

# The Decorator

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Volume XLV No. 1

Stamford, CT

Fall-Winter 1990-1991

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



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EARLY AMERICAN DECORATION, INC.**

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Esther Stevens Brazer  
ESTHER STEVENS BRAZER*

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**Journal of the  
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**Historical Society of  
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A society organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art and the elevation of the standards of its reproduction and utilization. To assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

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# THE DECORATOR

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### COVER PHOTOGRAPH

Original owned by Ursula Erb, Wallingford, PA

### PRICE PER ISSUE

All Volumes — \$6.00

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

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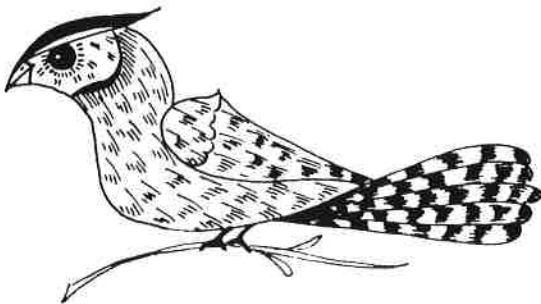
## EDITORIAL

It is a rare find to discover a museum with a strong emphasis on education. And such is the Schwenkfelder Museum in Pennsburg, PA. Along with appreciating the many items representing the decorative arts, it has been my privilege to learn about the cultural and historical aspects that shaped the people who settled in Pennsylvania and that influenced the choice of arts and crafts made in this area of southeastern Pennsylvania.

As John Joseph Stoudt says in his book: *Early Pennsylvania Arts and Crafts*, "these tangible things were products of human imagination and so illuminate the spirit of the people who made them." "The objects which we collect and which are so admired are...more than lovely bits of decoration; they are keys which unlock the spirit of those who made them and of those who used them." Especially in the field of illuminated manuscripts of the late 18th and early 19th centuries, the artistic expression is closely tied with the cultural influences of the times and of the regions in which they were created.

In my study of the work produced and enjoyed by the Schwenkfelders, I was privileged to talk with Peter Erb who is theological consultant to the Schwenkfelder Library. He has helped me to understand the distinctive philosophy and theology of the Schwenkfelders. Also, I am indebted to Claire Conway, the librarian and to Dennis Moyer, the director, for their generous assistance.

And so, you will find some historical and cultural background in the article printed here. I hope you will consider it helpful in your understanding of the decorative art of this region.



## PENNSYLVANIA ARTS AND CRAFTS IN PENNSBURG

*By Jane Bolster*

There is a treasure trove of early Pennsylvania arts and crafts to be seen at the Schwenkfelder Museum and Library in Pennsburg, Pennsylvania.

The Schwenkfelders were a religious group which followed the teaching of Casper Schwenckfeld who was a contemporary of Calvin and Luther and was equally involved in the Reformation. Casper Schwenckfeld was a Silesian nobleman born in Ossig in 1490. (Silesia is a region in central Europe and now lies chiefly within southwestern Poland.) He was well-educated and involved in affairs of state, but theology held for him a stronger attraction. He became a writer, exhorting men to repentance and godliness.

These were the times, at the end of the Medieval period when morality was low; people at all levels of society showed an inherent baseness, demonstrating greed, discord, gluttony, and loose sexual morality. The learned debated meaningless issues. Priests were concerned more with position than with the Scriptures. Countering this was the growth in literacy resulting from the invention of the printing press in 1450 which led to intellectual renewal in Europe, with a humanist approach;



*Figure 1 - Detail of chest.*



*Figure 2 - 18th century needlepoint pocketbook.*

the beginning of the Renaissance period. But early in the 16th century, the European church and the society in which it worked was caught in a tumultuous upheaval; the Reformation.

The various reform movements of the early 16th century were not so much concerned with religious practice as with doctrine. There were three major reform movements within the Christian church at this time. On the right the Roman Catholics addressed their own approach to Reformation while the Protestants (such as the Lutheran, Zwinglian, Calvinist and Anglican) offered their own interpretation of the Scriptures. On the left appeared a radical reform movement comprising the Anabaptist which included Mennonites, Amish, and Hutterites, and the Spiritualist to which Casper Schwenckfeld belonged. Schwenckfeld was attracted by the preachings of Luther but later differed with him and was rejected by him. Declared a heretic in 1535, he was tried and promised freedom of religious worship in private but was forbidden to speak in public.

