

The Decorator

Volume XXXVII No. 2

Wilmington, Delaware

Spring 1983



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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



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

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

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Table of Contents

Editorial.....	<i>Virginia M. Wheelock</i>	3
John Burgum, 1826-1907		
Edwin Burgum, 1858-1948.....	<i>Reggie Frost</i>	5
Stencilled Japanned Tinware, 1850-1870.....	<i>Shirley S. DeVoe</i>	18
An Exhibition		
English and American Japanned Ware.....	<i>Astrid C. Thomas</i>	26
Corner of Facts.....		30
Original Articles donated to H.S.E.A.D. Inc.....		32
Applicants Accepted as Members.....		38
Members' "A" Awards.....		39
Members' "B" Awards.....		45
The Book Shelf.....	<i>Carol Heinz</i>	46
Notices from the Trustees.....		48
Certified Teachers.....		51
Advertisements.....		52
List of Chapters and Officers.....		59
Committee Chairmen.....		60

COVER PHOTOGRAPH

Papier-mache Panel, painted with a portrait of Queen Victoria.
Jennens & Bettridge, c. 1840-50.
Courtesy, Wolverhampton Art Gallery, England.

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EDITORIAL

Three New Hampshire craftsmen are represented in this issue of THE DECORATOR, John Avery and John and Edwin Burgum. John Avery, whose painting box is illustrated on page 35, was born in Deerfield, New Hampshire in 1790. He moved to Meredith where he married Hannah Prescott, and finally came to live in South Wolfeboro. Mr. Avery painted many murals in the vicinity of Wolfeboro, using distinctive designs of trees, buildings, animals and figures. Further descriptions of his paintings and the buildings in which they have been found are contained in the book, *American Decorative Painting, 1700-1850*, by Nina Fletcher Little.

The article by Reggie Frost well defines the careers of John Burgum and his son Edwin, who were versatile, imaginative and skillful craftsmen. Although the Burgums have not become too well-known outside their area, they certainly are deserving of our attention. Characteristics of design that appear in their work, while not entirely unique, reappear often and assist in the identification of their pieces.

In her discussion, "Stencilled Japan Tinware, 1850-1870", Shirley Spaulding DeVoe reveals many facts concerning the tin manufacturers of the period, the decoration found on their articles, and the imported pieces which were decorated in this country.

Astrid Thomas describes an exhibition of English and American japanned ware which was so well received that it was extended beyond the original closing date. It is rewarding to see the scope of an exhibition made possible through the cooperation and the combined efforts of five Chapters of the Society.

Members and Chapters have always been most helpful by participating in and donating to the endeavors of the Society. On view at the meeting in Wilmington, Delaware, and pictured in this issue, are tangible examples of this generous support. Although there are many avenues and methods by which gifts may be funded, those which were given by Nashoba Valley Chapter were made possible by donations given in memory of Chapter members.

Virginia M. Wheelock



Fig. 1 — Painting by John Burgum of the event of April 13, 1868.

JOHN BURGUM, 1826-1907"..... EDWIN BURGUM, 1858-1948
Coach Painters, Decorators, Artists and Inventors
by Reggie Frost

John Burgum was born May 14, 1826 in Birmingham, England. While still living in England he was apprenticed for 6 years to Christopher Wright, a clock dial painter; and for 1 year to John Wright, a clock dial manufacturer.

In 1850 he came to Boston where his talents turned to coach decoration. His work came to the attention of George Main, a foreman for the Abbott-Downing Company in Concord, New Hampshire. The Abbott-Downing Company is probably best known for the Concord Coaches it made and shipped all over the world. One of the most famous customers of these beautifully decorated coaches was Wells-Fargo, and when the Abbott-Downing Company dissolved, Wells-Fargo purchased the name, in order to perpetuate it historically.

In 1851 John met Emma Gammell, who was born July 20, 1826 in London, England and was adopted by the Countess of Rumford. After spending her childhood in England and France, she came to the United States with the Countess and lived at the Rolfe-Rumford house in Concord, New Hampshire. John and Emma were married in 1852. Of their six children, it was Edwin who followed in his father's footsteps. Because of the diaries and family papers that were donated to the New Hampshire Historical Society, much can be learned of the Burgums.

John Burgum was an inventor as well as an artist. In 1867, at the exhibition of the American Institute of New York, he was awarded diplomas for his improved try square (a right angle gauge for carpenters) and for his "pork sinker," a device for keeping meat and pickles under brine. He also produced a family bread cutting machine, smoke consumer, welder and oil cloth. During the 1890's he repaired clocks, gave art lessons, painted small wooden panels and also worked for the Concord Awning Company.

On April 15, 1868 the locomotive, Pembroke, left Concord, New Hampshire, pulling 15 platform cars carrying 30 Abbott-Downing coaches and 4 box cars containing the famous James R. Hill harnesses. The total shipment was valued at \$45,000.00 and was consigned to Wells Fargo. Each coach was adorned with two unique scenes painted by John Burgum, who was then 43 years old. The scroll work was done by another ornamenteer, Charles Knowlton. Fig. 1 is a picture of the painting John Burgum did from a photograph of this momentous occasion.

The coach (Fig. 2) is now on exhibit in the Rotunda in the New Hampshire Historical Society. Originally decorated by John, it belonged to the Boston and Maine Railroad and stood in the Concord Railroad Station. After the coach returned, damaged, from the 1941 New York



Fig. 2 — Decorated Coach.
 Courtesy, New Hampshire Historical Society.



Fig. 3 — Detail of Figure 2.
 Courtesy, New Hampshire Historical Society.



Fig. 4— Sample Coach Panel Painted by Edwin Burgum.
Courtesy, New Hampshire Historical Society.

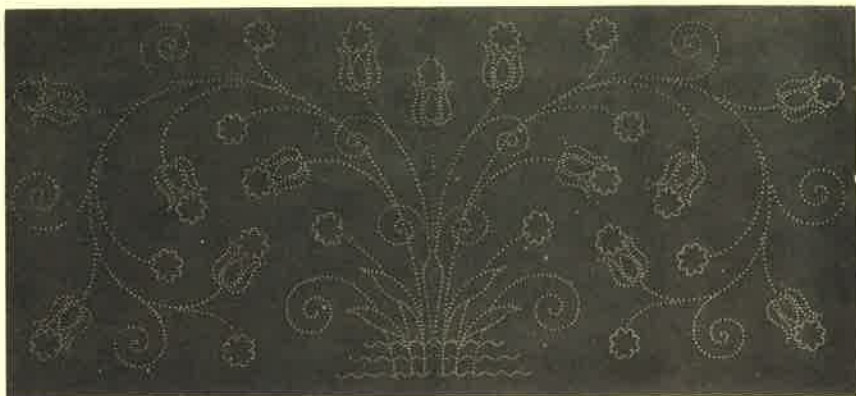


Fig. 5 — Pierced Pattern for Blanket Chest made by John Burgum.
Courtesy, New Hampshire Historical Society.

World's Fair, John's son, Edwin, was asked to redecorate it. The panel on one side shows an early version of the State House in Concord; the other, The Old Man of the Mountain (Fig. 3). The scroll work, striping, and shading, certainly exemplify the grace and freedom of a true craftsman.

Fig. 4 shows a sample coach body panel painted prior to applying the design to the actual coach itself. Decorated by Edwin when he was barely 20 years old, this picture is of Peppersass, the original little engine that steamed up the cog railway on Mount Washington.

