

# The Decorator

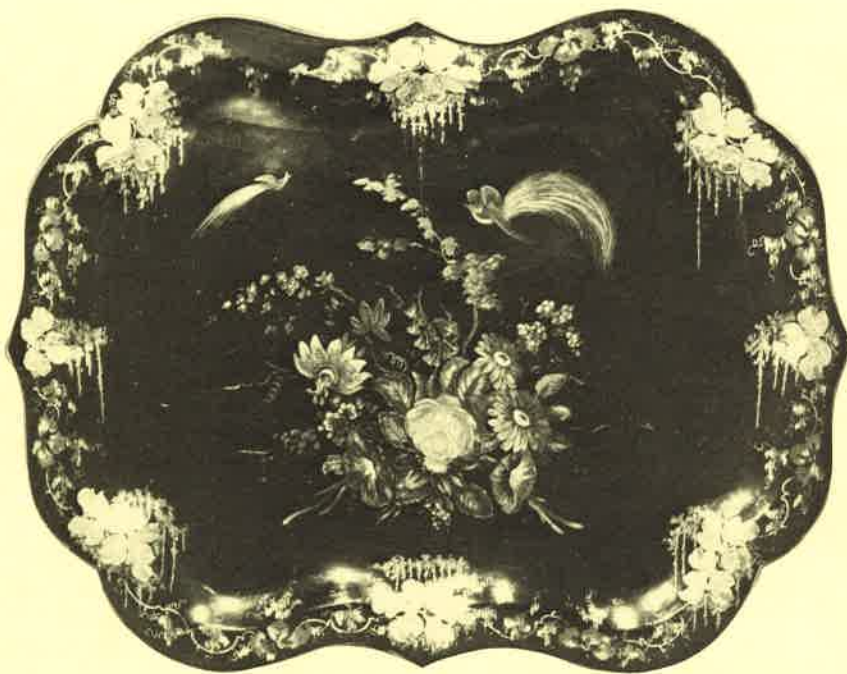
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Volume XXXVI No. 2

Northampton, Mass.

Spring 1982

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



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EARLY AMERICAN DECORATION, INC.**

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

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## *Table of Contents*

Editorial .....	Virginia M. Wheelock	3
George Morland .....	Maryjane Clark	4
Russian Decorative Wares .....	Martha M. Wilbur	11
Corner of Facts .....		23
Original Articles donated to H.S.E.A.D. Inc. ....		24
Applicants Accepted as Members .....		28
Members' "A" Awards .....		28
Members' "B" Awards .....		34
The Book Shelf .....	Carol Heinz	36
Notices from the Trustees .....		37
Certified Teachers .....		40
Advertisements .....		41
List of Chapters and Officers .....		47
Committee Chairmen .....		48

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### COVER PHOTOGRAPH

Queen Gothic Tray

Courtesy, Victoria and Albert Museum, London England

### PRICE PER ISSUE

All Volumes — \$3.50

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

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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 Metal Pot, Bronze Decoration  
Courtesy, Joyce Holzer

### EDITORIAL

Many have admired Russian craftsmanship, both antique and modern, and have been curious as to its background and history. We are grateful to Martha Wilbur for her extensive research which has resulted in an exceedingly comprehensive article on the subject. As we become acquainted with Russian ornamentation from its earliest beginnings, we can appreciate to a greater extent the fine quality of decoration that appears on a great variety of articles.

The talent of George Morland was exceptional, as depicted in the article by Maryjane Clark. A photograph of a freehand bronze tray appeared in *THE DECORATOR*, Vol. XII, No 1, page 14. The painted scene is a reproduction of an engraving taken from one of Morland's paintings. One such engraving entitled, "The Fleecy Charge," published in London, January 7, 1796, portrays the identical scene and is the property of Historic Deerfield, Inc., Deerfield, Mass. It is hoped that the illustrations in this issue of *THE DECORATOR* may make it possible to identify and correlate other trays and engravings. Certainly those who recreated these scenes after Morland were also extremely fine artists.

The Society has been presented with a photograph of George Lord (1833-1928) of Portland, Maine, as well as with an example of his work. Mr. Lord began his career at age 15 as an apprentice in the shop of Corey Bros. in Portland. Later he was with Thomas P. Beals Co. and at the age of 70 when most men retire, he opened a shop of his own and did custom work on antique and new furniture. We can stand in awe of his expertise as he was able to stripe 100 chairs a day, although we would not envy the fact that he received 3¢ a chair, or \$3.00 a day for his labors! For further information regarding this industrious man we recommend the book, *Early American Stencils on Walls and Furniture*, by Janet Waring.

Virginia M. Wheelock



George Morland in his studio, surrounded by his animal pets.  
From a print of 1807.

## GEORGE MORLAND

*by Maryjane Clark*

George Morland was an English painter of rustic scenes, landscapes, and peasant genre. He was born in London on October 29, 1763 and died in 1804 at the age of 41. He studied with his father, Henry Robert Morland (ca. 1716-1797), who was also a painter of realism as well as a restorer of paintings. George was the eldest in a family of three boys and two girls, and probably the most favored. One brother went to sea and was never heard from again; his other brother, Henry was an eccentric, a dealer in many commodities, and became the last and the most constant dealer for George's pictures.

Young George was given the education and advantages that the considerable wealth of his family provided. The cloistered and severe manner in which he was raised is probably the most striking feature of his youth. It is conceivable that the inflexible rules of these early years contributed a great deal to the capricious nature of his personality.

As a child of three or four he was observed drawing with his finger in the dust wherever he discovered it had accumulated in the house. The first drawing that excited his father's attention was a "a gentleman's coach with four fine horses and two footmen behind it." Although George had had only a fleeting glimpse of the coach, he was able to produce the picture,



using a broken crayon and the small remains of a black-lead pencil which his father had discarded. One of his favorite amusements was to draw objects on the floor and then wait with anticipation for people to attempt to pick them up. As an example, he once drew a spider on the ceiling of the servant-girls' bedroom, a portrayal which was so realistic that they ran from the room shrieking in horror.

