

The Decorator

Volume XLI No. 2

Brownsville, VT

Spring 1987



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

Writing chair. New York c. 1815. Grained background. Forward half of right arm
opens on hinges. Used by Governor Clinton of New York State.
Collection of the New York State Museum.

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Director: William W. Jenney

EDITORIAL

So much goes into each exhibition that is mounted at our Museum of the Historical Society of Early American Decoration. It requires months of planning, negotiating, organizing, and research. It gives me pleasure to include in this issue a review of the current exhibit: BRONZING POWDERS AND PAINTS: The Golden Age of American Stencilling. This article is bound to inspire you to see the exhibition which will be open until October 1988.

The writer of this article needs no introduction. Doris Fry has contributed much time, energy and vision from the beginning of our search for a museum site. Here we have a sample of the scholarship that is one more requirement of her job.

The author of the article dealing with looking glasses from the Edward Lothrop shop is an insatiable investigator, taking pleasure in pursuing any clue to substantiate her thesis. Ingerid Pomeroy is also an able teacher who is always encouraging her students to achieve higher goals.

Jane Bolster



Original — Owned by Astrid Thomas

BRONZING POWDERS AND PAINTS: THE GOLDEN AGE OF AMERICAN STENCILLING

by Doris H. Fry

A stencil is a thin piece of metal or prepared paper in which designs for one purpose or another have been cut. Reproductions of these designs are made by placing the stencil plate over the surface to be decorated and brushing various colors of pigments or powders through the space cut away. How simple is the explanation of stencilling and how profuse are the designs emanating from this technique!

"Bronzing Powders and Paints: The Golden Age of American Stencilling" attempts to show how many variations of this art were done in America in the early nineteenth century. The exhibition at the Museum of the Historical Society of Early American Decoration shows stencilling on furniture, cornices, boxes and other wooden pieces, walls, floors, floor cloths, velvet, paper and tinware.

The history of the invention of printing letters and designs with the aid of a stencil can be traced to the relics of the twelfth dynasty in Egypt (2450-2300 B.C.) through Byzantine historian Procopious (A.D. 427) and eventually the first making of playing cards as well as many other

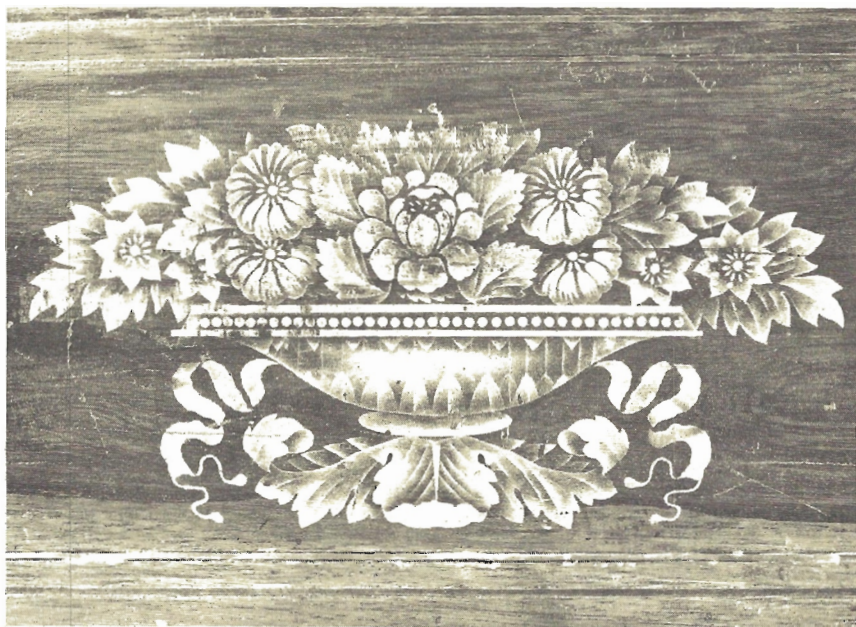


Fig. 1. Stencilled unit on Morgan Davis Piano 1828



Fig. 2. Side Table. c. 1820. Grained wood with stencilling and etched gold leaf decoration. Collection of New York State Museum.

