

The Decorator

Spring 2004

Vol. 58 No. 1



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.

Officers & Trustees

<i>President</i>	Lucinda Perrin , <i>Florence F. Wright</i>
<i>Vice President</i>	Marti Tetler , <i>Fairchester</i>
<i>Recording Secretary</i>	Sandra Cohen , <i>Old Colony</i>
<i>Corresponding Secretary</i>	Jayne Hanscom , <i>Nashoba Valley</i>
<i>Treasurer</i>	Betsy Bogner , <i>Pioneer</i>

Valerie Oliver, Charter Oak; *Mary Beals*, Evelyn M. Holmes; *Robert Flachbarth*, Hudson Valley; *Phyllis Fiutipaldi*, New Jersey; *Patricia Bakker*, Satellite; *Barbara King*, Shenandoah; *Lynn Glover*, Stevens Plains; *Betty Eckerson*, Strawberry Banke; *Charlene Bird*, William Penn

Advisory Council

Richard Berman	Wendell Garrett
Frank Tetler	Arthur Townsend
Gerard C. Wertkin	

Editorial Staff

Editor	Shirley S. Baer
Design & Production	Shirley S. Baer & Joseph Rice
Advertising	Elizabeth Bogner
Bookshelf	Sandra Cohen
Copy Editor	Janet Rhodes
Photography Chair	Martha MacFarland
Printers	Abbey Press

Front cover: Large cutter probably made in Deposit, New York, near Binghamton. See article on page 7. Photograph courtesy of Lyle Palmiter.

Back cover: Detail of deck of the sled shown on the front cover. Photograph courtesy of Lyle Palmiter.

The Decorator

Vol. 58 No. 1

Spring 2004

Contents

Editor's Notes: Tribute to Maryjane Clark	4
<i>by Shirley S. Baer</i>	
Benjamin West: A Teacher's Teacher	5
<i>by Ann B. Fasano</i>	
Future Meetings	6
Ornamental Painting on Antique Sleds	7
<i>by Shirley S. Baer</i>	
Pearl Trains	22
<i>by Astrid Donnellan</i>	
Seen in the Marketplace	28
Another Labeled Tray	30
The Bookshelf	31
<i>by Sandra Cohen</i>	
Letter from Birmingham	33
<i>by Yvonne Jones</i>	
Advertising	34

Office Address:

The Historical Society of Early American Decoration, Inc.
at the Farmers' Museum
PO Box 30
Cooperstown, NY 13326

1-607-547-5667
Toll-free: 1-866-30H-SEAD
www.HSEAD.org
info@hsead.org

*Published and copyright 2004 by The Historical Society of Early American Decoration, Inc.
Printed on recycled paper.*

Editor's Note

A Tribute to Maryjane Clark

Shirley S. Baer

Few HSEAD teachers have touched the lives of so many of us as did Maryjane Clark. Her death on January 2, 2004 left an enormous void. She was a good artist, a good teacher, a good friend, and above all, a good person. Her students must have numbered in the hundreds, her friends even more.

Her book, *Illustrated Glossary of Decorated Antiques* will remain the bible for most of us interested in decorated antiques. Her accomplishments were many, but she will perhaps be remembered best as a teacher and friend.

Maryjane (MJ) was my mentor. She had a positive attitude about everything including her students' abilities. She had faith in us, she encouraged us, and she was always there to give us a boost. She was a great inspiration.

Since becoming editor of *The Decorator*, it has become second nature for me to pick up the phone and ask MJ a question. She almost always knew the answer, and if she didn't she was quick to admit it and steer me in the right direction. I will miss her.

A few years ago, Maryjane put together an article on Benjamin West

for us to use in *The Decorator*. After reading the article, I asked Maryjane what it was she wanted to say because I couldn't find a connection between West and the work we do. She was a bit surprised, and said "Why he was a great teacher! He was so sharing with everything he knew...he was the kind of teacher we should all have."

MJ's article on Benjamin West was long and unfinished. The essence of her article has been rewritten and appears in this issue of *The Decorator*.



Maryjane Clark when she was about 18 years old and an art student.

Benjamin West

A Teacher's Teacher

by Ann B. Fasano

The following is the inspiration of Maryjane Clark, a long-time HSEAD member and teacher of decorative arts in Norwell, Massachusetts. Maryjane died January 2, 2004, at the age of 88. She had started to write a piece about Benjamin West, whom she admired not just as an artist but for his open sharing of knowledge as a teacher, "something," she pointed out, "not often done."

