

The Decorator

Volume XLV No. 2

Albany, NY

Spring-Summer 1991



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



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

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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



**Historical Society of
Early American Decoration, Inc.**

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

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COVER PHOTOGRAPH

A child's chair, typical of those enjoyed in country homes mid-19th century.
Owner-Joyce Holzer.

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EDITORIAL

Expanding a bit on the theme of the Albany meeting, this issue offers some insight on Schoolgirl Art of the mid-nineteenth century. First is a description of a velvet painting (dated about 1842) which one of our members had the opportunity to study and record. It is accompanied by a fascinating social history of the times. Another is a description of charming puppets, painted on velvet.

Our spring meeting marked a real turning point in our Society. It was the "best of times". Not only did we have a thorough introduction to a new (although minor) category of items that may be submitted for judging, namely Theorems; we also had an innovative and very successful selection of three-hour hands-on-workshops. Members who worked on these two programs merit our admiration and appreciation.

And yet, it was the saddest of times. The majority of our collection housed in our Museum in Albany had been removed to the Museum of American Folk Art in New York City. However, we do look forward to our association with MAFA. Items that did not go to New York City were offered at an auction sale. It was sad to see our collection dispersed but good to know that these pieces went into appreciative hands.

Included in this issue is a history of our Museum, chronicled by Doris Fry.



Stencilled box with grained background, 8 x 10 x 16 $\frac{1}{2}$. Owner: Joyce Holzer.

HELEN LOUISE (RANNEY) BOTTUM
of SHAFTSBURY, VERMONT*
February 10, 1826–April 1, 1879

Helen's ancestors came to Middletown, Connecticut from Scotland before 1660. A century later, her great grandparents were early settlers of Westminster, up the Connecticut River in southern Vermont. Ephraim Ranney and four of his sons fought in the Revolution. His wife, Silence, the mother of eleven, was a "doctress of considerable reputation" who travelled about on horseback with a stock of herbs.

Waitstill Ranney (b. 1791), who was Helen's father and the grandson of Silence and Ephraim, was also a doctor, having been educated at Middlebury and Dartmouth. After his marriage to Phebe Atwood, he spent two years in medical studies at Dartmouth and then settled for life in nearby Townshend, Vermont. He and Phebe were the parents of thirteen children. In addition to his devotion to his family and to his professional duties, Waitstill Ranney found time for much public service on state committees, in both houses of the State legislature, and as Lieutenant Governor. In 1840 he presided at the great election rally of some 10,000 Vermonters on Stratton Mountain to hear Daniel Webster speak. According to family history, Dr. Ranney had to sober the great man up and steady him at the rostrum until he got under way. (This was no reflection on a man in that day.) After a three hour speech, the audience begged him to go on! No doubt Helen, age fourteen, was present at this great event which took place fifteen miles west of Townshend to which people came by wagon, stage-coach, horseback and on foot. Many spent the night in the open.

* Editor's Note: HSEAD member, Betsy Salm of Interlaken, New York, provided me with the information about the Ranney family which had been researched and given to her by Helen Louise's great granddaughter, Ruth Barrett Lacy of Ithaca, New York. From this account I have selected the parts describing the immediate family and a glimpse of country life in the mid-nineteenth century.

Helen's father was also in demand as a speaker at medical, literary, temperance, anti-slavery, and agricultural societies. He was a staunch supporter of the church and a life-long Sunday School teacher. He was one of the Vermonters written up in John Livingston's *American Portrait Gallery, Lives of Eminent Americans* (1854) which includes his picture.

Some of his speeches and letters to his children, expressing his concern for their moral and spiritual well-being are included in a biography compiled by one of his sons: *Reminiscences of W.R. Ranney, M.D.* Both of these volumes may be found in the Congressional Library.

This was a remarkable family. Six of Helen's brothers were doctors, five of them in New York City. With their father, they conducted a professional correspondence sharing their own experiences and passing along new medical knowledge. One son was a minister and another was a lawyer and congressman from Boston. The ninth son stayed on the farm in Townshend until his father's death, after which he joined his brothers in New York City to become a city official, helping to lay out Central Park. Only one child of the thirteen stayed on in Townshend: the eldest daughter Stella, who married there. The youngest daughter became a teacher in New York and married a lawyer. The other two daughters, Helen and Frances, married the Bottum brothers of Shaftsbury, Vermont.

Helen, the tenth child, was born in 1826 while the family was still living on their farm just south of the village. When she was eleven, the farm was turned over to one of her brothers, and the family moved to the village because of the failing health of their mother. Their home was the large white-painted brick house facing the village green on its southwest corner next to the school and across from the white-spired church on the north side of the Common.

Each child in a family of that size grew up with a sense of personal worth because he shared in the work and responsibilities of the family. In those days of large families, mothers had to be good managers in order to survive. All the baking, preserving, sewing and other household duties kept the women-folk and a hired girl or two busy. Helen's father paid tribute to her mother for her "strength of character, her industriousness and economical habits", saying that "she adorned any company, and lived for others". "She had little time to read, but read the character of others." In his letters to family members away at school, or when he was away at the State Capitol, he stressed the influence of the example of parents on their children.

Helen's parents saw to it that each child (including all four daughters) had a good education. Village schools provided only elementary learning, consequently the Ranney children were sent to Chester Academy, the boarding school in Dr. Ranney's home town. Room and board, according to the 1845 "catalogue", was provided in the large homes in the village for \$1.25 to \$1.50 per week. In the winter, when the boys could be spared from the farms, there would be as many as 180 students at one time. Tuition was \$3.00 for a term of eleven weeks. Courses were offered in the English

Department (English literature and science) and in the Classical Department (ancient languages and college preparation). There were also courses in French, painting and drawing, instrumental and vocal music, and chirography (handwriting).

All four daughters were at their mother's bedside when she died in 1844 at age fifty five. Stella, the eldest, was married and lived nearby. Their mother's last request was that Mary (age twelve) should have a good education. Since the older members of the family had left home by that time, much responsibility now fell on Helen and Frances (ages eighteen and six) until their father remarried two years later.

On February 25, 1848, when she was twenty two, Helen Louise was married in Townshend to Norman Bottum of Shaftsbury. He was a handsome young man with deep blue eyes and a curly dark beard. Seven years later, her sister Frances was to marry Norman's younger brother. The two couples lived across the road from each other. The brothers' trade-name—"N & N Bottum"—was well known to dealers in shorthorn cattle and merino sheep.

