

The Decorator

Spring 2003

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Journal of the

Historical Society of Early American Decoration, Inc.

The Historical Society of Early American Decoration

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.

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.

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Front cover: Close-up of a Victorian papier mâché tray. See Donnellan article. Courtesy of Shirley S. Baer
Back cover: Close-up of the Victorian papier mâché tray on page 18. Photos and tray courtesy of Shirley S. Baer

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Painted Decorations in a New England Tavern

Rider Tavern, Charlton, Massachusetts

by Joyce Stewart and Don Weinhardt

The Rider Tavern (or Old North Charlton Inn, as it was sometimes known) has stood at its location at 255 Stafford Street since its completion in 1799. An architectural treasure and landmark, the walls within reveal the talents of unknown period artists.

The building was constructed between 1797 and 1799 by partners Eli Wheelock and Leonard Morey, specifically as public accommodations (a tavern and inn). Wheelock died as a result of an accident during construction, and his widow inherited the easterly one-third of the building. The Rider brothers, Isaiah and William, purchased Morey's two-thirds interest in 1801 and the widow's interest in 1806. The tavern seemed to prosper until the 1840s. With the construction of alternate roads, the growing popularity of the temperance movement and the



Rider Tavern as it appears today with the "widow's one-third" at the near end.



The tavern as it appeared after the hurricane of 1938 during which it lost most of its roof.

competition from the newly arrived railroad, the tavern could no longer survive as a public facility.

The high-water mark for the tavern's early life occurred on September 3, 1824. While under the ownership of Nathaniel Wilson Jr., there was a short visit from General Marquis de Lafayette. The General was on the return leg of a trip from Boston back to New York via Hartford.

The center hall and stairway led the visiting traveler to 18 rooms, of which five display original decorative painted art work existing today. We attribute these significant adornments to an itinerant painter whose identity is unknown. Richard Stone, the owner of the tavern during 1825 had the ballroom on the second floor decorated with a tassel and swag stencil frieze in black. A feathered border stencil above the chair rail and around doorways set against a rose wash coat on the walls created a truly magnificent 60' x 18' ballroom and meeting place. Today the Charlton Historical Society entertains guests at teas and lecture presentations in this ballroom. The same stencil patterns and theme can also be found in the east wing in the Ladies' Parlor, proportionately scaled for the smaller room. At the home of Stone, just one mile away, the same stenciling is found.

During the barroom restoration on the first floor in the west wing of the building, a grain painting was revealed on one third of the wall below the chair rail. The color combination of red and yellow simulates a wood grain which seems masculine compared to other decorative features in the tavern. The traveling men and local folks would gather in this room to share news, gossip, and the gin produced by the Rider brothers. An adjoining door leads from the barroom to the Lafayette Dining Room.

This dining room, the finest in the Rider Tavern, has been named in honor of General Lafayette's visit there in 1824 while traveling throughout New England. Accounts state that militia companies from Charlton



This is a grained section of a wall in the Lafayette Room. When and why this graining was done is puzzling.



Beautiful graining is found in the barroom. Jeanne Gearin refers to it as "fantasy wood graining," that is, not an imitation of any particular wood.

This door leads to a passageway between the kitchen and the parlor. The hearts lend a decorative touch while allowing a little light to shine through.

and surrounding towns gathered on the lot across the road for review by the General. Lafayette took refreshments and was received by many of Charlton's citizens here. The dining room, used to entertain the traveling women, gentlemen and honored guests has decorative moldings with a built-in cupboard and fireplace. A section of the wall above the chair rail has a painted wood grain that extends the look of a table below it to a faux birch backboard. The room is now decorated with original and replicated artifacts from the 1824 period.

On the widow's east wing of the building, guests would enter the receiving room. A surprising freehand design on a rose-colored wall background was found under numerous layers of wallpaper. The design is found only on the



A faint stenciled pattern remains on the floor in the hallway.



Because the ceiling was replaced and lowered, much of the top frieze (upper swag and tassel) has been covered. In a few areas, such as above, one can see the remains of the original stencil.

wall above the chair rails, and changes in scale to accommodate the space between the borders of its design. A scrolled border pattern weaves around the doorways, windows and frieze. A heart shape appears from the intersecting vertical line design. A wall marking found is a reminder of a past inhabitant of the tavern: Scratched into the plaster wall above the mantel reads "Betsey Town Rider, Charlton, MA." The daughter of the Rider family left her signature here before the wall was papered. This would date the free-hand work from 1799-1818.

