

# The Decorator

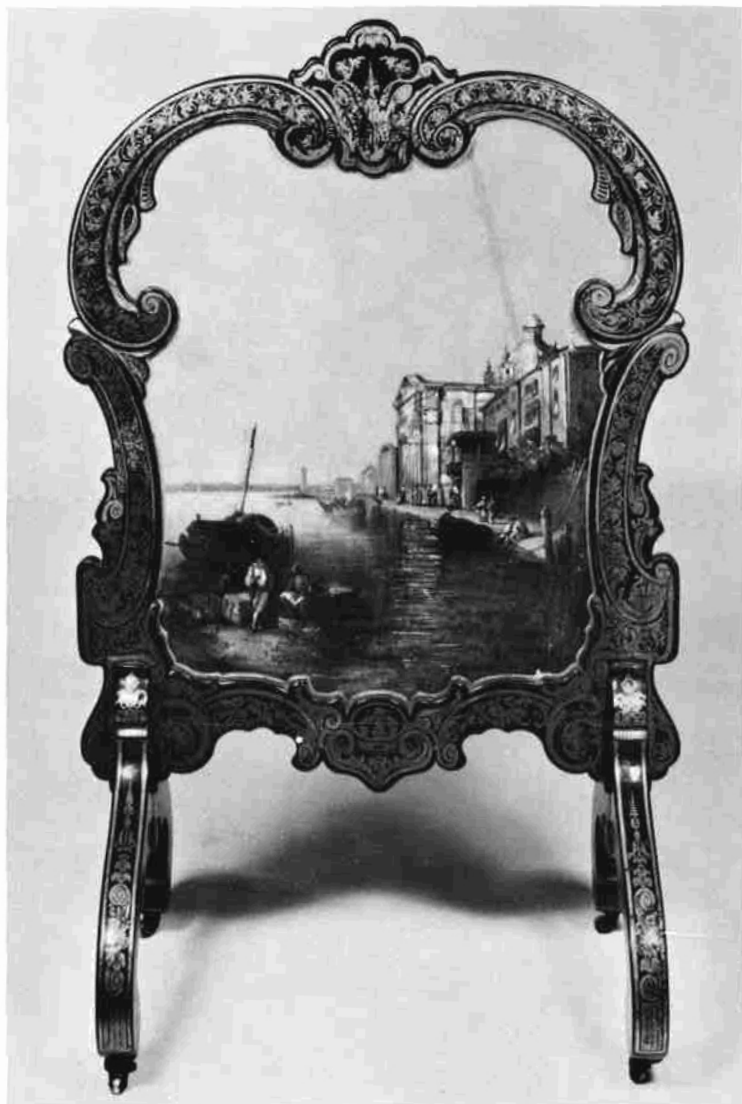
---

Volume XLIII No. 2

Glens Falls, NY

Spring-Summer 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*

**OFFICERS 1989-1990**

Dolores Furnari .....	<i>President</i>
Shirley Baer .....	<i>First Vice President</i>
Joyce Holzer .....	<i>Second Vice President</i>
Lynn Glover .....	<i>Recording Secretary</i>
Alice Smith .....	<i>Corresponding Secretary</i>
Helen Thieme .....	<i>Treasurer</i>

**TRUSTEES**

**Terms Expire 1990**

Shirley Baer  
Dorothy Fillmore

Helen Thieme  
Barbara Quirk

**Terms Expire 1991**

Anna Day  
Dolores Furnari

Dorothy Hamblett  
Margaret Wehner

**Terms Expire 1992**

Lynn Glover  
Joyce Holzer

Beth Martin  
Alice Smith

**ADVISORY COUNCIL**

Mary Black  
Wendall Garrett  
Henry Harlow

Norman Holzer  
Robert LaPann

Nina Fletcher Little  
Jane Nylander  
Arthur Townsend

**COUNSEL**

Peter Rupert

**EDITORIAL STAFF**

<i>Editor</i> .....	Jane Bolster
<i>Bookshelf</i> .....	Shenandoah Chapter
<i>Photography</i> .....	Gene Gardner and Elaine Dalzell
<i>Printing Chairman</i> .....	Grace R. Bremer
<i>Advisor</i> .....	Kenneth Royal

**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.

**Volume XLIII No. 2**

**Spring-Summer 1989**

**Glens Falls, New York**

# THE DECORATOR

Volume XLIII No. 2

Glens Falls, NY

Spring-Summer 1989

## *Table of Contents*

Editorial .....	<i>Jane Bolster</i>	3
Flower Shows In A Birmingham Hothouse .....	<i>Yvonne Jones</i>	4
Painted Decoration On English Japanned Clock Dials .....	<i>Astrid Donnellan</i>	14
Now On Exhibit At HSEAD Museum .....	<i>Margaret Coffin</i>	24
HSEAD Acquisitions .....		27
Members "A" Awards .....		29
Members "B" Awards .....		39
Career Award 1989 .....		39
President's Award Box 1989 .....		39
Applicants Accepted As Members .....		40
Bookshelf .....		41
Notices From Trustees .....		44
Master Craftsmen .....		46
Certified Teachers .....		47
Advertisements .....		48
List of Chapters and Officers .....		59
Committee Chairmen .....		60

### COVER PHOTOGRAPH

Papier mâché fire screen entitled in script "Venice" and signed  
"Jennens & Bettridge", mid 19th Century.  
Photograph courtesy of Christie's, London.

### PRICE PER ISSUE

All Volumes — \$6.00

Send check to Lois Tucker, Elm Street, Box 429, North Berwick, ME 03906

Copyright 1989

By the Historical Society of Early American Decoration, Inc.

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

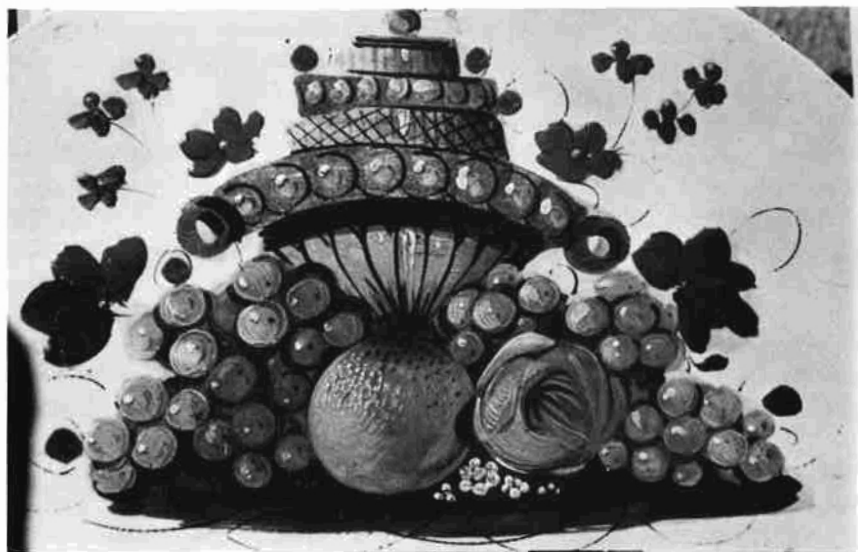
Yvonne Jones, author of the article, "Flower Shows in a Birmingham Hothouse" enjoys the title of Art Galleries and Museum Officer at the Bantock House Museum in Wolverhampton. Her title is taken from Charles Dickens and is a metaphor for the intense heat and also the flower painting with which papier mâché was made and decorated.

It is our good fortune that the Bantock House Museum is listed on the itinerary for the proposed trip to England and Wales in the fall. In this museum we should see many items of specific interest to us as decorators.

Birmingham comes up again — this time in a description by Astrid Donnellan of the development of the painted clock dials. Included in her article are many examples that represent restoration work that she has done.

Margaret Coffin, Director, writes about two exhibits presently at the HSEAD Museum. They are combined under the general title of "Motifs Add Meaning".

Jane Bolster



*Detail of Fig. 10 from Astrid Donnellan's article. Photograph shows the decoration in the arch of a dial for a tall case clock.*

## FLOWER SHOWS IN A BIRMINGHAM HOTHOUSE

*by Yvonne Jones*

Victorian papier mâché has come to the fore in recent years and it is no longer only Georgian articles which command high prices and much attention. Major salesrooms now devote considerable space to specialist papier mâché sales and one of the most recent and striking was held in London by Christie's in their King Street rooms in May of 1986.

The sale was interesting because it focused on furniture, including only five trays and one small but particularly attractive reading stand — surprisingly unsold. Although entire suites of furniture were occasionally made of papier mâché, none are known to have survived in this country save for the bedroom suite displayed at Lotherton Hall near Leeds. The sale thus provided a rare opportunity to see papier mâché furniture "en masse": what-nots, music stands, bureaux-on-stands, a davenport and a teapoy, and sewing tables in addition to the more familiar chairs and "tip-top" tables. (Fig. 1) Papier mâché is a vulnerable material and inevitably, given the size and nature of the items in this sale, many were in need of minor repair. Nevertheless, there were some fine and interesting pieces. Notable amongst the many unmarked objects was a davenport said to have been purchased at the Great Exhibition held in London in 1851. It displayed an expert use of the natural decorative features of pearl shell and was quite distinct from other objects in the sale which showed the more usual transparent over-painting of the pearl. This latter technique was perfectly demonstrated by a tray in which the natural bloom on grapes was imitated by colour-washing ovals of iridescent pearl. As part of the border pattern, the grape motifs have survived better than the central design where the overpainting was partly worn away. Thankfully, previous owners had not been tempted to scrape off the residue and leave ugly expanses of exposed pearl as so often happens.

Today, the reputation of the Victorian papier mâché industry rests largely upon the products made by Jennens & Bettridge of Birmingham and unmarked objects of artistic or technical merit are often unquestioningly attributed to that firm — sometimes with a curious disregard for period styles and factory dates. Of the fifty papier mâché lots in this sale, only seven were stamped Jennens and Bettridge. Some particularly spectacular lots were unmarked, and others bore the names of rival manufacturers; one especially fine tray which aroused considerable interest was printed with the mark of Henry Loveridge & Co., of Wolverhampton.



