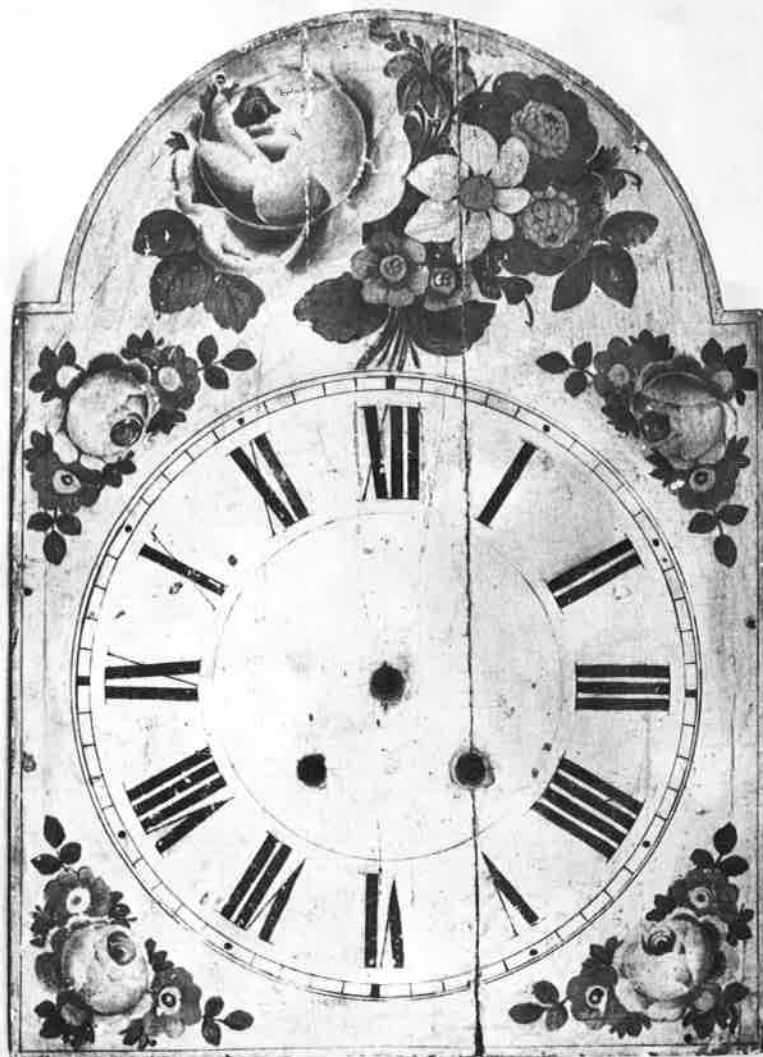


The Decorator

Volume XLIII No. 1

King of Prussia, PA

Fall-Winter 1988-1989



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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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

Clock dial. Black Forest type, Exhibited at HSEAD's meeting at King of Prussia, PA in September 1988. From the collection of Florence Lewis.

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Mailing Address

Museum of the Historical Society of Early American Decoration

19 Dove Street, Albany, NY 12210

1-518-462-1676

Director: Margaret Coffin

EDITORIAL

On behalf of our membership, I would like to express appreciation for the vision, guidance, and expertise that Doris Fry has shown during her years as curator of our Museum of the Historical Society of Early American Decoration. And her job entailed a lot of just-plain-hard-work! Thank you, Doris! You have set a wonderful example for us.

At the same time, William Jenney has moved on to another assignment. We wish you continuing success in your career, Bill.

We are fortunate to have two very able people assuming these responsibilities. Deborah Lambeth has taken over the duties of curator, while Margaret Coffin is our new director. We look forward to their leadership.

Our contributor for this issue is Janet Hobbie, a resident of Allentown, Pennsylvania who has always been interested in community affairs and has been active in the Bucks County Historical Society. Her monograph on Henry Mercer paints a picture of a man whose standards of craftsmanship will be appreciated by our membership.

Jane Bolster



Stencilled Wooden Box. Museum Acquisition made possible by contributions from members and Chapters of HSEAD.

PORTRAITS OF HARRY

by Janet Hobbie

Henry Chapman Mercer:

- born June 24, 1856 in Doylestown, Pennsylvania
- died March 9, 1930 in Doylestown, Pennsylvania
- dedicated interpreter of the Arts and Crafts Movement
- avid historian and author of pioneer studies: *The Bible in Iron*, 1914 and *Ancient Carpenter Tools*, 1929
- innovative architect and builder of three National Historic Buildings: Fonthill, The Moravian Pottery and Tile Works, and Mercer Museum
- consummate collector of artifacts that were made obsolete by the introduction of power machinery, knowing that there would be a time when future archaeologists would be searching for them.

Dr. Henry Chapman Mercer appears in Figure 1. as a handsome, elderly gentleman; proper, in wing collar and tweeds, poised, confident and direct in his gaze – a gentleman in the last years of his life. He was an archaeologist, archivist, artist, artisan, ceramist, potter, writer, historian, and museologist (interested in museums and repositories of artifacts). In an early portrait, Figure 2., we see the small boy Harry, age three or thereabouts, wide-eyed, direct and composed. In the years between these two portraits lies a lifetime of accomplishment.

Henry Chapman Mercer was born in the home of his grandfather, Judge Henry Chapman, to Mary Rebecca Chapman Mercer and William Robert Mercer. If this baby had been able to choose the family into which he was to be born, he could not have made a better selection. He was the first born, born into an intellectual, lively, loving family that doted on him.

Judge Henry Chapman, though not a wealthy man, was an important member of his community. Judge Chapman had five children, but Mary and her older sister, Elizabeth, are the ones particularly important in Harry's life. Judge Chapman's home was one of comfort and love, where books, art and music were enjoyed. Doylestown was the shire town of Bucks County so the children received good educations. The young ladies were grounded in the arts and received lessons in lady-like accomplishments such as piano playing, singing and drawing.

Harry's father, William R. Mercer, U.S. Navy, was a descendent of several illustrious families of Maryland and Virginia, but he was impecunious. Nevertheless, handicap that it was, Willie was accepted joyfully into the Chapman family. Two years after Harry's birth, Elizabeth

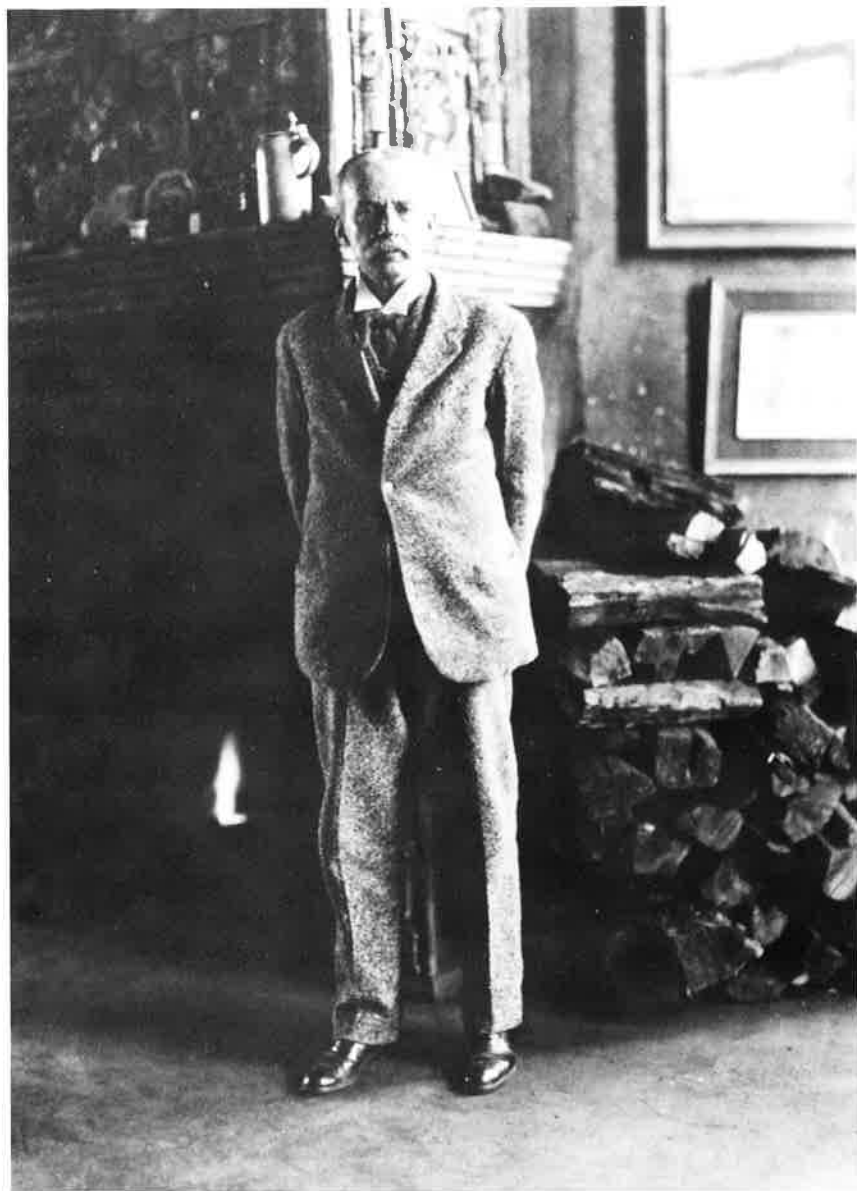


Fig. 1 - Dr. Mercer as he appeared shortly before his death.

came along, and in 1862 Mary & Willie's second son, William, was born. They were the only grandchildren Judge Chapman was to know.

