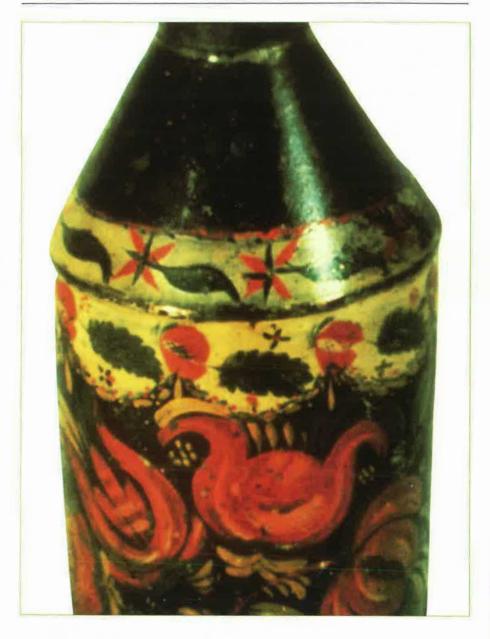
The Decorator

Volume XLVI No. 2 Nashua, New Hampshire Spring/Summer 1992



Journal of the Historical Society of Early American Decoration, Inc.



Journal of the 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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Volume XLVI No. 2 Spring/Summer 1992 Nashua, New Hampshire

THE DECORATOR

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Cover Photograph: Decorated cannister from the Butler Tinshop Courtesy of *The Historical Society of Early American Decoration*

PRICE PER ISSUE: All Volumes—\$6.00
Send check to Lois Tucker, Box 429, North Berwick, ME 03906
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Business Address: The Historical Society of Early American Decoration
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EDITORIAL

I know you will be pleased to hear that Margaret Rodgers and her husband, Michael, will take over as editors of The Decorator. This change comes at a good time for the Society, when many new approaches might be considered. I hand over the responsibility with great confidence.

It has been my pleasure to serve you for the past six years, and I thank you for your support. Keep those articles coming!



Could this be a George Morland subject? This tray was a gift to the Society from the William Penn Chapter.

PENNSYLVANIA CHAIRS AT THE PACKWOOD HOUSE

Marie Purnell Musser

When Edith Fetherston of Lewisburg, PA. and I journeyed to Outer Mongolia eighteen years ago, neither of us ever imagined that one day an exhibition of Central Pennsylvania painted country chairs would be held in her home.

Last summer, from June 22 to September 25, however, a collection of these plankbottom chairs (sometimes referred to as side chairs) was put on display at the Packwood House, a museum in Lewisburg located in her former home and funded by her estate. A number of chairs from my personal collection, as well as other fine examples of painted chairs, were made available for public viewing and I was invited to discuss my book, *Country Chairs of Central Pennsylvania* at the opening of the exhibition.

Central Pennsylvania was a prolific producer of plankbottom chairs during the second half of the nineteenth century and the Packwood House exhibition reflects this "Golden Age" of chairmaking. These sturdy, inexpensive chairs were made and decorated by craftsmen who worked in simple shops behind their homes in towns like Mifflinburg, Lewisburg, Millheim, Lancaster and Harrisburg. A rapidly expanding population, fueled mostly by German immigrants, had created a demand for kitchen and parlour chairs that were pleasant to look at but still capable of withstanding the rough-and-tumble lifestyle of large families living in rural or small-town settings.

A good example of these painted chairs in evidence at the Packwood House exhibition are those of George Spitler (1854–1930). Like many other chairmakers of his period, Spitler also had other occupations. He was a farmer, managed his own general store and, as a cabinetmaker, made various pieces of furniture. But his signed, decorated chairs, with a distinctive red pomegranate stenciled on the backsplat, green leaves in free-hand painting and striping in black and yellow, reveal a distinctive New Berlin character.

Additionally, the sturdy hand-turned legs and finely made arrowbacks, halfspindles or fullspindles have earned him a niche in this



Angelwing, halfspindle country painted chair, signed Andrew J. Spitler, New Berlin, PA

region's chairmaking history. He was the son of a chairmaker, Andrew Spitler, who first began making plankbottom chairs in the 1850's.

In addition to the chairs on display, the museum's astute curator, Gary Parks, included a display of stencils used to decorate the chairs. These stencils, cut from old paper, enabled the chairmaker to apply bronze powders through the cut-out patterns to the tacky varnished surface of the chair.