applications up to the present time. The word Stencil comes from the French word “estinceler” meaning to sparkle, or powder with stars. Stencilling is a comparatively easy method of reproduction and can be beautiful and charming. The “golden period” of stencilling in America began with the stencilling of glass panels in the Aaron Willard shelf clocks. Stencilling on wood came into use in the 1820’s when it was used to enrich mahogany and rosewood furniture, of which stencilled pianos are a prime example (Fig. 1). There were also dining, pier and side tables, wardrobes, settees and looking-glass frames (Figs. 2 and 3). The designs were executed by using unit behind unit and showing flower and fruit formations, with fine work done with bobs, stumps or brushes. Most of this early work was done in New York City. Ornamented pianos of the period were made by Morgan Davis, Thomas Gibson, Samuel Neilson, Luther Whiting, John Tallman and William Geib. It is probable that parts of the piano were sent out to journeymen and then assembled at the main factory. The Morgan Davis rosewood piano, purchased in 1953 in Virginia, was the first piece acquired for the Museum collection. The six-foot settee was purchased by the Society in 1970 and was found on Long Island (Fig. 4).



Fig. 3. Dressing Table. Grained wood with stencilled decoration on black.
Collection of The Hitchcock Museum.



Fig. 4. Six foot stencilled settee, three sections c. 1825.
Metal leaf decoration on top sections and stiles.

The historical background of the period (1820-1845) had much influence on the history of stencilling and ornamentation. It was a time of great change; new means of transportation were being established and new methods of manufacturing were being employed. Two Englishmen, Henry Maudslay and Joseph Bramah, had brought the turning lathe to a higher state of perfection. The importance of the independent craftsman with ancient skills and tools was not suddenly replaced, but his position was being challenged. It was not so much a case of losing an art as using a practical application of American ingenuity to meet the needs of the time.

The handling of bronze powders on a sized surface was practiced as a serious art by the japanners as early as 1772. This quick method of producing a design was appealing to the industrialist of the early nineteenth century when short cuts for long processes were being sought, especially when there was not any noticeable difference in the quality of decoration. Thomas Hubbal of Clarksenwell in England is generally credited with the invention of bronze powders as a method of ornamentation when he took out a patent for its use in creating a bronze picture in 1812.

Although the technique of stencilling with bronze powder came to America as a perfected craft by the japanners of the Old World, it was used here to imitate the metal of the French Directoire and Empire furniture in vogue at the time. If lavish gold ornamentation on broad surfaces had not been in great use at the time, stencilling in gold powders might not have had so much use in the cabinetmaking in this country. Being short of metal workers, and finding it difficult to find substitute materials, America saw in the stencil a means of meeting the demand and, in so doing, developed a type of decoration essentially her own.

Americans were excited by this new type of ornamentation, and soon other types of household furniture such as washstands, tables, clocks, looking-glass frames and thousands of chairs were being manufactured, decorated and distributed throughout the eastern part of the country.

The Hudson River school of art was active about the time that cornices and chairs were at the peak of their production. The stencilled scenes reminiscent of this school depicted houses on a river's edge with many activities of the countryside indicated by the presence of fishermen, boats, people and domestic animals. The bronzing work on the sky, foreground and foliage was usually executed with great freedom (Fig. 5).

Chair and furniture decoration did not result from any sudden inspiration but was a natural end product of an evolutionary trend. The name of Lambert Hitchcock (1795-1852) became synonymous with stencilled broadback chairs, although such chairs were produced by other



Fig. 5. Detail from cornice board belonging to HSEAD.
The stencilling and free-hand bronzing are done with three shades of bronze powders. Painted black detail.

makers in New York City as early as 1810 (Fig. 6). Only Hitchcock's name stencilled on the back of his chairs identified the true product, and there were hundreds of competitors. There was even a "chair makers" society, which marched in a New York City parade carrying a banner with a chair pictured on it bearing the slogan "Rest for the Weary."

The same or similar designs were found in many areas. Designs used on these pieces were generally not attributable to any one person; the craftsman learned, copied or adapted designs and used them in a variety of applications wherever they were employed. For instance, a design on the main slat of a Hitchcock chair was found reproduced exactly on a chair stencilled and purchased at the Auburn prison in upstate New York in 1850. Figures 7, 8, and 9 show a cut stencil, a trunk and an English food warmer using similar designs. Baskets and urns were most popular motifs and were used in many designs.



Fig. 6. Slat back chair c. 1825.
Grained wood, stencilled design with metal leaf decoration on top and stiles.



Fig. 7. Original cut stencil on treated paper. Attributed to Joseph Gibson.



Fig. 8. Tin Trunk. Stencilled with a one piece design on asphaltum background. Printed inside on the lid: "Owen Buel bout this trunk/on North-ton June 20 st. 1866/Fulton Co. New York/Owen Buel." Collection of New York State Museum.