Benjamin West (1738-1820) led an extraordinary life, a sort of dream-come-true for a poor but ambitious artist. The son of a Pennsylvania innkeeper, West enjoyed drawing on his own as a child, and was encouraged from a young age by his admiring mother. The stream of guests at the family inn provided many fortuitous contacts over the years, from visiting Native Americans who purportedly showed him how to make traditional paints to add color to his sketches, to later guests who commissioned portraits and helped him gain the attention of artistic society.

In his early 20s, West found his way to Italy, where he studied "the masters" for several years. In 1763, he left Rome for London, and through various friendships and providential circumstances – he must have been as charming as he was lucky – he became the friend and favored painter of King George III. He was appointed official historical painter to the king, and painted innumerable portraits of royal family members. He also became a teacher to young English and American students.

Biographers have commented upon West's apparent lack of professional jealousy. Not only did he praise and encourage talented peers and potential rivals such as John Singleton Copley, but he openly shared all he knew about painting with his students. Maryjane contrasted West with his contemporary, Sir Joshua Reynolds, who was said to guard his secrets so closely that he locked his paint cupboard so students couldn't see his materials!

Critics' estimations of West as an artist have shifted with the times. He was among the most popular painters of his day at the peak of his career, though the artist has since been dismissed by some as formal and uninspired. But, Maryjane wrote, "his reputation as a generous and fine teacher has never been diminished or questioned ... He contributed greatly to the art world as both a teacher and painter."

Maryjane encouraged us to get a hold of Robert C. Alberts' 1978 *Benjamin West: A Biography*, "a book well worth reading about a man who may well be considered an icon." Also still available in reprint is John Galt's 1820 *The Life, Studies and Works of Benjamin West*.

Several children's writers have taken inspiration from West's life: See *The Boy Who Loved To Draw: Benjamin West* by Barbara Brenner (1999) and *Benjamin West and his Cat Grimalkin* by Marguerite Henry (1947). Show the young people in your life, and keep on teaching!

(Ann Fasano, the author of this article, is a freelance writer who lives in Massachusetts.)



Future Meetings

Fall 2004	Killington, VT	September 23-26 (FSS)
Spring 2005	TBA	
Fall 2005	TBA	



Ornate sleds like this cutter were top of the line c.1880-90. Courtesy of Lyle Palmiter.

Ornamental Painting on Antique Sleds

by Shirley S. Baer



Sled painting is not a field one usually thinks of when referring to early American decoration, yet many sleds were painted by very fine artists who turned these playthings into charming works of folk art. Little information is available about the painters in the various factories, but one factory, the Paris Manufacturing Company, provides us some verification of the connection between furniture, sled and sign painters who were what we might call early American decorators.

In 1861, Henry Franklin Morton married Lucilla Forbes, and soon afterwards the young couple began making sleds in their home. Henry constructed the sleds by hand, and his wife decorated them. Henry and Lucilla had six children. Two of their sons, Walter Ellbridge and William Prentiss "Will" followed in their mother's footsteps and

An early Paris cutter, c.1870, decorated by William "Will" Morton, son of the founder of the Paris Manufacturing Company. Courtesy of Henry R. Morton (sled owner and great-grandson of the founder), and Joan Palicia (photograph). The sled is not stamped but has always been in the family.

decorated sleds. Sadly, Walter died at the age of 23. Will stayed with the company as an artist during the early years of his marriage, then left to establish his own sign painting business. An accomplished artist, Will painted backdrops for the local grange productions. Today, three or four of these painted canvas backdrops remain; one has been mounted and framed, and serves as a screen in the Universalist Church Hall.¹ Some of his oil paintings hang in Paris homes. As a sled painter, Will developed a style which is easily recognized, and some say imitated. He painted scenes off to the side, specializing in water scenes, scrolls, sail boats and flowers.

In the early days, Will painted many of the sleds. The firm employed several other artists, each with a particular specialty. They formed the first art club in their county.² A list of artists appears on page 20.

Sleds were hand-decorated into the early 1900s. The founder's great-grandson, Henry "Hank" Morton says the company employed ten to twelve full-time local artists "who would sit around huge lazy Susans painting flowers and birds on sleds all day. There were many variations... each painter 'added a little something different' as each sled came around"³. Hank has never seen a sled signed by an artist, which makes sense given the number of hands involved. However, Will is believed to have done all of his own paintings.

In a 1915 Paris Manufacturing Company catalog, both the "printing press" designs (see page 16) and hand-decorated sleds are offered. According to Hank, sled seats or decks were put through a press, much like a printing press, and the central design printed onto them. Stencils were then added by hand.