A congenial and convivial man, George Morland was an excellent conversationalist and an attentive listener. Gathering a store of nautical information from a sailor, he immediately put it to good use in his engraving, "Smugglers at Work," Fig. 1. The identical scene is faithfully reproduced in freehand bronze on a papier-mâché tray, Fig. 2 & 3. His landscape scenes were equally popular as prints and were reproduced on papier-mâché and metal trays. In his zealous desire to paint the objects in his pictures from life, he stopped at no extravagance or absurdity. With the idea of introducing them into his pictures, he collected a veritable menagerie — hence his portrayals of pigs, horses, and dogs became a part of living and breathing nature. "Feeding the Pigs" was one of his engravings, Fig. 4.

Morland's paintings of trees and rocks have a feeling of genius in reflecting the landscape spirit. He was a link in the chain of contemporary master painters of nature, such as: John Constable (1776-1837), born in Suffolk, England, who worked from direct observation of nature, sketching clouds and the surrounding countryside for use in his pictures; Thomas Gainsborough (1727-1788) also from Suffolk, and an important landscape painter; Joseph M. W. Turner (1775-1851) of London, another prominent landscape artist of the 18th and 19th centuries.

In 1786 Morland married Anne Ward, the sister of his engraver, William Ward. Ward made more than 80 engravings which were still being produced after 1814. He was a hardhearted and shrewd dealer who bought Morland's paintings for half their worth, made the engravings, and realized a healthy profit. For example, in 1792, "Gypsies" realized 420 guineas, and in 1899, 730 guineas. (Almost one hundred years after his death, Morland's "Happy Cottages" sold for 2,800 guineas.)

In addition to his artistic abilities, Morland attempted other ventures, such as trying his hand as a jockey and entertaining his friends by playing the violin. Unfortunately, horses, music and alcohol drew George away from his profession and, as long as he had enough money for liquor, he was satisfied.

An unstable character, Morland spent much of his life in financial difficulties. In 1799 he took refuge on the Isle of Wight where he painted a number of coastal scenes. There he died an alcoholic, "In the custody by the Visitation of God" — (custody was in the Sheriff's house). Too early a death for such a talented painter.



Fig. 1 — "Smugglers at Work," a print after a painting of Morland. The coastline of the Isle of Wight is used as a background.



Fig. 2 — Detail from Freehand Bronze Tray.  
Courtesy, Maryjane Clark.





Fig. 3 — Detail from Freehand Bronze Tray.  
Courtesy, Maryjane Clark.



Fig. 4 — "Woman Feeding Pigs," painted and signed by George Morland.

## PAINTINGS BY GEORGE MORLAND



"Outside the Dolphin Inn," painted and signed by George Morland, 1792.



"The Turnpike Gate," painted by George Morland, ca. 1793.

## PAINTINGS BY GEORGE MORLAND



"The Peddler," painted by George Morland, a fine example of landscape art.



"The Red Lion Inn," painted and signed by George Morland.



**Freehand Bronze Metal Tray.** Courtesy, HSEAD, Inc. (Possibly reproduced from one of Morland's paintings.)

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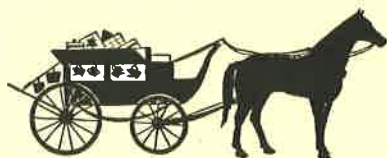
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Russian Tobacco Box.  
Courtesy, Astrid Thomas

## RUSSIAN DECORATIVE WARES

*by Martha M. Wilbur*

The art of decoration with a lacquer-like finish dates back many years in Old Russia. An example of this art is the papier-mâché boxes called "jeweled miniatures" which are made today in four small towns in Russia. The elaborate paintings on these articles have a long history. To really appreciate the artistic concept of these works of art a knowledge of the early Russian icon painters is desirable.

The influence of Byzantine art and religion was evident in Russia from the time of Vladimir I who was the Prince of Kiev. He was baptized a Christian in 987 or 989 and, at that time, introduced the icon and the cross to Kiev. The word icon comes from the Greek word Eikon meaning image and is usually a religious picture. Excavations have uncovered an icon studio which was burned at the time the Mongols set fire to the city.

For the early icons tempera colors were used with an egg yolk medium. An icon was usually painted on a waxed or gessoed wood panel or on ivory. Sometimes the wood was covered with canvas and powdered alabaster.

The early religious paintings were imported from Constantinople or were painted in Russia by Greeks, later by Russians trained by them. Icons in the Eastern branch of the Orthodox church were usually pictures of



Christ, the Virgin Mary, Saints, their lives and deeds painted according to a set pattern. Icons were placed in churches at the altar and on the walls and pillars. In the early days they were taken into battle with the armies. Later they were found in every orthodox home in a special niche or holy corner and covered with a screen or curtain to protect them from dust and smoke. In a wealthy home they might be framed in gold or silver — a cherished possession that was passed on in wills from one generation to the next.

The techniques used in early painting were handed down from master to apprentice. The early icons were plain with a single figure rendered in restrained colors on a gold or silver background with no shading. "The absence of shadows in an icon suggested that the light of God is all pervasive." The use of reverse perspective reminded the viewer that he was not the most prominent person in the picture-person relationship but the subject of the painting was primary. The symbolism expressed in the paintings was known to the worshipers. Angels and pilgrims with their staffs meant messengers; a hand pressed against a cheek meant grief; a hand held out with an open palm meant submission, to cite a few examples.

The artistic center of ancient Russia was Novgorod and there survive some of the greatest icons of the time of Ivan III in the 15th century and Ivan the Terrible in the mid-16th century. Novgorod, a town in Western Russia and a primary city in medieval Russia, had active trade with Byzantium, Sweden, Denmark and the Hanseatic League. It was not destroyed by either the Tartars or the Mongols, and as a result, much of its early art survives from the 13th century. Theophane the Greek, a Byzantine by birth, who worked in Constantinople, traveled to Galata, Chalcedon, Caffa, was in Novgorod in 1378, and was painting in Moscow in 1405. His primary work was in frescoes although he also painted icons in the Byzantine style but with a more festive feeling. He used delicate pastel colors with a subtle sway to the figures.

Very important for our study of the designs used today is the knowledge that the icon painters included a variety of episodes in a single composition, often with the figures in the foreground and background the same size.