The most scintillating member of this loving, tightly knit family was Elizabeth Chapman, Mary's older sister, who was always Aunt Lela to the younger generation. Elizabeth Chapman had the charm and good fortune to marry a Bostonian, Col. Timothy Bigelow Lawrence, a man of wealth and social standing. He was an attache at the Court of St. James when his father, Abbott Lawrence was Minister, and later Bigelow was appointed Vice-Consul General to Florence by President Lincoln. The Lawrences lived and travelled in fashionable comfort. Col. Lawrence shipped from Boston his handsome horses and carriages as well as a piano, and countless other necessities. Young Elizabeth, who loved clothes but ordered frugally from a Philadelphia seamstress, was now able to buy gowns at Worth's and travel in society.

After years abroad, this charmed life was interrupted by the sudden death of Lela's husband, Col. Lawrence. They had come back to this country to attend the inauguration of President Grant. Lawrence caught a severe cold and died. Aunt Lela became an heiress to a million dollars and the fairy godmother to the Chapman-Mercer family.

After Aunt Lela recovered somewhat from this sad blow she decided to return to Europe to empty the Lawrence's villa in Florence. Her entourage included her sisters, Mary Mercer and Fanny Chapman, Harry, 13, and Ellen, the young maid, and mounds of luggage. The letters which came back to Doylestown were fulsome in detail of the sights and scenery, but also included suggestions about the new house which Samuel Sloan, one of Philadelphia's best architects, designed in the Italianate style for Aunt Lela in Doylestown. "Aldie" after the old Aldie, the castle house of the Mercer family in Scotland, was to be the new home for the Mercer family as well as a residence for Aunt Lela. It was a spacious, elegant home which provided comfort for the whole family and included a study for Harry. The grounds and gardens were reminiscent of the Lawrence villa in Florence. The garden was designed by a Germantown landscape gardener, but embellished by Willie and became his lifelong responsibility and love.

The tour in Europe was a grand tour and lasted five months. Art galleries, theatres, the opera, gardens, splendid or dreary houses and castles, long walks, language tutors - Aunt Lela with her indefatigable thirst for culture, compelled all to drink from the fountain of knowledge - though no Chapman or Mercer needed to be led to it.

Harry proved himself a stout traveller, others in the party were violently seasick, but Harry "goes most diligently to the dining saloon." His Aunt Lela reported, "Hal proves himself a most appreciative little

sightseer & always admires the right things which pleases me very much.”

After much urging from all, he finally wrote to his grandparents and father. In his letter, though quite restrained, he describes the wonders of London, the Zoological Gardens and “Hyde Park, which was filled with the most splendid carriages and equipages. We saw there also the Princess of Wales and the King of the Belgians. We also went to Madame Tussaud’s Wax Works which I thought was splendid. We stayed at Fenton’s Hotel which was good, but very dear. We did not see all that we wished in London but we intend to see all when we go back there.”

Harry loved Madame Tussaud’s Waxwork Exhibition, particularly the Napoleonic remains, the room with the knives and guillotine, the Tower of London, and the Crystal Palace. Harry was in a constant state of excitement in his sightseeing!

Harry reports of Paris that he “took a ride on a velocipede nearly every morning. We drove out to the Palace of St. Cloud where I saw the beautiful fountain which you can see in the *Views of Paris* that you have at home.”

After many walks, language tutors and instructors in sketching, their guidebooks became family classics. In Venice they read Byron and the *Merchant of Venice*; in Scotland, *The Lady of the Lake* and Scott’s novels, particularly *Rob Roy*. Harry thought Baden-Baden & the Black Forest the “nicest place” he had been. “On Sunday evening Aunt Fanny & I went to the gambling house and saw the gambling going on – the wickedness of which impressed her very much.” He loved the Grand Duke’s residence and the “gloomy looking rooms that seemed as if they might be haunted,” and he described the dungeons and methods of torture with considerable relish. Harry continued quite poetically, “As soon as we had seen this we drove up to the other castle—this was all in ruins, covered with ivy and commanding a superb view of Baden, the valley of the Murg, and even the Rhine could be seen in the distance winding along like a thread of silver. There were several Aeolian harps placed in the windows, which the wind whistled with a curious sound. Mama broke off a little piece of ivy from that which grew plentifully around, and has it in a bottle intending to take it home with her, and I think it will be very nice to have ivy growing at Aldie that came from the Schloss at Baden Baden...” His letter was begun in Florence June 19th and finished in Adelburg July 6.

Harry celebrated his 14th birthday in Florence. He rowed on the Arno; and of his sightseeing he mentions “some Madonnas by Luca della Robbia made of clay and covered over with a sort of glazing which made it as durable as marble – the art is extinct...”

Harry saw marvelous things in Florence which would later appear in his personal collection at Fonthill; a copy of the della Robbia Madonna which he had admired, armor, and a 16th century Italian Majolica jug.

More valuable than all these, he gained a lifelong friend, Otho Williams.

We are indebted to Linda F. Dyke, Assistant Curator, Fonthill, for excerpts from the travellers' letters to the folks back home. They appeared under the title "Henry Chapman Mercer, 1870" in various issues of the *MERCER MOSAIC*, the journal of the Bucks County Historical Society.

Once at home from the grand tour, the family concerned itself with Harry's further education. He had been well grounded in history and the classics when he was seven and attended the nearby private school of Thomas Hughes, a Scotsman, of whom Harry relates:

"he told us... historic stories to excite wonder or reverence for the past and its glories, such as how Cortez betrayed the Inca of Peru, or how the Roman General Sertorius swam the Rhone with his armor on." Later Col. Lawrence picked up the tab for the Tennent School in Hartsville, Pa. Harry was homesick at first but he loved all the physical activity there and said years later, "Mr. Long set up for our emulation the lives of eminent men, college professors, etc. Almost fanatical, yet loveable was his inspiring theory, for which I have never ceased to thank him, that the whole countryside was our playground." After the grand tour Harry was sent off to Mohegan Lake School in N.Y. for four years.

Thence to Boston, for Aunt Lela and her important Boston friends felt that Harvard was the most suitable place for Harry. Aunt Lela and Harry ensconced themselves at the Tremont house for a few days where she renewed old friendships, introduced him to friends who might be helpful and then settled him in Cambridge with Otho Williams, his friend from Grand Tour days.

Harvard was a big oyster for Harry. He arrived there at a most propitious time, a few years after Charles William Eliot became president of Harvard University. There were fresh winds blowing through the halls of academia and Harry loved it.

Harry's studies included Greek, Latin, rhetoric, philosophy, history, natural history, and fine arts. Courses in mathematics and physics, Harry said "nearly sank him." However, the fine arts curriculum under Professor Charles Eliot Norton and the classes in drawing and painting under Professor Charles Moore were very important to him.

The courses in Fine Arts had been newly established and Professor Norton was looked upon as "the oracle of the Humanities" and the interpreter of the art and literature of previous civilizations. The Arts and Crafts Movement was burgeoning in England under Norton's friend, John Ruskin, and Norton's lectures inspired his students with the same ideas of reform in architecture and the decorative arts.



Fig. 2 - Henry Chapman Mercer, dressed like a typical Victorian boy.

