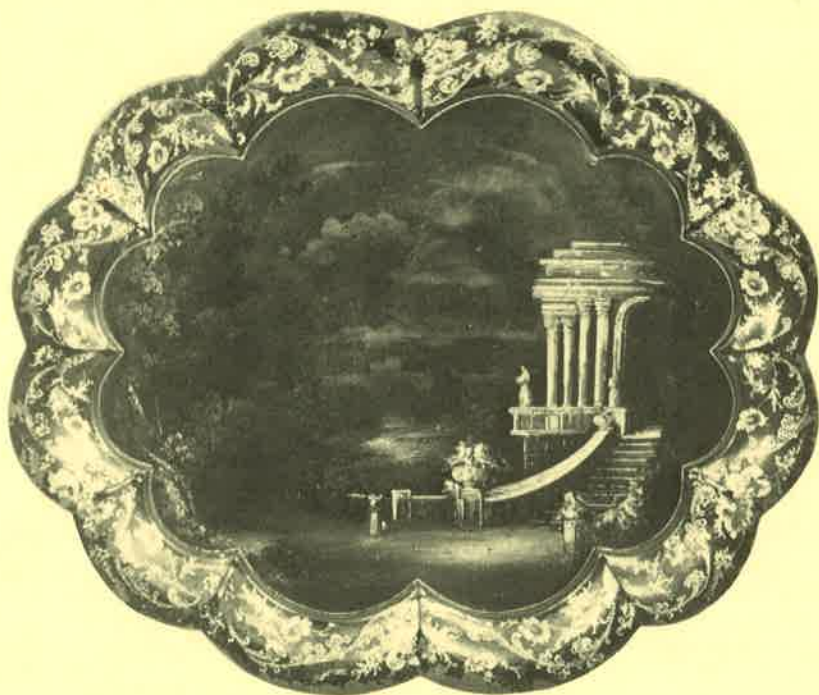


The Decorator

Volume XXXV No. 2

Providence, R.I.

Spring 1981



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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

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THE DECORATOR

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Table of Contents

Editorial	<i>Virginia M. Wheelock</i>	3
Rufus Cole		
A Mohawk Valley Decorator	<i>Deborah Lambeth</i>	4
The Lace Edge Tray	<i>Harriet M. Syversen</i>	12
Corner of Facts		19
Applicants Accepted as Members		22
Members' "A" Awards		23
Members' "B" Awards		33
The Book Shelf	<i>Martha Wilbur, Carol Heinz</i>	34
Notices from the Trustees		36
Certified Teachers		39
Advertisements		40
List of Chapters and Officers		47
Committee Chairmen		48

COVER PHOTOGRAPH

Original Scalloped-edge tin tray with Freehand Bronze Decoration
Courtesy, Genevieve Ventrone

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Original Tin Pencil or Knitting Needle Case
Courtesy, Joyce Holzer

EDITORIAL

Only in recent years has the name of Rufus Cole been brought to our attention. It had been thought by some that he was a Connecticut decorator, perhaps because a number of the works within the decorated cases were made by Connecticut clockmakers. As many a researcher will testify, there are many blind alleys and disappointments along the way — such as, early courthouse records destroyed by fire, and descendants located but who had no knowledge of their ancestor. However, through diligent and painstaking research Deborah Lambeth has traced Rufus Cole to the Mohawk Valley in New York State. This pursuit has resulted in many interesting facts and observations concerning the life and work of this craftsman. It is most exciting to be able to add another known decorator to our list.

We have been very fortunate in obtaining close-up photographs of articles which have been exhibited at Society meetings. Displayed in the article “The Lace Edge Tray” by Harriet Syversen we find beautiful examples of “lace edge” painting — a technique that is so challenging but extremely rewarding when accomplished. To many decorators of today this style of ornamentation is one of the closest to fine art painting and the early decorated pieces are highly prized and in great demand by collectors.

Virginia M. Wheelock

RUFUS COLE
A Mohawk Valley Decorator
by Deborah Lambeth

Rufus Cole was born on December 21, 1804. Records of his birth were found in the First Presbyterian Church, Broadalbin, Montgomery County, New York. He was the son of Abraham Cole and Hanna Woods. Broadalbin is west of Albany along the Mohawk Valley and was part of Montgomery County until 1838, at which time Fulton County was formed from Montgomery County. Historically, the Mohawk Valley played an important part in the Burgoyne — Saint Leger Campaign of 1777 which prevented the Colonies from being divided by the British. Many of the original settlers were of German and Dutch heritage. Abraham Cole was among the original members of the Dutch Reformed Church of Fondasbush or New Harlem. In the 1850 Census Records for Fulton County, New York, in the Town of Broadalbin there resided a Rufus Cole, 46 years of age, whose occupation is listed as "Painter". He lived with his wife Mariah 35 years, and children: Mary Cole 15 years, Melvin 7 years, Eliza 5 years, and "Not Named" infant. Rufus Cole is recorded in the New York State Business Directory of 1859 as a "Painter House and Sign" in Broadalbin. In the 1870's, Fulton County Census, Rufus is recorded with his occupation as "Painter-Carriage", and listing a real estate value of \$2000 and personal value of \$500.

Rufus died Thursday morning April 23, 1874 aged 69 years. His obituary is found in the May 7, 1874 issue of the

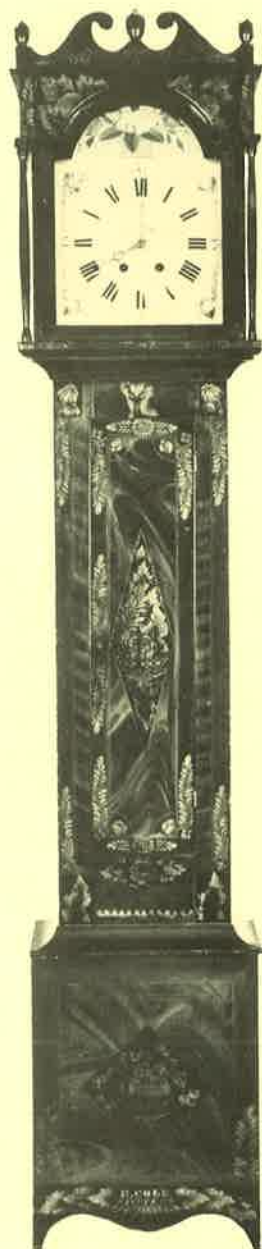


Fig. 1 — Tall Case Clock
Privately Owned

FULTON COUNTY REPUBLICAN. "On the 25th. inst. (instant) Rufus Cole, an old painter of Fondasbush was buried at the age of 69 years. The funeral discourse was preached by the Reverend A.C. Rose, whose text was taken from Kings 20:1. Mr. Cole was a resident of this village for a great many years. He leaves his wife and three children."