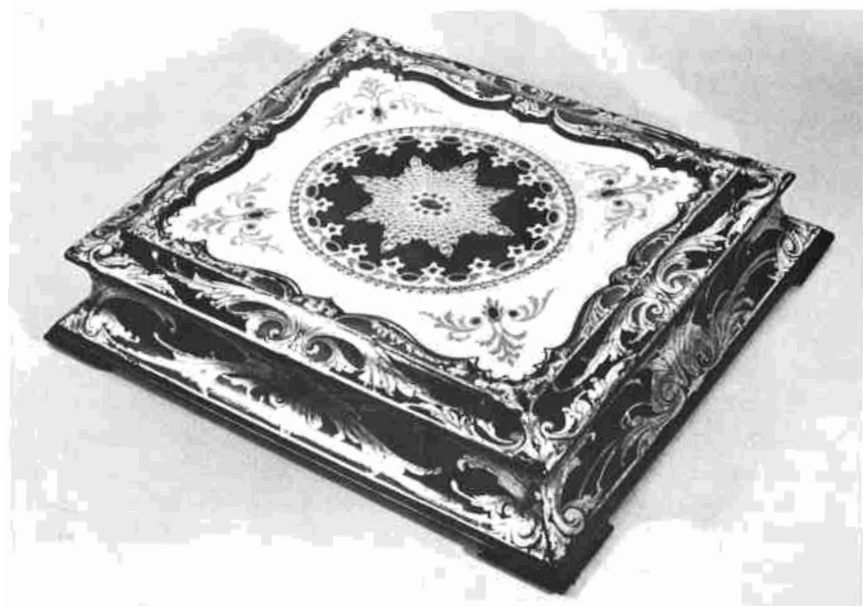
*Fig. 1 - Papier mâché table decorated after Landseer with a painting entitled and signed in script "The Queen's Favourites" and "Jennens & Bettridge" ...., mid 19th c. Dia: 20½ ins. Photograph courtesy of Christie's, London.*

It is perhaps useful, therefore, to consider the history of Jennens & Bettridge to see how one firm amongst many equally accomplished makers like McCullum and Hodson, and Alsager & Neville of Birmingham, or Walton & Co. and Henry Loveridge in Wolverhampton, could achieve such eminence.

The partnership of Jennens & Bettridge was first recorded in 1815 when it took over the works of Small & Son, Guest, Chopping & Bill, which had in turn succeeded to the factory of the pioneering papier mâché maker, Henry Clay. Trays were foremost amongst their early wares, often with impasto decoration by Joseph Booth who was in their employ from 1821-25 and [who was] "... justly celebrated for his exquisite imitations of Chinese and Japanese ornament".



*Fig. 2 - Papier mâché candlesticks decorated with "renaissance" style motifs in colour and gold leaf. Stamped "Jennens & Bettridge", mid 19th c. Height 10½ ins. Private collection.*



*Fig. 3 - Papier mâché writing box, stamped "Jennens & Bettridge, Patent Inlaid Gems", beneath a crown, c. 1850, 11½ x 13½ ins. Bantock House Museum, Wolverhampton.*

One of the strengths of the firm was its innovatory spirit which ensured its leading position. This is illustrated by their improved methods for cutting pearl shell into more intricate forms for which they were granted a patent in 1825. The methods originated by George Souter, a Jennens & Bettridge employee, were described in the "Penny Magazine" of 1844 as follows: "The mother-of-pearl is divided into very thin laminae, some, indeed so thin as one-hundredth of an inch ... patterns are then drawn upon the films ... with opaque turpentine varnish (and) then repeatedly brushed over with strong nitrous acid by which the parts which have not been covered with the varnish are corroded or eaten away. Oil turpentine is then employed to wash off the varnish and there then appears in relief the device which had been drawn on the varnish. If the devices ... are to be cut out, it can be done with a knife-edged tool, or with a fine frame saw as in cutting buhl work. If several ornaments are required of the same shape and size, a number of films of shell are glued together into a compact mass. The device is then drawn on one of the two exterior films and the saw is employed to cut through the whole of them at one time. The mass is then put in warm water by which the glue becomes softened, and the various pieces separate."

Very early in their history, Jennens & Bettridge described themselves as "Japanners in Ordinary to his Majesty", and continued to advertise royal patronage until their closure. In 1840 for example, they presented a set of three apple-green trays decorated with exotic birds and splashing fountains, as a wedding gift to Queen Victoria, making only one similar set for Mr. Bettridge's daughter who married in the same year.

As G. Lindsey observed in 1878, the flowers painted on early trays were not imitative of nature "but a sort of Chinese impasto ornament". Other japanners therefore thought it rather a bold step when in 1832, one of Jennens & Bettridge's artists, Edwin Haselar, introduced "natural" flower painting in the center of articles "to which was given a border of light ornamental goldwork, at once chaste and beautiful." This style of painting remained popular for thirty years and was adopted by most of the Midlands papier mâché makers. It was such a prominent feature that Charles Dickens, with a double reference to Victorian horticulture and the oppressive heat in which papier mâché was made and decorated, referred to Jennens and Bettridge's products as "flower shows in a Birmingham hothouse."

By 1844, their showroom was crowded with "Almost every variety of household furniture and trinkets without number (Fig. 2) and when they supplied a suite of drawing-room furniture to the Queen of Spain in 1849, the *Journal of Design and Manufactures* commented "... we are delighted to recognise (papier mâché) acquiring a European reputation. We are glad to see even in these revolutionary times, the continued dropping of a shower of good fortune on these enterprising manufacturers, and if their subsequent works maintain the character for grace and brilliance this must acquire, we have little doubt that such 'articles de luxe' will find an extensive market abroad".

Not everything had to be bought off the shelf, for as Dickens commented after a visit to the factory in 1840, he saw "A large quantity of goods, partly varnished, and smoothed by being rubbed with pumice-stone, sand, and rag ... ranged on shelves and in racks, in a gloomy apartment, where everything is black. These are the 'plain goods' — goods which are hereafter to be decorated to order". Such a commission may be seen at Coughton Court in Warwickshire, where a dressing table set is decorated with the arms of the Throckmorton family.

Another patent, taken out in 1847, was for inlaying "glass, gems, jewels, real or fictitious pearls, glass cut and 'quicked' or otherwise, paste, enamel, coloured or marbled, wax, ivory, tortoiseshell, steel and other beads, and the glass beads commonly called pearl beads". Sometimes, the gems were set into "suitably formed cavities" before the object was decorated, but most commonly they were applied beneath glass (Fig. 3).



*Fig. 4 – Papier mâché cabinet with a silver tablet inscribed “To Mademoiselle Jenny Lind from the Lord Principal and Council of the Queens’ College and Hospital Birmingham ...”. Made by Jennens and Bettridge. Height 11½ ins. The Theatre Museum, Victoria and Albert Museum.*

The backs of the gems were “fashioned into a number of reflecting planes” to increase their brilliance or they were backed with foil to achieve a similar effect. Dickens noted that he “saw some panels — such as might form the doors of small cabinets (Fig. 4) or the top of jewel-boxes — splendidly inlaid with pearls, rubies, amethysts, emeralds and turquoises”, two of which “were designed from the Queen of Spain’s jewels; the quick eye of the artist having seized their character” when they were exhibited at the Birmingham exhibition of 1849. Sadly the vulnerability of this style of decoration is such that few objects survive in their original condition.

Besides “gem inlaying”, Jennens & Bettridge used parian bas-reliefs as decoration — often with unhappy results. Some of the reliefs were designed by John Bell who amongst other things designed parian ware for Summerly’s Art Manufactures and for Mintons.

With the specification for gem inlaying, Mr. Jennens filed also a patent for softening paper panels by steam in order that they “may either be pressed flat, so as to make a stronger and more compact ‘panel’ or moulded into any required form”. Panel, or pasteboard, was the material from which the best papier mâché was made for, as was noted in the catalogue of the Great Exhibition, there were two methods of manufacturing papier mâché: “the first is by pasting paper in sheets upon models and the second by pressing in dies, the pulp of paper”. The latter produced “the least expensive and inferior kinds” to which Jennens & Bettridge did not affix their names because they could not “warrant the wear” and could not be “proud of the workmanship”.

When used flat, pasteboard provided an excellent surface for painting. Some of the firm’s finest decoration was on such panels for which their best artists appear to have been employed. (Figs. 5 & 6) Most, but not all of these panels were designed as decorations for ships’ saloons (See Cover) and the demand was evidently quite considerable since the firm was prepared to lure a talented painter from a rival factory with an advance of fifty per cent on the prices he was then being paid. A report in the *Illustrated Birmingham Times* in 1854 described the panels made



Fig. 5 & 6 – Papier mâché panels painted with portraits of Queen Victoria and Prince Albert. Each signed in script “Jennens & Bettridge”; 1840-50. 11 ins. x 8½ ins. Private collection.



by Jennens & Bettridge for the "Robert Lowse" which included four panels each six feet by four, painted with views of London, Constantinople, Venice and Lake Como "quieter in tone than is often found in works of this class", and a smaller set of painted views, and door panels painted with entwined flowers against a light cream ground. Those painted for another boat, the "Parana" showed South American views — "the vessel being intended for that quarter of the world". Like many of their other wares which were painted with landscape or figurative subjects, these panels were generally signed along their lower edges "Jennens & Bettridge" in tiny and usually red script, together with the title of the painting.

Although at the height of their success, Jennens & Bettridge are said to have employed sixty-four full-time decorators, little is known of the artists who executed the "master" design or painting from which the copyists worked and it is unwise today to attribute objects to any one hand. There is in existence (although their present whereabouts is unknown) a particularly interesting group of flower paintings, each approximately five by seven inches, some with string hangers, each stamped "Jennens & Bettridge" and some dated "1833", which are almost certainly patterns from which the copyists worked.

Not surprisingly, Jennens & Bettridge exhibited at major provincial and international exhibitions, winning many medals and awards; at the third Annual Exhibition of the Society of Arts held in London in 1849 for example, they received the Gold Isis Medal for a pearl decorated table. Most of the objects they took to the Great Exhibition were large and showy like John Bell's elaborate cot "wrought in gold and colours" and decorated with emblematic devices which they pompously named the "Victoria Regia Cot", or H. FitzCook's monstrous easy-chair evocatively called "The Day Dreamer", an allegory of dreams and nightmares which incorporated amongst other things a figure of Puck asleep in a labyrinth of foliage and holding a branch of poppies in his hand. Alongside these were displayed a piano decorated in "Italian style", a "bachelor's sideboard", tables, chairs, a pattern card of door plates with "patent inlaid gems" and various other papier mâché items, each "curiously ornamented". In addition, they displayed a bedroom suite which included a four-post bed for which the massive tapered iron pillars were made and japanned to match by Peyton & Harlow of Birmingham. Their exhibits sold well and were very successful, winning for them the only medal awarded to papier mâché manufacturers in their class. Presumably it was their success at this exhibition which prompted them in 1851, to open a short-lived office in New York.

The excesses of the Great Exhibition were severely commented upon by the critics of the day, but Jennens & Bettridge apparently took heed for the *Art Journal* noted in its report of the Paris Exhibition of 1855 "... that most of the specimens sent by this firm show less of the gaudy colouring we have been used to see from this establishment. There is a tendency to a somewhat severer style of decoration, but we fear that the very facilities for producing 'startling effects' is a constant temptation for what in theatrical phrase may be called terrific contrasts".