Stencils, when they are available, are one way of identifying the work of a particular chairmaker. The stencils of the pro-

lific chairmaker Jesse Mauck of Millheim have been found although none of his chairs have yet to be identified. We know that he made more than 2,000 country chairs in his lifetime because of his meticulous records which are available today.

All of which brings us to the important aspect of painted country chairs. Are they signed?

Many chairmakers did sign their work and some, such as David Ginter of Lewisburg, branded their name on the bottom of the seat. Others signed the chairs with a pencil signature or used a paper label. Most of the chairs at the Packwood House exhibit were signed, enabling the viewer to identify the maker.

There are other ways of identifying chairs if they are not signed. In some cases, chairs have been kept in the same family and the chair-



Branded signature on a chair by David Ginter, Lewisburg, Pennsylvania



Detail showing company logo stencilled on the middle splat: Mifflintown Chair Works.

maker is known. Or, if an unsigned chair is identical with a signed one, it can be assumed that the maker is the same.

The chairmakers of Central Pennsylvania often made chairs to order and the wide variety of chairs on display at the Packwood House reflected their innovative skills.

For example, a "witness chair," with its footstand and long legs, was displayed. Witnesses testifying in court would be seated in this high chair which was used in the New Berlin courthouse when that charming, small town, situated along the banks of Penns Creek, was the county seat.

Two fine examples of the inevitable "potty chair," "invalid's chair" or "chamber chair" were also exhibited. The plankbottom of these chairs have a circular cut-out in the center, with plenty of room for the chamber pot to be placed under the chair.

Perhaps the most spectacular example of fine craftsmanship and artistic accomplishment in the exhibition was the eight-legged settee (deacon's bench) originally made at the Mifflintown Chair Company and signed by the maker, William F. Snyder. The pristine condition of the stencilled grapes on the tan background, decorating the backrest and angelwinged backsplat, suggest the unusual care which has gone into the preservation of this piece during the past 150 years.

The Central Pennsylvania chairmakers of the pre- and post-Civil War period were quick to meet the demand for rocking chairs which was sweeping the country during that period.

Several rockers in this exhibition reflect the close relationship between the construction and decoration of plankbottom chairs and their first cousin, the rocking chair.

A rocking chair, handsomely made and decorated by Charles S. Bell of Lewisburg was shown. Bell, listed in the Union County courthouse as a "black," was probably a freed slave whose successful career of chairmaking in this well-known community is well documented.

Another rocking chair at the Packwood House represents one of the few known signed chairs by George Bollinger of Millheim. Many collectors in the State College area of Pennsylvania are certain they own a Bollinger chair, but these claims can rarely be substantiated. Apparently Bollinger, who made many chairs in his career, rarely signed his product so that this rocking chair constitutes a rare and important contribution.

Curator Parks accomplished a particularly interesting objective when he took a country chair, pulled it apart and displayed the separated exhibit on a wall. This enabled the viewer to better understand the construction techniques of the plankbottom chair.

Precision was necessary in angling the legs into the plank seat producing a splay, necessary for better balance.

Most of the early chairmakers employed the mortice and tenon method of joining the various parts. Two techniques were used to connect the joints, and were usually applied to spindles and rungs in either a plain cylinder style or bulbous.

The capped tenon was stronger for heavier loads and had a bulblike top on the grain end. After being tapped into place, it was impossible to remove without breaking. In this latter method, no glue

was needed.

In fact, the chairmakers normally preferred green wood for the plank seat so that after the legs and rungs were inserted, the wood would dry and shrink, thus tightening its hold on the chair parts. Once again, this method obviated the need for glue.

Since the legs and spindles are separated on this "exploded" display, one can also observe how these parts were carefully lathed by the chairmaker. Power to turn the lathes evolved from a foot-treadle or animal or water power to steam, and finally electric power.

The Packwood exhibition marks the



Halfspindle, plankbottom country chair, signed "X". From the Mahantango Valley, (in Central Pennsylvania).

the beginning of what I hope will be a growth in the appreciation of painted country chairs.

In a sense, this distinct chair which so many artisans made and decorated in their small shops, is a chronicle of the era. The primitive quality of the early chairs reflected the use of handmade tools, manpowered lathes and paints concocted at home. As time passed and better tools became available, the chairmakers were able to increase their production. Commercial paints that could be purchased in a store enabled them to improve the consistency of the decoration.

