The Decorator

Volume LI No. 1 Providence, RI Fall/Winter 1996/1997

Journal of the

Historical Society of Early American Decoration, Inc.

Officers

President ..... Joyce Holzer, *New Jersey*
Vice President ..... Lynn Glover, *Stevens Plains*
Recording Secretary ..... Lucinda Perrin, *Florence F. Wright*
Corresponding Secretary ..... Myrna Herniter, *Nashoba Valley*
Treasurer ..... Katherine Rockefeller, *New Jersey*

Trustees

Terms expire 1997

Shirley Berman, *Fairchester*
Carol Oswald, *Genesee Country*
Beth Martin, *Satellite Chapter*
Margaret Rodgers, *Old Colony*
Gladys Sowers, *William Penn*

Terms expire 1998

Mary Beals, *Evelyn M. Holmes*
Barbara King, *Shenandoah Chapter*
Bonnie Dumond, *Central New York*

Terms expire 1999

Margaret Emery, *Hudson Valley*
Tasha Paul, *Strawbery Banke*
Eleanor Langlois, *Charter Oak*

Advisory Council

John Austin
Wendell Garrett
Arthur Townsend
Richard Berman
Norman Holzer
Gerard C. Wertkin
Counsel: Peter Rupert, Esq.

Editorial Staff

Editor ..... Shirley S. Baer
Design & Production ..... Shirley S. Baer & Joseph Rice
Advertising ..... Carol Buonato
Bookshelf ..... Margaret Rodgers
Copy Editor ..... Barbara King
Photography ..... Helga Johnson
Printers ..... Abbey Press
Research Consultant ..... Maryjane Clark

Front cover photograph: Close-up of "robin-like" bird and flowers on a Pontypool tray (see back cover for complete view).

Back cover photograph: Pontypool tray, 18 1/4" x 13", late 1700's, exhibited at the Providence meeting. Owned by Mardell Pinckney.

The Decorator

Volume LI No. 1 Providence, RI Fall/Winter 1996/1997

Contents

The Decorator is published twice a year by The Historical Society of Early American Decoration. Subscription rate is $15.00 for two issues (add $3 per year for Canada).

Make check payable to HSEAD, Inc., and mail to:
Lois Tucker
Box 429
No. Berwick, ME 03906

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

A society with affiliated chapters 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; 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, 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.

Mission Statement

Vision: HSEAD will be, and will become recognized, as a preeminent national authority on early American decoration.

Mission: HSEAD will maintain a core membership of practicing guild artists supported by active programs of education, research, and exhibitions to perpetuate and expand the unique skills and knowledge of early American decoration.

Business Address:

The Historical Society of Early American Decoration, Inc.
c/o Beverly McCarthy, Administrative Assistant
61 West 62nd Street, 3rd floor
New York, New York 10023-7015
212-586-6663

Editor's Notes

The Providence meeting was indeed a beautiful and fitting tribute to the woman in whose memory our Society was established, for it celebrated what Norman Holzer referred to as the "body and spirit of Esther Stevens Brazer."

The presence of Esther Stevens' two daughters, Constance Fraser and Diana Fraser Seamans, made the event even more meaningful. It was the first time either daughter had attended one of our meetings. Diana's daughter, Jane Randlett, and her husband, Ralph, also joined us.

Yvonne Jones, of Birmingham, England, an authority on the japanning industry, made her first trip to the United States and was our guest throughout the meeting. From lecturing and showing slides to observing our judging, teacher certification, and exhibition procedures, Yvonne's presence added to the importance of this special event.

Esther Stevens Brazer always emphasized the importance of teaching and sharing information. She would have been so proud of the demonstrations by our own members and those of the Society of Gilders. Saturday was a particularly informative day filled with exchanges of ideas and exposure to new and different techniques.

The evening speakers were exceptional. Capt. Mike Rodgers' slide presentation, "The Golden Age of Whaling," was enthusiastically received. It was especially meaningful to Connie Fraser who remembers a

Joining in the celebration of HSEAD's 50th Anniversary at the Providence meeting are (L-R): Constance Fraser, Yvonne Jones, Martha Wilbur, and Diana Fraser Seamans. (Photo by Shirley S. Baer)

set of intricately carved whalebone pick-up sticks given to her by her mother.

Norman Holzer gave an inspiring talk on the legacy of Esther Stevens Brazer. The text of his speech appears in this issue of *The Decorator.*

In addition to Norman's speech, you'll find an article by Yvonne Jones on "Fine Pontipool Painting," reprinted from *The Antique Dealer and Collectors Guide.* This will be the second of four articles by Yvonne to appear in *The Decorator.*

I am pleased to announce that Yvonne has agreed to write a regular column for us on japanning in England and related subjects. "Letter from Birmingham," as her column will be called, makes its debut in this issue.

From Winterthur we have an article by their painting conservator, Wendy H. Samet, on the art and philosophy of retouching painted furniture . Our thanks to *Winterthur Magazine* for permission to reprint this article.

Finally, the conclusion of Lois Tucker's article, "The Maligned Yankee Peddler" appears in this issue. Enjoy!

Shirley S. Baer, Editor

Future Meetings

Spring Meeting 1997
Ogunquit, ME
May 2-4, 1997 (Friday-Sunday)

Fall Meeting 1997
Williamsburg, VA
September 21-23, 1997 (Sunday-Tuesday)

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

(Mar '97)

The Legacy of Esther Stevens Brazer

by Norman Holzer

(A speech delivered at the Society's 50th Anniversary Celebration in Providence)

Tonight I am going to share some thoughts with you on the legacy of Esther Stevens Brazer. Thank you for that opportunity. My research on that subject been a revelation to me, for I now have a better understanding of the driving forces that shape the Society today – forces that are an extension of the life and times of Esther Stevens Brazer.

Much of that story is now well documented for all of you. The 50th Anniversary publication distributed at your spring 1996 meeting in Saratoga, is available at this meeting. It does a super job of providing historical prospective on the accomplishments of the Society.

When combined with the recently released Fall Edition of *The Decorator* which focuses on the story of Mrs. Brazer's life – the two publications complete the picture of an extraordinary period – not just the 50

year history of the Society, but rather a near 100 year story, for in just two years from now Mrs. Brazer would have celebrated her 100th birthday.

What she was to become began then, though no one had yet identified the character of her being, the spirit she possessed that would shape her life, and the Society that followed.

The legacy of Esther Stevens Brazer has both body, and soul. It is an inheritance of both physical personal property, and more important, of spirit. The body, made up of material things is well documented– the wonderful accumulation of patterns, designs, stencils, antiques and artifacts–the documentations, publications, articles, presentations, restorations all stimulated by her spirited and dedicated interest in the work of her ancestors, and the craftsmen who preceded her, brought into focus by the vigorous research she was inspired to pursue.

I'd like to spend the remaining few minutes commenting about what I perceive to be the soul–the spirit of Mrs. Brazer–if you will, your inheritance.

What is that spirit? It is the invigorating essence inseparably associated with her life–the inner self–the substance and force of her life. As you believe that the soul is the heart of a person–that is had a permanent existence–then you begin to understand the impact of the Esther Stevens Brazer legacy.

Mrs. Brazer was a woman of courage, drive, resolution, enthusiasm, vitality passion, and strength. Those are the qualities that personified her influence on those who had the opportunity to know, and work with her. She was the consummate professional–leading a life of upending efforts in continuing education, research, and teaching in her chosen field of endeavor–the art forms she so dearly loved. She met those challenges with almost limitless energy, enthusiasm, scholarship, and commitment.