Icon painting continued until the time of the Revolution when religion was banned in Russia and the painters were without work. They turned to miniature painting on lacquered boxes and other objects, carrying over to these objects the techniques used for generations.

Lacquer work was introduced to Russia by Peter the Great in the 18th century. Peter traveled widely in the West, to Holland, England and France where he observed lacquer work being done in the Daghy factory in Paris. Upon returning home he introduced the technique and also sent young men to other countries to learn new techniques. Between 1715 and 1725, Peter the Great built a summer residence "Mon Plaisir" on the

grounds of Peterhof in Saint Petersburg. Among other things it was famous for its lacquer room with its "Chinese" panels. During World War II "Mon Plaisir" was destroyed. By good fortune, while clearing away debris, a worker found in a Nazi pillbox four of the ninety-two original panels. A. V. Kotukin, an artist and native of Palekh was called in to examine the panels. He said "Russian craftsmen made these panels. They are painted on limewood panels like icons." Further research found records commissioning craftsmen Ivan Tikhanov and Ivan Polyakov "to do Chinese lacquer work for Peterhof." These painters took out the contract on June 26, 1720 and finished it June 8, 1722. They employed two apprentices and ten workers to assist them. These panels were restored by the same Palekh artists who had turned from icon painting to working in lacquer.

In 1740 Empress Elizabeth had lacquer wallhangings made for Tsarkoye Selo. In the succeeding years other palaces were adorned with lacquer panels and furniture decorated with lacquer designs. Hans Huth in his book *Lacquer in the West* states, "Russia is the only Western country where lacquer is produced as a work of art in an unbroken tradition extending from the 18th century to the present day."

Not only were panels made, but a flourishing industry in snuff boxes and other items was established at Fedoskino, twenty-two miles from Moscow. A merchant by the name of Paul Korobov purchased a snuff box in Germany in 1795. He returned and purchased the town of Damilkova now called Fedoskino. Using serf artisans he first made lacquer visors for the Russian army. Later he made snuff boxes based on foreign patterns. By 1804 the factory was producing 13,000 boxes — 9094 were sold in Russia, the rest abroad. These items were lighter and cheaper than the popular china snuff boxes. Korobov's son-in-law Pyotr Lukutin inherited the factory in 1818. In 1821 Lukutin employed four painters, three turners, two lacquer men, one polisher and these men made 48,000 items that year. He diversified the products making cigarette, match and needlework boxes, trays, caskets and pencil holders and by 1861, 600 different items were manufactured. The decoration was varied, some with engravings of historical scenes, others with copies of famous paintings and scenes of people at work. These genre scenes tell us of the habits of the peasants, their clothes and manners of the day. Some pieces were inlaid with mother-of-pearl, tortoise shell, birch or mahogany, and some had stripes of gold or silver inlaid in the lacquer (Figure. 1).

At Nevianskoi, north of Sverdlovsk, formerly Ekaterinburg, site of the murders of the Romanov family, the Demidov family in 1769 had a blast furnace where they were making copper and iron kettles and a rolling mill to make tin for lacquer work. There exists a record of a tin box with the Demidov coat of arms signed by lacquer-master Khudeparof.

Historical scenes and landscapes decorated with high quality lacquer



Fig. 1 — Card case 4 $\frac{1}{2}$ " x 2 $\frac{1}{4}$ " signed on the back with one gold eagle and the Lukutin signature used after 1830. The spinner's dress is colored and the scene is painted on a silver background. Courtesy, Martha Wilbur

in the Western style were done at Nizhni Tgil. A school for serfs was established and the operation continued into the 19th century.

The Vishniakov factory was the only competition to Lukutin. It was established by Prince Sheremetjev who used ex-serfs who had bought their freedom before 1861 when all serfs were freed by the Czar (Fig. 2 & 3).

There were factories producing trays in the Pontypool style. The late Mr. John of Newport, Wales, author of *Pontypool and Usk Japanned Wares*, in his discussion of the Hanbury family, tells of Sir Charles Hanbury-Williams (1705-1759), John Hanbury's fourth son, who was a diplomat and served as ambassador to the Court of Saint Petersburg where he was a great friend of the grand duchess, later Catherine the Great. Sir Charles had a large collection of Pontypool ware. To quote from a letter to his wife dated December 1734, "Tom Allgood has found a new way of japanning which I think is so beautiful that I'll send you a couple of pieces of it." In 1931 a visitor from Wales noted in the collection in The Hermitage, "a number of undoubtedly Pontypool japanned wares and these are most likely to have been presented to the Empress Catherine by Sir Charles Hanbury-Williams." This suggests that ideas and designs were adopted for Russian factories.

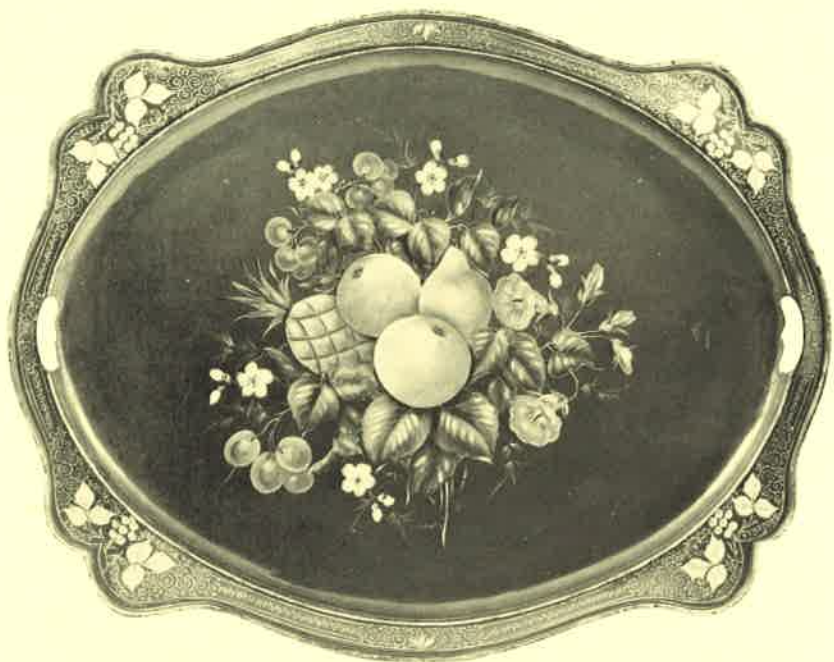


Fig. 2 — Tin tray 23 $\frac{3}{4}$ " x 18 $\frac{1}{2}$ " with naturalistic fruits, signed on back with the Vichniakov stamps of three medals and no crown dated 1892. See Fig. 3.  
Courtesy, Bullard