Helen arrived at her new home, where she would spend the rest of her life, after a snowy February sleigh ride through thirty miles on beautiful mountain scenery. It was a fifteen room house built only the year before, after a fire had destroyed the original home on that site. It was located on the stage-coach route from Montreal to New York City. It was the main road in western Vermont, with the Green Mountains looming to the west as well as across the valley to the east.

This house included a large downstairs wing built for Helen's parents-in-law, Nathan and Peace. In addition to the front and back parlor, there was a central room which was the living and dining area. In one corner was Norman's desk, and nearby was a place for Helen's sewing. It had enclosed bookshelves and china closets and a fireplace mantel in front of which there was a wood stove. Heating a room by a fire in the fireplace had gone out of style. A Franklin stove in the back parlor supplemented the dining room and kitchen stoves for heat, and their stovepipes helped warm the rooms above. Upstairs there were six bedrooms, not counting the hired-man's room which was reached from stairs off the outside entrance to the kitchen.

The kitchen had a long galvanized sink with running water from a spring up on the mountain across the road. The water had to be kept running at a trickle all winter so that the pipes would not freeze. In back of the big wood-stove was a large copper kettle set into a fireplace arch where the laundry was boiled and stirred on washdays. Nine doors—to the dining room, the cellar, the back parlor, three pantries, the side porch, the woodshed, and to the small outside entrance hall—made this room

the working center of the house. In the center of the kitchen was a large work-table which was also used for Sunday night suppers. The three pantries were used for storing food and baking supplies.

There was a tiny "bathroom" located off the living room near the stove for its wintertime heat. It was merely a closet with a sheet of galvanized tin on the floor and extending a few inches up the walls, with a drain hole in the center. Along with your soap and towels, you took your warm water to the bathroom in a small tub or basin. Your clothes were hung on a hook.

It was a white house with green shutters at its many windows. The front walk was made of marble slabs, in which Vermont abounds. The hitching post was also a marble slab. In addition to the back porch off the kitchen, there was a long front porch along the south wing, just a step above the ground. In the front hall was Norman's grand piano, for he was a musical farmer! A door opening into the living room allowed some heat into the hall when it was needed. It was customary for the neighbors to gather on the porch on summer evenings to sing while Norman played for them.

Another community attraction on this farm was the nearby sugar house just up the lane. When there was a fresh snow in early spring, the young people would gather there to help collect the sap from the sugar-maple trees, boiling it down until it could turn into "wax" when poured on the snowbanks. This was their "sugaring-off party." Near the front door there was a big hill for bobsledding.

There were hay-rides to singing school at Shaftsbury Center or to oyster suppers to benefit the church. Winter evenings were usually spent gathered around the living room stove, with a milk pan full of apples and chestnuts, while one member of the family read aloud. Summer evenings, young and old enjoyed playing croquet on the side lawn. Norman's cousins lived next door in the big house built by his grandfather before 1800. It was a happy community for Helen and her family. There were many visits to relatives and many visits returned. There was always a hired girl: Mary Oatis stayed for twenty years, as did Barney Dolan, the hired man. There was always plenty to do. The generations expected to live together in those days, and the large houses gave them plenty of space.

The church was important to this family. Over the years Norman was church treasurer, church clerk, choir director, Sunday school superintendent, and singing school leader. The church bell was his gift and has his name on it. The Bottums drove a three seated wagon or sleigh to church, bringing the school teacher, the hired girl, and neighbors. The church bell was not rung until their "rig" was sighted at the top of Bottum Hill, a half mile down the road. Helen was president of the Mite Society (the widow's mite in the Bible) which collected money for missionaries. These were

the days before women had any organized activities outside the home and before they had any spending money of their own. Helen, however, paid a small amount of taxes as her husband did, on money of her own, probably left to her by her father.

Helen and Norman did a lot of travelling for those horse and buggy days. After the advent of the railroad in 1855, Helen's family could take the train to Rutland, then east to Chester and south to Townshend. Sometimes a trip to New York City was made by boat down the Hudson River or by train along the east bank. At one time they went to Virginia to see if the milder climate would benefit her husband's health. It is interesting to read about Helen's purchases on their trips. On a trip to New York City there were hats, shawls, a dress for \$4.00, a hoop for \$1.00, two pairs of white kid gloves, and two dozen *cartes de visites* (calling cards). She also made purchases to fill boxes which were mailed to the Civil War soldiers. Sewn garments were badly needed, and these were made by Helen and her helpers at home. Norman was in charge of enlistments during the Civil War. In addition to the soldier's pay of \$7.00 monthly, an allotment of \$200 was paid to each of their families.



Fig. 1 Betsy Salm's copy in oil on velvet of the original theorem painting in water color on paper made about 1842 probably at Chester Academy in Chester, Vermont. The original was signed by Helen Louise Ranney who was the great grandmother of Ruth Barrett Lacy of Ithaca, New York.

Helen and Norman had five children. The first, Henry Merle, was born in 1849. The baby's name came from the author of a book that they had been reading aloud that winter, *History of the Reformation* by Henry Merle D'Aucique. Four daughters followed the birth of their only son, two of them dying in infancy. The remaining daughters were Fanny Lorraine and Anna Bertha who was born in 1866, four years before Norman's death. A special story about "Bert" relates that, when bicycles were very new, she and her niece who taught in Chicago, decided to get off the train in Buffalo and ride their bikes home to Vermont. Quite an adventure in that day! They bicycled as far as Fonda, east of Utica, where they heard some men talking about them outside their hotel window. So they took the train to Bennington the next morning and rode home from there, pretending for a few days that they had bicycled all the way from Buffalo.

From Norman's account book (dated 1860 to 1870) we can get many ideas of day-to-day life of the women on a big farm. There was a constant stream of people who often stayed for meals. There were the tin peddler, the basket peddler and people selling beef, berries and chestnuts. A man came to make new shoes and to repair old ones. A woman would come for a week or two to sew. A sewing machine was purchased and rented out to neighbors. A wringer and finally a washing machine were purchased for doing the laundry. Both were operated by muscle power, as was the large butter churn. They made their own butter and cheese, setting the milk in big flat pans and skimming off the cream. Flour was bought by the barrel for \$13.50. There were the daily chores of refilling the kerosene lamps and cleaning the sooty chimneys, of keeping the stoves supplied with wood from the adjoining woodshed where it was piled high in neat rows. There were also the gardening and preserving as well as the chickens to care for. Norman was a subcontractor as well as a director of the new railroad, and the family provided two meals a day to the laborers who lived in shacks and tents while they were building the culverts and laying the tracks across the land. The school teacher lived with them during the school year.