Made by John Burgum, Fig. 5, shows a large pierced pattern for a blanket chest. In F.B. Gardner's, *CARRIAGE PAINTERS ILLUSTR. MANUAL* 1871, its use was described as thus: "When a copy has been made on the copying paper, take a piece of stout wrapping paper, and laying it on a smooth board, place the copy over it, fasten all down with a few tacks or pins, then with a pin prick the outlines with small holes through the copy paper and the wrapping paper. Having done this, lift all from the board, and by placing the wrapping paper copy on the panel, and dusting on fine whiting with a pounce bag, you will transfer the copy to the panel."

Fig. 6 is a self-portrait of John Burgum and, Fig. 7, done by John on hardboard, is a landscape with lovely mountains and pale blue and pink skies surrounding tranquil water. To supplement lean times, John painted pebbles, shells and canvasses all year. Fig. 8 & 9 are examples of this type and these were sold to tourists for 60¢ to \$1.00. The Nubble, which has a lighthouse on it, became the subject for hundreds of paintings.

Edwin, in the early years of his career sought other projects in addition

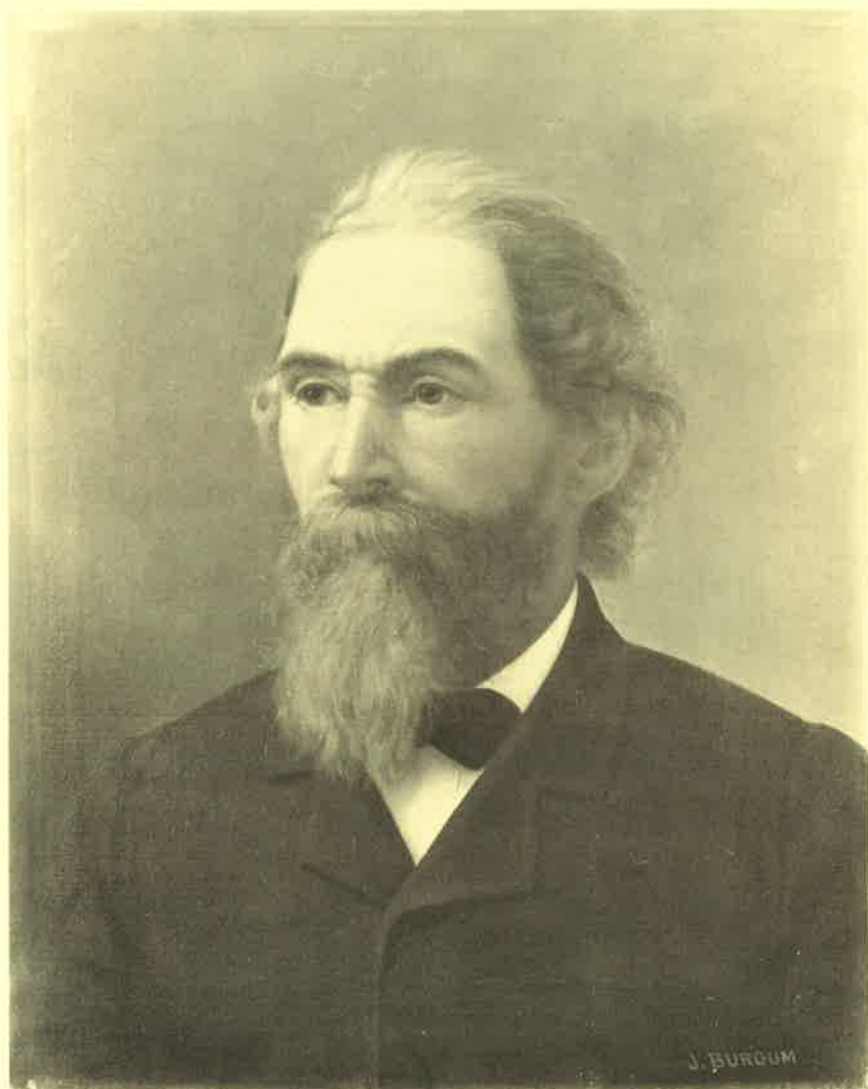


Fig. 6— Self Portrait of John Burgum.
Courtesy, New Hampshire Historical Society.



Fig. 7, 8, 9 — Landscape and Stones Painted by John Burgum.
Courtesy, Verna Morrill.

to ornamenting coaches (Fig. 10). He painted radiators and sleighs for his father to decorate, made and upholstered furniture, ornamented trays, tried his hand at photography, and was a letterer for the Concord Carriage Co. and the Boston and Maine Railroad.

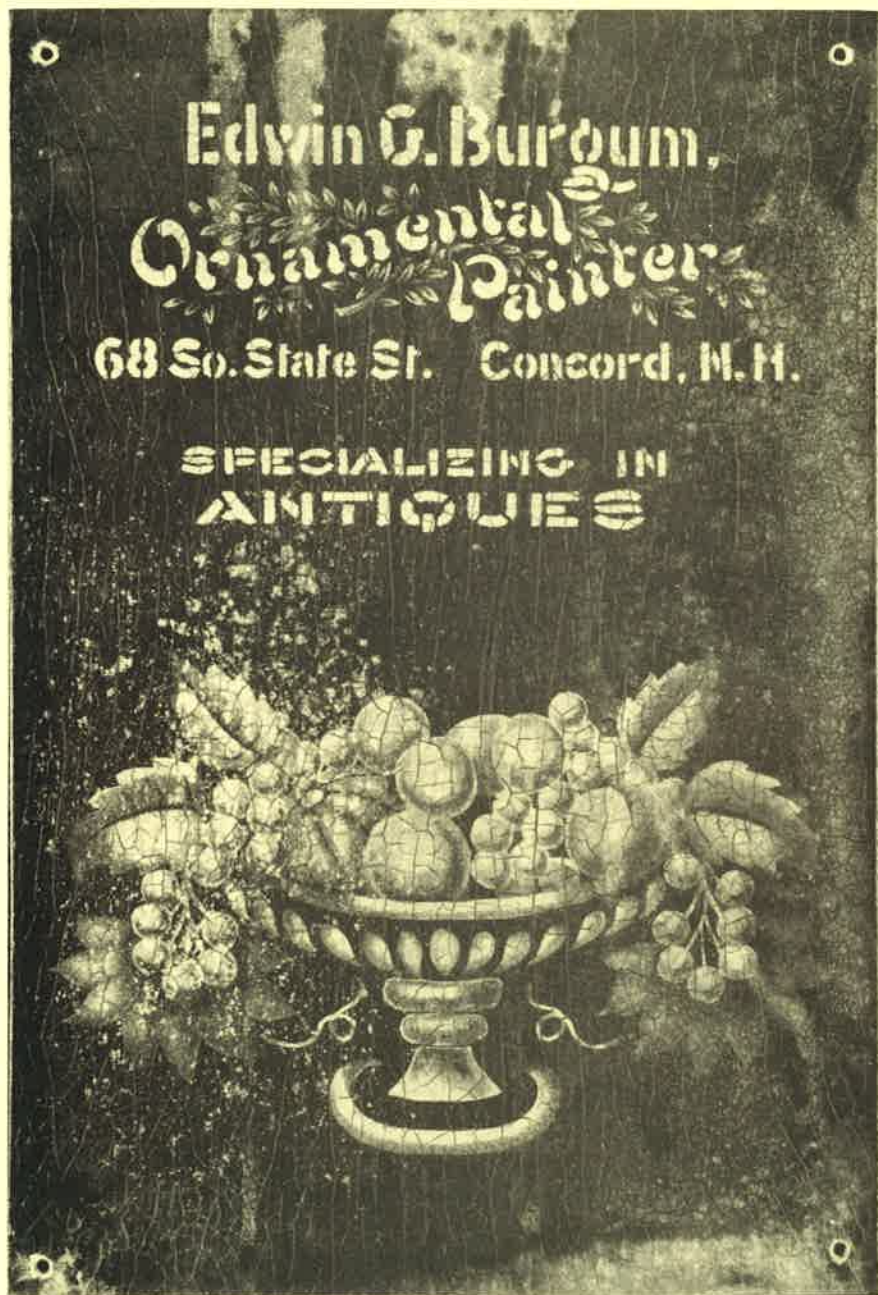


Fig. 10—Sign Decorated by Edwin Burgum.
Courtesy, New Hampshire Historical Society.