Fig. 3 — Vichniakov stamp, see Fig. 2



In 1828 the Lukutin factory was granted the privilege of putting the Czar's seal on its work. The seal was a double-headed eagle in gold with letters EPL for factory Protr Lukutin. By 1830 the letters had changed to read the initials of owners FP & AL, later it changed to FAL which stands for Alexander who took over the factory in 1859/60. By 1881 they had been producing under four Czars therefore four eagles were displayed. The last articles carried the initials LR for the widow of the last owner. The factory closed in 1904.

The meticulous technique in both manufacturing and decorating was sustained by the Lukutin family until 1889 when business declined leading to bankruptcy in 1904. However, by 1910 the industry was revived, apprentices came from surrounding villages and an art school to train them was founded in 1931.

In 1969, 4,000 boxes were made in a month by 300 workers, 150 of these were artists who painted 350 different scenes. An example of the scenes painted on these modern boxes are "Rooks Returning" and "Morning in the Woods," both copies of paintings in the Tretyokov Gallery in Moscow. The "Boys' Wedding," a huge canvas hanging in Hillwood, home of the late Marjorie Merryweather Post in Washington, D.C. has been copied many times. Racing troikas have been a popular subject, fairy tales and legends are also used today as subjects for miniatures.

The techniques used are slightly different in each of the lacquer centers. In Fedoskino diluted oil paints are used in several layers, pure gold or silver leaf, and mother-of-pearl or powders underneath the paint making the costumes and landscapes glow. The subject of Fedoskino boxes are often village scenes, dancers, fairy tales and folk songs.

Probably the most familiar center is the small town of Palekh, a mixture of old log houses and modern brick buildings, and which is about 300 miles northeast of Moscow. For generations it was a center for icon painters, but with the advent of the 1918 Revolution the demand for icons ceased. In 1924 Ivan Golikov visited Moscow and saw some early lacquer pieces. He returned to Palekh and formed a Worker Co-op of Ancient Painting.

Maxim Gorky (1868-1936), the Russian novelist and playwright, was brought up in poverty in Palekh. He was apprenticed in the shop of the icon painter Salabanov. Gorky played an important part during the Revolution in preserving the art and literature of Russia and was influential in establishing the miniature painting practiced in Palekh, Mstera and Kholui. Under the influence of these two men a school was founded to train young people in this art. An apprentice's training takes five years and the school graduates twelve students a year.

Palekh artists depict many folk tales, fairy stories, as well as the works of Pushkin and other authors. The heritage of icon painters is shown by the



eloquent figures of the people and their definite and graceful sway. The Palekh horses prance on very delicate legs giving the whole a feeling of movement. The colors used are bright and pure, accented by gold outlines. The most elaborate pieces are decorated on all sides — truly works of art. Each piece is labeled by the artist with the date and place. Although the subject may be the same, each artist interprets it differently and no two boxes are alike (Fig. 4, 5 & 6).

The manufacture of the boxes begins with cardboard sheets cut to shape and pressed on forms to make the desired contours. The piece is covered with warm linseed oil, dried in an electric oven which is gradually heated to 100°C which takes thirty days. It is then planed, ground smooth, sanded and the parts glued together. The article is covered with a putty made of clay and oil spread on with a palette knife and again placed in an oven at 90°C. When dry it is rubbed with pumice and the residue brushed off with a goose feather. Three coats of black lacquer are applied to the outside allowing a day between each coat. The inside has three coats of red lacquer and when dry the entire article inside and out is brushed with a pale oily lacquer. The box is now ready for the artist.

The paints used on Palekh boxes are an egg emulsion. The yolk is separated from the white, returned to the shell and to it is added water and essence of vinegar. Fine ground pigments are added to this emulsion and mixed with the fingers. When the paints are ready, the design is traced on with an outline of zinc white. With the finest squirrel's hair brush, often made by the artist, the design is painted on. A magnifying glass is used to paint the small details. When all the color has been applied, the gold leaf outline details and borders are added. The gold is crumbled by hand and applied over gum arabic and polished with a wolf's tooth which has an exceptionally smooth surface. It takes seventy days to complete a box. The Russian people are not able to purchase these boxes and the finest go to Russian museums.

The same technique is followed in the lacquer centers of Mstera and Kholui, however, each of these centers have their distinct characteristics.

Mstera, a small town, between two tributaries of the Oka River, is another icon center where artists turned to the painting of wooden toys, oilcloth and kerchiefs. Several artists established a school where miniature painting was taught. The instructors were experts in restoration, especially icons, but the first attempts at miniatures were not successful. The people were painted like "Saints in lay dress." By 1932 a co-op had been formed and a distinct style evolved. Mstera, located on the flood plain between two rivers, has an atmosphere with a misty quality which is depicted in the miniatures by the use of deep blue in the sky and forests painted on a pale background. The subjects are also fairy tales, songs, historical events, floral motifs and romantic scenes (Fig. 7).



Fig. 4 — Papier-mache box  $5\frac{1}{3}'' \times 3\frac{1}{4}'' \times 2''$ . Troika dashing over silver snow on a red box. Paper glued to back states it was bought in Russia in 1911. Inside is silvered with the Visniakov seals in blue. Courtesy, Martha Wilbur



Fig. 5 — Black papier-mâché box  $6\frac{3}{4}'' \times 4'' \times 1\frac{3}{4}''$  made in Fedoskeno in 1976. A troika in the silver snow. Note the flatness of the figures and horses in comparison to Fig. 4. Courtesy, Martha Wilbur



Fig. 6 — Troika on papier-mâché box 4" x 3" x 1" painted in Palekh in 1965. The elongated figures and horses with their thin and contoured legs and frantic action accentuated by the swirling sky and ground.

