

The Decorator

Volume XLI No. 1

Portland, Maine

Fall 1986



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION

*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 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

Mug, showing the honeysuckle motif popular in Pontypool painting
Photograph by Timothy Raab

PRICE PER ISSUE

All Volumes — \$5.50

Send check to Mrs. Donald J. Tucker, Elm Street, North Berwick, ME 03906

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EDITORIAL

In going over earlier issues of THE DECORATOR to get a better understanding of the nature of my assignment as the new editor, I am impressed by its very readable quality, its informative nature, and its value as a reference. It poses quite a challenge to us — members, friends, and contributors — to carry on this tradition.

Special thanks are due to Margaret Coffin for her superb stewardship as the most recent editor of THE DECORATOR.

A valuable spin-off from the H.S.E.A.D. Museum will be an article written in conjunction with each major exhibit there. Much study goes into each exhibition, and we shall be the beneficiaries of these presentations in THE DECORATOR.

The author of this month's article, "A Present from Pontypool" is William Jenney, director of our museum. He is a graduate of the History Museum Studio Program at Cooperstown, New York.

For our regular readers, Shirley Spaulding DeVoe needs no introduction. She is a respected researcher and valued consultant as well as author of books on the subjects of decorated tinware and papier mâché.

Jane Bolster



A PRESENT FROM PONTYPOOL

Written by William Jenney

Photographs by Timothy Raab

"Tom Allgood has found a new way of japanning which I think so beautiful that I'll send you a couple of pieces of it."

*Sir Charles Hanbury-Williams
in a letter to his wife;
July 1, 1732*

A major exhibition of Pontypool japanned ware was on view at the Museum of the Historical Society of Early American Decoration from October 1985 through September 1986. "A Present from Pontypool" featured outstanding examples of this 18th century Welsh floral painting. Nearly seventy objects were assembled from the Museum's collection, several private sources, and the Torfaen Museum Trust of Pontypool, Wales.

A typical tour through the gallery began with the enamel patch box from which the exhibition's title was taken (Fig. 1). This piece has an



Fig. 1. Enamel patch box.

A souvenir made for an 18th century vacationer, this box has a looking glass fitted inside the cover.



Fig. 2. Monteith, also called a verriere, used for chilling wine glasses.

imitation tortoise-shell background reminiscent of that which is often seen on the japanned sheet-metal ware. Our “gift” from Pontypool is a unique style of ornamental painting. Sure, free and textured, Pontypool painting uses glowing colors in a realistic manner. Its designs are similar to canvas and ceramic painting of the period. Even the most casual visitor quickly noticed the relationship to the Dutch still-life prints and Delft ware included in the show.

The exhibition’s display panels of muted blue, green, cranberry and rose evoked the distinctive colors of the Pontypool style. Trays, teapots, candlesticks, tobacco boxes, snuffer trays, and other forms were organized according to motif—flowers, fruits, birds and urns being the most common. (See cover photograph with the typical motif of the honeysuckle and also Figs. 2-10) All were united by a painting technique that contrasts shadow with strongly textured highlights and white accents. Many Pontypool wares also have pierced edges ranging from the fine (and early) hand punching (Fig. 7) to the later machine piercing.

Lest the visitor begin to wonder why all this happened in the little village of Pontypool, Wales, the tour proceeded to the map of the British Isles where the following explanation was provided.

In the late 17th century, Major John Hanbury of Pontypool, Wales, invented rolling machines for producing fine sheets of black iron that could be coated with tin. He encouraged Thomas and Edward Allgood to find a protective and attractive finish for the metal sheets, and the result was japanning. The earliest reference to Pontypool japanning is in 1732.

The Allgood methods were Pontypool's secret until the early 1760's when a split in the family caused a rival factory to be established in the nearby town of Usk. It is difficult to differentiate between the wares of Pontypool and Usk; both factories used similar methods:

1. The black (iron) plate and tinplate were supplied by an iron works and made into the desired shapes at the japanned-ware factory.
2. An item was cleaned and coated with varnish.
3. After stoving at low temperature, it was polished. This could be repeated several times.
4. The japanned article was then ornamented. Certain designs were favored at each factory.



Fig. 3. Detail from opposite side of Fig. 2.