Fig. 11 – Decorated Chair.
Courtesy, Roberta Carr.



Fig. 12 — Decorated Chair.
Courtesy, Roberta Carr.



Fig. 13 — Decorated Tray.
Courtesy, Richard Newcomb.



Fig. 14 — Decorated Tray.
Courtesy, Frederick Hall.



Fig. 15 — Decorated Tray.
Author's Collection.



Fig. 16 — Stencilled signature on back of Tray.
"E. C. Burgum, Concord, N.H."

The chairs in Fig. 11 & 12 and the trays in Fig. 13, 14, & 15 typify the Burgum trademarks. Here are found the flowing scrolls that decorated their beautiful coaches, the dogwood flowers, and the free and easy striping. Fig. 16 shows the stencilled signature often found on the decorated articles.



Fig. 17 — Decorated Tray with Lion and Detail of Flange.
Courtesy, New Hampshire Historical Society.

The design on the tray, Fig. 17, depicts a primitive lion with a stencilled border on the flange. Fig. 18 illustrates four patterns which Mr. Burgum offered to Mrs. Doris True Davis of Hopkinton, New Hampshire, now of Clearwater, Florida. Mrs. Davis had these reproduced and had great success in selling them through the New Hampshire Arts and Crafts, now known as the League of New Hampshire Craftsmen.

Fig. 19 shows Edwin Burgum on July 23, 1941 with a model of a Concord Coach which he decorated, and with him, Wendell Holt who did the upholstering. (Mr. Holt's recollection is that the model was made for a school teacher.)

The last known coach (Fig. 20) to have been decorated by Edwin Burgum is the property of the town of Sandwich, New Hampshire.



REFERENCES:

New Hampshire Historical Society
Thomas Camden, Manuscripts Division
Mary Boswell, Assistant Curator.

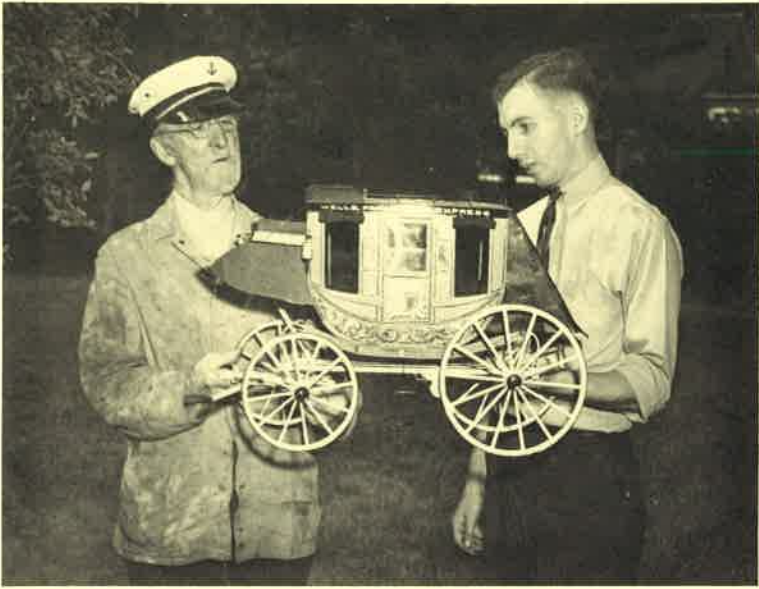


Fig. 19 — Model of Concord Coach, with Edwin Burgum and Wendell Holt.
Courtesy, Wendell Holt.



Fig. 20 — Coach Decorated by Edwin Burgum.
Courtesy, Wendell Holt.

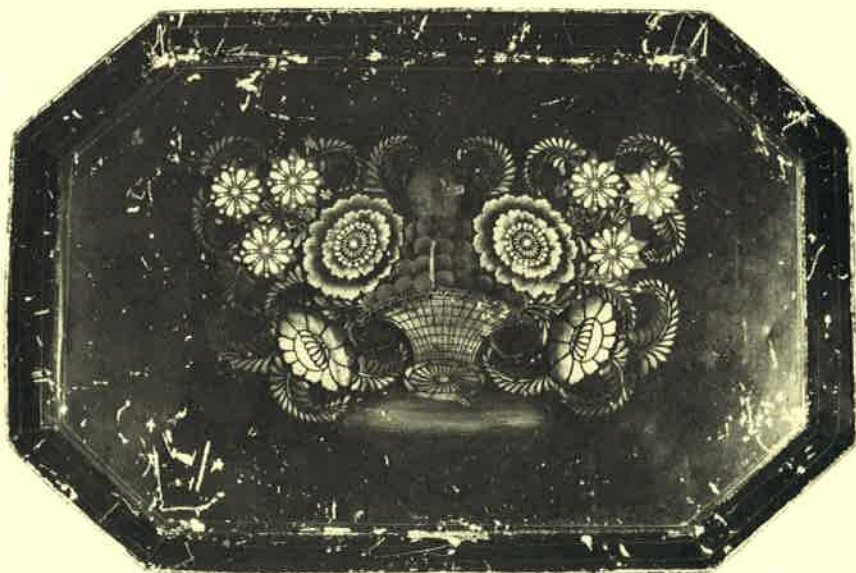
STENCILLED JAPANNED TINWARE 1850-1870

by Shirley Spaulding DeVoe

Hart, Bliven & Mead, 1851-1879, of Kennington, Connecticut, were dealers in hardware. According to their catalog, they offered, with other metal products, neatly stencilled japanned tinware. That, added to the fact that stencilled tinware was fairly plentiful in Connecticut antique shops, caused Esther Brazier to name it "Berlin ware." It was not until some years later that much of this tinware was proved to be the product of the Meriden firm of Goodrich, Ives & Co., 1830-1870? Manufacturers of Japanned, Stamped and Plain Tinware.

One day when at the Connecticut State Library, I came upon a small catalog issued in the 1850's by the Goodrich firm. It contained an alphabetical list of over 200 products, English and American. This list, added to what I later learned, was to be a help toward identifying the stencilled tinware.

There was a new prosperity in Connecticut at the turn of the 19th Century. Industry was constantly expanding due to improved transportation and an increased demand for Connecticut products by the spreading settlements located as far west as the Mississippi River. Factories in Hartford County were producing all kinds of metal goods, and in Meriden, there were four or five factories mass producing tinware, among them the Goodrich firm.