Professor Norton was a most eloquent interpreter of the Arts and Crafts Movement. He was a lover of the beautiful and wanted that beauty to be expressed in every day life, from architectural styles to the other decorative arts; furniture, ceramics, needlework, jewelry, bookbinding. It was important in this questioning age to bring back an idea of order and beauty in design. There was a return to mediaeval influence and a break from the florid style of the late Victorians. There was an emphasis on light and clean lines and a revolt against poorly executed mass produced work. In addition, the mediaeval idea of the artist and artisan in the same person was very appealing to Mercer and inspired him throughout his life.

From boyhood, Harry was stimulated by his family and his teachers, by art and architecture, books and prints. He hated the ugly and relentless crush of modern industrialization.

Boston was an exciting city to live in. There had been a terrible fire in 1872 in which Harry's Uncle Bigelow Lawrence's magnificent collection of arms and armor was lost. The rebuilding of the city went on. Trinity Church, designed by Henry Hobson Richardson, rose in magnificence with John La Farge in charge of its gorgeous interior decorations of stained glass, mural paintings and wood carvings. Many students under Professor Norton became involved in the Arts and Crafts Movement, and Harry was one of them. Fig. 3.

After Harvard, Harry went back to Doylestown. Probably, out of love and admiration for his grandfather, he began the study of law in his uncle Peter McCall's office in Philadelphia. Harry soon realized this was not what he wanted to do with his life.

Harry travelled abroad with friends for several years. One memorable journey was on the Danube in 1886, when he invited his sister Lela to accompany him through Austria. There is a delightful photograph of them on a rather ramshackle houseboat which Harry designed. They spent the winter in a picturesque inn where Harry sketched and studied old prints, particularly Rembrandt etchings. Harry's etching from that year, 1886, hangs in the study at Fonthill and represents several curious things. The central figure is Mercer, the etcher at work. Fig. 4. Through a window, one looks out on a landscape which is Doylestown with its new Gothic style courthouse, but at the same time it might well have been an ancient city on some European river. Surrounding the window opening are artifacts which Harry had collected or was to collect in later years. This is interesting because it shows Harry's ability as an artist, his romantic imagination and visions of the castle on the hill, Fonthill, which was not to be built for more than twenty years.



*Fig. 3 - HCM, Harvard College Class of 1879. Graduation photograph.
Collection, SL/BCHS.*

Harry pursued the romantic visions he remembered from his Grandfather Chapman's folio of etchings, and he particularly delighted in finding those same scenes in his travels. Old prints were an important tool of research for Mercer, he studied them in detail and they furnished information for his book, *Ancient Carpenter Tools* published in 1929. These prints were also the source and subject for many of the tiles he later designed.

During a European journey Harry became very ill and his father was obliged to sail from the United States to bring him home. While abroad Harry learned that he had gonorrhea, probably contracted while he was a student at Harvard. With this discovery came the realization that he should not marry. Perhaps this was a factor in his single-minded approach to his career and lifetime goals.

Bucks County celebrated its bicentennial in 1882 and Harry participated in the exhibition, for he was a charter member of the Bucks County Historical Society. Historical societies were extremely interested in archaeology and Indian artifacts. Harry's interests which began under Norton at Harvard increased with his friend, Professor Cope of the University of Pennsylvania. There was study and participation in digs and cave explorations from the Delaware Valley to the Yucatan. Fortunately, due to Aunt Lela's largesse, he was able to fund these expeditions. He was a hands-on archaeologist; he dug, cleaned and classified and wrote. Fig. 5.

In 1885 his first book, *The Lenape Stone*, was published. Harry gratefully says, "Aunt Lela paid Putnam to print it." In this small book he presented both the pros and cons of the authenticity of the stone and its carving and thereby established the careful, analytical and systematic approach he was to apply to research the rest of his life. Aunt Lela said, "Hal had always great success in such researches. Bucks County is an almost unexplored region thus far and, Hal the very fellow to explore it."

The Lenape Stone was Mercer's first published book but his writings were voluminous (primarily on archaeological and anthropological subjects), and were presented to scholarly societies including the Bucks County Historical Society. Mercer's next important work was *Hill Caves of the Yucatan* published in 1896.

Eventually Harry arranged and displayed his collection of artifacts in his studio, Indian House, which he designed and had built on the grounds at "Aldie" in 1895. The design came from Harry's Arts and Crafts background; half-timbered exterior, interior with exposed beams, a large fireplace and a tremendous window and much open space to display his rapidly growing collection. A picture in the Spruance Library, of the Bucks County Historical Society shows a massive jumble of artifacts on the fireplace wall, but on another wall there is a careful assemblage of tools

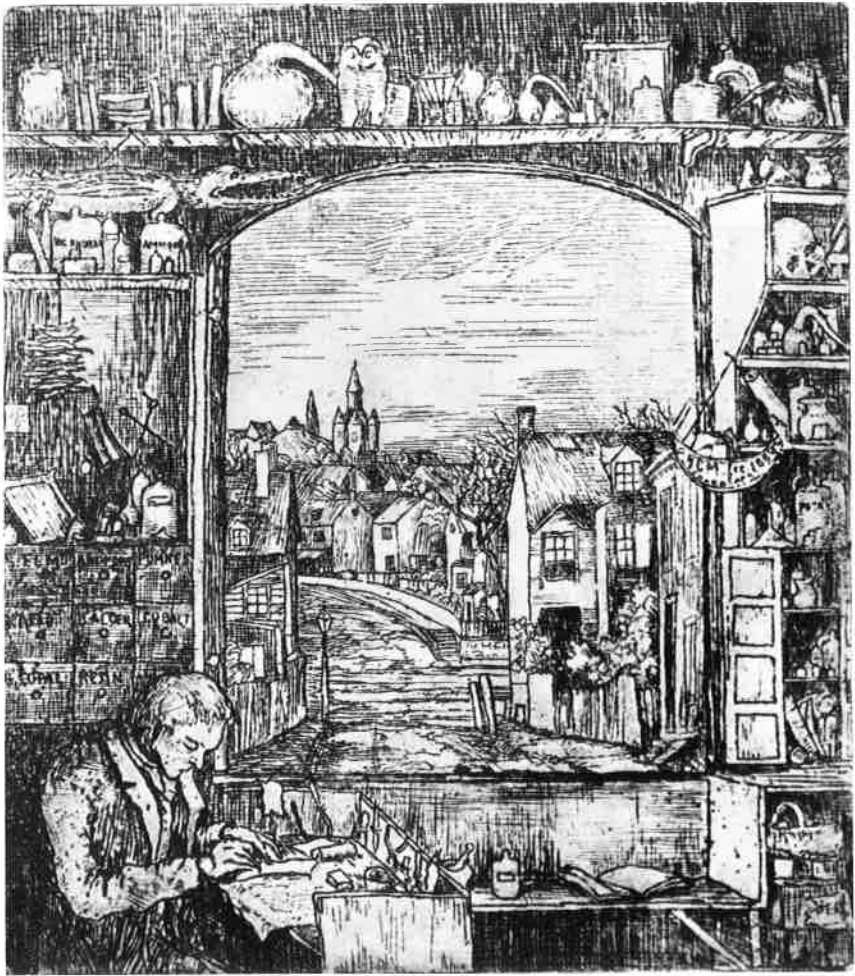


Fig. 4 - Harry: at work as an "etcher" (his own sketch).

and one sees the beginning of the artifacts for Mercer's exhibition "Tools of the Nation Maker" which he put together in 1897.

When Mercer built Indian House he had no thought of a pottery. He used it as a workshop, studio and repository for his archaeological collection. However, it was here in 1899 he made his first tiles with his first real kiln in an outbuilding close by.

Harry travelled abroad for a good part of the next few years. He met Aunt Lela in Bayreuth for the Wagner Music Festival, visited archaeological sites, attended important scholarly affairs and, back home, was involved in Philadelphia at the University Museum as Curator of the Department of American and Prehistoric Archaeology. Nevertheless, it was a period of frustration for Harry and he left the Museum under contentious circumstances. At loose ends, Harry returned to the Bucks County Historical Society and renewed his interest in old tools. He frequently told the story of the beginning of his collection. He was looking for fire tongs for an old fashioned fireplace and in the jumble of old implements "the idea occurred to me that the history of Pennsylvania was here profusely illustrated and from a new point of view... you may go down into Independence Hall in Philadelphia and stand in the room in which the Declaration of Independence was signed and there look up at the portraits of the signers, but do you think you are any nearer the essence of the matter there than you are here, when you realize that ten hundred thousand arms, seizing upon axes of this type, with an immense amount of labor and effort made it worthwhile to have a Declaration of Independence..."

