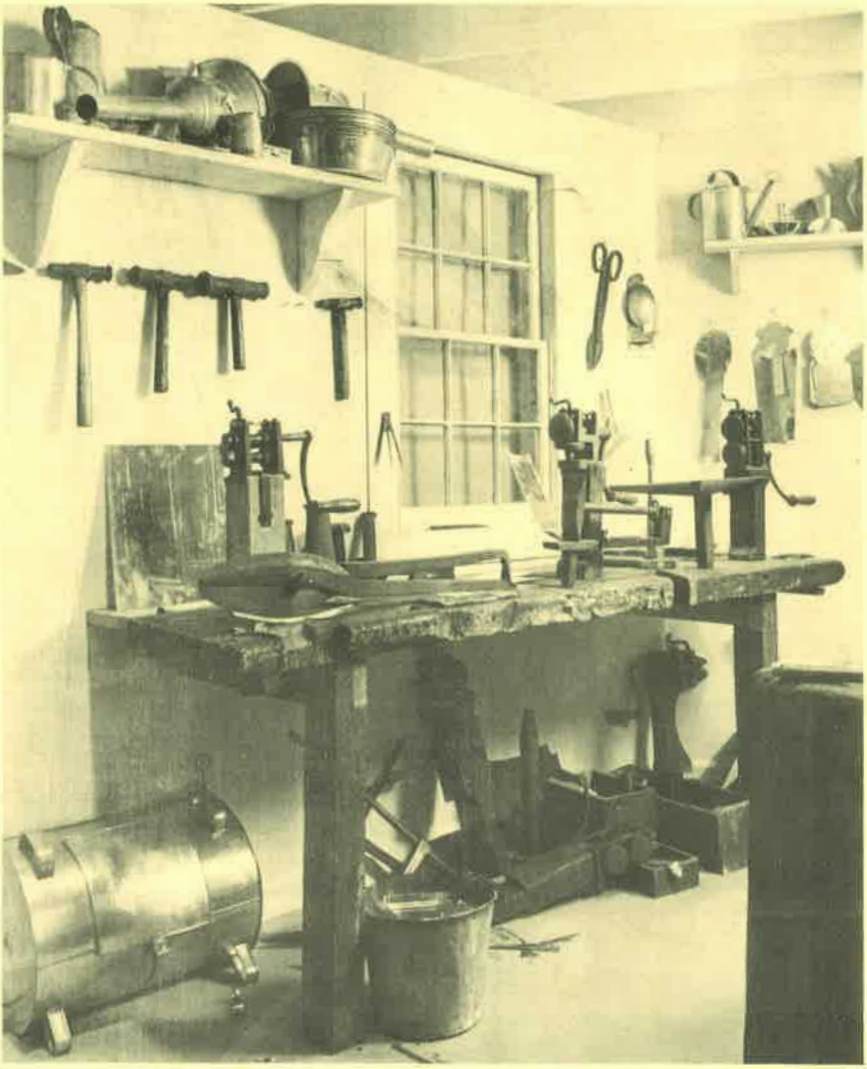
The Decorator

Volume XL No. 1 New Haven, Connecticut Fall 1985



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 1985-1986

Mrs. Kenneth L. Day ..... *President*
Mrs. M.I. Sherman ..... *First Vice President*
Mrs. George K. Baer ..... *Second Vice President*
Mrs. A.E. Jones ..... *Recording Secretary*
Mrs. Eugene Milner ..... *Corresponding Secretary*
Mrs. Wilfred W. West ..... *Treasurer*

TRUSTEES

Terms Expire 1986

Mrs. Wayne F. Fry
Mrs. Eugene Milner
Mrs. A. E. Jones
Mrs. Wilfred W. West

Terms Expire 1987

Mrs. George K. Baer
Mrs. Donald K. Hamblett
Mrs. J. August Duval
Mrs. William Tiffany

Terms Expire 1988

Mrs. John L. Bremer, II
Mrs. Kenneth L. Day
Mrs. Donald Furnari
Mrs. M.I. Sherman

ADVISORY COUNCIL

Mary Black
Wendell Garrett
Henry Harlow
Nina Fletcher Little
Alice Winchester
Norman Rice
Robert LaPann

EDITORIAL STAFF

Editor ..... Margaret Coffin
Guest Editor, This issue ..... Margaret Leather
Bookshelf ..... Shenandoah Chapter
Photography ..... Shirley Baer
Printing Chairman ..... Grace R. Bremer
Advisor ..... Kenneth Royal

THE DECORATOR

Volume XL No. 1 New Haven, Connecticut Fall 1985

Table of Contents

Editorial ..... *Margaret G. Leather* 3

Observations On The Dating Of Tinware ..... *Donald Carpentier* 4

Corner of Facts ..... *Shirley Spaulding DeVoe* 25

Applicants Accepted As Members 25

Members "A" Awards 26

Original Articles Donated to HSEAD 29

HSEAD Museum Acquisitions 30

The Book Shelf ..... *Margaret K. Rodgers* 32

Notices From The Trustees 34

Master Craftsmen 37

Certified Teachers 38

Advertisements 39

List of Chapter Officers 43

Committee Chairmen 44

COVER PHOTOGRAPH

Recreation of an early 19th century tinshop, part of the H.S.E.A.D. Museum exhibition "True Tales of a Tinsmith" -- October, 1984-1985

PRICE PER ISSUE
All Volumes — $5.00
Send check to Mrs. Donald J. Tucker, Elm Street, North Berwick, ME 03906

Mailing Address
Museum of the Historical Society of Early American Decoration
19 Dove Street, Albany, NY 12210

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 XL No. 1

Fall 1985

New Haven, Connecticut

EDITORIAL

Imagine an early piece of tinware... its shiny surface... its simple form... pleasing to the eye and most useful in the home.

In Mr. Webster's Dictionary, tin is defined as "a soft silver-white, metallic chemical element, malleable at ordinary temperatures, capable of a high polish, and used as an alloy in tin foils, solders, utensils, type metals, etc., and in making tin plate."

Previous issues of THE DECORATOR have concentrated on the decorative treatment of tin. Let us observe the substance itself. In the article by Don Carpentier, the methods and tools used in forming objects from this fascinating material are explored.

When the early tinsmith made utensils, one might believe that he was subconsciously influenced by the creed that "form follows function." It does seem to apply in the molding of tin forms. The early inventions were so incredibly practical that evidence of their continued use is found to this day. Possibly this is the reason identifying an early tin object is so elusive and a perpetual challenge.

As this issue of THE DECORATOR goes to press, I wish to recognize and thank Marg Coffin, Doris Fry, Bill Jenney, and Peg O'Toole for their able assistance. Without their help "behind the scenes," this publication would have remained an "idea."

Margaret G. Leather
(Guest Editor)

OBSERVATIONS ON THE DATING OF TINWARE

By Donald Carpentier

Drawings by Mardi Leather
Photographs by Timothy H. Raab

It is difficult at best to date an item of tinware, but there are certain factors that enable one to place an object within a general time period. This is primarily because of the changing technology of the trade from the late 18th century to the present time.

There are many factors that an experienced person may use in this type of determination; some of these may take years of training and study to detect. It is the intent of this article to deal with the basic and easily understood features of material and construction to be found in most tinware.

As with any trade, the invention of a machine or process does not necessarily mean that it will be adopted immediately. Few mechanics were often able or willing to put aside their old tools and purchase "new machines." It must also be realized that many tinner's tools remained in use for generations. As late as the 1930's, trade catalogs were still advertising very antiquated forms of these tools.

With all this in mind, we can begin to examine the clues to a dating process:

Material from which an object is made:

a. Hot-dipped sheet iron
b. Hot-dipped sheet steel
c. Electroplated sheet steel

} all forms of tinplate

d. Terneplated sheet steel
e. Galvanized sheet iron or steel
f. Black iron stovepipe

Hot-dipped sheet iron was used almost exclusively until the late 19th century; hot-dipped sheet steel was made from the end of the 19th century until the present time. It was used until the mid-20th century for tin cans and has most recently been produced for making maple syrup evaporation units. Both of these metals were produced by running cleaned sheet metal through a bath of molten tin. As the molten droplets of tin ran down the vertical sheets, they left parallel lines or trails that are the tell-tale signs of the hot-dipping process. (Fig. 1) Unfortunately, it is very difficult to distinguish between hot-dipped iron and steel without a chemical analysis.

With electroplated sheet steel, a specified amount of tin is electronically "sprayed" onto the surface of the clean sheet. This always leaves a far more uniform and smooth surface void of the trails found on hot-dipped tinplate.

