

The Decorator

Volume XXXVII No. 1

Hershey, Penn.

Fall 1982



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*

OFFICERS 1982-1983

Mrs. J. August Duval	<i>President</i>
Mrs. Wilfred W. West	<i>First Vice President</i>
Mrs. Wayne F. Fry	<i>Second Vice President</i>
Mrs. A. E. Jones	<i>Recording Secretary</i>
Mrs. Eugene Milner	<i>Corresponding Secretary</i>
Mrs. M. I. Sherman	<i>Treasurer</i>

TRUSTEES

Terms Expire 1983

Mrs. Wayne F. Fry
Mrs. Eugene Milner

Mrs. A. E. Jones
Mrs. Wilfred W. West

Terms Expire 1984

Mrs. George K. Baer
Mrs. D. F. Heatherington

Mrs. J. August Duval
Mrs. William Tiffany

Terms Expire 1985

Mrs. John Clinkman
Mrs. Kenneth L. Day

Mrs. M. I. Sherman
Edward Stannard, M.D.

ADVISORY COUNCIL

Mary Black
Wendell Garrett

Henry Harlow
Nina Fletcher Little

Norman Rice
Alice Winchester

EDITORIAL STAFF

<i>Editor</i>	Virginia M. Wheelock
<i>Bookshelf</i>	Shenandoah Chapter
<i>Photography</i>	Shirley Baer
<i>Printing Chairman</i>	Grace Bremer
<i>Business Manager</i>	Jean Wylie
<i>Advisory Board</i>	Kenneth Royal

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



**Historical Society of
Early American Decoration, Inc.**

A society organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history 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.

Volume XXXVII No. 1

Fall 1982

Hershey, Pennsylvania

THE DECORATOR

Volume XXXVII No. 1

Hershey, Penn.

Fall 1982

Table of Contents

Editorial	<i>Virginia M. Wheelock</i>	3
Women Industrial Painters of Connecticut, 1779-1880	<i>Shirley Spaulding DeVoe</i>	4
The Ithaca "Iron Case" Calendar Clock	<i>Robert Kaltaler</i>	15
A Pictorial Study of an Elegant Freehand Bronze Tray	<i>Cornelia Keegan</i>	19
Corner of Facts		25
Original Articles donated to H.S.E.A.D. Inc.		28
Applicants Accepted as Members		29
Members' "A" Awards		29
Members' "B" Awards		33
The Book Shelf	<i>Carol Heinz, Phyllis Sidorsky</i>	33
Notices from the Trustees		35
Certified Teachers		37
Advertisements		38
List of Chapters and Officers		43
Committee Chairmen		44

COVER PHOTOGRAPH

Face Fan. Courtesy, Victoria and
Albert Museum, London.

PRICE PER ISSUE

All Volumes — \$3.50

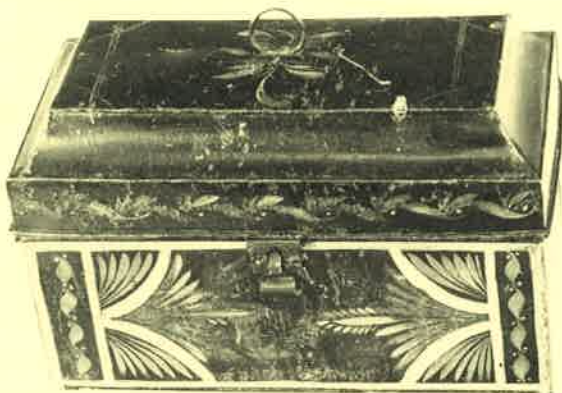
Send check to Miss Jean Wylie, P.O. Box 894, Darien, Connecticut 06820

Copyright 1982

By the Historical Society of Early American Decoration, Inc.

MAILING ADDRESS

Historical Society of Early American Decoration, Inc.
Harmanus Bleecker Center
19 Dove Street, Corner Washington, Albany, NY 12210



Original Tin Trunk
Courtesy, Beth Martin

EDITORIAL

Through the courtesy of THE SPINNING WHEEL, we are reprinting an article by Shirley S. DeVoe entitled, "Women Industrial Painters of Connecticut, 1779-1880". Since women did so much of the "flowering" in the tin shops, it is fortunate that some of these ornamenters can be identified. Realizing the dearth of information concerning earlier decorators, the craftsmen of today, in all fields, are encouraged to personalize their work.

A less familiar decoration is that which appears on the Ithaca Iron Case Calendar Clock. In this issue, we are grateful to Robert Kaltaler for supplying us with the history, as well as other pertinent facts, of these unusual and rare iron front clocks. Over a period of time many of the decorated inserts have either been lost or badly damaged. The Society is privileged to have three fine examples in its museum collection.

Quality has been described as "a natural elegance". The freehand bronze tray pictured in the article by Cornelia Keegan certainly exhibits that characteristic and is no doubt one of the grandest examples of the bronzing technique. It is not often that we have the opportunity to examine such fine craftsmanship at close range. The details of the numerous motifs are meticulously delineated and beautifully executed to give form and depth to each unit.

Virginia M. Wheelock

WOMEN INDUSTRIAL PAINTERS OF CONNECTICUT, 1779-1880

by Shirley Spaulding DeVoe

Reprinted by permission of The Spinning Wheel, September 1973

At the end of the 18th century a new occupation was introduced into Connecticut industries which provided interesting work for girls and women who liked to paint. This was the japanning and ornamenting of articles made of metal, wood, and papier-mâché; the products of small shops and later of factories located in Hartford and Litchfield Counties. The work was to continue through the 19th century but with changes in the methods of production and ornament as industrial growth demanded faster methods.

Japanning was the coating of objects with black varnish made of a mixture of amber, rosin, linseed oil, and asphaltum, thinned with turpentine. It was introduced in this country early in the 18th century by a few English artisans who japanned furniture, painted shop signs, or taught the work in young ladies schools. Only when the Connecticut tinsmiths learned the ingredients for making "japann" varnish did this allied industry become a more commercial enterprise. This information came to them with the large orders of tinsplate and wire imported from Pontypool, Wales, where the japanning on metals had been earlier introduced.

In the beginning the japan was usually cooked outdoors over an open fire by the tinsmith, a hazardous task for the mixture was highly flammable and caused many serious fires in tin and clock shops. Later, it was prepared in a separate building called the japan shop. The black mixture was brushed evenly over the plain tinware, then dried in a brick oven at temperature of 300° F.

The girls were not apprenticed. Some were japanners first, then learned to paint the designs. For example, Abigail Williams, who "understood japanning", wanted to learn to paint. She accepted \$1.25 a week for six weeks while she learned to brush on the designs. As a painter she would earn 75 cents a day.

In the first decade of the 19th century the painting was called "flowering", a term that originated in the English potteries, since the tin painters adapted their designs from the earthenware used in their homes (Figure 1). The painted designs consisted of flowers and foliage made with primary and secondary colors with details added in black and white. The finished painted tinware was coated with clear copal varnish and again "stoved" at 260° F. Until the mid-19th century costly imported gold leaf and bronze powders were rarely used on tinware.



Fig. 1 — Flower decorated tin trunk. Author's collection.

Of the hundreds of girls and women who were employed as industrial painters only a few can be named. From her diary, 1801-1806, we know that Candace Roberts of Bristol, daughter of Gideon Roberts, the pioneer clockmaker, japanned and flowered tinware. From the age of 15 until her early death in 1806, she worked in several tinshops located in Plainville, Forestville, Bristol, and Farmington. Canisters, waiters, sugar bowls, trunks, and teapots (Figure 2) were a few of the many articles of japanned tin produced, but Candace left no description of the articles she painted. In the last year of her life, Candace also painted clock faces for the Harrison Brothers of Waterbury, Eli Terry of Plymouth, and for her brother Elias Roberts of Bristol (Figure 3).