Stencilled One-Sheet Waiter
Courtesy, Connecticut Historical Society



Stencilled Tin Trunk
Courtesy, Mrs. R.C. Martin

At this prosperous industrial period, the taste in the decoration of the table and kitchen tinware had undergone a change. Stencil design had replaced the "country painting" that had been practised in the individually owned tin shops. Commercial stencilling was quickly achieved since the stencils once cut could be used repeatedly. Also the tin machines and stamps replaced much of the manual work which speeded up the production of such tin forms as nurse lamps, gothic and cottage banks, bread baskets, spittoons, toys, whistles, canisters, trunks with stamped lids, sheet waiters, nutmeg boxes, large domed top trunks, apple trays, tea caddies, comb cases, match safes and molasses cups. Nurse lamps, and other articles made in England, were japanned and stencilled in Meriden.

In 1964 the now familiar set of original stencils from the George H. Scripture (d. 1878) estate of Mason, N.H. (now Greenville) was pictured in *THE DECORATOR*, Vol. XVIII, #2, P. 14. With the stencils was a letter dated at Boston, May 8, 1854, asking for japanned ware. These stencils and another set in the possession of a former student, are easily recognized as those found on Meriden tinware. They are of exceptional design and excellent cutting, some with very close, fine details, and are clearly the work of experts. Some large designs are of more than one unit; others were made to



Stencilled Foot Warmer, Connecticut



Blacking Box
Courtesy, Connecticut Historical Society



Stencilled Tin Trunk
Attributed to Goodrich, Ives & Co.
Author's Collection

fit on a canister lid, the door of a nurse lamp or on the form of an apple tray. An apparent duplicate design, on examination, can be found to have a slight variation in the design proving that it was another cutting.

Some designs had transparent color added while other had just a few yellow brush strokes for interest. A trunk, canister and a sheet waiter sometimes had the same stencil thus making a matching set.

Backgrounds were green, brown, red, yellow, smoked, transparent blue, asphaltum or the usual black. The striping was vermillion, yellow or gold bronze and all three are found on the stamped lid of a trunk.

A letter to T.A. Eaton, the Town Clerk of Greenville, N.H. whose name was given to me by Molly Porter brought the information that George Scripture was a storekeeper at Mason. It is evident from the Boston letter that Scripture sold japanned ware.

George Scripture had a brother, Amos, a tinsmith whose tinshop was in a two-story building which he owned. It was located on the main street of Mason but is no longer standing. Unfortunately all that is remembered about Amos is that he lived to be a hundred and is buried at Peterboro, N.H. It would be tempting to say that tinware was stencilled in Amos' shop

but so far there are no hard facts to prove it was done there.

Because of the alertness of a friend who is an antique dealer I had the address of Ruth E. Payne, the grand-daughter of Nelson Payne, tinsmith and a silent partner in the Goodrich company. My letter to Miss Payne brought this reply dated October 19, 1969. In part, she wrote, "I do wish I had listened more carefully as past history was unfolded by my grandmother. Grandfather was a partner (of the Goodrich firm) admitted in 1864 although his name did not appear."

"They *did* import the decorators from England, the process even then being secret. And this one time, the new artist was a single man, without friends or relatives here and had no place to live. My grandfather Payne persuaded my grandmother to take him in for room and board. He had some English ways of which my grandmother heartily disapproved. She was born in 1820 and had a grandfather and uncles in the Revolutionary War and despised Englishmen automatically. The particular of which she most heartily disapproved was his habit at the table of using the end of the tablecloth to wipe his mouth and hands instead of the napkin. He was



Nutmeg Box
Courtesy, Connecticut Historical Society



Stencilled Lid of Canister
(The stencil was designed for the circular lid)
Author's Collection

spoken to about this but he disregarded the advice. Nancy, being a most particular housekeeper, told him at last to mend his ways or get out of her house. I was told he sneered a bit and told her she wouldn't *dare* throw him out. Now Nancy was a dignified, almost austere New England woman and this is hard to believe but after he left for work, she went upstairs to his room and threw all of his belongings, including a trunk, out of the window. The neighbors rushed to the factory with the tale and Nelson came home much dismayed. He said, 'Nancy, you can't do this, we need him badly at the shop.' No hard words were ever spoken in that house but evidently Nelson backed down and admitted defeat, for the boarder left and I never did find out where he went."

Only the drama is remembered through the years and not any details of the japanning work or even the japanner's name.

The Goodrich company grew from a 20 x 15 foot tin shop that had been established by Nathan Goodrich about 1830. Two years later he was joined by Ezra Rutty and the firm became Goodrich and Rutty. In 1852 Eli Ives and Elias Howell, (a Connecticut japanner), were admitted to the firm and it was then named Goodrich, Ives, Rutty & Company.

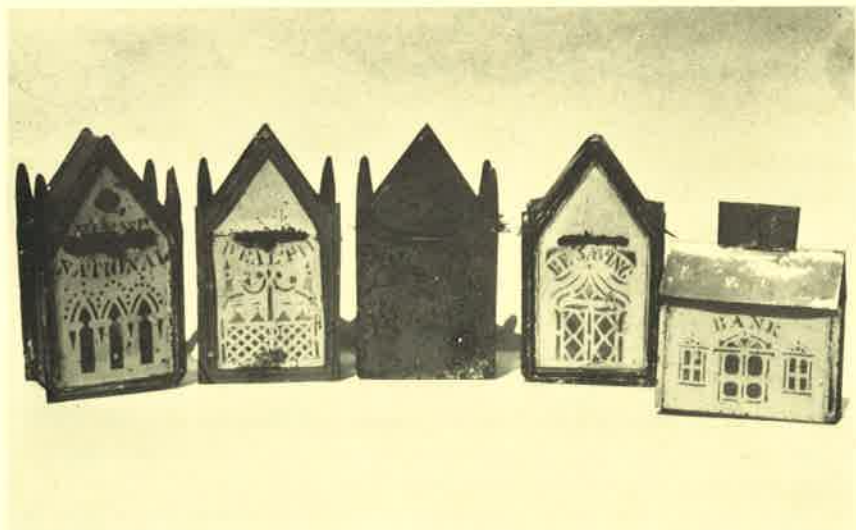
By the 1850's the firm occupied a two-story building that was in the form of a hollow square, while the japan shop, as was the custom because of fire, was a separate building. According to the History of Meriden 1870,

seventy people were employed there and 4000 tons of tinplate was used annually.

Goodrich retired in 1864 and his name was dropped from the firm. Nelson Payne and Elias Howell whose names are listed in the Meriden Directory for 1877 continued in the business. Eventually the factory became a tenement, the office a private dwelling and finally the shop was torn down.