Adjacent to the receiving room is a narrow hallway which leads to the kitchen. On the wooden floor of this hallway is a faint diamond



During restoration, part of the original wall was preserved by covering it with a hinged piece of wood. When closed, the decorated piece blends with the plastered wall.



The northeast corner of the ballroom shows the reproduced stencil on the left and the original stencil on the right wall.

Below: The southeast corner of the ballroom still has all the original stenciling.



After removing nine layers of wallpaper, a freehand design in four colors was found on the plaster in the receiving room. Blue, white, yellow and black brush strokes are used in an overall vine-like pattern on this coral/rose background. The faint outline of the signature "Betsey Town Rider, Charlton, Mass" was scratched into the plaster in the lower right corner of the photo.



Below: The walls in the receiving room as they were found, and as they still remain, after removing the wallpaper.



square stencil in black. The southeast Ladies' Parlor completes the tour of decorative art work found on the walls of the tavern. This room has been restored to its 1820s color scheme of gray woodwork, corner boards and fireplace. The walls are painted blue, and have a deep blue tassel and swag frieze stenciled above the wainscoting, around windows, doorways and fireplace.

This rather unique Federal period building is prominent not only in Charlton but in Worcester County as well. Wallace Nutting chose to convey its historical magic in a photograph.

As built, it had a flat roof that supported a "Roof Garden," but sometime in the 1840s this was raised to a more practical hip-style roof. From the time it no longer served the public, it continued in use as a residence, probably to multiple families. During this time, the ravages of weather and neglect took their toll, but the basic building was not severely altered. In 1976, the Charlton Historical Society became the proud

owner of the entire building and the two acres of land on which it is situated. Since then, the building has been undergoing extensive stabilization, preservation and now decoration. It is listed on the National Register of Historic Places, and is the centerpiece of the Town of Charlton's Northside Historic District.



*A stenciled Hitchcock-style chair
with a beautifully grained seat.
Purchased by the Charlton
Historical Society.*

Photos by Shirley S. Baer



George Neville and His Influence on Flower Painting, circa 1830

Astrid Donnellan

Ornamental decoration, applied artistically to japanned goods in the Midlands of England, went through many phases. In 1740, the Pontypool Iron Works produced pieces painted with chinoiserie decoration in imitation of oriental lacquerware from the Far East. By 1770, textured flower painting had become the desired decoration. Birmingham became the center of japanning at about the same time. During that period, gold leaf and bronze work flourished. Each technique enjoyed popularity until some new method of ornamentation was introduced. Documentation by research historians tells us that techniques were carried over from one period to another with no clear demarcation between periods of decoration.

Much has been written on the subject of flower painting, which came into vogue during the reign of Queen Victoria (1837-1901), as the young Queen was fond of this decoration.

The japanning firm of Jennens & Bettridge at Wolverhampton held the distinction of being a superior shop producing the very best decorated pieces. They employed the most talented artists and produced the

The putty white tray, above, has all the trademarks of an early George Neville tray: vivid flowers, birds of paradise, morning glory with turned over petal, delicate roses and a leaf turned brown from frost. Close-ups of some of the flowers can be seen on the facing page. Courtesy of Astrid Donnellan.



most sought-after pieces. They not only employed artists schooled in canvas oil painting, but also those employed in the china and pottery factories such as Coalport and Derby. These artists produced landscapes and flowers. Both of these subjects are found on japanned wares of Wolverhampton and Birmingham. Jennens and Bettridge is said to have employed 600 workers in 1825. The two towns were only 14 miles apart, so designs and artists were probably shared.

Although many artists were proficient in the field of flower painting, George Neville stands out for leading the way in realistic flower painting. In 1818, while still young, he apprenticed at Jennens & Bettridge. During that time, his flowers were painted on pale colored backgrounds (such as light green and putty white) as well as bronzed backgrounds. Flowers painted on backgrounds of this nature were vivid, and colors had life and brightness. Bronzed backgrounds became known as “golden sunshine” with inserted clouds and outlines of clouds. This dusted “sunshine” was known as the “second bronze period.” Flower painting was used in conjunction with the bronze skies, c.1820-25.