A "Mr. M." visited Pontypool in 1801 and described the japanning process as "very simple but tedious." The great time involved in completing a piece contributed to its relative expense.

William Allgood (?-1811) assumed control of the Pontypool works in 1789. A born salesman, William soon revitalized the business as well as the quality of painting. To meet the competition of the Usk and Midlands factories, he sought new markets on the Continent (mainly France and Holland) and America. Japanned wares were durable and, thus, ideal for travelling on long and difficult journeys. Inventories reveal that japanned ware was in American homes along the eastern seaboard, supplied by entrepreneurs such as Paul Revere.



Fig. 4. Oval tray with floral and bird motif.
Pontypool wares with pierced edges had prototypes in other decorative arts such as silver, ceramics and furniture. Early trays generally have more piercing; this one has seven holes (counted on the diagonal).



Fig. 5. Detail of Fig. 4.



Fig. 6. Oval tray. The urn was a classical device used by Robert and James Adam.

William Allgood's death brought a decline in the business and, by 1817, production at Pontypool ceased. The Usk and Midlands factories continued to produce "Pontypool" japanned ware, incorporating more and more Victorian elements. The popularity of electroplate ultimately brought the era of Pontypool japanning to a close.

Touring the gallery, it was difficult to select a highpoint; each object was of interest whether because of outstanding painting, piercing, or form. Nevertheless, a few pieces do merit special mention.

One large, round tray was remarkable for its fine condition (Figs. 8 & 9). A gift to the museum from the late noted authority, W. D. John, the



Fig. 7. Dessert basket.

This form is paralleled in contemporary Staffordshire salt-glazed earthenware.

It has elaborately hand-pierced sides and handle.

Silver leaf borders are covered with varnish or color wash to simulate gold (a common practice).

tray depicts a floral and bird motif on an early type of tortoise-shell background (created by covering patches of metal leaf with asphaltum. Around 1763, patches of mercuric sulfide were used instead of metal leaf to obtain this tortoise-shell effect.)

The exhibit included two pieces on loan from the Torfaen Museum Trust: a rectangular tray that was strikingly similar to the Roland de la Porte print hanging nearby, (c. 1765) and an Usk teapot with finely rendered stormont decoration on a chocolate brown background. Unusual were two miniature trays with strawberries painted on light blue backgrounds (H.S.E.A.D. collection, pictured in *THE DECORATOR*, Volume

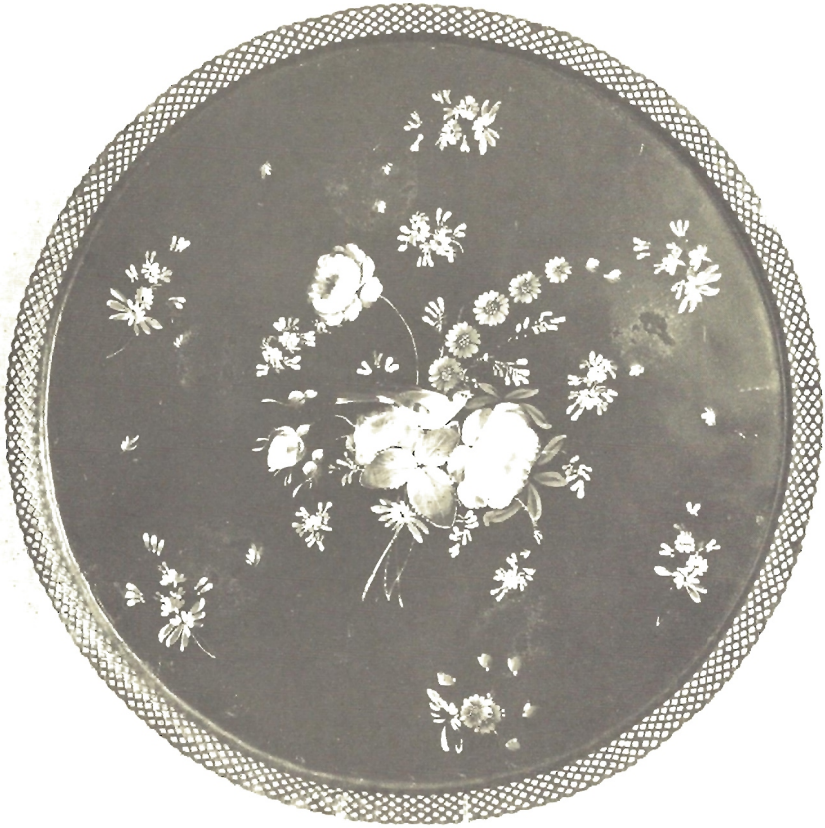


Fig. 8. Round tray. An example of an early tortoise-shell background, created by covering patches of metal leaf with asphaltum. (Notice worn areas.)