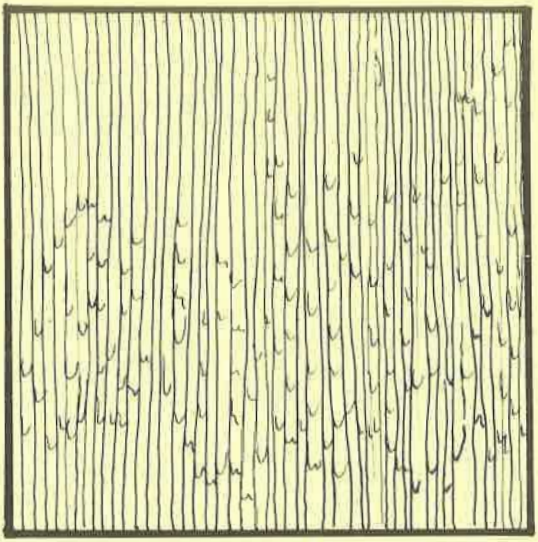


Fig. 1. Hot dipped tinplate

Terneplate is a roofing material. Originally, a sheet-iron base was used for this material. The terne coating is a mixture of lead and tin with a rather dull, or matte, finish. True examples of antique tin hollow ware were not made from terneplate. Its color is likened by some to "old" tin and by others to a "pewter" finish. Objects made from terneplate that would have originally been made from bright tinplate cannot be considered true reproductions. Terneplate is now used mainly to make "antique-looking" counterfeits that are often given an acid bath to make them look even "older." All early tinware had a bright shiny surface.

The process of galvanizing sheet metal has been around since the mid-19th century. The base metal was dipped in molten zinc in a similar fashion to tinplate but the finish was similar to crystallized tin. (Fig. 2) Most common household objects that we are concerned with would not have been made from galvanized sheet metal. A coffee pot, sconce, trunk, etc., made from this material is most likely 20th century.

One type of modern stovepipe is made from steel that has by a chemical process been given a deep, clear, blue finish (black iron). This finish is easily susceptible to rust and seems to be a favorite for use in creating fake "antique" chandeliers, sconces and other lighting devices.

Fig. 2. Crystallized tin

Since the introduction of tinplate in America in the early 18th century, there have been a variety of sizes available. A good and rather basic rule is that most small shops would have used tin sheets called "common singles" (approximately 10″ × 14″) or "common doubles" (approximately 14″ × 20″). Larger sheets were available but not commonly used until the late 19th century and then usually only by large manufacturers.

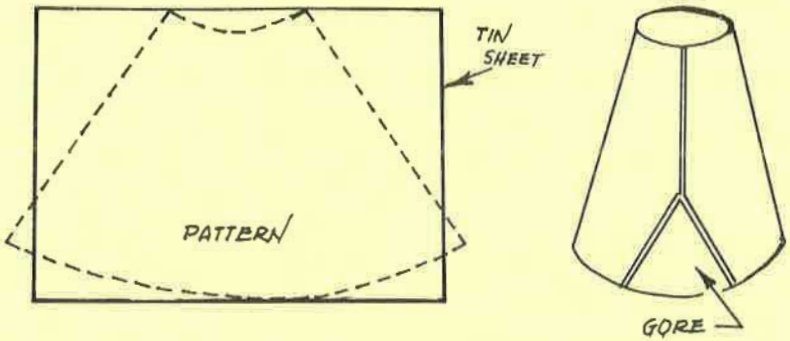


Fig. 3. Pattern is laid out on a 10 × 14 sheet showing edge. The gore is needed because the pattern runs off the edge of the sheet.

Fig. 4. Coffee Pot showing placement of gore. Collection of H.S.E.A.D.

The size of tinplate that was available had a profound influence on the sizes and shapes of tinware. The tinner would, of course, try not to waste tin and, therefore, make patterns, objects and seams to conform to sheet sizes. For example, a half-sheet waiter is made from one-half of a 10" × 14" sheet. A one-sheet waiter is a full common single, and a two-sheet waiter can be made from two sheets of 10" × 14" seamed together in the center perpendicular to the length of the tray. The latter could also have been made from one common double, but most early trays appear to be two sheets joined. Most tapered-bodied coffee pots made prior to 1860 have a triangular gore in the back just below the handle. This was necessary because when the pattern was laid out on a 10" × 14" sheet, the edges of the pattern would have run off the side of the sheet. (Figs. 3 & 4) Small syrup jugs and teapots usually did not have gores. Bodies that were much larger than one sheet often were put together with two large sections that had one vertical and one diagonal grooved seam. (Fig. 5) Larger items would require more seams. Large milk pans would often have the bottom seamed as well as the usually multi-segmented sides.

Tinners' tool marks:

Before 1806, American tinners had to perform all the processes by hand, using stakes, hammers, mandrels or molds. In 1806, Calvin Whiting

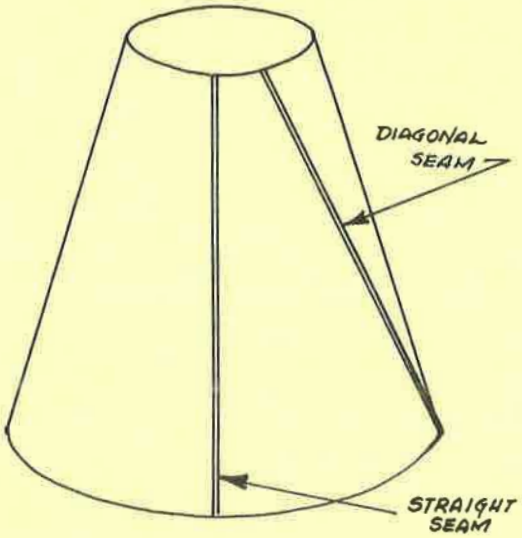
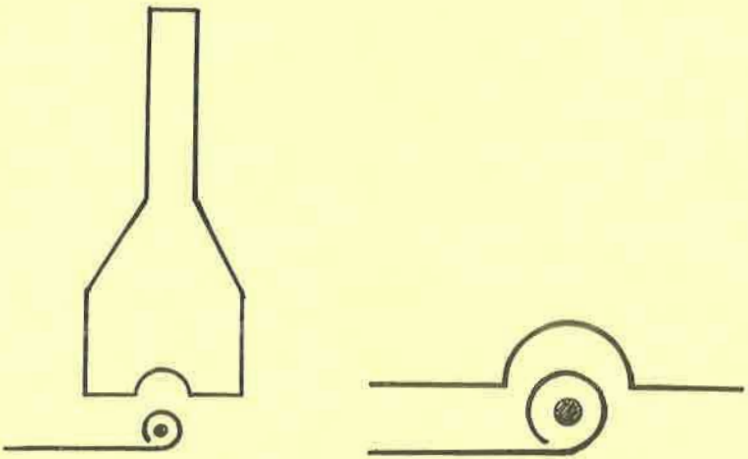


Fig. 5. Two sections showing vertical and diagonal grooved seams.

and Eli Parsons of Dedham, Massachusetts, took out various patents for rotary tinning machines which changed the industry drastically. Since then, tools have changed and so have the marks made by them. As of this writing, the author is unaware of any existing rotary machines made during that early period; the earliest extant machines appear to be from the 1830's.

Keeping this in mind, let us examine the list of tool marks:

a. Hand wiring, handset and stake
b. Machine wiring
c. Hand-grooved seams
d. Machine-grooved seams
e. Hand-made double seams
f. Machine-made double seams
g. Factory-made bottoms and double seams
h. Raised lids
i. Stamped or spun lids
j. Swedging:
   1. Hand — 18th century
   2. Hand — 19th century
   3. Beading machines.



A. Handset B. Detail, handset

Fig. 6. Wiring handset on flat surface.

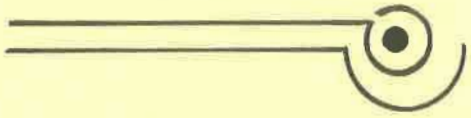


Fig. 7. Wiring on a wiring stake.

Fig. 8. Wiring stake.

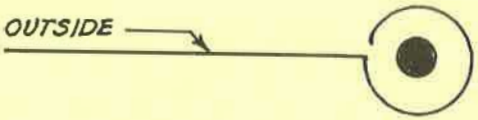


Fig. 9. Wiring by machine.

