of cassiterite was found in Hubbardston, Mass. and this may have been a deciding factor in John's move to Templeton, Mass. (However, there is no record of tin being milled in this area.) In Templeton he began making pieces in his rooming house. Later he built a tin shop, now the Grange Hall, and then to the right of the shop added a "Japaning Building" where the decorating was done. A boarding house for the workers, as well as a supervisor's home, were erected near the Town Common. The famous Greek Revival John Boynton home is now used as the parsonage for the present First Congregational Church.

The tinware business became very prosperous and Boynton's red carts peddled extensively throughout the area, traveling north to the Canadian border and as far south as New York. "In 1845, according to George W. Bourn, a venerable citizen of Templeton, whose father drove for Mr. Boynton in that year, no less than 27 carts used to start out from

Templeton each Monday morning. As the carts on the more distant routes did not come in each week, the total number on the road may easily have been twice or three times the number mentioned." (From *Tincarts of Templeton*). One cart remains, painted green, that is housed in the Narragansett Historical Society Building in Templeton. Upon close scrutiny an undercoat of red paint can be discerned. It is reasonable to assume that some of the tin in that historical building could be from the Boynton shop.

In January 1830 John hired his cousin, David Whitcomb, who served an apprenticeship for one year as a peddler. Because he showed great intelligence and was a shrewd businessman, David was taken in as a partner in 1831, each man supplying an equal amount of capital. In the next year a branch was established in Leominster, Mass. and David was put in charge. Under his management the business of the branch soon surpassed that of the principal establishment in Templeton, and in two years he was recalled to become the practical head of the whole concern.

Upon his retirement in 1846 John Boynton sold his tinware factory to David Whitcomb, who operated it for seven years and accumulated a comfortable fortune. The shops were then taken over by Whitcomb's son-in-law and continued to thrive, watched over by Boynton and Whitcomb. Several new buildings were added and there were still twenty men in Templeton who made a good living as peddlers, several becoming bankers. As transportation improved with the advancement of the railways, glass, steel and other metals became more available. The Tin Shops were finally closed in 1877 in Templeton, but the business was carried on in Gardner, Mass. by the R.W. Symons Co.

Templeton and Worcester at one time were equal in population and industry but as the years passed Worcester became more industrialized and people moved in from other areas to work in the mills. Worcester had taken the lead and became a city in 1848 with a population of 25,000 persons. Although John Boynton had moved to Athol, he periodically went back to Templeton to retain his residency there and served a one-year term as representative to the General Court. Over the years John had talked of having a special school for boys who would be trained in other than the typical college professions of that time. The townspeople of Templeton were not receptive to this idea, feeling that the boys would be rowdy. While visiting David Whitcomb in the fall of 1854, the two men realized that because of its industrial development and the need for skilled workers, Worcester would be a suitable location for such a school. Having no formulated scheme of his own, John Boynton made over to David Whitcomb, by an absolute deed of gift, the sum of \$100,000 to be used as the latter should think best for accomplishing the objective.

David Whitcomb studied the situation and then spoke with his pastor, the Rev. Dr. Sweetser, a known *true* diplomat. A document was drawn with two strict stipulations; first, John's part of the plan must be kept secret; and second, the money for endowment and perpetual support would be given *only* if the citizens of Worcester thought enough of the idea to provide the land and buildings for the school.

The gift of Mr. Boynton was supplemented within a year by Icabod Washburn, a man who had a similar purpose in mind. Mr. Washburn offered a fund for the establishment of a machine shop and mechanical department, together with a \$50,000 maintenance fund. In order to utilize these large endowments, it was necessary to secure land and to raise funds for the erection of buildings in which to carry on the work of the proposed educational institute. Contributions were received from five hundred people and many industries, but Stephen Salisbury, Jr. must receive credit for doing more than any other individual to make secure the Boynton gift for Worcester. Mr. Salisbury gave five and one-half acres of land on the hill where Boynton Hall (built in 1865) and the Washburn shops now stand, \$22,000 to the building fund, and \$60,000 as an endowment fund for the support of the Institute. Mr. Whitcomb donated large sums of money at various times to insure the success of the undertaking and also became a trustee of the school.

On a trip from Worcester to Templeton John Boynton contracted pneumonia and died in his home March 25, 1867 and was buried beside his wife Abigail in Mason, N.H. He had bequeathed to the town of Mason a sum of money to be used for the education of the resident children — a fund which benefits them to this day. In 1868 Mr. Whitcomb gave \$4,000 in the name of John Boynton to establish and maintain a Free Publick Library in Templeton. Worcester Polytechnic Institute and the two towns associated with his life have honored John Boynton in several ways since.

The present Worcester Polytechnic Institute illustrates how the dream of one man, joined by others, developed into something far greater than they could have realized. Mr. Boynton's dream for a school in which young people could be educated and grow into worthwhile and productive citizens did not fade with time but developed, like the ripples from a pebble thrown into a pool, into ever-widening circles of knowledge, achievement and benefit to mankind. As the *Mason Bicentennial Book* states . . . "born in a humble farm house, he opened a small seemingly magic door in a dull red peddler's cart, revealing bright shiny tinware for sale for very little, in order that he might open the enormous, truly magic 'Door of Opportunity to Youth'.

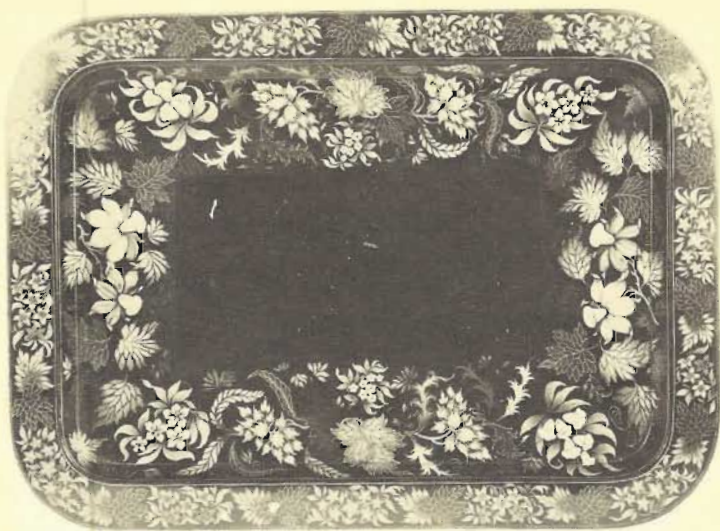


Tin Trunk attributed to the John Boynton Shop*
Courtesy, Emil Wirkkala.

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* Note: During the tenure of Mr. Oren Williams as town clerk of the town of Templeton, the trunk was used as a Jury Box. At that time it was stated by both Mr. and Mrs. Williams, that the trunk was a product of the Boynton Shop. Now owned by Mr. Emil A. Wirkkala, the present town clerk of Templeton, the trunk will be given to the Narragansett Historical Society in Templeton, Mass.



English Metal Tray with Sandwich Edge. c.1790. Size: 30 $\frac{1}{4}$ " x 22".
Courtesy, Maryjane Clark.