Ben Conant, the acknowledged "local historian of Paris," recalls the name of two Paris sled painters: John Weare and Ed Greene. Conant did not know Weare, but remembers Ed Greene. In a letter to his sweetheart



Paris Manufacturing Co. sledmakers and artists. Ben Conant says the photo was taken in late 1880s or the early 1890s. Photo by R. G. Stephens.

in 1900, Greene writes about working on “Patrol wagons,” commenting that there were “some 200 to letter and stripe.” Greene decorated sleds, skis and furniture for the Paris company. In the 1906 Paris Town Directory, his occupation is listed as an “Embellisher.”⁴ Greene was one of the last painters at the factory. A sled he decorated for his nephew is shown on page 18.

The sled business that started out in a kitchen in 1861 became “the largest and longest operating sled company in American history.”⁵ In 1894 the company introduced the sled named “Black Beauty” and according to Hank Morton, it became and remained their most popular model. Other well-known Paris sled names include *Speedway*, *Snobird*, *Snowfairy*, *Snow King*, *Sky Rocket*, *White Star* and *Columbian Clipper*.

Unfortunately, much of the factory’s history was lost in fires in 1886 and 1990. However, the firm continues to sell sleds, and the founder’s descendants are still active in the business.

Some of the other companies producing and decorating sleds in the late 1800s and early 1900s were *The Wilkinson Mfg. Co.*, Binghamton, NY; *The Pratt Mfg. Co.*, Coldwater, MI; *Standard Novelty Works*, Duncannon, PA; *Hunt, Helm, and Ferris-Starline*, Harvard, IL.

Hand decorated sleds are today much sought after by collectors, but the originals were probably meant to ensure that each sled would be a child’s prized possession.



Above right: A “Will Morton” style decoration. Possibly decorated by Will.

This Paris sled is believed to have been painted by Will Morton and is owned by a family friend. Note this sled has a center design contrary to the “Will” style. Courtesy of Peggy Morton Stires.





*This cutter is in mint condition, c.1900.
Courtesy of Lyle Palmiter.*

Clipper vs. Cutter

Clipper: Long and low slung sled with the deck mounted directly onto low, “squatty” wooden runners. Designed for boys and perfect for belly flops. The rider throws himself on the deck and speeds down the hill head first. Clipper runners thrust to a point. Speed was most important for boys.

Cutter: More refined and sedate, the deck set high on an open framework above wooden runners. Designed for girls or younger children to ride sitting up. Decorated (painted) with flowers or dainty motifs with rounded or bow runners curled elegantly upward in front. Beauty, not speed, was most important for girls.

“Flexible Flyer and Other Great Sleds for Collectors,” by Joan Palicia.

¹Conversations with Ben Conant and Dennis Stires.

²Welch, Arlene Harding, “Paris Manufacturing Company & the Morton Family,” (Univ. of Southern, ME 1985).

³Jordan, Charles J., “Collecting Sky Rockets, Snow Kings, Champion Clippers, White Stars and Snow Birds,” *Yankee Magazine* (December 1977).

⁴Conversation and printed information from Stanley Malcolm.

⁵Palicia, Joan, *Flexible Flyer and Other Great Sleds for the Collectors*. Schiffer, 1997.

⁶Waterman, Charles E., *A City on a Hill*. Merrill & Webber Co., Auburn, ME.; 1931.





Although not stamped, Lyle Palmiter says this cutter has the correct dimensions and design of a "Binghamton Cutter" as shown in the 1893-94 catalog of The Wilkinson Mfg. Co., Binghamton, NY. According to Palmiter, the original owner lived near Binghamton. Courtesy of Lyle Palmiter.





Small (15') cutter in original condition, c.1890. Courtesy of Lyle Palmiter, who says the painting looks like a Niagara Falls scene.



Dog and bird stencil design, applied by printing press method. Striping was done by hand. Courtesy of Lyle Palmiter.



Some minor restoration has been done on this sled with flamingo-form finials. Courtesy of Lyle Palmiter.



This sled board was never attached to a sled, but was probably a salesman's sample.



*A 15" long doll sled or salesman's sample, c.1875-1880.
Purchased from the original owner's daughter, who is now 95.*



*Original and beautiful painting on this
cutter. Date unknown.*



*A "belly flopper" clipper. Rugged and
low to the ground, this sled was built
for boys and speed.*



All photos on these two pages courtesy of Lyle Palmiter.