He had many followers who began to be called Schwenkfelders (in derision) and who became increasingly persecuted. Toward the close of the 17th century, the spirit of intolerance relaxed. The Lutheran church won over many of the young, and the Schwenkfelders decreased in number until in 1718 they numbered only a few hundred.

In the early 18th century religious intolerance was again on the increase and much influence was exerted by Jesuit priests to convert Protestants to the Roman Catholic faith. Finally the Schwenkfelders resolved to escape from the country. The exodus began in 1726 when a group of Schwenkfelders fled on foot to Saxony leaving behind all their property except for what they could carry on their backs or in wheelbarrows.



*Figure 3 - Wooden box, probably 19th century French.*

In Saxony they were welcomed by the Moravians, and they remained there for eight years, under the protection of Count Zinzendorf. When this protection was overruled by the courts, they made their final decision to emigrate to America. After making many stops in Europe, they embarked on the ship *St. Andrew* in Rotterdam and finally arrived in Philadelphia in September, 1734. The journey had taken almost six months!

They settled in an area north of Philadelphia, established roots there, and enjoyed freedom of expression as well as a measure of prosperity in this land of fertile soil. Religious services were held in their homes. No church buildings were erected until 1790. Religious training and the education of their children were given first priority.

Perhaps the most important possession of a Silesian Schwenkfelder family was its hymnal, for hymnals at that time were more than just books for congregational singing on Sunday mornings. They were books of devotions for group and individual worship and study. The baggage brought by the Schwenkfelder exiles to Pennsylvania contained many manuscript hymnals. Painstakingly copied by hand and bound between two leather-covered boards, a rich heritage of Protestant hymnology was transplanted to the new world by the Schwenkfelder immigrants. In 1762 the first hymnal was printed, but most of the hymns were carefully copied by the school children. Frequently the title page would have been executed by the school master and dedicated to his student. And so began one of the most distinctive forms of early Pennsylvania art: the illuminated manuscript.





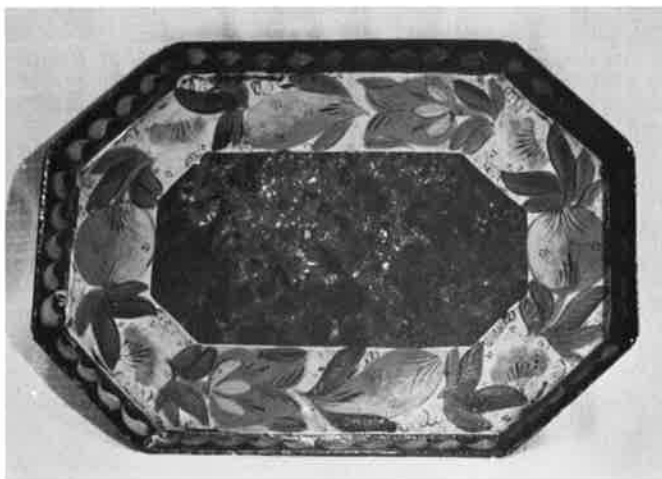
*Figure 4 - Embroidered "show towel."*



*Figure 5 - Plate probably brought from Silesia.*



*Figure 6 – Early 19th century coffee pot with a flat bottom and straight spout. The design is on and spills over a thin white circle. There is much finger-blending as well as fine black detail. Very typical of a Pennsylvania piece.*



*Figure 7 – Cut corner tray on crystalized tin, painted with asphaltum. The design includes reds, yellows and greens with many colors finger-blended. Early 19th century.*



Figure 8 – Fraktur inscribed for Sophia Kriebel. Soft reds, yellows and greens are the predominant colors.

In Pennsylvania, this type of folk art attained a degree of realization both in technique and imagery which was not present in European peasant art. The common name given to this type of document is *fraktur*. This comes from a word which described a broken or fractured style of lettering. The art of the *fraktur* developed during the period when the sectarian schools were established, before the advent of public schools, and before the proliferation of the printed form.

First among the Pennsylvania illuminated writings were the great manuscripts produced at the Ephrata Cloisters between 1746 and 1760. Here the illuminating art reached an early peak and here too a school was established where this art of *fraktur* was taught in a formal way. After the Revolution (to about 1830) the art of manuscript illumination was revived and became, in Pennsylvania, the most characteristic expression of the “plain mood.”