Toy Household Wares, English Imports
Courtesy, Connecticut Historical Society



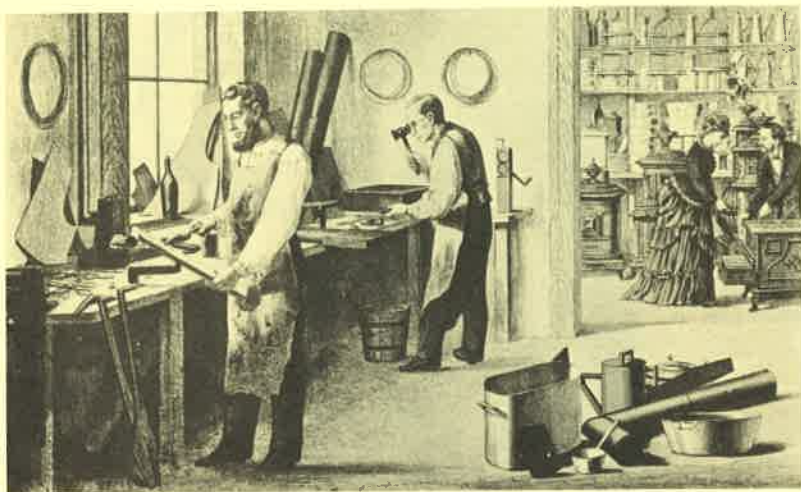
Gothic and Cottage Banks
Courtesy, Mrs. John J. Thomas



Stencilled Molasses Cup, c. 1860's
Attributed to Goodrich, Ives & Co.
Courtesy, Connecticut Historical Society



Nurse Lamps, c. 1860-1870
Author's Collection



Lithograph of 19th Century Tinsmith Shop, Louis Prang, Boston
Photograph - Courtesy, The Museum of Our National Heritage

AN EXHIBITION . . . ENGLISH AND AMERICAN JAPANNED WARE *by Astrid C. Thomas.*

After two years in the planning, a ten-month exhibition of the history and beauty of painted and stencilled japanned ware opened at The Museum of Our National Heritage in Lexington, Massachusetts.* The exhibit, which began May 30, 1982 and extended to March 27, 1983 had been an Old Colony Chapter project with support from the other New England Chapters; Strawberry Banke, Stevens Plains, Nashoba Valley and Pioneer.

The exhibit traced the development of the tinware industry from 1720 to 1850, pointing out the importance of the English and Oriental influences on the industry in America. A wide variety of decoration on tinware, about 145 pieces, was displayed in an educational manner so that viewers could comprehend the entire story and the magnitude of the tinware industry. Included were early pieces from Pontypool, Wales, examples of freehand bronze painting, Victorian flower painting, metal leaf painting, stencilling, and American painted tinware. A special exhibit of HSEAD Inc. members' award pieces, covering every category of the work, drew much attention.

A display case was set up for examination of the tools of the tinsmith's

trade. On loan from Ned James, tinsmith from Turners Falls, Massachusetts, were many signed tools from the North family of tinsmiths, as well as Seth Peck's inventive rolling machine. Mr. James was kind enough to loan these tools along with some of his patterns for making one-sheet waiters (trays) and creamers.

Because peddling was so important for the distribution of tinware, a sophisticated network showing distribution points to Alabama, California, Missouri, Ohio, Maine, Montana and Quebec, was depicted on one wall of the exhibition. A miniature replica of a tinpeddler's cart was graciously loaned to the exhibit by the Society for the Preservation of New England Antiquities. Throughout the ten-month exhibit, chapter members gave working demonstrations in some of the selected painting techniques. One of the demonstrations was filmed for public broadcast by Boston's Channel 4 TV. The demonstrations were well-attended and much interest in the Society was shown.

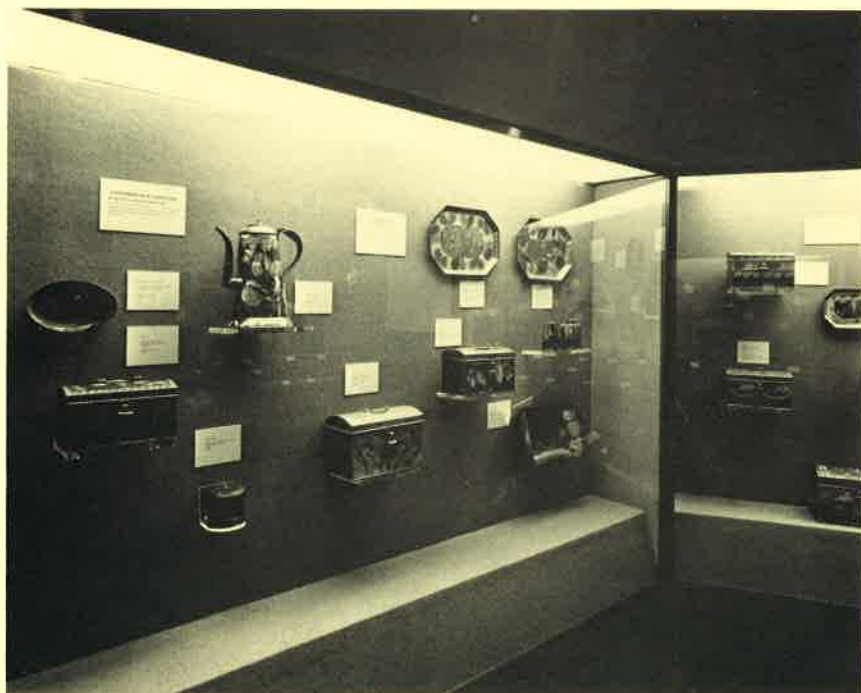


Painted Tin Trunk

Photograph — Courtesy, The Museum of Our National Heritage



Painted Coffee Pot; Private Collection
Photograph - Courtesy, The Museum of Our National Heritage



Photograph — Courtesy, The Museum of Our National Heritage



Photograph - Courtesy, The Museum of Our National Heritage

The Museum's Curator, Miss Barbara Franco, and her staff were most generous in extending their professional experience for the lay-out of the gallery and for the chronological order of the "tinware story." The Public Relations Director, Mrs. Marlene Gray gave the Historical Society of Early American Decoration, Inc. outstanding advance publicity in the major art and antique publications across the country.

In the planning and execution of this exhibition grateful appreciation is expressed to those who so generously loaned their decorated pieces, and to all who gave encouragement and assistance.

***Editor's Note:** Completed in 1974, the Museum and Library of American History is a Bicentennial Project of the Scottish Rite Masons whose members continue to support this non-profit educational organization.

CORNER OF FACTS

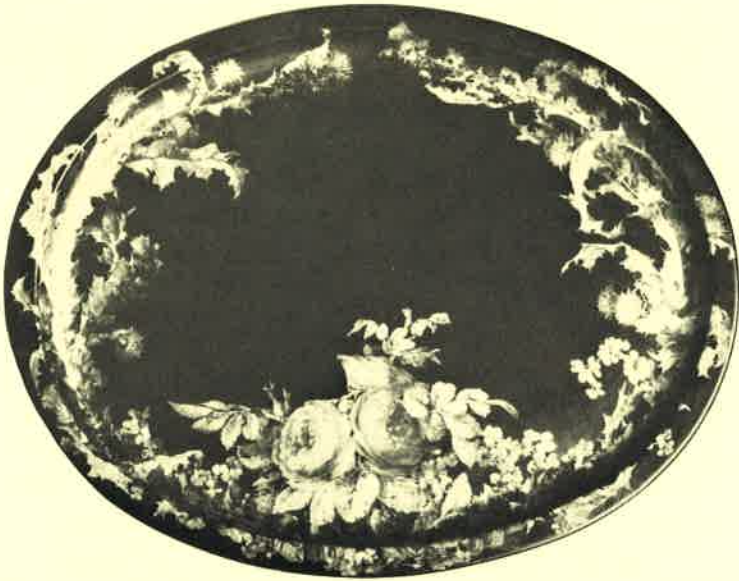
Edwin Haselar, worked for Jennens and Bettridge from 1832 until 1845 or 1846. Following 1846, he went to Wolverhampton and painted for the Walton's. He and George Neville raised the art of realism in flower painting on papier-mache to a high level. While at Walton's, Haselar had a shop to himself and six apprentices. He was something of a dandy and impressed his fellow workers by riding to and from his work on a big white horse.