Above and below: Close-ups of sleds on facing page.



A much-used sled with beautiful sailboat scene. Date and manufacturer unknown.



Sailboat designs were popular.



These sleds have the same or similar stenciled flower borders. The center design on these sleds would have been applied by a press. The striping and stenciling were done by hand. All sleds are from the Paris Manufacturing Company, about 1915-1920.





Animals such as dogs, deer and horses were popular subjects.



Below: A "Bow-Runner" frame sled, stamped "Paris Mfg. Co. # 61."

Close-ups of these two sleds with horses are shown on facing page.

Photos on these two pages courtesy of Lyle Palmiter.



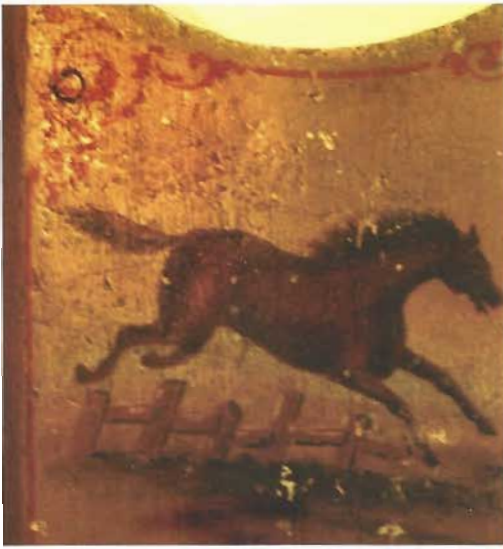
Paris sled painter, Ed Greene, decorated this cutter for his sister's son, Roland, who was born in 1907. One can only guess it might have been painted when the child was three or more years of age.

Greene was born in 1876. His grandson, Stanley Malcolm, says Greene studied at the Cowles Art School in Boston for one semester. He also took a course in drafting, and drew up plans for an addition to the South Paris High School. Decals used by the Paris Manufacturing Company on their products in later years were designed by Greene.

Greene was also known as a photographer. Hundreds of his photographs are now with the local historical society. He continued with the Paris Manufacturing Company until the 1950s. He died in 1958.

Note the shading of the stencils above and below the center design.

Photos courtesy of Stanley Malcolm, grandson of the artist, Ed Greene.



The photographs on this page were taken by Astrid Donnellan at various antique shows in the 1980s. Dates and manufacturers unknown.

Note by Dennis Stires: "Charles E. Waterman is listed as an artist. He probably knew these details, for he was a member of the group and also author of the book!"

*"The president of the club, George A. McCabe, was a most versatile designer and an artist of no mean ability; Mark L. Richardson was perhaps more of an artist and a brilliant colorist; John Ware who came from a family of artists, was a dainty handler of color; Captain John Mead made a specialty of fish, and his pictures were sold in New York, New Orleans, and London; his son Carroll J. Mead, made a specialty of birds and furnished color designs for the illustrations of J. C. Maynard's book on New England birds. The other members were Walter Morton, William P. Morton, Charles E. Waterman, John Canwell, James L. Cummings and Arthur H. Dunham. There was one honorary member, a woman, Miss Mary Maxim, an art teacher in Cambridge. These were the members on Paris Hill when the club was organized. It was continued at South Paris, when the factory was moved to that village."*⁶



Right: "So. Paris" is stamped on the back of this beautiful sled. The parrot is dark green, red and yellow. Background color unknown. Photo courtesy of Astrid Donnellan.

STRONGFAST



Styles, Nos. 100, 200 and 300. SPRING STEEL RUNNERS

					Per doz.
No. 100.	Length, 33 in.; height, 5 in.; width, 11 in.; weight, 7 lbs.				\$14.00
No. 200.	Length, 35 in.; height, 5 in.; width, 11 1/2 in.; weight, 7 1/2 lbs.				16.00
No. 300.	Length, 37 in.; height, 5 in.; width, 11 1/2 in.; weight, 8 lbs.				20.00

Packed two in a bundle. Assorted colors and decorations

Photo from the Standard Novelty Works 1908 catalog. Courtesy of Jimmy Rosen, Old Sled Works.

Note: The primary purpose of this article was to show the decorative work on sleds and hopefully to identify some of the artists. It appears few sleds were decorated by individuals; instead they were probably painted "assembly line" style. To properly identify a sled, one must consider construction as well as the art work. The definitive book on the history and identification of sleds is *Flexible Flyer and Other Great Sleds for Collectors*, by Joan Palicia.