Hitchcock was producing as many as 15,000 chairs a year, or 50 each day, in a variety of shapes and styles: rockers, settees, armchairs and side chairs with crown tops, button backs, turtle backs and so forth. His advertisements were many (Fig. 10), but his best advertising was achieved by his signature on the chairs.



Fig. 9. Sheet metal Food Warmer with stencilled design in colors on a white background. Collection of The Hitchcock Museum.

A word must be said here about the backgrounds of this furniture. Earlier furniture was made of rosewood, mahogany and other rich, dark woods; but because these woods were expensive, a grained effect, created by painting the wood to resemble the costlier woods, soon evolved; others were simply painted black. The graining became more casual and less refined as time went on, although some were done with flourish and creativity. A good example is the writing chair shown in the exhibition. It was made in New York City and was used by Governor DeWitt Clinton of New York, and stood in the Executive Chamber for many years afterward (Cover and Fig. 11).

CHAIRS & FURNITURE.
Just received and for sale, very low, at the
AUCTION STORE.

1500 HITCHCOCK'S CHAIRS, Cane,
 Flagg and Wood Seats; every
 chair warranted well made.

ALSO,
 A constant supply of Furniture at their ware
 room in Pratt-street.

Sideboards, Lockers, Bureaus,
Tables, Bedsteads, Wash and Candle Stands,
Work Tables, Beds, Mattresses, &c. &c.
 500 Lbs. best Feathers.

B. HUDSON & CO.
 January 20. 39

Fig. 10. One of many Hitchcock advertisements.

There were many known stencillers, among whom were Thomas Jefferson Gildersleeve (1805-1871) of New York City; Jared Johnson (1801-1873) of Connecticut; Ransom Cook (1784-1881) of Saratoga Springs, New York; Joseph Augustus Gibson (1812-1875) of Ipswich, New Hampshire; William Eaton (1819-1904) of Massachusetts; William Laurie of Albany, New York; George Lord (1833-1928) of Portland, Maine; and Charles Robinson of Rochester, New York. The Museum Collection contains many original stencils from some of these craftsmen, and some are on display in the exhibition.

William Eaton's stencilling was done in the latter part of the nineteenth century at his shop in Boston. He is probably the best exponent of fine one-piece stencilled decoration, often seen on rocking chairs. He learned to build a design with single units, to shade and secure perspective and to make a complex design with as few as one or two stencils. He achieved the technique of adding brush strokes of color or thin washes laid over the bronze powders, and often surrounded the central painted design with fine stencilled scrolls, of intricate design and cutting (Figs. 12 and 13). An even later stenciller was Charles Robinson of Rochester,

New York, who identified his chairs by stamping his name on the back of one of the slats. His designs were simple, often bordering on the crude, with some units executed in color. (Fig. 14).

Included in the exhibition is a corner of a stenciller's shop dated just before the turn of the century. Alan B. Cole of Hornell, New York, worked in the manner of the Robinson shop. The display shows his original cabinets with his powders, brushes and other tools, many hand made.

Stencils found in Mason Village, New Hampshire are attributed to George Scripture. These were one-piece stencils, finely cut, with some dimension provided by a quick wash of color (Fig. 9). These fine stencils were also used on English wares and may indicate that some tinware was imported and decorated here. American tin decorated in this manner included trunks, apple and bread baskets (Fig. 15), canisters, banks and



Fig. 11. Close-up of stencilling on Governor Clinton's chair (see cover photograph).

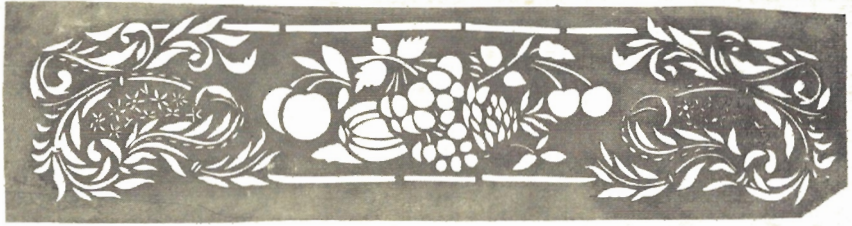


Fig. 12. A William P. Eaton original stencil.



Fig. 13. Top of child's chair decorated and signed by William P. Eaton.

match safes. In Connecticut, stencilling replaced most of the painted design in the mid-nineteenth century or the industrial period. During the second half of this period, asphaltum (a clear brown varnish) was used extensively as a background. Some trunks and other pieces were painted with a transparent blue, red, green or yellow opaque background.

