

The Decorator

Volume XL No. 2

Hyannis, Massachusetts

Spring 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

Ann Butler Scott, Aaron, Frank and Adelaide

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19 Dove Street, Albany, NY 12210

HEINRICH BUCHER BOXES

Margaret Coffin

Today's trade papers advertising antiques, shows and auctions have recorded soaring prices for painted boxes found in Pennsylvania-German country attributed to Henry or Heinrich Bucher. (These boxes have been found especially around Denver and Adamstown according to antique dealers in the Reading area.) The Historical Society of Early American Decoration has in its collection one of these colorful, distinctive boxes (Fig. 1). It is marked on the bottom "No. 15 by Heinrich Bu...", the last of the inscription now illegible.

According to an article in a recent *MAINE ANTIQUES DIGEST*,

"A Bucher box is a small pine box with a tin hasp and coiled wire hinges, usually painted black, decorated with flowers, sometimes houses, and sometimes churches, and occasionally the owner's name, in yellow, white, and red.

Bucher may have been the maker and decorator but nobody is sure of this. Some say he worked in Reamstown, Lancaster County, and his name is Henry because a Henry Bucher birth certificate survives."

HSEAD's box with its number and name on the bottom seems to confirm that Heinrich Bucher was indeed the painter, although my own research shows that there was more than one Heinrich Bucher. Identifying the woodworker/painter is further complicated by the fact that the Henry Francis Dupont Museum at Winterthur owns a box with this type of decoration which has the name "Bucher" inscribed on the top, in the manner of an owner rather than a painter. Other boxes are marked with names or initials including "I.D.L.", an inscription which looks like "Gorg Kutz" and the "R.H.S." on the top of the HSEAD piece.

The late Dr. Earl Robacker commented some years ago on the Bucher type of woodenware. These boxes were made in a variety of shapes: flat, dome-topped, rectangular and oval. According to Robacker, the oval boxes could be differentiated from European bride's boxes which were fastened together with thongs, because the American boxes were shaved paper thin at the seams, overlapped and glued. Flat boxes, like the HSEAD treasure, seem to have been most plentiful.

Tin hasps of boxes fit over tin loops inserted through crude holes chiseled through the box (Fig. 1). On flat boxes, staples are pushed through both the backs and covers and the ends of staples are turned back against the wood. Square, closed ends of the staples are left a quarter of an inch out from the wood. Wire is wrapped around the two staples on each side of the box, itself, and the cover, to form hinges.

EDITORIAL

Dear HSEAD Members:

This issue's editorial is a bittersweet task, since it marks my resignation as your Editor. The task has, for the second time, been an exciting challenge. It is, however, an office which should be passed around so that members share its responsibilities and its pleasures.

I no longer have the amount of time which should be spent to edit our journal since I am completing *Borders and Scrolls*, the tentative title of a book of accumulated research on brush-stroke-painted walls, to be published this year by the Albany Institute of History and Art. Also, 1986 marks the first year of funding in New York State for Arts-in-Education projects. I act as liason in two such programs between the Saratoga Springs Preservation Foundation and the Saratoga Springs schools, and between the Saratoga County Museum and the Ballston Spa schools. The program offers marvelous possibilities but is time consuming.

Jane Bolster is our new DECORATOR Editor. Her high standards and expertise as craftsman and researcher are familiar to us. She will bring fresh ideas and a viewpoint from a new geographical area. Support Jane by sending her your research.

Welcome Jane!

Margaret Coffin



Fig. 1. Black box, flat-topped with bright-colored flowers.
Signature of painter on bottom. HSEAD Museum

Background color is most often black but blue was occasionally used and this background has sometimes been damaged in attempts to clean it. The blue paint is apt to be water soluble. A "different" technique is used in applying decoration: the entire design is first painted in white, then colors are added, giving dimension and detail. White edges are left to outline the decorative motifs (Figs. 2 & 3). These outlines stand out dramatically against the dark backgrounds that Bucher favored. Tulips and foliage are almost always present, gay in brilliant reds, yellows and greens (Fig. 4). With age, some of the greens have faded to brown. Flowers are often shown both in bud and in full bloom. Tops of flat-topped boxes, especially, are apt to have trees and houses along with flowers. Sides of oval boxes and their rather deep lids were painted independently with no attempt to match pattern when lids were on the boxes (Figs. 2, 3 & 5).

Bucher's ornamentation, with its definitely European peasant flavor (Fig. 6), like so much of the decoration we find in this country, reminds us again that we are indebted to other countries for much that we have come to regard as American.



Fig. 2. Oval Bucher box — Courtesy Reading Public Museum



Fig. 3. Round Bucher box — Courtesy Reading Public Museum



Fig. 4. Top of oval Bucher box.(Fig. 5) — Courtesy Reading Public Museum



Fig. 5. Oval Bucher box — Courtesy Reading Public Museum,
Reading, Pennsylvania

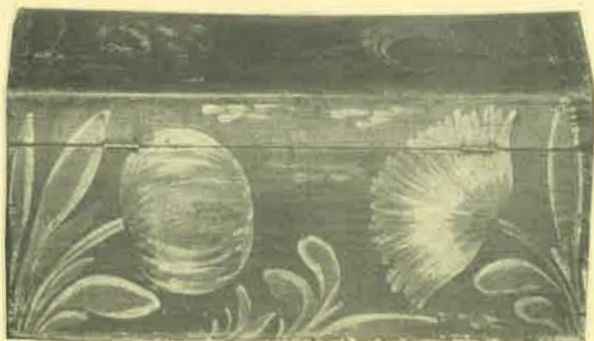


Fig. 6. Back of wooden box with slightly domed top
Courtesy Reading Public Museum

TWO TENNESSEE OVERMANTLES

Martha M. Wilbur

Overmountain men was the name given to the settlers that made the journey from North Carolina and Western Virginia over the Great Smoky Mountains into the lands, now the part of Tennessee called Upper East Tennessee. They were hardy pioneers who settled on farms, fought the Indians whose land they appropriated, and broke the treaties made with the Indians by the coastal British Governors.