Figure 9 - 1808 fraktur, not in an original frame.

Manuscript illumination was a social endeavor. Important thoughts and significant events were thus preserved in memory. Words and design went hand-in-hand to express the sentiment desired. Of great importance in the school program was the study of the *norschrift* which was an exercise in penmanship combined with decorative devices rich in symbolism. There was often folk poetry incorporated in a *norschrift* with important social and cultural significance. Another form for illuminated manuscripts was the *taufschein* which were certificates of birth and baptism. But these were limited to those religious groups which practiced the baptism of infants, that is Lutheran, Reformed, and possibly Moravian families. Other forms of *fraktur* include the book-plate, the house blessing, labyrinths, games and valentines. Finally the art of illumination came to be freed from all words and could communicate its message without them.

Schwenkfelders began, in 1880, to collect the writings of Casper Schwenckfeld and later material that pertained to the early Schwenkfelder sect in Europe and America. The library building was erected in 1913, and the second floor was reserved for this collection of historical material. At this time the members of the sect were encouraged to donate artifacts relating to their daily life...and so was started a museum.

In 1951 a new library building was erected. Books and manuscripts were moved there, while the space in the Carnegie building was devoted to artifacts. The Schwenkfelder Library gathered what is unquestionably the finest collection of illuminated writings. These samples of Pennsylvania arts and crafts were products of the human imagination and so demonstrate the spirit of the people who made them. Especially in the field of illuminated manuscripts of the late 18th and early 19th centuries, the artistic expression is closely tied with the cultural influences of the times and the regions where they were created.

In the Schwenkfelder Museum, one of the earliest pieces is a chest, dated 1732 (Figure 1), that was brought to America in 1734 with the first migration of Schwenkfelders from Germany. (See Monroe H. Fabian: *The Pennsylvania-German Decorated Chest*, page 184, number 199.) There are other chests made in this country representing later periods.

Another early piece is a purse, envelope style, stitched in many colors with what is known as the Queenstitch (Figure 2).



Figure 10 - Late 19th century fraktur with no text. Mounted in 20th century frames.



Figure 11 – Hat box covered with wallpaper. Blues and browns predominate.

Moving into the 19th century, there is a wooden box with polychrome decoration on a black background (Figure 3). It bears a striking resemblance to the boxes described by Margaret Coffin in her article titled “Heinrich Bucher Boxes”. (See *The Decorator*, Spring 1986)

Other household items demonstrating the love that these people had for color and design include a “show towel” with cross-stitch embroidery in red (Figure 4), and a plate (Figure 5) which was probably brought from Silesia. Notice the stylized roses and the brush-stroke border.

Among the pieces of decorated tin are: a coffee pot (Figure 6), a cut-corner tray (Figure 7), a cream pitcher and a small cup, each decorated in the Pennsylvania style. With these is displayed a beautiful tin spatula — too pretty to be used.

Among the *fraktur* on display is one inscribed for Sophia Kriebel (dated 1808) in its original tiger-maple frame (Figure 8). Another (Figure 9), done in the same traditional style is dated 1808. Representing a later period and showing a more open style with no penmanship are two small *fraktur*, each one depicting a bird on a branch (Figure 10).

Other paper items include a hat box (Figure 11), portfolios, and mathematics work-books (Figure 12), each of which is covered with a colorful wallpaper.

One whimsical piece in the collection is a wardrobe dating about 1800 (Figure 13), showing very crudely marbled sections, primitive landscapes, and a suggestion of *trompe l'oeil* (Figure 13A).



*Figure 12 – An 1827 “cyphering book” belonging to Barbara Gehman. At the top of each page the assignment is meticulously laid out by the school master.*

The best news to share with you is that a selection of about two hundred *fraktur* is being prepared for publication, complete with English translation of the German text. John Joseph Stoudt reminds us that the decorative elements of the document must not be separated from the text. To understand the whole, we must study both aspects of the manuscript. At last, for those of us who do not read German, we will have an opportunity to study text and illumination together.

P.S. An appointment is required for study of the artifacts in the Museum or the books and manuscripts in the Library. Slides of the *fraktur* can be shown at the Library, but they are not available for sale.