XL No. 2, Spring 1986, page 42) and an oval tray with fruit motif on a white background (private collection). Recently returned from conservation (a project assisted by a grant from the New York State Council on the Arts) was a red tea caddy with etched background and delicate metal leaf work (Fig. 10) Several round, oval and rectangular trays (H.S.E.A.D. and private collections) illustrated the middle and late periods of the Pontypool factory's production. The section on "transitional" types concluded the tour: here were displayed two tea kettles with metal leaf and freehand bronze painting, but still with the distinctive "Pontypool" pierced edge (private collections).

The Museum wishes to thank all those who helped to make this a most comprehensive exhibition.



Fig. 9. Detail of Fig. 8.



Fig. 10. Tea caddy. Pontypool painting on transparent red with an etched background. Note the pierced apron.

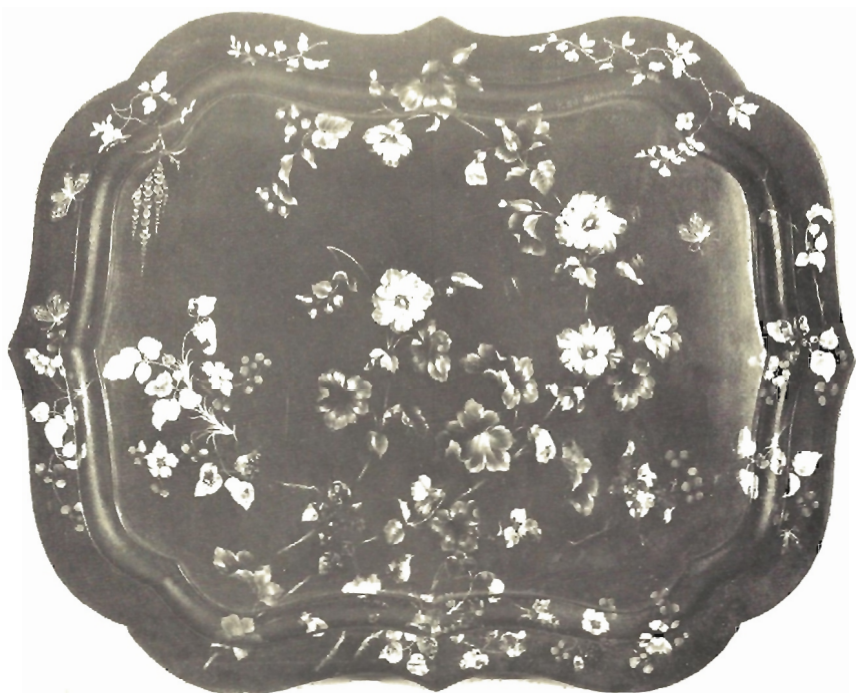
A PONTYPOOL CHRONOLOGY

- 1425 A SMALL IRONWORKS ESTABLISHED AT PONTYPOOL
- 1577 FIRST BLAST FURNACE ERECTED BY RICHARD HANBURY
- 1698 MAJOR JOHN HANBURY INTRODUCED HEAVY ROLLING MILLS FOR PRODUCING BLACK PLATES
- 1720-28 FIRST PRODUCTION OF TINPLATE IN BRITAIN ON A COMMERCIAL SCALE. DISCOVERY OF THE PROCESS OF STOVE JAPANNING ON ALL TYPES OF METAL BY THOMAS ALLGOOD AND HIS SON, EDWARD.
- 1749 THE EARLIEST DATED EXAMPLE OF PONTYPOOL JAPANNED WARE: A TOBACCO BOX JAPANNED IN BROWN, WITH A GOLD BORDER, NOW AT THE NATIONAL MUSEUM OF WALES, CARDIFF.
- c. 1750 TORTOISE-SHELL BACKGROUND WAS INTRODUCED IN BIRMINGHAM.
- c. 1760 PONTYPOOL JAPANNERS BEGAN USING COLOR AND DECORATING LARGE PIECES, ESPECIALLY TRAYS, WITH COPIES OF PAINTINGS.
- c. 1761 JAPANNED-WARE FACTORY ESTABLISHED AT USK.
- c. 1770 ORNAMENTAL PERFORATING, FASHIONABLE ON SILVER AND CERAMICS, INTRODUCED TO JAPANNED WARE AT PONTYPOOL.
- c. 1780 CORNERS OF RECTANGULAR TRAYS, FORMERLY RIVETED, NOW USUALLY CUT AND WELDED: INVARIABLY SO AFTER 1800.

GOTHIC — NOT CHIPPENDALE

by Shirley Spaulding DeVoe

Tea trays were an important product of the English japanning industry from the late eighteenth century until 1914. The earliest trays were rectangular (tea-boards), octagonal or oval in shape. As the industry prospered it was expedient to seek new forms that would appeal to the domestic and foreign markets. Fortunately, about 1815, there was introduced an oval tray which was edged with a Gothic outline of curves and cusps. This outline was the result of the popular English Gothic Revival of the eighteenth century which influenced all the decorative arts. For example, Thomas Chippendale and other important cabinet makers applied the 'middle pointed arch; the clustered column, and other details



(# 924) A King Gothic tray, papier mâché with sandwich edge.
Victorian style decoration.

Marian Cooney - owner

of an earlier time to chairs, cabinets, bookcases, etc., of otherwise Georgian forms. According to Sir Kenneth Clark, (1928), it was 'the most widespread and artistic movement which England has ever produced....'