At the age of forty eight, Norman Bottum died of tuberculosis in 1870. His son, H. Merle, took over the operation of the farm. Helen Louise died in 1879, probably also of tuberculosis.

Helen's theorem* painting, made about 1842, seems to have lain in a bureau drawer, unframed, until it came to me in the 1930s. It is a still-life with fruit and foliage in a footed bowl. It was executed in water-color

*The term theorem is in reference to a rule or "formula" that would be followed in the design and use of three or four stencils required to execute these paintings.

on paper. Helen's initials can be found near the base of the bowl. Theorem painting, executed with the aid of stencils, is an early American folk art. They are rarely signed. In 1986 an exact copy of this theorem, using artists' oils on velvet, was made by Betsy Salm of Trumansburg, New York. (Fig. 1)

Until I was sixteen, I went to the Bottum farm many times, reliving my mother's stories of growing up there. My visits ended when my grandfather, H. Merle, died at age seventy five, and the old farmstead was sold.

Ruth Barrett Lacy, Ithaca, New York, 1987

My sources of information in recreating my great grandmother's life are based on information found in many letters, old records in script, the 1845 catalogue of Chester Academy, her husband's detailed account book dated 1860-70, and in:

- Charles C. Adams, *Middletown Upper Houses*, the Ranney genealogy
- John Livingston, *American Portrait Gallery*
- Darwin Ranney, *Reminiscences of W. R. Ranney, M.D.*
- Rebekah Deal Oliver, *Bottum (Longbottom) Family Album*, pp 85-8, 282-6



THE HSEAD COLLECTION, FROM ITS BEGINNING, THROUGH THE ALBANY YEARS

by Doris Fry

The passing of an era is always a time of sadness, of retrospection, and perhaps appraisal before going on to the next period of time and development. Now seems to be the time to review the beginning, progress and evolution of the collection of the Historical Society of Early American Decoration. Our first President, Emily Heath, said "History is the branch of knowledge that records and explains past events." So let this be the history of the Museum.

In 1948, Clarence Brazer, husband of the late Esther Stevens Brazer, wrote to the Trustees of HSEAD stating that he would like to give her collection of patterns, stencils, lantern slides and photographs of decorative designs and her research notes to a museum to be kept intact permanently where students could have access to it. Mr. Brazer went on to say that he and Mrs. Brazer had discussed several museums which might be the repository for this collection, and that if Mrs. Brazer had known that a Society would be formed, she would have liked it to have the collection.

These gifts were accepted and were the beginning of the "museum," as our founders called the collection. The first purchase for the museum was the Morgan Davis piano which is now resting at the New York State Museum in Albany. The first gifts donated to the museum were seven pieces of Ann Butler tinware given by Miss Esther Oldham and Mrs. Anne Oldham Borntraeger for which the following resolution was passed:

"WHEREAS this tinware is especially appropriate as the first gift toward the permanent collection of authentic Early American Decoration which this Guild intends to create in memory of Mrs. Brazer; therefore be it RESOLVED that the Esther Stevens Brazer Guild hereby accepts this gift in the spirit in which it is given; and that we will take whatever steps are possible toward providing a museum or other Guild Home where this and other gifts or acquisitions can be kept on view for the benefit of those who are interested in our work and its subject matter."

From the beginning, the founders of our Society intended to build a collection and house it properly. The first artifacts and Mrs. Brazer's patterns, etc., were kept at Innerwick, her home, where classes were taught regularly for several years after her death. In 1958, the collection was moved to the New York State Historical Association at Cooperstown, New York. There an exhibition was maintained and workrooms set up so that members could use the patterns and study the tinware. The

collection of artifacts was stored in the Fennimore House and in Bump Tavern. Martha Muller was the first curator. Anne Avery and Mona Rowell were subsequent curators and were assisted by committees on education, maintenance and library.

In 1979, NYSHA informed the Society that they could no longer house our collection; this was in part because of the deterioration of the collection due to the extreme changes in temperature in the storage and exhibition areas. However, it did compel the Society to seek better conditions for storage and also the possibility of finally having our own museum.

After a thorough search of about two years, investigating places such as Sturbridge, Glens Falls, the New York State Museum, Albany Institute of History and Art and various historic sights in Albany and New York State, the City of Albany offered space in the Hermanus Bleecker building, the former Albany Public Library. Since HSEAD has a New York charter, Albany was a logical site. The building was in a good location; near AIHA, the New York State Museum, the Albany Library and many State and City buildings. The building would be shared with the education department of AIHA and the Bryn Mawr Book Shop. The City would pay utilities and maintenance and finance the reconstruction, to be paid back in monthly rental payments. The storage and exhibition areas were to be climate-controlled, a concession on the part of the City, since none of their buildings were air conditioned at that time.

After much discussion by trustees and members and with the City's Mayor, Erastus Corning II, and with the help of Norman Rice, Director of AIHA, the agreement was made. The Society proceeded to work with the architectural firm of Einhorn, Yaffee and Prescott on plans for the reconstruction of the central part of the building. The task of packing and shipping the collection from Cooperstown was a monumental one, performed by Mona Rowell.

The Museum opened in October 1981 at the time of the Society's fall meeting, a meeting that had a record-breaking attendance. The Mayor cut the ribbon and spoke briefly to the crowd gathered, and the Museum was open for business. The opening exhibition was "The Ornamental Painter, Neglected But Not Forgotten" which showed almost every painting technique in the collection. There were four room-size exhibitions, 14 wall cases, and 12 cases around the stairway. This area around the stairway became the orientation area, where visitors began their tours by seeing the eight basic categories of HSEAD painting. Members of the Society had stencilled walls, floor and a floorcloth; carpeting was donated by a local manufacturer. The Museum also

included a workroom, which contained patterns and work space, dead and open storage areas, and an office.