I first became aware of R. Cole in the 1970's. A local dealer had in his collection a magnificently grained and stenciled tall case clock with the signature *R. Cole Painter*, stenciled at the base of the case. (Fig. 1 & 1A). The works in this case are a 8 day Schwartzwald German Wag Movement, and dated 1831. Shortly thereafter another clock was on exhibit at the Renwick Gallery during the "Festival of American Folk-life." (Fig. 2). This clock has a Riley Whiting Movement. Old Sturbridge Village also owns a R. Cole clock, (Fig. 3) with an undetermined Waterbury, Connecticut maker's movement. To date over one dozen Cole tall case clocks are known. An exciting find was a painter's box with



Fig. 1A – Detail of Fig. 1

freehand decoration and signed on the back of the box *R. Cole Painter Broad-albin.* (Fig. 4 & Fig. 4A). The Hitchcock Museum also owns another signed *R. Cole* painters box.

The final proof that *R. Cole* and Rufus Cole were one and the same came with the discovery of a tall case clock signed on the inside of the throat door in script *Made and sold by Abraham Cole and Son.* (Fig. 5). The Montgomery County Historical Society also owns a clock with this inscription. (Fig. 6). The Historical Society's works are inscribed J. Curtis, Cairo, New York. These works being a 30 hour wooden Connecticut Movement, Circa 1830. I believe these to be the earlier of the signed cases for they include Rufus's father's name and the decorations are not as fully developed as on the other cases. Also found in Montgomery County was a clock purchased directly from the descendants of the original owners, and acquired by a person known for his collection of Mohawk Valley artifacts. (Fig. 7).

Abraham Cole is found in the Grantor Records in Montgomery County 1835 as being co-owner of a sawmill. This along with the inscription *made and sold* leads me to believe that Abraham made the clock cases and Rufus decorated the pieces.

The cases were all made from soft woods being White Pine and Tulipwood (Poplar). These woods are indigenous to the Mohawk Valley. All the bonnets have offset columns. All the cases were very much the same design with the only significant difference being in the shape of the finials. The cases have a

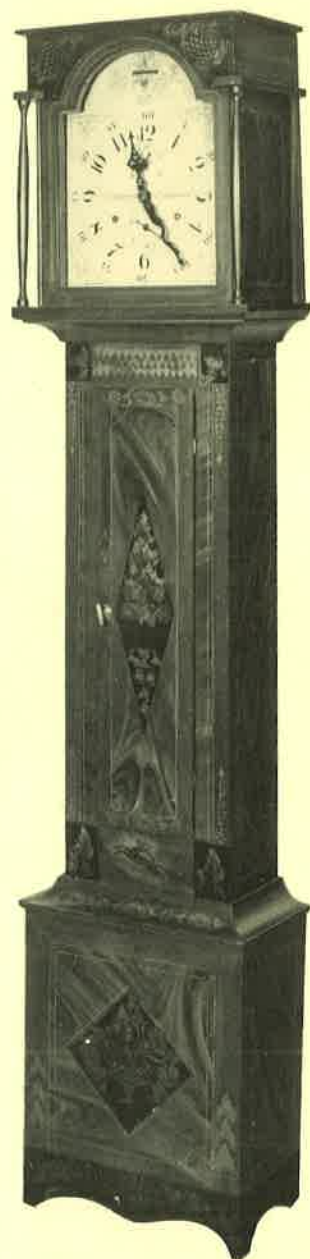


Fig. 2 — Tall Case Clock
Courtesy, Mr. & Mrs. Ridgely W. Co



Fig. 3 – Tall Case Clock
Courtesy, Old Sturbridge Village

country flavor with pleasing proportions, ideal in height for our homes today.

As mentioned previously, various movements are found in the cases, from the 8 Day "Wag" to the 30 hour wood movements, perhaps leaving the choice of the works to the owners.

The cases are dramatically grained. The graining was not intended to imitate any particular wood, but done in a flourishing manner. Different techniques are found. Some possibly executed with the use of rags or feathers, while others appear to have been done with a pounce.

The background usually found was yellow ochre with the graining done in varying tones of brown. The stripe was formed during the graining process. Before the graining solution was dry the stripe was formed by removing the solution in straight lines revealing the base coat.

Stencil decoration is found on the bonnet, throat, and base of the case. The stenciling could have been applied in Linseed Oil. Light protective coats of finish cover the decoration. The door on the throat and the base of the case have a diamond shape with a black background. Generally the design on the diamonds were baskets with fruit and flowers. The leaf stencil was used repeatedly. Note the "Top Hats" in the center diamond of Fig. 2. It has been suggested that the clock could have been made specifically for a "hatter" or funeral director.

The same stencils were used on more than one clock. Note the deer silhouette beneath the throat door of Fig. 2. This also appears on the sides of the base of



Fig 4 — Original Wooden Box, Privately Owned



Fig. 4A — Top & Sides of Fig. 4

Figure 5

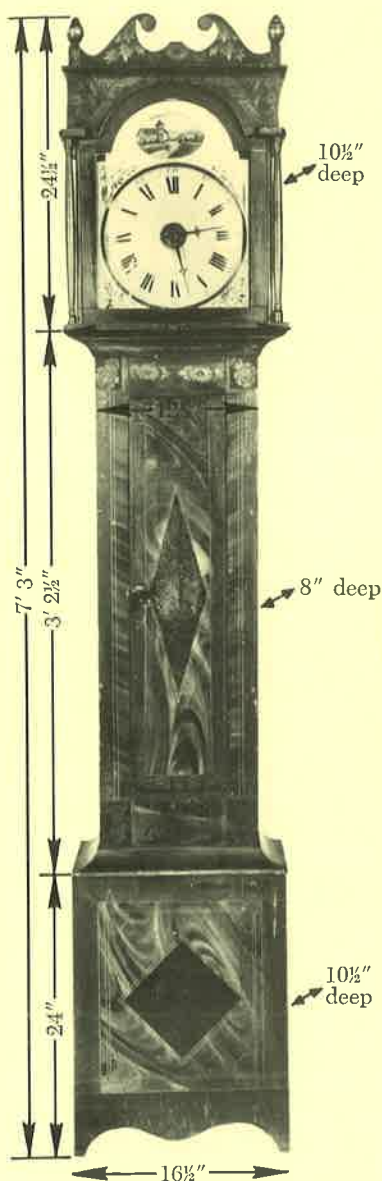


Fig. 5 – Tall Case Clock
Privately Owned

Fig. 3. The Morning Glory in Fig. 9 re-appears at a different angle at the top of the throat of Fig. 3, also again utilized in the basket of Fig. 2. The Pineapple, the sign of hospitality, has been incorporated in many of the clocks.