Wiring a piece of tinware strengthened the edge and made it safe for handling. This was done by folding the tin over a metal edge leaving a place to receive the wire. Once the wire was inserted, the tin was closed around it by several means: 1) using a handset on a flat surface (Figs. 6a & b); 2) using a wiring stake (Fig. 7) and tapping the seam flat with a mallet (Fig. 8); and 3) using a wiring machine which usually made crisp and even marks. (Fig. 9). Because of the time and labor-saving advantages, wiring machines became immediately popular.

Double seams, whether made by hand or machine, were extremely useful in joining together portions of items that were subject to severe stress and/or heat. This type of seam holds itself together mechanically and only requires solder if it is intended to be water-proofed. Some vessels such as milk pans, have had this type of joint between the bottom and sides from earliest times. Other items such as coffee pots, tea canisters, measures, etc., usually had a single set-down seam (or burred-up and slipped-on seam) in the early times (pre-1840). (Fig. 10) With the proliferation of patented double-seaming machines in the 1850's and 1860's, more and more objects were constructed with double seams.

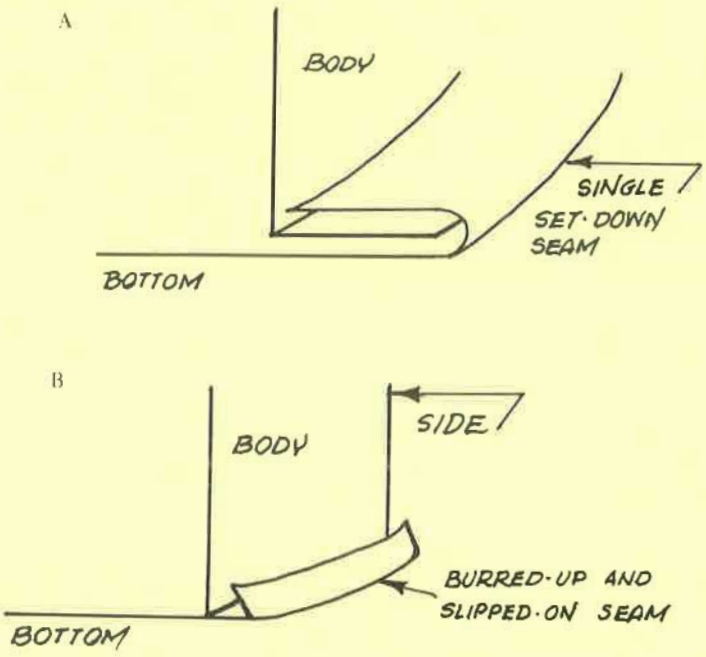


Fig. 10. Handmade double seams.

A double seam was the same whether made by hand or machine. However, machine-made seams were very even while handmade seams may have run in an uneven line as they followed around the vessel. (Fig. 11) Some double-seaming machines, such as Olmstead's Patent (January 17, 1860), not only double-seamed the piece but also raised the central portion of the bottom, which actually stiffened the base. (Fig. 12)

A grooved seam, in theory, is similar to a double seam. Both are mechanical joints that may be sealed with solder for the containment of liquids. Grooved seams are used where a long straight joint is required, such as stovepipes, sides of milk pans, coffee pots, basins, canisters, etc. (Fig. 13) Double seams differ only in their complexity because of their location: a double seam is the curved seam between the body and bottom of a hollow vessel. (Fig. 14)

Characteristically, a hand-grooved seam shows segmented marks left by the grooving tool. (Figs. 15a & b) Machine grooving produced a mark where the roller moved down the seam, enclosing it evenly and uniformly. A thin line sometimes appears down each side of a machine-grooved seam.

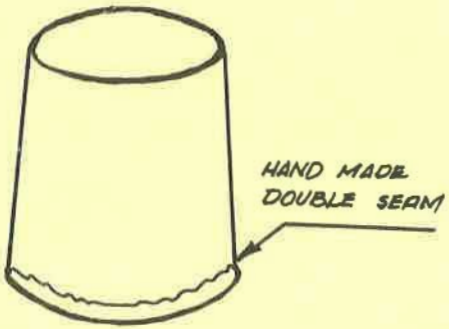


Fig. 11. Handmade double seam with uneven line.

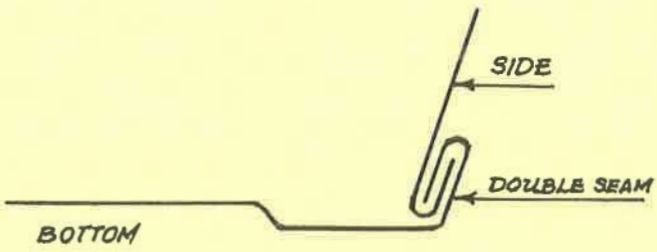


Fig. 12. Machine made double seam. Olmstead's patent 1860.

The author has not seen a grooving machine earlier than the Plant, Neal & Co. model which was probably made about 1834. However, Seth Peck of Southington, Connecticut, in an illustrated advertisement, offered an identical machine for sale in 1822. Thus, it is most likely that a piece of machine-grooved tin is not older than 1822.

Fig. 13. Grooved seam on flat surface.

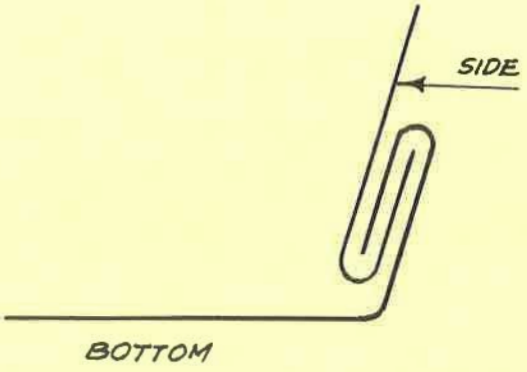
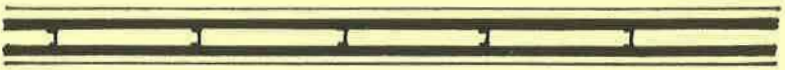


Fig. 14. Machine-grooved double seam joining body and bottom.

A-Hand grooved seam, uneven widths.



B-Machine-grooved seam, even widths.

Fig. 15.

A machine was invented about 1890 or 1900 which further mechanized the industry and marked the beginning of the demise of the small tinshop. This and other machines were capable of forming and seaming tinware with a minimum of handwork. It "kicked up" the bottom piece so that the item sat on the double seam rather than on the bottom. (Fig. 16) This is the same seam used on tin cans today; it does not appear to have been used before about 1890. Many forms, such as canisters, were made in this manner and have asphaltum backgrounds and stenciled designs.

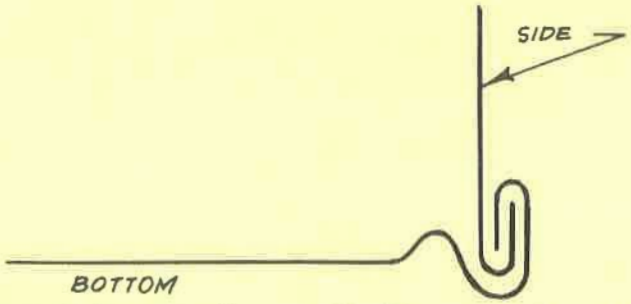


Fig. 16. Machine stamped bottom and double seam. ca.1890—1900

A lid, handmade on a raising block, is not perfect or uniform in texture; making one was time-consuming. By the 1860's, stamping companies were offering pre-formed lids and other parts to small tinshops. However, a machine known as Spaulding's Patent Tinner's Press was available to small tinshops in the 1860's that could spin and raise lids. These lids were found mostly after 1860; most of the pre-1850 stamped pieces were English.

Americans developed their own technology by the 1850's. Some of the later pieces had to have been factory made: there were too many lines and stampings in them. Many of the tops have concentric rings which could not have been made evenly by hand. (Fig. 17) An American piece with all stamped parts is probably later than 1850. The Bliss patent for a canister breast was filed in 1851 and was one of the earliest patents for tin stamping in this country (Fig. 18) It is interesting that with the Bliss patent the breast of the canister was stamped out of one piece, but it still had to be joined in the back by the tinner. Later, these canister breasts were completely stamped out of one piece without any joint at all. The spice boxes with the raised Gothic shape, formerly believed to have been made only in England, could have been made in this country as well after the mid-19th century. Nevertheless, since these pieces and others were stamped, it easily dates them after 1851.

Fig. 17. Factory made pre-formed parts available to small tinshops.