An incident is related by George Dickinson in *English Papier-Mache*¹ concerning the tray pictured here. "It was known well in advance that Her Majesty the Queen would pass through Wolverhampton by train on a certain day. Frederick Walton decided to take the opportunity of presenting her with a papier-mache tea-tray, and it is unnecessary to say it was to be a choice specimen.

Haselar was to paint the centre, and for this purpose Mr. Walton procured some of the latest specimen roses for models. All was ready and waiting at the station when Her Majesty's train drew up. There was to be a stoppage of only three minutes and this was nearly up before the opportunity came, when the tray, laden with the finest hot-house grapes, was passed into the carriage. Forthwith the grapes were swept on to a table and the tray handed back through the window of the starting train!

The incident afforded much chaff and amusement, but it embittered Haselar's life for a long time. He was consequential in manner, and took himself very seriously".

¹Dickinson, George, *English Papier-Mache*, The Courier Press, London.

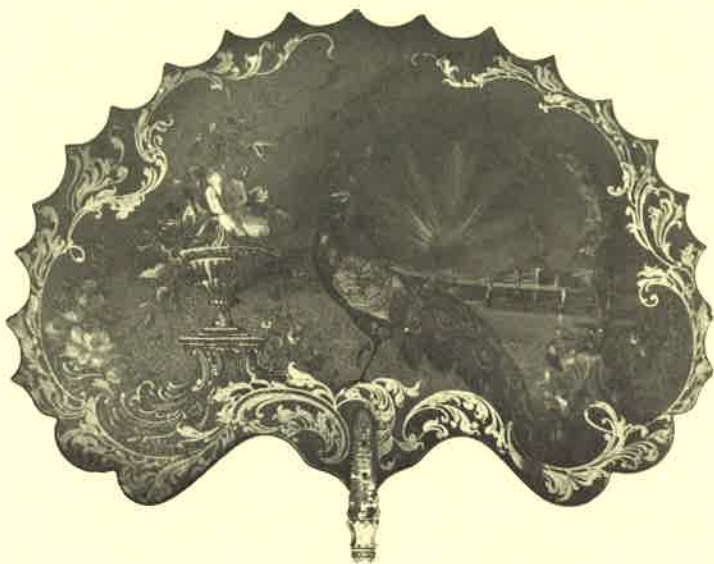


Photograph, Courtesy, Wolverhampton Art Gallery and Museum



Photograph, Courtesy, Wolverhampton Art Gallery and Museum

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



**Papier-mache Face Screen
Gift of Florence Lewis**



**Pair of Wine Coolers with Freehand Bronze Decoration
Gift of Old Colony Chapter**

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



Theorem on Velvet
Gift of Nashoba Valley Chapter

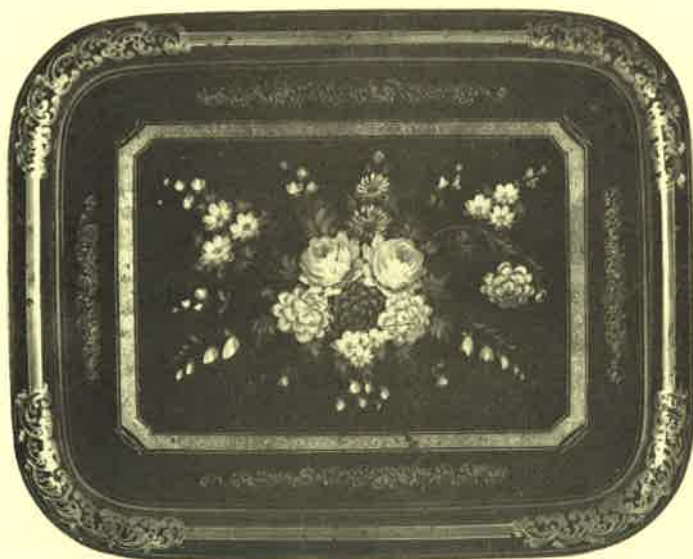


Painted Glass Panel
Gift of Ruth T. Brown

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



Tea Caddy
Gift of Nashoba Valley Chapter

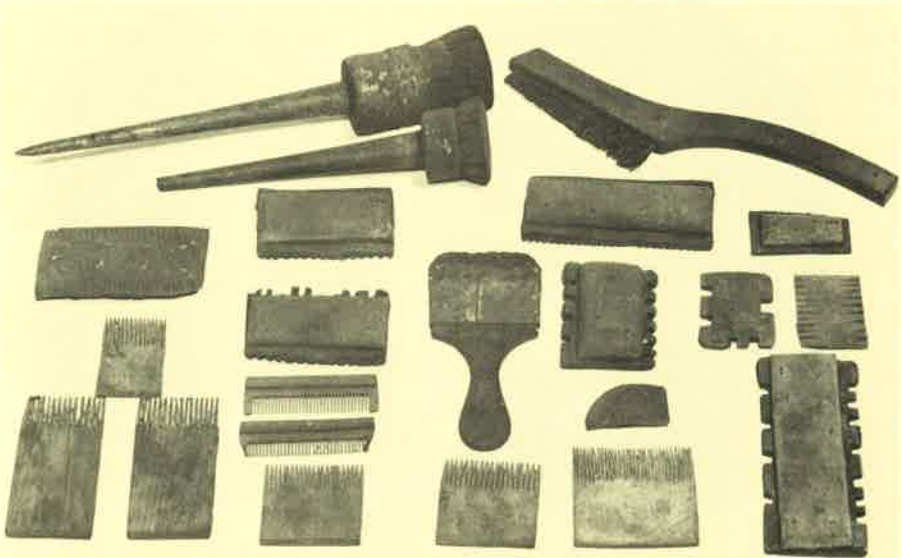


Metal Tray
Gift of Mrs. Nelson C. White

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



Painted Wooden Box which belonged to John Avery
Gift of Nashoba Valley Chapter

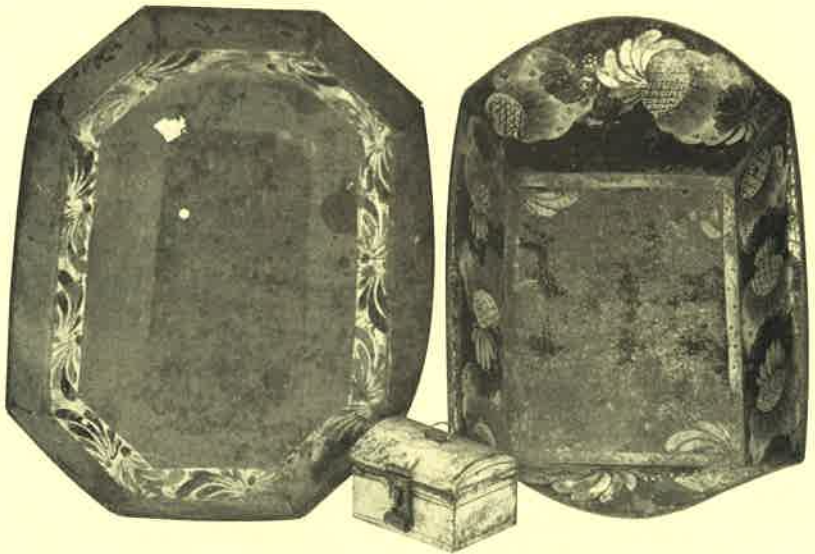


Graining tools contained in John Avery box

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



**Clock Glass Panel
Gift of Nashoba Valley Chapter**



**One Sheet Waiter, Bread Basket and Miniature Trunk
Gift of Ruth T. Brown**

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



Pewter Oil Lamp
Gift of Mr. and Mrs. George DeVoe



Theorem on Paper
Gift of Old Colony Chapter



Sewing Box with Theorem on Velvet inside lid
Gift of Nashoba Valley Chapter

APPLICANTS ACCEPTED AS MEMBERS

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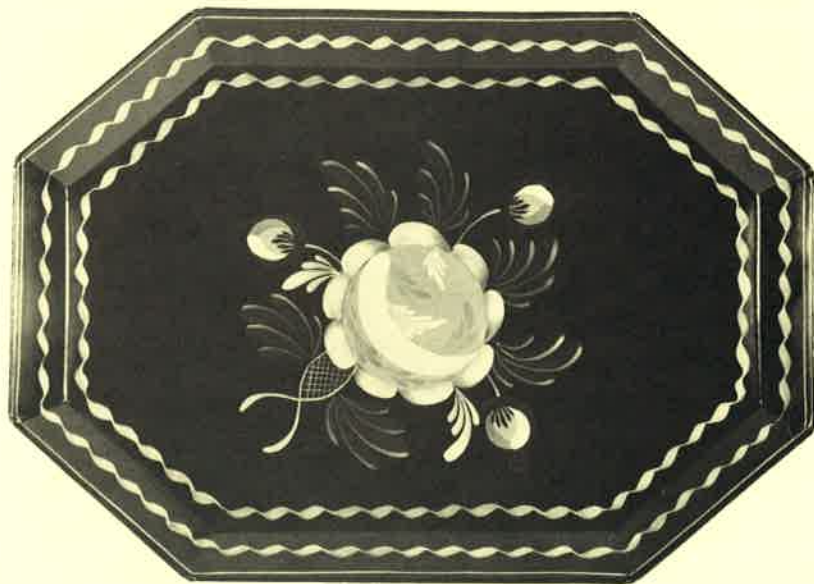
Original Metal Tray with Stencilled Flange and Lithograph on Floor
Courtesy, Dorma West

