

The Decorator

Volume XXXIX No. 2

Worcester, Massachusetts

Spring 1985



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Esther Stevens Brazer*

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



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

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COVER PHOTOGRAPH

Schrank (Wardrobe) ca. 1847 from Putnam County, Ohio. Poplar, Walnut, and mixed woods, painted, grained and decorated. H 85", W 71", D 18½".

Courtesy, Gale and Janet Frederick.

Photograph by Todd Weier, Courtesy, Columbus Museum of Art, Ohio.

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EDITORIAL

Dear Colleagues,

This Journal features again articles from our roster of members and from the community of museum folks educated in the decorative arts. Both types of authors have much to offer us. You will notice that our Book Shelf section is fat with reviews of a variety of publications. Peg Rodgers obviously spends an unusual amount of time selecting materials to please our palates (and our palettes?). Her comments are perceptive and her suggestions useful.

Coming to THE DECORATOR in the future will be information about the swan as a decorative motif, stenciled decoration in southern homes, another ornamented chair factory or two, furniture with elaborate pierced tin and more. Please continue to send your suggestions.

Margaret Coffin

OHIO PAINTED FURNITURE OF THE NINETEENTH CENTURY

by E. Jane Connell,

Associate Curator

Columbus Museum of Art, Ohio

Photographs by Todd Weier,

Courtesy, Columbus Museum of Art, Ohio.

The painted furniture of Ohio reflects the state's historic and cultural role as the crossroads for a newly developing nation. Its styles, construction, and decoration show the influence of established American and European traditions which were transferred to Ohio during the westward migrations of the nineteenth century. Ohio was the first state to be created from the Northwest Territory and was admitted to the Union in 1803. From 1788, when the first permanent settlement was founded at Marietta in Washington County, and throughout the nineteenth century, Ohio became the home of people from the original thirteen states, Kentucky, Tennessee, and Europe. Because of the international patterns of migration, Ohio furniture cannot be identified in terms of a single style. Rather, a diversity of styles are prevalent incorporating forms and decoration which were popular in eastern American cities or were preserved from European homelands.

Joseph T. Moore, for example, was a native of North Yarmouth, Maine, who came to Chillicothe in Ross County, Ohio, and became partners with William Y. Emmitt from 1824 to 1827. Moore and Emmitt were ornamental painters and makers of Windsor and fancy chairs, producing such pieces as a spindle-back plank-seat chair having an ornately shaped crest rail (Fig. 1). The chair is grain painted to resemble rosewood, and the crest is stencil decorated with an eagle and flag motif. Such patriotic designs became popular in American furniture decoration as pride in the new nation grew.

James Huey may be a member of the Huey family of cabinetmakers who migrated from Washington County, Pennsylvania to Zanesville, Ohio before 1820. The success of Huey's business over the years is indicated in the 1850 Ohio Industry Schedule, which records the production of \$8000 worth of furniture that year at his steam-powered cabinet and chair factory. The decoration of an arrow-back settee made by Huey (Fig. 2), with its stenciled fruit and foliage designs on the crest rail, scalloped center rail, and front stretchers, shows an indebtedness to the painted and stenciled furniture made popular in the eastern states.

Fancy chairs were also the specialty of William Coles who moved to the central Ohio town of Springfield from New York City in 1832. His



Fig. 1. Chair, ca. 1825. Joseph T. Moore and William Y. Emmitt, Chillicothe, Ross County. Poplar, white oak, and hickory; painted, grained, and decorated. H.33" W. 16" D. 14". Collection of the Ross County Historical Society Museum, Chillicothe, Ohio.
Inscribed in paint on bottom of seat M & E

furniture and coffin-making business prospered, and at his death in 1862, William's son, J. W. Coles, assumed responsibility for the family enterprise. The known variations of Coles chairs are: the cane-seat Hitchcock type (Fig. 3), the half-spindle (Fig. 4), and the modified klismos (Fig. 5). Production methods are evident in the use of identical turned front legs, with pin-stripe decoration, and similar back legs and stretchers on all three examples. Like the Huey settee, the stenciled and hand-painted designs complement the forms and styles of each Coles chair. It is interesting to