Neville left his apprenticeship at Jennens & Bettridge around 1827 and traveled to Paris. He was in Paris for three years, and while he was there he learned a new technique: painting flowers on a black background in a naturalistic manner. He returned to his old job at Jennens & Bettridge in 1830, hoping to finish his apprenticeship. His masters welcomed his return. He demonstrated his new technique, and while at first his masters were skeptical, they allowed him to paint a few pieces for approval. Neville used the black background instead of pale colors or bronze grounds. The darkness of the background was used to advantage to



Gothic tray with black background and ethereal flowers painted in the manner of George Neville's theory. Courtesy of Astrid Donnellan.



demonstrate shadows. It was called painting “down to the black.” He was able to paint a more delicate, filmy flower depending on the thinness of paint layers. Neville's roses possessed a thin layering quality, an unmistakable trademark of his work. His morning glories had a turned-over petal, and he was fond of painting birds of paradise (see page 13). A little-known trademark of his was an autumn-tinted bramble leaf that looked frost-damaged. By 1835,

Text continued on page 18

Close-ups from the Gothic tray on page 14.





This Gothic tray shows a vivid technique of flower painting while exhibiting "golden sunshine background"



This Gothic tray is from the second bronze period of Wolverhampton.

Photographs by Astrid Donnellan



Note the exquisite flower painting on this porcelain vase exhibited in the National Museum of Wales.



Continued on page 14

flower painting was in full swing and enjoying great popularity. The best work was done before 1846.

Neville worked closely with Edward Haselar. Their techniques were similar, and together they raised the standard of flower painting. In 1846, they left Jennens & Bettridge and joined their talents to form the company of Alsager & Neville. After 1850, Neville's work was mostly designing copies (patterns). Neville died in 1887.

Dickinson, George. *English Papier Mâché*. London, 1925.

John, W. D. *Pontypool and Usk Japanned Wares*. Newport, England 1953

Gibbs, F.W. "Historical Survey of the Japanning Trade." *Annals of Science*. Vol. 9, (28 Sept. 1953)

Hughes, Bernard. "Papier Mâché," *Antiques Magazine* Vol. XV: 3.

Hughes, Bernard. "Papier Mâché." *Collecting Antiques*: pg. 366.



This sandwich-edge papier mâché tray, c. 1831-1835, shows Neville's theory of using the black background to create deep shadows. Tray stamped: "Jennens & Bettridge." Close-ups of the tray are on the covers of this journal. Courtesy of Shirley S. Baer.

A Sampling of Stencils from Lincoln County, Maine

by Doreen Conboy



Situated in the southern midcoast area, Lincoln County's coastal towns in the early 19th century flourished with fishing, shipbuilding and the merchant trade while inland areas were engaged in lumber harvesting and farming. As expansion of new roads and waterways created employment opportunities, inhabitants expressed their material gains by enhancing their homes with paint decoration. Artists were drawn to areas where work was plentiful, and left a record of their stays as their talents unfolded on the walls.

One such artist heading north probably ferried across the Kennebec River in Bath to land at Days Ferry in Woolwich, perhaps spending the night overlooking the river at the Robert White Tavern. The original structure was built in 1760 by Isaac Smith and was operated as a store and tavern. The entry hall (Figure 1) of this square two-chimney colonial must have seemed the

perfect location to advertise the artist's craft, for it is filled with stenciling on both floors.

The familiar motifs of the oak leaf, pineapple, swag and tassel and flower basket with a singing bird are all in the Moses Eaton style and are stenciled in red, green and yellow against a gray washed plaster wall. The owners in 1970 decided to have the stencils restored using duller colors to approximate an aged appearance, but left a section of the original work untouched (Figure 2). To the right of the entry door at eye level are the initials "MW" and a signature. The first name appears to be "Mary" or "Many". Clearly written is the last name, "White" (Figure 3).



Figure 1



Figure 2

wainscoted walls (Figure 4). A swirl stroke and white sprigs float against an unusual blue green, and leave one wondering if there were more decoration in the room and elsewhere in the house.