Swedging and beading were used on many pieces to add decoration and strength. The earliest swedge in the author's collection is dated c. 1785 (see footnote) and was made by Allen Beckley. This very small version of cullender swedging has appeared on such things as coffee pots, cullenders, trunks, candle sconces, etc. A specific thing to look at when dating a piece is the size of the swedge bead. The Beckley swedge is much smaller than later swedges. (Fig. 19) There are very definite progressions in the swedging on tin, beginning with the small Beckley swedge (Fig. 20), then getting larger with the J. & E. North swedge from the 1820's to 1850's. (Fig. 21) Eventually, rotary beading machines were developed that imitated swedging. Because of the nature of these machines, very fine beading was

Footnote: DeVoe, Shirley. *The Tinsmiths of Connecticut.* p. 161.

Fig. 18. Bliss patent 1851 Private collection.

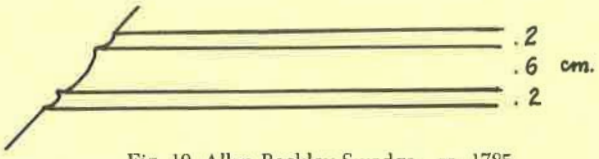


Fig. 19. Allen Beckley Swedge ca. 1785

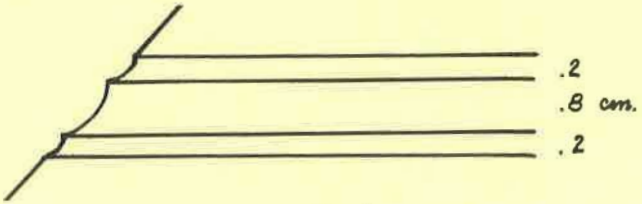
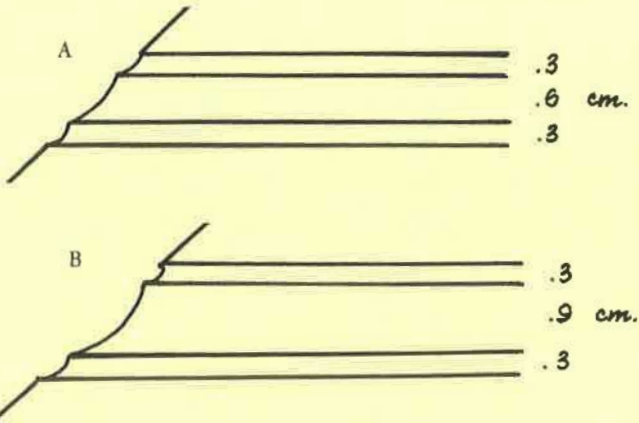


Fig. 20. Allen Beckley Swedge ca. 1785



Figs. 21A. and 21B. J. and E. North swedge 1820—1850

not possible. (Fig. 22) Gradually, the outside beads became larger and the central bead smaller. This finally evolved into the triple bead. (Fig. 23) A machine-made bead in the shape of an ogee curve appears on some later vessels; this ogee pattern probably could not have been made by a swedge. The earliest rotary beading machine seen by the author is one made by Orrin and Noble Peck dated 1843. (Fig. 24) Later patents were taken out by Whitney & Co. of Woodstock, Vermont in 1847 (Fig. 25) and Roys and Wilcox of Berlin, Connecticut about 1850. (Fig. 26).

The chronology of tin manufacture is important when dating a piece. Decoration can also be a valuable dating tool. A piece of tinware is authentic when characteristics of manufacture *and* decoration are of the same period.

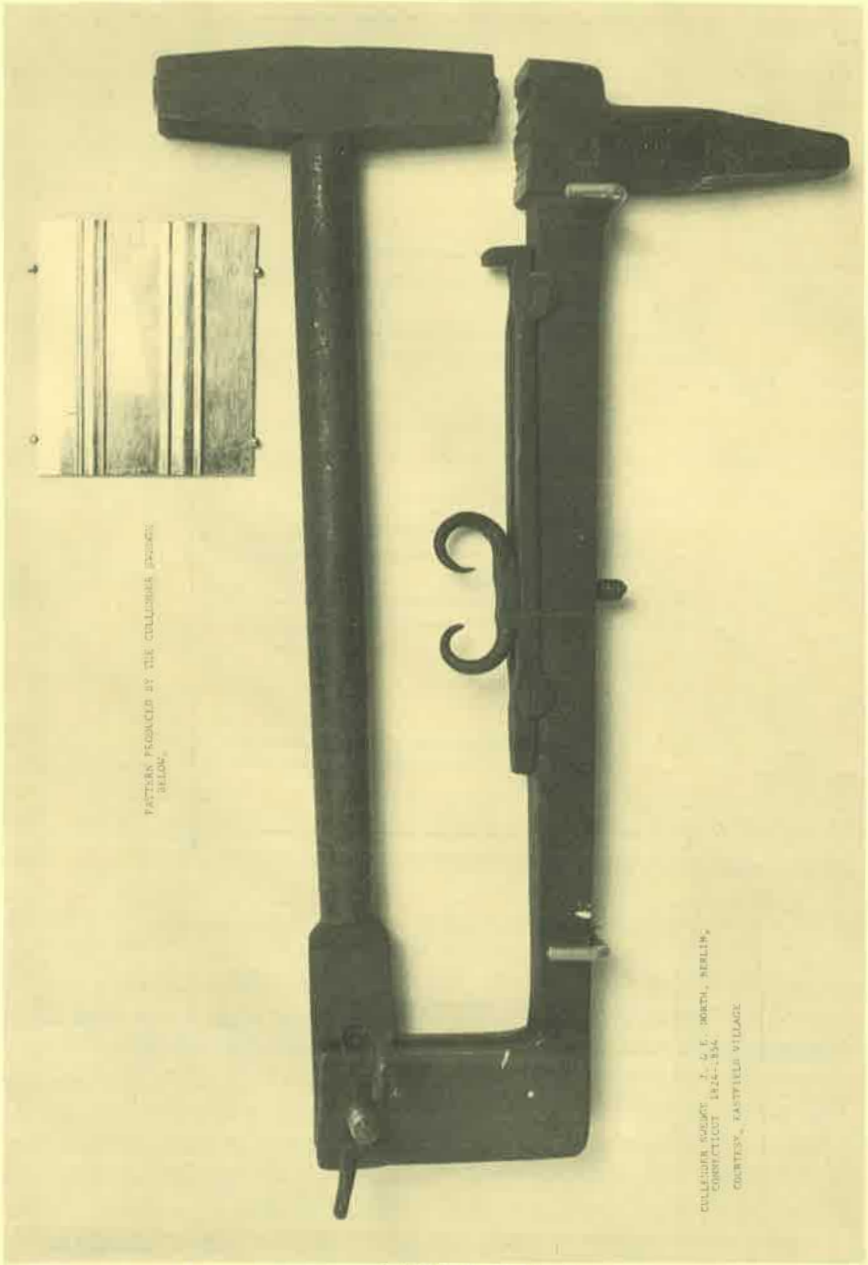


Fig. 22. Cullender swedge, J. and E. North, Berlin, Connecticut 1824—1854. Courtesy Eastfield Village

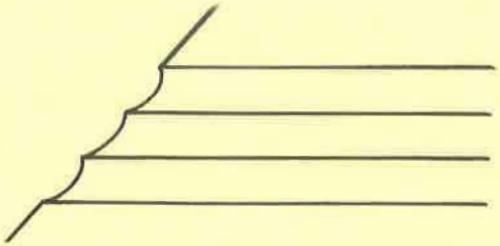


Fig. 23. Machine made triple bead

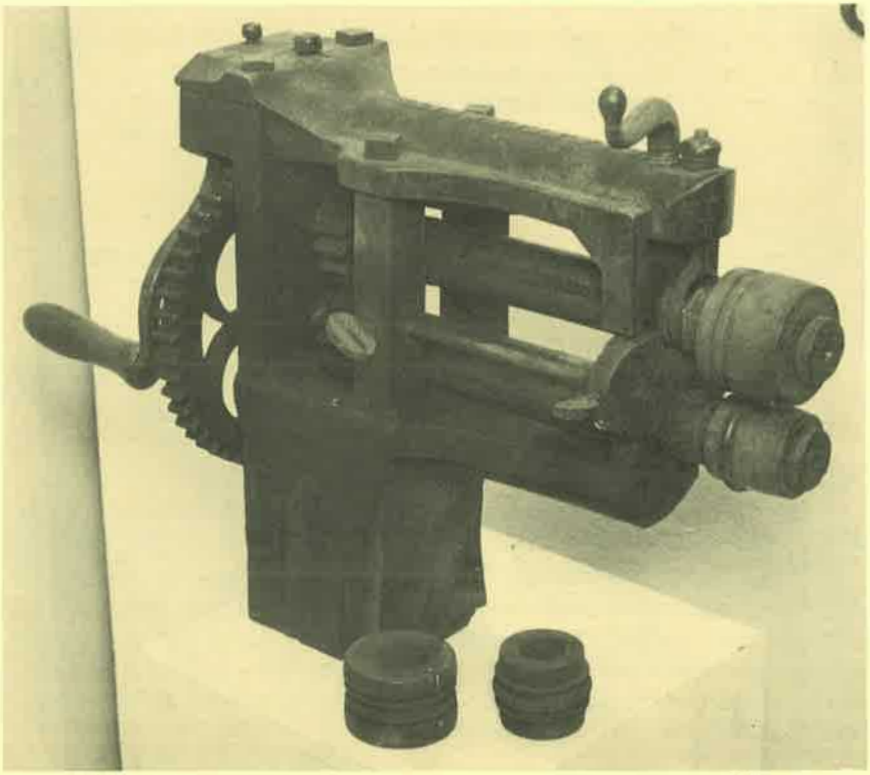


Fig. 24. Rotary beading machine, Orrin and Noble Peck's Patent 1843, Southington, Connecticut. Collection Eastfield Village