The address is: The Schwenkfelder Library  
 1 Seminary Street  
 Pennsburg, PA 18073  
 Telephone: (215) 679-3103



*Figure 13 - 19th century wardrobe.*

## **BIBLIOGRAPHY**

Acknowledgment: Much of the history of the Schwenkfelders and their art has been drawn from the first four books listed below. J.B.

1. *Who Are the Schwenkfelders?* Selections from the Geneological Record of the Schwenkfelder Families published by the Board of Publication of the Schwenkfelder Church, Pennsburg, PA ca. 1923
2. *Schwenkfelders in America*, edited by Peter C. Erb from papers presented at the Colloquium on Schwenckfeld and Schwenkfelders, Pennsburg, PA 1984 published by the Schwenkfelder Library





Figure 13A - Detail of top and bottom panels on the wardrobe.

3. *Schwenckfeld in His Reformation Setting*, Peter C. Erb ca. 1978  
Schwenkfelder Library, Pennsbury, PA
4. *Early Pennsylvania Arts and Crafts*, John Joseph Stoudt ca. 1964 by  
A.S. Barnes and Co. New York
5. *The Schwenkfelders in Pennsylvania*, a historical sketch by Howard  
Wiegner Kriebel reprinted from Vol. XIII; proceedings of the  
Pennsylvania-German Society, Lancaster, PA 1904
6. *Pennsylvania German Fraktur*, with color drawings, published by the  
Pennsylvania Farm Museum of Landis Valley, PA 1969
7. *Pennsylvania German Illuminated Manuscripts*, Henry S. Borneman, a  
Dover publication, originally published in 1937 by the Pennsylvania-  
German Society as a volume of its Proceedings and Papers
8. *The Pennsylvania German Fraktur of the Free Library of Pennsylvania*,  
Frederick S. Weiser and Howell J. Heaney, 2 volumes 1976

## STRIPING PENCILS

### Their Care and Treatment – Colors Used, etc.

At the present time it is quite as necessary for a striper to be as speedy in the use of the pencil as it is for him to accomplish artistic results. The workman capable of doing a very high grade of striping, unless able to do it with celerity proportionate to that which marks the performance of the other classes of work done in the modern carriage establishment, would soon find his skill unappreciated and his services drawing a low rate of compensation.

No striper can accomplish either speedy or artistic results unless his tools are properly cared for. This may seem a comparatively easy task at first thought, but a closer look into the subject will, we think, reveal the fact that there are more painstaking details connected with the work than are generally counted on.

No workman can be rated as a first-class mechanic until he adequately comprehends the full importance of correctly caring for the tools he has been taught to use, and carries his knowledge into effect. The mechanic who fails to grasp the importance of this matter goes through life heavily handicapped. He cannot hope to hold to the same standard of success enjoyed by the workman who does.

The negligent, careless striper always finds his work toilsome and laborious to a degree not experienced by his more careful and methodical brother; not so much, perhaps because he does not understand the art of striping as because he does not devote the same care and deftness to cleaning and storing his pencils. Here is one of the secrets of success in striping. To do good work a pencil must necessarily be given good care. A scientifically drawn out and tapered dagger pencil or sword tool cannot be treated with prize ring brutality. It requires only a small outlay of this sort of treatment to make a striping pencil become exactly what you would wish it not to.

The “don’t care” striper, when he takes down his pencil to perform a job of striping, submerges the tool repeatedly into turpentine, and follows this treatment with the operation of drawing the hair of the pencil tightly between the thumb and forefinger. We are aware of no way that will so effectually and so quickly “kill” the elasticity of a pencil as this; and yet many stripers persist in this kind of treatment, and profess an inability to understand why they can’t get their pencils to work right. These men, at the conclusion of a day’s work, or when they have completed a job striping, will hurriedly clean, or make a pretence of cleaning their pencils in turpentine, imperfectly grease them with most any lubricant at hand and then calmly flatten them out of all semblance of proper shape against a window pane, where they can catch a fair share of all the dust

floating about the room.

It does not require a great length of time to destroy the quality of a pencil when it is exposed to the filth, acids and gases of a room. It is this lack of quality that makes striping so bothersome for some men, while men using pencils that possess it do their work with an ease and a freedom from worry pleasant to behold.

The finely adjusted poise, tone and sensitiveness of a pencil can only be retained by carefully adhering to certain common-sense rules.