Fig. 2 — An adaptation of the King's Rose pattern. Author's collection.



Fig. 3 — Terry clock dial, possibly painted by Candace Roberts; pencilled on the back is the date "Mar. 1st 1806". Courtesy, Mr. Shepard

Another pioneer painter was a Mrs. Bennett of Berlin. From the end of the 18th century she painted for Shubael Pattison and John Dunham, both of Berlin, as well as in shops located in Baltimore and Philadelphia. She was still painting in 1825.

The girls travelled on horseback, cart, or sled in all kinds of weather to shops in and out of the state, painting the stock of plain tinware that had been set aside for that purpose. The two Hulbert sisters, daughters of a Berlin tinsmith, travelled with their father to upper New York state where they worked for from four to six weeks before returning to Berlin. Another painter was "Mira" who painted trunks and tin cradles at the Filley tin shop at Bloomfield.

While working, the girls boarded with the shop owner's family where they were included in all the social affairs. They went on hay and sleigh rides, to barn raisings, bees, balls, and teas. Candace Roberts wrote that the balls lasted until the early morning hours and described a good time as "a proper hie". One morning she returned from a ball at 3 A. M. and another from a sleigh ride at 5 A. M. and was at work at the shop after very little sleep.

The great Connecticut clock industry closely paralleled the tin industry in years. Bristol early became an important clock center and some

of their early tin shops became the first clock shops in that town. Women were chiefly employed by clock companies to paint and “figure” (numerals) clock dials. They also painted in reverse the glass tablets set in clock doors. There exists a tablet known to have been painted by Harriet Thorpe of Bristol. Then there was Mary Stephenson of Plymouth, daughter of William Bennet, a painter and stenciller of tablets, who learned the trade from her father.

Huldah Wheeler’s small, homemade account book, dated July 1817-January 1821, contains a few simple drawings intended for use on clock faces (Figure 4). In 1817 she noted that she “began to figure dials for Mr. Thomas”. Later, she was “raising” (with gesso) and gilding the corners of the dials for which she was paid \$1 each.

Also working on dials and tablets were Louisa Sperry and Cynthia Green of Harwinton. They were the sisters of Augustus Alfred of the Hopkins and Alfred clock shop, 1829-1841. Alfred’s daughters, Jane and Mary, were also painters and stencillers for the shop as well as others from outside the district who boarded with the family. When the Hopkins and Alfred shop closed, an abundance of tablets were stored in an attic. In later years they were carried to the town dump!



Fig. 4 — Huldah Wheeler’s drawings, 1817-1821.

In the Harwinton *Book of Statistics* for 1845 are the following prices received for figuring: \$1.75 for 200 and 85 cents for 100; Lucy Camp received \$7 for 1000 faces and Nabby Alfred received \$50 for 1000 tablets. The work was probably for Benjamin Ely, a local man who specialized in dials and tablets. (Figures 5, 6).



Fig. 5 — Stencil used on clock tablet. Courtesy, Harwinton Library & Museum Collection.

In the 1840s, 2- and 3-story buildings were replacing the small shops, and boarding houses were established to house the workers. Stencilling was then replacing the hand painting, not only on tinware, but on glass tablets and clock cases. The half pillars and pediments of wood cases were quickly japanned by dipping them in vats of japan; they were hung up to dry, then stencilled with bronze powders (Figure 7).



Fig. 6—Stencil for clock tablet. Courtesy, Harwinton Library & Museum Collection.

The Otis and Upson clock shop of Marion had girls painting iron clock cases embellished with pearl shell for the Bradley Manufacturing Company of New York. Their work was supervised by Sarah Upson, a former tin painter at the early Upson tin shop. The iron cases were cast in a shape similar to those of papier-mâché and their decoration caused a Litchfield newspaper to term them “iron papier-mâché clocks”. The Otis and Upson shop burned in the 1850s (Figure 8).

Lambert Hitchcock employed women and children in his large 3-story brick building, built in 1825. The children were hired to paint and smooth the red undercoat of the hand-grained chairs and the women to do the stencilling. At one time the sections of the chairs to be stencilled were parcelled out to the villagers to be done as piece work (Figure 9).

The Litchfield Manufacturing Company, 1850-1854, made a limited number of papier-mâché articles which they sold along with more sophisticated imported English wares. Not having a stamping press or the superior knowledge and experience of the English industry, the company

limited their products to a simply made card tray (Figure 10), a shallow bowl, and a variety of clock cases. In 1852, production was confined to papier-mâché clock cases ornamented with paint, gold leaf, and pearl shell. This company was the only producer of papier-mâché cases and they supplied many Connecticut clock companies.



Fig. 7 — Stencilled half-pillars for shelf clocks.

The Litchfield company hired English trained japanners who not only decorated the wares but taught the work to local girls. Phoebe and Jane Benton, of Litchfield, worked for the company when they were 15 and 17, respectively, under a “kindly woman who was equally capable of looking

after her charges and the work to be done". Edward O. Peck was paid \$1.75 a week by the company to board the men and women employees. When the company failed in 1854, the English japanners found work at other clock shops; one became the foreman of the japanning department of the Wheeler and Wilson Sewing Machine Company, established in 1850.

The Wadhams Manufacturing Company, 1851-1863, of Wolcottville, now Torrington, also produced small papier-mâché articles and did



Fig. 8 — Iron case clock, painted and pearled.

custom japanning. They were established producers of all kinds of metal goods including brass buttons, but in 1851 the button shop was converted to a papier-mâché shop. They made japanned card and daguerreotype cases, stair rods and game boards (Figures 11, 12). Of the girls employed there we have only the name of Charlotte Thompson who laid pearl shell by using steel pointers to pick up the pieces and place them on the warm japan ground. An existing tray, signed and dated, proves she was also adept at painting and gilding (Figure 13).

Continuing through the century we come to the Stevens and Brown Company of Cromwell, 1869-1880, makers of mechanical toys. About 20 women painted, stencilled, and packed the finished goods. The toy animals and vehicles were painted with realistic colors while any ornamental motifs and names of vehicles were added with a stencil. The finished articles were then dried in two large steam heated chambers the size of a small room (Figure 14).

In the 1870s and 1880s there was no longer a demand for painted tinware. The public preferred the more ornate silverplate, copper, or Britannia wares. Machine stamped japanned kitchen canisters and spice boxes were available but they boasted only the stencilled name of the commodity they contained, such as tea, coffee, flour, etc. On clock tablets, hand painting was replaced by transferred designs and prints that were back-painted. Toy manufacturers still required painters, but the introduction of the shift-key typewriter in 1878 presaged a new type of employment for girls and women in the years to come.



Fig. 9 — Decorated Hitchcock chair.

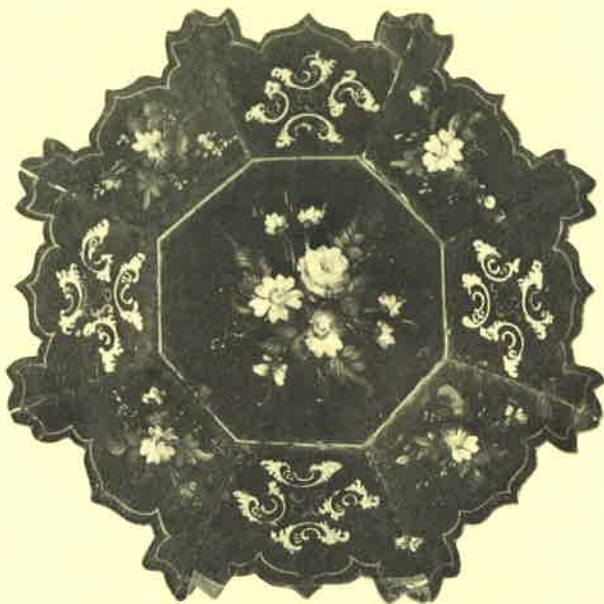


Fig. 10 — Card tray made by Litchfield Mfg. Co., Litchfield, Conn.