To protect themselves they formed in 1772 a group called the Watauga Association, the first democratic government of *American born* freemen on this continent. A fort was built at Sycamore Shoals to protect the people from the Cherokees in the numerous raids upon the settlers.

One of the prominent men in the Watauga Association was Colonel John Carter who migrated from Amherst County, Virginia. He was a trader and had a trading post on the Holston River. Little is known of his background, but it is believed he was a descendent of Robert (King) Carter who built many of the famous Virginia mansions on the James River for himself and his sons. Berkeley, Sabine Hall, Rosewell and others were all Carter plantations. It is known that John Carter arrived at the Watauga Community in 1772. On December 23rd of that year he applied for a land grant of 640 acres.



Fig. 1. Carter Mansion, Elizabethton, Tennessee

On this acreage he built a substantial house. There are no records of the exact year the house was built, but Carter died of smallpox in 1780 at the age of forty-three, and the house and land were willed to his son Landon who was born in 1760. He died in 1800. In 1784 Landon married Elizabeth McLin, the daughter of a neighboring farmer. It was for her the town of Elizabethton, Carter County, Tennessee, was named.

Elizabeth is believed to have lived in the house until her death in 1841. The land remained in the Carter family, divided between the children until 1877 when it was bought by a family named Thomas. That family and their heirs lived there until December 11, 1972 when it was bought by the State of Tennessee. By that time all that remained of the 640 acres was 4.2 acres.

The Carter family cemetery is on the property, and the State has erected several historical markers there. The house the Carters built is still standing, and its excellent state of preservation may be attributed to the fact that it was lived in by only two families for over 200 years.

Why is the house important to those interested in early American decoration? From the brochure given to visitors: "Architecturally the mansion is a rare gem. The beautifully detailed paneled interior puts the house in a category far above the other houses of its time and place. In 1780 Tennessee was still a wild frontier.....The mansion has the good fortune to possess two overmantle landscape scenes. As if that was (sic) not enough the Carter Mansion has somehow managed to retain three rooms with their original wall finishes." It is these rooms that are so exciting.

The exterior of the house is plain (Fig. 1). It is unsophisticated in its placement of windows and doors, and the height of the windows. The two large stone chimneys serve corner fireplaces in the downstairs left rooms, a center fireplace in the right entry hall and one in the large upstairs room to the left of the stairs.

The two rooms of the lower story to the left of the entry are small. The first is entirely paneled and has a classical keystone carving over the mantle and a built-in corner cupboard (Fig. 2). All the paneling is painted a soft blue and red.

The other small room on the left is entered only from the first room and has one of the two overmantles, (Fig. 3), a primitive landscape. On the left of the painting is a large tree with two smaller shrubs under it on a small knoll. Three figures of men in Colonial dress are ascending a hill to a pillared structure with a window on top of the pillar. Along the hill is a row of seven trees, probably pine trees. There is a scattering of flowers in the grass and a blue cloud in the sky above the trees.

It is believed the interior work took several years, and possibly the family lived there while the work was in progress. In a preliminary



Fig. 2. Downstairs parlor, Carter Mansion



Fig. 3a and 3b. Both are downstairs parlor overmantle, Carter Mansion

restoration study of the Carter House conducted by the National Heritage Corporation it is theorized that the downstairs was constructed by an older builder familiar with building in the mid 18th century. He may have died before completion and the new joiner was more "modern" but not as sophisticated.



Fig. 4. Upstairs overmantle, Carter Mansion, detail



Fig. 5. Upstairs overmantle, Carter Mansion, detail

The large upstairs room was one of the later date and contains the second overmantle. The subject is a hunting scene. On the left side is a gothic church complete with spire in front of which are pillared gates. There are numerous trees large and small. On the hill in the center background are two deer facing each other; they are a light tan with black antlers (Fig. 4). The right side of the hill slopes down. Running up the hill is a hunting dog (Fig. 5). In front of the hill is a Queen Ann tilt-top table, under an arch of flowers. There is a bouquet of flowers in a vase on the table (Fig.6). The painting is worn and difficult to photograph. The overmantle is framed in false cross-banded wood all framed with a molding of Chinese red. This room was entirely grained as was the other upstairs room. The upper wall was painted to appear as marble. The part under the chair rail is divided into panels painted to imitate walnut. Each panel is surrounded by a false molding of light color with black stripes on either side. The chair rails, mop boards and cornices are painted black which might have been painted at a later date.

There is no knowledge of the artist that painted the overmantles. The curator of the house said it was tradition in Elizabethton that Elizabeth Carter was the painter, but no documentation has come to light so far to prove this assumption.

Continued research may uncover other decorated walls in Upper East Tennessee.