A striping pencil, after use, should be gently and thoroughly washed out in turps, pains being taken to remove all the pigment from the heel of the tool. Use a soft piece of flannel when cleaning and drying. Never under any circumstances draw a moist pencil through the thumb and finger. If you think it isn't a harmful practice, follow it a short while with your favorite striper, and if you still find yourself "in it" when working with that particular tool, then our experience is sadly at fault.

In greasing, do not submerge the tool in grease. Use just enough to straighten the hair out nicely and in proper shape, and to keep it soft and pliable. The best grease we know of for the purpose is made of three parts of mutton (leaf) tallow and one part of sweet oil. This mixture does not dry, as many other preparations do, into a stiff, gummy condition.

After using quick drying colors, which by the way, are always harsh and bad in their action on the hair of pencils, it is best to use a wash of two parts turpentine to one part of raw linseed oil. It will take a little longer to wash out a tool in this preparation, but it will save the tool from injury. Nothing is gained by haste in cleaning and putting away this class of tools. It is not a good custom to flatten out round pencils when greasing them. A pencil, when put away, should be preserved in its natural shape; therefore, instead of flattening a round pencil out when greasing it, simply form it to its natural shape and lay it away in a receptacle specially intended for it.

A cheap, practical pencil-keeper for flat, sword and dagger pencils may be made of whitewood,  $\frac{1}{4}$  in. stuff. Make it  $6 \times 8$  in size, and one inch in depth. Leave one of the 8 in. sides open. Cut a  $\frac{1}{8}$  in. groove in each of the 6 in. ends. Into this an  $8\frac{1}{4} \times 6$  in. window glass can be slipped, upon which the stock of pencils, excepting the round liners, may be stored. By far the best arrangement, however, for keeping the striper's kit is a  $10 \times 7$  in. cash box, obtained at any hardware store. The depth should be about 5 in. and the box should be furnished with a tray. This box will afford ample space for storing all pencils, cup, striping palette, etc.

A box of the above description will cost, with tray furnished, \$1.50 and as it is provided with lock and key, the painter will find it almost indispensable for keeping his striping kit intact and always well protected.

## REPAIRING PENCILS

It sometimes happens that a pencil, even with the best of care lavished upon it, gets crinkled up badly. To put it into a workable condition again, we grease the tool thoroughly and then draw it between a smooth hardwood stick and a moderately warm flat-iron. This treatment will almost invariably remedy a bad case of warping or crinkling.

In trimming round pencils, when certain portions of the hair have become too short, it is always advisable to trim round. If the trimming be done on one side, the balance and hang of the pencil will be lost. In cutting off the ends of a pencil, it should be greased and placed on a hard, perfectly level and smooth block of wood; use a keen-edged knife, otherwise your pencil will curl and spread at the point.

From a new camel's hair striping pencil a round fine liner may be obtained in this way: Take a small piece of cedar and cut it down to about  $\frac{1}{8}$  in. in diameter at one end, and much smaller at the other. Into the smaller end insert a pin until it holds firmly,  $\frac{1}{4}$  in. from the wood, clip the pin off; then shave the stick off until it tapers perfectly down to the pin. Next dip a small bunch (proportioned to the size of pencil desired) of hair taken from a large camel's hair striper into shellac, and after allowing it to dry a few moments, insert the pin and tapered point of the wood until the clear working length of the pencil measures  $1\frac{1}{2}$  in. Care should be taken to insert the pin into the exact center of the butt. Begin at the lower end of the hair and wind with strong thread up to within  $\frac{1}{8}$  in. from the point of the pin. The pin should act as a stiffener to the pencil. At the suggestion and under the instruction of a friend, we made and have used for some time a pencil of this sort in striping difficult parts on carriage bodies, and we find it works capitally; fine and graceful lines can be executed with it.

*From the magazine HUB published quarterly between 1891 and 1897, and later merged with the Automotive Manufacturing Company. This was submitted by one of our members: Marie Washer (Connecticut).*

## **CORNER OF FACTS**

Submitted by Shirley DeVoe

“In the coachmaking day the painter tried his brushes on a post beside him; and quite a calendar of departed glories was to be read upon it, in blue and yellow and red and green, some inches thick.”