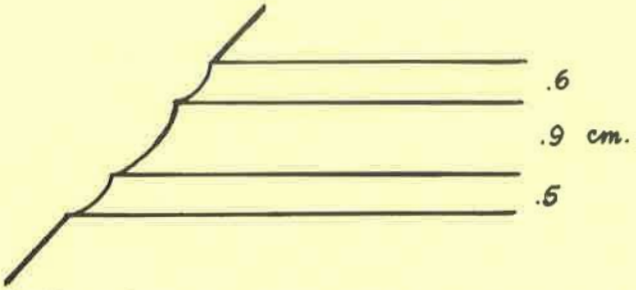


Fig. 25. Beading machine Whitney and Co., Woodstock, VT, 1847

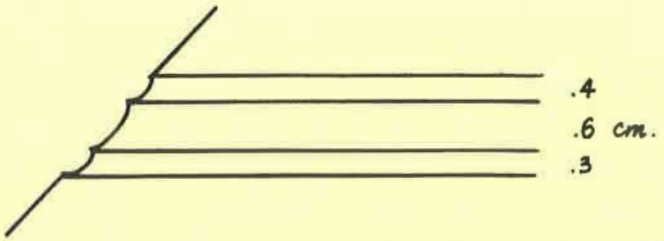
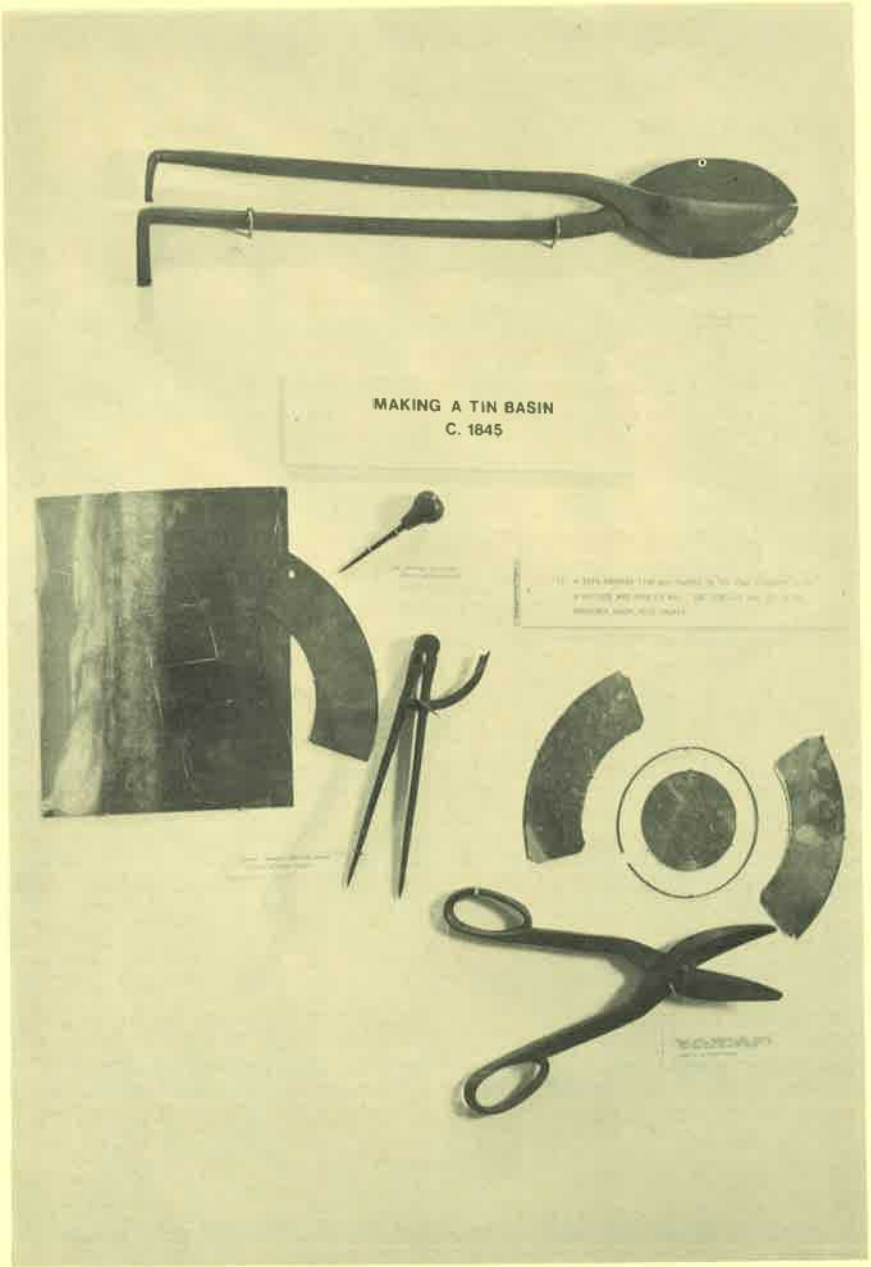


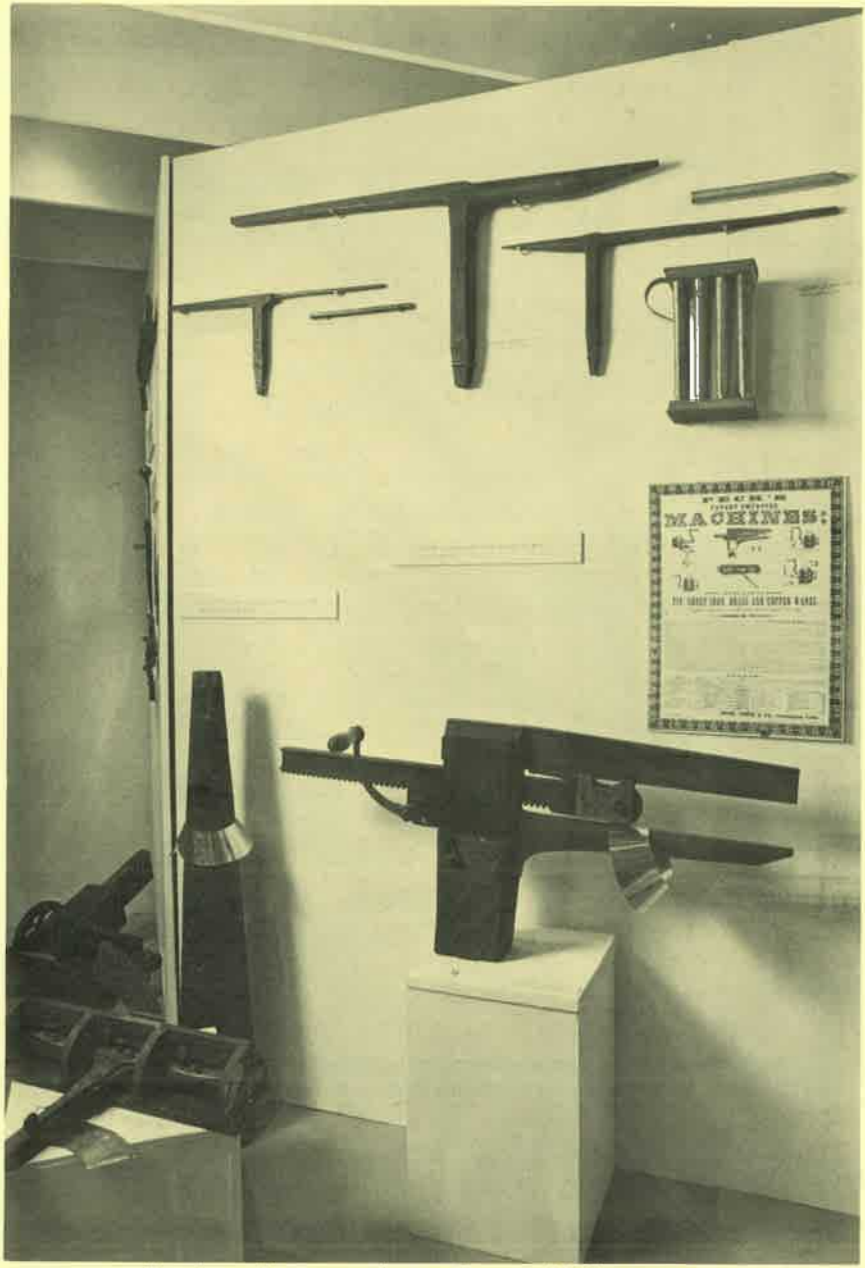
Fig. 26. Beading machine Roys and Wilcox, Berlin, Connecticut, ca 1850