Mrs. Brazer was willing to devote years of study and hard work to leave her mark as a craftsman. She took pride in the skill of the hands, to create things of beauty. She developed the ability to blend the beauty of a work of art with the artist's pure devotion. She combined the forces of hand, head, and heart to become an artist–and more important for those who followed her, she became a great teacher, and a source of inspiration. She was an artist who recognized that desire, coupled with ambition and determination, could produce artistic ability.

Fortunately Mrs. Brazer realized that to perpetuate her love of early American decoration, she had to train others–train them to match the highest standards of art expression, and workmanship–train them to concentrate on consistent quality, and authenticity–train them to replicate the craftsmanship of the work produced by their forebearers.

Mrs. Brazer once said "I believe people learn best by doing, so going through all the motions in painting a design, the various processes, becomes quite understandable, and natural."

As a teacher, Mrs. Brazer taught and inspired many students, instilling in them her knowledge and love of painted decoration–of its simplicity of design, and the creative use of paint, powders, and metal leaf. She passed on to many, her mastery of the techniques that have guaranteed a perpetuation of centuries-old artistic traditions. Fortunately, she understood that good work would result from good teaching.

As many of her students proclaimed, "She changed my life." Others said, "Her love of her work, and her desire to give her best to each and everyone in a class, made her lessons a joy."

If you think back on your own personal experience in learning from a teacher, you will remember two kinds. First, there are the great, unselfish ones, who were anxious to share with you every skill and process they had learned. Then there were the second kind, the ones who shared their knowledge and skills cautiously, or reluctantly, realizing that you might then become the artist they were.

For nearly a decade and a half Mrs. Brazer taught a growing number of students to love and develop their skills in early American decoration. All those years, in sickness, and in health, she made her appointed rounds, she was dedicated to the task, and unselfish in the giving.

To students clamoring for more time with her she once replied, "I divide my four summer months as follows: ten weeks for teaching, three weeks of business and pleasure trips with my husband, three weeks for my own work, which I seldom have a chance to enjoy." To another she wrote, "There is only one of me, and enough people wanting to study, to keep two of three teachers busy."

As her students would proclaim, Mrs. Brazer was much more than a teacher. She was an adviser and a friend to all who had the privilege to study with her. The enthusiasm and joy she expressed in teaching the art forms she so dearly loved, became an inspiration to all.

That total experience was captured by one of her students, who authored a poem:

> With the last class over, and clutter around,
> I'm truly grateful for the friends I've found,
> We have used our brushes to color our lives,
> Dipped in paints, and heard each others sighs.
> May the hours we've shared be colored gay,
> For having passed each others way.

In her search for beauty, authenticity, and perfection, expressed through her teaching, Mrs. Brazer unknowingly assured her own immor-

tality. We think of the late 40's as the start of the "baby boomers" generation. There was another social phenomenon underway at the same time–what I choose to call the "Brazer Boomers."

It was appropriate, and inevitable that a group of Brazer students should form an organization to perpetuate the research, teaching, and recording of early American decoration that she had demonstrated–driven by their memories of happy student hours spent with her, and the friendships they had made. This was a group of eighty spirited, hard working, inspired former students, who in May 1946 formed the Esther Stevens Brazer Guild. They come from nine states where Mrs. Brazer had taught. The original membership grew to two hundred in just five short months, and by January 1947, was three hundred strong. "Strong" is the operative word. In Olympian terms, with the formation of the Guild, the Esther Stevens Brazer torch was passed.

Here's what the founding members had to say: Be it resolved; We the Charter Members of the Esther Stevens Brazer Guild, do here and now dedicate ourselves to continue the great work of Esther Stevens Brazer, with sincerity of purpose and action, in keeping with the high ideals long since a tradition among true Brazer students. Be it further revolved; we shoulder this responsibility with humility knowing that we alone can guide the destiny of the Guild.

Their commitments were clearly defined–to honor Mrs. Brazer's memory, and to perpetuate her work–to recognize and promote the highest standards of ethics and workmanship, utilizing and teaching authentic early American decoration.

At the first official meeting of the Guild, Emily Heath, the first President had this to say: "We have decided to establish an environment for an exchange of ideas, information, and skills which were the focal point of Mrs. Brazer's life. So far as these ends are concerned, the organization might have been limited to those who had the privilege of studying directly with her, but it was the feeling of those who conceived and organized the Guild, that this would not serve what might eventually be the broader aims of the Guild, nor would it be true to the spirit in which Mrs. Brazer carried on her own work. It seemed to us that we could do the most good if we were to open up the organization to other persons who were genuinely interested in the field, and showed reasonable competence. This is a way to share our enthusiasm with those who are, or might become interested in the subjects."

In this spirit, the Guild put it's beliefs into practice. The torch was embraced, and the reality of a Guild came into being.

If you associate the phrase "baby boomers" with being prolific, then for sure the "Brazer Boomers" were prolific. Think of their achievements: a Guild constitution; by-laws; a Board of Directors; a financial plan; a committee structure; a journal to educate and inform members, called

The Decorator; a custodial plan for the properties they would inherit; various classes of membership; a program for grading the work produced and submitted for judging; and standards, guidelines by which truly authentic pieces could be reproduced, and a high quality of work maintained.

And so the torch has been passed, from one generation to another, with an ongoing corps of dedicated volunteer workers, teachers, and administrators making things happen. I think Esther Stevens Brazer would be proud of what has been achieved.

The power to further perpetuate what began 50 years ago is present in your society today. There is great strength in what you have become - a unique organization with a unique purpose–a blend of fellowship, union, and caring–inspired by a common culture.

What strengths you possess! It's an impressive list: a solid organization structure; and experienced administration; sound financial disciplines; well qualified teachers; talented members; active regional chapters; dedicated volunteer workers; an extensive portfolio of art forms and records; and collectively, an inventory of valuable artifacts.

The forces, the focus, the qualities, the talent that has materialized in HSEAD as we know it today–will certainly drive its success in the future.

In closing, as you may know, each semi-annual meeting of your Board of Trustees is graced with an opening prayer, which paraphrased, says in part:

> It is by giving, that one receives,
> It is by self-forgetting, that one is remembered,
> It is by forgiving, that one is forgiven,
> It is by teaching and sharing, that one awakens to eternal life.

The torch is yours!

Long live the Historical Society of Early American Decoration–guided by the spirit and dedication of the "Brazer Boomers," and Esther Stevens Brazer.

Photograph of Esther Fraser ca. 1930, courtesy of her daughter, Constance Fraser.

The Art & Philosophy of Retouching Painted Furniture

by Wendy Hartman Samet

Retouching painted furniture entails more than the careful hand of a skilled paintings conservator. This relatively new discipline raises a host of aesthetic historical and practical issues.

Rarely do works of art reach the painting conservator without some degree of damage, wear or loss. The conservator and the owner must decide how best to restore the object. This task is not as easy as it first appears. Owners, scholars, museum visitors and collectors often have conflicting expectations as to how the object should be presented and perceived.

In the conservation of paintings, retouching is exclusively an aesthetic issue. When retouching painted furniture, the decision is more complex. Not only are we dealing with aesthetics, but there is also the question of whether to leave evidence of age and wear.

Painted surfaces in either paintings or painted objects can suffer two distinct kinds of paint loss: losses that occur from flaking paint or blows to the surface, and losses due to wear and abrasion. Flake-type losses usually have hard edges and extend through all layers of the paint. Abrasions, or wear losses, have no hard edges and may not extend through all layers of the paint.