Harry says: "I was seized with a new enthusiasm and hurried over the county, rummaging bake-ovens, wagon-houses, cellars, hay lofts, smoke-houses, garrets and chimney corner..." He saw that he was presenting history from a new point of view and within a few weeks had collected many, many tools and implements. Harry soon had the members of the Bucks County Historical Society upset because of his invasion of their quarters in the Court House.

There was dissension once more and Harry left. Fortunately Harry had found a related interest. In his search for tools he had visited the few potteries that were still in business. Only three were still operating in a small way. He had always admired the redware pottery of the Pennsylvania German farmer potters. With his usual zeal Mercer studied the writings and collection of Dr. Edwin Atlee Barber and made up his mind... "to master the potter's art and establish a pottery as a regular business under personal control." Simple as that!

He worked at the potter's wheel and used his scholarly archaeological background and his artistic ability to sketch designs, but it was some time before he had any success and still longer before he attained the perfection which he always sought.

Harry began by working under one of the old potters nearby and went on with his own experiments using clay from local clay deposits. He continued to read and experiment and got advice from a manufacturer of commercial glaze materials. Harry sought the advice of Wilson Eyre, architect and member of the Arts and Crafts Movement, as to the



Fig. 5 - Henry Mercer in the Yucatan 1895.

decorative use of architectural tiles. A new kiln was built under the direction of an English potter and expert kiln builder, John Briddes, and the Moravian Pottery and Tile Works was in production Sept. 1, 1899. After several years of hard work and much technical progress, and the interest of many friends from the Arts and Crafts Movement (what we currently would call networking) Harry's Moravian Pottery and Tile Works began its success story. It was so named because Mercer admired the Moravians and had been inspired by some of the designs in their early iron stove plates.

In 1901 Mercer was elected a Craftsman member of the Society of Arts and Crafts in Boston and the following year a Master Craftsman. These honors were truly earned. There were other Arts & Crafts groups that honored him but the most rewarding thing to him was that the orders rolled in, his tiles were admired and wanted. The variety of subjects was limitless because of Harry's imagination and scholarly background.

Subjects for new tiles came from the study of ancient and foreign tiles. There were allegorical and botanical figures, folk tales, legends such as Rip Van Winkle, folk songs which reminded him of the Arkansas Traveller musicians, operas, scenes from Dickens *Pickwick Papers*, and fairy tales of Bluebeard. Mercer's own book *The Bible in Iron*, 1914, inspired the tiles of Biblical scenes which in his own mind he called the Bible in Tile. All of these subjects, one might say, were grist to Mercer's mill. There was a great variety of color and style and in many tiles Harry's grinning sense of humor showed through.

Mercer strategically placed agents throughout the country who displayed his tiles and took orders; architects, decorators, the Society of Arts and Crafts in Boston, a lawyer friend in Philadelphia.

After several years and several false starts, HCM achieved in the Moravian Pottery and Tile Works a very successful business venture. It was successful because the tiles were appealing and colorful and the subjects depicted were fanciful. Mercer had an artistic and discerning eye; he used color, shape, texture, light and shadow very effectively. He had sketched from the time he was a little boy.

Orders came in, Isabella Stewart Gardner, friend of Aunt Lela and Harry, ordered floor tile for Fenway Court in 1901. From then on, orders small and large came in and mediaeval paving tiles covered floors and fireplaces and the exterior face of buildings from the Casino at Monte Carlo, Shephard's Hotel in Cairo to Grauman's Chinese Theater in Hollywood. Even the fireplaces at "Aldie" in Doylestown received Mercer's tile decorations.

In 1903, the Moravian Pottery and Tile Works received the commission to make tiles for the new capitol building in Harrisburg,

Pennsylvania. It was the most important commercial tile installation Mercer ever made. In executing this commission Mercer brought to bear all his skills as a potter and all the knowledge he had gained in his tool gathering days to depict Pennsylvania from its beginnings. The result was stunning. Mercer was very proud of his work and the following year, 1908, published *Guidebook To The Tiled Pavement In The Capitol of Pennsylvania*. In it, he describes his creation from "...the Indian making fire, chipping arrow heads, smoking tobacco... to the great resultant developments in the form of blast furnaces, oil wells, locomotive engines... It is the life of the people that is sought to be expressed; the building of a commonwealth economically great, by the individual work of thousands of hands rather than by wars and legislatures; the successful toil, energy and self reliance of a number of Europeans who... contended with the forces of nature, constructed a government, and dug up and utilized the riches of the soil."

In that statement, Mercer showed his ideals and philosophy. The prodigious work involved in Mercer's successful completion of the tile pavement at the Capitol in Harrisburg brought recognition which was flattering to Harry, but it was a sad time as well. His mother, Mary, died in 1903 and within two years Aunt Lela also died. She had supported Harry in every way, had opened his 13-year-old eyes to the wide world in the Grand Tour, had sent him to Harvard and Boston where his mind was opened to the panorama of mediaeval days and to the fresh views of the Arts and Crafts Movement. In addition, his brother, Willie, married a wealthy young woman, Martha Dana of Boston who did not seem very fond of Harry. Harry loved his family, felt the loss severely and immersed himself in study and work and, as many lonely people do, turned to religion. He became a communicant of St. Paul's Episcopal Church in Doylestown, but at his death was interred with the Chapmans in their Presbyterian family plot.

Mercer's technical skill and artistic skills came to full flower with the building and decoration of Fonhill. Fonhill was a masterpiece of invention and imagination and a showplace of all Mercer's achievements. It was uniquely Henry Chapman Mercer's home and, over the years as he grew older, it was a microcosm of his world.

Fonhill, a castle in the air but a concrete castle! Construction began in 1908 with 8 or 10 men and a horse named Lucy. But in actuality, it began fifty years or so before in the imagination of a young boy who loved stories of haunted houses and liked to look at a portfolio of etchings his Grandfather Chapman had brought back from England, etchings of castles on craggy heights overlooking river valleys.



Fig. 6 - "Fonthill." Henry Chapman Mercer's home. A castle cast in concrete.

Fonthill was an amalgamation of Mercer's dreams and scholarly knowledge, but it was designed by a highly practical man, an artist and very able craftsman. Fig. 6.

Mercer wanted to build a home and museum which, by being unique, would amaze and fascinate the visitor (and even himself). There was nothing casual in the planning. In one of Mercer's notebooks there was found a lengthy description of the building of Fonthill and he relates that he began definite plans during a visit to New England the summer of 1907 where he carefully studied the "cheerful fronting of certain houses" in the Boston Beacon Hill area.

Mercer goes on: "The house was planned at "Aldie," Doylestown, Pa., by me in the winter of 1907, room by room, entirely from the interior, the exterior not being considered until all the rooms had been imagined and sketched after which blocks of clay representing the rooms were piled on a table, set together and modelled into a general outline. After a good many changes in the profile of tower, roofs, etc., a plaster-of-Paris model

was made to scale, and used till the building was completed. From eight to ten unskilled day laborers at the current wage of \$1.75 a day, supervised by Patrick Trainor and under my constant direction, built the house in three summers, those of 1908, 1909, and 1910. I employed no architect to carry out my plans and there were no skilled laborers employed in the construction proper, though afterwards a carpenter put in the doors and window sash, a mason set the tiles on the vertical walls and a painter put in the window glass. As a single exception to this, Jacob Frank, employed at the Moravian Pottery set the ceiling tiles which were cast into the building during its construction. Then a single horse named Lucy, belonging to Patrick Trainor, was trained to pull forward the pulley rope, on a counter block and back on the path, and did all the work of lifting during the three years. No accidents happened to the men whose names are set in tile letters on one of the inner roofs of the east gable." Lucy was used at \$1.50 per day and was, incidentally, the only female Mercer ever employed either in construction or at the pottery.

In the use of reinforced concrete and its castellated exterior, Fonthill was a defiant contrast to the routine architectural design of the day. Many of Mercer's ideas came from the Arts and Crafts Movement which he first met under Professor Norton and continued to encounter among the clients of his own successful tile venture. Lime and cement had been used by the ancient Romans. Now Will Price, fellow Arts and Crafts architect, was suggesting concrete in the April 1906 issue of *AMERICAN ARCHITECT*. Numerous people in the concrete industry were advising its use in the construction of buildings whether residences or commercial buildings. Why not concrete? Harry's Uncle Lawrence's magnificent collection of armor had been destroyed by fire in Boston in 1872. Why not construct a concrete building which would be fireproof? Mercer also liked the plasticity of cement and used wood from demolished buildings and unplanned boards for the forms to give an interesting decorative texture to the concrete finish. Mercer wrote a very complete description "The Building of Fonthill" which was found among his papers and printed by the Bucks County Historical Society in 1932.