The Moody Homestead (c.1760), originally located in Pittston, a little north of Wiscasset, had several rooms of stenciling in the style of Eaton before it was taken down and reassembled in nearby Alna. A section of an entry wall was salvaged and built into the current structure. Here oak leaves and dashes border the ceiling (Figure 5). A weeping willow, a pineapple, a floral branch and other patterns form a vertical column flanked on either side by an alternating leaf. The ubiquitous pineapple sports a set of tear-drops barely visible at its base. The floor is edged with a repeating leaf border. What is unusual is the six-armed “pinwheel” (Figure 6). A more common form of the “pinwheel” seen in other areas of Maine has four arms. The stencils were done in red and green on a whitewashed plaster wall. In many areas, the blue pigment used to make green was fugitive, and only yellow now remains. Near the bottom of the wall, the artist inter-



Figure 3

When the building was listed on the National Historic Register, the work was thought to have been done by an apprentice to Moses Eaton; however, research is underway to determine whether the signature was perhaps a relative of proprietor Robert White, who may have helped with the stenciling.

A few miles north of Woolwich on the Sheepscot River is the town of Wiscasset, the county seat. In the beautiful paneled parlor room of the Thomas Rice House (c.1768), a small fragment of stenciling was exposed during renovation and remains to fuel the imagination as to how the original room was decorated. Here the stencil is a simple border that trims the architectural detail of the door frames and runs above the high



Figure 4

sophistication represent another stunning version of what was fashionable at that time.

Stephen Parsons was a surveyor who had a mill, a shipyard, a brickyard and a general store. He was the person responsible for suggesting that Maine be called "the State of Maine"

changed parts for variation by replacing the frayed flower shapes with a quartet of hearts.

Just across the Sheepscot River, in the town of Newcastle, is a modest cape known as the Ebenezer Haggett House (c.1800). It was probably decorated by the same artist who painted the two homes mentioned above. The front entry hall welcomed visitors with the symbolic pineapple along with the familiar oak leaf border at the ceiling (Figure 7). On either side of the pineapples, a small red sunburst appears which has not been seen locally thus far. An alternating leaf border forms vertical panels, while oak leaves separate each motif horizontally. Viewed side by side, each panel is the same; the patterns do not alternate. Barely visible at the bottom edge of the photo is a delicate wreath stencil with a maple leaf in its center, a combination seen elsewhere in the state. The stylized willow weeps to one side, a characteristic seen in the shape of the canopy in several houses previously mentioned. Years ago the owners wisely photographed the badly deteriorating walls before covering them with wallpaper.

Heading southeast to Edgcomb, a contrast in approach and style is evidenced by the stenciling in the Stephen Parsons House (c.1790). The single bold images of patterns imprinted across a wall so popular thus far are not found here. Instead, the influence of textiles is much more apparent. Floral and geometric imagery polished with



Figure 5



Figure 6

rather than the “Commonwealth of Maine”. Stenciling devotees may recognize these patterns as coming from the Spencer Eddy House, since whoever first collected the stencils identified them with the name of a later occupant.

The formal front hall entry of this unique home (listed on the National Historic Register) is covered in an all-over repeat, with a three leaved trailing vine in burnt umber against an almost salmon pink (Figure 8). Doorways and window trim are edged with a stencil of umber circle patterns over yellow with a rick-rack edge (Figure 9). Along the ceiling is an elaborate swag and tassel frieze in yellow, black, red and umber. This particular stencil has been seen in other parts of the state (Figure 10).

In one bedroom, a very beautiful and light stencil done in white over pink plaster covered the walls in vertical lines. In this stencil the artist put white over white to add depth and delicacy to the simple leaf and floral design (Figure 11). The door trim in the room was accented by a simple border stencil in white over yellow.



Figure 7



Figure 8



Figure 9

In another bedroom, wallpaper was removed to reveal whitewashed walls stenciled in vertical lines of two simple red patterns repeating from floor to ceiling (Figure 12).

A red motif over yellow ochre border decorated another room with a band at the ceiling and around the doorway (Figure 13). Whoever chose the decoration in the Parsons home decided that every room would be represented in a different way. For the sheer amount of work in all its color and variation, one can imagine that Mr. Parsons enjoyed his artists' company for quite a while.

Moving up the coast and eastward, Samuel Clark of Walpole must have benefited from prosperity, for he too lavished attention on his home (c.1780-1800). Many rooms were stenciled and later covered with layers



Figure 10



Figure 11



Figure 12

of wallpaper which actually preserved them, so that today they are as vibrant and striking as they must have been to the original occupants. Over a period of years, the current owners meticulously peeled away layers of paper in room after room to discover a wealth of decoration hidden beneath.