My sincere thanks to Lyle Palmiter who so kindly sent me dozens of photographs and put me in touch with so many experts. My thanks to all of them for their time and generous contributions.

Ben Conant: South Paris historian

Astrid Donnellan: HSEAD Master Teacher and Master Craftsman

Melody Ennis: Museum of Art, RISD

Stanley Malcolm: grandson of Ed Greene

Henry "Hank" Morton: great-grandson of the founder of Paris sleds

Joan Palicia: author of "Flexible Flyer and Other Great Sleds for Collectors"

Lyle Palmiter: owner of Canacadea Sled Shop, Alfred Station, NY

Marguerite Riordan: Marguerite Riordan Antiques, Stonington, CT

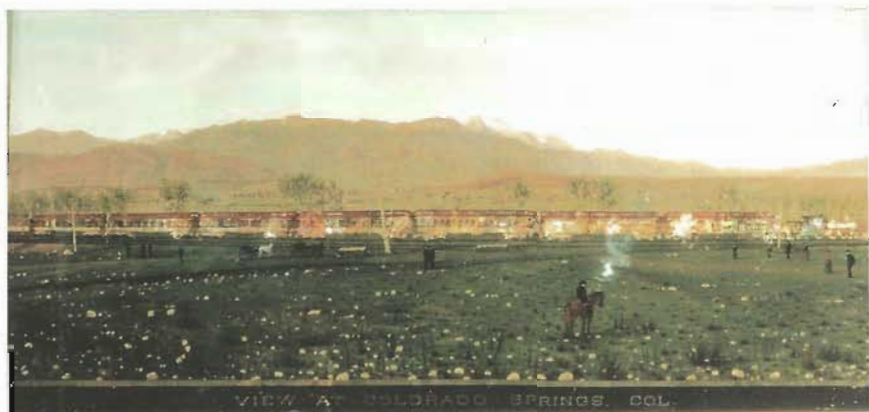
Jimmy Rosen: owner of Old Sled Works Museum, Duncannon, PA

Peggy Morton Stires: granddaughter of "Will" Morton

W. Dennis Stires: husband of Peggy Morton



This beautifully decorated sleigh, c.1840, reminds one of scenes found on reverse glass paintings. Courtesy of Marguerite Riordan, who said it was probably a "wedding sleigh."



Pearl Train Pictures

by Astrid Donnellan

Some reverse glass paintings with a unique theme were produced in the early 1880s. Artist, car painter and letterer Andrea T. Gavell produced a reverse painted glass picture depicting the Rock Island Railroad that was copied and used as a passenger-travel advertisement. These paintings were usually 9 feet long and were placed in an oak frame. They showed a long train against a background of the Rocky Mountains.

What was so unusual, besides the size of the glass was the fact that the entire train – the engine cab and sides of the coaches – was backed with shiny mother-of-pearl. Gavell's painted train pictures were much in demand for the next ten years. In later years, Gavell described the method of painting the pictures as follows.

"After the design of the object had first been drawn on a convenient size of paper, a clean glass, the size of the intended picture, is placed over it and the design very carefully traced in black oil color, following very carefully the fine on the underlying paper. Then the surrounding landscape is painted on freehand. When this is done and well backed up, it is also allowed to dry very hard. The open spaces formed by the black lines on the locomotive and cars are then glazed over with transparent colors ... that is, the places on the picture representing windows, doors, curve of the boiler, etc. When this also has been thoroughly dried, thin pieces of pearl about one-quarter of an inch in size are placed over the glazed open spaces, using clear white damar varnish as an adhesive. This, when thoroughly dried, finishes the picture and when the glass is reversed, will reveal the success of the work."

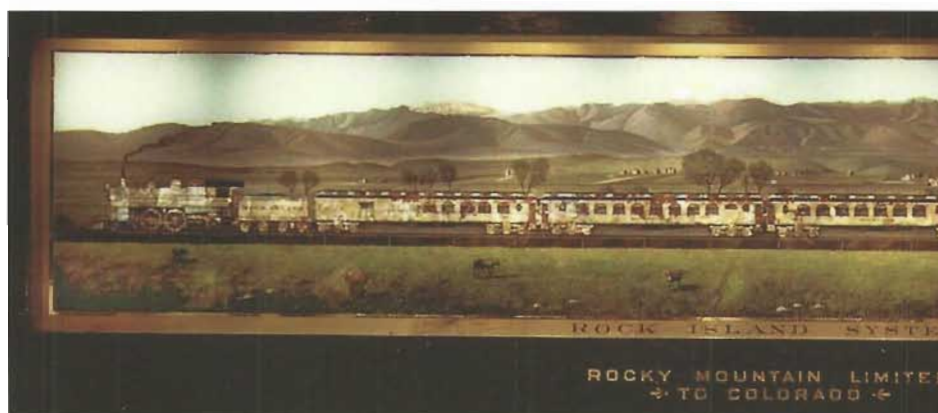
In painting the “pearl trains,” Gavell’s technique was adopted by other craftsmen, but because the artists used different drawings for the engines and the sidecars, these objects vary in size and color. There is no record to indicate how many of the train pictures were painted by Gavell.