A PICTORIAL STUDY

By Maryjane Clark

A most unusual design is painted on the early English metal tray pictured above. The "sandwich tray", a term used by the old-time japanners, is described by Esther Stevens Brazer in her book, *EARLY AMERICAN DECORATION*: "The most intricate and painstaking painted designs appear to be on those rectangular curved-corner trays which have a horizontal border about 1 1/2" wide . . . We are inclined to date the earliest of such trays around 1760 or 1770 . . ." The etching is so much finer than that accomplished with an etching tool, that an extremely fine needle may have been used to etch through the paint. In addition, on the edge of the flange, there is a bronze stripe, often found on the earlier trays.

The tray exhibits an extraordinarily impressive treatment of units in gold leaf and freehand bronze painted on a black background. Perhaps it was a "one-of-a-kind" endeavor in which the artist was experimenting with various media to create new and imaginative forms. The composition of the design is well-balanced and displays a harmonious blend of contrasting values. Although meticulous attention has been paid to the very delicate detail work, yet there is freedom and grace in the dextrous modeling of the freehand bronze flowers and leaves. The following photographs enable us to examine more closely the work of an accomplished craftsman.



Fig. 1 — Bell Flowers: Gold leaf with umber details. Leaves: Green dusted with green-gold powder. Veins are extremely fine and with the exception of one vein, appear to have been etched through the powder.



Fig. 2 — Flowers: Freehand Bronze with gold powder at base of each petal and silver powder at outer edges. White painted dots in the center of each flower. (The gold and silver powders are reversed on the smallest flower.) Leaves: Green dusted with green-gold powder. Finely etched veins.



Fig. 3 — Top Flower: Gold leaf with burnt umber shading. Graceful stump work in silver and fire-colored powders on seven petals. Each petal has a bright tip in silver powder. Painted details finely done with alizarin crimson.

Lower Flower: Stump work in silver and fire-colored powders on a dark gray-green base. Details in deep green and alizarin crimson paints.

Top Left-Hand Leaf: Dark bronze outline enclosing silver strokes.

Top Right-Hand Leaf: Strokes are dusted with silver powder over which is painted a transparent blue wash. Each stroke is outlined in gold leaf (or gold leaf powder). An alizarin crimson wash applied over the entire leaf caused the blue wash to become purple and gold outline, alizarin.

"RE-ORNAMENTED IN THE NEWEST FASHION"

by Avis B. Heatherington

Fashion, though Folly's child, and a guide of fools,
Rules e'en the wisest, and in learning rules.

The Library, George Crabbe (1754-1832)

While it may have been through folly that many household furnishings were repainted and re-ornamented "in the newest styles and patterns" as Mr. Mott suggests in his advertisements in the 1804 *New York Directory* by David Longworth (Fig. 1), but in reality hard daily use must have required much of the repainting and re-ornamentation. Because of this custom of frequent renewal it is not surprising that the style of ornamentation found on an object and which now appears to have been original to it, is of a later period than the object itself. Of course in some localities furniture styles remained popular for a long period of time or were made to special order many years after the style had gone out of fashion but the ornamentation may have been in the new fashion. The quality of early paints and varnishes also may have been a problem. As some of the advertisements show, they were not always durable. The following advertisements may help to explain why Empire-style ornamentation is sometimes found on Windsor and early Sheraton

WM. MOTT,
FANCY CHAIR JAPANNER,
NO. 51, BROAD-STREET,
(LATE FROM MR. PALMER'S FANCY CHAIR STORE,)
RESPECTFULLY informs his friends, and the public in general,
that he carries on the above business in all its varieties, and from his
knowledge and experience as a Japanner, flatters himself he will be
able to give perfect satisfaction to those ladies and gentlemen who may
favor him with their commands.
CORNICES, TABLES, BEDSTEADS, SETTEES, OLD CHAIRS,
&c. &c.
Japanned and gilt in the newest style, to any pattern, and on the most
reasonable terms.
*Sign and Ornamental Painting, Gilding and Varnishing on Wood and
Metals, Gilding and Lettering on Glass.*
N. B. Fancy and mahogany chairs, settees, &c. caned with neatness
and dispatch.

Fig. 1

Advertisement in the *New York Directory* by David Longworth, 1804
Courtesy, General Research and Humanities Division
The New York Public Library
Astor, Lenox and Tilden Foundations

Note: See end of article for reprint of advertisements.

furniture where one would have expected to have found only painted ornament.

William Mott, (Fig. 1) appears as a proud japanner who may have been trained in the shop of William Palmer, a japanner whose shop was at No. 7 Wall-street for a long period of time. He says that he is "from Mr. Palmer's Fancy Chair Store" and in Figure 8 Mr. Palmer of No. 7 Wall-street advertises Fancy Chairs even though he lists himself at that time as a japanner in the Directories. Since there is, however, another William Palmer at No. 9 Catherine Street who is first listed as a Cabinetmaker and later as a Chairmaker. Wm. Mott may have been trained or worked at the Catherine-street address. The relationship between the two William Palmers and another Chairmaker, Edward Palmer who lists himself at the Wall-street address in 1813, is not known. Mr. Mott's advertisement emphasizes new styles and patterns as well as the many services that he provides so he appears to be a well-trained craftsman. His business must have prospered because his listing in 1810 includes both No. 51 and 56 Broad-street, next door to the popular furniture store of Joseph Meeks, Jr. at No. 57 and 59 Broad-street.



Fig. 2

Advertisement in the *New York Directory* by David Longworth, 1810.
Courtesy, General Research and Humanities Division
New York Public Library
Astor, Lenox and Tilden Foundations

In the 1810 Director Harmon Vosburg (Fig. 2) advertises paints and varnishes as well as a bit of "do-it-yourself" advice.

PATENT FLOOR CLOTH
Of any width or form.

The subscriber takes this method to inform the public that he still carries on the above business on a very extensive scale.— Having through an indefatigable perseverance surmounted the innumerable difficulties naturally attendant on the establishment of new manufactures in this country, he is now much gratified in having it in his power to pledge himself, to all those who may please to favor him with their commands, that all FLOOR CLOTH from his factory, shall be equal in quality, elegance of figure and durability, to any imported from England or elsewhere.

Floor Cloths from 2 1/2 yards to 3-4 wide, are always ready on hand—but Floor Cloths of peculiar size or form, will require 2 or 3 months notice, for execution and drying. All orders, directed either to the factory at Brooklyn, or to Mr. Henry Andrew, No. 78 Maiden-Lane, New-York, will be duly attended to.

J. HARMER.

N. B. The cloth is wove at the factory in the same manner and of the same quality as it is at the English factories.

H h

Fig. 3

Advertisement in the *New York Directory* by David Longworth, 1811.
 Courtesy, General Research and Humanities Division
 The New York Public Library
 Astor, Lenox and Tilden Foundations

Mr. Harmer (Fig. 3) seems at last to have established a factory in 1811 for the manufacture of Floor-Cloths which had, until this time, been imported from England and for which a duty had to be paid. These he will make to Special Order if necessary.