Yet, in the final analysis, the very progress that enabled the chairmakers to improve their product was also the death knell of the painted country chairs. In the decades following the Civil War, shops were converted to factories, the lone artisan and his son took on employees, and soon the methods of mass-production made the old method of producing chairs obsolete. By the end of the nineteenth century, it was no longer economically feasible to make chairs in a single small shop.

It is perhaps fortunate that a century of silence has occurred in regard to these chairs. This benign neglect has enabled them to survive without the hard use that could have worn off their paint and damaged their parts.

Now, it is likely that other museums such as the Packwood House will also see the value of exhibiting these excellent examples of American craftsmanship. In so doing, not only will they encourage many owners to protect the chairs in their possession, but the rich heritage of this particular era in our history will be enshrined in memory for many generations to come.

–Marie Purnell Musser 401 Market St. Mifflinburg, PA 17844



Fiddleback, decorated, plankbottom chair by David Ginter, Lewisburg, PA (circa 1850) Union County

GEORGE MORLAND AND THE FREEHAND BRONZE TRAYS

Roberta Edrington

It was the critic, W.E. Henly, who in the late nineteenth century wrote this epitaph for George Morland 1763–1804. "Obliging dealers aiding, he coined himself into guineas, and so, like the reckless unthrift he was, he flung away his genius and his life in handfuls, till nothing else was left him but the silence and the decency of death." In these words Henly summed up the life of the artist, but when he came to deal with his paintings he said, "There was hardly anything so good in English art as a really fine Morland."

George Morland had a short and somewhat strange life. His father, Henry Robert Morland, recognizing his son's prodigious talent, forced him to work long hours copying masterworks which were done so convincingly by the young artist that the father was able to sell them as genuine works of art. Although Morland was given the advantages of a wealthy family he hated the affectation of his class and found pleasure and happiness with people of the working classes, in nature and animals. This confined and restrictive childhood may account for his decline into alcohol addiction and early death at forty-one.

Morland was one of the first English painters to use the countryside and genre scenes in his work. As a result his paintings became very popular. And for those who couldn't afford the oil paintings, there were prints.

All the major engraving techniques of the day were used to reproduce his works. His first painting to be engraved was *The Angler's Repast* in 1780. The engraving was done by William Ward who would become Morland's brother-in-law. The two artists married each other's sister. Morland married Ann Ward and William Ward married Maria Morland. Ward engraved Morland's paintings from 1780 to 1814, mostly in mezzotint. Ward was the brother of James Ward, painter and engraver, and was related to Edmond Williams whose six children formed a dynasty of painters. Several of them had painting styles similar to Morland.

There were literally hundreds of engravers of Morland's works. He

was so popular that his designs were imitated in oils as well as reprints. Therefore it is difficult now to know a genuine Morland unless the provenance is exact. He was also a very uneven painter. At times, his lifestyle was so chaotic that his work suffered. After his marriage he spent much of his time eluding the debt collectors. During that period in England, failure to pay one's debt resulted in being confined in prison. His long-suffering wife followed him from place to place and, when his health and surroundings permitted, his work was excellent; but when he needed money to satisfy his creditors he would use many shortcuts in his paintings. One of his favorite methods was to put a cloak over a figure so that the intricacies of delineating the body and clothing was avoided. The thatched roof cottage; the darkened doorway, the gnarled tree, work-horses, pigs and dogs were design ele-





Details of figure 4

Comments on the Photographs

Note the differences in the design from the original oil painting of The Warrener, (Fig. 1) to the engraving by William Ward, (Fig. 2), and to the two versions of the design done in Freehand Bronze on metal trays, (Fig. 3,4). In the tray designs the little girl and the family of pigs have been deleted. In (Fig. 5) the perspective of the cottage has been clongated. Also note the darkened doorway, the gnarled tree, and the use of the thatched cottage. The artist's view and the medium in which he was working all contributed to the differences.

All the paintings illustrate the repeated use of the thatched cottage, the dark doorway, the gnarled tree and his favorite animals: the work-horse, pigs and dogs.



Figure 1



Figure 2



Figure 3



Figure 4

Tray

Engra

Tray

ments that Morland repeated many times in his compositions. His animals were painted with great expertise and humor, and he is compared to the English animal painters, Stubbs and Landseer.