Fig. 11 — Chess board introduced by the Wadhams Mfg. Co. in 1857; originally sold for \$5. Courtesy, Torrington Historical Society Collection.

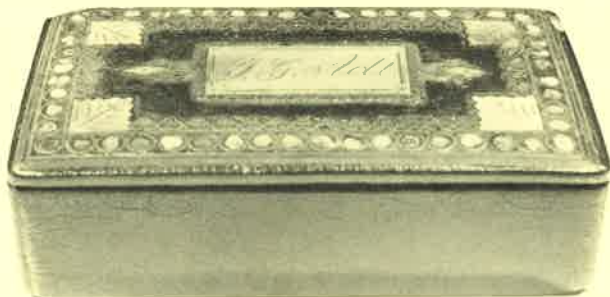


Fig. 12 — Tobacco box of papier-mâché decorated in black with pearl and inlaid design in thin metal. The name "T. G. Adt" is in gold leaf on the white shell. Product of the Wadhams Mfg. Co., Wolcottville (Torrington), Conn.

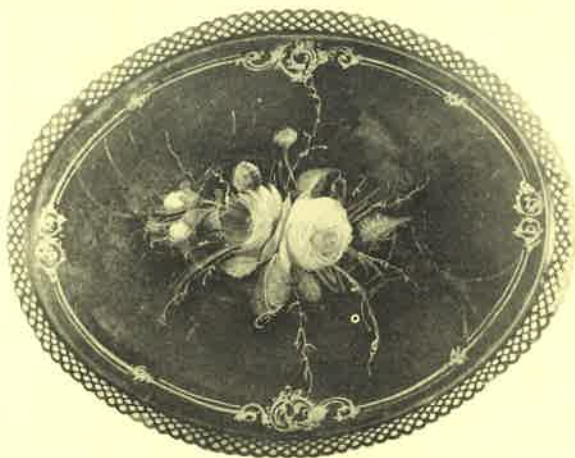


Fig. 13 — Pontypool "Lace Edge" tray repainted and signed and dated on the back, "Charlotte Thompson, 1862".



Fig. 14 — Stevens & Brown toy, Cromwell, Conn., 1869-1880. Courtesy, Conn. Historical Society, Hartford, Conn.

THE ITHACA “IRON CASE” CALENDAR CLOCK

by Robert Kaltaler.

The decorative work of ornamental painters on Antique Clocks has usually been associated with dial painting, reverse painting on glass and stencilling of columns and splats. However, another use for their talents can be found on the small painted metal panels which decorate the front of the “Iron Case Model”; Ithaca Calendar Clock (Figure 1).

In the 1981 Fall issue of *THE DECORATOR*, (*THE DECORATOR*, Vol. XXXVI No. 1), three small painted panels are shown on page 34, and it was suggested that these panels were tin salesmans’ samples for tea caddies. However, it is more probable that these panels had been made for the 19” Ithaca Iron Case Calendar Clock.

The Ithaca Calendar Clock Company, was founded in 1865 by Henry B. Horton, inventor of the calendar mechanisms, and three Ithaca businessmen, with an initial capital of \$800.00.

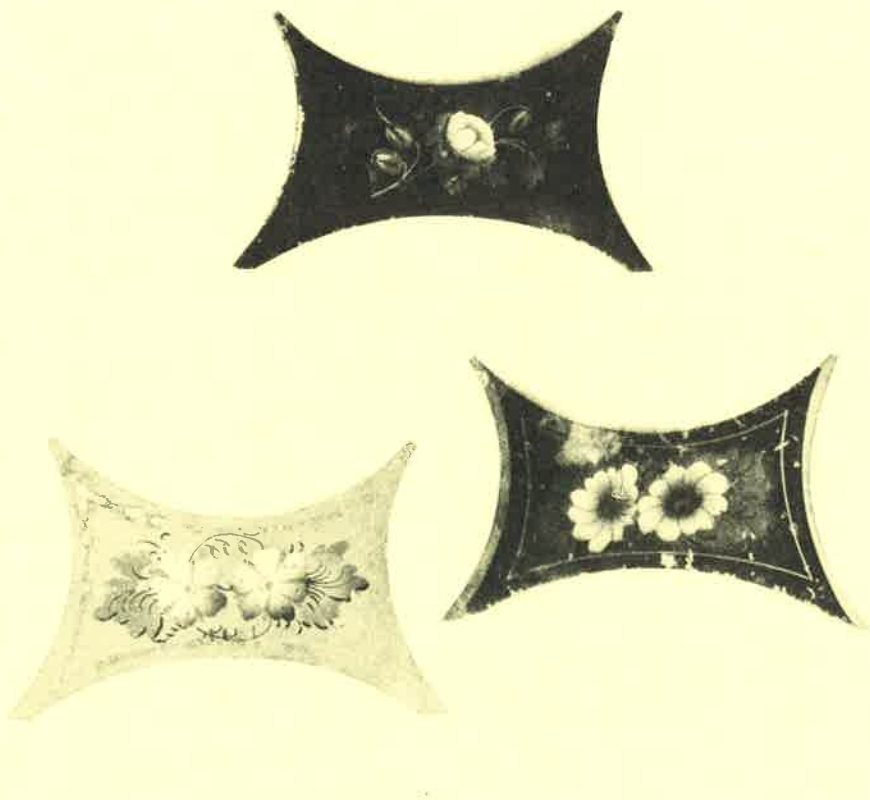


Fig. 1 — Three decorated clock panels. Courtesy, HSEAD, Inc.

Horton received two patents for his calendar mechanisms, April 18, 1865 and August 28, 1866 (Figure 2). He was also awarded a patent for the iron case design on August 28, 1866. The clock described in this text has only the 1865 patent date printed on the calendar dial (Figure 3). Subsequent iron case clocks had both the 1865 and 1866 patent dates for the calendar as well as the 1866 patent date for the case printed on the calendar dial. This information would suggest that this particular clock was made between 1865 and 1866 (Figure 4).

Most experts believe that the iron case clock was the first clock marketed by the company. Two theories have been offered for this belief. First, the new company did not have sufficient capital to produce costly wooden cases, thus, Horton invented the iron case clock to keep the company functioning and to increase capital. Second, a fire destroyed the wooden cases in stock and therefore, to meet this emergency, Horton invented the iron case clock. Possibly one or both of these situations did occur which prompted the invention and production of the iron case calendar clock.

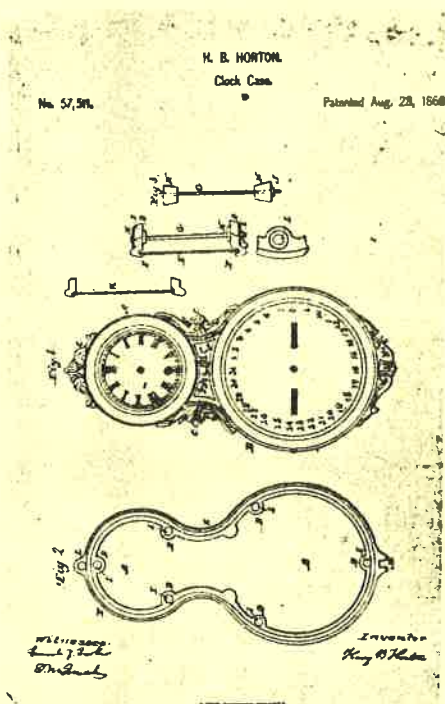


Fig. 2 — H. B. Horton 1866 Case Design Patent Drawings.