FANCY CHAIR STORE.
WILLIAM BUTTRE,
 No. 17, Bowery-lane, near the Watch-house, and No. 15,
 Crane-Wharf, New-York,
HAS CONSTANTLY FOR SALE.

A large supply of elegant, well made, and highly finished black, white, brown, coquelico, gold and fancy chairs, settees, conversation, elbow, rocking, swing, windsor, and childrens' chairs of every description, and on the most reasonable terms.

Orders from any part of the continent will be attended to with punctuality and despatch. A liberal allowance made to shippers, &c. for cash or on the usual credits. A thousand windsor chairs will be delivered at a few hours notice, or more if required.

Old chairs repaired, varnished and regild.

Fig. 4

Advertisement from the *New York Directory* by David Longworth, 1811.
 Courtesy, General Research and Humanities Division
 The New York Public Library
 Astor, Lenox and Tilden Foundations

A very well-known New York Chairmaker, William Buttre, (Fig. 4) also in 1811 carefully describes the colors and styles of chairs that he offers for sale. He, too, repairs, varnishes and regilds Old Chairs.

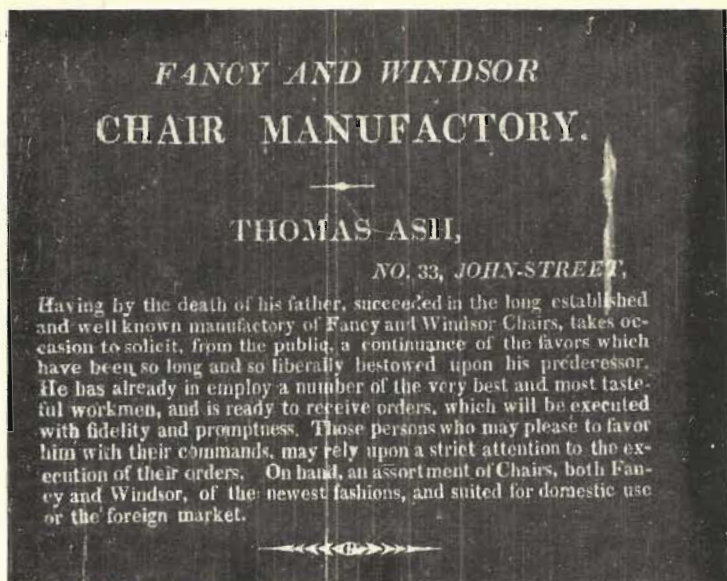


Fig. 5

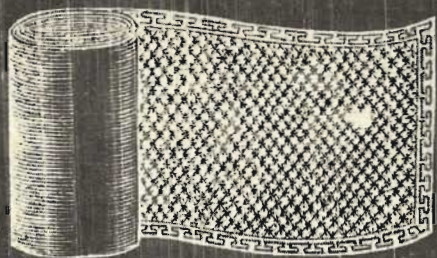
Advertisement in the *New York Directory* by David Longworth, 1816.
 Courtesy, General Research and Humanities Division
 The New York Public Library
 Astor, Lenox and Tilden Foundations

Another famous chairmaker, Thomas Ash (Fig. 5) at No. 33 John-street reminds the public in 1816 that he too sells "Fancy and Windsor Chairs of the newest fashion".

In 1817 J. Tice (Fig. 6) at No. 35 Rivington-street advertises American-made Floor-Cloths and includes prices for those with a selection of 1, 2, 3, 4 or more colors. "The patterns are numerous, and the most fashionable now in use. Old Floor-Cloths re-ornamented in the best manner . ."

William Brown, Jun. (Fig. 7) at No. 50 Beekman-street also repairs, varnishes and regilds Old Chairs according to this 1818 advertisement. He is listed in the Directories for many, many years.

We find William Palmer (Fig. 8) of No. 7 Wall-street, who was mentioned earlier as a painter and japanner, offering for sale Japan and Fancy Chairs as well as a permanent Chromic Yellow paint which he has succeeded in making. He says that it is "durable". His listings continue for a long time. You will note that he uses the same illustration for his chairs as that used by William Brown, Jun. (Fig. 7).



NEW-YORK PATENT FLOOR-CLOTH MANUFACTORY,

No. 35 RIVINGTON-STREET.

THE subscriber has for sale at the Manufactory, and at Mr. Joseph Trulock's Upholstery Warehouse, No. 58 Maiden-lane, an assortment of Patent Floor-Cloth Carpets of superior quality, and the greatest variety, of the most approved patterns. At the above Manufactory, ladies and gentlemen can be furnished with Floor-Cloth Carpets, of any size or form, however irregular, made of the best materials, and ornamented with a great variety of colors; warranted equal in quality and less liable to cracks, than Floor-Cloths imported from England. Gentlemen who are now building, and wish to have their houses well fitted with Floor-Cloth Carpets, are requested to have their houses measured as soon as possible, to enable the manufacturer to get them ready to put down, by the time their houses may be finished.

Terms—With 4 or more colors, \$2 25 per square yard; 3 colors, \$2 00 do.; 2 do. 1 75 do.; do.; 1 do. 1 50 do.; with borders only, from 1 37 1-2 to 1 50.

A deduction of 10 per cent. will be made on the above prices to merchants and others, purchasing to the amount of 500 dollars or upwards.

* * * The patterns are numerous, and of the most fashionable now in use.

A great variety of cloths, suitable for entries, will constantly be kept for sale at Mr. J. TRULOCK'S Upholstery Warehouse, No. 58 Maiden-lane, and at the Manufactory—where orders will be thankfully received, and executed with punctuality and despatch.

J. TICE, No. 35 Rivington-street.

N. B. Old Floor-Cloths re-ornamented in the best manner, on reasonable terms.

Fig. 6

Advertisement from the *New York Annual Advertiser*, 1817.


Courtesy, General Research and Humanities Division

The New York Public Library

Astor, Lenox and Tilden Foundations

Another well known chairmaker, John K. Cowperthwaite (Fig. 9) at No. 4 Chatham-Square in 1819 wants the public to know that he has for sale "Painted Fancy Chairs, likewise an assortment of Windsor Chairs, &c. of the newest fashions". He, too, repairs, repaints and re-gilds Old Chairs.

FANCY CHAIR STORE.



WILLIAM BROWN, Junr.
 No. 50 Beekman-street, New-York, has constantly for sale, a large assortment of elegant, well-made and highly finished Fancy Chairs, Settees, Conversation, Elbow, Rocking, Sewing, Windsor, and Children's Chairs, of every description, on the most moderate terms.
 * * * Orders from any part of the continent will be attended to with punctuality and despatch. A liberal allowance made to shippers, &c.
 ††† Old chairs repaired, varnished and re-gilt.

Fig. 7

Advertisement from the *New York Annual Advertiser*, 1818
 Courtesy, General Research and Humanities Division
 The New York Public Library
 Astor, Lenox and Tilden Foundations

JAPAN AND FANCY CHAIRS,
No. 7 Wall-street.