Due to the great popularity of Morland's paintings and prints, it was a commercially sound venture to use his designs for the ornamentation of trays. The early engravings were published in monotone, color painting was very costly. These monotone prints were a study in dark to light values and could easily be translated into the Freehand Bronze technique. The invention of the method is credited to Thomas Hubbel of Clerkenwell, England in 1812. The bronzing was accomplished by first applying a mixture of varnish and lamp black and later, when the surface became tacky to the touch, applying different shades of bronze powders, using bobs made of leather. The Cathedral interiors that were reproduced on trays using this bronzing method were done with brushes, swabs, and paper templates to make the straight edges of the buildings. This method could have evolved into the procedure for the scenic trays using the Morland engravings as their source.

It is to be hoped that more trays done in the Freehand Bronze method taken from Morland's designs will eventually be found. The appeal of his work seems to remain strong even today. The twentieth century writer, James Michener, in recounting his boyhood, in his latest book, The World is My Home, A Memoir, tells of finding a photograph of the painting, The Forge by George Morland and how it awoke in him a lasting interest in the visual arts. And even as he realized, with later education, that Morland was not considered a great master, he remained his favorite.

—Roberta Edrington

Bibliography

Antiques Magazine, November 1972, The Williams Family by Christofer Wood. The Antique Collector, January 1982, Country Idylls.

DeVoe, Shirley, S., English Papier Mâché, Wesleyan University, 1971.

Gilbey, Sir Walter, George Morland, Adam and Charles Black, London 1907.

Williamson, George C., George Morland His Life and Works, George Bell and Sons, London, 1907.

THE AARON BUTLER TINSHOP FAMILY

Dolores Samsell

To me, the Butler family history is a typical "American Dream" story beginning with Abel Reuben Butler's move westward in an oxcart from "somewhere" in Connecticut to East Greenville, N.Y. in 1799 with his wife and seven children. Our hero, Aaron, one of the seven, was then six years old.

Land was purchased, cleared to farm, and shelter provided in a log house. Greenville grew and prospered; so, too, did the Butler family. As each son matured, he learned a trade.

Aaron was sent back to Connecticut (probably Berlin) and apprenticed to a tinsmith. After serving his apprenticeship, he returned home to marry Sarah Cornell from nearby Amenia in Duchess County. They set up housekeeping in Greenville, soon nicknamed Brandy Hill. (One of Aaron's interests was a brandy distillery).

He and Sarah eventually had eleven children—six girls and five boys. In 1823, the Butlers and their then six children moved into a large white house—still standing today on top of Brandy Hill. The family expanded with five more children.

Aaron opened his general store and tin shop in 1824. His other investments now included a hay-press, a cider mill, the brandy distillery, a decorating shop, a peddling business and his farm. Each of his sons finished Greenville Academy and then worked for him in either the tin shop or one of the other enterprises. Possibly, too, the girls had instruction at an academy. Young Minerva was an accomplished bead worker.

It has been documented that three of the girls decorated: Ann, the first child, born in 1813, Marilla in 1820, and Minerva in 1821. Ann, the most active painter is assumed to have taught Minerva as well as Marilla. Perhaps the other girls painted, too; we don't know.

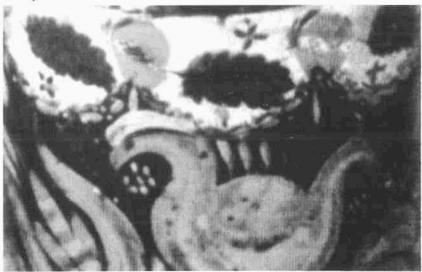
Nor is it recorded that Aaron learned flowering or japanning of tinware. But the fact that he was the father of three talented daughters suggests that the artistic trait was inherited. Also, since the designs do show some signs of Connecticut influence, it could possibly be assumed that Papa Aaron was the instructor.

Ann is said to have managed completely that end of her father's business. Her father frequently visited New York City on business trips, taking Ann with him. Since children were trained early in those days, we can believe that Ann learned her decorating when she was 14 or 15. Apparently, her father recognized business acumen in women, too.

Fortunately for us, Ann adopted the brushstroke heart to enclose her signature or initials as well as a dotted outline of a heart encircling her initials. Occasionally, she signed her full name in yellow paint. Ann had to love her work—practically every square inch is painted with time-consuming designs.