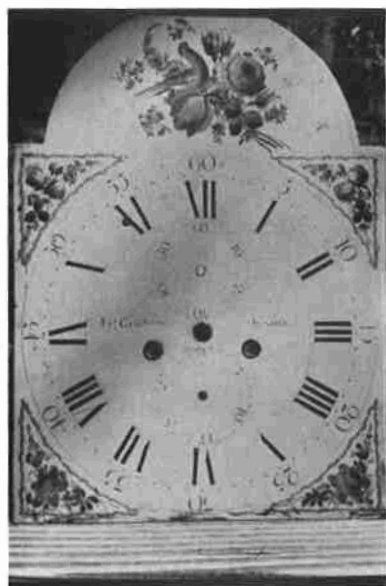
Like so many japanners, their commercial interests were wider than is generally supposed. They made not only "best paper goods" but also goods of the "second quality" as well as japanned tin-ware, although for reasons already stated, these last two categories were seldom if ever marked with their names. Furthermore, in 1854, they manufactured panelling for railway carriages which, as observed in the *Journal of the Royal Society of Arts*, was "... one of the most novel of the many purposes, and yet perhaps one of the most important to which papier mâché is being adapted by the firm referred to ... their appearance, a mere slab of brown paper, contrasts most strangely with the chef d'oeuvres of the japanners art and ornamentists; but the material is superior to wood in many respects — in non-liability to contract, warp or split". And only three years later, Theodore Hyla Jennens was granted a patent for "making calico rollers with a core of papier mâché on a mandril of iron, the copper shell being subsequently drawn over the core to compress it".

The business ended in 1864 on the death of Mr. Jennens and at a time when the industry was struggling against the effects of new and highly competitive materials like electro-plate. It continued for a short time under John Bettridge who in 1867 sent a collection of wares to the Paris Exhibition which, as shown by a chair included in Christie's recent sale, were in every way similar in quality to those of the earlier partnership.

Jennens & Bettridge was one of the largest and most progressive papier mâché factories in the Midlands and its influence was widespread. Its workshops served as training grounds for the proprietors of many small firms and its decorators and workmen were keenly sought by other firms, some of which will be the subject of a subsequent article.

Editor's note: There follows a description of various objects offered in the sale, with prices that they fetched. Since the prices are expressed in pounds sterling, and since some of the articles are not pictured in this reprint, they have not been included here.

This article was first produced in *Antique Collecting*, the journal of the "Antique Collectors Club of Great Britain". It is reprinted here with their permission.

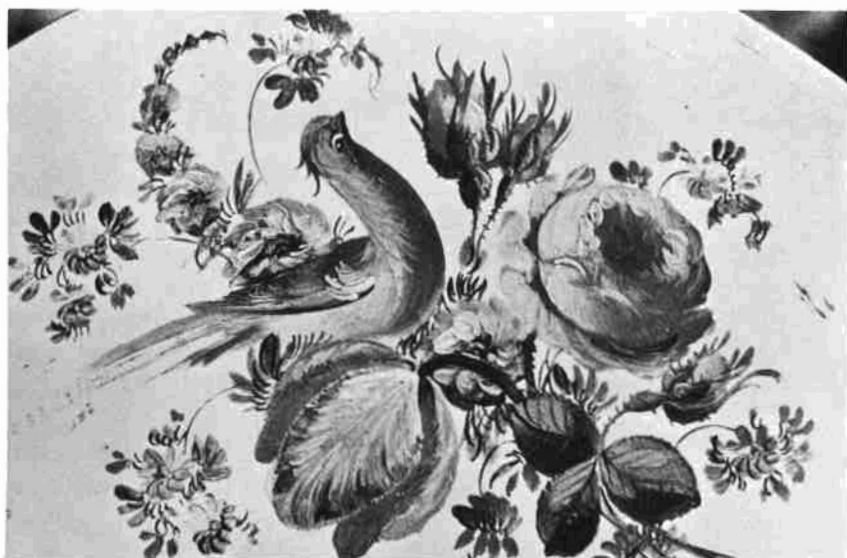


*Fig. 3*

Colmore-Row, Birmingham, was the first to market this type of dial. They were in partnership from 1770 to 1777 and advertised their product as something new, "an imitation of enamel".

The white dial was introduced to satisfy a large market for lower-priced longcase clocks. Previous to this time, almost all longcase clocks had engraved brass dials. The white dial, with its bright appearance and easy readability was accepted by clockmakers and buyers alike, and rapidly replaced the brass dials of the early 18th century. Dial makers, during the first seventy years following the invention of the white dial, however, were japanners and not clock-makers.

Professional dial writers (painters) supplied finished dials to clock makers, and occasionally an identical design will be seen on dials with a different maker's name. Although the decorative painting was done in oil paints, the black parts (numerals, time ring and division marks) were painted in water color which accounts for the fact that the black markings are worn off many antique dials.



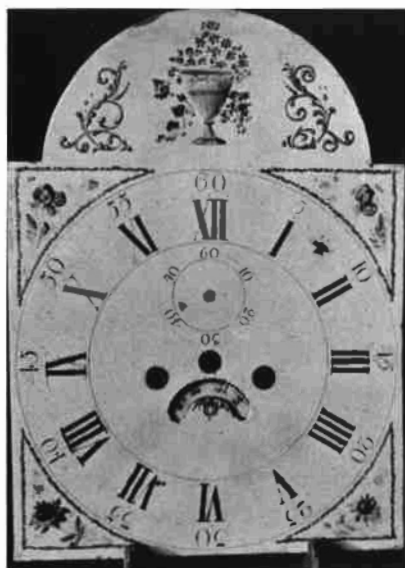
*Fig. 4 - Detail of Fig. 3*



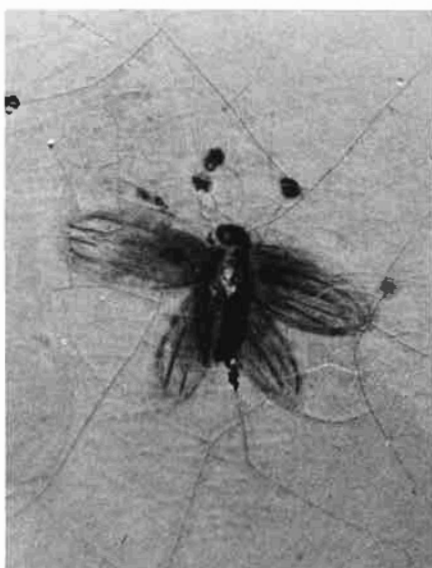
*Fig. 5*

When trade relations were good, American clockmakers imported dials from England in great quantity. They could order any of at least three different sizes: twelve, thirteen or fourteen inches. The exact date of the introduction of the white dial to the American trade is unknown; but it is known to have first appeared in Philadelphia at the time of the American Revolution and in Baltimore as early as 1784. It was not long before America began making its own white dials in order to avoid the import tax on clock parts. Many early American white dials that do not carry the name of the manufacturer lack the polished look of the English dials.

Although the earliest japanned dials were mostly white, the tints of color varied from off-white to pale green and robin's egg blue. All, however, are referred to as white dials to distinguish them from early engraved brass dials. A very unusual dial dated 1785 features a japanned background of dark blue with raised gold scroll-type decoration in the arch and spandrels (Fig. 1). The solid blue color has a metallic sheen indicating a layer of silver paint or leaf with a transparent prussian-blue glaze over it. Alizarin crimson and transparent green were also used as a glaze coat with arch painting of a round or oval vignette typical of turn-



*Fig. 6 - Note fly painted between I and II*



*Fig. 6A - Detail of Fig. 6*

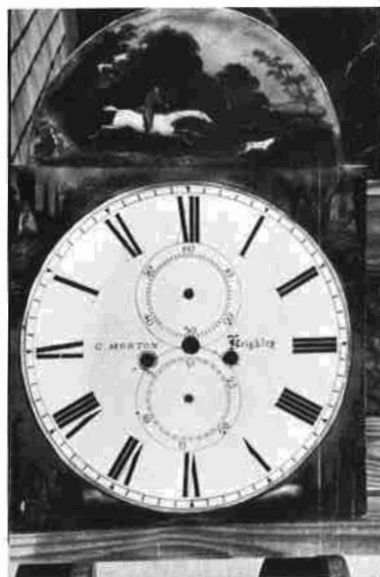
of-the-century dials. The decoration applied to early white dials was sparse; usually some raised motif with gold leaf in the spandrels by itself or accompanied by a simple flower (Fig. 2). Osborne & Wilson favored the raised dot and curved dash outline with the strawberry motif painted in a textured technique. The area above the dial plate, called the arch, also carried a floral motif usually of a similar technique employing the textured flower method of painting used on tray designs from Pontypool. We see peaches, carnations, roses, forget-me-nots, passion flowers, jay or pheasant-like birds, all characteristic of textured Pontypool painting techniques. All these styles of decoration appeared before 1800 (Fig. 3 & 4).

There was a time when novice researchers believed that the textured flower designs were decals applied to the dial surface, as the decorated area had a discolored halo around the design portions (Fig. 5). This theory was dispelled when it was learned that a coat of varnish was applied to preserve only the decorated design, as varnish was a precious commodity.

Occasionally a painted dial will exhibit a small painted fly-like creature or a bee or butterfly (Figs. 6 & 6A). Although the reason is not known for sure, it is surmised that it was an attempt to camouflage a small chip or imperfection on the surface of the dial. Two dials that came recently to my studio for restoration had bees and butterflies; one insect



Fig. 7



*Fig. 8*

covered a dial foot impression and the other covered a small chip. It is said that these painted insects appeared most frequently on Wilson dials possibly because of the very great demand for the finished product, and it may have been a device to insure that a dial would pass inspection in the factory. "Fly dials" seem to be limited to a 30-year period, beginning about 1780. In some instances, however, there does not seem to be any reason for the painted insect. Perhaps a fashion for fly dials developed after they were first introduced to cover imperfections in the finish.