The stencils used on either side of the doors and at the edge of the throat are reminiscent of those used on chair stiles. Also familiar are the stencils used at the top and bottom of the door, similar to those found on the pillow or roll of a chair. (Fig. 9). Rosettes are found on various parts of the clocks including the corners of the doors, (Fig. 10) the peak of the broken arch, and at the base of the finials.

The technique of the stenciling was executed in much the same manner that



Fig. 6 – Signature Inside Clock
Courtesy, Montgomery County Historical Society

we demonstrate today. Rufus used unit behind unit build up showing highlight to shadow with smoothly blended powders, generally of the same colortone.

Undiscovered decorators are emerging still. What fun to have found such an accomplished craftsman in an area which to date has been overlooked. No doubt in the future many more articles will come to light.



Fig. 7 – Tall Case Clock
Privately Owned



Fig. 8 – Tall Case Clock
Courtesy,
Sotheby Park Bernet, Inc., New York

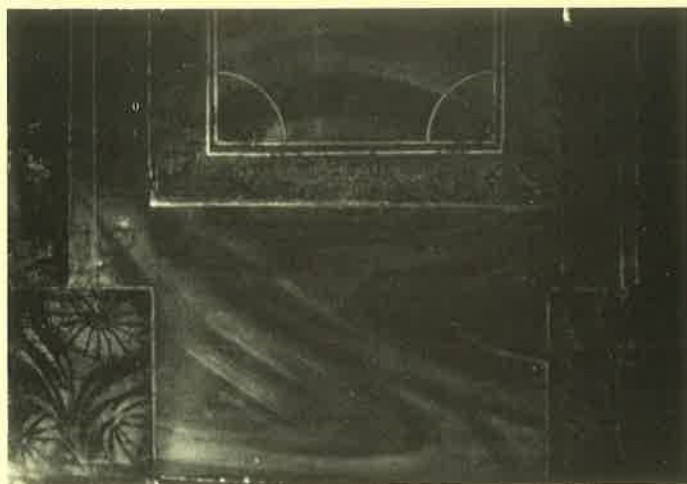


Fig. 9 – Detail of Fig. 8 – Photo by Ina Brosseau Marx

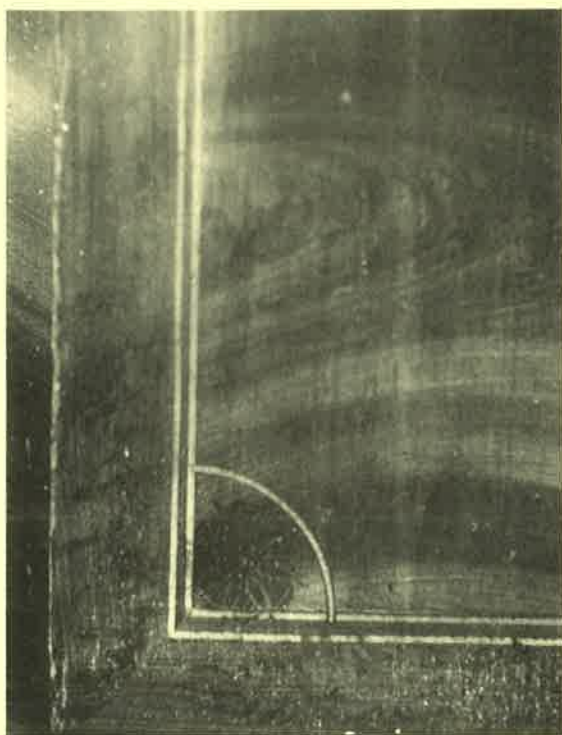


Fig. 10 – Detail of Fig. 8 – Photo by Ina Brosseau Marx

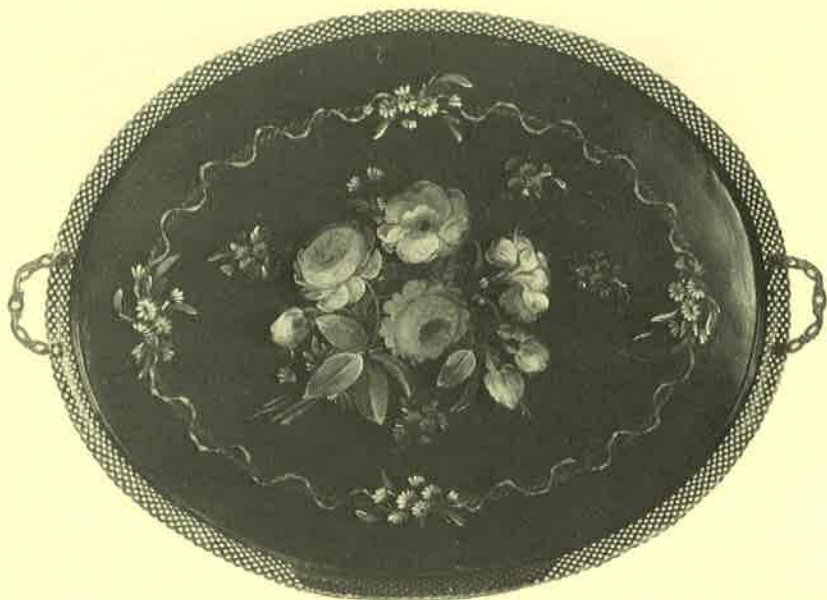


Fig. 1 —Original Oval Lace Edge Tray. A very beautiful example.
Courtesy, Mrs. Raymond E. French.

THE LACE EDGE TRAY

by Harriet M. Syversen

With all due respect to our talented pioneer in the field of decorative painting, Esther Stevens Brazier, I have always wished that there was another name for this type of impressionistic painting. It could be called Pontypool Painting since it originated in Pontypool, Wales, circa 1720 - 1728. However, this title would not be entirely correct since the ornamenters in Pontypool also did other types of painting such as freehand bronze and gold leaf. Lace Edge painting or English texture painting was done on a variety of objects.

In the National Museum in Cardiff, Wales, are decorated ice pails, coffee pots, pierced baskets, cut corner trays, and a beautifully painted large red tea urn dated 1765. The earliest documented rectangular tray I saw in the Museum was dated 1755. Our Society owns two cut corner trays with a rose on each, one of which is in profile.