Fig. 6. Upstairs overmantle, Carter Mansion, detail

FROM OUR MUSEUM

The HSEAD Museum has been fortunate enough lately to add important historical materials to its archives. Researchers will be pleased to know that Mrs. Howard Adriance of Greenville, New York, long a friend of the Society - (see illustrations on pages 130 and 133 in *American Country Tinware*) has allowed HSEAD to purchase ledgers and a photograph album from the Aaron Butler tinsmithing-decorating-peddling family. The new resources consist of:

Ledger marked NEW HANDS BOOK (1842) which lists the accounts of Butler employees: debts incurred by purchases from the Butler General Store and credits accumulated by work

Ledger marked HANDS BOOK (1845-'46) with accounts similar to the above

Ledger marked APPLE BOOK (1851) in which Aaron's apple, cider and brandy accounts are listed. (Example: Charles Talmage was paid \$5.75 for 46 bushels of apples or about 12½¢ per bushel. A barrel of cider cost Butler \$3.50)

HANDS LEDGER (1848-'49) This again shows General Store debts alongside credits earned by labor and services of the employees

STORE LEDGER (1842-'45) showing all sales and records of payment, including the account of Darwin Spalding who earned \$12 a month "Tending the Store" and probably keeping these books

PHOTOGRAPH ALBUM holding charming family pictures, not yet identified



Ann's signature on a decorated trunk



Aaron Butler, Brandy Hill, Greenville, New York



Butler tray. Courtesy Mrs. Maxwell Palmer, Greenville, N.Y.

These materials flesh out the information which has been known to this point about the Butler family and Aaron's enterprises. It is apparent that the tinsmith was an entrepreneur who managed several thriving businesses along with the tinsmith, decorating and peddling of which we have been aware. (References within these ledgers are made to others, for example, the ASH BOOK and the TIN BOOK.) Aaron seems always to have had at least ten employees without counting son Lewis who was a full-time tinsmith.

Tinsmiths were paid fifty cents a day. They made:

pans, 4, 6, 10-quart	tin bakers
wash "basons"	cups, different sizes
water pots	cake cutters
dippers	strainers
pails (sometimes covered)	lanthorns
tea pots	batter pails
"coffey" pots, some with	pudding bags (?)
copper bottoms	trunks
boilers	skimmers
sifting pans	candle "moles"
dust pans	stove pipes and
squirrel cages	roof gutters

(The spellings recorded here are the bookkeeper's.) The accounts make frequent references to time spent tinkering or mending tinware.



Home of Aaron and his family at top of Brandy Hill. No longer standing

Lewis, like the other tinsmiths, was usually busy six days a week. His records show that he was adept at making all tinware shapes and that he spent more time than other men tinkering. He also seemed the most likely to make and install stove pipes and rain gutters. Henry Dunivan was another steady tinner during the time which the accounts cover. He was one of the Butler workers out of several who lived in a Butler house, or part of one, and paid Aaron rent. Joseph Austin, Russel Beach, Sam C. Hagaman and Clark Brownell were other tinsmiths at this time. Brownell's spending time "japanning" is mentioned. Also, since a note suggests "By Balance on Pedlar's Ledger" we suspect that he spent some time on the road. A note tells us that Brownell boarded at the Butler home. The end of this man's work at Brandy Hill is recorded: "Quit... commenced going to school 13 Feb. 1843."

Time records for all Butler employees were carefully kept and each lost pay if he was absent for any reason: Thomas Levy, for instance, was charged 20¢ in 1846 "one day lost — Christmas"; again, "7 days lost being sick." In 1847, William Smith was content to take off only half a day on December 25. Several men worked around the Butler farm — building out-buildings, mending walls, chopping and sawing wood, boiling potash, and in the fall, distilling brandy. The Butler cider mill and hay press formed a tall L of several stories. In the basement of the building there was a post and a sweep which was geared to the presses. A horse walked in circles all day making the gears turn. Ledgers record frequently that hands "took a turn with Old Dick." There were sometimes night duties for which there was extra pay, 75¢ rather than the 50¢ allowed for a day's work. Henry Rundle seemed to be the employee who worked with wood: within a few days he was credited with "... 1 day at (making) Posey stand; ½ day at quilt frames; 3 days at fence." Other farm workers were Robert Knowles, Henry Cole, William Hart and two members of the Fitchel family. Aaron seems to have driven a hard bargain with each of his workers. A contract reads:

"Henry Cole commences work Apr. 6, 1846 at \$10.50 per month for 8 months. If he Quits he is to forfeit his Wages."

Perhaps Aaron had reason to suspect this man. Later this note appears: "Henry Cole ran off..."

Old time general stores were somewhat like today's department or discount stores when we consider the variety of goods carried: food, clothing, building materials and tools. Yard goods and sewing notions were sold so that clothing and household articles like bedding and curtains could be home made. Hardware, toys, books, guns and hunting supplies, fish hooks and fish line, table wares, tobacco, snuff and candies were on hand. A bedstead and bed cord were listed. Stoves were on sale, as were



Ann Butler Scutt, Aaron, Frank and Adelaide

matches, candles, painting supplies and garden seeds. Customers could even order a cord of wood. The farmer might buy a seaweed hat to shade his eyes or a few yards of "Kentucky Jane", material for his wife to fashion a new dress. The ledgers point out the beginning of the school year when *Kirkham's Grammar*, *Hale's History* or an *English Grammar* were bought. The emporium served also as the pharmacy, with Moffet's Pills, Phoenix Bitters, Castor Oil, "parrygorick," "orodeldoc" and opium on the shelves.