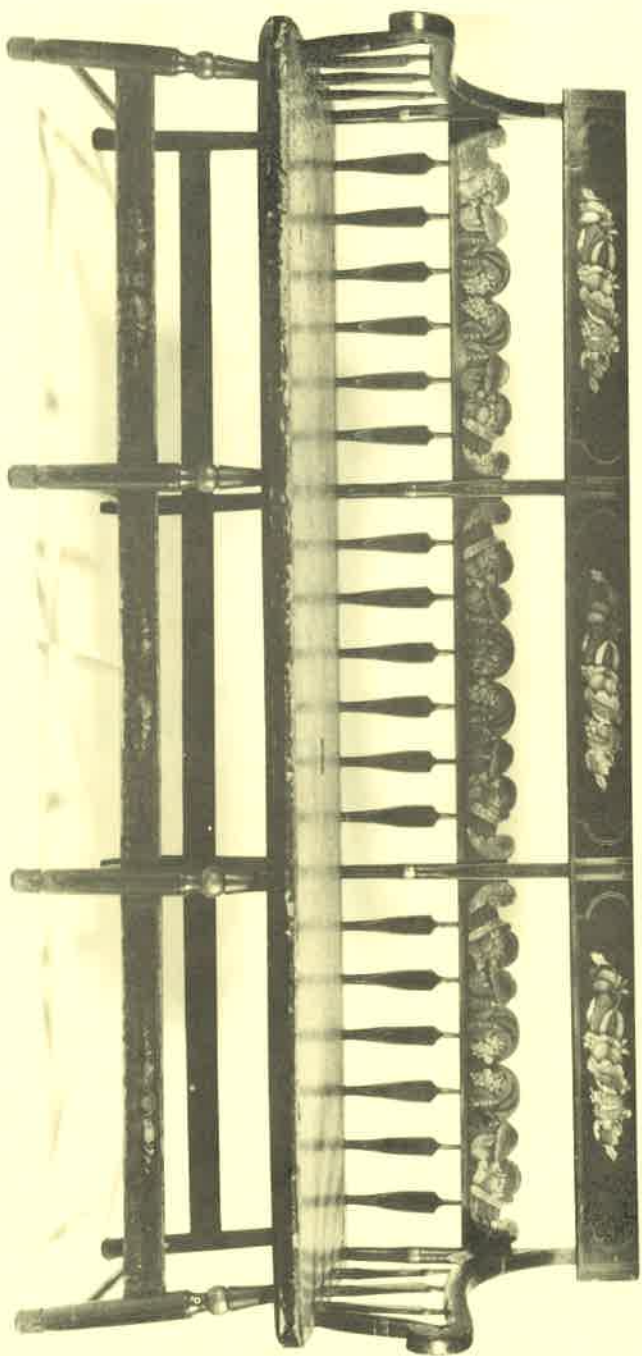


Fig. 2. Settee, ca. 1830-1840. James Huey, born ca. 1805, Zanesville, Muskingum County.
Maple and pine, painted and decorated. H. 35 $\frac{1}{2}$ " W. 72 $\frac{1}{2}$ " D. 22 $\frac{1}{2}$ ". Private collection.
Stenciled on bottom of seat J. HUEY/ZANESVILLE



Fig. 3. Chair, ca. 1830-1840. William Coles, 1804-1862. Springfield, Clark County. Maple, painted and decorated. H.33½" W.17¾" D.17¼". Collection of the Ohio Historical Society, Columbus, Ohio. Stenciled on back of seat MADE BY: W.— COLES, SPRINGFIELD, OHIO

note that the Hitchcock-type example has finer proportions and decoration than some documented Lambert Hitchcock chairs made in Connecticut.

Painted cottage furniture became popular in Ohio, as well as in other parts of the country, and several pieces survive from the A.G. Couch Furniture Works of Wellington. Albert G. Couch, a native of Berkshire County, Massachusetts, settled in Lorain County, Ohio in 1843 and established a furniture and coffin-making business there. Couch's son, George,



Fig. 4. Chair, ca. 1830-1840. William Coles, 1804-1862. Springfield, Clark County. Poplar and maple, painted and decorated. H.32" W.17" D.15". Collection of Bruce and Shari Knight. Stenciled on back of crest rail MADE BY W.— COLES, SPRINGFIELD, OHIO.

who learned his father's trade, became sole owner of the firm in 1883. A washstand signed with the Couch name (Fig. 6), is decorated with exotic river landscapes believed to be the work of Archibald Willard, who is best known for his painting, *The Spirit of '76*. Before going to New York for formal art training, Willard worked as a carriage and wagon painter for Couch from 1853 until the mid-1860's. Other examples of Couch furniture, whose decoration is attributed to Willard, exhibit a variety of landscape, seascape, and floral ornamentation.



Fig. 5. Chair, ca. 1830-1840. William Coles, 1804-1862. Springfield, Clark County. Mixed woods, painted and decorated. H.31 $\frac{3}{4}$ " W.20 $\frac{1}{2}$ " D.23". Collection of the Miami Purchase Association for Historic Preservation, Cincinnati, Ohio. Stenciled on back of crest rail
W. COLES, CHAIR MAKER, /SPRINGFIELD, O.

Many other Ohio carriage, house, and sign painters, who also probably decorated furniture, remain anonymous. However, Seymour Scott Lindsey, who worked in Lexington, Ohio at the turn of the century, has become a well-known folk artist. Born in Ohio to parents of Pennsylvania origin, Lindsey painted and decorated barns, house interiors, and furniture with birds and animals. A bed whose decoration is attributed to Lindsey has a crested headboard which features a scene of a hound chasing a deer through tall grass (Fig. 7). The chase is a favorite subject of Lindsey's, and



Fig. 6. Washstand, ca. 1860. A.G. Couch Furniture Works, ca. 1843-1904. Wellington, Lorain County. Maple, painted and decorated. H.33 $\frac{3}{8}$ " W.28" D.16 $\frac{1}{2}$ ". Collection of the Ohio Historical Society, Columbus, Ohio. Painted on door at lower edge of cartouche
A.G. COUCH/MAKER/WELLINGTON, O.

the whimsical quality of execution is typical of the artist's work.

Ohio painted furniture was influenced by European as well as American styles and craftsmanship. Of the wide range of nationalities represented in the state, probably no other ethnic group was as instrumental in the development of Ohio and its material culture as were the immigrants from Germany. From the Moravians' entry into Ohio territory in the late



Fig. 7. Bed (detail of headboard), Late 19th century. Decorated by Seymour Scott
Lindsey, 1848-1927. Lexington, Richland County. Poplar, painted, grained and decorated.
H. 54" W. 51" D. 90". Collection of Mr. and Mrs. Joseph F. Dush

eighteenth century as missionaries to the Indians, through the early nineteenth century migrations of Mennonite, Amish and Zoarite farmers seeking religious and political freedom, to the influx of skilled laborers — including cabinetmakers — to major cities such as Cincinnati in the second half of the century, the Germanic communities established throughout the state have contributed much to the cultural heritage of Ohio.

The Mennonites were the first German immigrants to come to America under William Penn's invitation in the late seventeenth century. They were the largest single group to settle in Ohio and continue to be the most extensive ethnic and religious community in the state today. The Mennonites settled mostly in central Ohio during the first half of the nineteenth century. However, along with other groups of religious dissenters, they also migrated to the Scioto River valley of southern Ohio, especially Ross County, and from Butler to Fulton County following the former Miami and Erie Canal route of Ohio's western plains.

A schrank from Pandora is characteristic of wardrobes made by the Mennonites in Putnam County and elsewhere in Ohio (see cover photograph). Its boldly painted and grained decoration in red and black is



Fig. 9. Blanket Chest, 1880. Jacob Werrey, 1838-1893. German Township, Fulton County. Poplar, painted, grained and decorated. H.28" W.48" D.23". Collection of Gale and Janet Frederick. Inscribed on the bottom of the chest in blue pencil German Township/Fulton Co./February the 11th 1880/Made by Jacob Werrey. Stenciled on the front of the chest is Em.K/1880.