In addition to the lovely roses, flowers, fruits, the Pontypool japanned wares often were decorated with Oriental figures, temples, coats-of-arms, houses, and people. The ground coats of these articles were generally black, although some were painted a brilliant deep scarlet or maroon. Rarely was a blue background used. Many of the pieces had tortoise-shell backgrounds. This was accomplished by laying spots of silver which were then coated with umber or alizarin. Later, about 1780, when



Fig. 1A — Detail of Fig. 1. The petals of the rose can almost be picked. Note the highlight on the left side while the right is in shadow. A dry brush in wet paint was probably used to produce the slashes in the bottom right-hand petal. The poppy is a perfect example of textured painting. The strokes have not been worked over — each is meaningful and painted with confidence.



Fig. 1B — Detail of Fig. 1. Perhaps the rose buds were painted by spreading out the bristles of the brush to form the stroke. Finally, the accent of the white strokes adds perfection to the flowers.



Fig. 1C — Detail of Fig. 1. The entire design is enclosed in an oval of brush strokes, interwoven with a ribbon containing sprays of daisy-like flowers. Note the highlights on the ribbon added while the base coat was still wet.

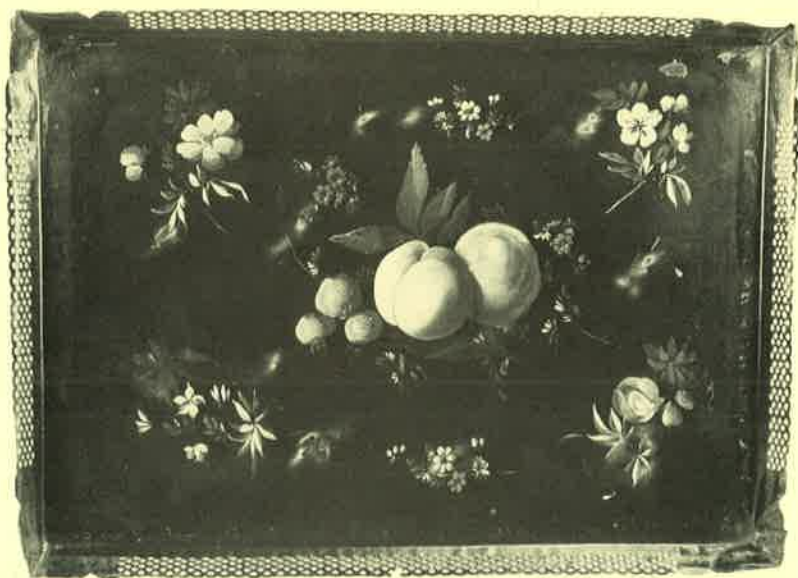


Fig. 2 — Original Lace Edge Tray. Courtesy, Margaret Farmer. This tray can be dated before 1780 because the corners were cut with shears, folded back, and nailed with rivets. After 1780, the corners were welded.

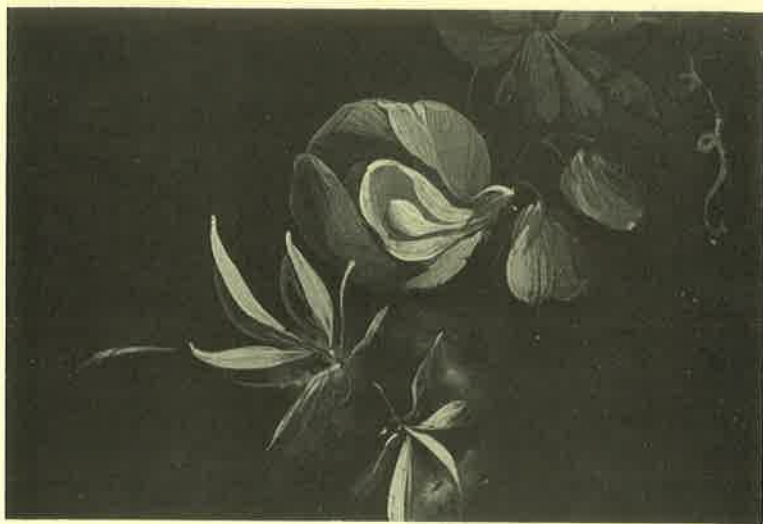


Fig. 2A — Detail of Fig. 2. Note how clearly each petal has been defined.



Fig. 2B — Detail of Fig. 2. The texture of the peaches can almost be felt — a beautiful example of highlight to shadow, painted wet-in-wet, using different colors of paint. The shadows on the strawberries emphasize the high-lights. Note the strawberry stems with just the tiniest of high-light, and a little reflected light from the peach on the right side of the strawberry.



Fig. 3 — Original Lace Edge Tray. Courtesy, Mrs. George P. Morse. Birds were a very popular subject on these trays, and looked very appealing among the flowers. The feathers of the tail are painted with very crisp strokes — a challenge to the craftsman of today. Note the great depth in the cup of the rose.

the silver became too expensive, it was replaced with spots of red mercuric sulphide. The high luster of the finish was achieved through the use of a special varnish made from oil shale, after which the metal was stoved many times at a high degree of heat. In 1799, the Pontypool japanned wares were eulogized by Thomas Thomas:

“And figures gay the polish’d black adorn
The swelling urn its lovely blue displays
And beauteous tortoise shells are viewed on trays;
O’er brilliant lines your pencils oft were wont
To glide from narrow crimson to Stormont.”

History beleives it was Thomas Allgood, who came to Pontypool, Wales, in 1670, primarily to introduce tin-plating for the first time in England. Thomas’ older son, Edward, became the principal assistant to Major John Hanbury when the tin-plating was organized at Pontypool in 1720. This would suggest that Edward learned the manufacturing details from his father and was one of the few persons in South Wales capable of developing this new industry.

The Pontypool Japan Works was started between 1720-1728, at Trosant, a suburb of Pontypool, by Edward Allgood and his brother, John. The Allgoods jealously protected the method of manufacture of



Fig. 4 — Detail of a lovely delicate gold leaf border, so typical of the Lace Edge tray. Many of these borders have disappeared with time. This illustration shows clearly the very fine gold tracery.