Retouching Paintings vs. Painted Furniture

Because most paintings rely on the paint to create the illusion of three dimensions in a two-dimensional format, either type of paint loss can be particularly disfiguring. Inpainting, or invisible retouching, to restore the original image is essential. Conservators and owners rely on "Before Compensation" photographs and ultraviolet light examination to detect inpainting and weed out excesses. Imitative or invisible inpainting, ethically practiced, works well for most fine art paintings but may not meet the needs of painted furniture.

(This windsor chair (after retouching) still exhibits paint loss indicating patterns of use and wear (65.832)

When chips or flakes are found on painted furniture, no illusion is destroyed. Often the decorative paint scheme can still be understood, especially when the design is symmetrical and repetitive. Sometimes paint loss even helps provide some insight into the age, history or materials used to make a piece of furniture. For example, flake losses in a crest rail of a chair may indicate the use of a cut of wood that may be more reactive to changes in atmospheric relative humidity. Some paint losses can also indicate that the piece was not valued or properly cared for. It is difficult for even the professional to tell if loss of this type is relevant to the piece or if it is the random result of use over time. The conservator and owner must decide together whether to leave some of the chipped areas alone, to merely tone them or to restore the loss completely.

Wear or abrasion presents different issues with painted furniture than with paintings. Abrasion to a painting is usually a sign of misuse, damage or over-cleaning. Even the slightest loss of glaze or patina can change color relationships or destroy the illusion of space and light created by the artist.

On the other hand, leaving evidence of wear from use on painted furniture is often recommended. Guests like the idea that Winterthur's objects are old and have history, as long as the damage caused by that history is confined to the edges or has softly abraded high points and niches leaving a mellowed, antique-look without severely compromising the design.

The patterns of loss from wear are less hard-edged than those of flake-type loss and therefore are less distracting. Edges and sculptural forms tend to be emphasized, not destroyed. You can easily tell that the paint loss resulted from a specific use of the object. Therefore–historically and aesthetically–leaving wear on painted furniture can be justified in some cases.

How Complete Should Inpainting Be on Painted Furniture?

One philosophy suggests that painted furniture should be retouched to look as pristine as possible–emphasizing the original aesthetics of the piece and conveying what the piece was intended to look like when made. Presenting the object as it looked when new tells about history in a different way. Information about an object's makers and intended owners, including matters of taste and the availability and comparative value of materials, can be conveyed in this way.

Must the piece look new or nearly new to convey this information? An old object too restored looks wrong–like a bad face lift. This

is partly because we expect some signs of age on genuine artifacts. To have all signs of age obliterated makes the object ring false.

What, then, is more confusing or misleading–looking through age and wear or looking through our contemporary eyes at a modern restoration that inadvertently contains our own misconceptions or prejudices? Would a piece less restored provide the same information

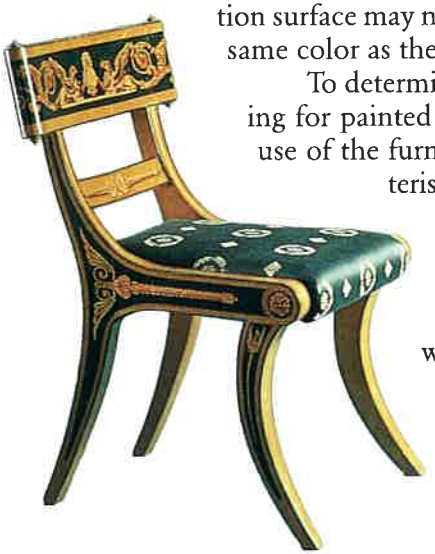
The Role of Style

Perhaps different styles of painted furniture legitimately call for different approaches to restoration. As an example, consider a pair of high-style, klismos chairs at Winterthur that were painted in Baltimore. The artistic intent in these chairs is found in the detail and fineness of the painting as well as in the form. Not inpainting and leaving the detail illegible would change the intent and meaning of the pieces.

Likewise, Pre-Raphaelite art furniture is perhaps best inpainted to the same degree as a fine-art painting. Such pieces are likely to contain individual, illusionistic paintings in their structures. The creators' intentions were to present pieces equivalent to fine art.

But what about the primitive corner cabinet that was meant to be part of the architecture of a room and repainted along with the other architectural elements? Although very interesting, the current presentation surface may not need to be either pristine or the same color as the original.

To determine the proper amount of retouching for painted furniture, you must consider the use of the furniture as well as its unique characteristics. Style, the purpose or audience for which the object is being conserved and the condition in which it is received all affect the degree or style of inpainting that will best unite the piece visually.



This beautifully rendered klismos chair is from the workshop of Baltimore's preeminent furniture makers, the Finlay brothers. Flake losses have been inpainted, but signs of wear have been left visible. (92.29)

Wendy H. Samet is the painting conservator in Winterthur's Conservation Division. Article reprinted courtesy of Winterthur.

"Fine Pontipool Work"

Japanned tin-ware of the West Midlands

by Yvonne Jones

In describing themselves as makers of "Fine Pontipool Work", the eighteenth and nineteenth-century Midlands japanners created a misunderstanding which has persisted to the present day. It is seldom recognised that much of what is described as Pontypool tin-ware could just as easily have been made in the Midlands (figure 2, next page) or indeed almost certainly was perhaps long after the closure of the Pontypool works in about 1820.

This misnomer was not of course without foundation. The Pontypool iron works in South Wales had been the first to see the commercial potential of the asphaltum, or tar varnish, used by Western European cabinet makers as a substitute for Oriental lacquer, it not only protected the tin but offered an excellent surface for decoration. Pontypool tin-

Above, fig. 1 A painted tin-plate panel stamped on the reverse "Merridale works" and "Loveridge & Shoolbred", the latter a short-lived partnership lasting from 1855 to 1862; 64 x 53 cms. Names on tin and papier mâché panels of this type are invariably those of the makers and not of artists who decorated them. (Courtesy of Sotheby's, London)

ware, with its simple gilt designs, provided an attractive and less expensive alternative to silver and Chinese porcelain, and was well established by the time the Midlands manufacturers took up japanning in about 1740.

Figure 2. A tin tray painted with Rebecca at the Well, by Obadiah and William Ryton at the Old Hall Japan Works, Wolverhampton, c. 1800; 56 x 71cm. (Courtesy of Bantock House Museum, Wolverhampton)

The three Midlands towns associated with japanning were Birmingham, Wolverhampton and Bilston, each of which had a long tradition of metal-working skills. Yet, curiously, it was as a finish for papier mâché that Pontypool or "japan" varnish first interested two Birmingham men –John Baskerville, the celebrated printer and paper maker, and John Taylor, button-maker and enameller. Taylor concentrated on small papier mâché ware but Baskerville went on to use japan varnish on metal as well as papier mâché and can thus be said to have largely laid the foundations of the Midlands japanned tin industry. None of Baskerville's japanned products are known to have survived, but contemporary accounts show that he manufactured candlesticks, stands, salvers, waiters, bread baskets etc., and that he employed talented workmen to execute fruit paintings, among other designs. A further indication of the finishes which Baskerville used can be gleaned from the specification of a patent which he is said to have taken out in 1742. Though there appears to be no official record of this patent, R. B. Prosser, writing in 1881, said that it was for making metal mouldings suitable for picture frames and for ornamenting furniture which could be japanned or varnished in "fine glowing mahogany colour, a black in no way inferior to that of the most perfect India goods, or in imitation of tortoiseshell which greatly excels nature itself (!) both in colour and hardness and each colour admitting of the most perfect polish, whose beauty without violence will not be impaired in several ages".