From 1800 to 1825, styles of painted dials went through a period of experimentation and change. Artists became more creative. They used more color, more painted rustic scenes (Fig. 7), and worked toward filling the entire arch (Fig. 8) and corner spandrels with fans, sea-shells, circles, and half-circles with radiating lines. Gold leaf was liberally used. The use of fan and shell inlays in cabinetry of the late 18th century influenced the popularity of the same motifs on dials into the 19th century. Occasionally, a buyer would request a particular scenic subject to be painted in the arch area. So we see sailing ships at sea, country views and people, castle ruins, hunting scenes and religious settings. Decorations also appeared inside the chapter ring of the dial (Fig. 9). Favorite treatments of the spandrels included typical English or continental scenes, the four seasons depicted

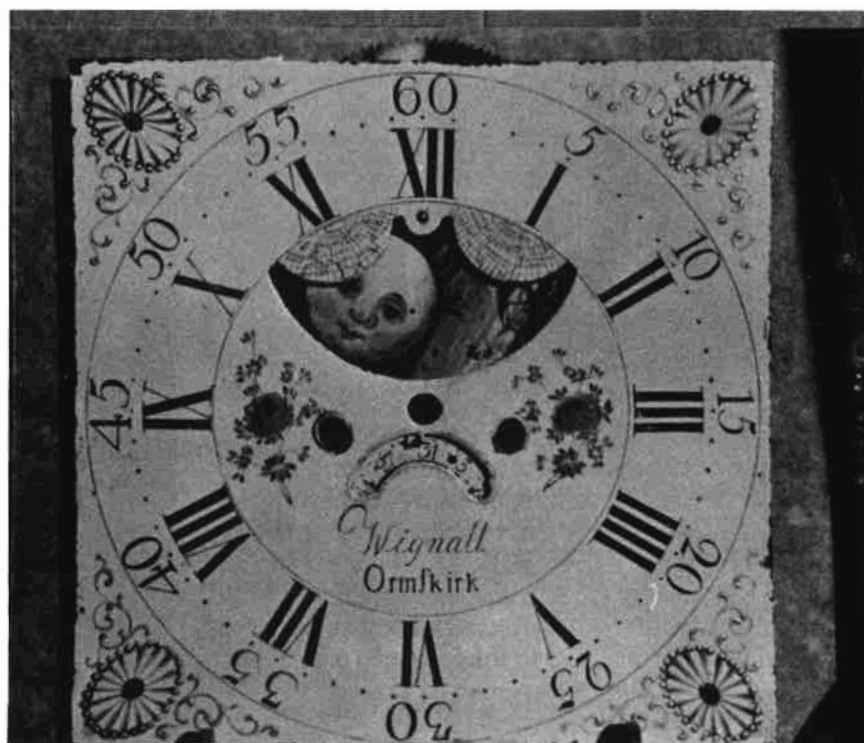


Fig. 9

in a pastoral theme, even fashionable ladies in their seasonal attire. After 1830, biblical scenes appeared and the dial was profusely painted except for the center inside the chapter ring. By 1840, Birmingham-painted dials exhibited crude, gay, bright colors, painted in an exuberant style. These late dials do, however, have a certain charm of their own (Fig. 10). Rocking figures, offered by the dial maker from 1825 to 1835, became a popular subject. Favorite motifs included ships (Fig. 11), swans, and "father time". Roman numerals were preferred. There was a short period of time between 1800 and 1820 when Arabic numerals were used.



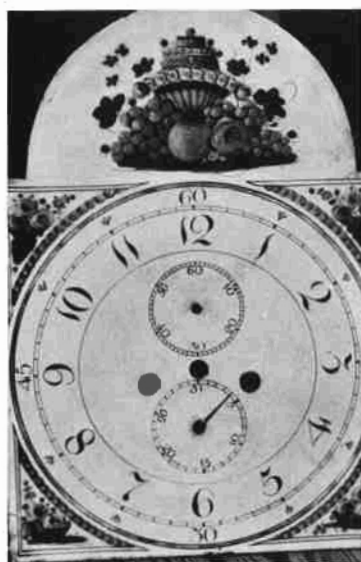


Fig. 10

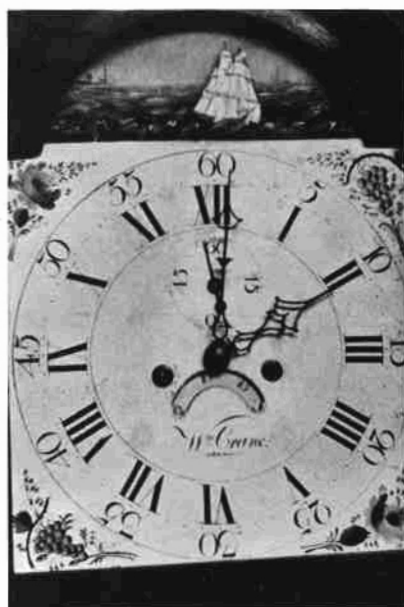
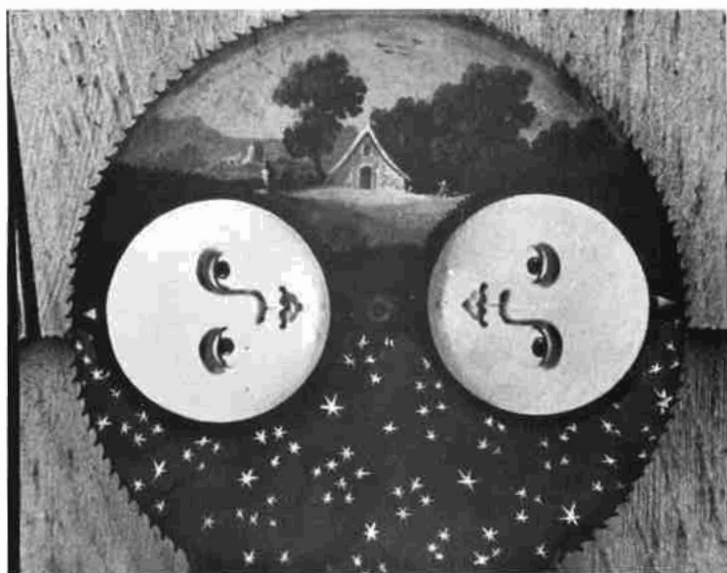
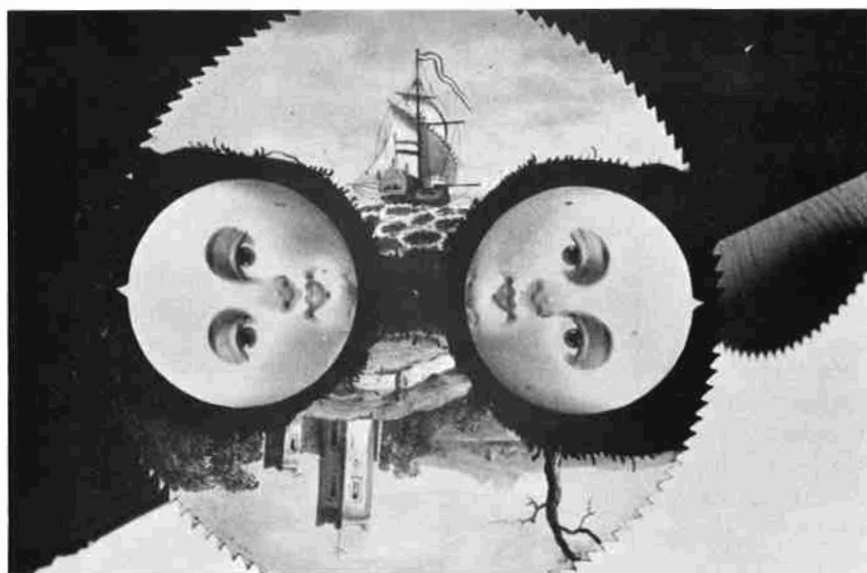


Fig. 11 – From the collection of The Museum of Our National Heritage, Lexington, MA.

Painted moondials, a feature on dials where there was a lunar arch, were used from 1770 but became rare after 1825. During this time there were no street lights or torches — only lanterns for getting about after dark. It was important to know when there would be a full moon, as local customs were dependent upon this information. White dials with the lunar arch always had painted moon dials. Any array of stars (Fig. 12) was portrayed between the moon faces on early moon dials (1725), but later gave way to the expression of the artists who chose to paint seascapes and pastoral scenes between the moons (Fig. 13). Today, two hundred years later, the charm and beauty of the artist's hand on these clock dials are greatly treasured and appreciated by collectors and connoisseurs of horology.



*Fig. 12*



*Fig. 13*

## Review of Terms

**Chapter ring:** the area incorporating the numerals and other markings for the hours and minutes.

**Spandrel:** the corner areas of the dial beyond the chapter ring.

**Arch:** the half-circle area above the square portion of the dial.

**Moon-disc, or dial, or wheel:** a small round piece of metal decorated with two moon faces designed to appear as a waxing, waning, or full moon as the wheel advances each day.

## Bibliography

*Grandfather Clocks and Their Cases*, by Brian Loomes, Arco Publishing, Inc. New York, 1985

*White Dial Clocks: a Complete Guide*, by Brian Loomes; David and Charles, 1981

*The Longcase Clock* by Eric Bruton, Charles Scribner & Sons, New York 1964

*Clockmakers of Lancaster Country and Their Clocks 1750-1850* by Stacy B. C. Wood, Jr. and Stephen E. Kramer, III, Van Nostrand Publishing Co., New York 1977

ANTIQUÉ CLOCKS, the Magazine for Horological collectors and restorers, January 1989, Argus Specialist Publications, Ltd. Wolsey House, Hemel Hempstead, HP2 4SS



## NOW ON EXHIBIT AT HSEAD MUSEUM

*by Margaret Coffin*

Two exhibits in the large areas at each side of the stairwell on the mezzanine floor at the Museum are new. Combined under the general title "Motifs Add Meaning", they display a variety of artifacts ornamented with motifs that were popular in 19th century America.

The exhibit at the left is filled with examples of genre painting. Viewers are encouraged to study the chairs, trays, bride's boxes, bellows, etc. to learn about the way folks lived in earlier times. There are scenes of a seaport with ships and bystanders, the panel from a Mississippi River Boat which shows a pleasure boat filled with tourists. New York State green-painted cornice boards display gold leaf swans, a man plowing a field while cows browse nearby and geese fly overhead; a peaceful village scene with Federal homes and elaborate churches; a coastal town with ships, people, and impressive-looking commercial buildings. There are courting scenes, too, on a tray, a snuff box, and on bride's boxes. There are hunters and fishermen, an organ grinder and a girl with a sheaf of wheat on her head.



*Genre Exhibit from "Motifs Add Meaning"*

Genre scenes offer studies in transportation, clothing of earlier periods, the architecture of homes and churches. How much more fun it is to browse through our own Musuem than merely to read about the life style of the old days.