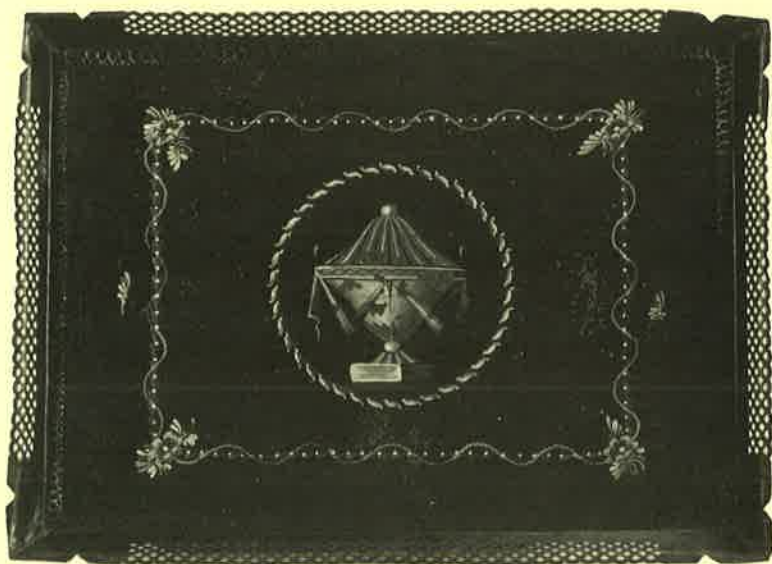


Fig. 5 — Original Lace Edge Tray. Courtesy, Elizabeth Goodwin. A fine example of the Greek urn and interlacing ribbon, which reflect the influence of the Adams Brothers and the classical features contained in their designs of the period.

their japan or lacquer and it was regarded as a family secret. The family had a disagreement in 1763, with one branch of the family going to Usk, a few miles away, while the other remained in Pontypool. Thomas Allgood was in charge from 1754 to 1779, after which his son, William (Old Billy) Allgood managed the business. The Pontypool business expanded under the genius of Billy, and competition was brisk, not only with the neighboring Usk firm, but also with those which had sprung up in Birmingham, Wolverhampton, and Bilston. William Allgood had the foresight to hire excellent decorators, such as John Stockman and William Pemberton. Benjamin Barker, father of the celebrated artist, Thomas Barker of Bath, was also employed as a decorator at Pontypool.

It is quite certain that the artists who painted Nantgarw, Derby, Worcester, and Swansea porcelain could have been equally adept in painting metal trays, as the techniques and designs are so similar. Thomas Pardoe is notable for his beautiful flower painting on the Nantgarw china, two of which are illustrated in color in *English Decorated Trays* by W.D. John and Jacqueline Simcox.

Old Billy died in 1810 and his wife "Widow Mary Allgood" managed the business, but it slowly declined and ended upon her death in 1822. This brought to a close the Pontypool Japan Works — after 92 years.

God rest you, Pillapalla Pontypool*

*Pillapalla means butterfly in the Welsh language. The decorators at the Pontypool Japan Works loved to paint butterflies in all the decorations . . . so they were affectionately called "Pillapalla Pontypool"

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Contributed by Shirley Spaulding DeVoe

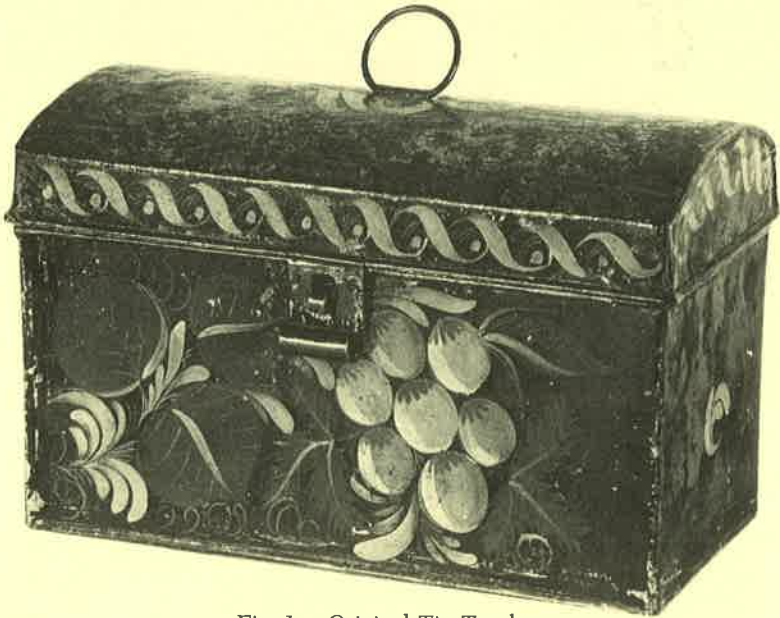


Fig. 1 — Original Tin Trunk.
Courtesy, Lois Tucker

The display of Maine japanned tinware shown at the Portland meeting provided a great opportunity to carefully examine each piece. Not just the painted decoration, which has been generally recognized as quite different from the painting of other shops, but the basic tin pieces, especially the trunks. For example, when cutting an opening for the hasp, the tin was not removed but was folded against the back like a window shutter, giving added strength to the said hasp. (Figs. 1 & 2). The turned back flaps varied in shape according to the size of the trunk. On one trunk seen elsewhere, the opening is oval and not square, and had small turned back triangular flaps.

The unusual square trunk with the platform top, (Mrs. Brazer called this type of lid a pagoda top,) has a triangular shaped reinforcement above the hasp. (Fig. 3). This is an English feature. American made articles have a straight-sided or square shaped reinforced piece.

Still another unusual treatment on a Maine trunk has a flat wire, 1/8 of an inch wide, carefully wound in a neat spiral manner around the wire loop handle. These and other distinctive features on Maine tinware, indicates perhaps, the work of a tinsmith who had learned his craft in England.

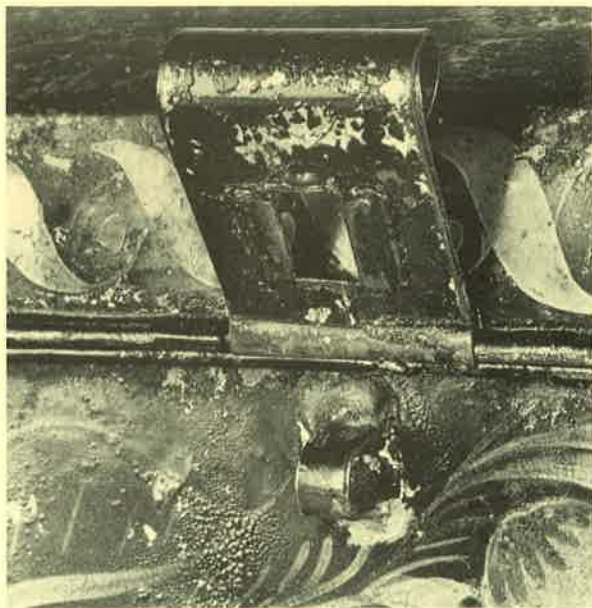


Fig. 1A — Detail of Fig. 1.