MEMBERS' "A" AWARDS
Wilmington, Delaware — April 1983

Country Painting



Ardelle Steele



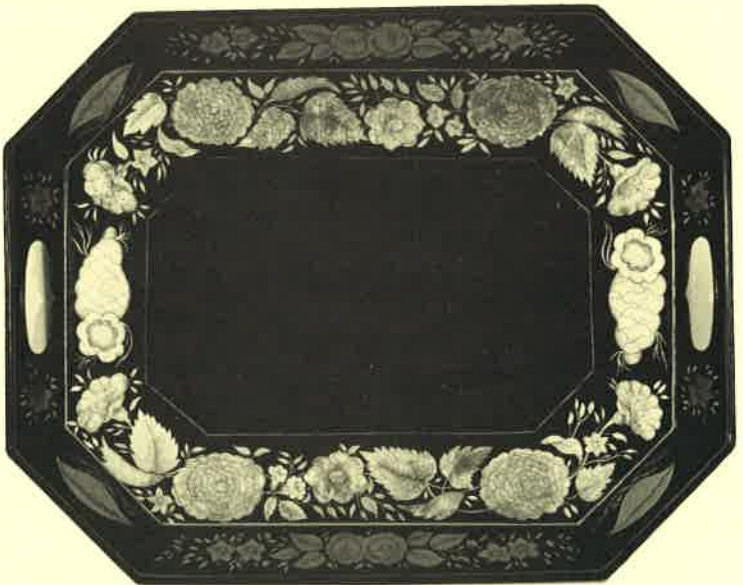
Patricia Smith

Stencilling on Wood



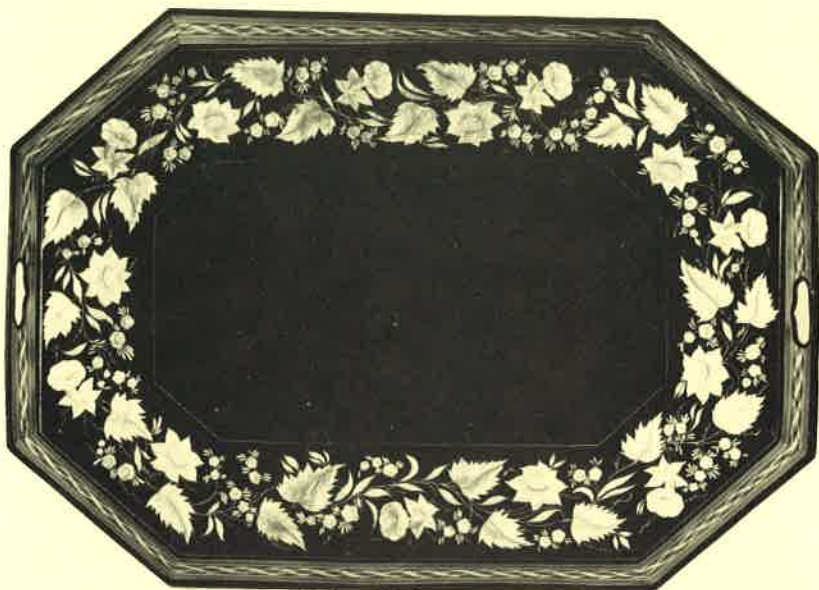
Ingerid Pomeroy

Metal Leaf Painting



Barbara Lee Smith

Metal Leaf Painting



Martha R. Peach



Dorothy Hallett

Glass Panel — Stencilled Border



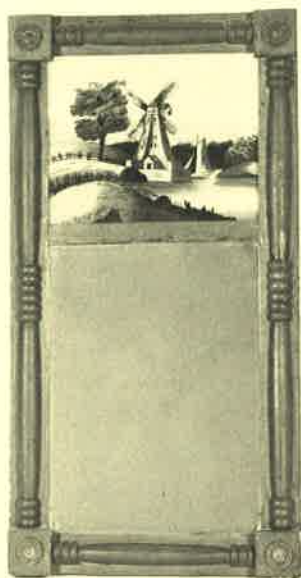
Joyce Holzer

Glass Panel — Metal Leaf

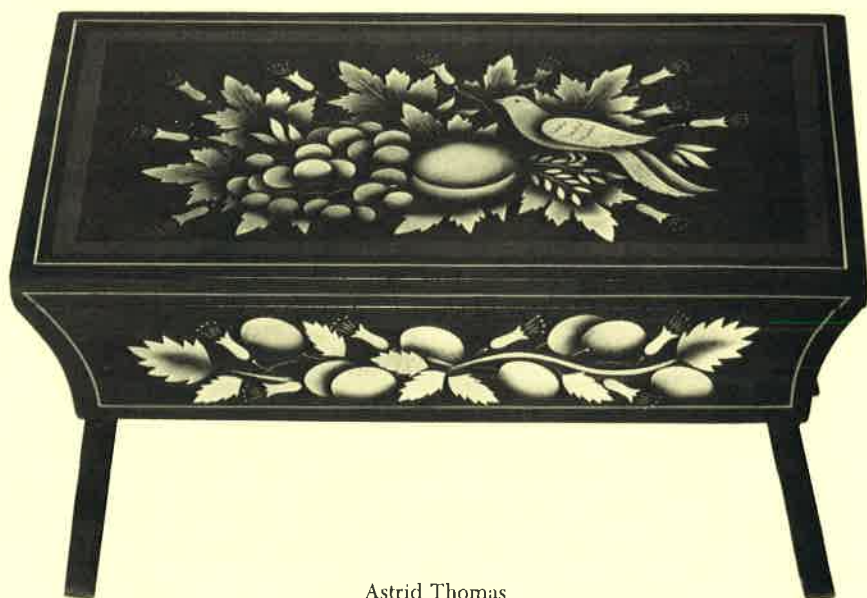


Trudy Valentine

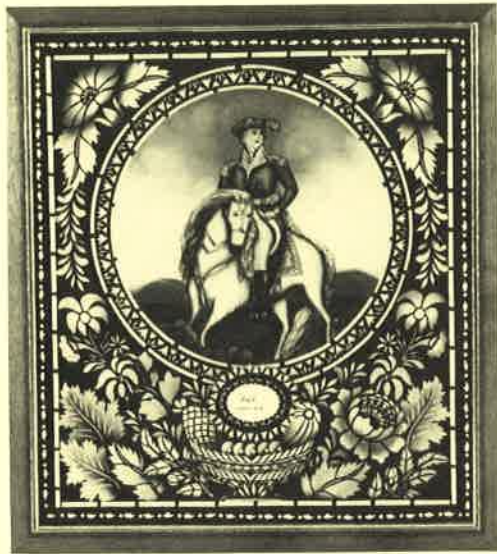
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Astrid Thomas



Margaret Watts



Phyllis Sherman

MEMBERS' "B" AWARDS

Country Painting

Charlotte Duval
Dolores Furnari

Susan Hitchcock
Nancy Toombs

Stencilling on Wood

Lila Olpp
Margaret Rodgers

Peggy Waldman
Janet Watkins

Pontypool Painting

Jane Bolster

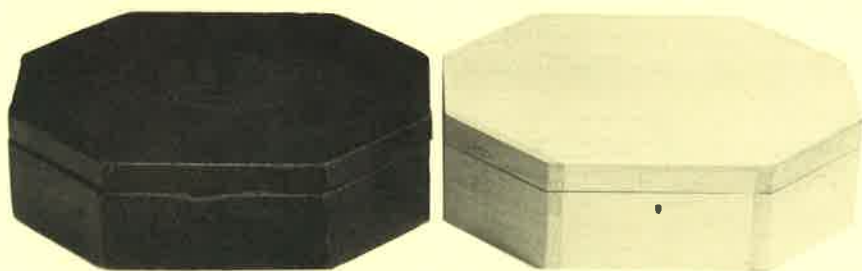
Victorian Flower Painting

Roberta Edrington

Special Class

Deborah Lambeth

REPRODUCTION AWARD



Original Stencilled Box — Courtesy, Molly Porter
Reproduction — L. Steven Porter



THE BOOKSHELF

by Carol Heinz

Americana: Folk and Decorative Art, ART AND ANTIQUES, a division of Billboard Publications Inc., 1515 Broadway, New York, New York 10036, 1982.

Americana: Folk and Decorative Art is a collection of 20 different articles about objects and artworks found in American homes in the 18th century. Mary Jean Madigan, editor of ARTS & ANTIQUES, introduces this publication of 160 pages, 100 large color plates and 150 black and white illustrations.

Americana has been described as "objects of decoration or folk art with a uniquely American flavor." Primitive paintings, decoys, painted tinware, salt glazed stoneware, historical flasks, Pennsylvania German quilts, splint baskets and bandboxes are some of the objects written about in *Americana: Folk and Decorative Art*. Each article was written by a noted authority such as "Painted Tinware" by Margaret Coffin. The articles point out the influences of politics, religion, ethnic backgrounds, utility, and progress on the production of these diverse objects. A short sampling of Americana forms and influences include: Edward Hicks and his Quaker faith's effect on his primitive painting; wonderfully carved decoys were necessary to lure the bountiful shorebirds to hunters; Scrimshaw, the intricate carved whale teeth and bone, gave sailors a diversion during long voyages; Jacquard coverlets, although loom-produced, had complicated floral patterns; and bright Pennsylvania German quilts are suggested to result from an oppressive religious life.

Americana: Folk and Decorative Art is a fine representation of objects found in early American homes. It is both instructive and entertaining.