Esther Brazer recognizing the Chippendale Gothic outline of these trays called them "pie crust" or Chippendale and so we have called them for many years. However, the English manufacturers trade name for them was Gothic. They became an extremely popular product of all the japanneries and were mass-produced all through the reign of Queen Victoria, (1837-1901), especially by the firm of Jennens and Bettridge. Eventually there was made a King Gothic and a Queen Gothic, which is another way of saying male and female, for the Queen Gothic has fuller curves. The rims of these trays have a concave or convex curve or a Sandwich edge which was turned up about one-half inch and then flattened out horizontally, the flattened portion varying from one-half inch to one and one-half inches. The concave turned up rims of some of the better trays have on the edge a gold stripe on which is painted Chinese calligraphy or tiny flowers and foliage.



(# 1256) A Gothic bread tray, papier mâché, with metal leaf decoration showing very small motif on the narrow edge at the top.

Joyce Holzer - owner

The designer of the Gothic tray has not been identified. Dr. George Dickinson in his book, *English Papier Mâché*, 1926, page 67, implies that Henry Clay may have taken the form from a Japanese lacquer tray with a modified Gothic shape; but the Oriental tray which he illustrates is not early enough to have influenced Clay.

There is no one type of decoration that is characteristic of the Gothic tray. One can find such diversified ornament as chinoiserie, (flat or in low relief), English or Italian classic views, ruins, castles, bronzed interiors, commemorative and hunting scenes. Also there were flowers in groups, or combined with classic columns, urns, fountains and birds, many on a dusted background. This last style was popular in the 1840's and '50's, a time when the gold borders became fussy with C and S scrolls, cross hatching, small dots and sprigs and finely drawn pen lines in loops or dripping down onto the floor of the tray.

In 1840 when Victoria and Albert were married the well-known firm of Jennens and Bettridge presented the queen with a set of three papier mâché Gothic trays "decorated with splashing fountains, formal foliage and exotic birds on a green ground." The daughter of the firm's partner, T. H. Bettridge, was also married in that year and a duplicate set was made for her. The design was then cancelled. Nonetheless, many trays were ornamented thereafter with designs similar to those of the wedding gifts.

The popularity of the gothic tray led to such variations of the form as one with reverse curves, one with curves and no points, as well as "the parlour maid's tray" with one side curved to fit the waist-line which served as a support for a heavily laden tray. All variations were ornamented in the same style as the original Gothic trays.