Fig. 2 — Original Tin Trunk.
Courtesy, Marion Poor

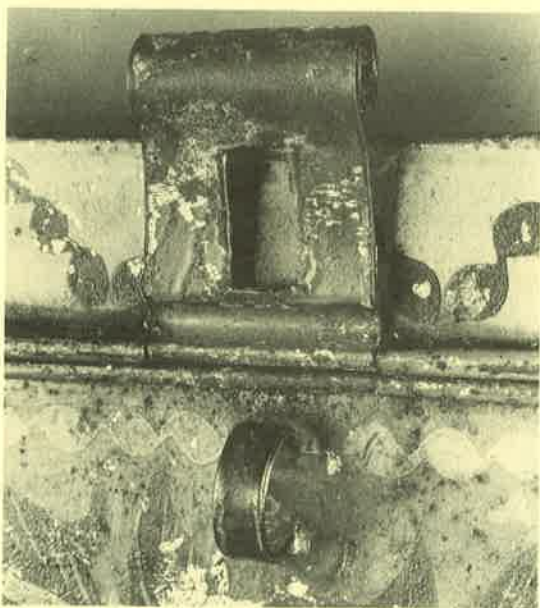


Fig. 2A — Detail of Fig. 2.



Fig. 3 — Original Tin Trunk.
Courtesy, Marion Poor

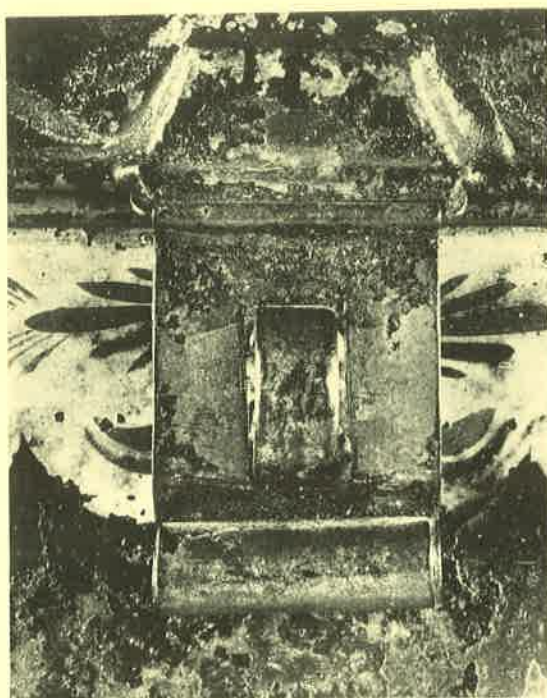


Fig. 3A — Detail of Fig. 3.

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Providence, R.I. — May 1981

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Mrs. Harry Murphy (Lucia)	21 Greenwich Rd., Edison, NJ 08817
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Mrs. Dickson Spencer (Elizabeth)	22 Meadowview Dr., Brookfield, CT 06804
Ms Kathryn A. Tiley	Thornton Rd., RFD, New Boston, NH 03070