Georgian and Victorian Japanned Wares of the West Midlands, Catalogue of the permanent collection and a temporary exhibition at Wolverhampton Art Gallery and Museum, 23 October - 27 November 1982, by Yvonne Jones.

Georgian and Victorian Japanned Wares of the West Midlands is a catalogue of the permanent collection at Wolverhampton Art Gallery and Museum, plus a listing of loaned pieces for a special exhibition commemo-

rating the catalogue. The catalogue of 126 pages, includes a brief history of Midlands japanning, listings of 381 items in the permanent collection, 55 permanent loans, 155 exhibition loans and 20 pages of black and white photographs.

The origins of japanning in Europe resulted from the competition between joiners and the public demand for imported Oriental lacquered furniture. "If you can't lick them, join them," so with innovative guidance from John Taylor, John Baskerville, Stephen Bedford, and Henry Clay, japanning became an important industry in the Midlands between 1740 and 1840. Improved varnishes, tougher papier-mache and artistic decorations with pearl shell, gilding and flower painting brought japanning to its zenith. The toymakers, a term used to describe makers of small wares such as snuff bottles and scent bottles, of Bilston, were among the first to incorporate japanning processes. The invention of electroplating, 1840's, which replaced papier-mache and tin goods coupled with one manufacturer trying to outdo another by producing highly decorated to gaudy japanned ware, brought about the eventual decline of Midland japanning.

Georgian and Victorian Japanned Wares of the West Midlands is a noteworthy catalogue even for the majority of us not present at the exhibition. Item descriptions and clear photos of lovely vases to a victorian bedstead make us refreshingly aware of the numerous and fine japanned pieces preserved with their history.



Papier-mache Oval Bread Basket and Bottle Stands, made by Henry Clay, c. 1810.
Courtesy, Wolverhampton Art Gallery, England

NOTICE FROM THE TRUSTEES

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

Meeting Chairman: Mrs. Harvey Lambeth, Jr.

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 Bylaws

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.

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. George K. Baer

Mrs. J. August Duval

Mrs. David K. Baird

Mrs. William Tiffany

Please send the names of your candidates to the Chairman no later than September 1, 1983. Mrs. Fred M. Mackey, Dublin Rd., Marlborough, NH 03455.

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.)

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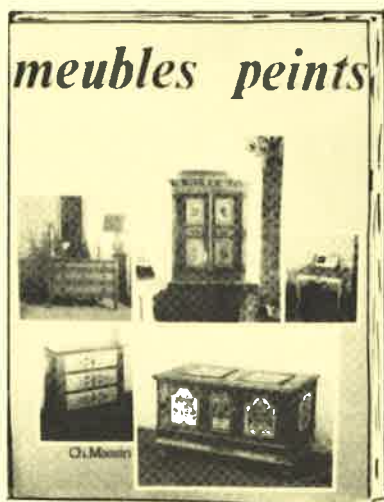
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