CORNER OF FACTS

TORFAEN—which encompasses the most eastern of South Wales' famous Gwent coal-mining valleys—is finding a future in recreating its past (to misquote the Museum Trust's slogan). The lengthy project to package industrial heritage for public display and to bring tourism to the area has reached its half-way stage. The Pontypool "Valley Inheritance Museum" has just opened in fine Georgian stables at Park House. This is the Trust's headquarters and houses the history of the valley back through the first commercial production of tin-plate in 1703.

From Country Life, Sept. 17, 1981

Museum address: Park Buildings, Pontypool, Gwent, Great Britain



English convex looking glass with gesso gilt frame. Beautifully hand-painted with black motifs picked out in vermillion—a difficult performance on a rolling surface. 19th Century.
Courtesy, Shirley Spaulding DeVoe.
Present owner unknown.

MEMBERS' "A" AWARDS
Portland, Maine - September
1986

Country Painting



Shirley Bass

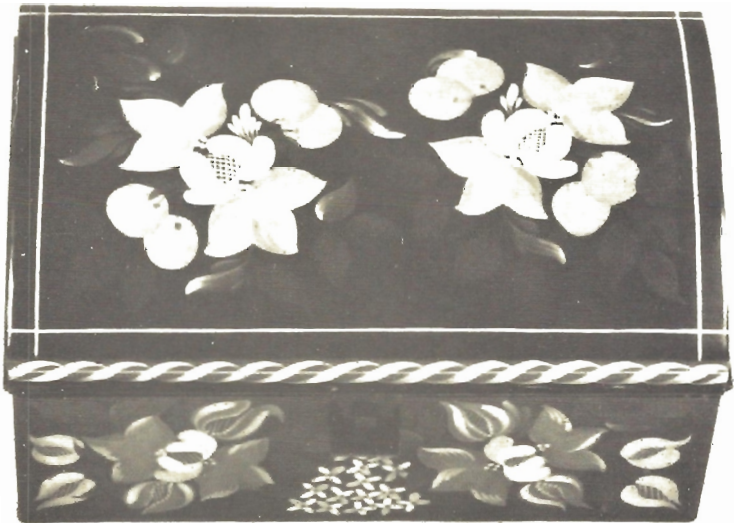


Elizabeth Downes

Country Painting



Bette McNelly



Lois Tucker

Country Painting



Carolyn McAdams

Stenciling on Wood



Elaine Dalzell

Freehand Bronze



Phyllis Sherman

Glass - Stencil Border



Beth K. Martin

Glass - Metal Leaf Border



Helen E. Thieme

Glass - Metal Leaf Panel



Peggy Waldman

Glass - Metal Leaf Panel



Arminda Tavares

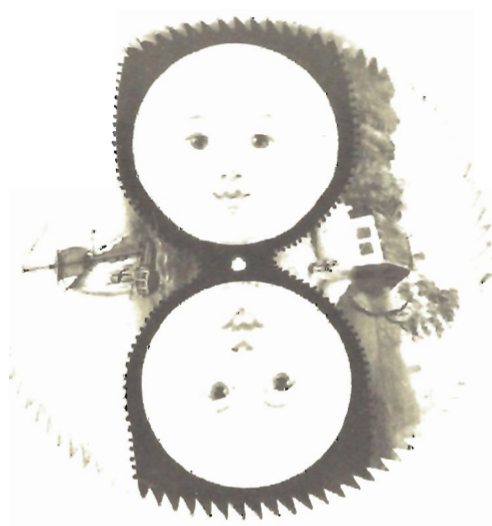


Astrid Thomas

Special Class



Astrid Thomas

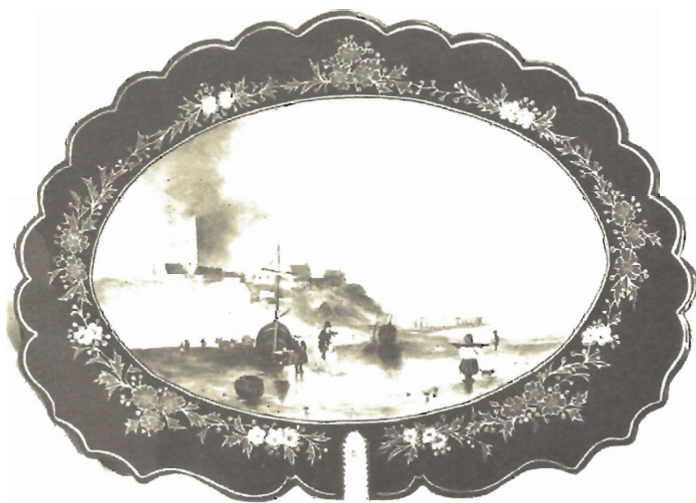


Margaret Watts

Special Class



Margaret Watts



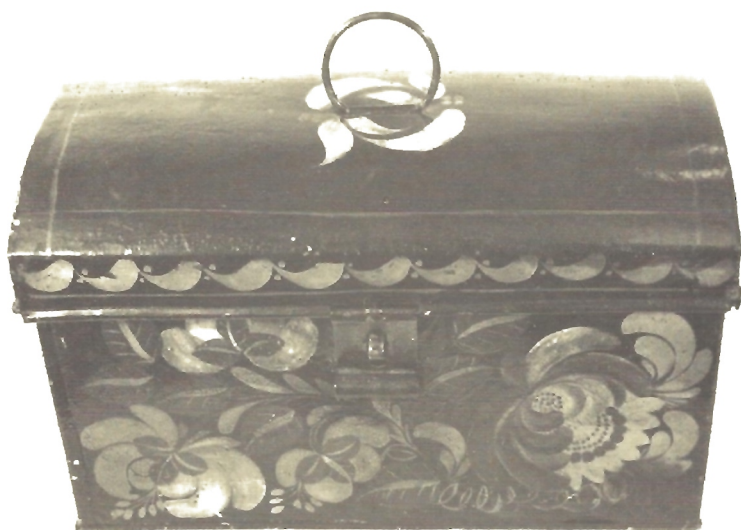
Roberta Edrington

Special Class



Maryjane Clark

Article Donated to H.S.E.A.D. Inc.



Gift of Doris Fry

MEMBERS' "B" AWARDS
Portland, Maine, September 1986

Country Painting

Kay Hogan
Sally Powell

Marjorie B. Clark
Lila Olpp

Kathleen Hutcheson

Stenciling on Wood

Lila Olpp

Carmen Buckley

Stenciling on Tin

Molly Porter

Freehand Bronze

Lois Tucker

Glass Stencil Border

Dorothy Hallett