Unfortunately, Ann's "arranged" marriage to a wealthy farmer, Eli Scutt, of Livingstonville in 1835, seemed to end her painting career. Even in her home, there was very little evidence of her handiwork. Apparently, her frugal husband did not share her love of beautiful things, opting instead for good cattle and fine barns. After her three children were of school age, it is said that Ann managed to "assert her independence" and spent many winters in Albany. Where? With whom?





No mention is made of any decorating. She is buried in Livingstonville in the Scutt family plot.

Ann's sister Minerva is first mentioned in 1834. Minerva's tin painting became very professional—probably under Ann's guidance. She, too, signed her full name in yellow paint. Two pieces, initialed M.B. only, thereby present a riddle—perhaps Marilla was the artist.

Minerva married John Miller in 1843—a German immigrant and one of six of Aaron's peddlers. Miller was a master of the peddling business. Minerva left behind an ornamented autograph album. Amusingly, a verse reads:

Remember me is all I ask
And, if remembrance be a task,
Forget me.

When Aaron closed his tin shop in 1859 because of failing health, John Miller bought a corner of land from his father-in-law, built a new home for Minerva and the children and became a farmer.

Very little is known of Marilla other than what is mentioned above. She died unmarried in 1845—twenty-five years old.

Aaron Butler died in 1860. A marble monument marks his grave in the burying ground behind the family home.

References in brief:

"Butler Tinware" by Esther Stevens Brazer, from Antique Decoration, Twenty Seven Articles

"The Butlers of Brandy Hill" by Walter Wright from *The Decorator*, Vol. VII, No. 1, Spring 1953

Bibliography available upon request. Address inquiries to:

–Mrs. Dolores Samsell 24 Spencer Lane Warren, NJ 07060

In Appreciation

Shirley Spaulding DeVoe's life touched all of us in different ways. A Charter member of The Historical Society of Early American Decoration, she began her studies with Esther Stevens Brazer in the 1930's. As an artist she was not satisfied until she could find out something about the tin articles she was working on. Doing research and publishing continued for the rest of her life.

Shirley was always willing to share her knowledge with other researchers in the field here and abroad. Her books are the basic authority in all facets of historical decoration. Not limited to publication in The Decorator, many articles appeared in popular magazines as well as those of Historical Societies, which spread the knowledge of our Society's work.

When doing research we were many times referred to her for the answers. I treasure a letter I found in a writing-game table combination. It was written to the former owner by the Smithsonian Institution suggesting she write Shirley DeVoe for an answer to her question.

On one of the HSEAD tours to England the keepers of the collections at the many museums we visited showed great respect for her knowledge and expertise.

Shirley DeVoe was a true scholar and researcher. The Society owes her a great deal, and she will be missed by us all.

-Martha M. Wilbur

Editor's note-

Shirley Spaulding DeVoe died on October 25, 1991 at the age of 92. Her published works include the following:

The Tinsmiths of Connecticut (1968) English Papier-Mâché of the Georgian & Victorian Periods (1971) The Art of the Tinsmith, English and American (1982)

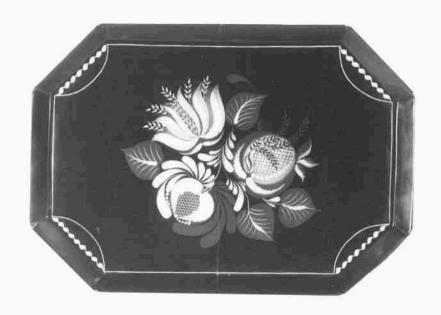
MEMBER'S "A" AWARDS Nashua, New Hampshire April, 1992