For the first few months, a member of AIHA staff was in charge of the building, but it was soon discovered that it would be necessary to have our own employee and telephone system, and become independent of the AIHA. When the Museum opened, Doris Fry was the Director/Curator. Constance Carroll was employed as Assistant Director, followed by William Jenney who became Director. Next came Margaret Coffin who served as Director until the Society's collection was dispersed in the Spring of 1991. The major portion of the collection went to the Museum of American Folk Art in New York City. The remainder was offered at auction at the Albany meeting of HSEAD in April, 1991. Janet Smith was hired in 1988 to assist the Director. Doris Fry remained as Curator for seven years, after which Deborah Lambeth became Curator until the Museum closed.

Many informative and beautiful exhibitions were mounted during the decade of the Museum's existence. Some of these were: "The Flowering of Tin," "True Tale of a Tinsmith," "A Gift from Pontypool," "Bronzing Powders and Paints," "Brushstroke Wall Painting," "Curious Arts of the 19th Century," "Motifs Add Meaning," "Everything Old is New Again" and many mini exhibits such as the Hudson River painting in honor of Albany's Tricentennial, Russian boxes and icons, displays of HSEAD wallpapers and materials with the original artifacts from which the designs were taken. Much research was done in producing these exhibits; both photos and reviews have appeared regularly in the Decorator to be enjoyed by members and scholars.

Many other activities were held at the Museum; some of the most popular were the classes held in early American Painting such as stencilling of all kinds, Pontypool painting, Victorian painting, freehand bronzing, reverse painting on glass, graining, wall murals, theorems and others. Some were mini-classes, just one-half day. Others were from one to five days. At Christmas time and in the summer, classes were offered for children.

The Museum was also active in the community, taking part in the downtown Albany house tours, hosting the Federation of Historical Services and many groups such as the AIHA Council, garden clubs, historical organizations, all of which included a tour of the Museum exhibitions. Many HSEAD Chapters made arrangements to come by bus and tour the Museum, and many tour buses from in and out of state made the Museum a stop on their trips. The Museum was represented in the Tricentennial Parade by a tin peddler's cart, decorated and driven by Dolores Furnari and her family, dressed 18th century style.

An Open House was held each Christmas when Christmas greens and ribbons highlighted the building; often there was music by a recorder ensemble or a harpist, and refreshments were donated and served by members of the Hudson Valley Chapter. Many chapters made decorations for our tree entered each year in the local Festival of Trees and later sold for the benefit of the Museum. Noontime lectures were given and a slide show was made depicting Ransom Cook and Anne Butler as children taking part in the family businesses.

During the time the Museum was open, visitors came from almost every country in the world and every part of the United States. There was a collector of stencilled furniture who flew in from Ohio to see the "Bronzing Powder and Paint" exhibition; a tinsmith from Canada who came to get the exact measurements of the crooked neck coffee pot, the Winterthur registrar with photographer who spent two days studying the collection; a group from Sturbridge Village who came to study tinware. Exhibitions were often supplemented by artifacts from the New York State Museum, Hitchcock Museum, Albany Institute of History and Art and Eastfield Village. Our artifacts were lent to General Foods Corporation Museum for an exhibition, "Beauty and Bounty; an Exhibition of Food Motifs in American Folk Art," the Whitney Museum, and a Pontypool tray painted by one of our members was sent to the Torfaen Museum Trust in Pontypool, Wales, for a special exhibition of Pontypool wares, "Everywhere Seen, Everywhere Admired."

In 1986, the Museum Store was opened through the efforts of Linda Lefko and the generosity of Louise Jones. The store carried items decorated or made by members, and was first managed by Mary Obrist succeeded by Joan McKenzie. The Store was decorated with grained woodwork and fireplace, a fireboard in the fireplace, a scenic view through the window and a wonderful sign for the Store in the shape of a country painted coffeepot.

The HSEAD Museum made a place and name for itself in Albany and among museums and people everywhere as evidenced by the numbers of visitors and amount of mail received from around the country. It is an end to an almost-ten-year enterprise and the time has come to take another step in another direction. It was a good and growing experience for the Society and we will hope for continued growth and knowledge in our association with the Museum of American Folk Art. It is also hoped that the Society will always use and treasure the collection that has been part of the members who contributed to it and were always generous and supportive.

It is proper at this time to thank the many volunteers, members and non-members, who made a contribution in all kinds of ways. Thanks to Norman Rice, Rod Blackburn and the AIHA staff, Albany International Corp., Don Carpentier, Marjorie Chesney, Dorothy Clayton, Margaret Coffin, Charles Crangle, Anne Decatur, Shirley DeVoe, Edith Gambee, Dorothy Hamblett, Avis Heatherington, Margaret Hipple, Louise Jones, Debbie Lambeth, Jean Lauber, Mardie Leather, Linda Lefko, Gina Martin, Joan McKenzie, Mary Obrist, Peg O'Toole, Jo Provost, Carolyn Reid, Janet Schmitt, Van Dervort's Antiques, Madge Watt, Pat Welch as well as all the teachers who gave classes at the Museum, all the chapters who gave support and all who made contributions to the Museum.



Piano by Morgan Davis c. 1826-1833, New York.

First piece purchased by HSEAD for the Museum Collection in 1954. Fine example of Early American stencilling on wood. Picture taken from Spring 1976 Decorator.

PAINTED VELVET PUPPETS

By Barbara Upson

While looking through a trunk which contained treasures belonging to my great grandmother, I found the two cardboard dolls illustrated here. They are five inches high and are made of velvet which has been glued to cardboard. I believe that they were painted first and then the head, body, arms and legs were cut and assembled.

The girl consists of five pieces. Her dress has a thin piece of gold *passe par tout* at the waist and a band of handmade lace at the lower edge of the skirt. The bird she is holding is a separate piece and is also painted.

The boy is made of seven pieces of painted velvet. The buttons on his jacket are small embossed pieces of metallic paper.

There is nothing on the backs of these puppets to indicate when they were made and by whom. I would like to think that they were painted and assembled by a loving mother or grandmother for a special little girl. My great grandmother was born in 1843. Possibly these puppets were made for her during the 1850's.

Could these have been a prototype for paper dolls? Perhaps one of our readers has additional information on this use for velvet painting.