One cannot say with absolute certainty who did the work, but the influence of Moses Eaton is clearly felt and one can't help but feel we have been tracking the work of the same individual who left quite a record of time spent in the county. The soft gray walls in the parlor, hall, and upstairs bedroom were stenciled with many of the recognized and popular patterns beginning with the oak leaf ceiling border, almost a trademark in this area (Figures 14 and 15). Red and green predominate, but an almost pumpkin color is introduced in the ceiling border of the parlor, possibly made from the burning of the raw material in yellow ochre turning it darker and redder.

The walls are divided into panels by a diamond border, just as in another house, and each panel is the same from floor to ceiling. Again



Figure 13



Figure 14

the weeping willow makes an appearance, but the floral pattern is a variation on those previously seen. At the floor is the repeating leaf often used to frame an edge. What is curious is the pattern or parts of patterns used to make up an enigmatic motif just above the floor border (Figure 16). The rhythm of its geometry is abrupt and dissonant in contrast to the ease and flow of the natural forms used everywhere else. One cannot help but wonder how it came to be, but perhaps its position near the floor is part of the answer.



Moving into an adjacent hallway, one is struck by the smoothness of the walls, their exceptionally good condition, and the crisp precision of the printmaking (Figure 17). Much attention was paid to wall preparation prior to stenciling, surely the work of a skilled professional or professionals with a practiced eye adept at designing and handling the odd spaces. Vertical lines and dashes divide the walls into panels, and familiar patterns and pattern parts join first floor to second. Distinguishing the pineapple here is the elongation of the pattern by repeating the top stencil (four brush strokes and dot) under the base (Figure 18).

Figure 15



Figure 16



Figure 17

The gray plaster walls of an upstairs bedroom feature the same motifs with a few additions (Figure 19). Again the work is remarkably in near mint condition. Bright red dots (cherries?) with small green leaves hold the space above five leaves circled by a wreath, a variation of the pattern seen in Newcastle (Figure 20). On this tour through Lincoln County, the stencils in the Clark House represent some of the best preserved examples of what stenciling of this genre was all about.



Figure 18



Figure 19



Figure 20



Figure 21

In Waldoboro, visitors entering the Abijah Waterman House (c.1775) were also treated to expansive decoration in the style of Moses Eaton. The front entry hall is stenciled on two floors in red and green over a

Figure 22



gray plaster with a simplified but familiar ceiling border of oak leaves (Figure 21). The walls are divided into panels by one simple motif repeated in a red line. In one panel, five oak leaves alternate vertically with pineapples similar to the placement in the Robert White Tavern. In the next panel, the oak leaves leap frog over a circular floral motif. A border created with a standing leaf finishes the edge where the plaster meets the baseboard. One occupant decided to “touch up” the aging paint and began to re-stencil over the original walls. Perhaps intimidated by the height in the stairway, the effort stopped short at places most difficult to reach, and in those areas the stencils show their true age and fading colors (Figure 22).

Hidden by layers of paint, nothing remains of the stenciling in two upstairs bedrooms. The current owners, who operate the house as a bed and breakfast (Blue Skye Farm), were given old photos showing how each room had been decorated. In one room, painted yellow ochre, the same oak leaf ceiling border seen in the hall was topped by pairs of diamond shaped dashes (Figure 23). Another bedroom was more elaborately covered floor to ceiling much like the hall.

That so much remains for us to study and appreciate, in one county alone, is a testament to the preservation efforts of many far-sighted individuals whom we have to thank for this sampling of early Maine stenciling.

Doreen Conboy has a BA in art from the University of Southern Maine. Besides doing commissioned art and restoration work for designers and antique collectors, she lectures on Lincoln County wall decorations. Conboy is an HSEAD applicant. She lives in Maine.

All photos are by the author, with permission of the owners.

The Parson House owners request that photos and/or patterns not be reproduced without permission.



Figure 23



The Bookshelf

American Radiance, The Ralph Esmerian Gift to the American Folk Art Museum

by Stacy C. Hollander.

Harry Abrams Inc., 2001, HC, 571 pages.

Reviewed by Sandra Cohen

The study of history often surveys rulers, battles and geography lost and gained, indisputable facts, dates and events. However, art, literature and poetry are true chronicles of civilization. Art is a history of the hearts, the souls and the minds of people. Every piece of work in Ralph Esmerian's collection reflects this. *American Radiance* also tells the story of Esmerian's love of native beauty that is so evident in hand made works of the academically untrained or naive folk artists. His keen eye for signature pieces of primitive art led him on an odyssey of learning and discovery that has resulted in one of the most important and valued collections of American Folk Art.