Ann Baker
COUNTRY PAINTING



Dorothy Fillmore
COUNTRY PAINTING



Kathleen Hutcheson
COUNTRY PAINTING



Lois Tucker
COUNTRY PAINTING



Karen Graves STENCILLING-TIN



Gene Gardener



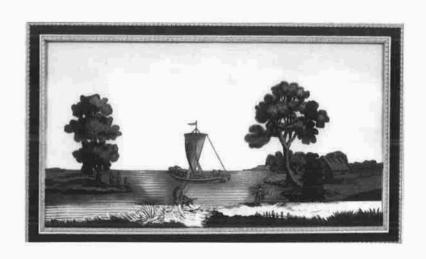
Joyce Holzer STENCILLING-WOOD



Peggy Waldman STENCILLING—WOOD



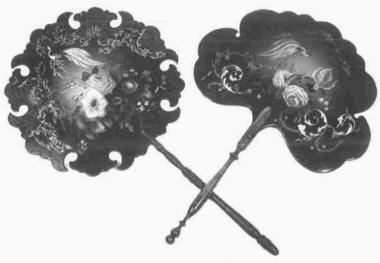
Helen E. Thieme
GLASS—STENCILLED BORDER



Patricia S. Smith
GLASS—GOLD LEAF PANEL



Roberta Edrington
FREEHAND BRONZE



Cora Longobardo
VICTORIAN FLOWER PAINTING

AWARDS Nashua, New Hampshire, April, 1992

DISTINGUISHED SERVICE AWARD Grace Bremer

PRESIDENT'S AWARD BOX

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MEMBER'S "B" AWARDS Nashua, New Hampshire, April, 1992

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Florence Lewis
Mary Miller

METAL LEAF PAINTING Elaine Dalzell

PONTYPOOL PAINTING Sarah Drewry

Judy Neumeyer
Janet L. Sickel

GLASS — STENCILLED BORDER
Florence Lewis
Patricia S. Smith _____

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Joseph Rice, PO Box 521, Northboro, MA 01532

Deborah S. Tanner, 19 Purvis Road, Brooklyn, CT 06234

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AWARDS

Worcester, Massachusetts September, 1991

DISTINGUISHED SERVICE AWARD Dorothy W. Hamblett

CAREER AWARD Molly and Steve Porter

PRESIDENT'S AWARD BOX

Theresa Corey
Charlotte Duval
Dorothy Hallett
Dorothy W. Hamblett
Dorma West

MEMBER'S "B" AWARDS Worcester, Massachusetts Fall, 1991

Jane Giallonardo

STENCILLING ON WOOD

Marianne Hauck

STENCILLING ON WOOD
Barbara Upson

FREEHAND BRONZE Roberta Edrington

GLASS STENCILLED BORDER
Sharon Krauss

SPECIAL CLASS Margaret Watts



THE BOOKSHELF

American Folk Paintings, Paintings and Drawings Other Than Portraits from the Abby Aldrich Rockefeller Folk Art Center

General Editor, Beatrix T. Rumford, A New York Graphic Society Book, Little Brown and Company, Boston, London, and Toronto. Published in Association with Colonial Williamsburg Foundation, 1988. 449 pp. 85 color and 298 black and white illustrations, Foreword, Introduction, Index and Short Title Lists. \$70.00.

American Folk Paintings came into my hands shortly after a productive seminar in Massachusetts. Several of my compatriots discovered a bookstore in Needham that stocked it. We all had to have a copy once we had thumbed through the pages and delighted in the excellent pictures, clear and concise text, and well-documented sources. The reader can open this book to any page and immediately strike gold in the form of a wealth of knowledge jeweled with a feast for the eyes. Each photo features the artist's name, the locale, date of the painting, the type of paint used (watercolor, oils, ink, pencil, etc., including combinations), and the size of the painting. A brief description of the work follows, telling a bit about the artist as well as the subject. All this is followed by a report on the condition, the provenance and, in the event of frakturs, details which are occasionally very interesting and informative.

Chapters include "On Land and Sea," scenes of homes, ships, farms, and factories; "Scenes of Everyday Life"; "Drawings by Lewis Miller" who drew vignettes of life from 1813 until 1882; "Still-Life Pictures"; "Literary and Historical Subjects"; "Paintings by Edward Hicks"; "Family Records and Related Decorative Pictures" which includes frakturs and calligraphy; "Paper Cutwork, Valentines and

Miscellaneous Decorative Pictures"; and finally "Mourning Pictures."

The book is broadly inclusive of the folk art of the times. A particularly interesting chapter bravely attempts to define exactly what encompasses folk art. The lines are often blurred between so-called "fine" and "folk" art. Charm, innocence, and an apparent simplicity appear to the editor to singularly mark the matter type of art. These terms would appear to pass "the art of the people" test employed by our Honorary Member, Nina Fletcher Little in developing those qualities which comprise what we know as folk art. In the past thirty years this type of art has become immensely popular and much sought after. What once lay forgotten in the dark attic or barn has had the dust of neglect blown off it and been exposed to the floodlight of modern appreciation as this excellent book eloquently testifies. The entire collection at the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, Virginia, consists of this classic form of expression about one's personal surroundings. Formal artistic training was certainly not a requirement, but it is also found in many of the artists whose works are featured within the covers of this wonderful book.