Fig. 1 - Figure of Girl Puppet



Fig. 2 - Back of Figure 1



Fig. 3—Figure of Boy Puppet



Fig. 4—Back of Figure 3

MEMBERS "A" AWARDS
Albany, NY - Spring 1991

Country Painting



Ann Baker

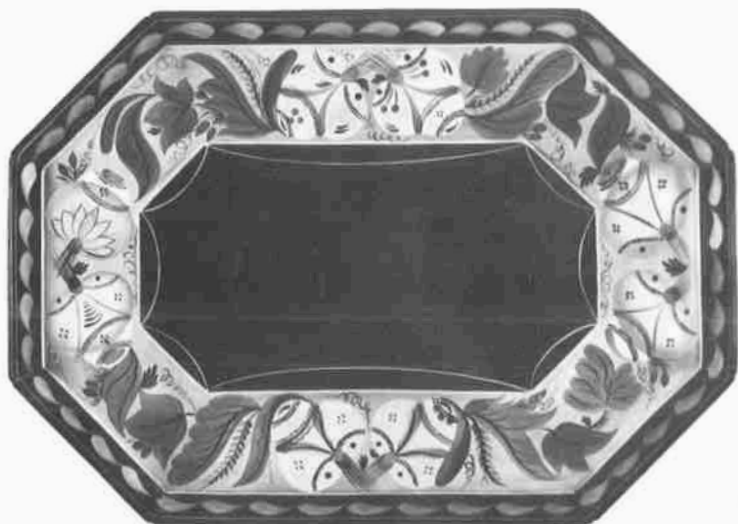


Helga Johnson

Country Painting

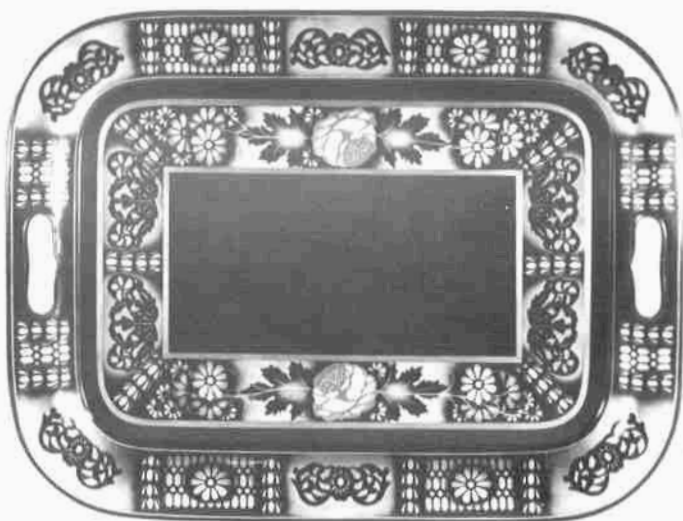


Lois Tucker



Helga Johnson

Stencilling on Tin



Kimberlee S. Phillips

Stencilling on Wood



Carol A. Heinz

Stencilling on Wood



Doris Dixon



Ann Baker

Stencilling on Wood



Gene Gardner



Joyce Holzer

Stencilling on Wood



Peggy Waldman

Glass-Gold Leaf Panel



Mae Fisher

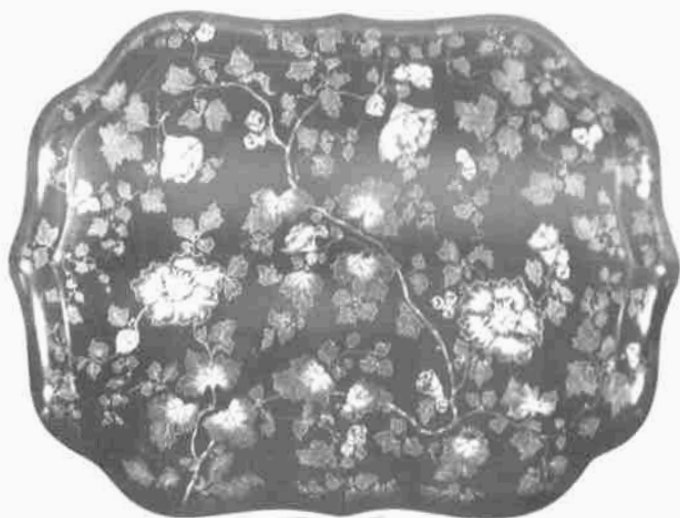
Class-Stencilled Border



Elaine Dalzell



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MEMBERS "B" AWARDS

Albany, NY - Spring 1991

Country Painting

Kathleen Hutcheson
Alice Pilecki

Nancy Toombs
Anne Gumaer

Stencilling on Tin

Judy Neumeyer

Stencilling on Wood

Jane Giallonardo

Ruth Flowers

Glass-Gold Leaf Panel

Mae Fisher

Glass-Stencilled Border

Elaine Dalzell

Margaret Rodgers

Freehand Bronze

Dolores Samsell

Pontypool Painting

Patricia S. Smith

Special Class

Maryjane Clark

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Albany, NY - Spring 1991

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8579 Peck Hill Rd., Manlius, NY 13104



THE BOOKSHELF

An Illustrated Glossary of Decorated Antiques, by Maryjane Clark. Publication of the Historical Society of Early American Decoration, Inc., published by Scrabble Arts and The Historical Society of Early American Decoration, 2 Wildcat Lane, Norwell, MA 02061. Originally published in 1972, revised in 1990. \$24.95. 400pp, pen and ink black and white drawings, Index, Vocabulary, and Bibliography.

After many months of trying to retrieve the manuscript of *An Illustrated Glossary of Decorated Antiques* from Japan, where it was held hostage, Maryjane Clark was able to revise her original book into this 1990 edition. There are over six-hundred "changed" entries which alone make the book a worthwhile investment even for those who own the original edition. Many of the changes had to be made in the terminology by the substitution of "Victorian Flower Painting" for "Chippendale Painting," and "Pontypool Painting" for "Lace Edge Painting." However, that is not the sole extent of the many changes that were made by the author. In thumbing through the book, it is obvious which entries have been updated because the typography is not uniform.

Many of the other changes are in the chapters dealing with Victorian Flower painting. Whole new definitions are found concerning tray shapes. Now the term "one sheet waiter" is employed vice "coffin tray." King and Queen Gothic trays have received new definitions. Cities, towns, and states have been added to definitions making it much easier to pinpoint some of the how, when and where of decorated objects. More information has surfaced concerning many of the decorators as well as the places where items were decorated. This book is a real treasure. It is possible to look up almost anything that was ever decorated and find enough information to satisfy and hold the interest of the modern decorator seeking to labor in the fields of the past.