The "golden age" of stencilling included many other ways of using stencilling as ornamentation. Wall stencilling abounded, but space here does not permit the extended coverage it deserves. Floor cloths were painted as early as the late eighteenth century and were very popular for the next thirty years. George Washington is known to have ordered one, and Thomas Jefferson ordered one for the White House. A corner of a sample floor cloth appears in the cover photograph.



Fig. 14. Chair c. 1855. Stamped on the back of the top slat "C. Robinson, Maker, Rochester, N.Y." White basket with red flowers and gold leaves stencilled on the top slat. Collection of New York State Museum.



Fig. 15. Apple basket requiring two one-piece stencils. Three shades of bronze powders were used. Parts of the design were given a color wash. Probably a Connecticut piece c. 1850. Collection of the Museum of HSEAD.

Stencilling on velvet or “theorems”, generally regarded as a schoolgirl art, was also done professionally and commercially by trained artists who sometimes created the designs, divided them into component parts (i.e., theorems) and advertised their availability for sale in newspapers of the day (Fig. 16). This type of stencilling with color was done earlier on paper and silk, sometimes called “poonah painting.” Velvet was used in this country to duplicate the texture of pith paper, which was made from an oriental tree resembling the sycamore tree.

One part of the exhibition is devoted to English stencilling, which for the most part, appears on trays. This exhibition on stencilling will be open until October 1988. It was made possible, in part, with public funds from the New York State Council on the Arts.



Fig. 16. Stencilling on paper with watercolor c. 1850.
Collection of the Museum of HSEAD.

Credits:

Figures 5, 9 and 10 are from the file of the Museum of HSEAD. All other photographs are the work of Timothy H. Raab, Delmar, New York.

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Early American Decoration - Janet Waring

THE DECORATOR: Vol. XXXIII #1 The Joseph A. Gibson Stencil Collection - Mona Rowell

Vol. XXVII #2 The American Piano 1800-1840; A Reflection of Taste and Style - Avis Heatherington

Vol. XXXVII #2 Stencilled Japanned Tinware 1850-1870 - Shirley DeVoe

Stencilling - F. R. Smith

The Hobby Book of Stencilling and Brush-stroke Painting - Raymond Yates

The Glossary - Maryjane Clark

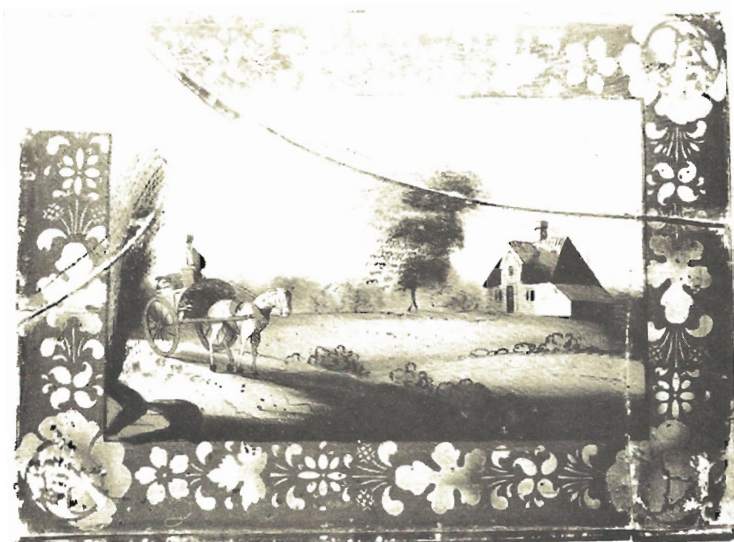


Fig. 1. Broken tablet purchased by Lila Olpp

THE \$5.00 BONANZA

Ingerid Pomeroy

At a recent auction, Lila Olpp gambled \$5.00 on a box lot of broken glass tablets. One of the treasures that emerged, after she had fitted together the fragments, was a tablet that we call "The Pig in the Cart", a delightful reverse painting with a lovely stencilled border. Copies of this tablet have been given an "A" award several times at meetings of the Historical Society of Early American Decoration. Under our present standards, that particular border does not meet the requirements for an award. However, without destroying its charm, Lila made a slight change so that it would qualify. If you compare her "A" in the Fall 1982 issue of *THE DECORATOR*, you can detect the difference.