The list of items which could be exchanged as barter is long: plums, eggs, butter and fresh garden produce; lime, tallow, oats, bundles of straw, boards, ax helves, butter tubs, barrel or hogshead hoops, rags, old iron, hair, apples, ashes, sheep skins and hen's feathers. The last half dozen items were brought back by peddlers, also, and probably shipped to a market far away from Brandy Hill and Greenville. A basket-maker and two cobblers traded with Aaron regularly. Edmund Stephens was able to acquire a gallon of molasses, a pint of St. Croix rum, a paper of tobacco, an ounce of indigo, sole leather and a pair of spectacles when he brought in one large basket valued at \$1.50. Edward Miller was allowed \$15 for 12 pair of thick "shews." Daniel Smith brought:

6 pair of thick boots	\$16.50
3 pair "buskens" (half boots reaching about mid-calf)	3.94
3 pair "slips" (slippers)	3.00
1 pair shews	1.38
2 pair lace shews	2.75
1 pair small shews	.88
4 pair calfskin boots	16.00

and was allowed to take his pay out in store goods.

Peddling had to be one of the Butler enterprises which thrived. Aaron had several men peddling for him who were paid a regular salary, usually based on 50¢ a day. It appears that these men were allowed to buy small items from the store for speculation on their tours. One peddler, for example, bought a gross of matches, and two dozen spools of cotton thread before starting out on a trip. In a few instances the ledgers suggest that on occasion peddlers went out with just hens' feathers! (Ezra Schofield was credited with "five days Peddling feathers — \$2.30.") Salaries paid peddlers varied somewhat. Jonas Walters received \$12 per month. Worthington Brown seemed able to make a better deal and received \$15 a month. This was the salary of Andrew Beach, too. Ezra Schofield worked for \$12.50, and Thomas Palmer peddled for only \$10. Others on the peddler roster were: Hervey Bushnell, Hugh Dawson, Joel Whitford, Theodore Powell and John Miller. We can only wish that the routes of these gentlemen were outlined for us.



Buildings are gone. Only the family burying ground remains.

The name of John Miller is familiar; in 1843 he married Minerva Butler, and, although at first he worked on the farm, eventually he managed Aaron's peddling business. Miller's first contract is found in a ledger:

"John Miller commences work for Aaron Butler on the 21 day of March 1846. Mr. Butler is to give Mr. Miller one hundred and five dollars for the years work and he is to keep a cow and furnish him with wood, and the east half of the new house, garden, etc. for one year and if Mr. Butler becomes dissatisfied with Mr. Miller he is at the liberty to let him go by paying him for what time he has laboured also if Mr. Miller becomes dissatisfied he has the privilege to go, Mr. Butler paying for what time he works."

Minerva's husband was a hard worker, with overtime recorded when he worked at night or on Sundays. He did lose a half day's pay, in his first year at Butler's, to take his family to the circus. The Millers seemed to have been quite self-sufficient and purchases at the store were minimal, usually only for staples such as sugar, molasses, tea, coffee, boots, shoes, pant cloth for trousers and calico for a dress.



John Miller, peddler



Beaded purse worked by Minerva Butler, dated 1834.
Photo courtesy the late Mrs. Theodore Whitbeck, grand-daughter of Minerva

It is disappointing that the ledgers record nothing about tinware decoration. Minerva must still have been painting in the 1840's although by this time she had her own home and family to care for. There are records of purchases by Ann Butler Scutt and her husband. Again, though, there are no credits for Ann's painting. There is a notation which credits her for "one bead purse," valued at only 25¢, the cost of the two pounds of coffee she purchased another time. Ann received another curious credit, this time for "an insertion." Perhaps it was a piece of lace. Purchases in the store are recorded separately under Ann's name and that of her husband Eli. Is there any significance in a charge to Ann for "1 lb. of Red Paint" purchased along with 3 tin pans and 8 yards of calico? At other times she bought a chamber pot, a peck of fine salt and a "deep dish." Under Eli's name we find 40 pounds of tallow, 6 yards of full cloth, 14 yards of fustian, 2 yards of "Jane", 10 yards of muslin plus some padding and canvas.

The Society's new acquisitions allow us a clearer glimpse into the businesses on Brandy Hill. Aaron and Lewis Butler, John and Minerva Miller, Eli and Ann Scutt, the tinware the men made and peddled, the pieces the women painted, all become more meaningful to us.

Won't you visit the Museum and study these ledgers?



CORNER OF FACTS

From AN OLD STAGE COACHING HOUSE by Charles Dickens:

"In the coach-making day the painters tried their brushes on a post beside them; and quite a calendar of departed glories was to be read upon it, in blue and yellow and red and green, some inches thick."

"An old discarded, decayed post-chaise that had been mended with tea-trays..."

From a letter to Shirley DeVoe from W.D. John:

The size of English and Welsh tinplate has always been determined by the convenience of handling by one man, and by about 1780 the agreed standard sizes were: single tinplates — $13\frac{3}{4} \times 10$ inches; double tinplates — $16\frac{3}{4} \times 12\frac{1}{2}$ inches. These have been maintained until the present time.

I think it may be safely said that all of the larger Pontypool trays were basically of black iron sheets made up to 40×28 inches. It is only the curved shapes, urns, caddies, etc. which were constructed of the thinner, lighter and smaller tin-plates.

From Shirley DeVoe:

When a broad stripe has a fine stripe at a short distance each side of it, the lines are said to be "distanced."

From Gen Ventrone:

Mrs. Barker's Rule for Floor Paint — 1870
 $\frac{1}{3}$ each of boiled oil, Japan, and turpentine
5 pounds of French yellow — $\frac{1}{4}$ pound of chrome yellow for the lively.
It will take about a gallon of the three liquids to paint one kitchen.