Mercer was a most innovative builder. He wanted the rooms in his castle to have majestic columns and great vaulted ceilings. In order to accomplish this he went back to Roman times and used "earth vaulting." Mercer wrote to his old friend, Hercules Read of the British Museum, of his successful experiment. "I was getting ready to tell you of a lot of vaults I'm throwing together to call a house in reinforced concrete on a hill nearby - Mercer's Folly - quite the thing. Ceiling, floors, roofs, everything concrete. You stand up a lot of posts - throw rails across them - then grass - then heaps of sand shaped with groined vaults, then lay on a lot of tiles

upside down & throw on concrete. When that hardens pull away the props & you think you're in the Borgia room at the Vatican. Quite an experiment but I wasn't going to say much till I had it done. Then astonish people. All the intricacies of Holanby House including the 'Priest's Hole.' You must come over and see it. And if it don't give us the rheumatism, it ought to please you."

The concrete walls were specially designed to eliminate dampness and Dr. Mercer relates "Blackened shoes in dark closets never mildew... cigars dry up in their boxes, Windsor chairs rattle loose."

Fonthill was a museum of tiles; its glorious tiles brought color to enliven what might have been dull concrete. Each room was glorified by color and enlivened by the stories that were told in the tiles.

In Fonthill, Mercer showed his artistic eye. He wanted light. Consequently windows were strategically placed so that tiles and mirrors would reflect light; dark hallways were lighted by the gleam of tiles. Mercer was a consummate decorator and technician in the use of tiles. In fact he used so many tiles in building Fonthill that Frank Swain, the manager of the tile works complained because he could not add their cost to his financial statement and that, most of the time, he was losing his chief tile setter, Jacob Frank, to Fonthill.

There are forty or so odd rooms in Fonthill, all are interesting, but the most glorious and flamboyant exhibition of Mercer's art in tiles is in the Columbus Room. There he celebrated his love and admiration for Aunt Lela with a multitude of tiles depicting Columbus' departure from the Old World and his discovery of the New World. What a fitting tribute to Aunt Lela, the person who, more than anyone else, had opened his eyes to the wide world! The Columbus tiles were there in their infinite variety with the addition of "inscriptions in rhyme, in her honor."

Besides Aunt Lela, Rollo, Harry's favorite Chesapeake Bay retriever will be remembered with his giant footprints forever impressed in the stairs and the words: "ROLLO's STAIRS" on the risers.

Fonthill grew. It was full of riches and alcoves and strange turns in the stairs due to its inside-out construction. There were seven terraces, many bathrooms. It was a romantic Victorian-Gothic concrete castle with tremendous fireplaces. It had the best kitchen range to be found at the time, an intercom telephone system, a dumb waiter and an Otis elevator.

One wonders if Harry enjoyed the thought that his concrete castle had swallowed an 18th century farmhouse which was standing on the 67 acres, more or less, which Harry bought in 1907.

Harry moved into his new home on May 29, 1912, and celebrated his birthday June 24, Bonfire Day, by setting off a tremendous bonfire on an upper terrace at Fonthill. His concrete castle was not going to burn!

Mercer was a romantic, and into Fonhill he put romantic dreams and memories. He built a castle of concrete, embellished it with his own tiles and some from foreign lands, and filled it with books, pictures and prints. There were 7,000 prints which he used in research for his books on tools and other early artifacts and as inspiration for subjects for his tiles. Mercer's aim to make Fonhill a home and a museum was fully realized. It enabled him to carry on the research which occupied his life. His writing included *The Bible in Iron* and *Ancient Carpenter Tools*.

The furniture in Fonhill was inconsequential. A few pieces came from "Aldie." In the bedrooms were simple brass beds. Bureaus were devised from wooden drawers built into concrete-and-tile forms. There was a collection of Windsor chairs, perhaps not all antique, for Mercer employed an elderly craftsman who turned out "antique" mirrors by the dozen for a local antiques dealer.

Fonhill was the hub of activity. In addition to his research, Mercer wrote poetry and gothic tales. He gathered about himself able assistants as well as a group of loyal, devoted people.

Even before Fonhill was completed, Mercer began construction of his new pottery on the same tract of land. The building was designed in California Mission style in reinforced concrete. It was beautifully decorated with tiles on the exterior and it proved very efficient as a pottery.

In 1913 Mercer began construction of a new museum building. It was a concrete structure of mediaeval design which dwarfed the classic Georgian building to which it was attached. Like Fonhill, it was planned from the inside out. The interior (what it housed and how its contents would be displayed) was more important than the exterior design. Mercer had envisioned the building years before, as well as the way his collections of "Tools of the Nationmaker" would be presented.

In a most innovative design, Mercer constructed a high central court and surrounded it with small cubicles which would contain the tools and artifacts of many crafts and trades. There were several levels to accommodate the many trades that he wished to present, with the huge central court common to all levels. Hanging in the court and seen from many levels were such diversities as a whale boat, a sleigh, spinning wheel, baskets and chairs.

Mercer's aim was to house and display the vast collection that he had accumulated, to conserve space, and yet present the collection with drama. All this was accomplished very effectively. No doubt the building was the prototype for the Guggenheim Museum. Mercer presented the museum building and all its contents to the Bucks County Historical Society in 1916.

At Dr. Mercer's Memorial Service in May 1930, recognition was paid to his accomplishments in these words: "Dr. Mercer's most important contribution to Science is the founding of a new branch, namely: The Systematic Study of Primitive Trades, Domestic Utensils and Activities. He has broken with the old prejudice that only the life-endavors and belongings of the so-called 'upper' classes are worthy of investigation. In a democratic spirit, he has called to the fore the once-slighted class of simple people and toilers who compose about 95 percent of humanity and have been the backbone of not only ours, but of any civilization. To stress this important point, Dr. Mercer has built this museum to show how toil, trades and crafts, domestic manners and activities have been conducted in past ages and—this is important—had shown it for the first time. Other museums may spring up and do the same thing (and we hope they will) but let us not forget that Dr. Mercer was the originator of this new branch of Science and, if for no other of his many accomplishments, will go down in history as one of America's great men."

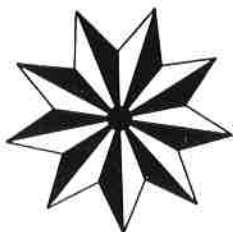
Fonthill was overflowing with memorabilia, family letters, photographs and records of all kinds, for Mercer was a historian and knew their value. At Fonthill, he created a time-capsule to preserve the life he knew and loved. This poem, which he wrote in several versions, was found among his papers. It embodies the spirit of the man.

I travelled far. My restless feet
Had trod the Morning Land,
Climbed fire rimmed Andes, turned again
To seek the North Seas strand.
In Red Man's tent, by Arab's salt,
I found not rest, nor where,
Adown the golden Bosphorus
Old echoes filled the air.
My steps led home. On dusty shelves
Where I had searched before
I found a key, I opened then
A long forgotten door.
No ill wind stirs the shutters.
The midnight oil burns bright,
And science has whispered her secret
"Good morning! All is right."