Another welcome change is the improved page numbering system. The new book is much sharper and easier to use as the pages are numbered at the bottom of each page vice the inside top corner. This is particularly helpful when one is looking for the figure numbers vice the page numbers.

For those not fortunate enough to own any edition of this volume, The Glossary is a "must own." The extent of knowledge covered within the four hundred pages is mind boggling. Anything that ever was decorated seems to be covered along with a clear and concise definition and description of the object in question. The many little drawings are self explanatory, charming renditions, which clearly illustrate the point being made. The reader of this wide-ranging book is provided all the basics concerning just about any item of interest to practitioners of our craft. I should think every antique dealer and shop owner would have to possess this book.

While it would be impossible to create such an encyclopedia of knowledge without stimulating some controversy among our broad membership of experts, Maryjane Clark is acknowledged as one of, if not the most, knowledgeable in our field. Most importantly she has devoted the time, effort and her extensive knowledge to putting it all down on paper where her interpretations of our common subjects can contend in the market place of ideas. A book like this should be rewritten every twenty years. The revisions defining the changes occurring between 1972 and 1990 make this clear. As historians within our ranks follow new clues and search for more answers, the result can only enhance what \$24.95 now buys. Incidentally the original edition sold for \$8.75 in 1972! It was a bargain then and it is even more of a bargain now.

Margaret Rodgers

From Palette to Palate: Recipes Recommended By Painters From The Historical Society of Early American Decoration, presented by The Historical Society of Early American Decoration. Published by Circulation Service, Inc., P.O. Box 7306-Indian Creek Station, Leawood, KA 66207. 1990, softcover, color illustrations, sketches, 112pp plus indexes. Available from Kathleen Hutcheson, 1 Hart Street, Farmington, CT 06032 for \$12.95 plus \$2.00 for postage and handling.

Reviewing this book is tough without platters of great food by my side. I am famished! *From Palette to Palate* is a wonderful cookbook filled to the brim with delicious recipes provided by many of our friends in HSEAD. As an inveterate seminar hound, I have had the opportunity to sample many of the tasteful culinary creations included within this volume. You are all in for some great gourmet meals if you carefully follow the recipes devised by our members. If you have any problems (unlikely) the author is listed next to each set of instructions. You know them all. As you leaf through the chapters which follow the natural order of

Appetizers and Hor D'oeuvres, Soups and Salads, Main Dishes, Vegetables, Breads, Cakes and Pies, Desserts, Beverages and Miscellaneous, you will discover many fascinating twists and turns, highways and byways, leading along the calorie road. Each chapter begins with an excellent full color photograph of some of the Victorian and Country painted objects in our Museum Collection. Sketches and stencils round out the illustrations.

A very helpful aspect of this cookbook is the looseleaf construction bound with a sturdy plastic spine. This permits the pages to always lie flat on the counter top as you busy yourself with assembling ingredients and smile to yourself as you contemplate the meal to come.

The final pages of the book contain those all-important hints, clues and aids most helpful in resolving any sort of questions or problems associated with the art of planning, preparing, presenting and serving great meals. A thumb index of basic kitchen information includes how to remove stains, party planning (including illustrations on proper table set-up), preparing perfect pies, timetables for meat cookery, safe storage periods for frozen foods, herb guide, diet, preparing large quantities, first aid, a steak cooking chart and, most important of all, how to burn up calories. There is even a calendar, with dates to remember on the reverse, good through 1992, included as well as a page index to help you locate that special concoction. This cookbook would be a wonderful present for all your painting friends particularly those who do not know much about HSEAD. There is information inside concerning our Society which obviously dines as well as it decorates.

From Palette to Palate is truly our book, created, illustrated and assembled by our fellow members. All profits go to the Society. Buy lots of copies, proudly display them, give them to friends and...

Bon Appetite!

Margaret Rodgers

Country Chairs of Central Pennsylvania by Marie Purnell Musser. Printed by The Mifflinburg Telegraph, Mifflinburg, PA 17844. Published by the author. 68 pages of which some have colored photographs, several black and white photos. To obtain a copy, write to Country Chairs, Marie Purnell Musser, 401 Market Street, Mifflinburg, PA 17844. The cost is \$19.95, shipping is \$2.00, making a total of \$21.95. Pennsylvania residents add \$1.20 tax.

A tad of information about the author and her purpose. I personally met with Mrs. Musser while she was a guide for the Mifflinburg Coach Shop. She was enormously helpful and very enthusiastic as we discussed decorated Pennsylvania chairs.

She moved to central Pennsylvania from Nova Scotia sixty years ago.

At age 85 she decided to collaborate all of the information she had filed in her mental archives. The result of her collage is a truly informative book. It contains wonderful human interest tales along with a wealth of information showing the stylized characteristics of many shops.

In an era where the choice to strip off "that gaudy decoration" from the chair is prevalent, her book contains a legacy of information.

The counties covered in the book are Centre, Mifflin, Union, Snyder and Juniata. These include such towns and hamlets as New Berlin, Millheim, Lewisburg and Mifflintown. Manufacturing took place as early as 1779 with the Bollinger chairs, moving in the 1820's and 30's with the Ginter chairs. David Ginter generally incised a stencil for his signature underneath the chair seat. His shop was in Lewisburg. Many of the chairs from this area can be identified by the manufacturing shape such as the Spitler chair of New Berlin. They have a scrolled top, and the painting style is also somewhat unique.

The book contains excellent information on chair definition, both in style and construction. The author meticulously documents a variety of shops, tools used, and signature styles.

Since I personally work with both the historic purist and the public who want the natural wood appearance, it is my hope that you, as a reader, are stirred to take the time to study the information in her book. Your appreciation for yesterday should inspire you to maintain these techniques for tomorrow.

Nora Gehman

The Gilder's Manual, entered according to act of Congress in 1876 by Jesse Haney and Company. Published by Excelsior Publishing House, McKeon and Schofield, Proprietors, New York, reprinted in 1990 by The Society of Gilders. 135pp, Advertisements, a few hand-drawn illustrations, softcover cost \$16.95 for members of The Society of Gilders.