Picturing familiar scenes on decorative articles obviously was popular during the 19th century. Other special motifs appeared frequently in the



*Closeup: "Genre"*

1800's. Four were chosen to illustrate in the Museum's second new display at the right as you reach the mezzanine floor. We chose shells, cornucopias, flowers and urns on an interesting variety of objects. Motifs were picked, in part, because of their symbolism: the seashell because it represents birth, regeneration; the cornucopia to suggest bounty, along with a brush-stroke flower to represent beauty, both, dreams of most humans. The fourth motif is an urn. Draped, this depicts man's eventual destiny, death. With a flame rising from the bowl, resurrection. So these popular motifs follow a nineteenth century picture of life from birth through life's span, filled with dreams sometimes fulfilled, to death and resurrection.

The brush-stroke flower which represents beauty is shown on country tinware alongside stoneware with similar flowers. (The pieces of the latter which are displayed are on loan from the New York State Museum.)

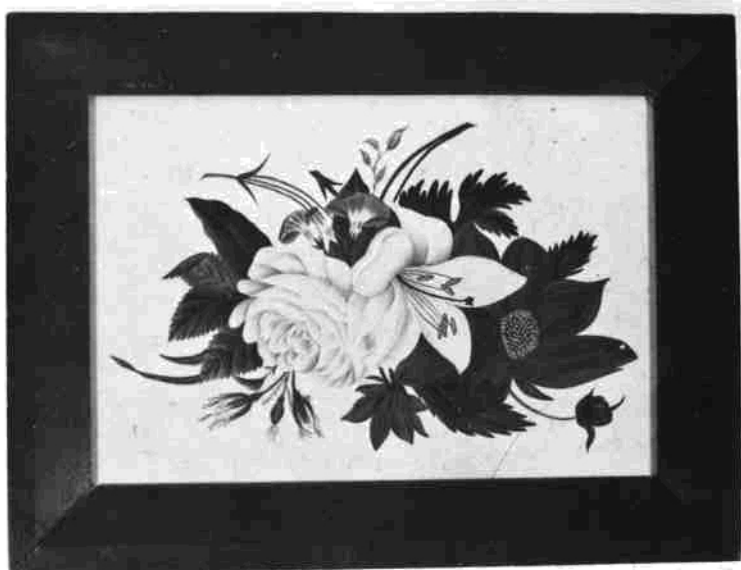
The exhibit also intends to suggest that popular motifs were duplicated on a great variety of items: for example — cornucopias are seen on an apple dish, the cut-out splat of a Hitchcock chair, a wooden box, a pair of bellows, a papier mâché book cover and the cover of a ledger.

Exhibits were designed by Richard Chavka, a graduate of the Cooperstown program, along with many other credentials. I think you'll like his work.



*Seashells, flowers, cornucopias, urns displayed in new museum exhibit: "Motifs Add Meaning"*

H.S.E.A.D Acquisitions



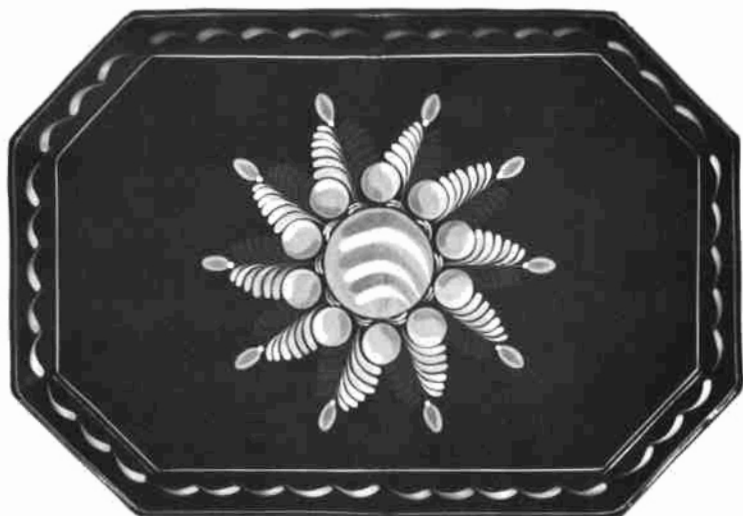
H.S.E.A.D Acquisitions





**MEMBERS "A" AWARDS**  
**Glens Falls, NY - Spring 1989**

Country Painting



Jeanne Bolinder

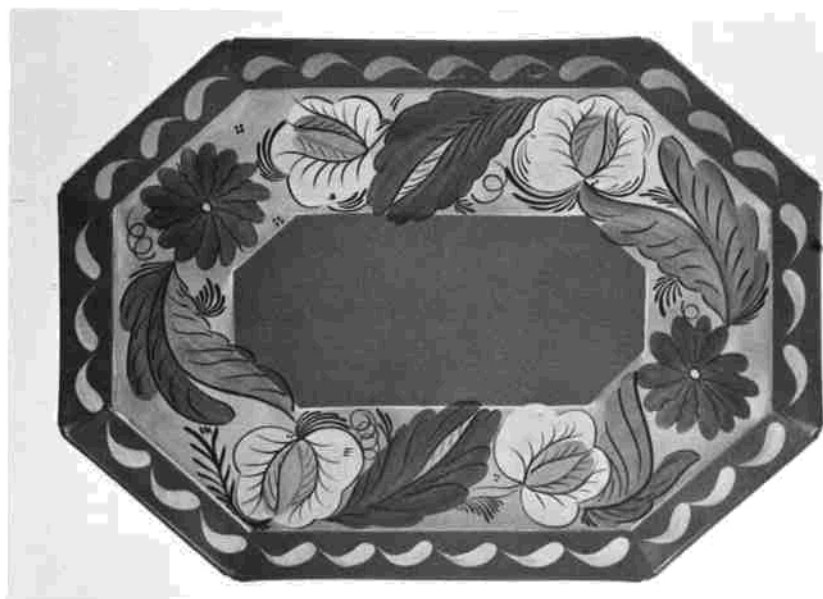


Lois Tucker

Country Painting

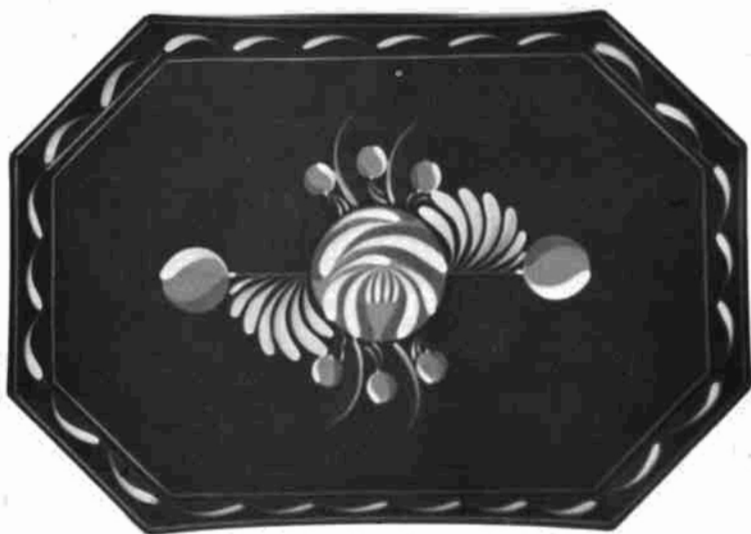


Dorcas Layport

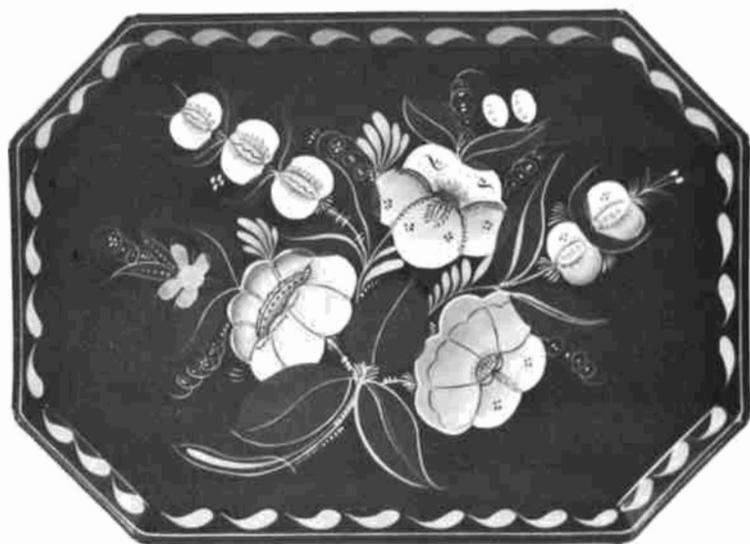


Botte Larter

Country Painting



Kimberlee Phillips



Laura Corvini

Stencilling on Tin



Dortia Davis

Stencilling on Wood



Gene G. Gardner

Stencilling on Wood



Shirley Baer



Gail Lane

Glass Stencilled Border

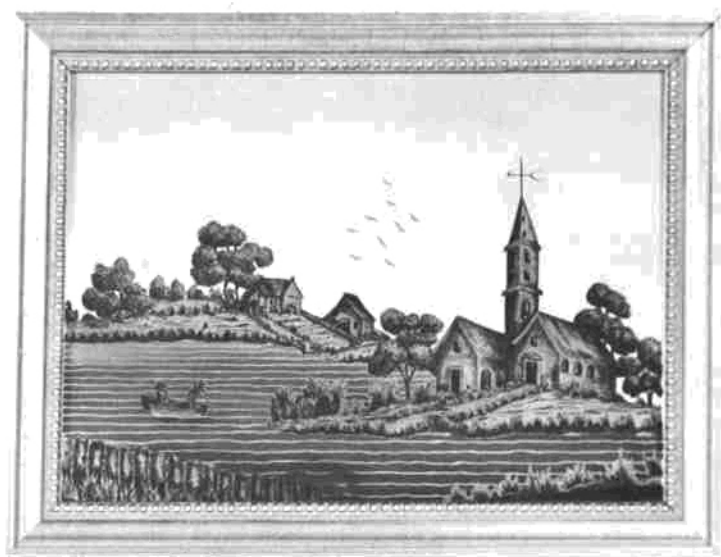


Joyce Holzer



Dorma West

Glass Metal Leaf Panel



Dortia Davis



Carolyn Hedge

Freehand Bronze



Joan Austin

Special Class



Astrid C. Donnellan





Phyllis Sherman



Roberta Edrington



Margaret Watts

### **OLD STURBRIDGE VILLAGE RESEARCH PROJECT**

Old Sturbridge Village has launched a research project on the experiences of minorities in rural New England during the early nineteenth century (1790-1850). The minorities to be examined are Afro-Americans, Native Americans and Irish. The first phase of the project was begun in the fall of 1988 and entails a search for primary and secondary source materials dealing with the groups. Printed materials, graphics, and manuscript collections which contain relevant materials will be identified and examined and their contents evaluated. This information will be incorporated into an annotated bibliography of source materials for future research. The second phase of the project, beginning in the fall of 1989, will be a focused research effort utilizing some of the collections identified in the first phase.