Fig. 3 — Ithaca Calendar Clock. Author's collection.

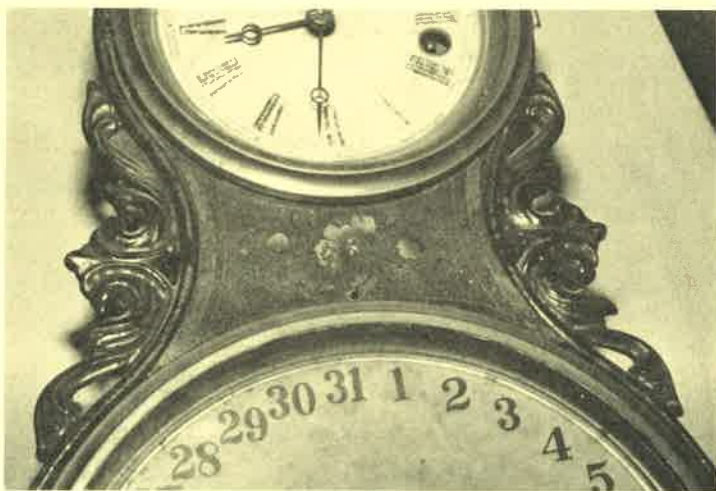


Fig. 4 — Detail of Fig. 3.

The iron cases were cast at little expense by the J. S. Reynolds (later The Reynolds-Lang) Foundry of Ithaca, in two different sizes (19" and 21"). The cases were easily assembled and by using readily available clock movements, all that remained for the company to do was to manufacture the calendars and assemble the works in the cases. Some of these clocks were shipped to England and were then dubbed "Iron-Clad Clocks" by the English who had heard of the American Iron-Clad Gun Boats. The iron case clocks were produced till the end of the 1860's, possibly the early 1870's at which time the model was discontinued in favor of the more saleable wooden case calendar clocks. Over 50 different styles of calendar clocks as well as tall case, wall, and 'Keg' clocks were produced during the company's 55 year history.

In summary, the small decorative panels found on Ithaca Calendar Iron Case Clocks, were made and painted from 1865 to 1870. However, the ornamental painter(s) responsible for these panels and the location of the painter(s) is still a mystery. Perhaps they were painted in the Ithaca area, although there is no known record of ornamental painters working in this area during this time. Should this be the case, then the panels were probably obtained from ornamental painters working in other areas of New York State such as New York City, Albany, Saratoga or Fly Creek (Cooperstown).

BIBLIOGRAPHY

Brooks, J. G., *ITHACA CALENDAR CLOCKS*. Dept. of Manuscripts and University Archives, Cornell University, Ithaca, N. Y. No 1235. 13 pp. 1941.

Miller, A. H. and D. M. *Survey of American Clocks*. Antiquariat. 159 pp. 1972.

Editor's Note: We are indebted to Cindy Burleigh for her perception and for her diligence which has made this article possible.

**A PICTORIAL STUDY OF AN ELEGANT FREEHAND BRONZE
TRAY**

by Cornelia Keegan

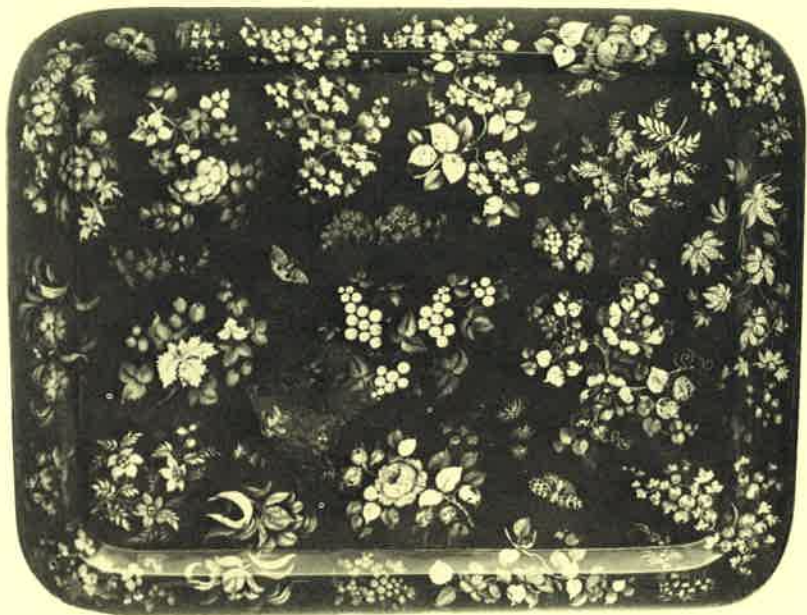


Fig. 1 — Original Papier-mâché Tray. Courtesy, Cornelia Keegan.

This is an unusually handsome papier-mâché sandwich edge tray. The ornamentation is painted on a dark red background and has superbly painted units in both gold leaf and freehand bronze. Each unit is unique and fascinating by itself — all display the craftsmanship of a talented artisan. The tray was made in two sections, the floor of the tray and the sandwich edge, which were then adhered together. Because of this particular construction, the tray is probably an early one, dating perhaps before 1800.

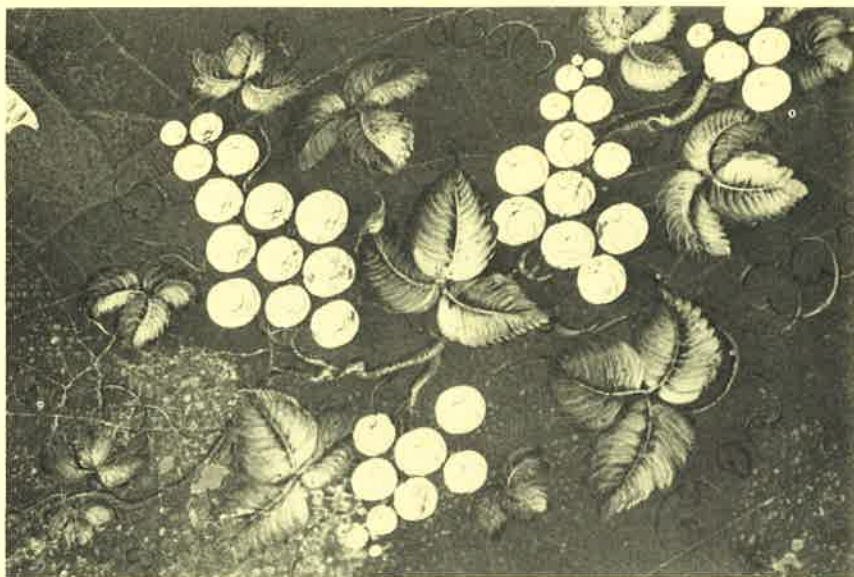


Fig. 2 — Center Motif of Fig. 1.

The gooseberries are of gold leaf with details painted in black. Burnt sienna and varnish is blended on parts of the berries. The leaves are a very dark gray green, almost black. Stumps or suitable brushes are used with a mixture of matt green (or its equivalent) and fine gold lining powder, to form the shapes of the leaves, curving from the center to the outer edge. Next, a blend of the same powders is softly dusted into the background. Later, very fine veins are painted down the center and on both sides of the leaves with what appears to be fine gold powder mixed with varnish. Yet another day, delicate shading is applied with thin black and a brush. A very thin pale wash of alizarin crimson appears on parts of the smallest leaves. The branch is treated in the same manner as the leaves. The curlicues are first painted with very dark green, and when dry, gold powder mixed with varnish is used to highlight the curlicue shapes.