The Society of Gilders has wisely seen fit to republish this very informative work which must have been an important reference book when it was first published in 1876. This reprint is an exact photographic reproduction of the original, archaic print and all. Only the ads, all grouped in the back, are modern and also useful for identifying current sources of gilding resources. *The Gilder's Manual* has worn well and remains valuable in 1991. For any member with even the slightest interest in working with Gold Leaf, it is a must. The Society of Gilders sells the book as one of the several membership benefits for joining the Society. For information concerning the society, and to purchase this book, write: The Society of Gilders, P.O. Box 50179, Washington, D.C. 20004.

For those members who were fortunate enough to hear William Adair, President, Society of Gilders, speak at the Newport Meeting in April of 1990, many of the methods he mentioned employed in the art of gold leaf gilding are found within this booklet. Although some of the ingredients have changed due to commercial non-availability, the methods of working with the classical substance of gold leaf haven't changed much. This booklet is well worth owning.

The first chapter of *The Gilder's Manual* delves into gilding a picture frame (not too challenging for most members of HSEAD), and then charges right into detailing the intricacies involved in applying gold leaf in interior decoration, (much more difficult). Preparations employed in this process, the differences between oil and water gilding, various other techniques which can be applied to furniture and frames, are all described in depth. Many of the ingredients mentioned are no longer applicable in our time, but there are modern substitutes for many of the recipes now over one-hundred years old (not so long ago when we consider that the grandparents we fondly remember were born in that era).

The following chapters deal with gilding on wooden and glass signs. Our members who work in reverse painting on glass and use gold leaf will be especially interested in this information. The various tools used in gilding are illustrated and described. The description of the process employed 115 years ago for dipping or electroplating objects to be gilded reminds us that there is very little that is new under the sun. But of course we already knew that, didn't we? Potteries, silvering, the repair of frames with assorted types of pictures, and finally a descriptive list of recipes and terminology await the reader. All in all this little booklet, which is available in both hard and soft cover, is fascinating reading.

Margaret Rodgers

The Barry Cohen Collection, published by America Hurrah, 766 Madison Avenue, New York, NY 10021, tel. 212-535-1930 and David A. Schorsch, Inc., 30 East 76th Street, New York, NY 10021, tel. 212-439-6100. Cataloged by David A. Schorsch and edited by Ruth Wolfe. 1990, illustrated all in color, 101pp. 10½ x 8½ inches. Softcover \$32.00.

The Barry Cohen Collection is a softcover catalog of items to be sold during four separate exhibitions in 1990 and 1991. Barry Cohen (1935-1990) was a collector of some renown within the world of American Folk Art as well as an art teacher at several colleges and schools. His collection spanned both time and uniqueness. As he was somewhat limited in the space to house his hobby, many of the items are miniatures. He favored

the minute. Each object was carefully screened by him so that only the choicest of the choice were included in his collection. He also possessed the knack of the Yankee Peddler and would shrewdly trade up if he particularly desired a special item. This catalog well represents the collection with excellent full color plates and descriptions of each item, its provenance, where information about it might have been previously published, and prior exhibitions. Information containing the size, dates, area where it was made, and type of construction are also included to give the potential buyer all available facts. Typically the objects are displayed on one page and the information on the page opposite.

The sales are/were divided into four sessions and the catalog follows the same format. The first (May 17-June 12, 1990) to be sold included painted furniture and related accessories, the second (June 15-July 6, 1990) included Stoneware and Redware pottery, the third (October 17-21, 1990) included paintings, watercolors, and tradesigns, and the final section (January 25-February 3, 1991) contains weathervanes and folk sculpture. The items offered were widely varied. Everything from a paint grained small table to a barber shop pole, from a beautiful stoneware Masonic Jug made by Stedman to a primitive watercolor, and from a dome-top wooden box with an eagle painted on the top to Windsor chairs. Several of the objects in the collection were grouped together in common thematic constructions by Mr. Cohen, somewhat in the manner of shadow boxes. These miniature assemblies demonstrate the exquisite and idiosyncratic taste of Mr. Cohen.

As a general collection of folk art, this catalog does a magnificent job of portraying a unique and very well rounded grouping. For the member who has an avid interest in the entire spectrum of folk art collecting, this excellent catalog would be an asset. It would be very interesting to know the prices paid for the various items. This would provide further perspective on the entire genre.

Margaret Rodgers

Bauernmöbelmalerei: Riss u. Detail by Nenna Von Merhart. Callwey Verlag München, 79 Vorlagen für Hobbymaler. 1986. 163 pp. Color plates, black and white drawings.

Bauernmöbelmalerei can be described as a form of German folk art. This is a soft cover book which would be a welcome source for all those members who are interested in painting such items as bride's boxes and larger pieces of furniture employing this most distinctive style of brush stroke painting. I had to enlist the aid of our fellow member, Maria

Schroeder, who kindly translated this book for me. This effort required considerable knowledge of technical German. Maria has performed a splendid service for us. She has written a brief translation of the major portions of the text. She states that the final chapters which deal with colors, brushes, brushstrokes, painting techniques, types of furniture suitable for decoration, and how-to-use graphs would be repetitive knowledge to the membership.

The history of Bauernmöbel goes back to the 16th Century and began as an imitation of fine inlaid woods. Soon pieces of furniture became canvasses for folk art painters, and their bright and gaily decorated works adorned many rural homes in Germany. The items pictured are often symbolic such as the rose representing love and brides. The colors used conformed to certain rules. For example the early colors tended to darker side but later gave way to lighter values. Orange and violets were never used.

This book is an excellent collection of full color plates which are detailed photographs taken from larger pieces of furniture. The detail is superb and every brush stroke is plainly visible. In each case graphs of each item, which could be adapted to any size, are found on the opposite page. The designs are marvelous with colors from every area of the pallet. The vivid use of color is typical of this type of German folk art painting. Various types of furniture are featured including a clock, dressers, a bride's box, chests, and even a painted bed frame. In the back of the book are small black and white photos showing the origin of each item featured in the 79 color plates.

In the introduction the author explains some of the history of this unique style of decorative art and explains the differences from similar techniques. The basic painting may be applied to bare wood. The paste must be concocted by the artist as it is not available commercially. The base is rye or wheat flour mixed with water. Powdered pigments are used and mixed with the water and paste.

The book begins with simple patterns and then increases in complexity as the reader proceeds. The final patterns are genuine works of art. Birds, flowers, mythological critters, human figures, and even a bowl of realistic fruit and more are all featured. Some are fanciful and very naive. Others portray reality.