Glass Metal Leaf Panel

Laura Olcott

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Original
Elizabeth Goodwin — Owner

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Portland, Maine - September 1986

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IN ERRATUM: Volume XL, No. 2 THE DECORATOR on page 44, the name Virginia Wheeler under Career Award 1976 should have read Virginia Wheelock.



Original
Lois Tucker — Owner



THE BOOKSHELF

by Margaret K. Rodgers and Mary Rob

The Shell Book of the Home in Britain: Decoration, Design and Construction of Vernacular Interiors 1500-1850 by James Ayres. Faber and Faber, London and Boston 1981, \$21.95. Cloth.

Much has been written about the great houses of Britain, but little about the ordinary home. James Ayres, director of the John Judkyn Memorial at Freshford Manor, Bath and the author of *British Folk Art*, *English Naive Painting* and *American Antiques*, fills this need admirably and tells us in fascinating detail how the ordinary person's house was built, decorated and furnished from early times until the middle of the last century. There are chapters on stenciled walls, floors, oilcloths, shades, fireboards and other types of painted decoration. The author tells us what oils were mixed with paint pigment as early as Tudor times, and which turpentine was most recommended, how gum was collected for lacquer and where, and other interesting facts concerning the painted finish. Folk museums in Britain were a later phenomena than they were in this country and Mr. Ayres gives quite a lot of credit for the inspiration of his book to American folk museums, the Society for the Preservation of New England Antiques, and Mrs. Little's book, *American Decorative Wall Paintings*. He says about the latter, and I quote, "without it I doubt that I would have discovered examples of early nineteenth century stenciled wall decoration in England." He speaks similarly about Rodris Roth's published research on Early American floor coverings.