As the trade developed, Birmingham became renowned for papier mâché, Wolverhampton for fine japanned tin-ware and Bilston for utilitarian japanned tin. Nevertheless, the manufacture of domestic tin-ware and papier mâché frequently took place under one roof, as contemporary trade cards and advertisements show, for example "Edward Perry, Japanner, Tin Plate Worker and Manufacturer of Fine Paper Goods, Fancy Pontipool Work etc."

They were two distinct trades which were carried on quite independently within each establishment, coming together only for the japan-

ning or decorating process. Few large japanners concentrated solely on either paper or tin goods and even a firm like Jennens & Bettridge, whose name has become almost synonymous with papier mâché, also made japanned tin. Most workshops, however were very small and carried out only one or two of the three allied trades, usually tin-plate working and japanning .

There was a steady exchange of workmen between Birmingham and Wolverhampton, and inevitably a transfer of ideas from one manufactory to another. This, combined with the fact that tin-ware is rarely marked, makes it almost impossible to distinguish the ware of one maker from another. To contribute further to the confusion, there was a subsidiary branch of tin-plate working - that of "blank-making", or the manufacture of undecorated tin-plate articles for supply to the japanners. Sometimes the blanks were japanned ready for decoration, like those carried by a small boy in 1810, who "could be seen a shoeless lad, trudging from 'Barber's Japan Factory' at Bilston with bundles of cheap Japan Bread Baskets on his head" for Obadiah and William Ryton at the Old Hall in Wolverhampton.

The "Stock-in-Trade" offered for sale in 1813 by John Pooltan, a Bilston blank-maker, indicates the range and extent of tin-ware made in the Midlands at that time: "FOUR HUNDRED & Thirty two dozen of blank TRAYS from 18 inches to 32, modern Patterns and Waiters to match; twenty Gross of Dutch Boxes; a large Assortment of Tea Pots, Coffee Biggins, Candlesticks, Bread Baskets, Knife Trays, Extinguishers, and Tin Goods; eight Dozen Coal Scopes [sic], fourteen Dozen Cinder-sifters and Dust pans." He offered also "three stamps, with several Sets of Tray and Candlestick dyes . . . ". Clearly, a form of die-pressing was in use, although many workmen continued well into the nineteenth century to make articles from several pieces of tin laboriously cut by hand and soldered together, early trays, for example, often quite indistinguishable from those made at Pontypool, were made in this way.

For the collector, one of the most disconcerting aspects is that manufacturers continued to make standard items uninterruptedly for a number of years and with few modifications. Thus, for example, Henry Loveridge & Co., one of Wolverhampton's leading japan factories, included in their catalogue of 1869 several coal vases and vegetable warmers which defy dating on grounds of style alone: the method of construction, quality of the japan varnish and type of gilding must also be taken into account.

If little is known which helps to identify the products of each factory, even less is known about the artists and craftsmen who decorated them (figure 1), although there are rare exceptions (figure 3). The finishes fall into three main categories. There are those utilitarian objects like tea and sugar canisters, percussion and collar boxes which have thin

patchy coats of brown varnish and no decoration. The second group includes better finished, but nevertheless functional objects like spice boxes, trays and travelling trunks with thick and often lustrous black surfaces decorated with simple gilt bands between thin coloured stripes, or "filets" as they were known. The third category includes those objects which in terms of appearance rivalled the very best papier mâché. It is perhaps appropriate to dwell upon this group because, with the exception of early painted trays, it has been sadly overlooked in favour of papier mâché. The decoration often paralleled that in other industries and some artists probably moved across from trades like enamelling or ceramics. Certainly, in 1753, the Bow China Factory advertised for painters and suggested that among other decorators, japanners might like to apply.

***Above** fig.3. A round tin tray of "Gothic" shape painted by Richard Stubbs and richly gilded in 2 shades of gold leaf by Edwin Stubbs at Henry Loveridge & Co., Wolverhampton, c 1865; 27 cms. diameter. This tray is one of several japanned objects given to Bantock House Museum by a descendant of Edwin and Richard Stubbs.*

As the craft of japanning took its name from Japanese lacquers, so the early decorators looked to the East for decorative styles and with successive chinoiserie revivals an early or even late nineteenth-century product can sometimes be mistaken for an eighteenth-century article. Mother-of-pearl was not used as frequently on tin as on papier mâché goods; as there was no technical reason for this, it had perhaps more to do with cost, japanned tin being sold for considerably less than paper ware. In *The Journal of Decorative Art* in 1889, an anonymous author wrote: "Fifty years ago a great change however, came over the entire trade. Brighter gilding was introduced then. The rise of isinglass and asphalting began to be brought into service and the advent of these substances [used to assist the adherence of gold leaf] caused a revolution, not only in the manner of working, but also in the patterns and the artistic treatments of the japanned ware. The old process was simply gold sizing and gild-

Left, fig.4. A tin tray, c. 1870, painted with flowers, the foliage finely worked in gold leaf-an excellent example of the gilder's skill; 25 cms. in diameter. (Courtesy of Bantock House Museum, Wolverhampton)

ing ... But alas for the vagaries of fashion!" At their best, the gilders developed great skill in combining various methods of applying gold leaf to achieve extraordinarily rich and delicate effects (figure 4) but sometimes their technical facility caused them to overlook general design principles and the gilders' work appeared in opposition rather than in harmony with the painted decoration. The problem was exaggerated by the national and provincial industrial exhibitions which became so popular and important in the nineteenth century. Large japanning firms, and some of the smaller ones too, exhibited and competed with each other to produce ever more elaborate and richer designs. The manufacturers were not entirely to blame, for, as Samuel Timmins observed in 1866, "The leading manufacturers fully understand the errors of the style. . . but so long as. . . show and glitter [are favoured] and articles decorated in accordance with true principles are only selected by buyers of educated taste, it is too much to expect that producers should deliberately shut themselves out of the market." The japanners, already feeling the effects of the electro-plating industry, heeded such criticism and, in 1878, it was said that "The styles now in vogue are chaste and decided in character, such as the Grecian, or Etruscan or Persian" (figure 5). Notwithstanding the regard given to surface decoration, the fact remained that the material from which the articles were made was fast becoming outmoded and no amount of education could ensure the industry's survival for very much longer.

Figure 5. "The Ruskin Persian Scoop", exhibited by Henry Loveridge & Co, at the Exhibition of Art and Manufacture in Wolverhampton in 1869; 46cms high. (Courtesy of Bantock House Museum, Wolverhampton.)

From the collectors' point of view, the vulnerability of japanned tin has been one of its drawbacks; as Charles Dickens wrote in the mid-nineteenth century in *Household Words*, "it was gay when new but the colours soon flaked off . . . and rusty spots broke out in the black ground

. . . The rim was apt to crack, and leave jagged edges which tore whatever they caught." Dickens went on to add that "Those who choose to have their trays kept bright and clean, must make up their minds to see the gilding rub off in patches leaving a dull surface which no 'elbow grease' could polish." The same holds even more true today when over-zealous polishing removes much of the gilding and delicate colours and varnish from the surface of pearl decoration. Such loss is difficult and costly to restore, as indeed is the treatment and filling of rust patches on expanses of plain colour which require the most expert of colour matching skills.