APPLICANTS ACCEPTED AS MEMBERS

Hyannis, Massachusetts — April 1986

Ann M. Bannister	23 Dartmouth St., Winchester, MA 01890
Marie Barnes	625 Magill Rd., Swarthmore, PA 19081
Frances Bernet	190 Countryside Dr., Chatham, MA 02633
Rosemarie H. Booth	42 Glenbrook Rd., Morris Plains, NJ 07950
Barbara A. Britt	353 Harvard St., Cambridge, MA 02138
Frances D. Burleigh	20 Berkshire Dr., Winchester, MA 01890
Cheryl Carpentier	112 Valley Rd., Harwinton, CT 06791
Jane M. Cary	Rt 2 Box 1012 Henry St., Sag Harbor, NY 11963
Jacqueline Gregory	50 Gordon Lane, Yarmouthport, MA 02675
Florence G. Kaempf	73 Oldchester Rd., Essex Fells, NJ 07021
Elaine Labbe	37 Westwood Rd., Augusta, ME 04330
Thora Weeks	5 Phelps St., Lyons, NY 14489

MEMBER'S "A" AWARDS

Hyannis, MA. April 1986

Country Painting



Linda Lefko

Country Painting



Dorothy Hallett



Lois Tucker

Country Painting



Gail Lane

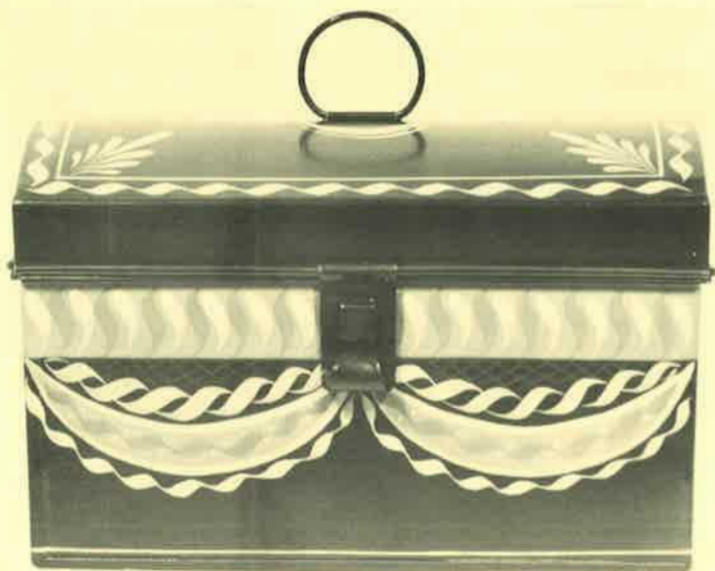


Kay Hogan

Country Painting



Laura Corvini

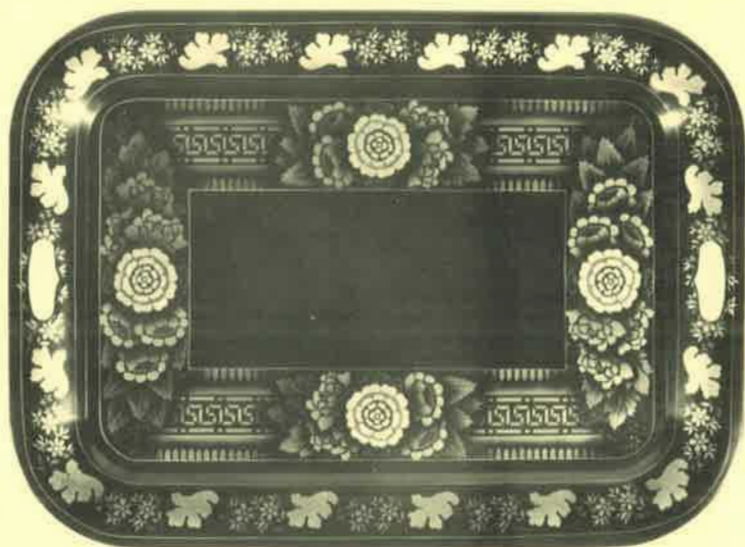


Kay Hogan

Stencilling on Tin



Elsa Hultgren

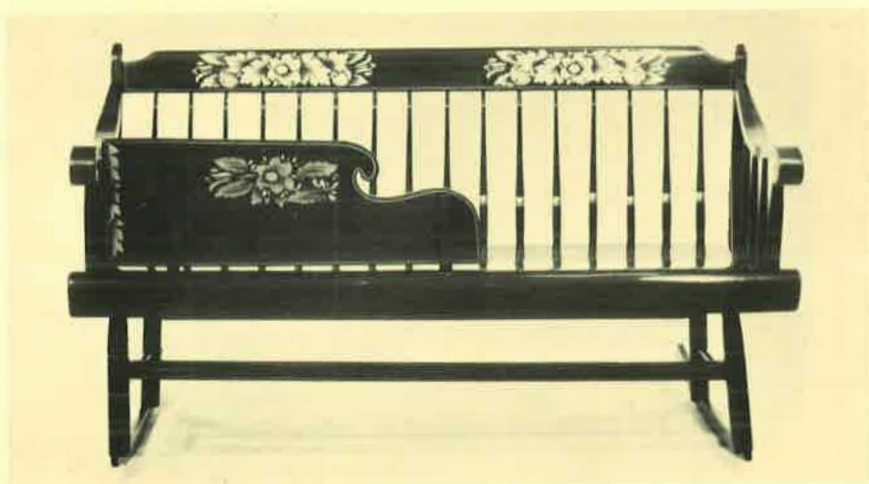


Sharyn Emerick

Stencilling on Wood



Pat Smith (Mrs. Ronald)