This book has many fine illustrations and, for the tourist, suggestions as to where to see them. The dust jacket will have great appeal for HSEAD members as it shows a charming picture of an early 19th century interior with three painted trays on the mantle, a reverse glass painting on the wall and a grandfather clock with painted dial in a corner. The inside covers are lined with English wall stencils. I highly recommend it.

Erastus Salisbury Field 1805-1900. by Mary Black. The Museum of Fine Arts, Springfield, Massachusetts. 1984. Colored plates. Black and White photos. 119 pp.

Mrs. Susan C. Waters—19th Century Itinerant Painter. The Longwood College, Farmville, Virginia 23901. 1979. Introduction by Colleen Cowels Heslip. Black and White Photos. 39 pp.

The popularity of the American primitive portrait, especially among the membership of the Society, is growing. An expanding number of exhibits, books, lectures, and museums dedicated to this genre, are attempting to satisfy the current interest in folk art as depicted in these charming paintings.

These two catalogues bear remarkable similarity and therefore I reviewed them together. The authors lead the reader through the lives of two of these itinerant artists who painted throughout the 19th century. One was a woman, which was very unusual, given the times. She was not only an excellent painter, but she was able to earn a fairly good profit from her labors. Another, Erastus Salisbury Field, is probably better known today, but during his lifetime he had to struggle to make ends meet. Both these artists experienced the 19th century's major events including the Industrial Revolution, the Civil War, a severe depression, and also witnessed many new inventions. Thus the times, the economy, and family experiences all played important roles in the development of their styles.

They began by painting in their respective studios, but soon both were traveling about their immediate areas—Mrs. Waters traveled in southern New York State and northern Pennsylvania. Mr. Field did most of his artistic work in central Massachusetts. In their late years both artists turned to topics of a religious and spiritual nature. Waters was a devout Quaker and Field was a Calvinist. Field studied with Samuel F.B. Morse in New York City and through this teacher met General Lafayette. This meeting made a lasting impression on the young artist.

It should be noted that both artists painted continually almost until the day they died. Therefore, many paintings survived and can be attributed to them with relative ease.

Perhaps the most significant invention of the time for these two was the daguerreotype. While they were primarily portrait painters, they both studied and used the new invention to their own benefits by having the subject's image frozen on a plate which then could be copied. Prior to this time, the portrait was the sole means of immortalizing an individual's likeness, often to his advantage.

These two catalogues are interesting reading. The catalogue on Field is of greater use if one is studying the art of primitive painting as it contains thirty-one full pages of color plates. One can easily speculate as to what a 19th century itinerant rural artist might encounter in his travels during this dynamic period in the American experience. For the historical background, as well as the excellent photographs, the catalogues are worthwhile reading.

More Early American Stencils in Color. by Alice Bancroft Fjelstul, Patricia Brown Schad with Barbara Marhoefer. E.P. Dutton, N.Y. 1986. \$18.95. 143 pp. Bib, Notes, Colored photos, B & W photos.

More Early American Stencils in Color is the second effort by this group of authors. The first, *Early American Wall Stencils in Color*, was reviewed in The Bookshelf of The Decorator Vol. XXXVII No. 1. As the title suggests, the stencils in the second book are taken from backgrounds other than walls. The photos and the text in this book are well done. The authors peruse the history of stenciling and have included a chapter devoted to H.S.E.A.D. Inc. thus providing our Society some very good publicity. Our own Shirley Spaulding Devoe is one of the prime sources for this information and considerable emphasis is given to the life and times of our founder, Esther Stevens Brazer. Mention is also made of other "greats" in our field—George Lord, Lambert Hitchcock, and Janet Waring.

As the membership reads this book, some may become disenchanted with the copies of the stencils taken from the originals, be they from quilts, trays, chairs or theorems. They are simplified greatly, and colors are substituted for bronze powders. If you can overlook this (and the authors are quite frank that they have simplified the methods), you will have some photos of originals accompanied by an excellent text. This is reason enough to include this book and its companion volume in your professional library.