Good examples of Midlands japanned tin may be seen at Bantock House Museum, Wolverhampton, and Birmingham City Museum & Art Gallery.

Permission to reprint article courtesy of *The Antique Dealer and Collectors Guide,* September 1986

Yvonne Jones is an authority on the japanning industry. Prior to joining the Wolverhampton Art Galleries & Museum in 1971, Yvonne trained as a painter and taught art in various schools and colleges. At the Wolverhampton Art Galleries & Museum she was in charge of the collections of the 18th & 19th century midlands japanned ware, and English 18th century enamels.

Although she has put together a number of exhibitions and continues to lecture on many subjects, her main interest is the history of the japanning industry. She is currently writing a new book on japanned papier mâché and tin-ware.

Beginning with this issue of The Decorator, she will share with us information on the japanning industry in a column entitled "Letter from Birmingham."

Yvonne was a guest speaker at our Providence meeting. She lives in Birmingham, England with her husband and son.

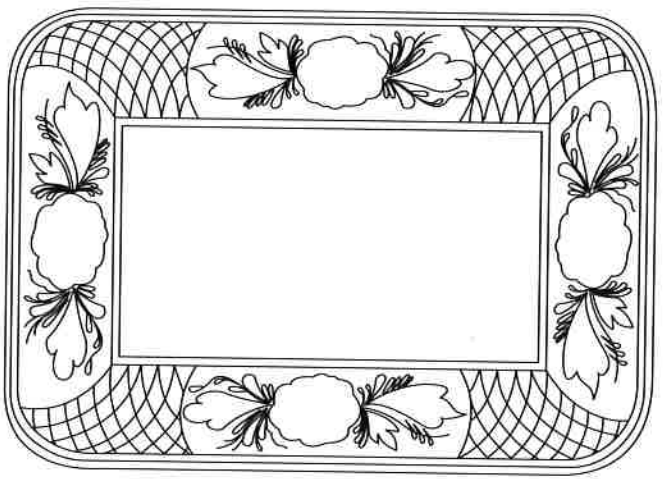
Letter from Birmingham

by Yvonne Jones

Principals and Stormont/Mapwork: Gleanings from a Pattern Book

To collect (knowledge)

According to a mid-19th century Wolverhampton japanner's pattern book, the large motifs set within formal border patterns, often at quarterly interval (i.e. at 12, 3, 6, and 9 o'clock) were known as the principals.



Tracing by Nancy Corcoran from a small rectangular tray with a gold leaf border (typical of designs found on Wolverhampton trays).

Moreover, the finely drawn and meandering gilt lines known as "Stormont work" by the decorators at Pontypool, were described as "mapwork".

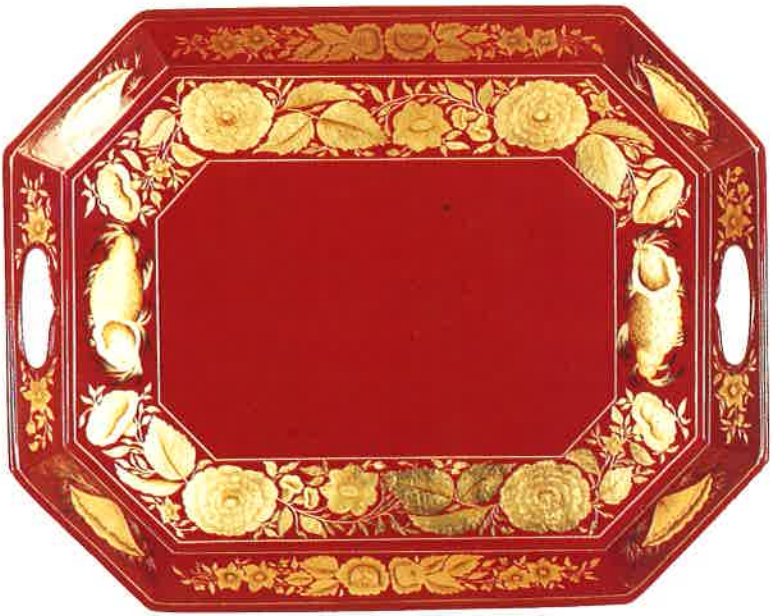
N.B. The more general term for this wriggling ornament was "vermiculation" when used in architecture as a surface decoration on stone, and variously, "vermicule" or "vermicelli" when used on 18th and 19th century ceramics and printed textiles.

(Editor's note: See Astrid Donnellan's "A" tray on page 27 for an excellent example of "principals" and "stormont" or "mapwork.")

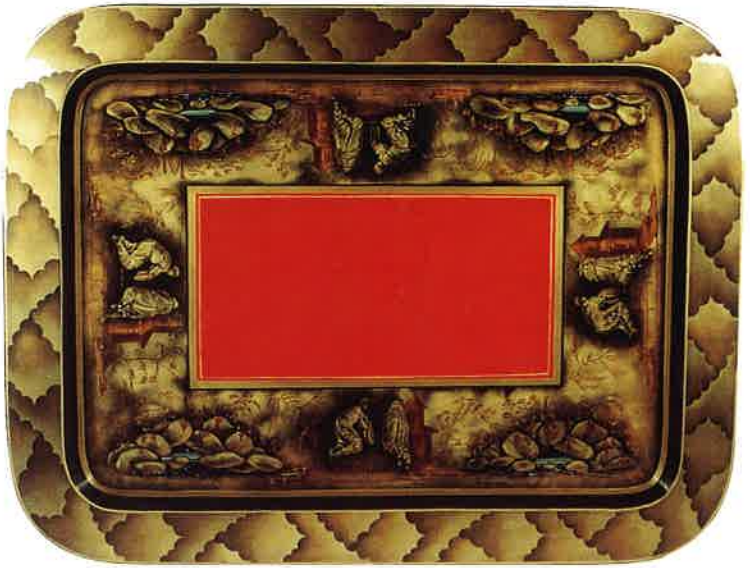
Members' "A" Awards

Providence, Rhode Island
Fall 1996

Astrid Donnellan
Glass Gold Leaf Panel



Mae Fisher
Metal Leaf



Sara Tiffany

Freehand Bronze

Peggy McWade

Theorem

Alice Smith

Theorem

Lois Tucker

Country Painting

Elaine Dalzell

Freehand Bronze

Carol Tucker

Theorem

Dorothy Fillmore

Freehand Bronze

Anita Martinelli

Theorem

Marie Quigg

Theorem

Astrid Donnellan

Special Class

Members' "B" Awards

Country Painting
Elizabeth Cooley

Freehand Bronze
Arminda Tavares

Glass with Border
Mary Muench

Gold Leaf Panel
Dolores Furnari **Helen Thieme**

Victorian Flower Painting
Patricia S. Smith

Theorems
Joyce Aaron

Applicants Accepted as Guild Members

Mary L. Avery
Patricia H. Bakker
Sandra Levy
Rose B. Neri
Helga Schulz
Patricia A. Utter

Awards

President's Award Box

Lee Shubert
Helen Thieme

Distinguished Service Award

Shirley S. Baer

The Bookshelf

"Dutch Flower Painting 1600-1720"
by Paul Taylor

Reviewed by Margaret K. Rodgers

Yale University Press, New Haven and London, 1995. 227 pp, color plates and black and white photos. Appendix, Notes, Bibliography, and Index. Price: Not indicated.