Fig. 10. Blanket Chest, 1865. Moses K. Troyer, 1838-1923. Walnut Creek, Holmes County. Poplar, painted, grained, and decorated. H.23" W.40" D.20". Collection of William D. Troyer. Initialed on front of chest NT/MT

exceptional. Large in size, with wedged dovetail construction and lift-off hinges on the doors, the schrank is made in two halves which are joined together by four wooden screws and nuts. A molding strip is then applied on the exterior to hide the seam of the combined sections. Like most schranks, the cornice, base, sides, and doors have been designed as separate units to facilitate easy disassembly and transport.

Equally bold in its painted decoration is a blanket chest probably made for Emma Kloppenstein of German Township in Fulton County (Fig. 9). The chest is signed by Jacob Werrey who was a Mennonite furniture maker in German Township throughout his life. More than seventeen objects made by Werrey are known, many of which are signed. At least fourteen blanket chests have been recorded, and most exhibit grain painting and stenciled flower or fruit motifs similar to those found on this example. Of dovetail construction with an interior till, this chest shows the continuation of a traditional form well into the late nineteenth century.

The blanket chest is also a basic form of furniture in Ohio's Amish communities. The Amish came to Pennsylvania from Switzerland as early as 1727. They migrated in great numbers to Ohio from either Pennsylvania or directly from Europe, especially between 1815 and 1840, and estab-

lished major settlements in Wayne, Holmes, and Tuscarawas counties. Ohio still has the largest Amish population in the country.

A decorated blanket chest was made by Moses K. Troyer as a wedding gift for Nancy Sommers whom he married on March 12, 1865 (Fig. 10). Troyer was born near Baltic, Ohio to Amish parents who had moved to Holmes County from Lancaster County, Pennsylvania. He was a carpenter and cabinetmaker with a workshop adjoining his house in what is now Walnut Creek. The marriage chest is of dovetail construction with an interior till and has grain painted decoration. A sophisticated design of flowers in a vase, flanked by the couple's initials, adorns the central portion of the front of the chest.

Another blanket chest is attributed to Valentine Yoder based on the similarity of decoration found on a chest signed "Valentine S. Yoder, March 27, 1851, Sugarcreek, Tuscarawas County," the date of which corresponds to Yoder's wedding day (Fig. 11). Other chests with the same compote-of-fruit-and-wheat decoration have been found in the Sugarcreek area. Their dimensions vary and some have two or three drawers. However, except for one dark green example, they typically have a red ground with dark and light green and yellow details. Valentine Yoder was born in Sugarcreek and was a cabinetmaker there all his life. His great-



Fig. 11. Blanket Chest, ca. 1850-1860. Attributed to Valentine S. Yoder, 1831-1912. Sugarcreek, Tuscarawas County. Poplar, painted and decorated. H.23 $\frac{3}{4}$ " W.41 $\frac{1}{2}$ " D.19 $\frac{1}{2}$ ". Collection of Ross Trump.