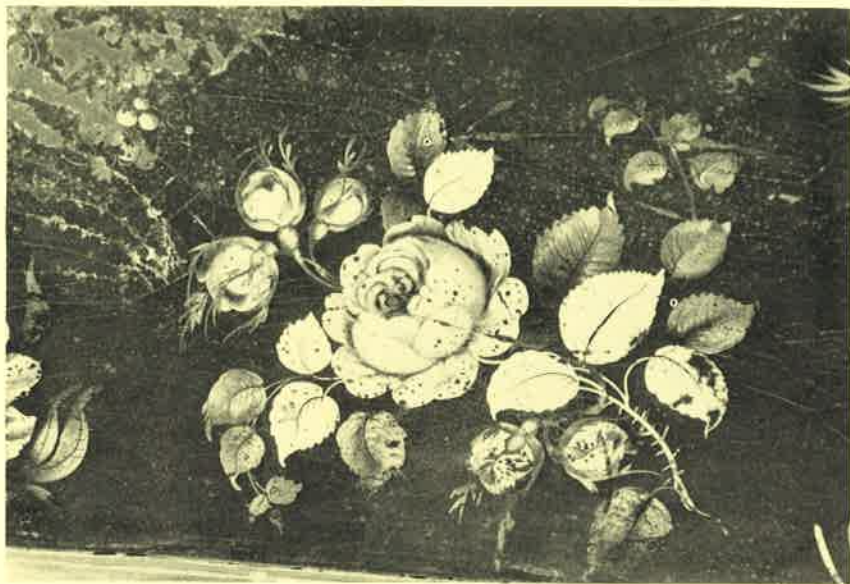


Fig. 3 — Detail of rose composition.

The rose is on the floor of the tray below the center motif. It is painted black and, when the right "tack", employing stumps and brushes, is beautifully shaped with silver powder. When this is dry, there is some color wash of alizarin crimson golden which gives further form and depth to the flower. The rose buds are portrayed in the same way, but enhanced with the addition of a dark green paint and fine gold powder applied in certain areas. Some of the leaves are of gold leaf with very finely painted black veins and the center shaded with burnt sienna and varnish. The dark green leaves contain some stump work and dusting with matt green, as well as the fine black veins. An alizarin crimson wash is skillfully blended on some leaves.

The main stem of the rose is gold leaf as are those leading to the gold leaf leaves. The other stems are dark green with some dusting of matt green. This same rose is painted on the border and over the edge to the floor, but exhibits a complete wash in varying shades of alizarin crimson.



Fig. 4 — Detail.

This motif is on the floor of the tray in one corner. It has some gold leaves and stems with the leaves being painted as described in Fig. 2. The dark green leaves are painted as previously explained but lack any color wash. The large flower is painted in black and the freehand bronze petals are carefully and softly shaded with a warm silver powder. There are small brush strokes of both thin mauve and thin black to give depth and shading to the petals. The three smaller flowers are painted with black, then bronzed with a soft gold. Later, alizarin crimson is used as a wash with a few finite alizarin strokes.

The partial unit on the left flows from the floor onto the sandwich edge of the tray. The flower is molded in freehand bronze on a black ground. There is some stump work and, again, an alizarin crimson wash is carefully used.

Painted black veins appear on the leaves, some of which are gold leaf treated as in Fig. 2, and some are painted dark green with matt green detail and some stump work.

The bud is in silver powder with a touch of alizarin crimson and with green leaves at its base.



Fig. 5 — Detail.

This unit on the floor of the tray has gold leaf leaves, stems, and curlicues with the leaves having the same treatment as above. The other leaves are in freehand bronze on dark green using matt green, and painted black veins. The lovely graceful flowers have freehand bronze petals in both silver and gold powders on a black ground. The larger petals are of silver and have a little alizarin crimson shading. The very delicate stamens are dusted with silver in some places and gold in others. The smaller petals, bronzed with gold, have alizarin crimson washes. The other leaves in the photograph, that are separate from this large motif, are in dark green bronzed in gold.



Fig. 6 — Detail of Tulip

The light band across this photograph shows the edge of the tray that goes about 1" high from the floor to the flat $1\frac{1}{2}$ " wide sandwich edge border. The larger tulip is on the floor of the tray and the smaller one extends onto the flat edge. The treatments of the bright gold leaf leaves and stems, and of the dark green leaves are as previously described.

The tulips are painted in two sections. The front, or most prominent petals, are bronzed in silver on a black ground with a little shading near the stem, and are executed first. The streaks on the tulip are made with a thin and deep alizarin crimson wash. At a later time, the back petals are bronzed in silver on a black ground, and more shading is done. Two tones of alizarin crimson are used for the streaks.

The partial unit on the left shows both gold leaf and green leaves. The lighter flower is silver bronzed into black with four dusted gold spots in the center. There are thin deep-colored mauve strokes to make the shading on the petals. The darker flower is bronzed with a deep gold and has lighter gold centers with alizarin crimson strokes used on the petals.

CORNER OF FACTS

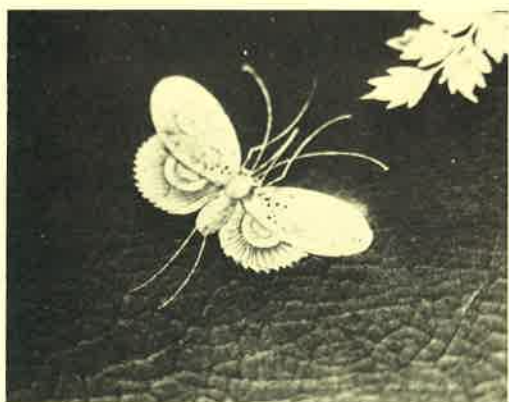
For some time we have been intrigued by the fanciful, delicate, and numerous butterflies that are represented so charmingly and contribute so much to the decoration on antique articles. In China, there are many different species of butterflies so that it is not unusual to find that the insect became a favorite for the poet and the painter. The butterfly became a symbol of longevity since its name, "tieh", had the same sound as the word meaning "sixty-years-of-ages". Also, in China, the butterfly became an emblem of joy, a symbol of summer, and a sign of conjugal felicity. Perhaps knowledgeable lepidopterists could enlighten us and provide identifications for the following illustrations.



Butterflies from signed "Clay" papier-mâché tray. Courtesy, Phyllis Sherman. (For overall photograph: *THE DECORATOR*, Vol. XXXII, No. 1.)



Butterflies from signed "Clay" papier-mâché tray. Courtesy, Phyllis Sherman. (For overall photograph: *THE DECORATOR*, Vol. XXXII, No. 1.)



Butterflies from signed "Clay" papier-mâché tray. Courtesy, Martha Wilbur. (For overall photograph: THE DECORATOR, Vol. XXXII, No. 1.).

Original Articles Donated to H.S.E.A.D. Inc.

From Zilla Lea's Collection.
Given in her memory by her sister, Ruby Austin.