Lila's "Pig in the Cart" certainly proved worth at least \$5.00 because it led to some interesting discoveries. For instance, Fig. 2 appeared in the February 1976 and the May 1978 issues of *THE MAGAZINE ANTIQUES*. In the May 1978 issue, in an article titled "18th and 19th Century Early American Furniture at the Honolulu Academy of Arts", this looking glass, is attributed to Edward Lothrop and the tablet shows a similar country scene with the pig in the cart. The border, however, is different. This article, written by James F. Jensen, gives valuable clues for further research.



Fig. 2. Looking Glass bearing the label of Edward Lothrop of Boston, circa 1820, courtesy of the Honolulu Academy of Arts



Fig. 3. "The Pig in the Cart" as illustrated in Israel Sacks' *Fine Points of Furniture*



Fig. 4. Here the "Pig in the Cart" is enclosed by a silver-leaf cartouche. Courtesy of Dorothy Hallett

Albert Sacks, in *Fine Points of Furniture; Early American*, shows the same subject. (fig. 3) But look at the border! It seems to be quite a departure from this painter's usual borders, as does the scene framed by a silver-leaf cartouche shown in fig. 4.

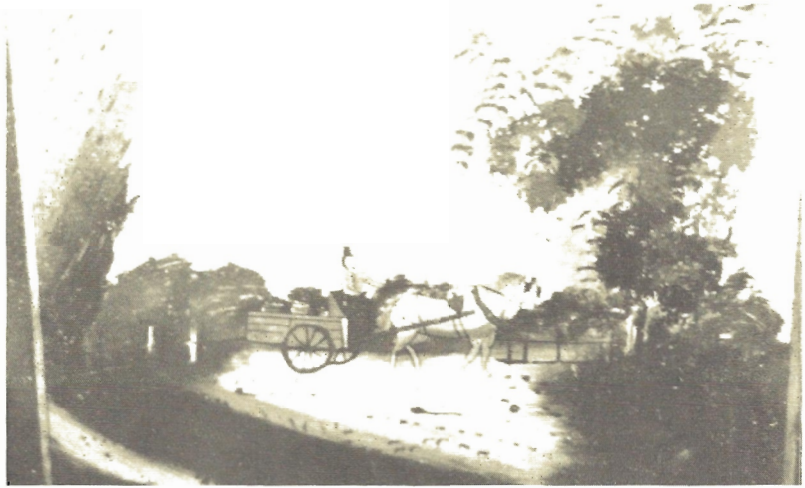


Fig. 5. The same scene omitting the house and the stencilled border. Courtesy of Mary Jane Clark

Another version of the pig in the cart appears in *American Antiques from the Israel Sack Collection*, vol. 4. Once again, the border seems to be gold leaf and polychrome, with off-white out to the edge of the glass as in fig. 3. In fig. 5, the artist departs again from his usual version by eliminating the house and the stencilled border. For those interested in pursuing research on Edward Lothrop, refer to Betty Ring's check list in the May 1981 issue of *THE MAGAZINE ANTIQUES*: "Looking Glass and Frame Makers and the merchants known by their labels".

I'm more interested in the artist. He used strong colors, deep shadows, usually a tree on the left side by a rocky ledge, a fence, and, in landscapes with buildings, an unusual number of strokes emerging from the roofs. Does anyone know what these strokes represent? If you study the stencilled borders on these tablets, you might conclude that the same artist could have painted the maritime scenes found in some Lothrop frames. The motifs and their arrangements are similar. (fig. 6) Helen Comstock's *Looking Glass in America* depicts such a scene, as does Herbert Schiffer's *Mirror Book*, showing Lothrop frames with pictures that could be by the same hand.

We've discovered at least five original "Pig in the Cart" tablets. It would be fun to find more. But it would be even more intriguing to carry the research further. I have seen many tablets that bear the imprint of this artist—no cart, but the same stencilled border, the house with shed attached, deep shadows, strong color, a tree on the left by a rocky ledge, a fence, and those mysterious strokes that issue from the rooftops.



Fig. 6. From an advertisement for a Lothrop looking glass that appeared in *The Magazine Antiques*.



Fig. 7. Showing the use of strong colors and the strokes that issue from the rooftops. (private collection).