Courtesy, Betty Nibbelink

On the other hand the products of the town of Kholui, on the Teza River in Central Russia, are a combination of the techniques of the other centers. There is unity of tone, place and action and like Palekh several scenes are combined in one composition. Most often the miniatures are on black lacquer but a rare few are on red. The romantic, joyous scenes are more realistic and this town was the first to produce miniatures commemorating the conquest of space.

An entirely different lacquer product is the turned woodenware called Khokhloma ware. The objects made in Khokhloma, a small town



Fig. 7 — Modern papier-mâché box from Mstera. Note the light sky and the ocean swirls. The illustration surely depicts a fairy story.

Courtesy, Grace Bremer

northeast of Nizhni Novgorod, has been called "wooden gold." Turned woodenware was first made during the reign of Ivan the Terrible. A 1439 chronicle mentioned the monastery's woodenware and one of its inventories listed 9,570 loving cups, 17,000 wooden spoons, the latter being the earliest articles made in Khokhloma.

In 1797, at the local fairs 500,000 bowls, 300,000 platters, 100,000 cups and 800,000 spoons were sold. They were inexpensive and were used in the peasants' homes. By the mid-19th century the workmanship had deteriorated, but in the 1880's there was a craze in Russia for all things Russian and the art was revived. Since the Revolution the traditional work was reestablished through the efforts of a man named Bedin who taught the art to youngsters in the old traditional ways. In recent years new designs have been introduced.

The articles are made by a very old method, first they are carved or turned by hand, then primed with a clay and then with a quick drying oil varnish. The article is polished with powdered tin or aluminum and rarely with silver powder. The designs are painted with heat resistant oil colors, lacquered and dried in ovens. The heat makes the varnish yellow, turning the silver into "gold." In some pieces the ground was colored and the

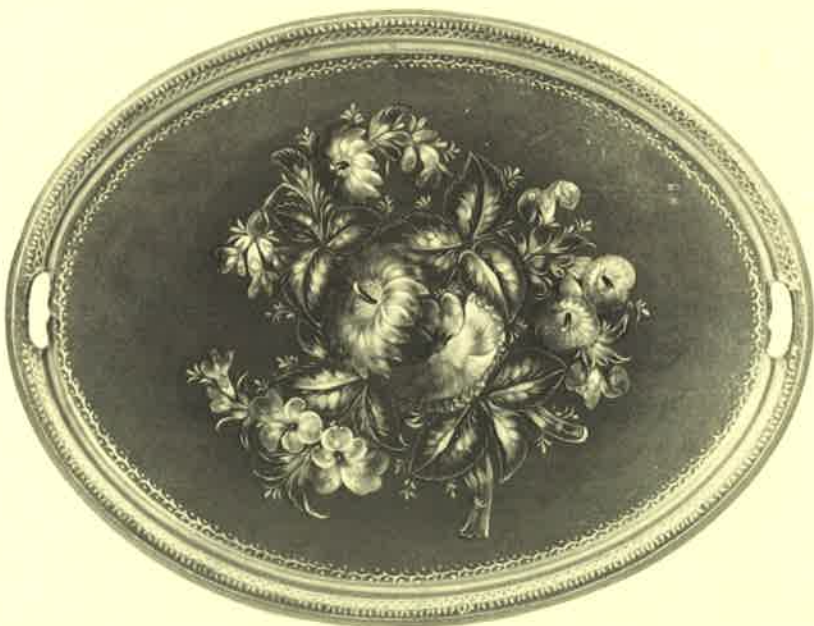


Fig. 8 — Tin tray 23" x 17½". Fine example of the type of tray imported into the United States in the 1920's and 1930's. Feathery flowers and leaves applied with a thinned oil in several layers. Courtesy, Maryjane Clark

design was "gold." This was achieved by outlining the gold part of the design and filling in the background.

Old icon painters of the region made gold backgrounds in the same way. In the Gorky Art Museum there are examples of icon cases painted with rich floral designs similar to those seen on Khokhloma ware. Geometric pattern, curling blades of grasses and sprigs with resilient curled leaves flow gracefully over the curving surfaces. Later designs incorporate clusters of berries and brush stroke leaves. There are an endless number of patterns, all done without preliminary drawings, thus allowing the fine pointed brush to follow the rhythm of the artist's hand.

Since the October Revolution the variety of articles has increased even to include children's furniture.

Quantities of trays were imported into the United States after World War I (Fig. 8). Although the techniques of making the foundations of the bare tin are similar to the way members of The Historical Society of Early American Decoration Inc. prepare their trays, the technique of painting is quite different. The tray is held in the decorator's lap rotating often to achieve the rhythmic design done without a tracing. Then the tray is heated to 140-285°F, varnished, dried in an oven, and then polished to a high gloss. The oil paints used for the feathery flowers are heavily diluted with linseed



Fig. 9 — Tin tray about 11" from bottom to tip. High glossy black lacquer with transparent paint with heavier highlights. This type of tray is being made today in Zhostovo. Courtesy, Betty Nibbelink



oil. The modern trays are stamped out by machine and the base coats are processed like the papier-mâché articles. Zhostovo is the center for modern trays that can be purchased at a relatively reasonable price (Fig. 9).

Decorated Easter eggs, nesting dolls, toys and many other painted items in the folk art tradition are imported from Russia today. By far the most interesting from the historical, decorative and technical aspects are the beautiful laquered boxes which reflect the traditions and skills developed by icon painters. In years to come these will certainly continue to be considered works of art.

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## CORNER OF FACTS

*Contributed by Shirley Spaulding DeVoe*

### CHEAPER TRAYS

Common round corner trays with imitation border, thirty inches long are sold at from 16 to 20 shillings per dozen. These great reductions may be thus accounted for: Iron is considered cheaper, the trays are made more slight, wages are reduced one-half and in some cases three-quarters and many improved methods have been adopted both in making the blanks and in japanning but more particularly in the latter. The trays only get one or two coats of varnish instead of four or five as formerly. Varnish which cost 8 shillings per gallon some years ago now costs from 3 shillings to 3 shillings six pence. The center of a thirty-inch tray is now painted for 4 pence that used to occupy half a day. The figures to ornament a tray are drawn upon paper, transferred to the tray and in some cases the same methods are adopted as stencillers use to imitate paper upon house walls.