APPLICANTS ACCEPTED AS MEMBERS

Hershey, Penn. — September 1982

Mrs. N. James Ball (Gloria)

13 Crestwood Court, Cortland, NY 13045

Mrs. Richard W. Sigmund (Camille)

120 Lake Ave., Colonia, NJ 07067

MEMBERS' "A" AWARDS

Hershey, Penn. — September 1982

Stencilling on Wood



Peggy Waldman

MEMBERS' "A" AWARDS
Hershey, Penn. — September 1982

Country Painting



Carolyn Hedge

Glass Panel — Metal Leaf

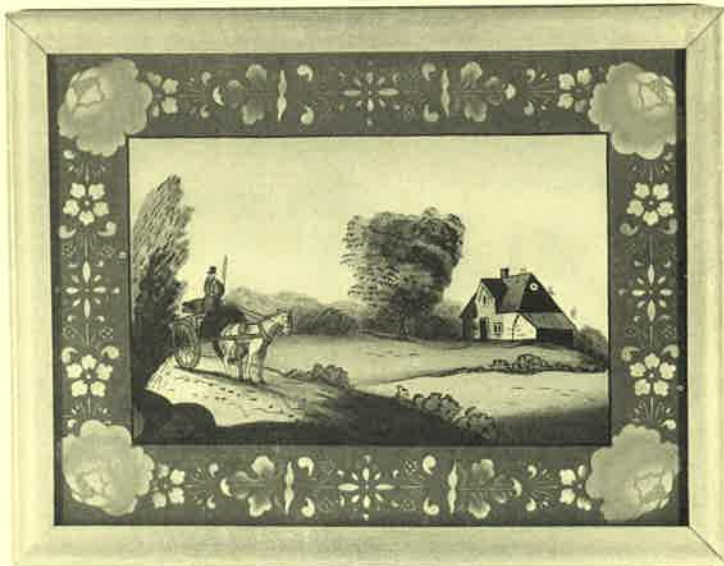


Dorothy Hallet

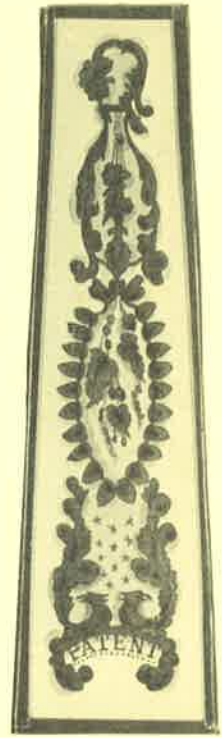
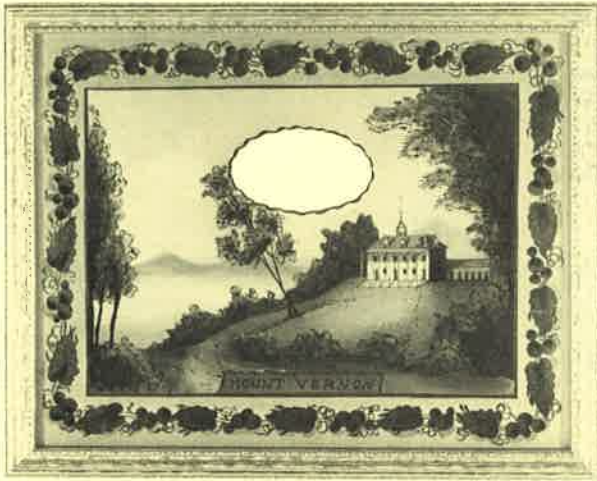
Glass Panel — Stencilled Border



Joyce Holzer



Lila Olpp



Margaret Watts



Deborah Lambeth

MEMBERS' "B" AWARDS

Country Painting

Joyce Aaron
Shirley Bass
Dorothy Hallett

Carol Heinz
Mary Sanford
Lois Tucker

Stencilling on Wood

Peggy Waldman

Glass Panel — Stencilled Border

Anna Day

Trudy Valentine

Ardelle Steele

Glass Panel — Metal Leaf

Ruth Adam
Frances Brand

Trudy Valentine

Elaine Dalzell
Arminda Tavaris

Special Class

Maryjane Clark (2 pieces)

Helen Gross (2 pieces)



THE BOOKSHELF

by Carol Heinz and Phyllis Sidorsky

To Cut, Piece & Solder: The Work of the Pennsylvania Rural Tinsmith 1778-1908

Jeannette Lasansky

Oral Traditions Project of the Union County Historical Society, Courthouse, Lewisburg, Pa. 17837; 1982

To Cut, Piece & Solder: The Work of the Pennsylvania Rural Tinsmith 1778-1908 by Jeannette Lasansky is a dull presentation in the form of a study for the purpose of understanding the nineteenth century Pennsylvania tinsmith and tin. This soft cover publication is organized in a museum catalogue style with 84 pages, 250 pieces of unpainted tin illustrations, old

photographs, advertisements, recipes, and historical recollections. The information is unnecessarily redundant and presented in a "hop-scotch" fashion throughout the study. For this reason, it was difficult to attend to the task of completing the reading. However, for the serious tin collector, *To Cut, Piece and Solder* provides a valuable reference, in particular, the extensive photographs. The photographs are very interesting, especially the imaginative cookie cutters.

Early American Wall Stencils in Color: Full-Size Patterns Traced in New England Homes and Stencils from Early Coverlets, Together with Complete Directions Showing How Anyone Can Use Them With Ease, Alice Bancroft Fjelstul and Patricia Brown Schad with Barbara Marhoefer, New York: E.P. Dutton, 1982. ISBN 0-525-47683-0 paper \$15.75, ISBN 0-525-93214-3 hardcover \$25.75.

The title/subtitle of this useful account gives the reader a good idea of what lies beneath the cover. The authors, after receiving a grant from the National Endowment for the Arts, embarked upon a search for buildings which contained original wall stencils. Their goal was to record extant patterns. Their endeavors resulted in this book which contains over seventy full-size patterns presented in such a manner as to provide as closely as possible the appearance of authentic wall stencils.

Following a brief history on wall stencilling the authors list materials which they recommend using for stencilling adapted to present-day use. Step-by-step instructions are clearly explained, wisely anticipating the complications that invariably arise when pursuing a new technique.

A short description of the buildings where the patterns are located precedes each set of stencils. The room in which the stencil is featured is noted and identification of the stenciller is also included where possible.

The colors chosen for the designs in this collection may offend purists since they do not necessarily represent the colors found at the site.. However, others may find the authors' selection of hues a refreshing adaptation more in keeping with today's decorating style.

While Janet Waring's book *Early American Wall Stencils* provides broader coverage, this book presents an authoritative, practical, easily read text. Although the print is on the small size, the use of white space and border motives creates a most attractive book. A bibliography, index, authors' notes and bibliographies are appended.

NOTICES FROM THE TRUSTEES

SPRING MEETING 1983

Radisson Wilmington Hotel, Wilmington, DE
April 15, 16, 17, 1983

FALL MEETING 1983

Radisson Ferncroft Hotel, Danvers, MA
October 5, 6, 7, 1983
Meeting Chairman: Mrs. Donald Furnari

SPRING MEETING 1984

Americana Inn, Albany, NY
April 27, 28, 29, 1984

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 OF ADDRESS

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

NOTICE

The Bylaws of the Historical Society of Early American Decoration, Inc., as revised April 25, 1982, provide in Article IV — Section 2, as follows:

Additional nominations for the election of Trustees may be made in writing by a petition signed by 30 or more members with voting privileges and filed with the secretary at least 21 days before such Annual Meeting.

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. WILLIAM BERKEY, Wayne, Pa. — country painting.
- MRS. JANE BOLSTER, Berwyn, Pa. — country painting, stencilling, glass painting, and freehand bronze.
- MRS. JOHN CLARK, Norwell, Mass. — stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. AUSTIN EMERY, Averill Park, N.Y. — country painting, glass painting.
- MRS. WAYNE F. FRY, Delmar, N.Y. — country painting, stencilling, metal leaf.
- MRS. PAUL GROSS, Sebring, Florida — country painting, stencilling, lace edge painting, glass painting, metal leaf, freehand bronze, chippendale.
- MRS. FRANK HALLETT, Bourne, Mass. — country painting.
- MRS. JACK HENNESSEY, Albany, N.Y. — country painting.
- MRS. KENNETH HOOD, Holcomb, N.Y. — country painting.
- MRS. ROBERT HUTCHINGS, Tucson, Ariz. — country painting, stencilling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. ROBERT KEEGAN, Hudson, Ohio — country painting, stencilling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. R. C. MARTIN, Charlotte, N.C. — country painting.
- MRS. SYLVESTER POOR, Augusta, Me. — country painting, stencilling.
- MRS. E. BRUCE REID, Averill Park, N.Y. - country painting.
- MRS. EDWIN W. ROWELL, Pepperell, Mass. — stencilling, 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. — stencilling, country painting, lace edge painting.
- MRS. JOHN J. THOMAS, Hingham, Mass. — country painting, stencilling.
- MRS. WILLIAM S. TIFFANY, Middletown, N.J. — country painting.
- MRS. CHARLES C. WALL, Plymouth, Mass. — country painting.
- MRS. JOSEPH WATTS, Toms River, N.J. — stencilling, country painting, metal leaf, freehand bronze, glass painting, lace edge painting, chippendale.
- MRS. HERBERT WILLEY, Norwich, Conn. — stencilling, country painting, lace edge painting.