W. PALMER,
 at his long established shop, No. 7 Wall-street, has a large and elegant assortment of Japan, Bronzes and Curled Maple Chairs and Settees, of Cane and Rush seats, manufactured in the best and most tasteful manner.
 Persons who are pleased to favor him with orders, whether for domestic use or for exportation, may rely upon their commands being executed with fidelity and punctuality.
CROMIC YELLOW.
 After numerous and expensive experiments, the subscriber has succeeded in making this new and beautiful PAINT a permanent color, and now offers it to the public wholesale and retail, at a reduced price, warranted both pure and durable, by
WILLIAM PALMER, No. 7 Wall-street.

Fig. 8

Advertisement from the *New York Annual Advertiser*, 1818
 Courtesy, General Research and Humanities Division
 The New York Public Library
 Astor, Lenox and Tilden Foundations

FANCY AND WINDSOR CHAIR STORE.

JOHN K. COWPERTHWAITT,



informs his friends and the public, that
he has on hand at his long established
Factory,
No. 1 CHATHAM-SQUARE,
Extending through to No. 2 Catharine-st.
NEW-YORK :

An elegant and large assortment of
Curled Maple, Mahogany, Bronze and
Painted Fancy Chairs, Likewise an assort-
ment of Windsor Chairs Settees, &c. of the
newest fashions and warranted well finish-
ed, which he offers for sale on the most
reasonable and accommodating terms.

* * * All orders will be thankfully re-
ceived and attended to with punctuality and despatch.

†† A liberal allowance to shippers,
N. B. Old Chairs painted, repaired, and re-gilt.

Fig. 9

Advertisement from the *New York Annual Advertiser*, 1819
Courtesy, General Research and Humanities Division
The New York Public Library
Astor, Lenox and Tilden Foundations

Advertisement in the *NEW YORK EVENING POST*, January 5, 1825 Courtesy, The
New York Historical Society, New York, New York.

COPAL VARNISHING AND POLISHING

The subscriber respectfully informs the public that he has commenced the above business, and solicits a share of their patronage. He hopes this will not be denied when they recollect he was the first that introduced this beautiful art on Cabinet Furniture in this city.

Persons wishing to have their Furniture re-varnished, polished and ornamented have now an opportunity of having it done with elegance, taste and durability.

The subscriber would mention that his experience has taught him Copal varnishing properly done not only adds to the beauty and elegance of Cabinet Furniture but often preserves it from premature decay, for when the pores of the wood are become saturated with varnish and a sufficient coat covers the surface, it becomes impenetrable to damps to which it is often exposed.

To those persons wishing their PIANOS varnished he can say, that he has been a long time employed by A.&W. Geib and for that purpose but recently left them, they may depend upon the greatest care and attention being paid to them.

A. Butman, Raisin-street

Greenwich Village, New York.

Reference — Robb and Mundy, Piano Forte Makers, 151 Fulton-street, opposite St. Pauls Church.

In 1825 in the above advertisement Asa Butman, Raisin-street, advertises himself as a varnisher and so lists himself in the Directories. Earlier he had been listed as a cabinetmaker. He now solicits patrons "wishing to have their furniture re-varnished, polished and ornamented . . . and done with elegance and taste". Because he makes no mention of re-ornamenting perhaps he was offering to add ornament in the latest style to their

previously undecorated pieces of fine mahogany furniture. Since this was a period when ornament was very popular he could renew their old pieces to blend or match their new decorated furniture.

The fore-going advertisements, covering a period of 20 years, reveal these 19th-century craftsman of New York City as businessmen who were very much aware of the new trends in fashion and who were trying to tempt their patrons to keep abreast of the fashions by either buying new stylish merchandise or renewing the old in the new mode.

When dating styles, it is very easy to be mislead by these early repaintings and re-varnishings and to assume that the final, early re-ornamentation was the original. An awareness of these early Renewal practices makes one very cautious.

Author's Note: I am indebted to the General Research and Humanities Division; The New York Public Library; Astor, Lenox and Tilden Foundations for permission to use the Microfilm prints of these advertisements from Longworth's *American Almanack, New York Register and City Directory*. The original documents from which the microfilms were made are owned by the New-York Historical Society, New York, N.Y., and the Society very kindly granted permission for publication.

**WM. MOTT,
FANCY CHAIR JAPANNER,
No. 51, Broad-Street,**

(LATE FROM MR. PALMER'S FANCY CHAIR STORE,)

RESPECTFULLY informs his friends, and the public in general, that he carries on the above business in all its varieties, and from his knowledge and experience as a Japanner, flatters himself he will be able to give perfect satisfaction to those ladies and gentlemen who may favor him with their commands.

CORNICES, TABLES, BEDSTEADS, SETTEES, OLD CHAIRS, &c. &c.

Japanned and gilt in the newest style, to any pattern, and on the most reasonable terms.

Sign and Ornamental Painting, gilding and varnishing on wood and Metals, Gilding and Lettering on Glass.

N. B. Fancy and Mahogany chair, settees, &c. caned with neatness and despatch.

**PAINTS AND PAINTER'S ARTICLES
HARMON VOSBURG**

No. 53 Chatham-Street

MANUFACTURER OF REDLEAD, PATENT
YELLOW, HARD VARNISHES, GROUND OIL
COLOURS, &c.

Offers for sale a large and general assortment of ground and dry PAINTS & PAINTER'S articles, of the first quality, and at the lowest prices for cash or the usual credit. Despatch, care, and accuracy will be observed in executing all orders intrusted to him, and every exertion made in the line of his business to give general satisfaction to his employers. N. B. Every description of oil and varnish paints and water colours for walls — accompanied with directions for their use if required.

PATENT FLOOR CLOTH

Of any width or form.

The subscriber takes this method to inform the public that he still carries on the above business on a very extensive scale. — Having through an indefatigable perseverance surmounted the innumerable difficulties naturally attendant on the establishment of new manufacturers in this country, he is now much gratified in having it in his power to pledge himself, to all those who may please to favor him with their commands, that all FLOOR CLOTH from his factory, shall be equal in quality, elegance of figure and durability, to any imported from England or elsewhere.

Floor cloths from 2½ yards to 3-4 wide, are always ready on hand — but FLOOR CLOTHS of peculiar size or form, will require 2 or 3 months notice, for execution and drying. All orders, directed either to the factory at Brooklyn, or to Mr. Henry Andrew, No. 78 Maiden-Lane, New York, will be duly attended to.

J. HARMER.

N. B. The cloth is wove at the factory in the same manner and of the same quality as it is at the English factories.

FANCY CHAIR STORE, WILLIAM BUTTRE,

No. 17, Bowery-lane, near the Watch-house, and No. 15, Crane-Wharf, New York,
HAS CONSTANTLY FOR SALE,

A large supply of elegant, well made, and highly finished black, white, brown, coqueline, gold and fancy chairs, settees, conversation, elbow, rocking, swing, windsor, and childrens' chairs of every description, and on the most reasonable terms.

Orders from any part of the continent will be attended to with punctuality and despatch. A liberal allowance made to shippers, &c. for cash or the usual credits. A thousand windsor chairs will be delivered at a few hours notice, or more if required. N. B. Old chairs repaired, varnished and regilt.

FANCY AND WINDSOR CHAIR MANUFACTORY.