I have long admired Pontypool trays with their wonderfully realistic flowers. Although I believed that the British tray painters took their cues from the Dutch still life flower painters, it wasn't until I read "Dutch Flower Painting 1600-1720" that I began to appreciate the fascination held by many for flower painting in general. This book, with its high quality full color plates of many marvelous bouquets, provides an excellent technical introduction into the cultural history of man's association with flowers and, specifically, the reasons that flowers became such an important part of seventeenth century Dutch life.

The book begins with a treatise on the economics of flowers for the Dutch market in the period addressed by the author. Flowers were well beyond the incomes of the average family. However, the prospect of riches from a demand for these bright spots of color, made many people go into the business of importing, raising, and distributing them. Fortunes were made and lost in the Dutch flower trade. It is hard to imagine those stolid Dutch burghers involved in "the tulipomania of 1636 and 1637, ... the first great speculation crisis of modern capitalism," but they were. I hadn'it realized that tulips just about broke the bankrolls of many flower growers because of all the hazards in such an undertaking. In fact the tulip came to symbolize debt and vanity. The artists of that time therefore capitalized on the rarity of having real flowers in the home and

their floral still life paintings sold well. Homeowners could view these flowers at any season of the year and they never withered.

Flowers have had a long history as objects of symbolism in the *Book of Nature* about which the seventeenth century folk meant that various natural objects around them were teachers illustrating God's laws, power, and wisdom. Therefore, the flower became an instrument of the Lord, instructing them in the various aspects of the eternal cycle of life and death. It became a theology, with morals being drawn from viewing flowers. It was quite natural that the painters of the day should gravitate towards painting flowers in their most exquisite and perfect forms.

A painter would group together flowers whose colors would enhance each other, but if the reader carefully inspects the types of flowers used in these paintings, he or she will quickly observe tulips and roses grouped together which couldn't possibly happen in real life as they bloom at completely different times. The painter would paint each separately and combine them in the master painting. The pains taken to exactly depict every petal of each flower are exquisite. Even drops of dew and small insects are carefully drawn. It isn't until we really begin to examine the perspective, that we see how carefully and mathematically these paintings are done. They were often done using a specific formula as the artists never saw the bouquets they painted. It was all an illusion.

I suspect that the painters of trays in eighteenth century Wales followed the lead of the Dutch painters in creating bright floral splashes of color for the English home. Perhaps some are only "tray flowers," but the true employment of these bouquets in the context of day-to-day society is made much more understandable via the contents of this exceptionally educational book. The color plates are magnificent and stand alone as meriting worthwhile study. The book is written in a scholarly manner with many references to past works. See if your local library can find it for you. You may discover that it compliments nicely your interests and should be in your permanent library.

The Maligned Yankee Peddler
Part II:
"The Peddlers Lament"

by Lois M. Tucker

The peddler's lot was by no means an easy one. If he persevered, and was good at his profession, he could do very well for himself. There were, however, many hardships and problems with which he must contend.

The peddlers of the late 17th and early 18th centuries traveled on foot. Roads in the frontiers were merely swaths cut through the forest, and traveling by horse was often not an option. Sleeping in the out of doors, with the dangers from wild animals or even Indians, made peddling an occupation for very stout-hearted men. Known as "pack peddlers", they would carry on their backs two baskets or small trunks weighing up to fifty pounds each when fully packed with small notions such as needles, pins, combs, scissors, and buttons. Traveling from one settlement to another, they would hawk their wares and return to a merchant to restock.

By the 1780's improvements in the road system made travel by ox cart or horse and wagon the preferred mode of transportation. Now the peddlers could take a larger supply of goods, and even travel in a certain amount of comfort. Travel by wagon also added one more very important factor to the business. It allowed for the exchange of used, damaged, or unwanted items by the customer instead of cash payment for their purchases. Because cash was a scarce commodity, the barter system became the standard process by which the peddler did his business, and he much preferred it just that way! The shrewd man kept himself current on the market prices and took in the bartered goods (called truck) because he knew they would return a larger profit when sold than his original load was worth. In 1822 Harvey Filley at the Philadelphia tinshop wrote to his brother Oliver in Connecticut: "I don't take but a little cash when I can get truck for it is better than cash. Most all the truck is in demand, more can be made by having quantities and knowing the market."[7]

The various items taken as truck had a ready market. Broken or damaged copper, brass, and pewter could be reprocessed into new items.

7. Shirley Spaulding DeVoe, *The Tinsmiths of Connecticut*, p. 150.

Horns were needed by the comb makers, and hooves were used to make size and glues. Ashes were an important ingredient for making soap and fertilizer. Rags were necessary in the manufacture of fine rag paper. Feathers were used in mattresses and pillows, and tallow and beeswax went for candles. Furs and pelts went to the hatters and clothiers. Wool and fleeces made flannels and yarns. Hides were sent to the tanneries, and southern cotton could be sold on the New York market. They even took in as barter food stuffs such as eggs, butter, cheese, corn, rye, and potatoes.

Although the turnpikes had been built and did greatly improve the traveling conditions, bad weather could cause them to become nearly impassable. A clock peddler in central New York wrote to his outfitter in 1818: "On the journey I have been through clay, mud, and snow water and coach ruts most awefully and most woefully. Yours in deep mud, Alpha Hart."[8] Rodney Hill, a peddler out of Massachusetts, wrote to his supplier in June 1830: "From Bainbridge I arrived here today at 12 o'clock by driving 12 miles yesterday in the rain. In consequence of the heavy rains that have fallen in this country the past ten days the roads are tremendous bad. They are so rutted that I have been obliged to fasten a raop to the top of my box and hold on."[9]

Problems could occur with the merchandise that the peddler received. Not all peddlers went directly to their suppliers to fill their wagons. Some would have their stock shipped to them in time to start their spring travels. Shipments could take a very long time, particularly if a sea voyage were involved. Delays in arriving at port were common, as well as disasters at sea. A rough voyage from New York to New Orleans could take nearly two months. Travel by water over extended periods of time could raise havoc with the merchandise. This was of particular concern with the clock shipments. An 1837 shipment from Connecticut took six months to reach Ohio. The peddler complained that "the wires are rusty, and many of them were swelled so that they will not run until I whittle & smooth the wheels."[10]

There could also be problems with the goods being damaged during the peddlers' travel along rough country roads, as well as the possibility that the merchandise may have been inferior to begin with. George Hubbard, a peddler for Richard Wilcox in Virginia, wrote in 1824 of his problem with his load: "I got my tin all saif to Cartersvill but a good deal of it was injured. It was brused and jamed up a good deal and I find a good deal of it leaks that is not brused. I went to one hows and the lady wanted 3 large wash boles. I had 5 and all leaked but one and so I lost the sail of them. And sum of it is vary badly maid." A disastrous clock shipment went to Erastus Hodges' Florida operation which he supplied

8. Theodore B. Hodges. *Erastus Hodges 1781-1847*. p. 205.
9. Penrose Scull. *From Peddlers To Merchant Princes*, p. 31.
10. Priscilla Kline. *New Light on the Yankee Peddler*, p. 86.

with clocks from various makers. His manager wrote in 1832: "I stated in my last letter about Alvord and Hopkins clocks failing. They will not run nor nothing can make them. I wish you to write me what is to be done with them."[11]

Oliver Filley in Bloomfield, CT, wrote his jobber that he had put into a barrel 1416 canisters to fill it so as to keep the boxes from chafing. The jobber advised him "to pack the blacking boxes in a hogshead and cover with straw so that they may be pressed tight by the top" and to use no paper between the articles, for paper might stick to the japanned boxes.[12]