All photographs are from the collections of the Spruance Library of the Bucks County Historical Society

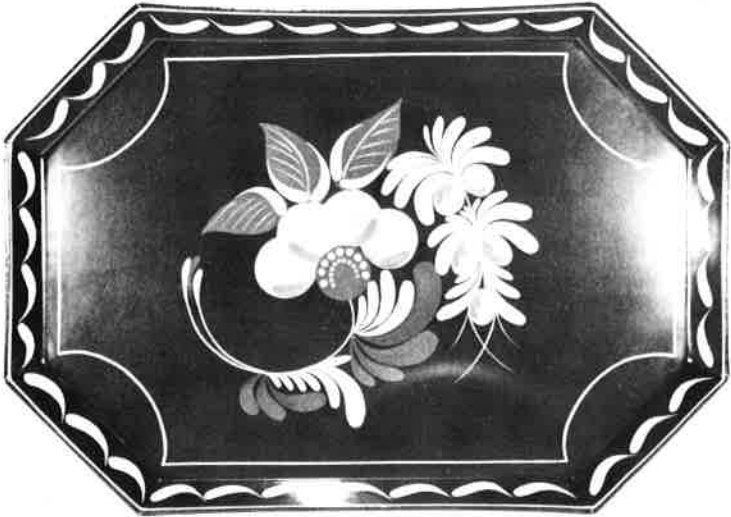
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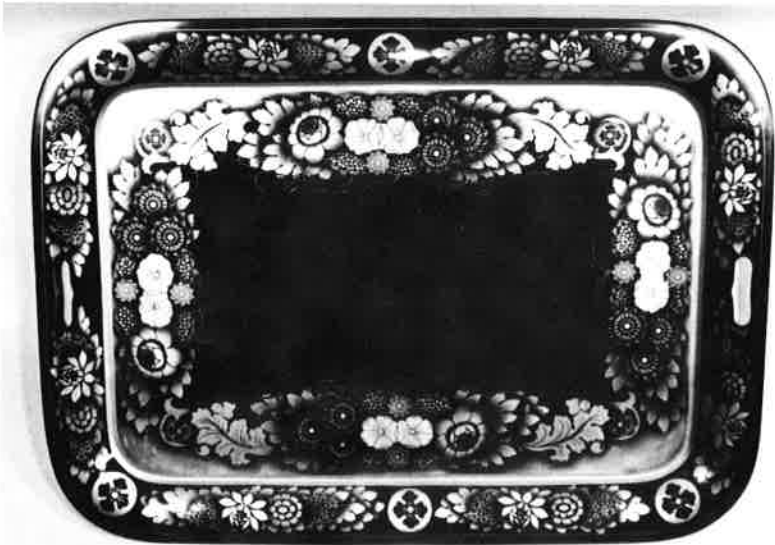
MEMBERS "A" AWARDS
King of Prussia, PA – Fall 1988