Thomas Ash,

No. 33, John-Street,

Having by the death of his father, succeeded in the long established and well known manufactory of Fancy and Windsor Chairs, takes occasion to solicit, from the public, a continuance of the favors which have been so long and so liberally bestowed upon his predecessor. He has always in employ a number of the very best and most tasteful workmen, and is ready to receive orders, which will be executed with fidelity and promptness. Those persons who may please to favor him with their commands, may rely upon a strict attention to the execution of their orders. On hand, an assortment of Chairs, both Fancy and Windsor, of the newest fashions, and suited for domestic use or the foreign market.

NEW-YORK PATENT FLOOR-CLOTH MANUFACTORY,

No. 35 Rivington-Street

THE subscriber has for sale at the Manufactory, and at Mr. Joseph Trulock's Upholstery Warehouse, No. 58 Maiden-lane, an assortment of Patent Floor-Cloth Carpets of superior quality, and the greatest variety of the most approved patterns. At the above Manufactory, ladies and gentlemen can be furnished with Floor-Cloth Carpets, of any size or form, however irregular, made of the best materials, and ornamented with a great variety of colors; warranted equal in quality and less liable to cracks, than Floor-Cloths imported from England. Gentlemen who are now building, and wish to have their houses well fitted with Floor-Cloth Carpets, are requested to have their houses measured as soon as possible, to enable the manufacturer to get them ready to put down, by the time their houses may be finished.

Terms — With 4 or more colors, \$2 25 per square yard; 3 colors, \$2 00 do.; 2 do. 1 75 do.; do.; 1 do. 1 50 do.; with borders only, from 1 37 1-2 to 1 50.

A deduction of 10 percent. will be made on the above prices to merchants and others, purchasing to the amount of 500 dollars or upwards.

* * The patterns are numerous, and of the most fashionable now in use.

* A great variety of cloths suitable for entrees, will constantly be kept for sale at Mr. J. Trulock's Upholstery Warehouse, No. 58 Maiden-lane, and at the Manufactory — where orders will be thankfully received, and executed with punctuality and despatch.

J. Tice, No. 35 Rivington-street.

N. B. Old Floor-Cloths re-ornamented in the best manner, on reasonable terms.

FANCY CHAIR STORE.

William Brown, Jun.

No. 50 Beekman-street, New York, has constantly for sale, a large assortment of elegant, well-made and highly finished Fancy Chairs, Settees, Conservation, Elbow, Rocking, Sewing, Windsor, and Children's Chairs, of every description, on the most modest terms.

* * Orders from any part of the continent will

* be attended to with punctuality and despatch. A liberal allowance made to shippers &c.

+++Old chairs repaired, varnished and regilt.

JAPAN AND FANCY CHAIRS,

No. 7 Wall-street.

W. Palmer,

at his long established shop, No. 7 Wall-street has a large and elegant assortment of Japan, Bronzes and Curled Maple Chairs and Settees, of Cane and Rush seats, manufactured in the best and most tasteful manner.

Persons who are pleased to favor him with orders, whether for domestic use or for exportation, may rely upon their commands being executed with fidelity and punctuality.

CROMIC YELLOW

After numerous and expensive experiments, the subscriber has succeeded in making this new and beautiful PAINT a permanent color, and now offers it to the public wholesale and retail, at a reduced price, warranted both pure and durable, by

WILLIAM PALMER, No. 7 Wall-street

FANCY AND WINDSOR CHAIR STORE

JOHN K. COWPERTHWAIT,

Informs his friends and the public, that he has on hand at his long established factory, No. 4 Chatham-Square, extending through to No. 2 Catherine-St. New York:

An elegant and large assortment of curled maple, mahogany, bronze and painted fancy chairs, likewise an assortment of windsor chairs, settees, &c. of the newest fashions and warranted well finished, which he offers for sale on the most reasonable and accommodating terms.

* * All orders will be thankfully re-

* ceived and attended to with punctuality and despatch.

+++A liberal allowance to shippers.

N. B. old chairs painted, repaired, and re-gilt.



Reverse Painting on Glass. "The Good Shepherdess", Spanish c. 1825.
 Courtesy, Virginia M. Wheelock.

A SPANISH REVERSE PAINTING ON GLASS

By Virginia M. Wheelock

During the latter part of the 18th century, reverse glass paintings had been exported from Central Europe to Spain. Early in the first half of the 19th century, Spanish folk artists began to create their own renditions. Typical characteristics emerged as the Spanish people drew less and less upon foreign influences and developed their own distinctive features. Bright colors predominated, frequently in reds and blues, and robes and backgrounds were decorated with flowers and designs of gold leaf.

"The Good Shepherdess", pictured above, was one of the favorite subjects of the Spanish and exhibits some of these traits. Gold leaf is used for the shepherdess' crook, the plume of the hat, and the details on the robe and on the hem of the dress; the overblouse and the lamb have very casual detail work painted in raw umber on a white background; and the hat and neck trim of the overblouse are painted a bright yellow. The sky is colored a very deep blue while the foreground is a very dark brown, almost black.

Note: Information for this article was obtained from *Reverse Painting on Glass* by Mildred Lee Ward. (See Book Review, page 35.)

CORNER OF FACTS

SOURCE INFORMATION

Pictured in *THE DECORATOR*, Vol. XXXIII, No. 1, page 24, is a stencilled rectangular tray on which "All in the Downs" is stencilled in the foreground. Curious about the meaning of the title, we find that *The Random House Dictionary, Unabridged Edition* 1966, provides the following definitions:

The Downs — A roadstead in the Strait of Dover between Southeast England and Goodwin Sands.

Roadstead — (Naut.) A partly sheltered area of water near a shore in which vessels may ride at anchor.

Goodwin Sands — A line of shoals at the North entrance to the Strait of Dover, off the Southeast coast of England. 10 miles long.

It is satisfying to have the origin of a design so well-defined. We recommend the article, "The Source of a Tray Design" by Shirley Spaulding DeVoe, in *THE DECORATOR*, Vol. XXV, No. 1. The story of the melodrama "Black-Eyed Susan" is related and the two English prints of the actor T. P. Cooke and his leading lady, Miss Scott, are illustrated. It is evident from the postures of the two figures, the costumes, and the background scenery that this design was also derived from these two prints.

CARE OF COLLECTIONS

William Guthman, author and collector, delivered a lecture on "Managing Your Collections", at Old Sturbridge Village Collectors' Weekend, October 1978. Mr. Guthman suggested that the following information be supplied on a 4" x 6" card:

Number which corresponds to the number on specimen; Acquisition — date etc.; Price; Condition; Provenance; Similarity to other items (in various publications etc.); Location of item (physical); Insurance; Appraisal, if any (fair market value); Available research; Restoration, if any; Photograph.

The Old Sturbridge Village method of painting accession numbers on articles: 1 coat of acrylic paint

Accession number painted in oil paint

1 coat of acrylic paint

(If necessary, acetone will remove this identification.)

REGISTRY OF DESIGNS

The Registration of Designs Act was an important piece of legislation enacted in England. Operating between 1842 and 1883, it was the first attempt to prevent firms from stealing each other's design. Today, it provides us with a useful tool in establishing the dates of metal, wood, glass, and earthenware objects.