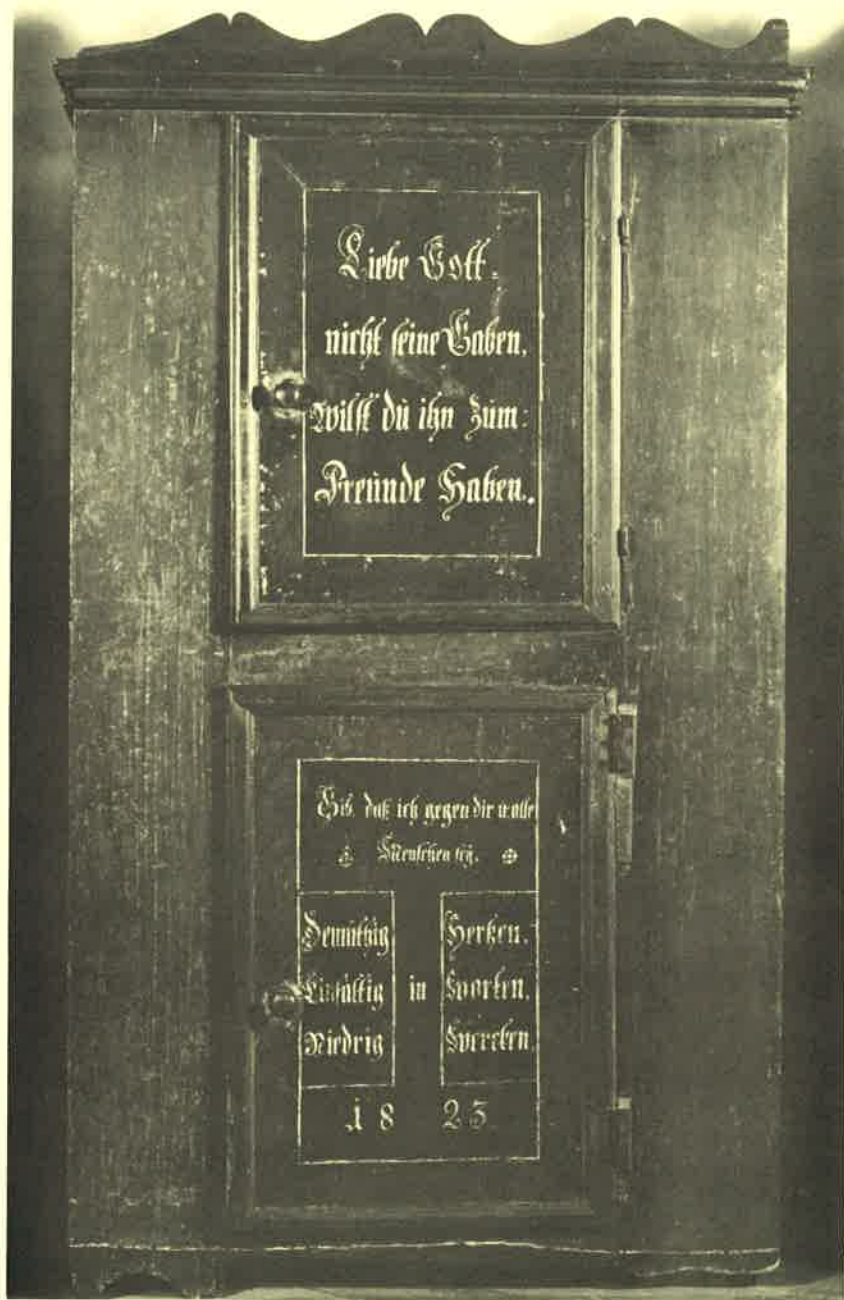


Fig. 12. Cupboard, 1823. Zoar, Tuscarawas County. Walnut and poplar, painted and decorated. H.67" W.40" D.16". Collection of Jack and Pat Adamson

grandson Menno Bontrager, now nearly 80 years old, also followed the woodworking trade constructing, for example, much of the cut-out trim found on many of Sugarcreek's business establishments.

Unlike the spread of Mennonite and Amish communities throughout Ohio, the Society of Separatists of Zoar was a communal group that remained in a single location in the state. The society's members moved directly from Württemberg, Germany to Ohio in April of 1817. With the help of the Quakers in Philadelphia, they obtained land along the Tuscarawas River in north central Ohio and had built the first home by December of that year. The Zoarite community was functional until 1898, and today its buildings are maintained as an historic site. The earliest known dated example of Zoar furniture is a painted cupboard of 1823 having an inscription written in German on its two doors (Fig. 12). A translation of the inscription describes the philosophy of the community: "Love God not his gifts if you want [to have] Him for a friend" (top door); and "Grant that I be toward you and all people Meek [in] Heart, Plain in Words, Humble [in] Works" (bottom door). The cupboard's blue paint, rattail hinges, and dovetailed battens are characteristic of early furniture made at Zoar, and case pieces such as this are generally small in size. Chairs, shelves, and chests are also sometimes painted and may include a rose motif decoration attributed to Thomas Maier of Zoar.

Through exceptional examples such as these, we have begun to understand what a prominent place painted furniture holds in the study of furniture documented as being made in Ohio. Information gathered about these and other painted pieces evolved from the development of the first comprehensive exhibition of Ohio furniture, entitled *Made in Ohio: Furniture 1788-1888*, which was organized and presented by the Columbus Museum of Art in the Spring of 1984. Nearly one-third of the eighty-eight pieces exhibited were painted and decorated. Initial research and subsequent study revealed more examples of fine quality painted furniture than was previously thought to exist in the state. Grain painted and stenciled decoration is prevalent, with the furniture made in Germanic communities having particularly bold colors, often with fraktur-like designs. Chairs, chests, and cupboards are most frequently painted and are generally heavier, less sophisticated versions of their eastern counterparts. European craftsmanship is preserved, especially in German settlements, through the common use of wedged dovetail construction and lift-off hinges, producing pieces usually large in scale which often maintain traditional forms and decoration throughout the nineteenth century. Further study will provide more information about Ohio painted furniture and the ways in which it reflects the adaptation of established artistic and cultural values toward the development of a new land.

DANIEL COOKSLEY'S PAPIER MÂCHÉ BUTTONS

By Shirley Spaulding DeVoe

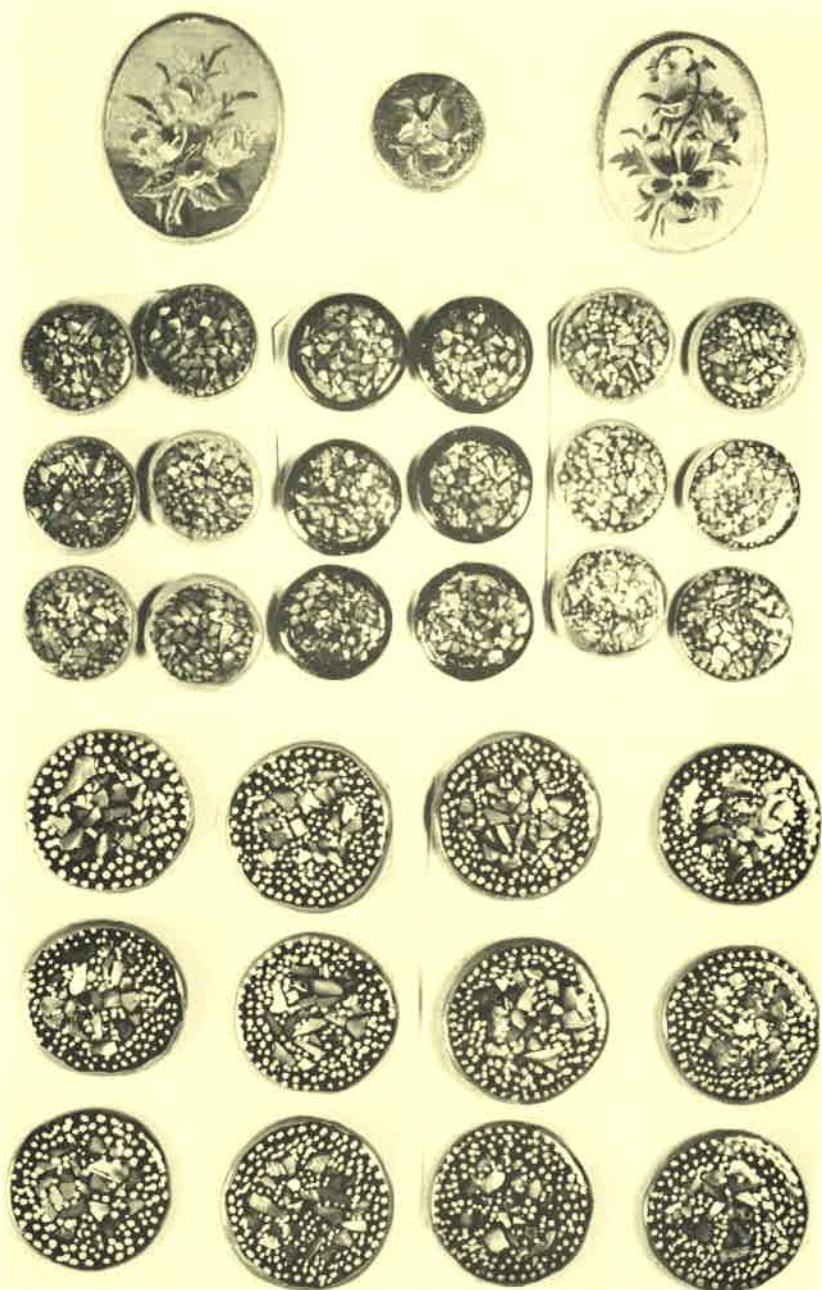
The manufacture of buttons was of considerable importance in England during the 16th century, but in the 17th and 18th centuries they were mass produced in a great variety of materials. In fact buttons became such a commonplace product that the disparaging epigram "it is not worth a Brummagem button" was at one time used to indicate a worthless thing. Today, buttons are avidly collected and of special interest are those of painted and pearled paper board, generally papier mâché.