*History of Birmingham, 6th Edition*

### DRAGON'S BLOOD

"Any of several resinous, mostly dark red substances derived from various trees. Specifically; the resin exuding from the fruit of the Malayan rattan palm or from other species of calamus. This is the true dragon's blood of commerce used for colouring varnish and other substance in photoengraving."

*Oxford Dictionary*

"There are two sorts, but that in drops is best. It is used in color varnishes, lacquers and stains and is of no use otherwise to the painter."

*The Painter's Encyclopedia, 1891*

"A deep red, water-insoluble resin exuding from the fruit of a palm, *Daemonorops Draco*, of the Malay Archipelago, formerly used in medicine, now used chiefly in the preparation of varnishes and in photoengraving for protecting certain areas of the metal plate from the acid."

*Random House Dictionary, 1966*

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The Editorial Staff regrets the following errors in the Fall 1981 issue of THE DECORATOR (Vol. XXXVI, No. 1)

page 34, Double Tea Caddy, Gift of Laura Orcutt

page 37, Tin Trunk, Joyce Holzer

Tin Tray, Sara Tiffany

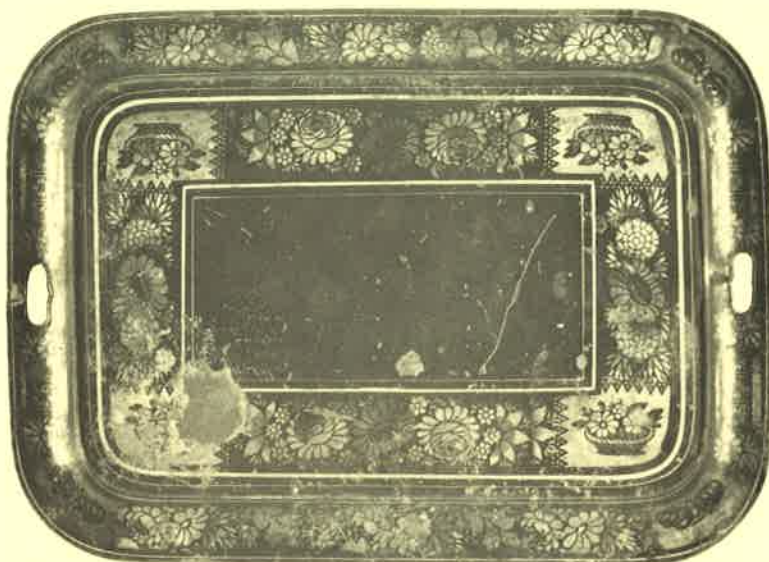
Original Articles Donated to H.S.E.A.D. Inc.



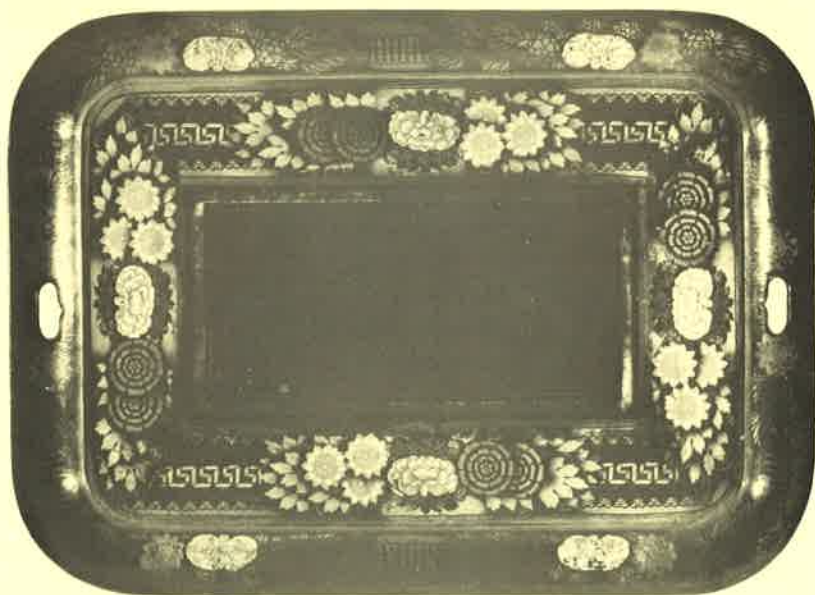
Photograph of George Lord and four of his stencils  
Gift of Mildred Norwood