Any information regarding specific collections and their contents which may be relevant to our research is welcome. Please send information to Myron O. Stachiw, Research Department, Old Sturbridge Village, 1 Old Sturbridge Village Rd., Sturbridge, MA 01566.

**MEMBERS' "B" AWARDS**  
**Glens Falls, NY – Spring 1989**

**Country Painting**

Debora Ann Bartlett  
Dorothy Fillmore

Anne Gumaer  
Kathleen Hutcheson

Nancy Toombs (2 pieces)

**Stencilling on Tin**

Karen Graves

Deborah Oriel

**Stencilling on Wood**

Anne Gumaer

Margaret Rodgers

**Glass Metal Leaf Panel**

Patricia S. Smith

**Metal Leaf Painting**

Elaine Dalzell

**Pontypool**

Roberta Edrington

**CAREER AWARD 1989**

Charlotte Duval  
Phyllis Sherman  
Dorma West  
Grace Bremer

**PRESIDENT'S AWARD BOX 1989**

Margaret Coffin  
Mona Rowell  
Madge Watt  
Peg Watts  
Virginia Wheelock

## **APPLICANTS ACCEPTED AS MEMBERS**

### **Glens Falls, NY - Spring 1989**

Jean M. Calabrese	P.O. Box 188, Naples, NY 14512
Susan K. Cook	23 Oakwood Drive, Glens Falls, NY 12801
Nancy E. Corcoran	108 Greenfield Lane, Scituate, MA 02066
Betty S. Eckerson	109 Valley Road, West Boxford, MA 01885
Joyce Frascarella	269 Ridge Street, Glens Falls, NY 12801
Joyce Fredetti	Carriage Run, P.O. 243, Rutland, VT 05701
Paula J. Gregory	72 East Street, Rutland, VT 05701
Cynthia Hartman	7240 Mystic Drive, Hudson, OH 44236
Patricia Kimber	331 Wyntrop Road, Syracuse, NY 13209
Marjorie Longobardo	270 Plainfield Road, Edison, NJ 08820
Adele MacDonald	69 Cornwell Beach Road, Sands Point, NY 11050
Joan Moll	5988 Pease Road, Williamson, NY 14589
Katherine N. Ohmann	37 Bear Street, Lyons, NY 14489
Mary Lou Razza	RR1, Box 485, Moretown, VT 05660
Carol Ann Rogers	63 Dusty Lane, Wethersfield, CT 06109
Gladys B. Sowers	320 Van Buren Street, Falls Church, VA 22046
Jan Sutton	56 Fox Trace Lane, Hudson, OH 44236
Margaret A. Vaccaro	RD2, Box 153, Falls, PA 18615
Marie C. Vanderminde	10 Woodard Street, Granville, NY 12832
Ann Vandervort	Box 267 Delaware Turnpike, Delmar, NY 12054
Ari Webb	P.O. Box 112, Haverhill, NH 03765



## THE BOOKSHELF

*Marti's Lampshade Book* by Marti and Frank Tetler. Shades of the Past, Rt 9W, Tomkins Cove, N.Y. 10986. Tel 914-941-0209. 1987. 74 pp. black and white drawings, index and appendix. Notebook ready \$9.95, Binder \$3.00 or purchased together \$12.95.

This booklet contains everything you always wanted to know about the process of making a pierced lampshade. The reader is taken step by step into the realm of lampshades — from the selection of a design, to the cutting, piercing, glueing, and lining — all carefully covered and explained by an expert. This booklet, which is available as pages punched for a standard three ring notebook, can be bought with a binder. It is now sold at the H.S.E.A.D. Museum Shop and at Marti's Shop at the address provided above.

The designs found on pierced lampshades seem to go hand in hand with the feeling of some folk art patterns and would indeed complement and enhance any decor which features early American pieces. Marti leads the novice as well as the more experienced lampshade maker through a logical evolutionary program as is evidenced by the chapter headings. The obvious place to begin is with some history. This background is followed by the steps required to get ready which include selecting the proper design and tools. The next chapter deals with round shades, followed by frame shades which come in several shapes such as hexagonal or octagonal. Then special problems are discussed and finally a do-it-yourself project chapter ends the booklet. There is a limited number of patterns in the booklet.

Marti is an active member of our Society, teaches several courses in lampshade making at her store, and stocks most items needed for the successful completion of a pierced lampshade. I am quite sure that if anyone had a question concerning this art form, Marti or her husband Frank, would be more than happy to try to resolve any problem.

This is the booklet to purchase if you have ever contemplated creating a pierced lampshade. Perhaps the only difficulty for some will be that it is written in "computereze" and, therefore, the reader may have to become accustomed to what is becoming the new universal language. All in all the contents are A++ and go far to advance our craft.

Margaret Rodgers

*Authentic Antique Stenciling* by Gen Ventrone. Schiffer Publishing Ltd. 1988 109 pp. Black and white photos, color photos. \$19.95.

Gen Ventrone, a member of H.S.E.A.D., has long been an active proponent of our craft, especially the art of stenciling. She has hosted a TV series in New Jersey demonstrating how to stencil and this book, *Authentic Antique Stenciling*, is another initiative in her efforts to share with the public her obvious enthusiasm for bronze powder stenciling. She has taught the subject, written many articles, and demonstrated for many years. Her credentials are most impressive as the author of this book.

The reader is initially led in simple and explicit terms through the basic procedure for a beginner attempting to do their first stencil pattern. Supplies are listed. Actually a catalogue of suppliers would help the rank beginner as there are several items which might not be readily available at the local art store.

The neophyte is then carefully led step by step into the fascinating world of stenciling through a series of color photographs. Composite as well as simple stencils are explained and there are full size tracings of both types to be cut to illustrate the particular patterns. Procedures such as floated color, the use of the bronze palette, velvet fingers, bobs, the cutting of architect's linen with a single edge razor blade, shading of bronze powders, and even how to do some brush strokes are all well photographed in proper sequence. While most of the photos are black and white, there are several series that are in full color which serves to provide the reader a better idea of how the design should appear.

Several other types of stenciling are featured. Work on glass, walls, and velvet is highlighted. Designs and patterns are included for each of these art forms. Finally there are several pages of line drawings of stencils to cut, complemented with black and white photos of the pieces as they should appear when properly executed. The author includes additional stencils of leaves, flowers, chair parts, fruits and borders. These are not accompanied with particular patterns. They would serve as excellent filler pieces.

There is a minor problem in some of the photography. Several of the step by step pictures contain speckles on the black paper patterns. It might make the expert think of the term — "scatpow" (scattered powders). Some

of the line drawings of the stencils might have been "trued up" with the help of a template, but that can be easily remedied. Placement patterns are not mentioned, although the simplicity of the patterns included in the book makes them superfluous. It should be easy to eyeball the proper placement. One concern I have with the text is the use of the back of the hand to rub off excess powders. It is my understanding that this is a health hazard and ought to be avoided as bronze powders do contain lead.

This is a very worthwhile book, especially for the beginner. It is clear, concise and explicit. The directions are well written and a snap to follow. One of the greatest attributes of this book is that it will certainly serve to entice the novice to find a teacher (if lucky, as superb as the author) and then proceed to learn the joys of stenciling. No better entré to our craft, and hopefully our Society, could be found.

Margaret Rodgers

*Russian Hand-Painted Trays*, Aurora Art Publishers, Leningrad, 1981. Compiled and introduced by Irina Krapivina, translated from Russian by Arthur Shborovsky-Roffee, Bibliography.

This book illustrates works by craftsmen from the Urals, St. Petersburg and Zhostovo workshops, and engravings used as themes for the trays. It also depicts trays in Russian paintings. Of the 136 illustrations, 115 are in color and of very good quality, with details clearly visible. With each is a brief description of the tray, its size, approximate date, artist's name, region where it was made, and the name of the museum that owns it. There are also many double-page enlargements of tray ornamentation.

For example: Plate 29, 30 "Rose Bouquet. Fancy-shaped tray of hand-painted sheet metal, made at the Gogin Bros. Workshop in the village of Zhostovo, Moscow Region, in the second half of the 19th century. 67 X 50 cm. The Russian Museum, Leningrad." When you turn the page, there is a two page close-up of the bouquet.

Some of the trays are scenic views and landscapes, but most are floral designs similar to our Pontypool and Victorian flower painted trays.

The 16 page text is in English and discusses the origins of japanned trays in Russia which were made in the Urals in the early 18th century. It documents how subject matter was usually culled from Western European engravings and reinterpreted creatively. It takes you through the gradual decline of the craft and the use of stencils. It tells of the numerous workshops producing hand-painted trays, the artists, the techniques employed and how these traditions are carried forward today.

Tasha Paul

## **NOTICE FROM THE TRUSTEES**

**FALL MEETING 1989**  
**McLean Hilton, McLean, VA**  
**October 7-9, 1989**

**SPRING MEETING 1990**  
**Newport Marriott Hotel, Newport, RI**  
**April 26-28, 1990**

**FALL MEETING 1990**  
**Sheraton Stamford Hotel, Stamford, CT**  
**September 21-23, 1990**

## **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:

**Shirley Baer**  
**Dorothy Fillmore**

**Helen Thieme**  
**Barbara Quirk**

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

**Nominating Chairman:**

**Elaine Dalzell, 5 Countryside Court, Silver Spring, MD 20904**



## **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.

## **MASTER TEACHERS**

MARYJANE CLARK, Norwell, MA  
HELEN GROSS, Sebring, FL  
DOROTHY HUTCHINGS, Tucson, AZ  
GINA MARTIN, South Windsor, CT  
MARGARET WATTS, Toms River, NJ

## **MASTER CRAFTSMEN**

JESSICA BOND, Dorset, VT  
MARYJANE CLARK, Norwell, MA  
ROBERTA EDRINGTON, Colonia, NJ  
HELEN GROSS, Sebring, FL  
DOROTHY HUTCHINGS, Tucson, AZ  
CORNELIA KEEGAN, Hudson, OH  
DEBORAH LAMBETH, JR, Schenectady, NY  
GINA MARTIN, Vernon, CT  
MARIA MURRAY, Kingston, NY  
PHYLLIS SHERMAN, Glens Falls, NY  
ASTRID DONNELLAN, Hingham, MA  
LOUISE WALLACE, Fitchburg, MA  
MARGARET 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