This marvelous book is a must for most of us, particularly those interested in the influence of other cultures on our American branch of the craft. It was an immediate hit at a past meeting of our Society. It can be found in specialized book stores. I will be happy to send a copy of Maria's translation to anyone who is no more fluent than I am in German.

Margaret Rodgers

Alte Bemalte Spanschachteln, by Hertha Wascher, Rosenheimer Publishers. 1983, 94pp \$10.00.

Alte bemalte Spanschachteln is a small volume containing some color photographs of new and old wooden boxes. It has sixty pages of linear drawings of mostly new motifs. It would be an excellent and somewhat inexpensive addition to your library if you are interested in folk art from Germany. The volume is written in German but it is rumored that it is available in English at the Dartmouth Bookstore in Hanover, NH.

Bemalte Spanschachteln, by Kurt Dröge and Lothar Pretzell. Published by Callwey, Munchen in 1986. 183pp, \$65.00.

This volume, while on the expensive side, contains excellent color photos of old bride's boxes. It shouldn't be too difficult for someone with an interest in this delightful area to find someone to translate the wonderful sayings often found surrounding the central figures. These words were selected to properly launch the new couple on their marriage voyage. The reader can easily experience the feel of the world of Bride's boxes while leafing through the pages of this book.

Alte Bemalte Bauernmöbel, by Josef M. Ritz and Cislind Ritz. Published by Callwey, Munchen. 190pp, 1975.

This book contains excellent color and black and white photos of authentic antique pieces which are decorated in German folk-style painting. All of the above books concerned with the German tradition would be excellent additions to your professional library if your interests lean towards this type of painting. We are fortunate to have several members of our Guild who could aid you in translating the German into English. However, even without bilingual assistance, all of the photos are of excellent quality and speak louder than many words in any language.

Linda Lefko

NOTICE FROM THE TRUSTEES

FALL MEETING 1991
Worcester Marriott, Worcester, MA
September 15-17, 1991

SPRING MEETING 1992
Sheraton Tara, Nashua, NH
April 26-28, 1992

FALL MEETING 1992
Sheraton Burlington Hotel, Burlington, VT
September 18, 19, 20, 1992

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:

Lynn Glover
Joyce Holzer

Beth Martin
Alice Smith

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

Nominating Chairman:

Mrs. Carol Heinz, 4625 Quarter Charge Drive, Annandale, VA 22003

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.

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.

Theorem Patterns Approved by HSEAD Trustees
Spring 1991

24, 28, 29, 30, 50, 62, 77, 84, 86, 92

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

JESSICA BOND, Dorset, VT
MARYJANE CLARK, Norwell, MA
ROBERTA EDRINGTON, Colonia, NJ
HELEN GROSS, Vero Beach, FL
CAROLYN HEDGE, Plymouth, MA
DOROTHY HUTCHINGS, Tucson, AZ
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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
Family Members (Spouses)	\$10.00
Associate Members	\$50.00
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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, Fort Edward, 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.

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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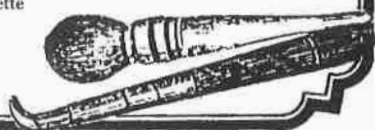
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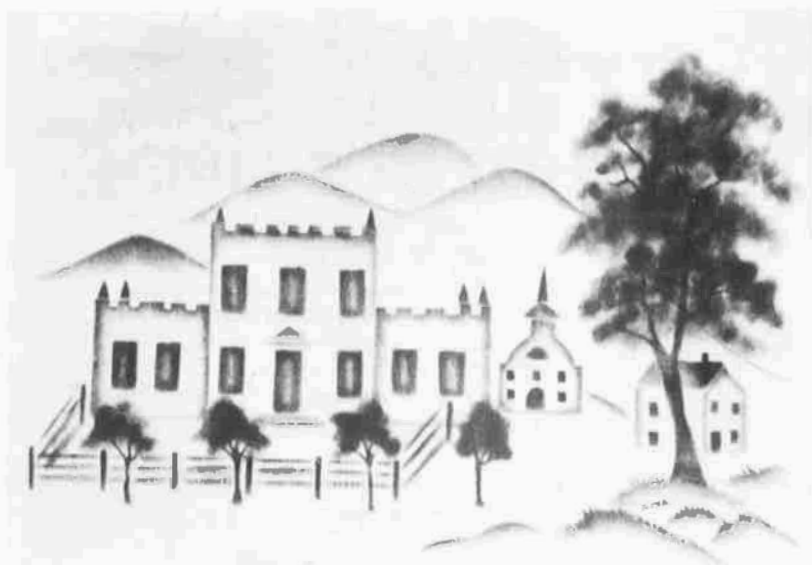
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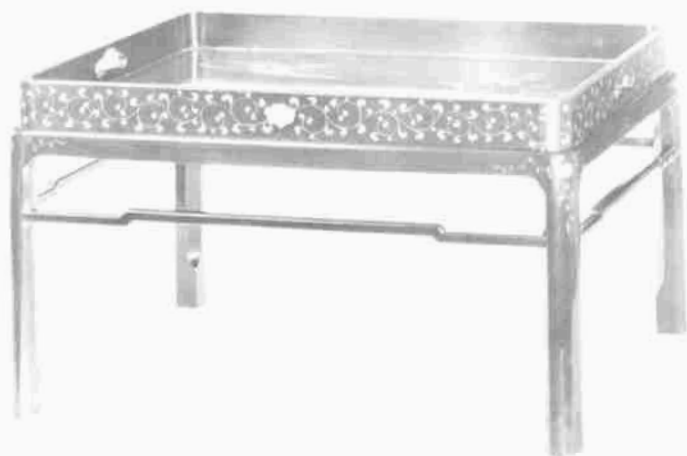
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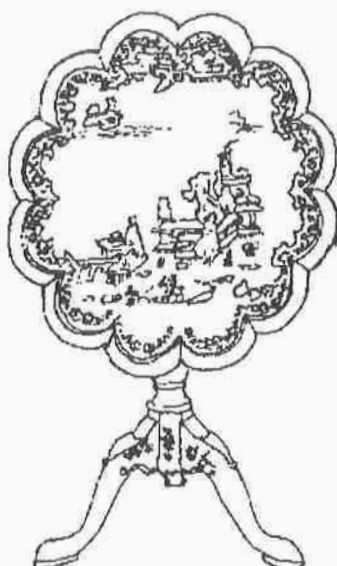
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