ABOUT THE AUTHOR:

Donald Carpentier is the builder and Director of Eastfield Village, East Nassau, New York. Mr. Carpentier is a knowledgeable and avid practitioner of many historical trades including tinsmithing, printing, blacksmithing and woodworking. He serves as consultant for museums, schools, films and private restorations. He supplied much of the research and many of the objects in the recent exhibition "True Tale of a Tinsmith" at the Museum of the Historical Society of Early American Decoration.



Making a tin basin c. 1845 Scribing the pattern, cutting the tin
Courtesy H.S.E.A.D. Museum



Forming and seaming a basin. Grooving Machine c. 1840, probably Connecticut. Courtesy Eastfield Village

Turning machine, Seth Peck & Co. Patent, Southington, CT 1833—1843
Wiring machine Burring machine Setting down machine Courtesy Eastfield Village

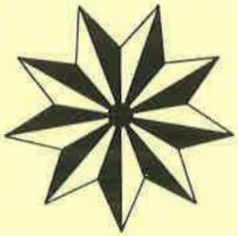
Soldering and finishing the basin Courtesy H.S.E.A.D. Museum

CORNER OF FACTS

Seeing and Thinking

by Shirley Spaulding DeVoe

Among the membership there is always more interest in the decoration on japanned ware no matter what the media, than with the basic work of the article, which is fine; but to be really knowledgeable about the products of the japanning industry one should know something of the construction and form of all the types made. It is important because often one can establish the period and/or the provenance from certain characteristics seen on the article. Of course such things are often hidden in pictures but if the basics are learned it will help one to know what to look for and to recognize when handling the real thing. Of course in some instances the decoration also offers a clue to the period of the piece or the shop where it was produced.



APPLICANTS ACCEPTED AS MEMBERS

New Haven, Connecticut — September 1985

Carl Albro	6677 Hayhurst St., Worthington, OH 43085
Donna W. Albro	6677 Hayhurst St., Worthington, OH 43085
Elma R. Borden	687 Allentown Rd., Yardville, NJ 08620
Elizabeth C. Fernald	23 Clover Lane, Malvern, PA 19355
Sharon E. Krauss	33 Stringham Ave., Valley Stream, NY 11580
Sharon Marie Sexton	20 Pocono Rd., Worthington, OH 43085

MEMBERS "A" AWARDS
New Haven, CT — Fall Meeting 1985

Stencilling on Wood

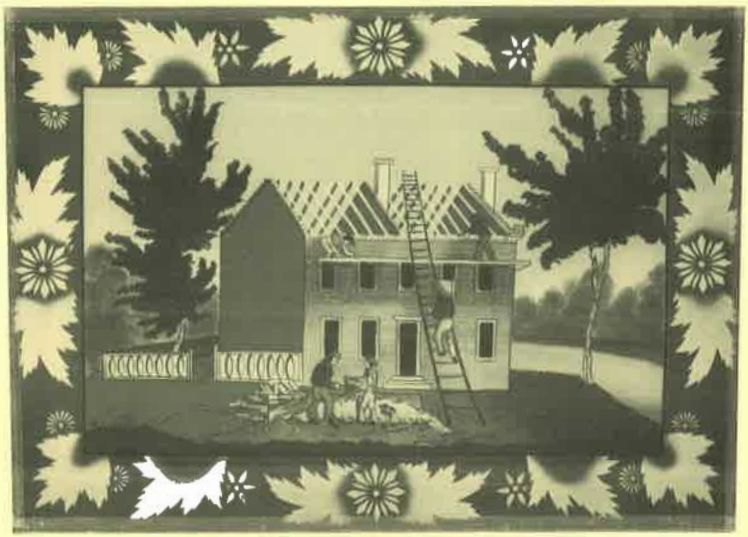
Joyce Holzer

Glass — Metal Leaf Panel

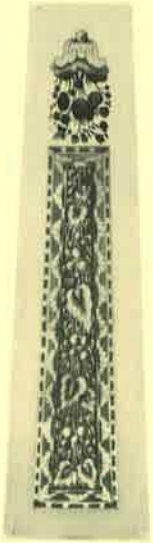
Peggy Waldman

Glass — Stencilled Border

Joyce Holzer



Lois Tucker



Margaret Watts — Worcester Meeting

Astrid Thomas

MEMBERS' "B" AWARDS
New Haven, CT — Fall Meeting 1985

Country Painting

Elizabeth Downes
Charlotte Duval

Carol Heinz
Lila Olpp

Stencilling on Wood

Marion Poor

Glass — Stencilled Border

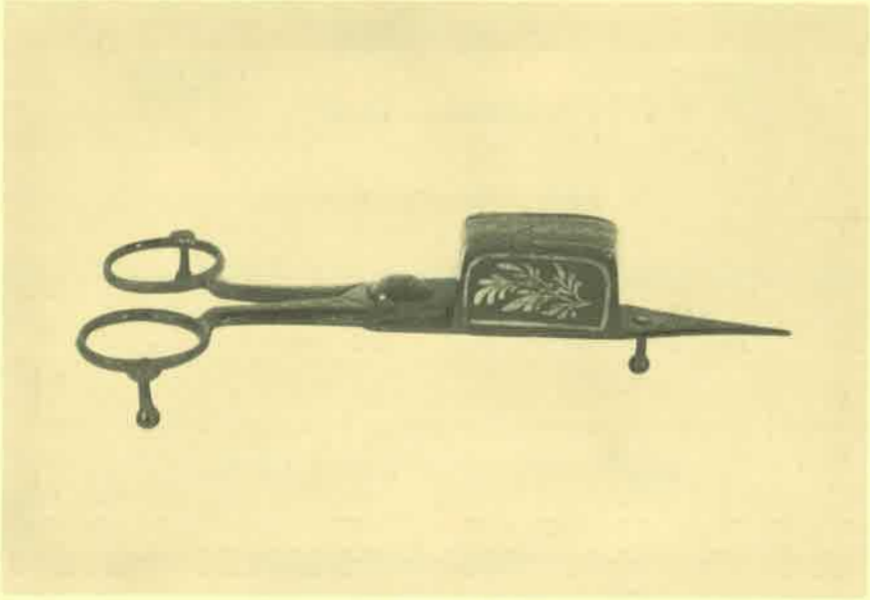
Margaret K. Rodgers

Special Class

Maryjane Clark

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

Gift of The Shenandoah Chapter



Gift of Shirley DeVoe

H.S.E.A.D. Museum Acquisitions

THE BOOKSHELF

by Margaret K. Rodgers

LITTLE BY LITTLE, SIX DECADES OF COLLECTING AMERICAN DECORATIVE ARTS
by Nina Fletcher Little.
Published by E.P. Dutton, Inc., New York. 1984. Bib. Color and B and W Photos, Notes, Index, 292 pp. $65.00.