Retired Certified Teachers who are willing to serve as Consultants:

- MRS. SHERWOOD MARTIN, South Windsor, Conn. — stencilling, country painting, metal leaf, freehand bronze, glass painting, lace edge painting, chippendale.



FLETCHER FARM CRAFT SCHOOL

LUDLOW, VERMONT 05149

EARLY AMERICAN DECORATION: Featuring, Country Tin, Theorem, Freehand Bronze, Gold Leaf, Lace Edge and Reverse Glass.

HARNESS and OFF-LOOM WEAVING, SPINNING and DYEING, CREATIVE STITCHERY, DRAWING and PAINTING, GRAPHICS, POTTERY and RAKU (Glaze Composition and Kiln Construction) LAMP SHADES, SILVER JEWELRY, ROSEMALING, STAINED GLASS, WOOD-CARVING, MINIATURES, BATIK, HOOKED or BRAIDED RUGS.

JUNE and SEPTEMBER

JULY and AUGUST

Send for BROCHURE

REPRODUCTIONS OF AMERICAN WOOD-BLOCK VILLAGES

Farnsworth Village c. 1840 3 Inch Village \$38.00 ppd.

Eight Bldgs: Church, Academy, Store, Mill, Salt Box House,
Hip Roof House, Small House, Large House
Two Trees

New England Village - Nineteenth Century 1 Inch Village \$23.00 ppd.

Ten Bldgs: Church, Mill, Library and Houses
Wood Box for Village \$10.00

Send \$1.00 for color pictures and information on other small wood reproductions

EARLY WOOD PRODUCTS

7 WEST MAIN ST., BOX 400, HONEOYE, N.Y. 14471

Authentic Stencilled Coverlet Patterns

Now available — patterns from authentic hand stencilled coverlet raffled by Genesee Country Chapter at Albany H.S.E.A.D. meeting September 1981. Individual patterns or complete set (33 patterns) can be purchased. For information contact Beverly Bowen, 93 Locust Hill Drive, Rochester, NY 14618.



HAND - CRAFTED

Turtle-Back Bellows


SUITABLE FOR DECORATING

Natural hand-rubbed finish \$39.95 prepaid

BELLOWS BY SOUCY

1532 West Shore Road

Warwick, R.I. 02889



Announcing:

A New Selection Of Authentic
Wall and Floor Stencilling Designs

Send \$1.00 for catalog.

**GINA MARTIN
MILMAR STUDIO**

359 Avery Street
South Windsor, Ct. 06074
203-644-1227

A QUARTER CENTURY OF DECORATING & TEACHING COUNTRY PAINTING

By Dorothy D. Hutchings
Master Craftsman — Master Teacher



This most complete guidebook for Decorators and Teachers offers detailed instruction and directions for all phases of Country Painting techniques, shown in COLOR. This 170 page book contains paint recipes and mixtures, questions and answers for the beginner and expert alike. Also included are 54 colored plates, 36 with complete designs and 4 black and white designs, (all from original pieces) for coffee pots, apple, bread and 2 size coffin trays. Plus cannisters, boxes, tea caddies, sugar bowls and covered pitchers. Hard Cover, \$18.50 — Soft Cover \$15.50, plus \$1.50 Postage.

3,000 Full Color Designs for Rent
Goose Neck Coffee Pots requiring 13 pieces of tin to make (plus postage) \$30.00
Crystallized Trays 7¼ x 11½ floor measurement 10.50
Nine sheets (legal size), uncirculated stencils 2.50
Five sheets on techniques of stencilling 2.00
Twenty-One pages of rentals (Including Country Tin, Stencilled) 1.35
Include Large 30" S.A.S.E.
Listing of Authentic Tin Reproductions50

Mrs. Dorothy D. Hutchings, 1509 West Delano Drive, Tucson, Arizona 85705
Two Week Seminar at Tucson Studio, April 5th-6th, 1982

Advertise in THE DECORATOR

Rates Per Issue

\$54.00 Full Page

\$30.00 Half Page

\$15.00 Quarter Page

Quarter page limited to 10 lines

\$5.00 extra for use of cuts

No Discounts Allowed

Send Ads and inquiries to

MISS JEAN WYLIE

Tel. Darien 203-655-0810

P. O. Box 894 — Darien, Conn. 06820

1000 ISLANDS MUSEUM CRAFT SCHOOL

CLAYTON, N.Y. 13624

Early American Decoration, Birdcarving, Weaving, Spinning and Dyeing, Photography, Enameling, Jewelry, Watercolor Painting, Stained Glass, Quiltmaking, Basketry, Pottery, Handbuilding, Wheelthrowing.

Special Decorator Courses

- Theorem - Lynette Smith - July 1983
- Country Painting - Marjorie Hennessey - July 1983
- Lampshade Piercing - Marti Tetler - July 1983
- Advanced Early American Decoration - Jane Bolster - Aug. 1983

1983 July 4 to August 26

for details write to:

1000 ISLANDS MUSEUM CRAFT SCHOOL

314 John Street, Clayton, N.Y. 13624

(315) 686-4123

SPLIT BANASTER MIRRORS

For Reverse Painting

PICTURE FRAMES

Round and Custom — Made for Theorems

Please send stamped envelope for Folder on Wooden Articles.

Fire Place Stools — Courting Mirrors — Boxes — Etc.

ROBERT D. RAINVILLE

11 RIDGE DRIVE

UNCASVILLE, CONN. 06382

TAFT PRINTING CO.

PRINTERS AND PUBLISHERS

OFFSET

LETTERPRESS

Printers for the Historical Society of Early American Decoration, Inc.

MENDON STREET

UXBRIDGE, MASSACHUSETTS

PHONE UXBRIDGE 278-3640

Publications of The Historical Society of Early American Decoration Inc.

INVALUABLE REFERENCES — IDEAL GIFTS

THE ORNAMENTED CHAIR\$18.75

A complete guide to the identification of diverse styles of decorated chairs. Over 300 photographs.

THE ORNAMENTED TRAY\$16.50

First formal history of antique trays from 1720-1920. Over 500 photographs.

AN ILLUSTRATED GLOSSARY OF DECORATED

ANTIQUES\$11.25

by Maryjane Clark

An exhaustive study of terminology used in the decoration of antiques. Spans 17th and 18th C's. Over 800 line drawings.

ANTIQUE DECORATION — 27 ARTICLES\$ 8.00

by Esther Stevens Brazier

Reprinted with illustrations from THE MAGAZINE ANTIQUES

ALL PRICES INCLUDE POSTAGE AND HANDLING

SEND ORDERS FOR ABOVE BOOKS TO:

MRS. ALEXANDER McKENZIE III

33 OAK ROAD — DELMAR, NEW YORK 12054

Make All Checks Payable to H.S.E.A.D., Inc.

THE DECORATOR\$ 3.50

Back issues to complete your library

DECORATOR INDEX\$ 1.25

Vol. I No. 1 through Vol. VIII No. 2

Vol. XV No. 1 through Vol. XX No. 2

Vol. IX No. 1 through Vol. XIV No. 2

Vol. XXI No. 1 through Vol. XXIX No. 2

BIBLIOGRAPHY\$ 3.50

A reference reading list of early American decoration.