Master Craftsman's Award



Chippendale Painting — Astrid Thomas

MEMBERS' "A" AWARDS Providence, R.I. — May 1981

Photographs by Herb Macomber



Country Painting
Elsa Hultgren

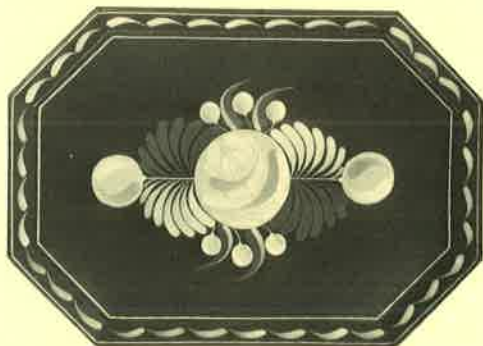
Country Painting



Elsa Hultgren

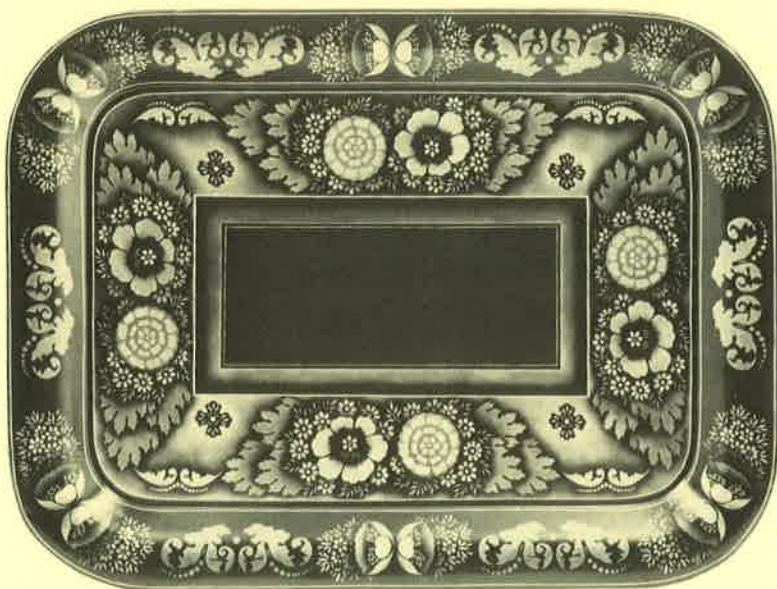


Carolyn Hedge



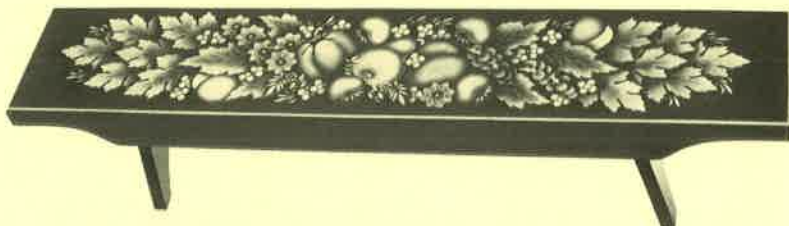
Joyce Holzer

Stencilling on Tin



Judith Chamberlain

Stencilling on Wood

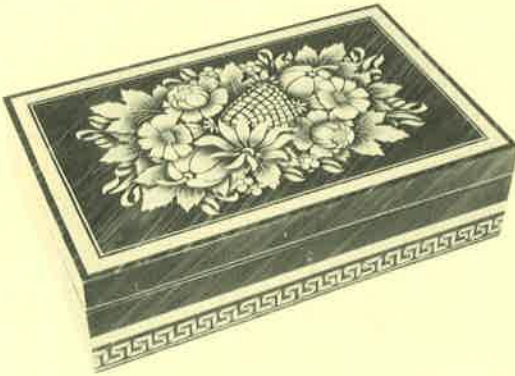


Dolores Furnari



Rosemarie Cadwell

Stencilling on Wood



Dorothy Hamblett



Carole Webber

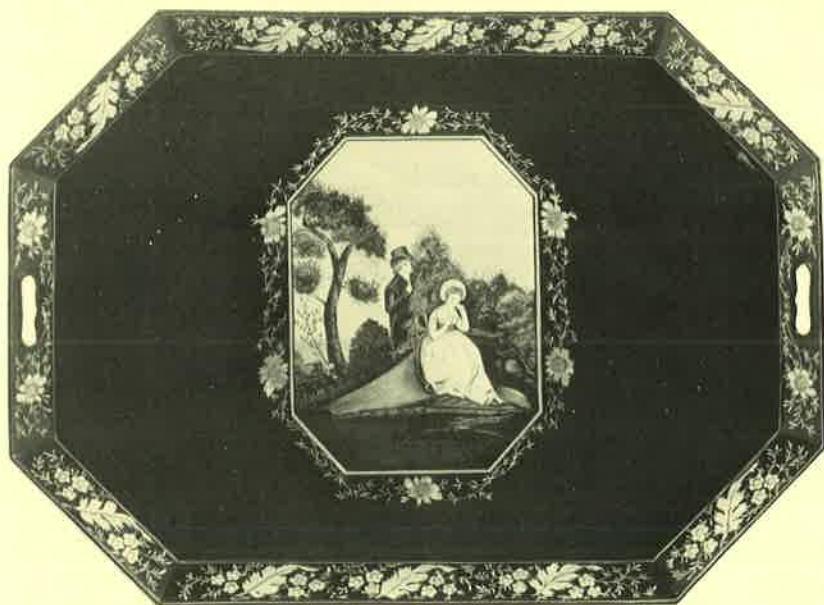


Peggy Waldman



Trudy Valentine

Metal Leaf

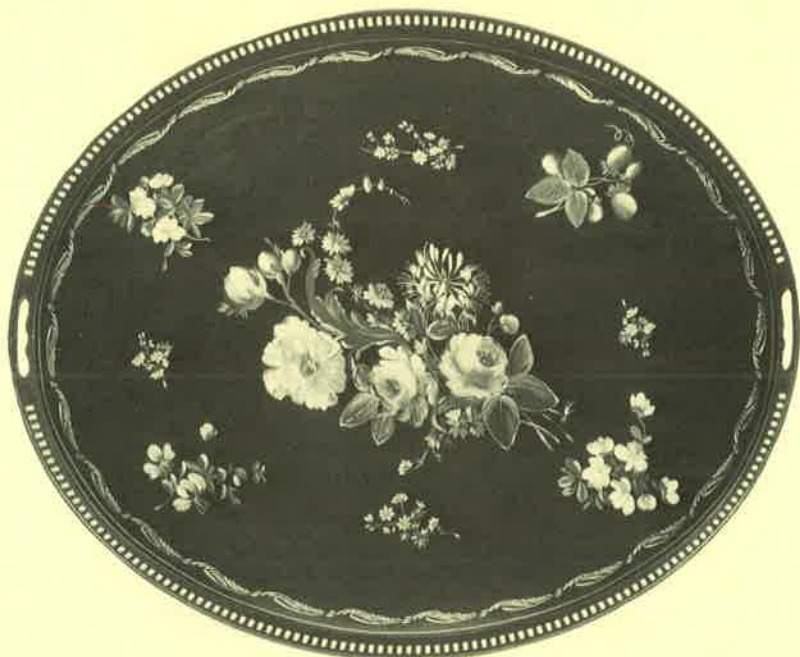


Roberta Edrington

Lace Edge



Roberta Edrington



Sara Tiffany

Glass Panel — Stencilled Border



Shirley Berman



Dorothy Hallett

Glass Panel — Metal Leaf



Dolores Samsell

Glass Panel — Metal Leaf Border



Dorothy Hallett

Glass Panel — Metal Leaf

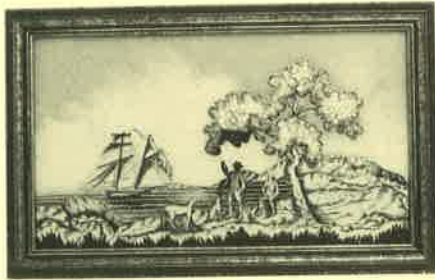


Joyce Holzer

Class Panel - Metal Leaf



Harriet Syversen



Dolores Samsell

Special Class

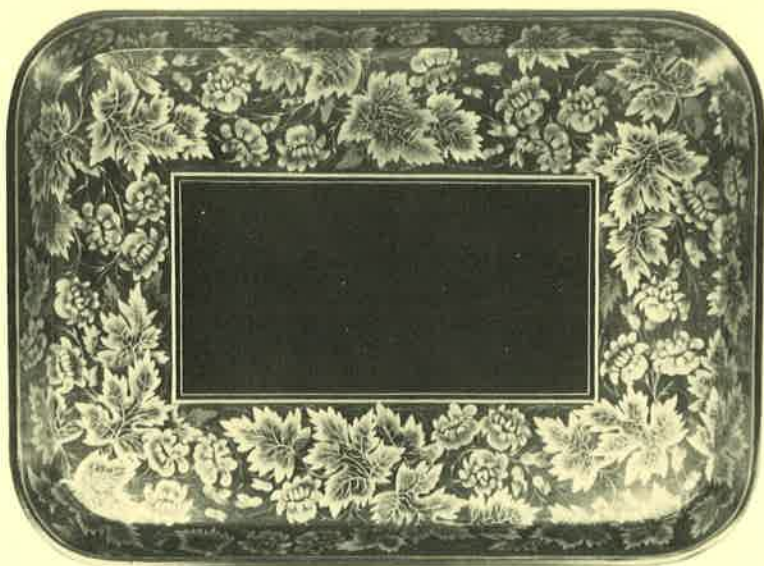


Margaret Watts

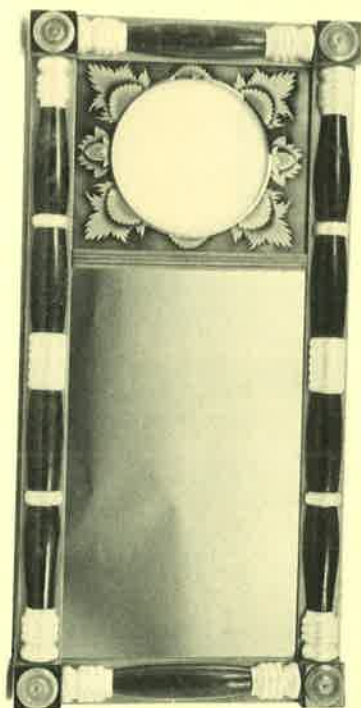


Maryjane Clark

Special Class



Maryjane Clark



Margaret Watts



Deborah Lambeth

"A" AWARDS NOT PREVIOUSLY PRINTED

Tarrytown, NY — September 1979

Glass Panel — Metal Leaf



Ruth Berkey

Cherry Hill, NJ — May 1980

Glass Panel — Metal Leaf Border



Barbara Hood

Glass Panel — Metal Leaf



Harriet Syversen

MEMBERS' "B" AWARDS

Country Painting

Ida Fraioli
Lila Olpp
Alice D. Smith

Arminda Tavares
Lois N. Tucker
Jean Walter

Stencilling on Tin

Marion Burdett

Trudy Valentine

Stencilling on Wood

Marion Burdett

Margaret Wehner

Metal Leaf

Jean Walter

Freehand Bronze

Jane Newman

Patricia Smith

Glass Panel — Stencilled Border

Janet Miller

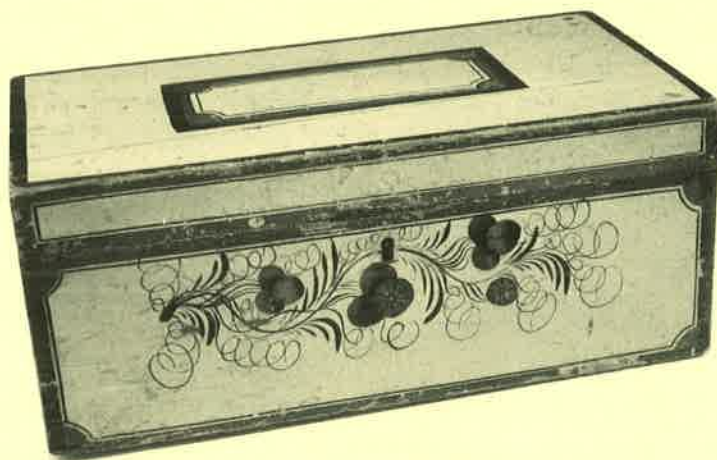
Astrid Thomas

Glass Panel — Metal Leaf

Elaine Garfield

Special Class

Deborah Lambeth



Original Wooden Box, painted yellow, with Freehand Bronze Decoration
Courtesy, Margaret Coffin



THE BOOKSHELF

By Martha Muller and Carol Heinz

THE AMERICAN ART JOURNAL, Spring, 1980 included an article by Mrs. Little titled "Artists Boxes of the Early Nineteenth Century", which includes essentially the same information as in the chapter on artists' boxes. The illustrations are slightly different and are larger and clearer. A nice supplement to the book.

The Art and Antique Restorers' Handbook by George Savage
A Dictionary of Materials and Processes used in the Restoration & Preservation of all kinds of Works of Art
Barrie & Jenkins Ltd., London, 1976, pp 142

The subtitle tells what this small book is about. Many of the members of H.S.E.A.D. Inc. are called upon to restore an antique item now and then. Although this is by an English author and a few of the terms are unfamiliar to us it is a useful publication. Many of the processes employed in our craft are explained fully with the materials used, described and named.

Kata-Gami Japanese Stencils

Smithsonian Institution, Washington, D.C., 1979 pp. 28.

A small paperback which contains an introduction by Elaine Evan Dee to Kata-gami, the Japanese word for the paper stencil used in textile printing. She explains the history and methods of preparation of the special paper and the cutting procedure. Thirty-one of the four hundred stencils in the collection of the Cooper-Hewitt Museum in New York City are illustrated in black and white with short descriptions of each stencil.