Country Painting



Carol Heinz

Stencilling on Tin

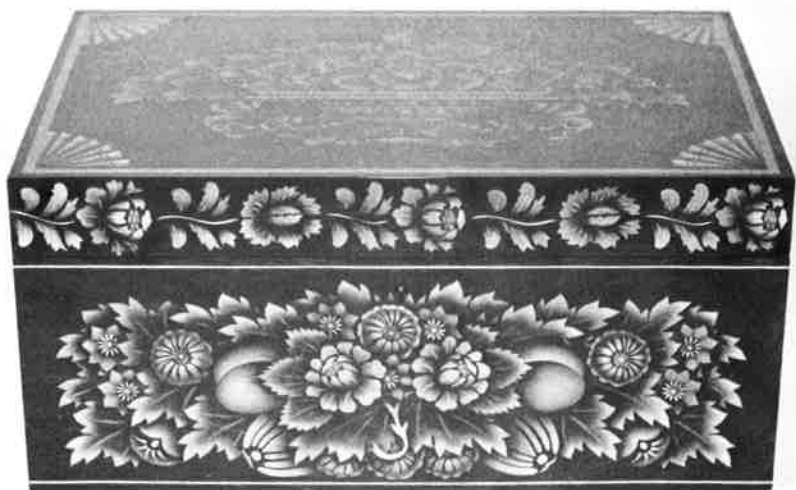


Elaine Dalzell

Stencilling on Wood



Peggy Waldman



Joyce E. Holzer

Stencilling on Wood



Elaine Dalzell

Glass Stencilled Border



Dortia Davis

Freehand Bronze



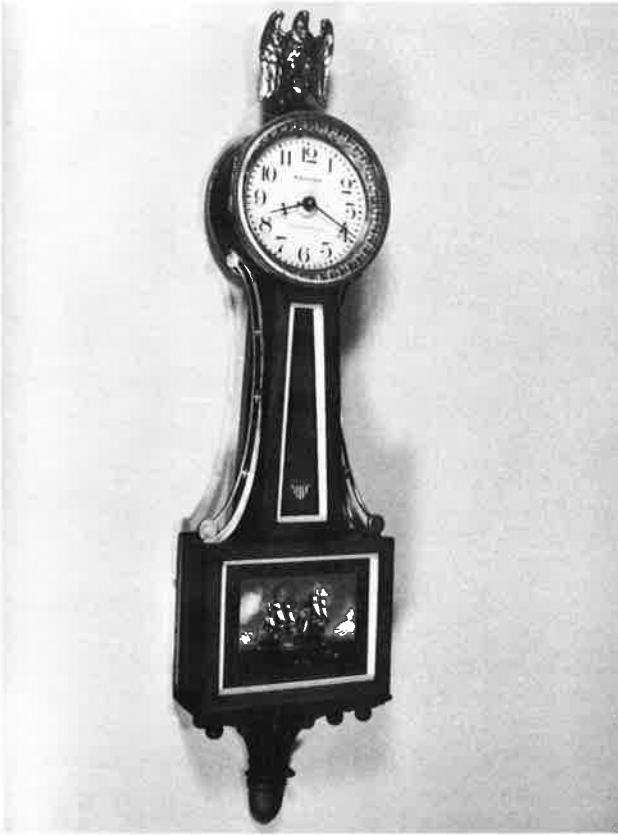
Laura Thompson

Special Class



Roberta Edrington

Special Class

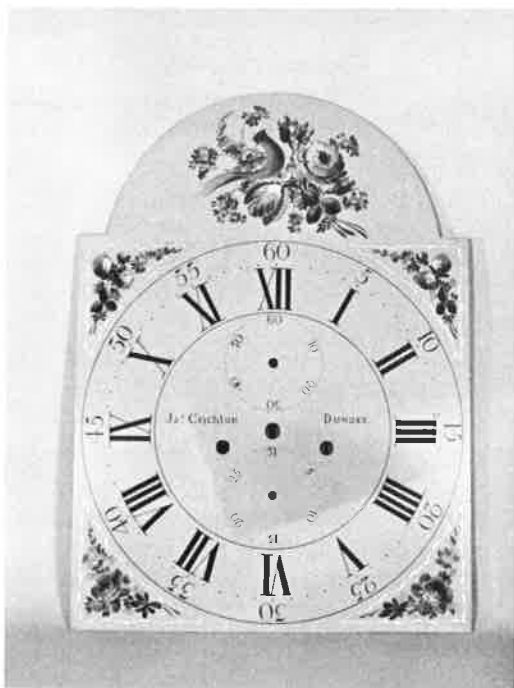


Peg Watts

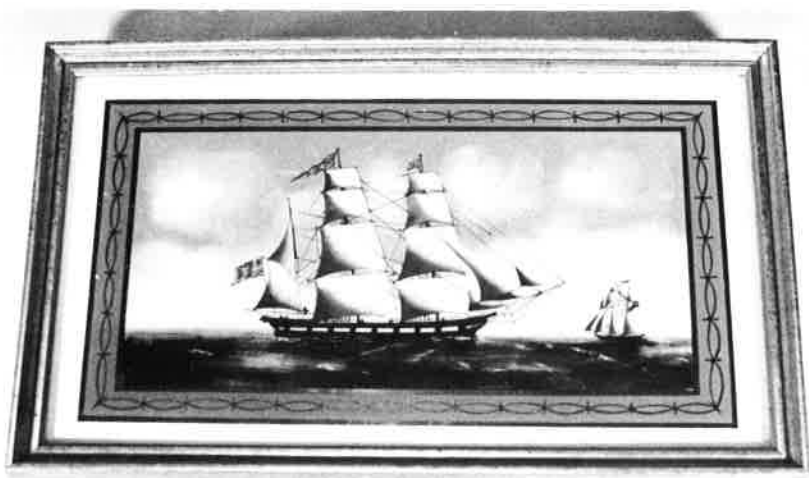


Roberta Edrington

Special Class



Astrid (Thomas) Donnellan



Peg Watts

MEMBERS' "B" AWARDS
King of Prussia, PA – Fall 1988

Country Painting

Ursula Erb
Cynthia Stone

Freehand Bronze

Sara Tiffany

CAREER AWARD 1988

Barbara L. Smith
Sara Tiffany

RESEARCH AWARD 1988

Maryjane Clark

PRESIDENT'S AWARD 1988

Maryjane Clark
Doris Fry
Arlene Lennox
Gina Martin
Martha Wilbur

APPLICANTS ACCEPTED AS MEMBERS

King of Prussia, PA - Fall, 1988

Patricia Apriceno	7 Gunther Dr., E. Northport, NY 11731
Debora Ann Bartlett	90 Glenmont Dr., Rochester, NY 14617
Mary Beals	86 First Rangeway, Waterville, ME 04901
Joan Bigda	RFD #3, Richmond, NH 03470
Lois M. Bliss	393 Mt. Airy Dr., Rochester, NY 14617
Linda L. Cooke	355 St. Joseph St., Rochester, NY 14617
Rosamond Gow	355 Parkway Dr., Pittsburgh, PA 15228
Susan Rea Kafitz	1839 Tolbut St., Philadelphia, PA 19152
Lois MacFarland	30 Admiral Rd., Massapequa, NY 11758
Marie Martel	446 Josiah Bartlett Rd., Concord, NH 03301
Joan R. Martin	3 Rippingale Rd., Pittsford, NY 14534
Alexandra P. Perrot	151 Grubb Rd., Malvern, PA 19355
Katherine Reeve	Masconomo St., Box 1540, Manchester, MA 01944
Josephine Rich	3275 Avalon Rd., Shaker Hts., OH 44120
Mary E. Ricketts	Rt. 2, Box 29C, 14 Prospect St., Fillmore, NY 14735
Janet L. Sickel	194 Queen Anne Rd., Chatham, MA 02633
Sandra R. Strong	691 Palisado Ave., Windsor, CT 06095
Glenna Tucker	Box 144A, Deer Wander Rd., Hollis, ME 04042
Jeanette Webber	34 Ringfield, Chadds Ford, PA 19317



THE BOOKSHELF

by Margaret K. Rodgers

An American Sampler - Folk Art from the Shelburn Museum. The National Gallery of Art, Washington, D.C. Edited by Francis P. Smyth and Mary Makush. Princeton, New Jersey, 1987. 121 Color Plates. Black and White photos. Soft cover. \$19.95.

This is a most handsome catalog which accompanied a delightful exhibit of American Folk Art which opened in Washington, D.C. in November 1987. The display included many of the choicest pieces from the large collection which is on display in a "town" in Shelburn, Vermont. It represents the single minded effort of Mrs. Electra Havemeyer Webb over the majority of her life. She was among the earliest who recognized that what had once been commonplace in the economic and family life of an earlier America was worth saving before it was lost forever. She collected it all and moved it to Shelburn. Houses and shops, cigar store Indians and samplers, carousel horses and quilts, weather vanes and needlework - even a steamship! Many of the best of these pieces (those that could travel of course; no houses), were included in the exhibit in the East Wing of the National Gallery. Now they can be revisited in detail in this well written and illustrated catalog.

This book contains a faithful reproduction of each item. The photos are very well done and will be of considerable interest to those who are attracted to quilts. Some of the patterns are exceptionally intricate and it is truly amazing how brilliant the colors remain after well over a century; a good portion of it in actual family use. For those who may have harbored any doubts about our forefathers love of color in their homes, this catalog will put those thoughts to rest. While needlework makes up a great portion of this volume, there are several other items included which also merit our attention. The scrimshaw is of excellent design and detail and those carousel horses have been lovingly restored. Some of the weather vanes reflect the interests of their owners and the accuracy of the occasional hunters who used them for target practice.

The catalog is divided into chapters which reflect the major types of folk art on display. These include Trade Signs, Carvings, Decoys,

Scrimshaw, Trade Figures, Carousel Animals, Weather Vanes, Quilts and Counterpanes, Bed Rugs and Coverlets, and finally, Rugs. The accompanying text is very informative. The Director of the National Gallery, Mr. J. Carter Brown, wrote the foreword. Mr. Benjamin L. Mason authored the chapter about how Mrs. Havemeyer came to appreciate this then-neglected genre and embarked on her quest. Mr. David Park Curry wrote another interesting chapter in which he delves into his theory of just what makes up the special category of Folk Art. Mr. James C. Nylander unravels the mysteries of the needle and thread which weaves in and out of the entire exhibit.

I found one of the last chapters to be the most interesting. In it Mr. Curry develops a time line along which parallel happenings in the world of folk art, the young United States, and the world in general are juxtaposed. One can therefore immediately see the correlation between the developments in folk art coincident with major events in history, politics, technological innovation, and natural occurrences. Curry begins his time line in 1848 and carries it through 1986. I wish that he had commenced it at least fifty years earlier.

I recommend both the catalog and the exhibit to you. If you missed the exhibit in Washington, D.C., you may be able to catch it in Fort Worth, May-September 1988; Denver, October-January 1989; Los Angeles, February-April 1989; Hartford, June-September 1989; New York, October 1989-January 1990; and finally Worcester, April-August 1990. Better yet, spend a day or two in Shelburn, Vermont, and see it all including those buildings and the passenger steamer. Go in the Fall and you will see the same brilliant colors of the seasons reflected in the beautiful quilts.

April Fool: Folk Art Fakes and Forgeries. The catalog of an exhibition at Hirschl and Alder Folk, 851 Madison Avenue, New York, New York 10021. Presented by The Museum of American Folk Art, New York, 1-30 April 1988. 1988 Maine Antique Digest, 71 Main Street, Waldoboro, Maine 04572. \$15.00, 71 pp, B&W photos.

Even the experts can be fooled, and this interesting volume proves it and provides some insight into how and why. Fakes and forgeries do turn up in reputable shops, at auction, and even in the most venerable art museums. In this environment once clear provenance can become clouded in doubt.

The exhibit documented in this catalog must have been very instructive. Wherever possible the reproduction and the true original were displayed together. The authors take it from there. They explain in depth

how the forgery was discovered, how it was accomplished and how to discern the difference.

Many items are illustrated. Weather vanes, chairs, grained boxes and chests, hooked rugs, samplers, primitive and naive paintings, pottery, duck decoys, quilts, theorems, and even a powder horn are among the examples of pseudo decorative arts displayed. Several of the purveyors of the ersatz are also pictured. Some of these artists did not intentionally seek to fool their customers. They, like many of us, were attempting to reproduce the original craft as accurately as possible. However, as the piece was passed from hand to hand, the true origin was lost and at some point an owner, innocently or with malice of forethought, convinced himself that he held an original masterwork. It should be noted that in some cases the modern artist, in his zeal, also accurately copied the signature, initials and dates. That is carrying the drive for authenticity a bit far.

A particularly interesting portion of the book contains worthwhile advice on how to spot a forgery. This page is titled appropriately, "Proceed With Caution." A simple check list is provided including common sense counsel such as "know your dealer,... obtain a written guarantee" and be wary of bargains which are too good to be true – they most likely are not.

This catalog is interestingly written, well illustrated with photographs, and can be had in soft cover. It focuses on a sensitive area encountered by all of us in the pursuit of our craft. The greatest value received by the reader is a heightened sense of awareness of the subtleties which distinguish the real from the reproduction. At the same time do not assume that our world of Early American Decoration is peopled with the unscrupulous. Rather the difficulty is the challenge faced by even the most experienced dealer and curator in attempting to be expert in such a broad variety of areas. This book is a good guide for all parties.

Crafts of America, by Constance Stapleton. Harper and Row Publishers, New York. 1988. 341 pp, black and white photos. \$19.95.

This book is a comprehensive guide to many craftsmen and the skills they practice in our United States. It includes their location and a review of the background of each individual to provide some insight into how they came by their expertise. It appears that every possible craft is listed in the contents, from Aklae Weaving to Wycinanka. Those and other names may not sound particularly American due to their origins in Europe, Africa and Asia, but rest assured that they are now being pursued in our country. The photos of the items created are for the most part well done and provide the reader a clear illustration of the product.

Of special note for our society are the several crafts produced by the members of HSEAD. Many of the experts listed in this book will be very familiar to the readers of this bulletin. Some of our skills described include tinsel painting, graining, tin painting, theorems, floorcloths, stenciling and marbling, dower chests, furniture making, and many more. Each craft heading is followed by several paragraphs in which is explained the process, the background of the craftsman, his or her address and telephone number, and the address of others who do the same type of work. This information is supported by a handy code which indicates the price of selected items, wholesale or retail, existence of a shop, credit cards accepted if any, and mail order directions as applicable.

This book is an excellent guide for those of us who wish to develop a better comprehension of the status of our particular area of interest including popularity, market values, availability and a "who's who" of masters of the craft. The skills have been selected with a true appreciation for excellence and realistic recreation. For instance in the case of one of the chair makers, it is pointed out that he foregoes electric power to employ a foot operated lathe in the interests of authenticity.