MEMBERS STANDARDS FOR CRAFTSMAN

AWARDS\$ 4.50

ALL PRICES INCLUDE POSTAGE AND HANDLING

Order the Decorator - Index - Bibliography - Standards from:

JEAN WYLIE

Box 894 — Darien, Conn. 06820

Make all Checks Payable to H.S.E.A.D. Inc.

**HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.
CHAPTERS AND OFFICERS
1982-1983**

CENTRAL NEW YORK: New York

Mrs. B. K. Hough, *Chairman* Mrs. Joseph O. Clintsman, *Secretary*

CHARTER OAK: Connecticut

Mrs. Fraser Mattison, *Chairman* Mrs. Joseph J. Wilk, *Secretary*

EVELYN M. HOLMES: Maine

Mrs. Richard C. Schmehl, *Chairman* Mrs. Sylvester Poor, *Secretary*

FAIRCHESTER: Connecticut

Mrs. Roger H. Parish, *Chairman* Mrs. Donald M. Brown, *Secretary*

FLORENCE E. WRIGHT: New York

Mrs. Edward J. Perrin, *Chairman* Mrs. George Lahue, *Secretary*

GENESSEE COUNTRY: New York

Mrs. Alfred H. Larter, *Chairman* Mrs. Alan J. Lefko, *Secretary*

HUDSON VALLEY: New York and Vermont

Mrs. A. McKenzie, III, *Chairman* Mrs. F. R. Decatur, Jr., *Secretary*

LONG ISLAND: New York

Mrs. John M. Pokorny, *Chairman* Mrs. Willard French, *Secretary*

MARYLAND: Maryland

Mrs. Charles C. Ayers, *Chairman* Mrs. Charles C. Ayers, *Secretary*

NASHOBA VALLEY: Massachusetts

Mrs. Guerino Fraioli, *Chairman* Mrs. Alexander J. Belisle, Sr., *Secretary*

NEW JERSEY: New Jersey

Mrs. Kenneth L. Day, *Chairman* Mrs. John Hoover, *Secretary*

OLD COLONY: Massachusetts

Mrs. Charles C. Wall, *Chairman* Mrs. William P. Corvini, *Secretary*

PIONEER: New Hampshire and Vermont

Mrs. Philip L. Davis, *Chairman* Mrs. Merton D. Thompson, *Secretary*

SHENANDOAH: Virginia

Mrs. Marsden Champaign, *Chairman* Mrs. Ned E. Dixon, *Secretary*

STRAWBERRY BANKE: New Hampshire and Massachusetts

Mrs. Donald Furnari, *Chairman* Mrs. Edward J. Carroll, *Secretary*

STEVENS PLAINS: Maine

Mrs. Donald Tucker, *Chairman* Mrs. Ivan O. Orcutt, *Secretary*

WILLIAM PENN: Pennsylvania

Mrs. Robert L. Zullinger, *Chairman* Mrs. A. E. Shubert, Jr., *Secretary*

COMMITTEE CHAIRMAN 1982-1983

<i>Applicants</i>	Mrs. Nicholas Dadoly Federal Hill Rd., Milford, N.H. 03055
<i>Business Manager</i>	Miss Jean Wylie P.O. Box 894, Darien, Conn. 06820
<i>Chapters</i>	Mrs. William P. Corvini 1 South Cherry St., Plymouth, Mass. 02360
<i>Convention Planning</i>	Mrs. John Clinkman 57 Tedesco St., Marblehead, Mass. 01945
<i>Editor, The Decorator</i>	Mrs. Philip S. Wheelock Henry St., Uxbridge, Mass. 01569
<i>Editor, The Newsletter</i>	Mrs. John J. Thomas 21 Mast Hill Rd., Hingham, Mass. 02043
<i>Education</i>	Mrs. William S. Tiffany 16 Winding Brook Way, Middletown, N.J. 07748
<i>Training School Director</i>	Mrs. Donald Heatherington 200 West Market St., Hertford, N.C. 27944
<i>Assistants:</i>	
<i>Slide Program</i>	Miss Barbara Smith Box 191, Poultney, Vt. 05764
<i>Teacher Listings</i>	Mrs. Arthur Beyler Box 161, Dennis, Mass. 02638
<i>Exhibition</i>	Mrs. John Hoover 249 Brookside Ave., Wyckoff, N.J. 07481
<i>Finance:</i>	
<i>Treasurer</i>	Mrs. M. I. Sherman 2 Apple Lane, Glens Falls, N.Y. 12801
<i>Custodian of Assets</i>	Mrs. John A. Samsell 24 Spencer Lane, Warren, N.J. 07060
<i>Finance Comm. Chairman</i>	Mrs. Wilfred W. West Currier Farm, South Road, Rt 1, Box 447A, Freemont, N.H. 03044
<i>Endowment Fund:</i>	
<i>Chairman</i>	Mrs. George C. Watt 54 Forrest Drive, North, Short Hills, N.J. 07078
<i>Treasurer</i>	Mrs. George C. Watt
<i>Sales</i>	Mrs. Howard E. Brand 9 Pond St., West Dennis, Mass. 02620
<i>Work Photo Program</i>	Mrs. Jay Bass 50 Hightop Lane, Jericho, N.Y. 11753

<i>Historian</i>	Mrs. Clyde Edrington 50 Prospect Lane, Rt 29, Colonia, N.J. 07067
<i>Historical Research</i>	Editor — The Decorator
<i>Judging</i>	Mrs. Edward C. Britt 131 Grant St., Newark, N.Y. 14513
<i>Lending Library of Designs</i>	Mrs. Donald Furnari R.F.D. #1, Box 544, Plaistow, N.H. 03865
<i>Liaison Officer</i>	Mrs. J. August Duval 30 Ellison St., Jaffrey, N.H. 03452
<i>Materials & Products</i>	Edward Stannard, M.D. 28 Fourth St., Fair Haven, Vt. 05743
<i>Membership</i>	Mrs. Edward J. Carroll Old Deerfield Rd., Candia, N.H. 03034
<i>Membership Relations</i>	Edward Stannard, M.D. 28 Fourth St., Fair Haven, Vt. 05743
<i>Museum Committees:</i>	
<i>Director Curator</i>	Mrs. Wayne F. Fry 75 Mosher Rd., Delmar, N.Y. 12054
<i>Library</i>	Mrs. C. B. Coffin 27 Andrews St., Saratoga, N.Y. 12866
<i>Maintenance</i>	Mrs. Daniel O'Toole 89 Kenaware Ave., Delmar, N.Y. 12054
<i>Nominating</i>	Mrs. John J. Smith 523 North Westfield St., P.O. Box 303, Feeding Hills, Mass. 01030
<i>Photography</i>	Mrs. George K. Baer Box K, River St., Norwell, Mass. 02061
<i>Photographic Sales</i>	Mrs. John T. Tavares 117 Standish Ave., Plymouth, Mass. 02360
<i>Printing</i>	Mrs. John L. Bremer, II 107 School St., Milton, Mass. 02187
<i>Publications</i>	Mrs. Donald F. Heatherington 200 West Market St., Hertford, N.C. 27944
<i>Book Sales</i>	Mrs. Alexander McKenzie, III 33 Oak Road, Delmar, N.Y. 12054
<i>Decorator Sales</i>	Mrs. Donald J. Tucker Elm St., North Berwick, Maine 03906
<i>Registration</i>	Mrs. Herbert H. Flather 7 Burnham Ave., Durham, N.H. 03824
<i>Standards</i>	Mrs. Robert B. Keegan 53 Aurora Ave., Hudson, Ohio 44236
<i>Teacher Certification</i>	Mrs. Robert B. Keegan 53 Aurora Ave., Hudson, Ohio 44236