Overall the book is a delight. A diligent search can turn up this volume at a considerable reduction in the original price. When you find it, grab it, and add it to your art library. It gives meaning, flavor and example to the era whose decorative art we try so diligently to reproduce.

-Margaret K. Rodgers

Traditional Chinese Designs edited by Stanley Appelbaum, Dover Publications, New York 1987 48 pp. 218 illustrations. \$3.95.

Traditional Chinese Designs is another in the fine Dover series of paperback reprints. It contains many lovely patterns just right for folks doing penwork or, with a little adaptation, gold leaf work. The designs are all in black and white and, as the title of the book makes clear, Chinese. The designs are taken from all manner of items ranging from textiles to ceramics and from wood carvings to basketry. Quite often the same pattern or object is repeated from several differ-

rent perspectives. The subjects bridge the ages from 3000 B.C. to the twentieth century. This would be an ideal booklet for teachers to keep on hand for those students who might have an odd, small box just right for paint or pen.

Parenthetically, this volume reminds me that we are fortunate to have Dover continuously reviving and publishing some of the more obscure titles. This service provides societies like ours with much useful background material, at a reasonable price, which would otherwise be lost forever.

-Margaret K. Rodgers

Ontario Fraktur, A Pennsylvania Folk Tradition in Early Canada by Michael S. Bird, 1977, published by M.F. Feheley Publishers Ltd., 5 Drumsnab Road, Toronto, Canada. ISBN 0-919880-08-8 144 pp.; 34 pp. of text, 110 illustrations, some in color

Mr. Bird has written a great deal on folk art and the art of fraktur, and this book is an excellent addition to his others. He concentrates on the "Pennsylvania connection," the migration of the Mennonites to southern Canada and the subsequent continuation and development of their artistic heritage—a heritage alive, well, and going strong today.

The text touches briefly on the topics of the fundamental elements of fraktur, the major decorative forms, fraktur in Pennsylvania and in Germanic Ontario. He includes short biographies of many of the most prominent artists. He covers fraktur as a religious art and also itinerant fraktur artists. The bulk of the book is devoted to photographs of various works demonstrating regional differences. The variety is wonderful to see and the characteristics of each area are well documented. Also included are photographs of some of the people involved as well as some samples of scherenschnitte.

Mr. Bird's research is excellent and well organized. He continually connects sources and derivative works with many of his illustrations, making the historic as well as the artistic progress easy to follow.

All in all, this is a wonderful book for those interested in fraktur and, quite honestly, for anyone with an appreciation of art and tradition.

–Susan Kafitz

NOTICE FROM THE TRUSTEES

FALL MEETING 1992

Sheraton Burlington Hotel, Burlington, VT, September 18–20, 1992

SPRING MEETING 1993

Sheraton Tara, Parsippany, NJ, April 30, May 1, 2, 1993

FALL MEETING 1993

Rochester Marriott, Rochester, New York, September 29-October 1, 1993

BY-LAWS

Article IV

Section 2 MEETINGS previously read: The Board of Trustees shall hold at least three regular meetings a year—now reads: at least two regular meetings a year.

Article IV

Section 6 POWERS—Section a: delete Museum Curator; Section b: delete to employ a Museum Director.

Article VII

Section 1 COMMITTEES—Delete Museum Acquisition Portfolio. Change the next Article to read 8 instead of 7.

Article X

Section 1 and 2 Museum-Delete.

Article XI

Section 2 ENDOWMENT FUND previously read: The Endowment Fund earnings may be used to defray expenses for the Museum of HSEAD, Inc. and educational projects—now reads: to help defray expenses for HSEAD, Inc. educational projects.

BEQUESTS TO HSEAD, 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.

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.

SCHEDULE OF HSEAD, INC. MEMBERSHIP DUES Effective July 1, 1990

Charter and Guild Members	\$35.00
Family Members (Spouses)	\$10.00
Associate Members	\$50.00
Business Associate Members	\$75.00
Benefactors	\$3,000,00

JUDGING STANDARDS FOR VELVET THEOREMS

For judging purposes, a theorem is a method of reproduction by means of using stencils. An "original theorem" may have been an antique theorem that was either: 1) created and executed by the artist, or 2) copied by the artist from a watercolor, a pith painting, a lithograph or engraving prior to and executed before 1900.