The first buttons of paper board were introduced by Henry Clay of Birmingham, England in 1786, and for over 100 years they were also made and exported by other Midland firms.

There is no evidence that Papier Mâché buttons per se were commercially produced in this country. But according to a friend of the Cooksley family of Arlington Heights, Massachusetts, Daniel Cooksley, owner and manager of the Bird Japanning Company of Boston, made and ornamented buttons of thin paper board as a hobby, about 1895 to 1900. His buttons were both round and oval with a metal shank attached at the back. Some were coated with black. Others with gray but had black painted in the center leaving a narrow margin of the gray around the edge. The use of gray is reminiscent of the ceremonial ware that was introduced by the japan shops after the death of Prince Albert in 1861. The majority of the Cooksley buttons were ornamented with painted white dots and broken pearl shell, while others had nicely painted flowers. They were mounted on cards, six to a card, and some years ago Mrs. Sally Luscomb of **Just Buttons Museum**, Southington, Connecticut purchased some from a Mr. Pierce of Arlington Heights, Massachusetts. I am indebted to Mrs. Luscomb for these facts and pictures.

Daniel Cooksley was born in Birmingham, England, the great center of the japanning industry where he undoubtedly learned his trade in a most accomplished manner. However, he was a resident of Massachusetts for many years. Judging from the work that has survived him, his part in the Bird Company was as a janner and we are told he did all kinds of mother-of-pearl inlay.

In addition to buttons, Cooksley decorated for family and friends and not for sale, such things as trays, mirror frames, glove and handkerchief boxes and wire hairbrushes. The hairbrushes were made by a man named Proctor whose factory was located at Reading, Massachusetts in 1883. it would be interesting to know if the trays and boxes were acquired as blanks from a Birmingham shop.



Buttons made by Daniel Cooksley, owner and manager of the Bird Japanning Co. of Boston, Mass. Cooksley made these buttons as a hobby — never commercialized them — but gave a few to friends as gifts.

Daniel Cooksley was a practical Japanner and a native of Birmingham, England.
 Photo Courtesy of Just Buttons Museum, Southington, Conn.

Facts about the Bird Company are sketchy but according to THE AMERICAN JOURNAL OF COMMERCE, 1905, the business was established by E. Bird about 1875. This firm occupied the commodious third floor of the Marshall Street building in Boston, where five competent workers were steadily employed in custom japanning articles of wood and iron, particularly shoemakers' machinery and sewing machines. Many large orders were received by the firm from all over New England. How long Bird was active in the business is not known but Cooksley presumably became the owner when Bird retired or died.

Efforts to learn more about the Bird Company have been unavailing but I am grateful to Astrid Thomas and Maryjane Clark who, at my request, spent considerable time in Boston in search of more facts about this company.



A LOOK AT EARLY TEXAS STENCILS

By Louise Jones and Miriam Jordan

This article is the third in a series written for *THE DECORATOR* on early American decoration in Texas (see *THE DECORATOR*, Vol. XXXIV, No. 1, Tarrytown, New York, Fall 1979, and *THE DECORATOR*, Vol. XXXV, No. 1, Portland, Maine, Fall 1980). This issue's research was done on an early Texas artist, stenciller and decorator, Henry Nienstedt, who was born in Germany, August 23, 1850, but came to Burton, Texas, when he was a very small boy. Many Germans who settled in this area between the lower Brazos and Colorado Rivers came from the Old World, entered through the port of Galveston and settled around Burton in 1806. Mr. Nienstedt reared a family (Figure 1. Homeplace as it stands today) and became a well-known decorator of houses and churches throughout the several adjoining counties. It was while he was restoring a house in Burton (Figure 2) that he fell after a second-story porch bannister gave way. The injuries he received caused his death on August 26, 1921. He lies buried in Oak Hill Cemetery on the outskirts of Burton, Texas.



Fig. 1. Henry Nienstedt's home.



Fig. 2. The home of Stenciller restored.

The writers' first knowledge of Henry Nienstedt came from an unexpected but exciting interview in 1980 with Mr. and Mrs. Robert Weeren of LaGrange, Texas. Mr. Weeren, who has been a decorator and stenciller in his own right for over fifty years, has in his possession some of Henry Nienstedt's original stencils that were a gift to Mr. Weeren from Alvena Blackburn, Henry Nienstedt's daughter, now deceased. Mr. Weeren has very graciously granted permission for these stencils (Figures 4, 5, 6, 7, 8, 9) and the original box that they are in to be photographed for publication in *THE DECORATOR* (Figure 3). These stencils and other motifs traced, but only partially cut, are still in the quaint and unusual box used by Henry Nienstedt. The box is fascinating and in itself poses some questions still unanswered. Where did it come from? Where was the Dozier Bakery? One finds on this box, approximately 22" x 28" x 4", printed in bold print on one side the following: "To Grocers: To sell lots of crackers and cakes Handle the best goods and display them. Get a half dozen or dozen Dozier's automa... [not legible] show types and the increase in your sales will astonish you.