- JANICE ALDRICH, Keene, NH — country painting, stencilling.
- SHIRLEY BERMAN, Massapequa Park, NY — Pontypool
- JANE BOLSTER, Berwyn, PA — country painting, stencilling, glass painting, and free-hand bronze.
- MARYJANE CLARK, Norwell, MA — stencilling, country painting, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.
- MARGARET COFFIN, Saratoga Springs, NY — country painting.
- MARGARET EMERY, Averill Park, NY — country painting, glass painting.
- DORIS FRY, Delmar, NY — country painting, stencilling, metal leaf.
- DOLORES FURNARI, Brandon, VT — stencilling, country painting.
- DOROTHY HALLETT, Bourne, MA — country painting.
- MARJORIE HENNESSEY, Albany, NY — country painting.
- BARBARA HOOD, Hammondsport, NY — country painting.
- HARRIETTE HOOLAN, Oyster Bay, NY — country painting, stencilling.
- DOROTHY HUTCHINGS, Tucson, AZ — country painting, stencilling, metal leaf, free-hand bronze, Pontypool, glass painting, Victorian flower painting.
- HELGA JOHNSON, New City, NY — country painting.
- CORNELIA KEEGAN, Hudson, OH — country painting, stencilling, metal leaf, freehand bronze, Pontypool, glass painting.
- ARLENE LENNOX, Marblehead, MA — country painting, stencilling, Pontypool.
- BETH MARTIN, Charlotte, NC — country painting, glass painting.
- LUCINDA PERRIN, Canandaigua, NY — country painting.
- MARION POOR, Augusta, ME — country painting, stencilling.
- CAROLYN REID, Averill Park, NY — country painting.
- MONA ROWELL, Pepperell, MA — stencilling, country painting, Pontypool.
- NORMA STARK, Glens Falls, NY — country painting.
- ARKIE STEELE, Chatham, NJ — country painting.
- HARRIET SYVERSEN, Closter, NJ — stencilling, country painting, Pontypool.
- ASTRID DONNELLAN, Hingham, MA — country painting, stencilling, Pontypool, glass painting.
- SARA TIFFANY, Montrose, PA — country painting.
- LOIS TUCKER, North Berwick, ME — country painting, stencilling.
- ALICE WALL, Plymouth, MA — country painting, stencilling.
- MARGARET WATTS, Toms River, NJ — stencilling, country painting, metal leaf, free-hand bronze, glass painting, Pontypool, Victorian flower painting.

---

## Retired Certified Teachers who are willing to serve as Consultants:

- ELIZABETH BACH, Glens Falls, NY — country painting, stencilling, freehand bronze.
- HELEN GROSS, Sebring, FL — country painting, stencilling, Pontypool, glass painting, metal leaf, freehand bronze, Victorian flower painting.
- GINA MARTIN, Vernon, CT — stencilling, country painting, metal leaf, freehand bronze, glass painting, Pontypool, Victorian flower painting.

---

George Becker  
(603) 672-0518

Dolores C. Furnari  
*Sales Representative*  
(802) 247-3847

## **The Quarry House** *Art and Craft Distributors*

4 Quarry Circle Drive  
P.O. Box 268  
Milford, N.H. 03055-0268

Right Step Varnish  
Formula II Creme Brush Cleaner  
Langnickel Square Tip Brushes  
Ceramcoat Paints  
Signature Oil Paints  
Morilla Art Products

Books and Patterns  
Canvas Products  
Robert Simmons Brushes  
JoSonja Paints and Mediums  
Loew-Cornell Brushes  
Blair Art Products

Now Accepting Mastercard/Visa



**the  
Bag Lady**

*Purveyors of fine canvas products  
at factory prices*

**Box 531**

**West Stockbridge, MA 01266**

**Tel. (413) 637-3534**

*Send \$1.00 for catalog*

---

### **SPLIT BANISTER MIRRORS**

**For Reverse Painting**

### **PICTURE FRAMES**

**Round and Custom — Made for Theorems**

Please send stamped envelope for Folder on Wooden Articles.

Fireplace Stools — Courting Mirrors — Boxes — Etc.

**ROBERT D. RAINVILLE**

11 RIDGE DRIVE

UNCAVILLE, CONN. 06382

---

## Nininger & Co., Ltd.

Gallery

4 Main Street (Int. of Rt. 6 & 47)  
Woodbury, CT 06798



- Designers and crafters of quality stands for trays •
- Offering a fine selection of tables for sale in our Gallery •
- Restorers and conservators of fine antiques •
- Purchasing quality trays in any condition •
- Brochure available upon request •

## Nininger & Co., Ltd.

(203) 266-4661

*Mon.-Sat. 10:30-5:00*

*Sun. 1:00-5:00*

**CLOSED TUESDAY**

---

# *Tinker Bob's Tinware*

REPRODUCTION OF COLONIAL TINWARE

CUSTOM WORK AND REPAIRS

Sugar Boxes

Gooseneck Coffee Pots

Small Creamers

Chinese Letter Holders

Trinket Boxes

Miniature Coffee Pots

Robert A. Reuss

203-886-7365

Send for Price List

P.O. BOX 37 • NORWICH, CT 06360

---

(518) 766-5120  
BY APPOINTMENT

SMALLS  
STONEWARE

*Tin Horns and Calico Antiques*  
*Country Furniture*  
*Wall Stencilling*

WREATHS AND  
PIERCED LAMPSHADES  
BY NORA

CAROLYN REID

AVERILL PARK, NEW YORK

---

## **CRAFTSMANSHIP IN WOOD**

Ransom Cook, Strawberry, Dome, etc., Boxes  
Teaboard and Sandwich Trays,  
Faux Bamboo Traystands - Dressing Tables  
Face Screens and Pole Screens.

**C-3 Company**

Ed Stone 13200 Forest Drive Bowie, MD 20715

301-464-8079

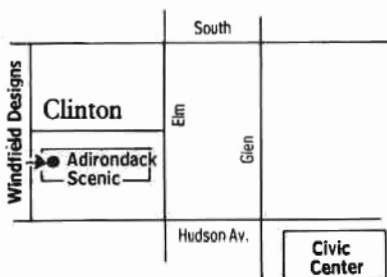
---



## *Classic Designs... Distinctive Gifts*

### The Windfield Designs Collection

Discover a truly unique series of miniatures designed by Glens Falls artist Henry Musser. Crafted of wood, silk screened, and signed, these model reproductions of classic American architecture are a perfect choice when a gift for the discerning taste is in order. Sold in fine gift shops nationwide, these miniatures are now also available by mail order or by visiting our factory outlet in Glens Falls in the Adirondack Scenic building (Clinton Avenue entrance-see map).



For a free color catalog and ordering information, write:

# WINDFIELD DESIGNS

P.O. Box 603 • Glens Falls, NY 12801 • (518) 793-6407

# ♥ AUSSCHTEIER KISCH ♥

## Penna. Dutch Style Painted Chests



Traditional (500 Series) Art  
38 W x 20½ D x 22½ H

## Stencil Decorate or Handpaint an Heirloom



Pasture (400 Series) Art  
photographed at Harmony Museum, Harmony, PA

### Traditional Materials and Construction:

- Solid Western Pennsylvania Tulip - Poplar
- Thru-dovetailed joints
- All joints pre-cut and pre-fitted
- Authentic reproduction and folk art designs

### Limited Edition Artwork:

- Choice of designs to hand-paint or stencil decorate
- Each chest is a true "limited edition," and is individually numbered and registered
- Quality art supplies including art sheets and transfer materials, or stencils included

### Detailed Instructions:

- Complete manual guides even "first-timers" through all assembly and painting
- Phone support/assistance available

Send \$3.00 for color photos and order information.

### Kit Price:

**\$280<sup>00</sup>**



**HARMONITE WOODWORKS**

RD#4, Box 161, Franklin, PA 16323

**(814) 432-7097**

(Completed pieces and wholesale price list available)



---

# TRAYS

- Art Supplies
- Gold Leaf
- One-Shot
- Quills

Excellent Quality  
Heavy Gauge Raw Steel Trays  
Many Styles To Choose From  
Brochure Available On Request

- Tinware
- Trays - from  
• 6" x 9" to 19" x 26"

## GREGORY D. DORRANCE CO.

1063 Oak Hill Ave. Attleboro, MA 02703-7318  
(508) 222-6255

---

## LIBERTY PAINT CATALOGUE, INC.

P.O. Box 1248, Hudson, N.Y. 12534

**"OLD GRAINER'S° WATER WHITE GLAZE":** *For White Marble.*

**"OLD GILDER'S° JAPAN SIZE":** *Clear, Fast-dry.*

**"OLD GRAINER'S° GLAZE-COAT":** *Tough, Transparent, Superior color-fixing properties, Exterior-Interior. For all faux work.*

**"OLD JAPANER'S° PONTYPOOL ASPHALTUM":** *A pure, old-asphaltum, adulterated neither with varnish nor driers.*

**"OLD STAINER'S° OIL":** *Highly-refined, penetrating oil used as a tinting vehicle for staining hard & soft woods.*

**"OLD GILDER'S° BRONZING MEDIUM EXTRA PLATE°":** *Exterior and interior grade, resistant to salt. Tarnish resistant.*

**GRAINERS' TOOLS:** *Floggers, Artist Brushes, Overgrainers, Quills, etc.*

**GILDERS' TOOLS:** *Gold leaf, Burnishers, Tinted clays, Tips.*

**PIGMENTS:** *Universal liquid oxides and organic, fade-proof colorants, Extra-fine fresco powders, Japan colors. Naptha & Japan driers. Bronzing powders.*

**LIBERTY will UPS anywhere. Send \$4.00 for catalog. Satisfaction guaranteed.**

---

---

# Shades of the Past

Frank and Marti Tetler

PO Box 11, Rt. 9w Tomkins Cove, NY 10986  
(914) 942-0209

*Lampshades and Supplies—Vintage Goods and Collectibles*  
*We Ship UPS*



## MARTI'S LAMPSHADE BOOK

Making Cut — and — Pierced Lampshades  
as taught by Marti Tetler  
*63 pages, looseleaf binder ready*

✿✿✿✿✿ Send for Price List ✿✿✿✿✿



THOUSAND ISLANDS CRAFT SCHOOL  
AND TEXTILE MUSEUM  
Clayton, NY 13624

### Special Decorator Courses Summer 1989

- Theorem — Lynette Smith
- Faux Graining — Nancy Boulton
- Lampshade Piercing — Marti Tetler
- Freehand Bronzing — Jane Bolster
- Pontypool — Shirley Berman
- Tinsel Painting — Beatrice Hoffman
- Early American Primitive Oil Portraits — Doris Carroll
- Decorative Tole Painting — C. Levondowski

Thousand Islands Craft School and Textile Museum

314 John Street, Clayton, NY 13624

(315) 686-4123

---

---

ROUND-THE-CLOCK PHONES

Toll Free 1-800-283-5323

U.S. & Possessions 914-368-1100 • Canada 416-787-7331

# THE GOLD LEAF PEOPLE™

GENUINE, COMPOSITION, VARIEGATED LEAF  
TOOLS, SUPPLIES, COATINGS, BRUSHES  
GOLD LEAFING KITS & TECHNICAL LITERATURE

*Featuring 24/48 Hr. Coast to Coast Service*

## ART ESSENTIALS OF NEW YORK, LTD.

3 Cross Street

Suffern, NY 10901-4601

"Work With The Best In The Business"

---

HAND - CRAFTED

### ***Turtle-Back Bellows***

SUITABLE FOR DECORATING

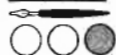
Natural hand-rubbed finish \$45.00 prepaid

BELLOWS BY SOUCY

1532 West Shore Road

Warwick, R.I. 02889

---



**We Do Mail Order**

449-451 Broadway, Saratoga Springs, NY 12866  
Phone: 518/587-8448

- art, drafting
- office supplies & equipment
- custom framing
- gallery
- books

complete decoration & restoration supplies, including gold leaf, bronzing, gilding and japan paints, brushes, molding & casting, graining supplies

---

**Authentic Theorem Pattern Collection  
of the  
Historical Society  
of  
Early American Decoration, Inc.**

**Theorem Collection  
by  
Gina Martin**



For pattern information write to  
Theorem Chairman  
Barbara Quirk  
18 Wendover Way  
Bedford, NH 03102



A LEARNING VACATION  
IN A VERY SPECIAL PLACE

## **ARTS & CRAFTS**

Spend a summer week or two living and learning in a VERMONT country setting. Wide variety of courses. Send \$1 for catalog.