I. Design-15%

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. The minimum completed design should 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 white or off-white velvet, and the theorem executed with oil paints, using colors to look as we think the original would have looked before fading. Brush drawn lines and accents will be judged here.

IV. Mounting and Framing-10%

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 as similar to a typical original frame as possible.

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

REVISIONS WILL BE IN EFFECT AT THE FALL 1993 MEETING. The 1992 Fall Meeting will NOT be affected by these changes.

JUDGING STANDARDS FOR PAINTED DIALS FOR TALL CASE CLOCKS Also Dials For Black Forest Clocks

I. Design—10%

Choose a design in character with the period that it is intended to represent. Acceptable sizes: minimum 17" x 12" and 21" x 15". Base materials may be:

- A. Sheet metal, antique or otherwise
- B. Heavy gauge aluminum or heavy galvanized aluminum
- C. Masonite: 1/8", tempered, preferably finished on both sides.
 - D. Note: wooden dials are not recommended because of their tendency to warp and shrink unevenly.

II. Time Track and Lettering—20%

The numerals (whether Roman or Arabic) must be appropriate for the period represented, and in the proper scale. All ink work will be judged here; hours, minutes, and when required, seconds and days of the month.

On a dial incorporating the phases of the moon, there are standardly two hemispheres which may be duplicated with the use of a transfer which can be lightly distressed. Source of transfer: BEDCO, 1331 Southwind Drive, Northbrook, IL 60062

Gilded bands edged with and ink line will be judged here. Striping, if there is any, will be judged here.

On an antique, small dials indicating seconds or days of the month must be rendered if holes already exist for these features.

If there is a date aperture on an antique, this opening must be filled with a date dial. If this piece is missing, a substitute may be submitted even though it is not horologically functional. This applies as well to the lunar calendar and moon dial.

Winding holes are not required on a dial that will be fitted up to a quartz movement. False wind holes are acceptable when appropriate.

III. Arch Painting of Moon Dial—30%

If the style of decoration is Pontypool or Victorian, those standards will be used here. Gilded areas will be judged according to the standards in Metal Leaf Painting. Other types of decoration might include figures in a pastoral setting, allegorical figures, hunting scenes, ships and naval engagements as well as stylized fruits and flowers.

Moon faces and the flanking scenes will be judged here.

A profusion of stars against a dark background does not meet the requirements for judging.

IV. Spandrel Decoration-30%

These will be judged according to the technique involved (Pontypool, Metal Leaf, or Victorian). Other types of decoration might include shells, fans and other geometric shapes possibly incorporating gold leaf. For later styles, the spandrels would be completely covered with landscapes and/or figures, some of which could be historical, biblical, or allegorical, sometimes painted on a gilded surface.

Gilded gesso borders and other gesso work (such as scrolls) will be judged here.

V. Finish and Overall Feeling—10%

The finish includes preparation, background paint and final coats of varnish with handrubbed finish. Raw varnish, dull-type varnish and sprayed finishes will not be accepted—nor will a crackle finish.

If an antique dial is used, pitted areas must be filled. The completed dial should be a soft, off white color. Acceptable colors include oyster white, ivory or creamy white, or white with a slight green or blue cast.

All work must be done by the exhibitor.

This will NOT be added to the list of required awards for a Master Craftsman.



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

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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 freehand bronze.

MARYJANE CLARK, Norwell, MA–stencilling, country painting, metal leaf, freehand bronze, Pontypool, glass painting, Victorian flower painting.

ASTRID DONNELLAN, Hingham, MA–country painting, stencilling, Pontypool, glass painting.

SHERRY DOTTER, Warren, NJ–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.

BARBARA HOOD, Hammondsport, NY–country painting.

HARRIETTE HOOLAN, Oyster Bay, NY-country painting, stencilling. 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.

DOLORES SAMSELL, Lebanon, NJ-country painting.

NORMA STARK, Glens Falls, NY-country 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, freehand 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, and freehand bronze.

HELEN GROSS, Vero Beach, FL-country painting, stencilling,
Pontypool, glass painting, metal leaf, freehand bronze, Victorian flower painting.

MARJORIE HENNESSEY, Albany, NY-country painting.

GINA MARTIN, Vernon, CT-stencilling, country painting, metal leaf, freehand bronze, glass painting, Pontypool, Victorian flower painting.

ARKIE STEELE, Chatham, NJ-country painting.

HARRIET SYVERSEN, Closter, NJ-stencilling, country painting, Pontypool.

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