*from An Old Stage Coaching House by Charles Dickens*

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

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

*Contained in a letter from W.D. John, Newport, England*

## **APPLICANTS ACCEPTED AS MEMBERS**

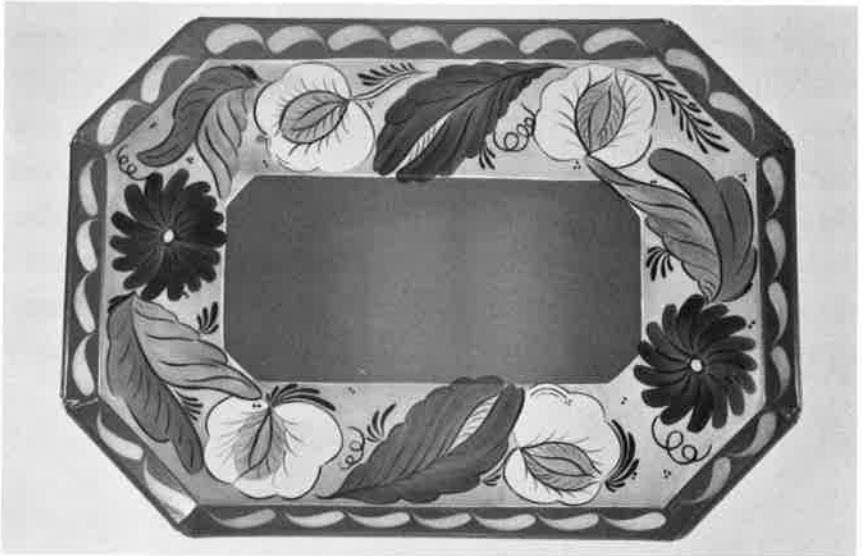
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Country Painting



Ann Baker



Sandra Strong  
Received at Newport Meeting

Country Painting

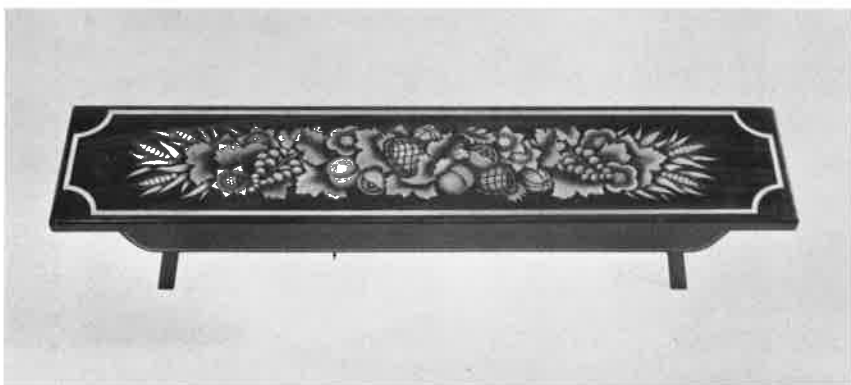


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Dorma West

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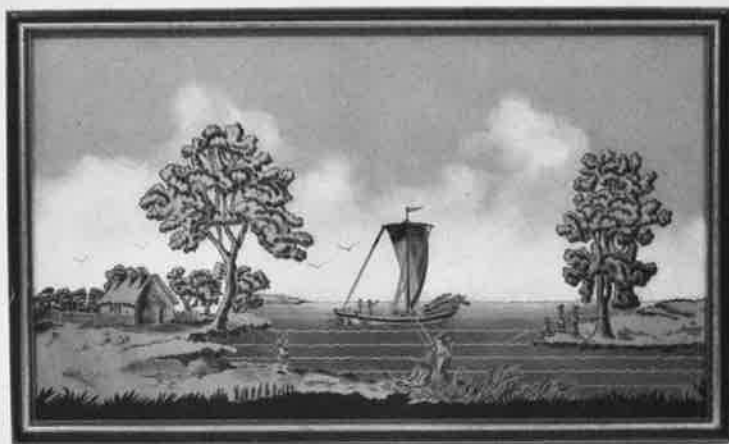
Metal Leaf