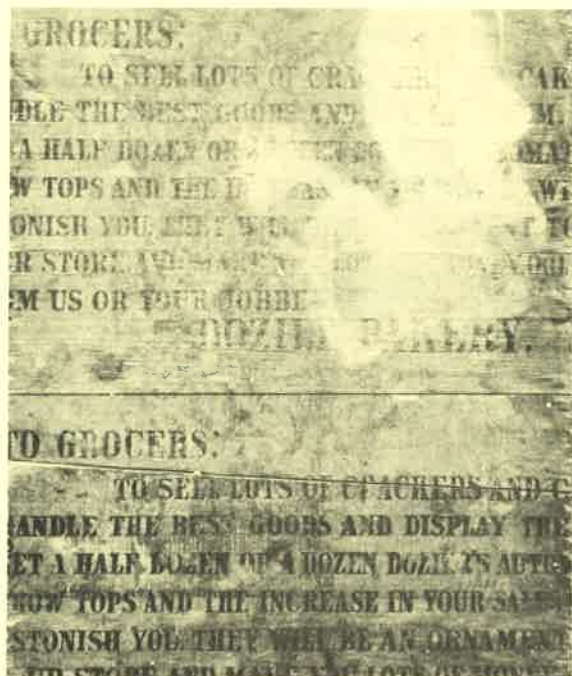


Fig. 3. Box holding stencils.



Fig. 4. Stencil found in box.



Fig. 5. Stencil found in box.

They will be an ornament to your store and make you lots of money. Order from us or your jobber. Dozier Bakery."

An important part of this documenting is revealed in a letter from a member of a nearby Heritage Society to Henry Nienstedt's daughter, Alvena Blackburn, concerning the above-mentioned box and the stencils in it. A part of the letter reads as follows: "...the stencils were the ones used by a native of this area and were the *original* ones used!!... Keep them in this original *box*! Please take care of these because they are valuable as you know, due to the fact that they are the *original* ones and found, as a result of your father's talent, in many homes and churches. I only wish more had been preserved."



Fig. 6. Stencil found in box.

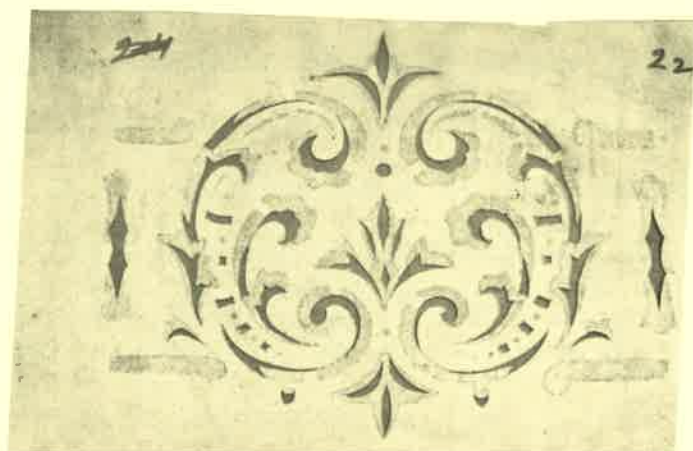


Fig. 7. Stencil found in box.



Fig. 8. Stencil found in box.

Through the work of Annie Maude Avis, a researcher and publisher in Burton, a stencilled hall ceiling in a house moved from Burton to Carmine (Figures 10, 11) has been documented. Another stencilled ceiling (Figures 12, 13) in a house in Burton is the work of Henry Nienstedt. These motifs were a delight to discover because they are similar to the motifs reproduced in the Texas State Room, Continental Hall, Washington, D.C., Headquarters of the National Society of the Daughters of the American Revolution (see *THE DECORATOR*, Vol XXXV, No. 1, Portland, Maine, Fall 1980).



Fig. 9. Stencil found in box.

Research to document more of the work of Henry Nienstedt is continuing. Could it be that a 5' x 9' stencilled ceiling panel, one of sixty-six panels salvaged from the Sacred Heart Church, LaGrange, Texas, built in the mid-1800's and torn down in 1982, is the work of Henry Nienstedt? These motifs are very similar to some of the stencils pictured here. Research continues on other decorators at this time in this area who were plying their trade as evidenced in the numerous old painted and stencilled churches still in existence in the rural areas — many in their original state of decoration.



Fig. 10



Fig. 11

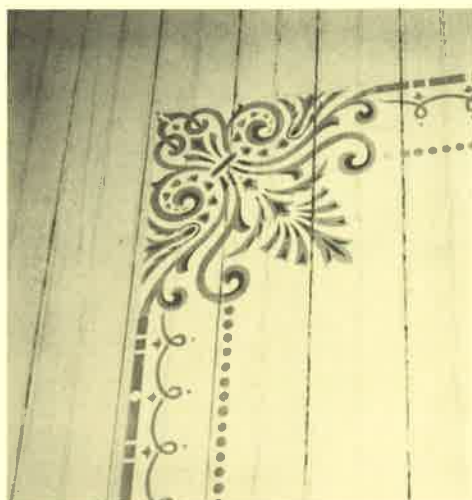


Fig. 12



Fig. 13

SOURCES OF INFORMATION

Interviews with Mr. and Mrs. Robert Weeren, February 1, 1980, and October 27, 1984.

Interview with Miss Mamie Fisher, October 27, 1984.

Interview with Mrs. Alex Koerth, October 31, 1984.

Interviews with Mrs. Annie Maude Avis, October 31, 1984, and March 12, 1985.

Interview with Mrs. Cara Southern, November 8, 1984.

Numerous visits to courthouses and cemeteries.

Numerous visits to old houses and churches.