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

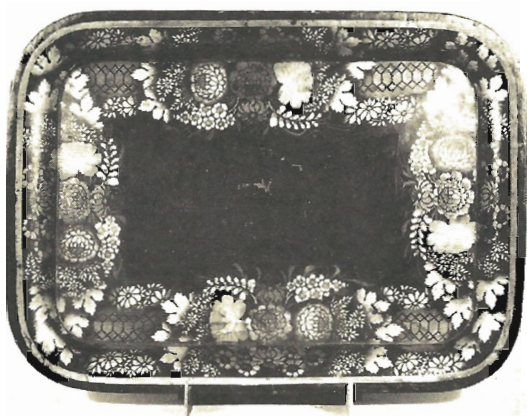


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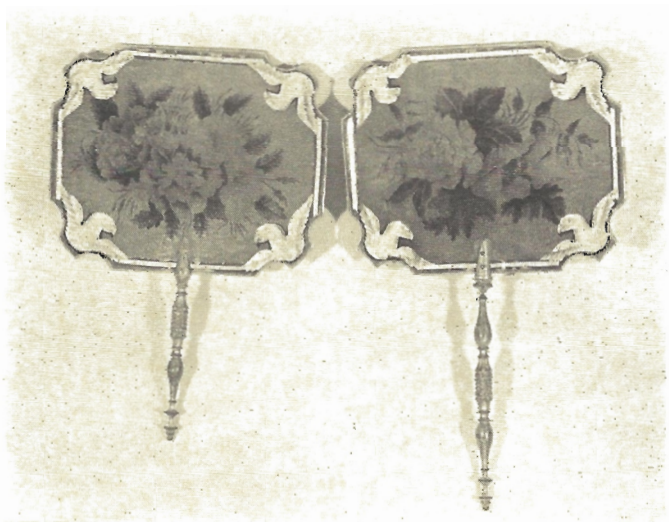


Gift of Marion Poor, in memory of her daughter, Pamela Choate

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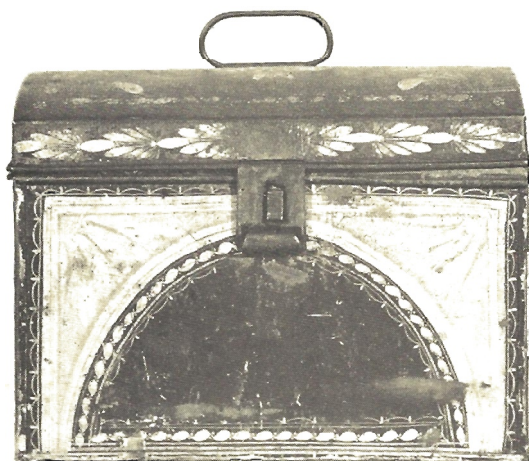


Gift of Janet Butler



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MEMBERS' "A" AWARDS

Brownsville, VT - Spring 1987

Country Painting



Dortia Davis

Country Painting



Dortia Davis



Gail Lane

Country Painting



Lois Tucker



Lois Tucker

Freehand Bronze



Patricia Smith

Pontypool



Roberta Edrington

Pontypool



Astrid Thomas

Glass - Stencil Border



Florence G. Lewis

Glass - Gold Leaf Panel



Janice R. Aldrich

Special Class



Margaret Watts

Special Class



Deborah Lambeth

MEMBERS' "B" AWARDS
Brownsville, Vermont, Spring 1987

Country Painting

Elizabeth Christofori
Laura Corvini
Elizabeth Downs

Dorcas Layport
Mary K. Robinson
Arminda Tavares

Nancy C. Toombs (2 pieces)

Stencilling on Tin

Charlotte I. Duval

Metal Leaf Painting

Shirley Berman

Dorothy Hallett

Pontypool

Roberta Edrington

Astrid Thomas

Alice Wall

Glass-Stencil Border

Margaret Watts

Special Class

Maryjane Clark (2 pieces)



THE BOOKSHELF

by Margaret K. Rodgers, Mary Rob, and Nona Gehman

Decorating With Paint

by Jocasta Innes.

Harmony Book, New York, 1986. \$25.00. 192 pp. Bib., Index, Glossary, Suppliers Index, Black and White Illustrations, Color Photos.

Many members of our Society will immediately recognize the name Jocasta Innes. Her first book, *Paint Magic*, was reviewed in THE DECORATOR Volume XXXVI Number 1 - Fall of 1981. Her latest book, *Decorating With Paint*, expands upon her previous theme of working with paint to liven walls, ceilings, floors, and furniture. She provides guidance sufficient to develop several formulas to accomplish various spectacular effects. Her glossary even includes some translations from the King's English into American for us Colonials. It takes a few moments to become accustomed to the photographs. All in color, they picture rooms that are spectacular, vivid, and in some instances a bit "far out" for this reviewer's taste. However, if you examine the rooms in sections, and take each treatment separately, I believe that you can easily discover some very imaginative ideas concerning decorating with paint, glazes, and washes. The author has a dramatic way of taking the dull and drab, whether it is a piece of furniture or a whitewashed wall, and turning it into something very unique.