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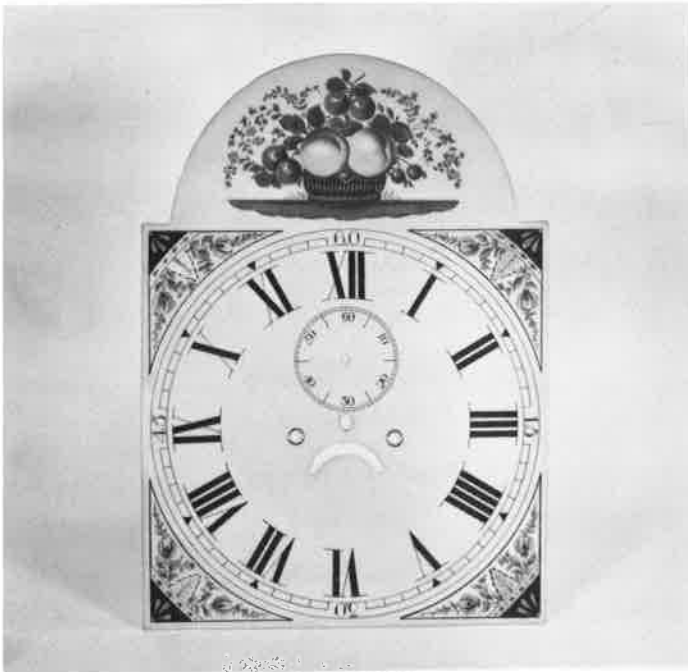


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**Stamford, CT – Fall 1990**

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Dorma West

### **Stencilling on Tin**

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### **Stencilling on Wood**

Barbara Upson

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### **Pontypool Painting**

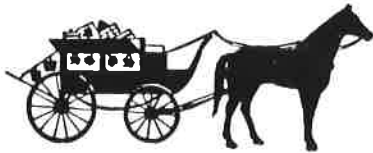
Dolores Samsell

### **Metal Leaf Painting**

Elaine Dalzell

### **Glass Stencilled Border**

Barbara Upson





## THE BOOKSHELF

*Robert Adam and Kedleston—The Making of a Neo-Classical Masterpiece*, by Leslie Harris, edited and with a foreword by Gervase Jackson-Stops. The National Trust—Executive Director, Royal Oak Foundation Inc., 41 East 72nd St., New York, New York 10021. 96pp, color and black and white drawings. \$24.95.

This catalogue was compiled by the National Trust of Great Britain in part to raise funds for the restoration of this wonderful estate, Kedleston, which was designed primarily by Robert Adam around 1760. The contents include many line drawings by this master architect in support of his major project. He designed everything from ornately decorated ceilings to formal gardens. For example the color drawings of the dining room are beautifully detailed, complete with cherubs on clouds and dancing ladies. The effect on a guest must have been awe inspiring.

Also included are the more mundane working sketches of walls, doorways, and general plane that we associate with architectural drawings. These are followed by original illustrations of the facade of all ends of the building. Even drawings of rooms, buildings, and gardens drawn by Adam and other contemporary architects, but not actually used in the construction of Kedleston, were carefully saved by the descendants of Sir Nathaniel Curzon who have retained ownership of the estate since 1700. These relatives are listed in a chronical table.

Most of this catalogue is comprised of the drawings with brief descriptions to accompany them. There is a foreword which is most interesting and provides an excellent historical overview of this stately home. You may have seen several of the pieces of furniture featured which made the trip across the Atlantic to be displayed in the National Gallery of Art's "Treasure Houses of Britain" exhibition.

The historians among us will discover the origins of many of our familiar designs in this book. For example, many of the techniques of the mid 18th Century included gold leafing of the more ornate parts of the ceilings. For those members who are interested primarily in designs from this period, this volume would be an excellent investment.

Margaret Rodgers

*The Coach Painter 1880*, The Museums at Stony Brook. Reprinted from The Carriage Reference Library. Exposition Press, Inc. Oct. 1983, 115 pp. Black and white illustrations.

*The Coach Painter 1880* is a soft cover book which gathers together the first six issues of a magazine of that era, THE COACH PAINTER. These reproductions are complete with all the advertising of that day, helpful hints, materials used including brushes (pencils), varnishes, paints as well as portions of a dictionary of terms used in the painting of coaches. Various personalities are featured in lead articles in each of the separate issues. There are even line drawings of fancy monograms and scrollwork which might be enlarged and copied on a carriage door. This publication was intended as a true tradesman's companion.

Several companies involved in the painting of carriages are featured in the magazine and it becomes readily apparent that fire was a very real danger. Each issue dolefully records those that have been burned to the ground. It would appear that the surviving companies were most interested in the fate of the competition. The advertising is especially interesting and fun to read as an indicator of priorities over one hundred years ago. The pictures, prices and descriptions of the products being touted are most educational and represent some of the history of our Society. One can read the early Sherwin Williams paint store advertisements, plus any number of ads for everything from sulky parts to varnishes, from brushes to transfer designs, and from leather products for seats to buggy whips.