Trudy Valentine

Stencilling on Wood



Arminda Tavares



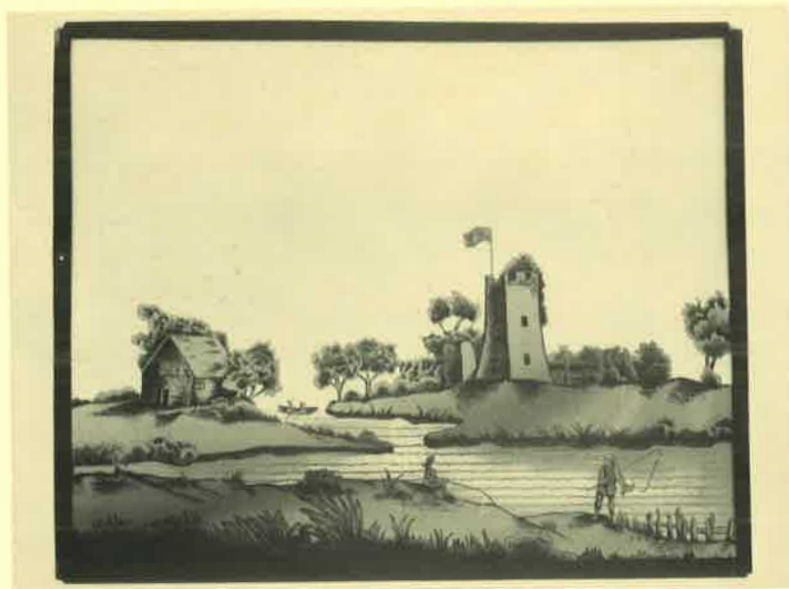
Joyce E. Holzer

Metal Leaf



Pat Smith (Mrs. Ronald)

Glass Metal Leaf Panel



Marion Gibson

Glass Metal Leaf Panel



Dorothy Hallet

Glass Stencil Border



Dorcas Layport

Glass Stencil Border

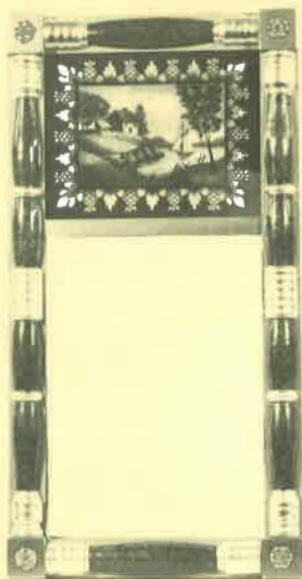


Arminda Tavares

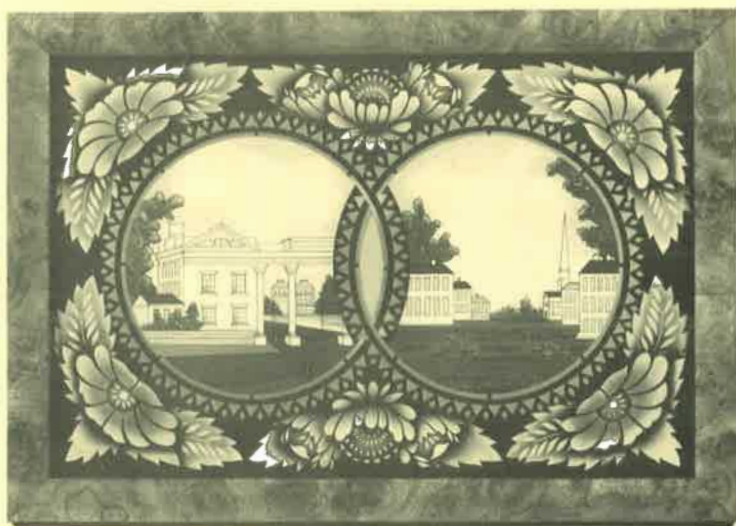


Joyce E. Holzer

Class Stencil Border



Peggy Waldman



Peggy Waldman



Margaret Watts



Roberta Edrington



Phyllis Sherman



Phyllis Sherman



Astrid Thomas



Astrid Thomas

MEMBER'S "B" AWARDS

Hyannis, MA. April 1986

Sharyn Emerick
Deborah Gideon

Country Painting

Roberta Edrington
Dorcas Layport

Liz Downes
Pat Smith (Mrs. Edward)