FLETCHER FARM SCHOOL  
FOR THE ARTS & CRAFTS  
Dept. D, RR 1, Box 1041  
Ludlow, VT 05149

---

## **FALL & WINTER SEMINARS AT THE MUSEUM OF THE HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION**



For Adults: Wall Painting: Murals  
Victorian Christmas Tree Decorations

For Children: Painting a Christmas Watercolor  
Cut Paper Tree Ornaments

*Register early! List of local accommodations available.*

For further information, contact:  
**MUSEUM OF THE HISTORICAL SOCIETY  
OF EARLY AMERICAN DECORATION**

19 Dove Street

(518) 462-1676

Albany, New York 12210

---

---

*Advertise in*  
**THE DECORATOR**

**Yearly Rates**

**\$140.00 Full Page**

**\$75.00 Half Page**

**\$45.00 Quarter Page**

Single issue rate upon request

**Send Ads and Inquiries to:**

**MRS. DANIEL O'TOOLE**

**89 Kenaware Avenue**

**Delmar, NY 12054**

---

**THE DECORATOR** ..... \$ 6.00

Back issues to complete your library

**BINDERS FOR THE DECORATOR** ..... \$ 9.00

**DECORATOR INDEX** ..... \$ 4.00

Vol. I No. 1 through Vol. VIII No. 2

Vol. XV No. 1 through Vol. XX No. 2

Vol. IX No. 1 through Vol. XIV No. 2

Vol. XXI No. 1 through Vol. XXIX No. 2

Vol. XXX No. 1 through Vol. XXXIX No. 2

**BIBLIOGRAPHY** ..... \$ 4.50

A reference reading list of early American decoration.

**MEMBERS STANDARDS FOR CRAFTSMAN**

**AWARDS** ..... \$ 1.00

**ALL PRICES INCLUDE POSTAGE AND HANDLING**

*Order the Decorator - Binders - Index - Bibliography - Standards from:*

**MRS. DONALD J. TUCKER**

**Elm Street, North Berwick, ME 03906**

Make all Checks Payable to H.S.E.A.D., Inc.

---

**HISTORICAL SOCIETY OF  
EARLY AMERICAN DECORATION, INC.**

---

**CHAPTERS AND OFFICERS  
1989-1990**

**CENTRAL NEW YORK: New York**

Donna Fuller, *Chairman*

Ruth Smith, *Secretary*

**CHARTER OAK: Connecticut**

Lee Shubert, *Chairman*

Eleanor Merullo, *Secretary*

**EVELYN M. HOLMES: Maine**

Marion Poor, *Chairman*

Elaine Labbe, *Secretary*

**FAIRCHESTER: Connecticut and New York**

Eleanor Burts, *Chairman*

Lorraine Vander Wende, *Secretary*

**FLORENCE E. WRIGHT: New York**

Marlea Crowther, *Chairman*

Shirley Krehbiel, *Secretary*

**GENESEE COUNTRY: New York**

Joan Welch, *Chairman*

Debora Bartlett, *Secretary*

**HUDSON VALLEY: New York and Vermont**

Peg Emery, *Chairman*

Ann Decatur, *Secretary*

**LONG ISLAND: New York**

Evalyn Horne, *Chairman*

Audrey French, *Secretary*

**NASHOBA VALLEY: Massachusetts**

Dorothy Hamblett, *Chairman*

Santina Stafford, *Secretary*

**NEW JERSEY: New Jersey**

Mary Ellen Halsey, *Chairman*

Barbara Sandler, *Secretary*

**OLD COLONY: Massachusetts**

Gail Lane, *Chairman*

Dorothy Doyle, *Secretary*

**PIONEER: New Hampshire and Vermont**

Janice Aldrich, *Chairman*

Catherine Ellison, *Secretary*

**SHENANDOAH: Virginia**

Susan Hitchcock, *Chairman*

Julia Neumeyer, *Secretary*

**STEVENS PLAINS: Maine**

Lois Tucker, *Chairman*

Glenna Tucker, *Secretary*

**STRAWBERRY BANKE: New Hampshire and Massachusetts**

Barbara Crosby, *Chairman*

Sally Muse, *Secretary*

**WILLIAM PENN: Pennsylvania**

Ursula Erb, *Chairman*

Mary Barlow, *Secretary*

## COMMITTEE CHAIRMEN

July 1, 1989 — June 30, 1990

<i>Applicants</i> .....	Carol Heinz 4625 Quarter Charge Drive, Annandale, VA 22003
<i>Chapters Coordinator</i> .....	Linda Lefko 2944 Corwin Rd., Branchport, NY 14418
<i>Convention Planning</i> .....	Shirley Baer Box K, River St., Norwell, MA 02061
<i>THE DECORATOR:</i>	
<i>Editor</i> .....	Jane Bolster 151 Waterloo Ave., Berwyn, PA 19312
<i>Advertising</i> .....	Peg O'Toole 89 Kenaware Ave., Delmar, NY 12054
<i>Education:</i>	
<i>Carousel Rentals</i> .....	Dolores Samsell 24 Spencer Lane, Warren, NJ 07060
<i>HSEAD School Director</i> .....	Arlene Lennox 57 Tedesco St., Marblehead, MA 01945
<i>Slide Program</i> .....	Joyce Holzer 62 Kahdena Rd., Morristown, NJ 07960
<i>Teacher Listings</i> .....	Astrid Donnellan 21 Mast Hill Rd., Hingham, MA 02043
<i>Endowment Fund:</i>	
<i>Chairman</i> .....	Anna Day 11 Stonegate Dr., Watchung, NJ 07060
<i>Work Photo Program</i> .....	Bette Larter 70 Hearthstone Lane, Rochester, NY 14617
<i>Exhibition</i> .....	Reggie Frost 299 Pembroke St., Concord, NH 03301
<i>Finance:</i>	
<i>Chairman</i> .....	Shirley Baer Box K, River St., Norwell, MA 02061
<i>Custodian of Assets</i> .....	Alice Smith 523 North Westfield St., P.O. Box 303, Feeding Hills, MA 01030
<i>Treasurer</i> .....	Helen Thieme 17 Starlight Drive, Morristown, NJ 07960
<i>Fund Raising</i> .....	Shirley Baer
<i>Historian</i> .....	Laura Corvini 1 S. Cherry St., Plymouth, MA 02360
<i>Judging and Standards</i> .....	Carolyn Hedge RFD #5 Box 538A, Long Pond Rd., Plymouth, MA 02360
<i>Lending Library of Designs</i> .....	Cynthia Stone P.O. Box 216, Gales Ferry, CT 06335



<i>Liaison Officer</i> .....	Dolores Furnari RR 3, Box 3695, McConnell Rd., Brandon, VT 05733
<i>Materials and Products</i> .....	Tasha Paul 36 Hidden Road, Andover, MA 01810
<i>Membership</i> .....	Sharon Krauss 44 Colton Lane, Shrewsbury, MA 01545
<i>Membership Relations</i> .....	Dorothy Hamblett 12 Nottingham Road, Grafton, MA 01519
<i>Memorial Book</i> .....	Helga Johnson 4 Oak Terrace, New City, NY 10956
<i>Museum: Chairman/Curator</i> .....	Deborah Lambeth 114 Front St., Schenectady, NY 12305
<i>Museum Acquisition Portfolio</i> .....	Cynthia Stone P.O. Box 216, Gales Ferry, CT 06335
<i>Museum Store: Manager</i> .....	Joan McKenzie 33 Oak Road, Delmar, NY 12054
<i>Newsletter, Editor</i> .....	Astrid Donnellan 21 Mast Hill Rd., Hingham, MA 02043
<i>Nominating</i> .....	Elaine Dalzell 5 Countryside Ct., Silver Spring, MD 20904
<i>Parliamentarian</i> .....	Shirley Baer
<i>Photography and Sales</i> .....	Gene Gardner 209 Rockwell Terr., Frederick, MD 21701 Elaine Dalzell 5 Countryside Court, Silver Spring, MD 20904
<i>Printing</i> .....	Grace Bremer 107 School St., Milton, MA 02186
<i>Publications:</i>	
<i>Book Sales</i> .....	Margaret Wehner 521 Atterbury Rd., Villanova, PA 19085
<i>DECORATOR Sales (Mail Order)</i> .....	Lois Tucker Elm St., North Berwick, ME 03906
<i>DECORATOR Sales (at Meetings)</i> .....	Louise Whalen
<i>Publicity</i> .....	Sharon Sexton 20 Pocono Rd., Worthington, OH 43085
<i>Registration</i> .....	Eleanor Wooters 303 Penobscot St., Rumford, ME 04276
<i>Royalty Program</i> .....	Anna Day 11 Stonegate Dr., Watchung, NJ 07060
<i>Teacher Certification</i> .....	Astrid Donnellan 21 Mast Hill Rd., Hingham, MA 02043
<i>Theorem Sales and Mail Order</i> .....	Barbara Quirk 18 Wendover Way, Bedford, NH 03102
<i>Vendors Sales</i> .....	Dorothy Fillmore 84 Pilgrim Drive, Windsor, CT 06095
<i>Ways and Means</i> .....	Charter Oak Chapter