A. 1842-1843 (Period 1842-1843)

B. 1843-1844 (Period 1843-1844)

These marks showing the approximate

date of manufacture was placed on

both types of articles. Earthenware

was used in the 1840s. The marks (A & B)

in the 1840s are identical. For

example 1842 and 1843 are listed as the

year of manufacture. The number

at the right shows the day of the

month. The letters at the left indicate

the month of manufacture and the

number at the bottom is a key to the

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The month is shown as follows:

C—January I—July

G—February II—August

H—March III—September

I—April IV—October

K—May V—November

L—June VI—December

M—July VII—January

N—August VIII—February

O—September IX—March

P—October X—April

Q—November XI—May

R—December XII—June

S—January XIII—July

T—February XIV—August

U—March XV—September

V—April XVI—October

W—May XVII—November

X—June XVIII—December

Y—July XIX—January

Z—August XX—February

AA—September XXI—March

AB—October XXII—April

AC—November XXIII—May

AD—December XXIV—June

AE—January XXV—July

AF—February XXVI—August

AG—March XXVII—September

AH—April XXVIII—October

AI—May XXIX—November

AJ—June XXX—December

AK—July XXXI—January

AL—August XXXII—February

AM—September XXXIII—March

AN—October XXXIV—April

AO—November XXXV—May

AP—December XXXVI—June

AQ—January XXXVII—July

AR—February XXXVIII—August

AS—March XXXIX—September

AT—April XL—October

AU—May XLI—November

AV—June XLII—December

AW—July XLIII—January

AX—August XLIV—February

AY—September XLV—March

AZ—October XLVI—April

BA—November XLVII—May

BB—December XLVIII—June

BC—January XLIX—July

BD—February L—August

BE—March LI—September

BF—April LII—October

BG—May LIII—November

BH—June LIV—December

BI—July LV—January

BJ—August LVI—February

BK—September LVII—March

BL—October LVIII—April

BM—November LIX—May

BN—December LX—June

BO—January LXI—July

BP—February LXII—August

BQ—March LXIII—September

BR—April LXIV—October

Registry of Designs

Index to all designs registered from 1842 to 1883.

Year	Month	Day	Design
1842	January	1	W. H. & Co. London
1843	February	1	J. & W. & Co. London
1844	March	1	R. & S. & Co. London
1845	April	1	T. & U. & Co. London
1846	May	1	V. & W. & Co. London
1847	June	1	X. & Y. & Co. London
1848	July	1	Z. & A. & Co. London
1849	August	1	B. & C. & Co. London
1850	September	1	D. & E. & Co. London
1851	October	1	F. & G. & Co. London
1852	November	1	H. & I. & Co. London
1853	December	1	J. & K. & Co. London

The number of designs for the month is at the bottom of each page.

Reproduced from *A Handbook of Old Pottery and Porcelain Marks* by C. Jordan Thorn. Tudor Publishing Co.

Registry of Designs

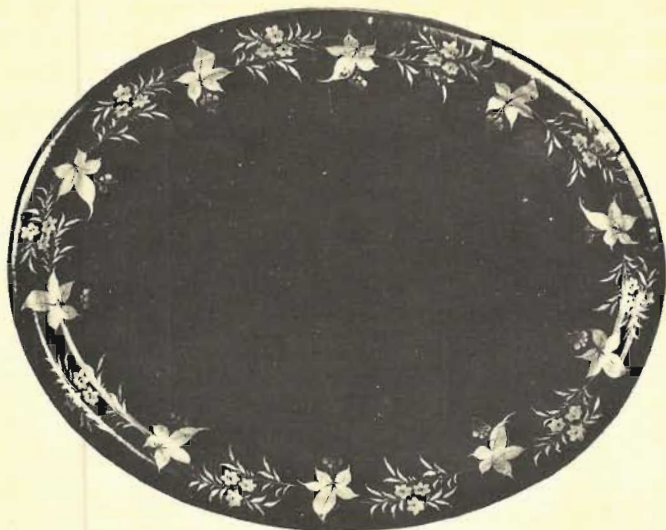
Index to all designs registered from 1842 to 1883.

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1847	June	1	X. & Y. & Co. London
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1849	August	1	B. & C. & Co. London
1850	September	1	D. & E. & Co. London
1851	October	1	F. & G. & Co. London
1852	November	1	H. & I. & Co. London
1853	December	1	J. & K. & Co. London

The number of designs for the month is at the bottom of each page.

Reproduced from *THE MAGAZINE ANTIQUES*, XIX #3, March 1931, page 204.

ORIGINAL ARTICLES DONATED TO HSEAD, INC.



Oval metal tray with gold leaf decoration
Gift of Ruth T. Brown

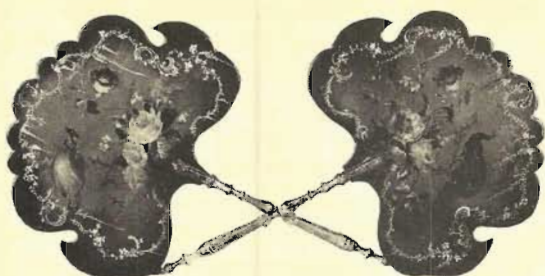


Tin Coffee Pot
Gift of Virginia M. Wheelock

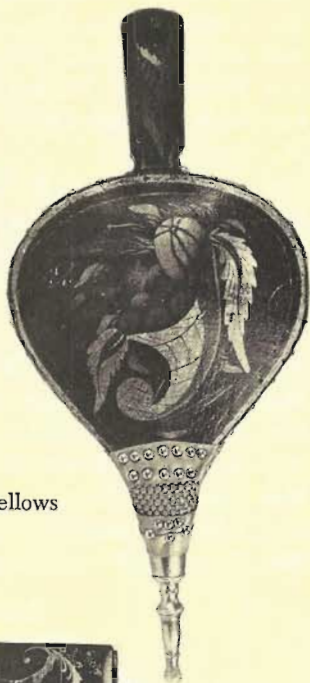


Three chair patterns
stencilled by Janet Waring in 1939
Gift of Walter Smith

Four articles from the collection of 56 pieces donated to the Museum by Miss Esther Oldham and Mrs. Anne Borntraeger. These gifts include originals and articles restored or decorated by Esther Stevens Brazer.