One-sheet Stencilled Waiter  
Gift of Laura Orcutt

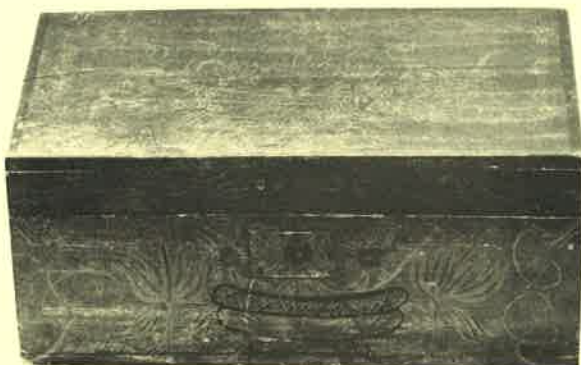


Stencilled Tray  
Gift of James Van Dervort



Stencilled Tray  
Gift of Irene Nichols

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



**Painted Wooden Box  
Gift of Mary Van Oostenbrugge**



**Stencilled Chair  
Gift of Helen Gaulrapp**



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



Pontypool Tray  
Gift of Mrs. Nelson White

**Bequest to H.S.E.A.D. Inc.**



Stencilled Wooden Box  
Bequest of Emily D. Heath

## APPLICANTS ACCEPTED AS MEMBERS

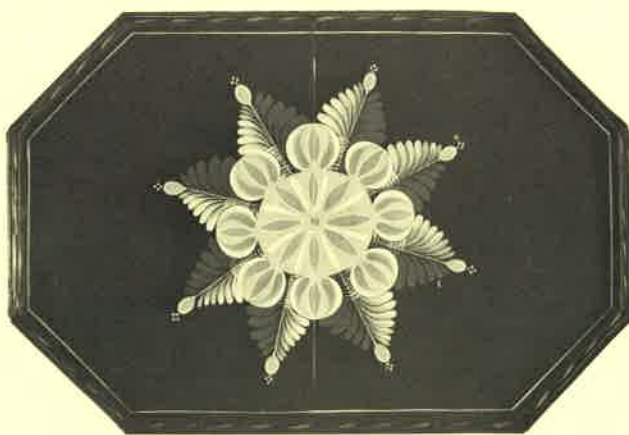
Northhampton, Mass. — May 1982

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Mrs. Alexander C. Miller (Alice)	33 Highland Terrace, Mexico, Maine 04257
Ms. Elizabeth B. Morrill	116 Chestnut St., Fairhaven, MA 02719
Mrs. Charlotte Osbeck	R.D. #5, So. Courtland Vigil Rd., Cortland, NY 13045
Ms. Leslie T. Spilman	31 Temple St., W. Boylston, MA 01583
Ms. Diana Tracy	534 Coventry Lane West, West Chester, PA 19380
Mrs. Roger L. Williams (Barbara)	Center Tuftonboro, NH 03816

## MEMBERS' "A" AWARDS

Northhampton, Mass. — May 1982

Country Painting



Elaine Dalzell

## MEMBERS' "A" AWARDS

### Country Painting

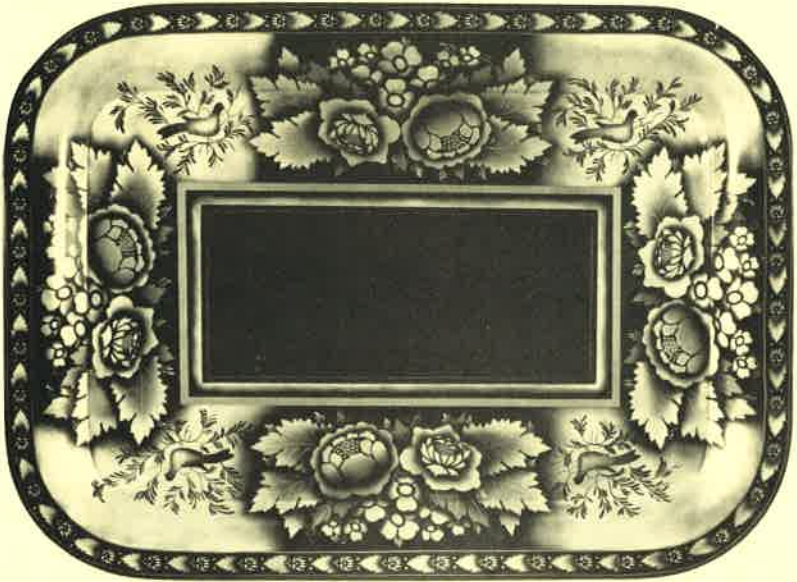


Lois Tucker



Lucia Murphy

Stencilling on Tin



Shirley Berman



Lois Tucker



Metal Leaf



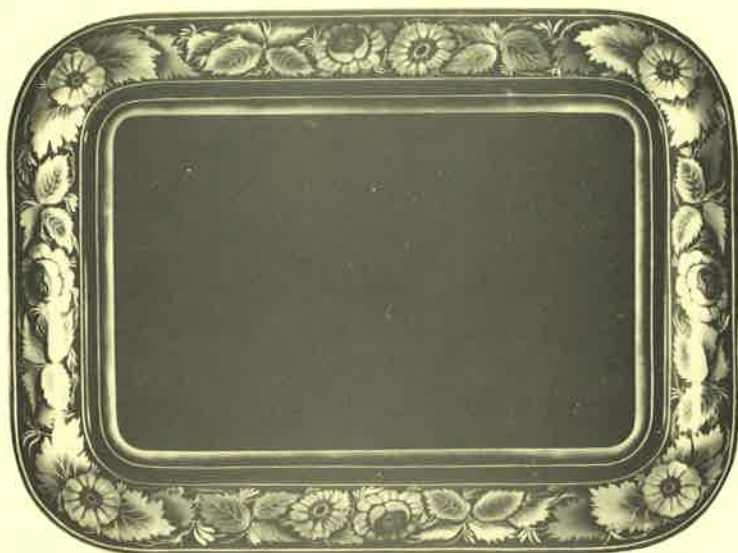
Carolyn Hedge

Freehand Bronze



Roberta Edrington

# Stencilling on Tin



Joyce Holzer

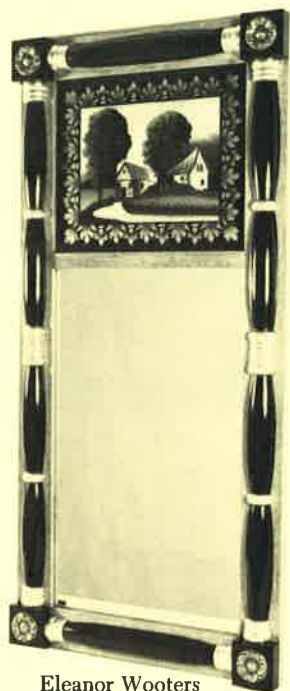
## Glass Panel — Stencilled Border



Barbara Lee Smith



Lila Olpp

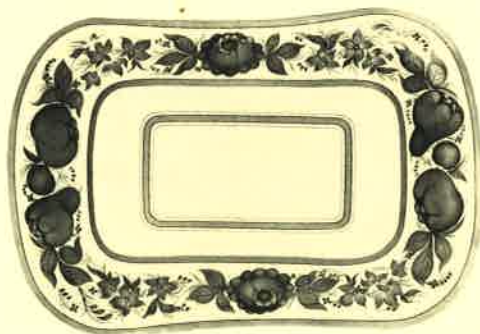


Eleanor Wooters

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Maryjane Clark



Deborah Lambeth

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**Astrid Thomas**

**MEMBERS' "B" AWARDS**

**Country Painting**

Shirley Baer  
Natalie Findlay  
Karen Graves (2 pieces)  
Kay Hogan  
Jane Newman