The chapters of this book are devoted to the various aspects of house decorating of walls, floors and ceilings, furniture, and even one on the illusions that some well-known English decorators employ. The chapters dealing with basic color schemes are exceptionally interesting. All directions are clear and easy to follow. This delightful book invites the adventurous to tinker with something other than wall paper, wall to wall carpets, and white ceilings. Read it and observe how your horizons expand.

Borders and Scrolls, Early American Brush-Stroke Wall Painting 1790-1820

by Margaret Coffin for Albany Institute of History and Art.

Lane Press of Albany, Inc., 1986. 70pp. Appendix, Black and White Illustration, Black and White Photographs, 28 Color Plates. \$14.95.

Those members of our Society who attended the Spring 1987 meeting at the Ascutney Mountain Resort will not be strangers to this delightful book by one of our own, Margaret Coffin. She was the featured speaker for the Thursday evening banquet and provided those attending a personal insight into her latest book, *Borders and Scrolls*. In her talk she provided additional detail and history concerning some of the houses described in her book. Her insights were well supported by an excellent slide program.

Of course, the book stands alone by itself and reads very well. It should: the author was an English teacher. An informative foreword by Philip Parr sets the scene for the remainder of the book. The reader is taken along a detective trail leading to several houses in New York, Vermont, New Hampshire, Massachusetts, and Connecticut tracing the paths of two itinerant artists who painted walls. The specialty of one was brush-stroke walls, and the other produced graceful scrolls. The discovery of many old painted walls decorated almost two centuries ago, and often hidden under newer fashions, must have been a labor of love for the author. She has certainly achieved her goal of solving some of the mysteries surrounding these long forgotten craftsmen and connected their work in a logical chronology.

Marjorie B. Clark, another member of our Society who happens to live in one of the featured houses, created the wonderful pencil drawings which illustrate each home featured in the text. The author, Margaret Coffin, did the remaining illustrations as well as some of the reproduced patterns which in their original state were not clear enough to be photographed for the book.

There is a dash of humor here and there which adds to the narrative — the story of half a cow, the painted-over face of a woman (probably done by the second wife), as well as some of the skeletons hidden in various dark family closets. A thorough history of each house accompanies the detailed descriptions of the type and style of walls found therein. A vast amount of research went into this book. The examples of this Early American craft and insightful text will be of immense benefit to those of us inclined towards this area of decoration.

This volume will fit nicely in your professional libraries in the wall, floor, and ceiling categories. It is a real winner and I most definitely recommend it.

The Art of Stencilling

by Lynn Le Grice.

Distributed by Crown Publishers Inc., New York. Price \$22.00. 160 pp, Black and White Illustrations, Color Photos.

I met Lynn Le Grice at the Chelsea Craft Fair in London about two years ago. She was exhibiting her wall stencils and I immediately fell in love with her beautiful designs and softly shaded colors and was greatly surprised to find out that she used automobile spray paint to achieve her effects. Now she has written a fascinating book explaining her techniques and how she started to stencil and become one of the foremost craftsmen in this field in Britain and Europe.

After graduating from art school, getting married to an artist and bearing two children, Lyn and her husband bought an old stone barn which they renovated and Lyn decided to decorate. She had been fascinated by the beautiful wall stencils at Claverton Manor, the American Museum at Bath. As the walls of her barn were too rough to paper, she began by cutting flower heads in various sized corks, dipping them in indigo ink and applying them to the walls of her daughter's room. Gradually, as her skills increased and she cut more conventional stencils she experimented with spray paint and has never felt the need to use anything else. Her home was such a success, she soon found she had commissions from many people including the Duchess of Kent who has written a forward to her book.

The book falls into two parts, The first part, after a wonderfully informative chapter on the history of stencilling, takes us through her barn room by room and discusses how and why she used a particular design. This is followed by several chapters on the various houses, restaurants and shops she has done with imagination and skill. The illustrations are beautiful and the whole book is a joy to look at, but my favorite design is one of an old dog fox on an ancient kitchen chair.

The second part of the book explains how to stencil from the beginning. She encourages people to be original, to look around for ideas and says porcelain, carpets, antique textiles, embroideries and tapestries all provide wonderful sources of imagery for stencil designs. She uses a thrift and border stencil to show how she goes about stencilling a room in great detail and in the last chapter makes suggestions for decorating different types of furniture and materials. The book ends with a list of suppliers both here and in the UK, and where to order some of her designs. At present she gives a two week course twice a year in Gloucestershire and Cornwall where she now has her headquarters; but she and her husband are hoping to open a stencilling center in London by the end of next year where people can visit, buy supplies and take basic one day courses, something that has not been available in England until now.