CORNER OF FACTS
Submitted by Maryjane Clark

August Edouart, master in the cutting of silhouettes, did some of his best work in 1827 when he portrayed the figures of the beggars and street sellers of Bath, eleven in all. Edouart was a true artist; his freehand scissor work was achieved by his great knowledge of anatomy.

One of these Bath characters was a Thomas McDermott who, in neat flowing handwriting describes himself. "A native of the County Cavan... born without hands or feet A.D. 1743. Inventor and manufacturer of fancy flower vases, candle shades, and *hand screens* by which means he obtains an honest livelihood for himself and wife and four children. Bath, April 11, 1827... Signed, Thomas McDermott. P.S. The above is my handwriting, done by holding the pen between my two stumps."

Ancestors in Silhouette cut by August Edouart

Illustrative notes and Biographical Sketches

by Mrs. F. Nevill Jackson

London: John Lane, the Bodley Head, Vigo St., W

New York: John Lane Company, MCMXXI

For another Bath character: see *THE DECORATOR*, Vol XXIV, No. 1, Fall '79, p. 18.

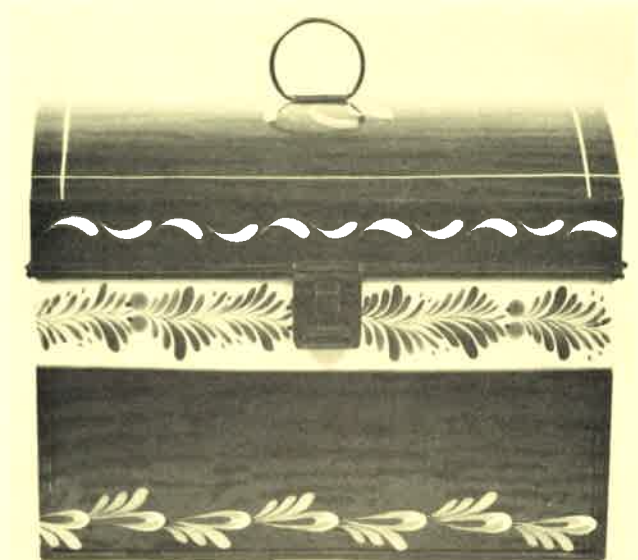


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MEMBERS "A" AWARDS
Worcester MA — Spring Meeting 1985
Country Painting



Liz Downes



Lois Tucker



Elsa Hultgren



Dorcas Layport

Country Painting



Arminda Tavares

Glass Panel — Stencilled Border



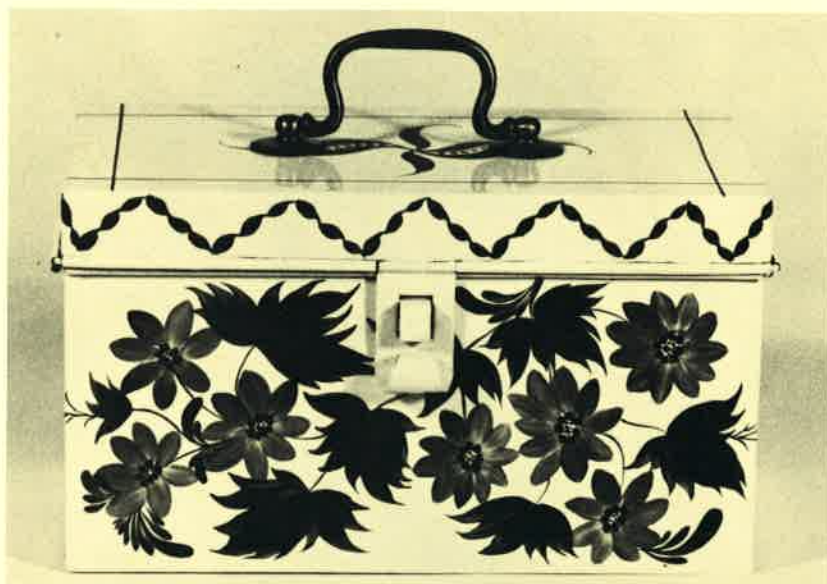
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Phyllis Sherman

Special Class Award given to Margaret Watts will
appear in the Fall 1985 Issue of THE DECORATOR



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Worcester MA — Spring Meeting 1985

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Glass — Gold Leaf Border

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THE BOOKSHELF

by Margaret K. Rodgers

TECHNIQUES IN REVERSE GLASS PAINTING, by Margaret J. Emery.
published by the author, R.D. #3, Averill Park, New York 12018,
1981. Bib. 22 pp. \$7.50

This booklet is highly recommended for all those who enjoy this particular area of Early American decorating. In fact, it will tempt those who haven't ventured into this technique. Margaret (Peg) Emery, one of the Society's members, has developed a step-by-step process for several types of reverse glass painting. Whether the process is gold leaf on glass, stencilling on glass, painting on glass, or a combination of some of these procedures, the text covers each phase in a readily understandable manner. An extensive list of required supplies and a complete bibliography complements the detailed text. I have been assured that an updated version of this booklet is "in the works" and should be available soon. In this new edition the list of supplies will be revised to reflect new products as well as the unfortunate demise of some old favorites. Of special note are the chapters on recording an original reverse glass painting and the prescriptions for saving original glass paintings. The author very wisely allows considerable latitude in her instructions on the valid assumption that what works for one doesn't necessarily work for another. This splendid booklet definitely belongs in your library if you engage in reverse painting on glass. If you don't work in this medium at this time, this booklet will lead you gently into a fascinating area of our craft.

THE BANJO TIMEPIECE: An In-depth Study of
the Weight-driven Banjo Clock. by Chipman P. Eta.
Lexington Press Inc. Lexington Massachusetts. 1978 Bib., Index, Illus.
Photos (B and W) 210 pp.

This paperback book contains absolutely everything anyone would want to know about the banjo clock, which might well be the first "Truly American Clock". Various styles and makers are discussed in great depth. There are detailed charts which lead one to the maker, place of origin, and age of any banjo clock, even if you have just the case, or dial, or hands. These lists are complete and most useful in locating a clock in its proper time and place for restoration.