Roberta Ross  
Patricia Smith  
Ardelle Steele  
Arminda Tavares  
June Teuber

**Stencilling on Wood**

Christine E. Ledin

**Metal Leaf**

Martha Peach

**Freehand Bronze**

Phyllis Sherman

Astrid Thomas

**Glass Panel — Stencilled Border**

Lila Olpp

Barbara Lee Smith

**Glass Panel — Metal Leaf**

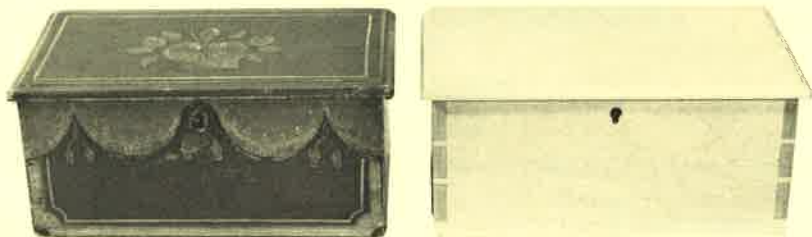
Joyce Holzer

**Special Class**

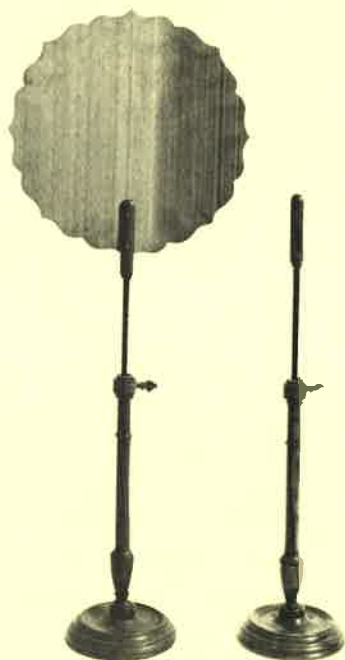
Maryjane Clark



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Original Wooden Box  
Courtesy, L. S. Porter



Original Hand Screen Holder  
Courtesy, L. S. Porter



## THE BOOKSHELF

by Carol Heinz

*Pontypool and Usk Japan Ware*

Reginald Nichols

Published by Reginald Nichols, March 1981, Mentone, Sunlea Crescent, Usk Road, Pontypool, Gwent NP4 8 A.D.

*Pontypool and Usk Japan Ware* by Reginald Nichols is a small paperback book (68 pages) about the history of Japanned Ware in Pontypool and Usk, England. It is a series of anecdotes and descriptions of scenery, and contains 20 black and white photographs and illustrations.

Reginald Nichols, a native of Pontypool, collects and relates Pontypool's forgotten history particularly the importance of Japan Ware. He begins with a definition of Japanning as "the art of producing by the aid of heat, a hard coating of coloured varnish upon metal, wood or papier-mache."

In the 1660's Pontypool was a prominent center of the coal industry when Thomas Allgood, a skilled and intelligent iron-worker arrived at the Hanbury Ironworks. As a result of Thomas' innovative ideas, Japan Ware was soon produced in Pontypool. Japanning in Usk was established when Allgood family differences led a great-grandson of Thomas' to Usk to form a competitive shop.

For those unable to obtain W. D. John's *Pontypool and Usk Japan Ware*, 1953, this book provides a source of historical information on Pontypool and Usk Japan Ware.

The author's inclusion of references by names and dates is distracting and makes this book difficult to read. One needs to read the book several times, once to create a background and second to enjoy the scenery descriptions, folksy anecdotes and significance of references.

*The Art of the Tinsmith, English and American*, Shirley Spaulding DeVoe Schiffer Publishing Ltd., Exton, Pa. 1981.

*The Art of the Tinsmith, English and American*, Shirley Spaulding DeVoe's latest publication, is a wonderfully rich history of tin. It connects tin on two continents, from the 17th to early 20th century, covering 206 pages of 300+ black and white photographs, illustrations and 17 color photographs.

Shirley DeVoe, author of *The Tinsmiths of Connecticut* and *English Papier Mâché of the Georgian and Victorian Periods* now gives us a readable account of tin from early recognition to present day collectibles. She uses a mixture of folklore, documented history, descriptions of people, places, and of course tin forms, methods of production, and decoration application, all to provide an absorbing narrative of tin.

"Not worth a tinker's dam," not the book, but the expression! A tinker threw away a dam, a glob of clay, after using it around a part being repaired.

One sees through the author's words an English tin shop within a long room, windows on one side and a table, the length of the room lit with thick candles. Examples of documented history include photographs of English factories and catalogue pages advertising planished (polished), japanned, and decorated tin. A tray form, definitely American, is the sheet waiter, made from one sheet of tin with edges turned up and finished by rolling over wire, or a two-sheet waiter, with two sheets of tin seamed together.

*The Art of the Tinsmith, English and American* is essential for those who utilize and appreciate tin. It contains marvelous recollections highlighting tin and relating people and places.

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## NOTICES FROM THE TRUSTEES

### FALL MEETING

Hershey Lodge, Hershey, PA

September 27, 28, 29, 1982

Meeting Chairman: Mrs. George E. Lewis

Program Chairman: Mrs. William E. Berkey

### 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 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 thus 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 Northampton, Mass. May 1982.

Dorothy Hallett ..... Country Painting

### NOMINATIONS PLEASE

Each year members are given the opportunity to submit names for consideration by the Nominating Committee in selecting their nominations for the Board of Trustees. Four Trustees will be elected at the Annual Meeting of the Corporation at which time the terms of the following Trustees will expire:

Mrs. Wayne F. Fry

Mrs. A. E. Jones

Mrs. Eugene Milner

Mrs. Wilfred W. West

Please send the names of your candidates to the Chairman no later than September 1, 1982, Mrs. John J. Smith, 523 North Westfield St., P.O. Box 303, Feeding Hills, Mass. 01030.

### 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.

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

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