Pair Papier-Mache Hand Screens



Bellows



Papier-Mache Portfolio Sides

APPLICANTS ACCEPTED AS MEMBERS

Newport, Rhode Island — May 1979

Mrs. Robert E. Allee (Blanche),	RR #1, Cabot, Vt. 05647
Mrs. Howard G. Baldwin (Gayle),	
	34 Farmstead Rd., Weathersfield, Conn. 06109
Mrs. George W. Bickel (Betty),	14 Old Post Rd., East Setauket, N.Y. 11733
Mrs. Bruce Borden (Joyce),	33 Middle Street, S. Dartmouth, Mass. 02748
Mrs. Albert Bosworth (Hazel),	10 Chestnut St., S. Dartmouth, Mass. 02748
Mrs. Harwood C. Burdett (Marion),	39 Saxon Rd., Worcester, Mass. 01602
Ms. Paula Peterson Dyke,	763 Hanover St., Manchester, N.H. 28374
Ms. Mary Emery,	9 Blueberry Ridge Rd., Setauket, N.Y. 11733
Mrs. Wm. E. Gibson, Jr. (Marion),	124 Bryant St., W. Bridgewater, Ma. 02379
Mrs. Arthur Hansen (Mary),	Burbank St., Millbury, Mass. 01527
Mrs. W.J. Horne (Evelyn),	196 Woodbury Rd., Huntington, N.Y. 11743
Mrs. Edgar A. Hultgron (Elsa),	165 Turnpike St., Canton, Mass. 02021
Mrs. Myron O. Luthringer (Eleanor),	
	4202 Susan Dr., Williamsville, N.Y. 14221
Mrs. Walter Magnuson (Evelyn),	Carlton Rd., Millbury, Mass. 01527
Mrs. Eugene B. Martens (Sally),	161 Rockaway Ave., Garden City, N.Y. 11530
Mrs. William Raszka (Jean),	25 Bosprit Lane, Duxbury, Mass. 02332
Mrs. Gustave H. Suhm (Hilda),	81 Llewellyn Dr., Westfield, Mass. 01085
Mrs. Carol Van Hise,	744 Van Nest Drive, Martinville, N.J. 08836
Mrs. Wm. J. Verseckes (Nancy),	118 Gannett Rd., N. Scituate, Mass. 02060
Mrs. Frank L. White (Hazel),	353 Mount Airy Dr., Rochester, N.Y. 14617

Master Craftsman's Award

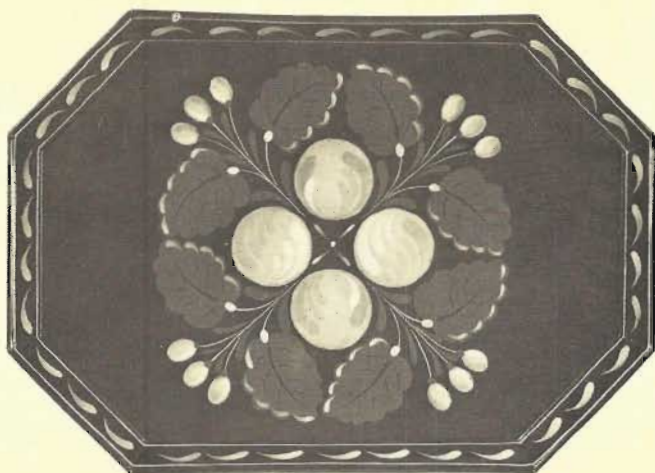


Chippendale Painting - Deborah Lambeth

MEMBERS "A" AWARDS
Newport, Rhode Island — May 1979

Photographs by Fred Ricard

Country Painting



Alice D. Smith

Stencilling on Wood



Joyce Holzer

Stencilling on Wood

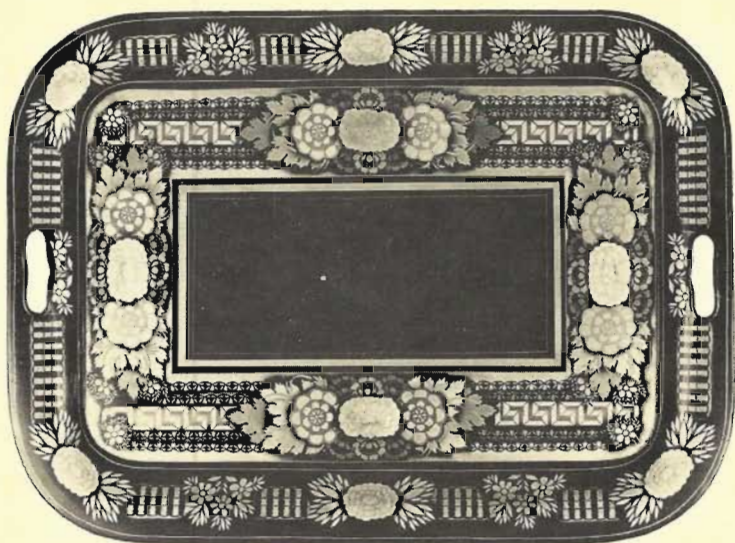


Astrid Thomas



Lila Olpp

Stencilling on Tin



Martha Peach



Roberta Edrington

Glass Panel — Metal Leaf



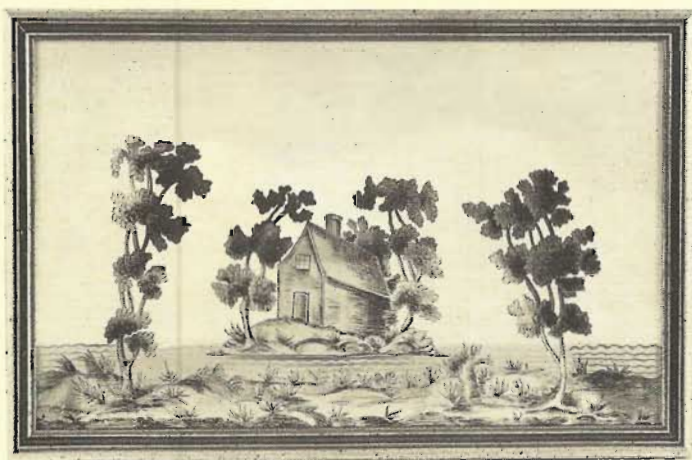
Maryjane Clark



Anne Gumaer



Phyllis Sherman



Harriet Syversen

Glass Panel — Stencilled Border



Carol Dunlap

Special Class



Helen Gross

MEMBERS "B" AWARDS

Country Painting

Shirley Berman
Jeanne Bolinder
Marlee Carter

Dolores Furnari
Dorothy Hallett
Arminda Tavares

Lois Tucker

Stencilling on Tin

Barbara Roberson

Metal Leaf Painting

Jean Walter

Dorothy Hallett

Freehand Bronze Painting

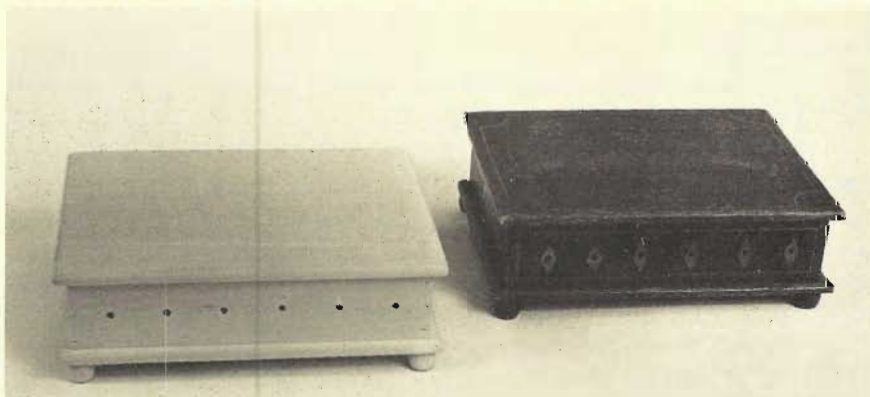
Jean Walter

Dorothy Hallett

Glass Panel — Metal Leaf

Phyllis Sherman

Seal of Approval — Reproduction Award



Leonard S. Porter

Original Spool Box
Courtesy, Astrid Thomas



THE BOOKSHELF

By Martha M. Wilbur

Artists in Aprons

by C. Kurt Dewhurst, Betty MacDowell

Folk Art by American Women

and Marsha MacDowell

E.P. Dutton in association with the Museum of American Folk Art,
New York, 1979 pp 202

"*Artist in Aprons* is the story of American art as it was practiced by women in their homes". These women from all parts of the country and all walks of life for the most part had no academic training. They were imaginative and inventive and would experiment in all media.