World Woods in Color

Macmillan Publishing, New York. 1986. \$39.95.

by William A. Lincoln

Mr. Lincoln is well qualified to produce this book after spending over thirty years in the veneer and lumber business. His book has nothing to do with faux finishes; however it contains excellent 3x5 color plates showing actual wood samples. For those who wish to do realistic graining, it offers ample research information as to botanical names, local names and location of timber existence.

In the rear of the book, twelve examples of burrs and burls of various woods should definitely stir your creative mind. The photographic work is well done. A section of selected wood grains includes quilted maple, wormy sugar maple, bird's eye maple and Andean rosewood, to name a few. Bear in mind, it is not an instructive "how-to" book, simply a book of marvelous visual information about both American and foreign timber. Automatically you will be inspired to reach for your flogger and glazing medium to try to reproduce one of his approximately 269 examples.

Parry's Graining and Marbling

Revised by Brian Rhodes &
John Windsor.

Published by Collins, Great Britain. Price \$22.00.

Parry's Graining and Marbling is an indispensable library addition to anyone interested in this subject. It was first written over thirty years ago and was out of print until the present authors revised it. The style and content of Parry's work has been left unchanged, but the materials have been updated and excellent sketches have been added to supplement the text and to illustrate the use of tools and appliances. One of the best and most useful chapters is headed "Graining Colors: Their uses and preparation in various media." Not only do the authors suggest the use of crayons in graining, but also give a list of the exact pigments to use for different types of wood from ash to weathered oak. Other chapters give particularly clear instruction on the techniques used to grain a variety of woods. The last part of the book is devoted to marbling and follows the same scheme. It also includes the correct pigments to use for various marbles. John Parry was an instructor at the famous Brixton School of Building and the present authors, both lecturers and instructors, have written several successful books on Painting & Decorating and Basic Building Craft Science. This book is available from Morton Books, 989 Third Avenue, New York, NY 10022. Phone (212) 421-9025.

NOTICE FROM THE TRUSTEES

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

FALL MEETING 1988

Wyndham Park Plaza Hotel, Philadelphia, PA
September 23 - 25, 1988

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. John L. Bremer, II
Mrs. Kenneth L. Day

Mrs. Donald F. Furnari
Mrs. M.I. Sherman

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

Nominating Chairman:

Mrs. Lothrop Hedge, Long Pond Rd., Plymouth, MA 02360

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.)

MEETINGS:

Taping of HSEAD, Inc. functions is not permitted.

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

MEMBERSHIP LIST

Permission of the Board of Trustees must be obtained to release the Society's Membership List.

NEW POLICY

Applications for membership in HSEAD will be accepted at *any* time. If the applicant wishes to submit articles for judging at the Spring Meeting, the application must be received by January 1. If the applicant wishes to submit articles for judging at the Fall Meeting, the application must be received by July 1. Applicant fees cover the period July 1 to June 30.

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MRS. PAUL L. GROSS, Sebring, FL
MRS. ROBERT HUTCHINGS, Tucson, AZ
MRS. SHERWOOD MARTIN, South Windsor, CT
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- MRS. WILLIAM BERKEY, Bay Village, OH — country painting.
- MRS. JANE BOLSTER, Berwyn, PA — country painting, stencilling, glass painting, and freehand bronze.
- MRS. JOHN CLARK, Norwell, MA — stencilling, country painting, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.
- MRS. CHARLES COFFIN, Saratoga Springs, NY — country painting.
- MRS. AUSTIN H. EMERY, Averill Park, NY — country painting, glass painting.
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- MRS. WILLIAM S. TIFFANY, Hilton Head Island, SC — country painting.
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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.
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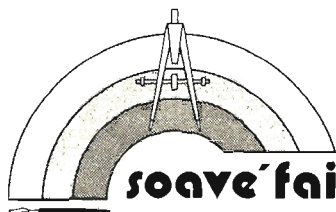
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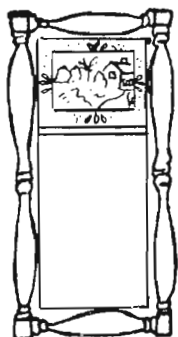


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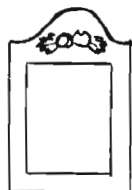
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