The author and publisher intend this volume to be current and dynamic. In the introduction the reader is encouraged to write directly to the publisher with recommendations for changes, additional crafts to be featured, the names of other skilled practitioners, and, lest anyone slack off or succumb to the siren call of mass production, names to be deleted.

Crafts in America is a handy reference work, very informative and a pleasure to read. It provides us with an excellent perspective of where we may fit into the larger world encompassing our particular areas of interest. A special vote of thanks must go to the many members of HSEAD who are listed, wrote articles, provided photographs and passed on background information. It is always refreshing and a matter of pride to witness another example of the dedicated professionalism of so many of our comrades in craftsmanship.

Designer's Guide to Surfaces and Finishes, by Penny Radford. A Quill Book, Quill Publishing Limited - Billboard Publications, Inc., 151 Broadway, New York, New York 10036. 1984 (reprinted 1986), \$29.95, 159 pp. All color photographs plus line drawings. Index.

This volume joins the parade of do-it-yourself books targeted towards the growing number of people who are dead set on employing paint and other mediums to impart a "new/old" look to their rooms and furniture without missing a payment on their BMWs. The author does a far better

than average job of clearly explaining the basic preparation of the surfaces, describing the tools and agents required to achieve the desired effect, and illustrating the probable results with excellent photography. In addition to wall glazes, wall papering, floor stains, and marbling, the book includes some imaginative ideas with respect to rugs. The various types of weaves and patterns, along with the proper terminology, are well documented. If you have ever lost a wrestling match with the terrible tile monster, this book will make a Clyde Beatty of you in taming the patterns and forcing them to march in a straight line.

The author has divided her work into several sections. The primary focus in part one is finishes, part two surfaces, and part three treats basic preparation for decoration. Overall the emphasis is on the more modern look. However, there is a large amount of good information which is applicable to our traditional approach to decoration.

Should redecorating portions of a home interest you, this book will provide you with some new perspectives on how to most efficiently accomplish such a major project. If you have never taken on this chore, there is no need to reinvent the wheel if you have this publication in your library.

HSEAD'S EXCITING PURCHASE

Our Historical Society now owns the extensive collection of theorem patterns collected and previously owned by Gina Martin. Included with each pattern is a colored print and the directions for reproducing the theorem.

The patterns are for sale and are available by contacting Mrs. James Quirk, Jr., 18 Wendover Way, Bedford, NH 03102.

NOTICE FROM THE TRUSTEES

SPRING MEETING 1989

Queensbury Hotel, Glens Falls, NY

April 26-28, 1989

FALL MEETING 1989

McLean Hilton, McLean, VA

October 7-9, 1989

SPRING MEETING 1990

Newport Marriott Hotel, Newport, RI

April 22-24, 1990

NOTICES

NOTICE TO AMEND THE BYLAWS

Notice was given at the September 24, 1988 Business Meeting of the Society to amend Article II Section 1,e of the bylaws to read: Associate members: those persons who are interested in the art of Early American Decoration

Notice was given at the September 24, 1988 Business Meeting of the Society to amend Article IX of the bylaws by inserting the word "regular" before the word "members."

Action will be taken by the Board of Trustees at the April 26-28, 1989 Trustees Meeting.

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.

Bequests should be left in proper legal form, as prepared by a lawyer, or following the general bequest form.

I give, devise and bequeath to the Historical Society of Early American Decoration, Inc., an organization incorporated in the State of New York, the sum of \$ to be used at the discretion of said corporation. (Or a specific purpose may be indicated.)

POLICIES

USE OF SOCIETY NAME AND SEAL

Exhibitions:

Chapters or Members may sponsor Exhibitions using the name of the Society with written permission of the Treasurer of the Society provided that only originals, "A" or "B" awards, approved portfolios of Certified Teachers and applicant pieces submitted within the last five years, are exhibited. Any exception will be at the discretion of the Board of Trustees.

The Official Seal:

The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall Meeting 1966.)

Opinions or Criticisms:

Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President of the Society.

MEETINGS:

Taping of HSEAD, Inc. functions is not permitted.

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

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.

MASTER TEACHERS

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

MASTER CRAFTSMEN

MRS. EUGENE BOND, Dorset, VT
MRS. G. RICHARD BURNS, Montpelier, VT
MRS. JOHN CLARK, Norwell, MA
MRS. CLYDE EDRINGTON, Colonia, NJ
MRS. PAUL L. GROSS, Sebring, FL
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MRS. JOSEPH B. WATTS, Toms River, NJ

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

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

ACTIVE CERTIFIED TEACHERS

- MRS. L.R. ALDRICH, Keene, NH — country painting, stencilling.
- MRS. RICHARD BERMAN, Massapequa Park, NY — Pontypool
- MRS. JANE BOLSTER, Berwyn, PA — country painting, stencilling, glass painting, and freehand bronze.
- MRS. JOHN CLARK, Norwell, MA — stencilling, country painting, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.
- MRS. CHARLES COFFIN, Saratoga Springs, NY — country painting.
- MRS. AUSTIN H. EMERY, Averill Park, NY — country painting, glass painting.
- MRS. WAYNE F. FRY, Delmar, NY — country painting, stencilling, metal leaf.
- MRS. DONALD F. FURNARI, Brandon, VT — stencilling, country painting.
- MRS. FRANK W. HALLETT, Bourne, MA — country painting.
- MRS. JOHN E. HENNESSEY, Albany, NY — country painting.
- MRS. KENNETH HOOD, Hammondsport, NY — country painting.
- MRS. RICHARD HOOLAN, Oyster Bay, NY — country painting, stencilling.
- MRS. ROBERT HUTCHINGS, Tucson, AZ — country painting, stencilling, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.
- MRS. SAMUEL JOHNSON, New City, NY — country painting.
- MRS. ROBERT KEEGAN, Hudson, OH — country painting, stencilling, metal leaf, freehand bronze, Pontypool, glass painting.
- MRS. JAMES LENNOX, Marblehead, MA — country painting, stencilling.
- MRS. R.C. MARTIN, Charlotte, NC — country painting, glass painting.
- MRS. SYLVESTER POOR, Augusta, ME — country painting, stencilling.
- MRS. E. BRUCE REID, Averill Park, NY — country painting.
- MRS. EDWIN W. ROWELL, Pepperell, MA — stencilling, country painting, Pontypool.
- MRS. DONALD H. STARK, Glens Falls, NY — country painting.
- MRS. DONALD STEELE, Chatham, NJ — country painting.
- MRS. HAROLD SYVERSEN, Closter, NJ — stencilling, country painting, Pontypool.
- MRS. LLOYD DONNELLAN, Hingham, MA — country painting, stencilling, Pontypool, glass painting.
- MRS. WILLIAM S. TIFFANY, Hilton Head Island, SC — country painting.
- MRS. DONALD J. TUCKER, North Berwick, ME — country painting, stencilling.
- MRS. CHARLES C. WALL, Plymouth, MA — country painting, stencilling.
- MRS. JOSEPH B. WATTS, Toms River, NJ — stencilling, country painting, metal leaf, freehand bronze, glass painting, Pontypool, Victorian flower painting.

Retired Certified Teachers who are willing to serve as Consultants:

- MRS. F. EARL BACH, Glens Falls, NY — country painting, stencilling, freehand bronze.
- MRS. PAUL L. GROSS, Sebring, FL — country painting, stencilling, Pontypool, glass painting, metal leaf, freehand bronze, Victorian flower painting.
- MRS. SHERWOOD MARTIN, South Windsor, CT — stencilling, country painting, metal leaf, freehand bronze, glass painting, Pontypool, Victorian flower painting.



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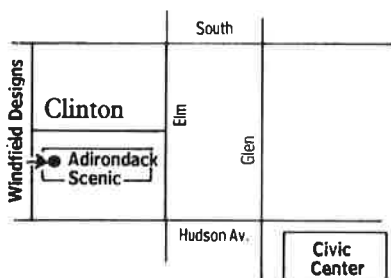
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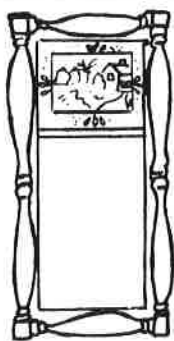
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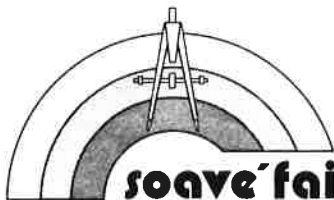
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