American Radiance is a catalogue of treasures from the Ralph Esmerian Collection on exhibit at the American Folk Art Museum that gives us a glimpse into the times and lives of immigrants and Americans during the seventeen and eighteen hundreds. Portraits and pottery, frakturs and painted furniture, bed covers and boxes, scrimshaw and scherenschnitte, watercolors and weathervanes, all this and more are a crafted testimony to loving hands and loving hearts.

The large color plates enhance every detail including the delicate webs of lace in Mrs. Keyser's collar and bonnet as well as the simple handwritten lines and script of the Shaker prints. Each piece is fully described in the back of the book, where you will also find complete transcriptions of the verses on Shaker pieces. These notations also include interesting anecdotes and history about some of the people and objects.

Some of the pieces will undoubtedly be familiar, but the joy of viewing such a large personal collection is the experience of seeing it all together in a special context for the first time. This catalogue enables you to enjoy and study over four hundred pieces of early American decorative art. Emma Cady's "Fruit in Glass Compote," a beautiful theorem in watercolor on paper, will tempt many of to reproduce a theorem this way. There is also a unique two-sheet waiter with a painted design on a red background from southeastern Pennsylvania.

You will enjoy this collection many times over in *American Radiance*, which spotlights 778 illustrations, 419 in color. This collection is catalogued in eleven sections: Singular Faces; The World Outside; Interior Glimpses; Pennsylvania and Beyond: Pottery; Pennsylvania & Beyond, Decorative Arts & Furniture; Pennsylvania & Beyond: Fraktur; Narrative Watercolors; Girls at School, Women at Home; and Simple Gifts: The Shakers; Scrimshaw and Sculpture.

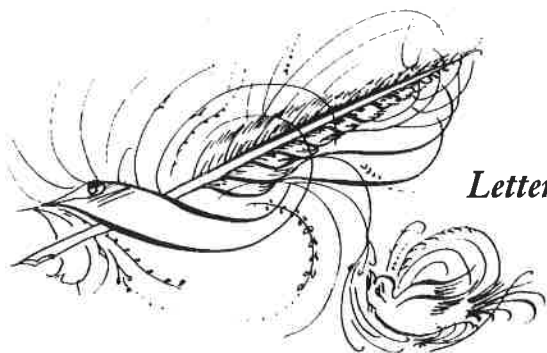
The son of an American mother and an Armenian immigrant father, Ralph Esmerian traveled a circuitous route through New England private schools, did a teaching stint in Athens, Greece, pursued studies at NYU and an apprenticeship with his father, (a gem cutter) in becoming one of the country's premiere collectors of American Folk Art. Part of the joy of collecting is sharing, and Esmerian has made a generous gift of this collection to the American Folk Art Museum and the viewing public.

Editor's note: Our Bookshelf editor, Sandra Cohen, owns and operates Legacy Books.



Future Meetings

Spring 2003	Wilmington, DE	May 2-4 (FSS)
Fall 2003	Killington, VT	September 19-21 (FSS)
Spring 2004	Portland, ME	April 30-May 2 (FSS)



Letter from Birmingham

by Yvonne Jones

Retail Prices of Papier Mâché in the Nineteenth Century

I am frequently asked the original cost of papier mâché goods, but save for isolated examples, prices were seldom mentioned in contemporary literature. Trade catalogues are sometimes found which have been annotated with cost, as distinct from retail prices, but these mainly relate to tinware. It was therefore with great interest that I discovered the Catalogue of the Second Exhibition of the Manufacture Association, which was held in the National Galleries of Edinburgh in 1857. There, not only were the exhibits priced, but they were described in sufficient detail to give a fairly accurate idea of the type of goods in question.

There were two exhibitors of papier mâché at the exhibition: E. Anderson and Jennens & Bettridge. E. Anderson would appear to have been the proprietor of an Edinburgh shop or emporium known as the Bazaar, and as such papier mâché represented only one of many other groups of goods displayed by this firm; it is quite possible that some of their exhibits had been made at the Jennens & Bettridge factory. Jennens & Bettridge, of course, exhibited as manufacturers.