This paperback volume was the inspiration for the recent exhibit in New York City, staged by the Museum of American Folk Art. Many of the articles shown in the gallery are illustrated and the careful documentation of the work which includes needlework, textiles, theorems, schoolgirl art, portraits and more makes interesting reading. The scope of the manuscript covers from the Pilgrim century to today. Included is a section of brief biographies of the artists including Ann Butler and Minerva Butler Miller. There is also an extensive bibliography.

Ontario Fraktur

by Michael S. Bird

A Pennsylvania-German Folk Tradition in Early Canada

M.F. Feheley Publishers Ltd. 1977 pp 144

Beginning with the fundamental aspects of fraktur, the author traces the forms the art followed such as Vorschriften, Belohnungen, Family Registers, Prayers Books, Bookplates and Pictorial drawing. The major groups of fraktur articles in Pennsylvania and their comparative designs and techniques are outlined, followed by a discussion of the migration of families from Pennsylvania to Ontario, principally in the Niagara Peninsula and Markham Township. Then follows a detailed and scholarly discussion of known artists, their work and their debt to the Pennsylvania artists.

The major portion of the book consists of over 100 pages of illustrations in black and white with a few colored plates interspersed. The illustrations are grouped first to the district and then to the artist. This is a very informative and interesting book.

The Pennsylvania-German Decorated Chest

by Monroe H. Fabian

Universe Books, New York, 1978 pp 230

Selected by the Pennsylvania German Society, Breenigsville, Pa. as one of its prestigious volumes on the history and culture of the Pennsylvania Germans, this scholarly book covers in detail the history of migration into Pennsylvania, the traditions the settlers brought with them and the relationship of their European background to both the construction of the chests as well as the decoration and the decorators. The text is relatively brief but the 198 black and white and 52 colored photographs, including close-ups, with full descriptions, makes this a resource book for the student of the Pennsylvania-German culture.

Reverse Painting on Glass

by Mildred Lee Ward

Published with the exhibition at Spencer Museum of Art, University of Kansas, Lawrence, Kansas. October 8 – November 5, 1978. pp 128

More than an exhibition catalog, this book covers the history of reverse painting on glass from early Italian to modern times. The Ward collection as exhibited at the university of Kansas was comprised of 83 of the 132 paintings in the collection of Mildred Lee Ward.

The first section introduces the beginning of the technique in Italy and traces its advance into Central and Eastern Europe, Bavaria and then to England and France. The American examples are restricted to portraits and landscapes. Mention of mirror, clock, and furniture panels is made briefly, stating only that they were used extensively in America. The Pennsylvania German-type glasses are given full coverage as are the reverse paintings imported from China. A nice tribute is given to the Historical Society of Early American Decoration, Inc. which "has done much to keep the technique of glass painting alive in America".

In many cases the description of technique and illustration of the items shown in the exhibit would have been clarified if the reader had viewed the actual item.

The last section of the book is a listing of museums that have reverse paintings on glass in their collections. "It has been the intent originally to list in the catalog all forms of glass painting including those decorating furniture and accessories, silhouettes, and transfer painting. However, such a wealth of material was located that the catalog was limited to glass easel paintings, medallions and pendants". The listing of 172 museums by states includes the titles of their paintings, the dates and sizes.

NOTICES FROM THE TRUSTEES

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

SPRING MEETING

Cherry Hill Inn, Cherry Hill, N.J.

May 14, 15, 16, 1979

Meeting Chairman: Mrs. John Hoover

Program Chairman: Mrs. Harold Syversen

Hospitality Chairman: Mrs. Clyde Edrington

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 teachers were certified by the Teacher Certification Committee at Newport, R.I., May 1979:

Janice AldrichCountry Painting
Sara TiffanyCountry Painting
Alice WallCountry 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 Annual Meeting of the Corporation at which time the terms of the following Trustees will expire:

Mrs. Wayne Fry
Mrs. Edwin W. Rowell

Mrs. Floyd D. Frost
Mrs. Philip S. Wheelock

Please send the names of your candidates to the Chairman no later than September 1, 1979, Mrs. G. E. Peach, 5 Crestwood Road, Marblehead, Mass. 01945.

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



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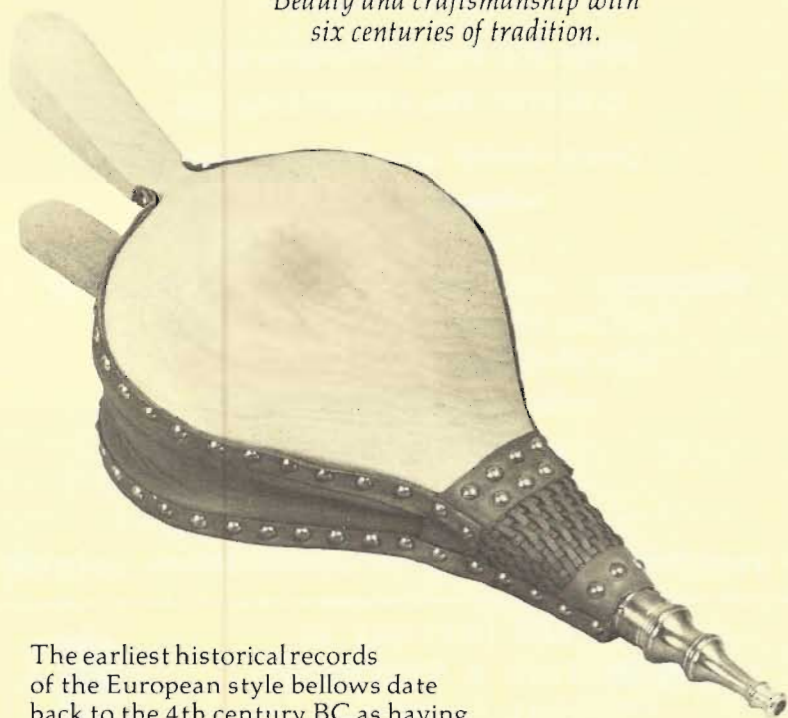
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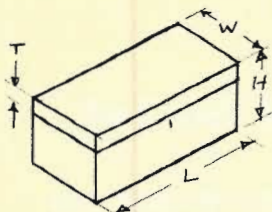
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