English Naive Painting 1750-1900, by James Ayres with a preface by Andras Kalman. Thames and Hudson Inc. 500 Fifth Ave., New York, New York 10036. 1980. \$29.95. Index, List of Illus. Bib. Chapter references. 151 Illust. 48 in Color. 167 pp.

This book nicely complements the two catalogues reviewed earlier in this column. All too often English Naive painting or folk art is neglected in favor of its American counterpart. This book serves to rectify that situation. The reader is led chapter by chapter through the several subjects routinely employed by folk artists in 18th century England. Town life, rural life, animals, portraits, sports, and nautical scenes predominate and are thoroughly examined. Examples of painted scenic trays are pictured which should gladden the membership of our Society. Overmantels and fireboards done by itinerant artists are also included, as are the frames used to encompass the primitive portraits.

Most of the paintings included in the book are attributed to various artists who lived and worked throughout the English countryside. Now that Naive painting is in vogue, perhaps more books devoted to this

charming art form will be published or discovered. This can only assist in enabling more of us to better appreciate this major area of decorative effort which influences us today.

From Rags to Riches to Rags—The Story of Chauncey Jerome. Cris H. Bailey, N.A.W.C.C. Bulletin Supplement #15, Spring 1986. National Association of Watch and Clock Collectors, Inc., 514 Poplar St., Columbia, Pa. 17512. 132 pp. B & W photos, Appendix, soft cover.

From Rags to Riches to Rags is the fascinating story of a self-made man who built an impressive clock empire and then watched it fall apart in a brief five year period. Chauncey Jerome is an important name in the world of 19th Century American clock production. He was born in Connecticut in 1793 and was involved in some form of clock making from the year 1816 through 1868 when he died. His entrepreneurial odyssey was long and intricate. The text weaves the pattern of this talented man's life through various towns and cities in Connecticut and New York until, after horrendous financial reverses, he died in relative poverty in New Haven.

The documentation in this booklet is very thorough. Cris Bailey has done his usual outstanding job of researching the Jerome story. From modest beginnings, to becoming the premier name in mass produced clocks, to his unfortunate and disputationous partnership with the controversial showman, P.T. Barnum, the text holds the reader's interest. The photos of the various types and styles of clocks are good, as are those of the houses, churches, and mills in which Jerome and his various partners lived and worked.

Readers of this book will be treated to a bit of history concerning the financial world associated with this country's infant struggle towards industrialization and the penetration of foreign markets. One interesting and amusing example of this was taken when Chauncey Jerome decided that the market in England was ripe for the introduction of an inexpensive clock. The authorities in England confiscated these mass produced clocks claiming they were undervalued and would drive down the price and profit for their domestically produced clocks. In accordance with British law, Jerome was paid what was considered to be the actual value of the clocks. Honest soul that he was, Jerome, who actually made a profit from the confiscation, then shipped more clocks. Finally the customs authorities became convinced that, yes indeed, these were good clocks at a reasonable price. Jerome excelled in the quality of his products, but not his partners.

For historical research alone in an area directly related to our craft, this booklet is valuable. For the decorator of painted tablets it is a reference book in which one can match the style of tablet to the type of clock and date it. Consequently, this interesting monograph serves a dual purpose and is well worth a space in your reference collection.

NOTICE FROM THE TRUSTEES

SPRING MEETING 1987

Ascutney Mountain Resort, Brownville, VT

April 29 - May 1, 1987

FALL MEETING 1987

Berkeley Carteret Hotel, Asbury Park, NJ

September 30 - October 2, 1987

SPRING MEETING 1988

Lowell Hilton Hotel, Lowell, MA

April 29 - May 1, 1988

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 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.

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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.

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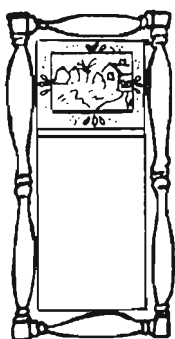
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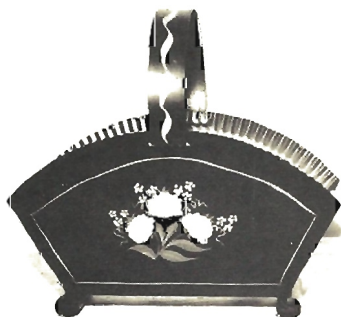
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