Of particular note to decorators are the black and white photos of the tablets and throat glasses. Some are indistinct due to the distance from which the photo was taken, but there are several familiar ones. This book might help in matching a throat to a tablet. While most of the printed descriptions are more for the benefit of the avid clock collector, this book would be most helpful if you ever come across a banjo clock and wish to establish some facts concerning it. I am reasonably sure that you could find the clock in which you are interested or a first cousin, somewhere within the pages. For that reason alone, this is an excellent reference book to own.

A RECORD OF EARLY AMERICAN WALL STENCILS FOUND IN
BLUEHILL MAINE AND NEARBY

By Dorothy H. Candage

Color illus. Bib. April 1984, 32 pp. \$6.95.

This booklet, which was available through Ways and Means at the Fall 1984 meeting, contains thirty-one pages of various wall stencils. One would have to have the patterns enlarged by fifteen percent in order to render them on actual walls according to directions given by the author. However, they are all reproduced in full color with a brief description of the room and house in which they were originally found as well as the ultimate fate of that particular room. In reviewing this book it appears that most original stencils have been covered with either paint or wall paper.

I believe that this book could have employed a better duplicating process as the reduced size of the designs appear "busy" and complicated. There are no instructions telling how one would actually proceed with a wall stencil. It is solely a record of the stencils found in the Bluehill homes. The author attributes many to Moses Eaton who was a most distinguished wall stenciller. If your major interest is wall stencilling, then this booklet should be included in your library for reference. However, its utility is limited due to the size and quality of the reproductions.

CLOCK DECORATIVE STENCILS OF MID 19TH CENTURY CONNECTICUT.

From the Historical Collections of Edward Ingraham Library, American Clock and Watch Museum, Inc. Bristol, CT. The Bond Press, Inc. Hartford CT 06106, 1984. Illus. B and W Photos 54 pp. \$6.95

This valuable booklet is just right for those who enjoy cutting intricate stencils. Every page, with the exception of the Foreword is filled with stencils ready to cut for clock tablets. The well-known author, Mr. Chris H. Bailey, who is managing director of the American Clock and Watch Museum, has written the Foreword to explain the genesis of the stencils. These stencils are all the work of William B. Fenn who lived in Plymouth, Connecticut from 1813 through 1890. This expert stenciller was employed by various clock manufacturers in the Connecticut area during his long career.

The patterns are very easy to follow as they are white on a black background. No color schemes are included so the reader has to rely on past experience and good judgment when reproducing them. Many of the lacy designs are very complex, and cutting them would be a real workout. The inside covers of the booklet show photographs of actual clocks, also in black and white. The stencils in the patterns would have to be reversed in many instances so the "words" contained in them would not be backwards. Page two was disconcerting until the Foreword was read. It seemed to be a misprint until I realized that this was done on purpose to show how the worn-out part of a stencil could be "fixed". This is a most worthwhile booklet which should be in the collection of all dedicated stencillers, especially those who work with clock tablets.

HEALTH HAZARDS IN THE ARTS AND CRAFTS. by Bertram W. Carnow M.D. published by the University of Illinois School of Public Health from a talk presented to the Artists of Chicago, April 19, 1974. Available from Art Hazards Supply Co. Rt. 1 Box 110, Steuben WI 54657. \$2.50 — 19 pp of charts 41 pp.

This little pamphlet which I found in my son's college bookstore is downright frightening. It should be included in the library of anyone involved in painting. The talk, given by Dr. Carnow, explains in very explicit terms the dangers we artists are exposed to each time we load a brush. The various products with which we come in contact every working day, are listed in carefully compiled charts along with which organ would be affected by which chemical, and where that chemical would be found. Even more important, explains Dr. Carnow, is the cumulative effect of these hazardous materials in our bodies when combined with such factors as polluted air from big city traffic and/or cigarette smoke. Optimum temperature and humidity for proper work are discussed as well as proper ventilation which is definitely a must for all studios. Not so obvious however, the artist might miss the importance of washing painting clothes (smocks and aprons), studio floors and worktables, and hands, frequently. Also worth mentioning is the deleterious effect of exposure to various fumes or substances on young children who just happen to be in the studio area. Their resistance to these hazards is not so highly developed as in an adult.

I most strongly recommend this pamphlet to one and all, particularly as many of the possible diseases can take as much as twenty or thirty years to produce observable symptoms by which time the effects are irreversible. At \$2.50, you can't find cheaper insurance.

NOTICE FROM THE TRUSTEES

FALL MEETING 1985
The Park Plaza, New Haven, CT
September 18, 19, 20 1985

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 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.

Effective January 1, 1984, H.S.E.A.D. will no longer guarantee return postage.

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

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 20, 1985.

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.

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.)

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.

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 stenciled 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.

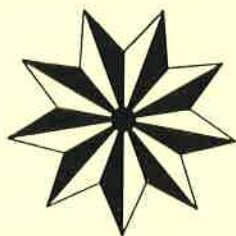
GILDING ON GLASS

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”.



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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.
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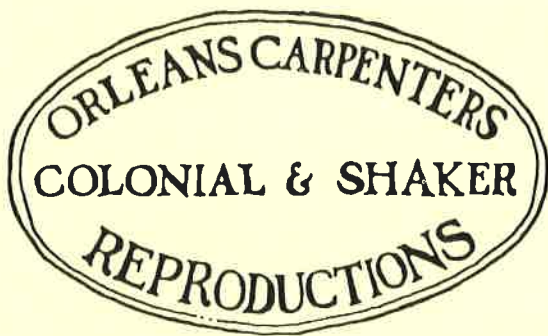
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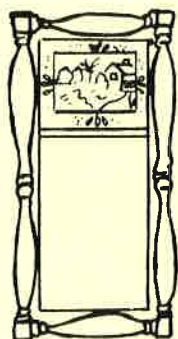
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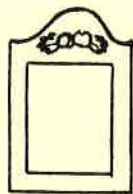
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For further information write to:

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