This particular publication lasted only a few short years before it was merged with THE PAINTER'S MAGAZINE. Perhaps the readership was not large enough to support a regular issue which concerned itself solely with coach painters, particularly in view of all those fires. A larger circulation was needed.

This book would be enjoyed by all who are interested in "how it once was done". Coach painting, like sign painting, was a highly skilled and specialized craft and those who practiced it were a breed set apart from the ordinary artist. Carriages were the main mode of transportation and therefore, as with automobiles of today, were decorated in accordance with the pocketbook and desires (often larger than the pocketbook) of the owners. It would only be proper for an affluent family to have their carriage distinctively painted so as to signal their success. The grocer had to effectively advertise his wares on his wagon so it too had to be suitably decorated. Thus the coach painter skillfully fulfilled definite needs, real and perceived. This book clearly shows how individual and specialized was the craft. It is very interesting, fun to read and informative. Read this fascinating book and trace some of our methods back to their inception in the real world of daily commerce.

Margaret Rodgers

## **NOTICE FROM THE TRUSTEES**

### **SPRING MEETING 1991**

**Desmond Americana, Albany, NY**

**April 26-28, 1991**

### **FALL MEETING 1991**

**Worcester Marriott, Worcester, MA**

**September 15-17, 1991**

### **SPRING MEETING 1992**

**Sheraton Tara, Nashua, NH**

**April 26-28, 1992**

## **NOTICES**

### **By-Laws**

#### **Article IV**

##### **Section 2.**

Additional nominations for the election of Trustees may be made in writing by petition signed by 30 or more members with voting privileges and filed with the Secretary at least 21 days before such Annual Meeting.

Anyone desiring to become a member must write to the Applicant Chairman for the necessary forms.

### **BEQUESTS TO H.S.E.A.D., Inc.**

The Historical Society of Early American Decoration, Inc., appreciates the generosity of its members as expressed through bequests. Such gifts serve as a memorial and also enable the Society to perpetuate the pursuits of the Society in fields of education, history, preservation, publication, and research. While unrestricted gifts have more general uses, a member may designate a gift to serve a particular phase of endeavor.

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.



## JUDGING STANDARDS FOR VELVET THEOREMS

In July 1989 the Board of Trustees voted to establish a separate category for Theorem Painting. The first judging will take place at the Worcester Meeting in September 1991.

The Judging Standards are as follows:

### Points

- |                                    |  |
|------------------------------------|--|
| I. Design - 10%                    | The pattern must be from an original theorem source or an approved one from the HSEAD theorem collection. Choose a design of refinement which includes a sufficient number of stencilled units, hand-painted lines, and accents for judging. Crudely done and discolored originals should not be reproduced. The minimum completed design must be at least 8" x 10". |
| II. Cutting of Theorem - 25%       | Stencils must have sharp, clear edges with no angular cuts and no overlapping of units.  |
| III. Stencilling and overall - 50% | Skill in stencilling techniques must be shown in unit behind unit and in even blending from the dark to the light areas. The background must be velvet (tinted if you desire) and the theorem executed with oil paints, using colors to look as the original would have looked before fading. Brush drawn lines and accents will be judged here.                     |
| IV. Mounting and Framing - 15%     | The theorems must be mounted and framed. Note: antique theorems were tightly framed with little background showing. They were seldom matted. A spacer is recommended. The frame should be similar to a typical original frame as possible.   |

Judging of theorems will be done once a year at the Fall Meeting. One theorem per member will be accepted for judging.

## **MASTER TEACHERS**

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

## **MASTER CRAFTSMEN**

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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. Effective July 1, 1990**

Charter and Guild Members .....	\$35.00
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Associate Members .....	\$50.00
Business Associate Members .....	\$75.00
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## ACTIVE CERTIFIED TEACHERS

JANICE ALDRICH, Keene, NH — country painting, stencilling.  
SHIRLEY BERMAN, Carmel, 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, Hilton Head Island, SC — 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.

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

ELIZABETH BACH, Glens Falls, NY — country painting, stencilling, freehand bronze.  
HELEN GROSS, Vero Beach, 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.

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**HISTORICAL SOCIETY OF  
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