Stencilling on Tin

Liz Downes

Stencilling on Wood

Lila Olpp
Joyce Aaron

Glass Metal Leaf Border

Danielle Lott

Glass Metal Leaf Panel

Elizabeth Rantanen

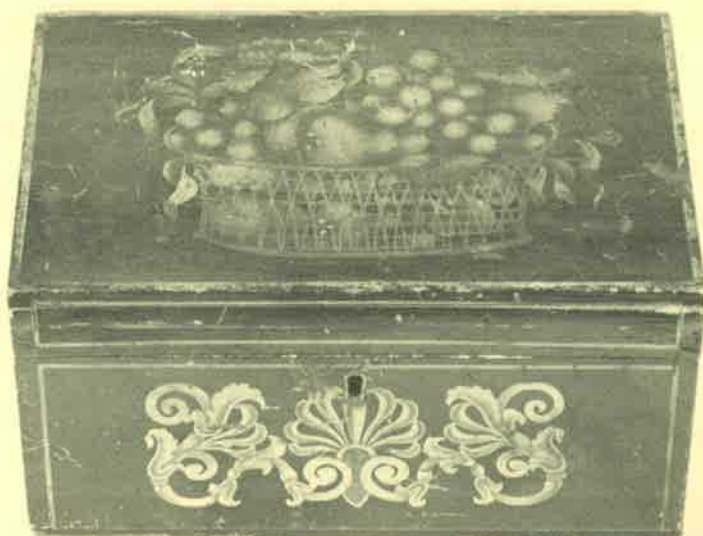
Glass Stencil Border

Trudy Valentine

Special Class

Maryjane Clark

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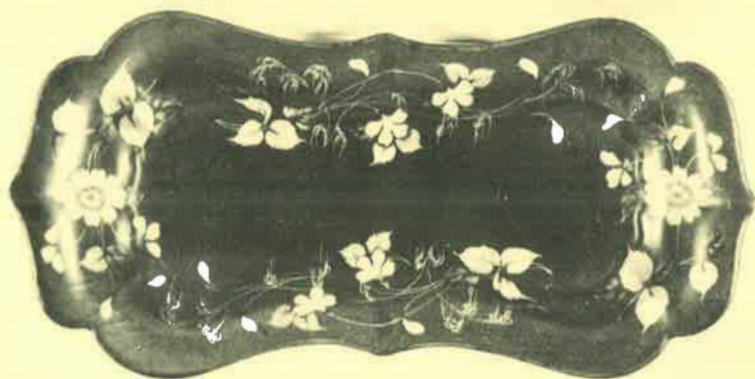
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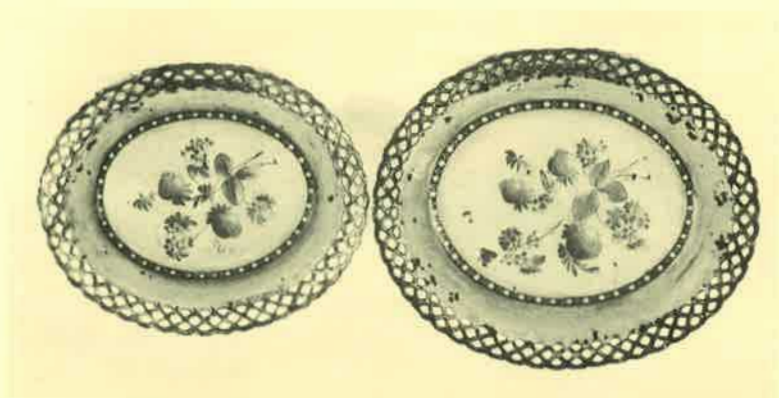


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TEACHER CERTIFICATION — Spring Meeting 1986

Harriette Hoolan — country painting

CAREER AWARDS — Spring Meeting 1986

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1982.....Madge Watt
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1983.....Virginia Martin
1984.....Avis Heatherington
1985.....Martha Wilbur

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Margaret Watts
Virginia Wheeler
1977.....Norma Annabel
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Cornelia Keegan
Robert Keegan
1980.....Mona Rowell
1981.....Helen Gross
1985.....Dorothy Hamblett
Dorothy Hutchings
Arlene Clinkman Lennox
1986.....Helene Britt
Ardelle Steele

THE BOOKSHELF

by Margaret K. Rodgers

Decorating Furniture — Simple Techniques — Imaginative Ideas by Joan Jenkins, C.P. Putnam Sons, New York. 1984. 127 pp. color and B and W photographs. Index. \$14.95

A book jacket photo depicting a charming chest decorated with a stencilled leopard creeping through lush flowers and whimsical leaves attracted my attention to this book. The first half of the book is applicable to EAD as it contains various examples of simple graining as well as other creative background paint ideas. This is not the book for those who are Isabel O'Neil followers or for those who have made graining their specialty. It is ideal for those of us who require an occasional "quick and easy" approach to a tired, worn piece of furniture that needs to be spruced up. Chapters in the book include methods, required materials, and color photos illustrating sponging, pouncing, color washes, dragging, ragging, vinegar putty graining, comb painting, marbling and stippling. The directions are very clear and easy to follow; they invite you to try project after project.

The second half of the book is devoted to hand painting, decoupage, fantasy furniture and painting for children. Although of less interest to me, some students may want to experiment with these modern ideas.

One aspect of the volume disappointed me. Directions for the delightful leopard which initially caught my eye were not included — only the tracing and a larger photograph.

This is a handy book, broad in scope, in which the author has shared many practical ideas from her past experience. Supported by simple, well-illustrated instructions, we can all learn some imaginative procedures without having to reinvent the wheel.

The Rare Clock Collection of Anthony J. Sposato at Unreserved Auction, Vols. I and II by Richard A. Bourne Co., Inc. On Cape Lithographers, Inc., Hyannis Mass. 1985. Vol. I 109 pages and Vol. II, 80 pages. B and W and colored photos. Index. \$60.

The two volumes of the rare clock collection of Mr. Sposato represent a departure from the usual Bookshelf review. The auctions of the clocks described were held in December 1985 and January 1986. These volumes are hard bound and show many of the clocks found in *The American Clock*, *Horology Americana*, and *The Contributions of Joseph Ives to Connecticut Clock Technology 1810-1862*, but the photographs are not identical and are often clearer, closer, and more detailed. (Taken by a Hyannis photographer, Allen R. Lieberman, the color photographs are particularly good.) Each photograph is accompanied with a catalogue number and all pertinent information including a brief description of

condition, dimensions, approximate selling price, maker and year of manufacture. Regret that this extensive collection is now broken up is somewhat compensated for by these magnificent catalogues, available to all of us.

As you may suspect, many of the clocks have painted tablets. For those interested in reverse glass painting, these volumes will be a delight.