Nina Fletcher Little has written yet another book and this one, like its predecessors, is well worth reading, studying, and, because the book is penned by one who knows her decorative arts, enjoying. The first few chapters chronicle the path that she and her husband Bert took to assemble their large and comprehensive collection of antiques. Initially there were the first tentative steps into carefully locating a particular piece, learning its history, and studying its condition, as well as carefully considering where it would eventually fit into their overall collection strategy. Humor flows from delightful renditions of several exploits. Country auctions, conversations with friends, family, and librarians would be employed to narrow the search for just the right piece. As with most dedicated collectors, a gradual expansion of professional knowledge and interest developed which grew to encompass most of the wide world of antiques. From Staffordshire to other forms of ceramics; from chairs and desks to tables, from beds to children's toys, and from overmantle pieces to paintings in oil and other mediums — the collection grew and grew. The author's family moved into larger homes several times and still the collection expanded faster than the space available to contain it.

Every chapter in this splendid book will delight the membership of the Society. Among the riches therein particular note should be taken of the chapters on furniture. The photographs both in color and black and white are all topnotch with details clearly visible. Under each is a brief description of the item, as well as an identifying number to refer to within the text which often runs several pages ahead of the photos — at times inconvenient, but never difficult to follow.

Typical of the many fascinating observations which piqued my interest, one concerned an overmantle panel (fig. 113). On the next page Mrs. Little had placed an English engraving which depicts almost the same scene. She then adds a close-up photo of a bunny rabbit which appears in both scenes to further demonstrate the probability of a common source. In this instance she reasons that the craftsman simply copied the engraving, changing it slightly to incorporate his own particular style.

During restoration Mrs. Little does not always take a given piece of furniture back to its original state. She will often retain the effects of succeeding generations in their attempts to improve or modernize a piece

if those attempts are considered good enough to merit preservation. She never recommends drastic surgery for an injured piece but suggests that every effort be made to retain the antique "look". The aura of age is preferred and its desirability is well demonstrated.

The Littles are collectors in the finest sense of the term and should be emulated. They have gathered their pieces with knowledge, taste, and style. Fortunately for all of us, they have shared their adventures and thoughts considering antiques with us throughout this marvelous book. The reader will have fun with the book, its treasures, and its author. To read *Little By Little* furthers an appreciation of all that is best in our craft.

THE FOLKS TRADITION, EARLY ARTS AND CRAFTS OF THE SUSQUEHANNA VALLEY. Compiled by Richard I. Barons.
The Roberson Center for the Arts and Sciences, 30 Front St. Binghamton, N.Y. 13905. 1982. Bib. Color and B and W Photos. 222 pp.

This paperback book was compiled to complement an exhibit of the arts and crafts indigenous to the Susquehanna Valley. Various chapters are devoted to paintings, both oil and water color; Drawings and Manuscripts, Textiles and Furniture. Two eclectic chapters cover a wide range of items from woodenware to sculpture. To appreciate the full scope of the exhibit, one must first study the map of the Susquehanna River as it flows through three states. While the counties of Pennsylvania include most of the river and its tributaries, the portion which drains into New York and a small area in Maryland are also significant to the early American decorator. The provenance of items displayed and included in this book were carefully researched before they were put into the exhibit. Some items were discarded for lack of tangible proof, but others had sufficient characteristics, if not actual signatures, to persuade Mr. Barons to include them.

Each photo is captioned with extensive information concerning the maker, origin, media, technique, dimensions, inscriptions, and any known history of the item pictured. Age and general condition are also noted. Close-up photos of telltale marks are included to enhance verification for the reader. It is apparent that there are certain styles associated with particular areas of the Susquehanna Valley. For example, formal portraiture was practiced in the north; illuminated manuscripts produced by Dutch and German settlers are found in the southern portion. The relationship between ethnic background and the style and emphasis in crafts is clearly demonstrated as Mr. Barons cruises the waters of one of our historic rivers. This book is an excellent selection for the craftsman particularly interested in this region which was a locus of Early American activity.

NOTICE FROM THE TRUSTEES

SPRING MEETING 1986
Dunfey Hyannis Hotel, Hyannis, MA
April 20, 21, 22 1986

FALL MEETING 1986
Holiday Inn, Portland, ME
September 17, 18, 19 1986

NOTICES

By-Laws
Article IV
Section 2.

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

Anyone desiring to become a member must write to the Applicant Chairman for the necessary forms.

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.)

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.

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.)

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.

Meetings:

Taping of HSEAD, Inc. functions is not permitted.

There will be no refunds for meeting registrations, special tours, and/or admission fees.

CHANGES IN STANDARDS MANUAL

The following revisions in the REQUIREMENTS FOR PAINTING AND GILDING ON GLASS have been approved by the Board of Trustees and will become effective at the Spring Meeting of 1986. Please make these changes in your Standards Manual.

PAINTING ON GLASS WITH STENCILLED BORDER

I. DESIGN Sentence #1 — Choose a typical design **found in** looking glasses and clocks which must include a painted picture, **often** scenic.

II. OUTLINES Firm outlines of the picture elements painted with a brush **and/or fine outlines of buildings, ships, etc. drawn with pen and ink** will be judged here.

III. PAINTING AND OVERALL FEELING

The picture, whether **primitive* or sophisticated,** including the sky and background, will be judged here.

IV. BORDER Last sentence — The border must be skillfully backed with paint, **translucent or** opaque, with no bleeding through the stenciled motif.

V. STRIPING **A stripe** must separate the painted picture from the stencilled border. **The stripe may be stencilled, painted with a brush or executed in metal leaf,** and must be straight, sure, and of **uniform** width and **opacity.**

*Primitive does not mean crude.

PAINTING ON GLASS WITH GILDED BORDER

II. OUTLINES **Firm outlines of picture elements painted with a brush** or fine outlines of buildings, ships, etc. drawn with **pen and ink** will be judged here.

III. PAINTING AND OVERALL FEELING

The picture, whether **primitive* or sophisticated,** must be well placed and expertly painted.

IV. METAL LEAF BORDER

Sentence #2 — Leaf must be skillfully backed with paint **and "washed back" to the separate units and fine detail.****
Sentence #4 — The stripe, if any, must be straight, sure, and of **uniform width and opacity.**
Sentence #5 — **The border must be carefully backed with paint, either translucent or opaque.**

* Primitive does not mean crude.
** A "solid" gold leaf border, etched, but not "washed back", does not require enough skill to qualify for an award in this category.

GILDING ON GLASS

II. METAL LEAF

Sentence #1 — The leaf must be smooth and highly burnished without ragged edges, holes, breaks, or **cloudiness.**
After sentence #2 add the following sentence:
A narrow gilded stripe would qualify here as "fine lines".

MASTER TEACHERS

MRS. JOHN CLARK, Norwell, MA
MRS. PAUL L. GROSS, Sebring, FL
MRS. ROBERT HUTCHINGS, Tucson, AZ
MRS. SHERWOOD MARTIN, South Windsor, CT.
MRS. JOSEPH B. WATTS, Toms River, NJ

MASTER CRAFTSMEN

MRS. EUGENE BOND, Dorset, VT
MRS. G. RICHARD BURNS, Montpelier, VT
MRS. JOHN CLARK, Norwell, MA
MRS. GEORGE R. CRUZE, Devon, PA
MRS. CLYDE EDRINGTON, Colona, NJ
MRS. PAUL L. GROSS, Sebring, FL
MRS. ROBERT HUTCHINGS, Tucson, AZ
MRS. ROBERT B. KEEGAN, Hudson, OH
MRS. HARVEY E. LAMBETH, JR. Schenectady, NY
MRS. SHERWOOD MARTIN, South Windsor, CT
MISS MARIA D. MURRAY, Kingston, NY
MRS. M. I. SHERMAN, Glens Falls, NY
MRS. JOHN J. THOMAS, Hingham, MA
MRS. RAYMOND B. WALLACE, Fitchburg, MA
MRS. JOSEPH B. WATTS, Toms River, NJ

SCHEDULE OF MEMBERSHIP DUES OF THE H.S.E.A.D., INC.

Charter and Regular Members	$25.00
Family Members	$30.00
Associate Members	$50.00
Benefactors	$3000.00

ACTIVE CERTIFIED TEACHERS

MRS. L.R. ALDRICH, Keene, NH — country painting, stencilling

MRS. WILLIAM BERKEY, Bay Village, OH — country painting

MRS. JANE BOLSTER, Berwyn, PA — country painting, stencilling, glass painting, and freehand bronze.

MRS. JOHN CLARK, Norwell, MA — stencilling, country painting, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.

MRS. CHARLES COFFIN, Saratoga Springs, NY — country painting.

MRS. AUSTIN H. EMERY, Averill Park, NY — country painting, glass painting.

MRS. WAYNE F. FRY, Delmar, NY - country painting, stencilling, metal leaf.

MRS. FRANK W. HALLETT, Bourne, MA — country painting.

MRS. JOHN E. HENNESSEY, Albany, NY — country painting.