The catalogue listings show the range of goods exhibited:

Cat. no. 255: E. Anderson Bazaar, Edinburgh

- | | | |
|---|--|---------|
| 1 | Papier mâché inlaid whatnot | £12.10s |
| 2 | Papier mâché work table, pearl inlaid | £8 |
| 3 | Papier mâché davenport, inlaid mother-of-pearl, with writing desk, chess table, and jewel case | £10.15s |
| 4 | Inlaid papier mâché tea chest | £4 |
| 5 | Papier mâché table, landscape | £8.8s |

1	Patent Green Enamelled Vase in the style of a pair Jennens & Bettridge had the honour of making for the Queen.....	£42.10s
2	Secretaire, Patent Pearl, Italian style	£50
3	Writing desk, 18 inches, Pearl & gold	£10
4	Writing desk, 13 inches, Pearl & mosaic.....	£5
5	Papeterie, 14 inches, Patent Gems	£7
6	Card Box, Four Packs, Pearl & gold	£4
7	Folio (Quarto) Patent gems	£3
8	Folio (Quarto) Queen's Favourites	£2.10s
9	Folio (Quarto) Pearl fountain.....	£1.15s
10	Envelope case, Pearl Grecian.....	£2.10s
11	Inkstand	£2.10s
12	Inkstand, black	£1.10s
13	Inkstand, pearl, mosiac and coloured.....	£2.5s
14	Netting box, Verbena	£1.5s
15	Netting box	£1.10s
16	Netting box, Lilac	£1.10s
17	Netting box, pearl and gold	£2
18	Twenty-four inch Tray, pearl border	£2.2s
19	Twenty-four inch Tray, pearl all over	£2.2s
20	Sixteen, Twenty-four, and Thirty inch Trays, marone, gold	£5
21	Chair with gem panel	£6.10s
22	Table, 22 inches.....	£10
23	Tea caddy	£1
24	Card basket	£1
25	Toilet stand	£1.8s
26	Spill cup, Dog's Head	8s
27	Pen tray.....	8s
28	Fourteen inch Waiter	£1.14s
29	Twelve inch Waiter Rd. Cx. Etruscan	13s.6d
30	Folio. Post size. Flowers	£1.6s
31	Folio. Post size. Zollverin	£1.12s
32	Pair Hand Screens 'Highland Music'	£2.10s
33	Ink stand 9 inches. Medieval	9s
34	Envelope case. Medieval	12s
35	Folio. Octave. Medieval	6s

Note: At the time of writing, £1 = \$1.58. The prices above are in sterling and not decimal currencies; for some idea of their values, please note that 15s = 75p; 10s = 50p; 5s = 25p, and 100p = £1

**A Rare Find: Trays
with Labels**

*Oval papier mâché Windsor tray with
transfer pattern. 13.5" x 16.75".
Courtesy of Shirley S. Baer*



Two trays were recently found with labels on the back. Yvonne wrote the following description about the label on the tray above:

H.L. & Co. certainly stands for Henry Loveridge of Wolverhampton. I do not have the precise date of when the firm changed its name from Loveridge & Shoolbred to Henry Loveridge & Co., but it was between 1855 and 1867. It continued as H.L. & Co. until its closure in 1927.

The label on the back of the tray would suggest that it was a traveller's sample. I cannot decipher the handwritten note at top left. Could it be "Conv" in which case it is probably an abbreviation of 'convex'—a standard way of describing tray and other shapes in contemporary pattern books. The "No. D4688" is of course the pattern number. I wish I knew what was meant by "Windsor." This and the names "Elgin", "Canton" and so on frequently appear in pattern books, trade catalogues and on labels such as this. I suspect they describe the moulded sections of tray edges rather than the tray shape. How else could there be both an "Oval Windsor" and as listed on your tray label, a "Round Windsor"?