These Kata-gami generate awe and respect for the skill of the Japanese craftsmen who were the designers and cutters.

Japanese Lacquer

by Ann Yonemura
The Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 1979, pp 106

The catalog of an outstanding exhibit of Japanese lacquer owned by the Freer Gallery and exhibited by the Gallery in Washington in the Fall of 1979 is of interest to the student of decoration.

The various techniques in the art of using lacquer as it was practiced in Japan from early times explained in detail. A detailed glossary aids in understanding the terms used.

The black and white photographs are large and clear and the few in color are exquisite. The extensive bibliography includes many books written in Japanese.

An interesting paperback and a fine source book for background to the study of the lacquerware produced in England and Europe by craftsmen attempting to emulate Oriental works.

Russian Souvenirs

by M. Chereiskayo

Aurora Art Publishers, Leningrad 1978

"Russian Souvenirs" is a beautiful collection of color photographs of Russian decorative and applied folk art. The 102 lovely photographs illustrate eleven different facets of work; painting on wood, lacquers, clay toys, porcelain and others. Many photos are accompanied by a description of the work and artist in English. This is a great little book for those who love rich colors and decorated items.

Folk art in America

Edited by Jack T. Ericson

Painting and Sculpture

Antiques Magazine Library

Mayflower Books Inc., New York City 1979

"Folk Art in America" is a soft cover collection of articles found in past editions of the MAGAZINE ANTIQUES concentrating on painting and sculpture. The articles were written over a 57 year period and are divided into three parts: folk art in perspective or a look at definitions of folk art and articles supporting these views, painting or portraiture, and sculpture as depicted by grave markers, weather vanes and wood sculpture.

This is a nice anthology of articles on the "art" of folk art expressed by the untrained painters and sculpturers.



NOTICES FROM THE TRUSTEES

FALL MEETING

Turf Inn, Albany, NY

September 30, October 1, 2, 1981

Meeting Chairman: Mrs. C. Douglas Obrist

Program Chairman: Mrs. Donald Heatherington

SPRING MEETING

Northampton Hilton Hotel, Northampton, MA

April 28, 29, 30, 1982

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. 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.

Sept. 1980 — That the Standards and Judging Committees be separated into two committees, the Standards Committee to set the Standards of Craftsmanship and the Judging Committee to judge those articles submitted for judging according to the established standards.

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 Providence, RI, May 1981.

Beth MartinCounty 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. John Clinkman
Edward Stannard, M.D.

Mrs. M.I. Sherman
Mrs. George Watt

Please send the names of your candidates to the Chairman no later than September 1, Mrs. Harvey E. Lambeth, Jr., 933 Morgan Ave., Schenectady, NY 12309.

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

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

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

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