MRS. KENNETH HOOD, Hammondsport, NY — country painting.

MRS. ROBERT HUTCHINGS, Tucson, AZ — country painting, stencilling, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.

MRS. ROBERT KEEGAN, Hudson, OH — country painting, stencilling, metal leaf, freehand bronze, Pontypool, glass painting.

MRS. R.C. MARTIN, Charlotte, NC — country painting.

MRS. SYLVESTER POOR, Augusta, ME — country painting, stencilling.

MRS. E. BRUCE REID, Averill Park, NY — country painting.

MRS. EDWIN W. ROWELL, Pepperell, MA — stencilling, country painting, Pontypool.

MRS. DONALD H. STARK, Glens Falls, NY — country painting.

MRS. DONALD STEELE, Chatham, NJ — country painting.

MRS. HAROLD SYVERSEN, Closter, NJ — stencilling, country painting, Pontypool.

MRS. JOHN J. THOMAS, Hingham, MA — country painting, stencilling.

MRS. WILLIAM S. TIFFANY, Middletown, NJ — country painting.

MRS. DONALD J. TUCKER, North Berwick, ME — country painting.

MRS. CHARLES C. WALL, Plymouth, MA — country painting, stencilling.

MRS. JOSEPH B. WATTS, Toms River, NJ — stencilling, country painting, metal leaf, freehand bronze, glass painting, Pontypool, Victorian flower painting.

Retired Certified Teachers who are willing to serve as Consultants:

MRS. F. EARL BACH, Glens Falls, NY — country painting, stencilling, freehand bronze.

MRS. PAUL L. GROSS, Sebring, FL — country painting, stencilling, Pontypool, glass painting, metal leaf, freehand bronze, Victorian flower painting.

MRS. SHERWOOD MARTIN, South Windsor, CT — stencilling, country painting, metal leaf, freehand bronze, glass painting, Pontypool, Victorian flower painting.

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

CHAPTERS AND OFFICERS
1985-1986

CENTRAL NEW YORK: New York
Mrs. Joseph O. Clintsman, *Chairman* Mrs. Marion Stone, *Secretary*

CHARTER OAK: Connecticut
Mrs. Fraser Mattison, *Chairman* Mrs. A.E. Shubert, Jr. *Secretary*

EVELYN M. HOLMES: Maine
Mrs. Joseph Wooters, *Chairman* Mrs. Sylvester Poor, *Secretary*

FAIRCHESTER: Connecticut and New York
Mrs. Sidney Hoffman, *Chairman* Mrs. Paul VanderWende, *Secretary*

FLORENCE E. WRIGHT: New York
Mrs. Stuart Toombs, Jr., *Chairman* Mrs. Collins Carpenter, *Secretary*

GENESEE COUNTRY: New York
Mrs. Eugene Sage, *Chairman* Mrs. Richard M. Bowen, *Secretary*

HUDSON VALLEY: New York and Vermont
Dr. Edward Stannard, *Chairman* Mrs. Robert Leather, *Secretary*

LONG ISLAND: New York
Mrs. George Bickel, *Chairman* Mrs. Arthur Cooley, *Secretary*

NASHOBA VALLEY: Massachusetts
Mrs. Guerino Fraioli, *Chairman* Mrs. Hugh Aaron, *Secretary*

NEW JERSEY: New Jersey
Mrs. John A. Samsell, *Chairman* Mrs. Gordon A. Glover, *Secretary*

OLD COLONY: Massachusetts
Mrs. Ronald Smith, *Chairman* Ms. Barbara Welch, *Secretary*

PIONEER: New Hampshire and Vermont
Mrs. Philip L. Davis, *Chairman* Mrs. Dana Ellison, *Secretary*

SHENANDOAH: Virginia
Mrs. Charles Rob, *Chairman* Mrs. William E. Neumeyer, *Secretary*

STEVENS PLAINS: Maine
Mrs. Victor Gideon, *Chairman* Mrs. Richard Schmehl, *Secretary*

STRAWBERY BANKE: New Hampshire and Massachusetts
Mrs. Richard Trepanier, *Chairman* Mrs. Robert N. Findlay, *Secretary*

WILLIAM PENN: Pennsylvania
Mrs. John Austin, *Chairman* Mrs. William Erb, *Secretary*

COMMITTEE CHAIRMEN 1985-1986

Applicants ..... Mrs. William J. Heinz
4625 Quarter Charge Drive, Annandale, VA 22003

Chapters Coordinator ..... Mrs. William P. Corvini
1 South Cherry St., Plymouth, MA 02360

Convention Planning ..... Mrs. Donald Furnari
59 Smith Corner Rd., Plaistow, NH 03865

The Decorator:
Editor ..... Mrs. Charles B. Coffin
27 Andrews St., Saratoga Springs, NY 12866

Advertising ..... Mrs. Daniel O'Toole
89 Kenaware Ave., Delmar, NY 12054

Education ..... Mrs. William S. Tiffany
16 Winding Brook Way, Middletown, NJ 07748

Assistants:
Carousel Rentals ..... Mrs. John A.Samsell
24 Spencer Lane, Warren, NJ 07060

HSEAD School Director ..... Mrs. Edwin W. Rowell
101 Townsend St., Pepperell, MA 01463

Slide Program ..... Mrs. William S. Tiffany

Teacher Listings ..... Mrs. Arthur Beyler
Box 161, Dennis, MA 02638

Exhibition ..... Mrs. W.W. Frost
299 Pembroke St., Concord, NH 03301

Finance:
Chairman ..... Mrs. M.I. Sherman
2 Apple Lane, Glens Falls, NY 12801

Custodian of Assets ..... Mrs. David K. Baird
6990 Branch St., Worthington, OH 43085

Endowment Fund:
Chairman ..... Mrs. J. August Duval
30 Ellison St., Jaffrey, NH 03452

Work Photo Program ..... Mrs. George E. Lewis
406 Riverview Rd., Swarthmore, PA 19081

Treasurer ..... Mrs. Wilfred W. West
Currier Farm, South Road, Rt. 1, Box 447A, Fremont, NH 03044

Historian ..... Mrs. Gary Vaillancourt
349 Central Turnpike, Sutton, MA 01527

Historical Research ..... Standards Committee

Judging ..... Mrs. Edward C. Britt
131 Grant St., Newark, NY 14513

Lending Library of Designs ..... Mrs. James A. Carter
Town Farm Rd., New Gloucester, Maine 04260

Liaison Officer ..... Mrs. Kenneth L. Day
27 Oak Hill Rd., Chatham, NJ 07928

Materials and Products ..... Mrs. C.J. Gearin, Jr.
269 Panorama Terr., Penfield, NY 14526

Membership ..... Mrs. Nicholas Fillmore
84 Pilgrim Dr., Windsor, CT 06095

Membership Relations ..... Mrs. Donald K. Hamblett
60 Miles St., P.O. Box 295, Millbury, MA 01527

Museum
Chairman/Curator ..... Mrs. Wayne F. Fry
75 Mosher Rd., Delmar, NY 12054

Librarian ..... Mrs. Laura M. Olf
1557 Tina Lane, Castleton, NY 12033

Newsletter, Editor .....Mrs. John J. Thomas
21 Mast Hill Rd., Hingham, MA 02043

Nominating ..... Mrs. Robert L. Smith
17 Highbridge Rd., Boxford, MA 01921

Parliamentarian ..... Mrs. M.I. Sherman
2 Apple Lane, Glens Falls, NY 12801

Photography and Sales ..... Mrs. George K. Baer
Box K, River St., Norwell, MA 02061

Assistants: ..... Mrs. Ronald Hucheson
Mrs. Charles A. Robinson Jr.

Printing ..... Mrs. John L. Bremer, II
107 School St., Milton, MA 02186

Publications ..... Mrs. M.I. Sherman

Book Sales ..... Mrs. Alexander McKenzie, III
33 Oak Road, Delmar, NY 12054

Decorator Sales (Mail Order)..... Mrs. Donald J. Tucker
Elm St., North Berwick, ME 03906

Decorator Sales (at Meetings) ..... Mrs. James F. Whalen

Registration ..... Mrs. John F. Dalzell
5 Countryside Court, Silver Spring, MD 20904

Royalty Program ..... Mrs. William S. Tiffany

Standards ..... Mrs. Donald Steele
39 Maple St., Chatham, NJ 07928

Teacher Certification ..... Mrs. John J. Thomas
21 Mast Hill Rd., Hingham, MA 02043

Ways and Means ..... Strawbery Banke Chapter