Wall Stencilling in Western New York, 1800-1840 by Janice Tauer Wass and Philip Parr. Rochester Museum and Science Center, Rochester, N.Y. 1985. 63 pp. B and W drawings, patterns. \$5.00

This is a catalogue that accompanied an exhibit at the Rochester Museum of Arts and Sciences from April 20, 1985 through February 23, 1986. The book provides a good study of wall stencils in eleven homes in the western part of New York. The interiors of these homes are pictured in pen-and-ink sketches. Diagrams of the walls accompany brief descriptions and show doors, stairs, etc. A one-half scale depiction of each stencil pattern is included with all colors indicated. Although there is no color chart, a fairly accurate perception of colors employed can be quickly grasped.

Some walls appear to have been stencilled from floor to ceiling in the manner of present day wallpapers. Others showed only trim or a border around the ceiling. Some represented signed work such as the ones by Leroy and by Stephen Clark. Color photos of some wall stencils appear on the front and back covers of this softbound book.

The last two pages of this catalogue indicate where one might find other houses with classical wall stenciling throughout New York. Both the avid wall stencil historian and the casual Society member who is interested in this form of decoration should include this catalogue in his library

Drawn from Nature: The Botanical Art of Joseph Prestel and His Sons. Charles Van Ravensway. Smithsonian Institution Press, Washington, D.C. 1984. Appendix, Glossary, Index. 357 pp. 66 pages of color plates. B and W photos. \$45.

Many members will recognize the author as one of our speakers at the April 1984 Rochester HSEAD meeting. At that time this book was about to be published. The prints discussed at Rochester were drawn by Dewey, not the Prestels.

This book will be a delight for theorem painters as the plates are magnificent. Colors are vibrant. They accurately depict fruits, leaves and flowers. One example of superb reproduction shows an azure-blue-feathered green bowl filled with strawberries in varying stages of ripeness.

This book details the life and times of Joseph Prestel, an artist born in 1797 in Bavaria. He emigrated to America in 1843 for religious reasons

as part of a group calling themselves the Inspirationists. They settled in upper New York State where Mr. Prestel, as an employee of Gray and Torrey, began to produce lithographs of nurseryman prints which invited agriculturists to try new varieties of fruits and flowers. Colored inks and dyes were applied to the lithographs.

A second move was undertaken by the religious group in 1858 to Amana, Iowa. The Inspirationists were being pressed in New York by the number of settlers drawn there by the Erie Canal. In Amana, Joseph and his sons produced more prints which are also included in the text, providing a continuum of the family's growth in breadth and skill. Joseph died in 1867. Subsequently two of the three sons, Joseph, Jr. and Wilhelm, left the religious fold for New York City while Gottlieb remained in Amana, all three continuing the family trade.

This book provides insight into an all-but-forgotten activity combining craft, art and trade, all of which relate directly to the interests of our Society.

Moravian Decorative Arts in North Carolina — An Introduction to the Old Salem Collection. John Bivins Jr. and Paula Welshimer. Edited by Frances Griffin. Old Salem, Inc., Winston-Salem, N.C. 1981. 111pp. B&W photos, Colored photos, Notes. \$7.95.

I had never given the Moravian culture much thought before I read this informative book/catalogue. The Moravians made up a religious group which often has been confused with the Pennsylvania Dutch. They originated in what is now Czechoslovakia, and came to this country via Germany to practice their religious beliefs undisturbed by a state religion. One group settled in central North Carolina, set up a community and proceeded to develop various divisions of labor; the clock makers, the furniture makers, the potters, the weavers, etc. In 1764, Frederick Marshall planned the town of Salem, settled the following year. Until 1830 these Moravians minded their business, built their town into a thriving city and created a legacy of well-made artifacts.

This book includes five chapters with a wide variety of well-selected photographs. One chapter deals with various types of furniture. One is struck by its solid, no-nonsense style, very practical but nevertheless quite beautiful. Lines are simple and workmanship impressive. The chapter on pottery demonstrates how much was made and how skillfully it was decorated. The most delicate decorations appear on the silver plates found on rifle stocks. Workmanship is uniquely intricate. Needlework and paintings fill the final chapter with exceptional artistry. It is amazing and fortunate that many of the artifacts can be attributed to the maker through signatures and similarities in style. The Moravians, like so many ethnic groups, have added variety and spice to American culture. This interesting publication provides significant insight into their heritage.

NOTICE FROM THE TRUSTEES

FALL MEETING 1986

Downtown Holiday Inn, Portland, ME

September 17, 18, 19 1986

SPRING MEETING 1987

Ascutney Mountain Resort, Brownsville, VT

April 26, 27, 28 1987

FALL MEETING 1987

The Berkeley Carteret Hotel, Asbury Park, NJ

September 30, October 1, 2, 1987

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.

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. George K. Baer

Mrs. Donald K. Hamblett

Mrs. J. August Duval

Mrs. William Tiffany

Please send the names of your candidates to the Chairman before the Fall Meeting and sign your name and Membership number.

Nominating Chairman: Mrs. George C. Watt

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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.)

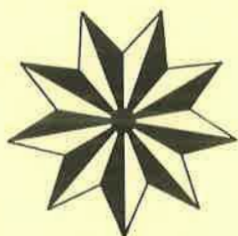
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Taping of HSEAD, Inc. functions is not permitted.

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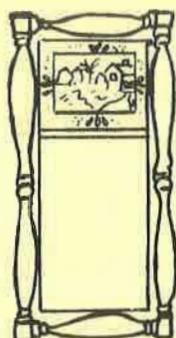
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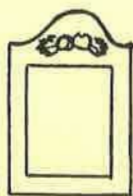
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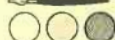
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