The peddler also had personal dangers that were a threat to him in his travels. Thieves were a constant concern, but the highwayman on the open road was not the only way to be robbed. Richard Wilcox, in a letter to his brother back in Connecticut, writes from the Virginia operation in 1819 about his peddler George Hubbard:

> As I informed you in my last letter that Mr Hubbard had gone over the mountain & was gone so long that I expected it would take all his load for expenses. It has turned out nearly so for he says that he had ninety-five dollars stollen from him. The case is so far as I can learn as follows: Hubbard and one of the peddlers from Woodbury who takes tin from Mr Yales shop by the name of Peter Sherman fell in company on Saturday & put out together over Sunday. Slept together in one bed. On Monday morning Sherman got up about day break and went out and come to bed again & got up before Hubbard did and when Hubbard got up, he found his pocketbook down in the middle of the bed and open which astonished him as he laid it under his head when he went to bed. And on examining his book he found he had lost all his money. He then goes to Sherman and says to Peter I have lost my money and I believe you have got it as nobody else could have gotten it. Peter then takes out his pocketbooks, opens it & says I have lost money too. Some words then between them so that the landlord got angry & told them that if one of them did not take the business up & do something about it, he would take them both, for by such evil report his house would get a bad name. Accordingly Hubbard took Sherman upon suspicion and by the advise of his council when they came into court, he dismissed him from arrest and takes him with a special writ for

11. Theodore B. Hodges. op. cit., p. 247.
12. Shirley Spaulding DeVoe. The *Art of the Tinsmith-English and American*, p. 205.

> debt or money he had got of his. And bound him over to the Superior court to set in May, under one hundred dollars bond. Sherman got the money by the assistance of his brother which is peddling for Clark & Haskall and in the same place at the time. And after this Sherman gets a writ for Hubbard for false imprisonment.

In 1823 Wilcox writes that his peddler, Mr. Pardy, has had his wagon broken into while at Fredricksburg, and two hundred twenty-five muskrat pelts were taken–supposedly by the Baltimore peddlers.

Personal illness was another concern for the peddler as well as the craftsmen. Quite often the first weeks after arrival at the southern station, everyone was affected with dysentery. The peddler was always exposed to any disease that prevailed in the area were he was currently traveling. He also had to worry about illnesses that his friends and family may be suffering. David Kelsy, a peddler for the Wilcoxes wrote in 1822: "Since I came home I found my family in a distressful situation. My youngest child, except the twins, to my great surprise I found dead and laid in a coffin. She was a daugter of three years and eight months old and the flower of my family. In the east part of town the tifus fever rages to a considerable degree. I yesterday attended the funeral of a young man who for the last three days was in the most excrutiating tortours. The disentery (that) has prevailed among us generally has now abated. My little girl died of the collery morbus."

Not only was the peddler worried about his health in general, but often times his very life was in danger. There are numerous reports of peddlers being murdered and New York State had its share of such happenings. W. P. Webb states: "If tin peddlars are scarce these days, it is because a favorite pastime of Yorkers a generation ago was murdering these romantic itinerants for their gold, and burying their bodies in abandoned wells or under the floors of deserted barns."[13]

A peddler who worked for himself had expenses that he was responsible for, but if he worked as an agent, most of these costs came out of the profits from the trip. His passage to the southern base was a major expense at the beginning of his season. Mr. Darling, another Wilcox peddler, sailed from New York to Norfolk for $25, and this included his horse and wagon. He also had to keep his wagon in good repair and to feed his horse and himself. Often he would stay at an inn or ordinary. His horse was probably his most important asset, for without the horse he was out of business. Sometimes, though, unexpected tragedy would strike. George Hubbard wrote to Richard Wilcox in 1824: "My morgin hors dyde yesterday as fat as a seal. he dide with the bots whitch was

13. Wheaton Phillips Webb. *Peddler's Protest.* p. 228.

more to mea (than) loosing my pocketbook last winter but I had ought to bee thankful that I am blest with the best of helth and in the land of the living." (Their horses and wagons were generally sold before the peddlers headed back north. If the tinman-merchant rented his site for the whole year, and storage space was available, the wagons still in good condition would be stored for use the next year.)

The peddler also had license fees to pay, and through the years the licenses became so costly that the peddlers had difficulty in turning a profit. Various taxes were imposed from the earliest colonial days, mainly for the purpose of curtailing foreign European peddlers, but as the Yankee peddler traveled into the areas farther away from his home, he too became the "foreigner." Rhode Island imposed a heavy tax in 1700 and by 1713 forbid the selling of dry goods altogether. In 1728 the law was again altered to ban peddlers from selling anything within the state.

In 1717 Connecticut, each peddlers was taxed 20 shillings for every hundred pounds, but ten years later the local merchants felt it necessary to petition the governor "to suppress the multitudes of foreign or peregrine peddlers who flock into this Colony and travel up and down it with packs of goods to sell."[14] Even in the state that gave rise to the Yankee peddler, taxes and license fees became necessary. The merchants and store owners resented the fact that they paid property taxes, rents, and other overhead charges; while the peddler did not have these expenses and could even undersell the merchant. In 1765 Connecticut increased the fee from £5 to £20. By 1770 all hawkers were forbidden to do business in Connecticut unless they dealt in furs or merchandise that was manufactured in the Connecticut Colony or neighboring colonies.

Pennsylvania had a 1730 statute that said any unlicensed peddler would be considered a felon. To obtain a license, the peddler had to have a character reference from his own county court. He also needed to put up a £40 bond and pay 25 shillings for his license if he rode a horse, and 15 shillings if he walked. By 1762 the foot peddler paid £1.1, and a peddler with a wagon paid £1.11. Louisiana charged peddlers $12 in 1820, as did New Hampshire. The 1825 Alabama license fees were approximately $40, and this was charged by each county the peddler entered. Mississippi's rates were comparable. Virginia laid a $16 county tax on dry goods peddlers in 1823 and $10 on tin, pewter, and other domestic peddlers. Even Canada laid a heavy fee on American peddlers, and Augustus Filley in New York wrote to his cousin Oliver in 1816 that there was no trade in upper Canada as the license on a two-horse team was $260 and $240 on a one-horse.

Most of the state laws stipulated that the peddler could only sell goods that were locally produced. This fact, along with the New En-

14. Richardson Wright. *Hawkers & Walkers in Early America*, p. 89.

gland winters, is why the Connecticut tinsmiths and clock makers set up shops in the southern towns. By operating within these states, their peddlers could bypass the heavy fees. Of course, the tinner did not abide completely to this policy as he only did part of the work on site. Many times the plain tinware would be manufactured there, but the japanned pieces would be shipped in from New England. The clock makers also were half-hearted about following the rules. Their cases, works, and painted glasses were shipped from Connecticut and only assembled on site. Shops were even set up in Montreal to get around the Canadian charges.

Although the peddlers of the nineteenth century took in a large amount of truck, they would also deal with cash. The people along the country roads most likely could not pay with cash, but the peddler had merchants in the towns as customers. These merchants could furnish cash, and a certain amount was needed for working expenses. Now the problem of getting the extra cash back to his outfitter posed more difficulties. Hand delivery was the preferred method. If there was someone in his area that the peddler knew to be traveling back to the home base, the cash could be entrusted to him for delivery. Often times he had to rely on the mails, but this was not a safe way to send species. The mails were constantly being robbed, and those forced to use that means would cut the bills in half and send each part separately.