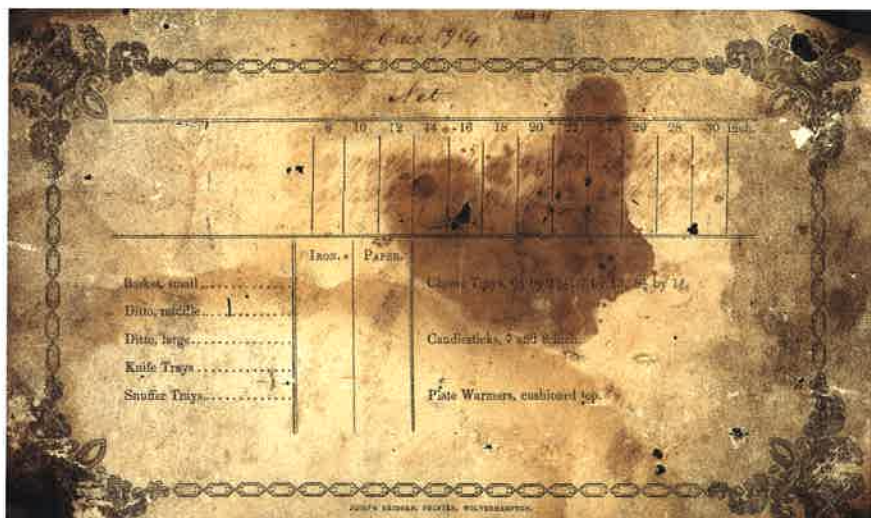
PATTERN, <i>The paper</i>		No. <i>D4688</i>		From H. L. & Co.									
TRAYS	8	10	12	14	16	18	20	22	24	26	28	30	Inches.
	<i>6s</i>	<i>7s</i>	<i>9s</i>	<i>11</i>	<i>13s</i>	<i>15s</i>	<i>17</i>	<i>19s</i>	<i>21s</i>	<i>23s</i>	<i>25</i>	<i>27s</i>	Pr.
WAITERS													Pr.
ROUND WINDSOR DITTO.	<i>5s</i>	<i>7</i>	<i>9</i>										Pr.
BASKETS,	<i>11s</i>												
KNIFE TRAYS,							<i>12s</i>						
SHUFFLER TRAYS.													

Note the listing of "Round Windsor." The fraction-like figures under the sizes indicate shillings and pence (e.g. 7/9= 7 shillings, 9 pence).



Small Gothic metal tray, sandwich edge, with olive green background with metal leaf and freehand bronze decorations, 11.5" x 15". Courtesy of Joseph Rice.

Unfortunately the 6.75" x 10.75" label for the above tray is badly soiled. The printed sizes of the trays can be read, but not the hand-written figures for the tray types or their prices. Items listed are: Baskets, small, medium, large; Knife Trays, Snuffer Trays, Cheese Trays, Candlesticks, and Plate Warmers, cushioned top. Each corner has a beautiful crown. Under the bottom border is printed "Joseph Bridgen, Printer, Wolverhampton."



Seen in the Marketplace

by Shirley Baer and Joseph Rice



Unusual and interesting decorated items often appear in the commercial marketplace. We would like to show them to our readers before they leave the public view.

The beautiful and unusual decorated piece pictured here was recently sold on Ebay. It was described as a Victorian papier mâché decanter trolley, c.1850. Decorated with sprays of convolvulus surrounded by touches of fine gilding, it has a double circular gallery for decanters supported by turned brass spindles and surmounted with a pair of ivory and brass handles. The undercarriage with brass wheels, is comprised of a fixed rear axle and a front axle, with draw-bar on a pivoting platform. 4.75" high, 15" long x 8".

It was sold by Eaglemont Antiques in Victoria, Australia. Our thanks to the owner, Dawn Davis, for giving us permission to use these photographs.



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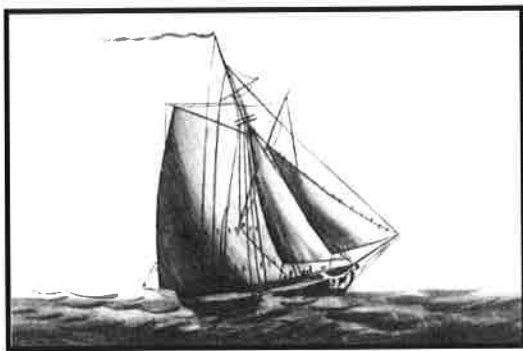
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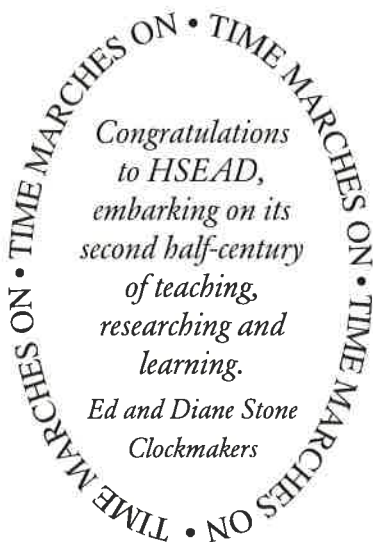
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