Sometimes the peddler would sell his merchandise on credit, and the customer would sign a note for the amount owed. These notes could in turn be circulated in the area, or even turned into banks. Local bank notes varied, however, in their value. The period from the War of 1812 until the bank failures of 1837 made dealing in notes drawn on southern banks undesirable. The notes from northern banks were preferred but not generally available to the peddlers in the South, and US currency was nearly impossible to get. Notes from southern banks were usually discounted, and the peddler tried not to accept them at all. Because the South was a one-crop country it was vulnerable to the affects of droughts and hard winters. If the cotton crop failed, it was reflected in the notes issued by the local banks. Richard Wilcox wrote to his brother in January 1822 that U. S. currency was difficult to come by. In April he said that North Carolina money was discounted at 5%, and he would rather purchase flour or other articles with it than to exchange it. The next January, he says the North Carolina money is at 7% and he expects the business may be bad that year. "Virginia is poor as povity and many businesses are failing."

The Yankee Peddler is a part of our history. That some were unscrupulous and dishonest is a certainty; but most of the peddlers, including my great-grandfather Elijah Chase, served a useful purpose. He brought goods to his buyers and carried away their produce as well as the items

they no longer needed. He carried news, stories and gossip to the isolated families. Often covering the same routes each year, he became very familiar with their area, and could offer assistance and direction to the lost traveler. His customers now had more time to do their primary work because they no longer had to make the items that the peddler provided. More important, the peddler brought to his buyers many goods that were otherwise unavailable to them. In doing so he spread far and wide many of the products of early American decorating which form the basis of our craft today.

Sources

Books:

Clouette, Bruce and Roth, Matthew. *Bristol Connecticut, A Bicentennial History 1785-1985.* Canaan, NH: Phoenix Publishing, 1985.

Coffin, Margaret. *The History & Folk Lore of American Country Tinware 1700 -1900.* Camden NJ: Thomas Nelson & Sons, 1968.

DeVoe, Shirley Spaulding. *The Art of the Tinsmith, English and American.* Exton, PA: Schiffer Publishing Ltd., 1981.

DeVoe, Shirley Spaulding. *The Tinsmiths of Connecticut. Middletown.* CT: Wesleyan University Press, 1968.

Dolan, J. R. *The Yankee Peddlers of Early America.* New York, NY: Clarkson N. Potter, Inc., 1964.

Dwight, Timothy. *Travels in New England and New York.* Vol. II, London: Charles Wood, 1823.

Gillespie, C. Bancroft. *An Historic Record and Pictorial Description of the Town of Meriden, Connecticut and Men Who Have Made It. Meriden.* CT: Journal Publishing Company, 1906.

Gould, Mary Earle. *Antique Tin & Tole Ware, Its History and Romance.* Rutland, VT: Charles E. Tuttle Co., 1957.

Hodges, Theodore B. *Erastus Hodges 1781 - 1847.* West Kennebunk, ME: Phoenix Publishing, 1994.

Kendall, Edward Augustus. *Travels Through the Northern Parts of the United States in the Years 1807 and 1808.* New York, NY: I. Riley, 1809.

North, Catherine M. *History of Berlin Connecticut.* New Haven, CT: Tuttle, Morehouse & Taylor Company, 1916.

Scull, Penrose. *From Peddlers To Merchant Princes.* New York and Chicago: Follett Publishing Company, 1967.

Wright, Richardson. *Hawkers & Walkers in Early America.* Philadelphia, PA: J. B. Lippincott Company, 1927.

Periodicals:

Brazer, Esther Stevens. "The Tinsmiths of Stevens Plains" Part I. *The Magazine Antiques,* June 1939.

The Connecticut Courant. Sept. 23, 1799 and Oct. 7, 1799.

Kline, Priscilla Carrington. "New Light on the Yankee Peddler". *The New England Quarterly,* Vol. XII, March 1939. pp. 80 - 98.

Webb, Wheaton Phillips. "Peddlers Protest". *New York History,* Vol. XXIV, 1943, Pp. 228 - 250.

Letters:

Benjamin Wilcox correspondence, Berlin Historical Society, Berlin CT.

Oliver Filley papers at Connecticut Historical Society, Hartford CT.

AMERICAN PAINTED TINWARE

A Guide To Its Identification

By Gina Martin & Lois Tucker

Volume I, available this winter, covers the beginning of the tin industry in Berlin, Connecticut and proceeds to the Upson Shop in Marion, CT, and the North and Butler Shops in New York.

With over 200 color plates of original tinware and a comprehensive identification guide including more than 600 line drawings, the authors trace the development of American painted tinware from its inception in the mid–18th century.

Price $42.50

Shipping and Handling—$3.00, CT residents add 6% sales tax
Make checks payable to HSEAD, Inc.

To place an order, please contact: **HSEAD, Inc. c/o Lois Tucker, Dept. D • PO Box 429, North Berwick, ME 03906-0429**

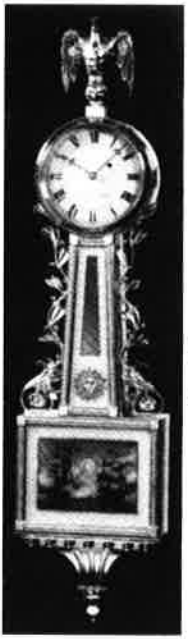
Authentic Theorem Pattern Collection

The Historical Society of Early American Decoration, Inc.

"A" Award, Helen Spear"

For Theorem Pattern Collection information write to:
Theorem Chairman,
Anne Grinley
110 Brook Street
Franklin, MA 02038
Send $3.00 for Catalog

The DECORATOR establishes confidence between craftsman and dealer.



Edw. H. Stone Clockmaker

For HSEAD Members Only

Banjo and shelf clocks with dials, glasses or moldings unfinished for members who wish to do their own painting, gilding, etc.

Catalog $3.00

13200 Forest Drive, Bowie, Md. 20715
301-464-8079

SCHNADER CHAIR PATTERNS

Free hand bronze and painted chair patterns are available by ordering by number from the list your Chapter has on file, or from the color display in the Exhibition Room at the Meeting.

Send $5.50 per pattern to:
Ruth Adam, 1 Chowning Place, Lexington, SC 29072

Pick Up Graphic from Last Issue, Page 53

GOLD LEAF

SURFACE
GLASS
PATENT
SILVER
COMPOSITION
ALUMINUM
ROLL GOLD

M. SWIFT & SONS, INC.
10 LOVE LANE
HARTFORD, CT 06141

TEL: 1-800-628-0380

FAX: 1-860-249-5934

The Historical Society
of Early American Decoration

Publications Available

The Decorator (back issues):
Vol. I - Vol. XLVI (per copy) $7.50
Vol. XLVII - present issue (per copy) $9.00
Binders for *The Decorator* $13.00
Bibliography of early American decoration $6.00
Standards for Member's Craftsman Awards $2.50
(Prices include postage and handling)

Make check payable to HSEAD, Inc., and mail to:

Lois Tucker
Box 429
No. Berwick, ME 03906

The Country Owl

Art and Craft School

(Owned and operated by Dolores Furnari)

Early American Decoration • Wood Graining
Marbleizing • Bavarian Folk Art • Reverse Glass Painting
Primitive Portrait Painting • Theorems • Wood Carving
Chair Caning • Basket Making • Quilting
Reproduction of 19th Century Dolls

McConnell Road, RR 3, Box 3695, Brandon, VT 05733

Toll free: 1-888-247-3847