After the turn of the century, the Rock Island Railroad awarded a contract to the Western Sand Blast Company in Chicago for fifty pictures, over a period of two years. It appears the company received \$50 for each picture. The glass train pictures hung in hotel lobbies along the 209 miles of the Rock Island Railroad.



Editor’s Note: This is the second “pearl train” Donnellan has restored. The two photos on this page are close-ups before restoration. The facing page shows the painting after restoration.





Several close-up photos have been put together to show the pearl train painting before restoration.

Clyde's Restaurant Group is the proud owner of two pearl train paintings, one at Clyde's of Tyson's Corner, the other at Clyde's of Georgetown. The paintings depict nearly identical scenes. Amy Bridges, marketing manager for Clyde's Restaurant Group, kindly photographed them for our article. We are grateful to Amy Bridges and the Clyde's Restaurant Group for their help and the use of their photographs.



Our thanks to Donnellan for introducing us to this unique series of paintings.





Close-ups showing details of pearl train painting restored by Donnellan.



Close-ups from one of the Clyde's Restaurant paintings. Photos by Amy Bridges, courtesy Clyde's Restaurant Group.

Seen in the Marketplace

Just How Original is an Original?

by Shirley Baer & Joseph Rice



Although most of the decorators of these pieces were talented, they were not always totally responsible for the creation of an image. Compare the scene on this box lid with the table top on the next page. One may have been copied from the other, but it is more likely that both were interpretations of a contemporary print or painting. Do any of our readers recognize this scene?

Susan Dean, owner of Antiques & Uncommon Treasure, says this 10.75" x 8.75" x 3.25" box is a married piece. Photos courtesy of Susan Dean.



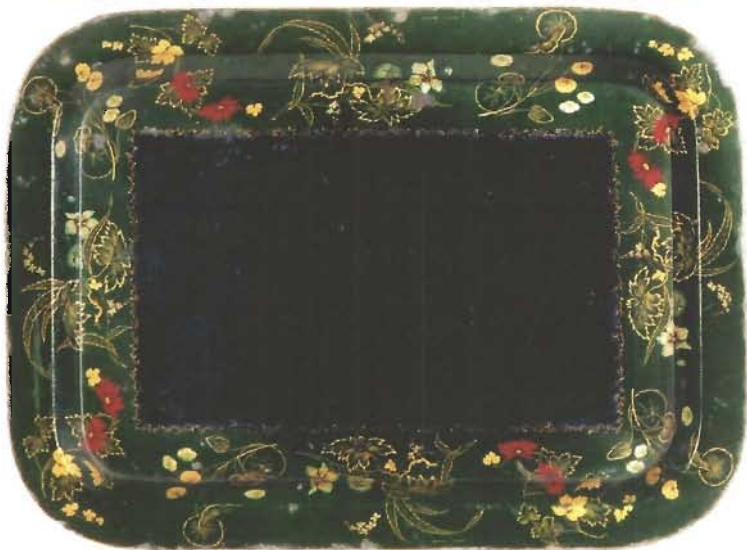


A papier mâché table top, c.1840, probably Birmingham. Courtesy of Shirley S. Baer.



Another Labeled Tray

In a previous issue, we showed some trays retaining paper labels used by retailers or wholesalers. These labels listed tray sizes, shapes and prices. Our thanks to Sara Tiffany who has provided us with another example.



*Above: Metal sandwich tray with dark green on the flange and floor. The center of the floor is black. 18.5" x 24.5".
Below: Original label on the back of the tray reads: Samuel A. Goddard, Birmingham. Superior.*





The Bookshelf

Maria Sibylla Merian: The St. Petersburg Watercolours

Edited by Eckhard Hollmann

Prestel Publishers, 2003, hard cover, 176 pages

Reviewed by Sandra Cohen

Maria Sibylla Merian was a remarkable woman as well as a gifted water colorist from a family of recognized artists. Her father was Mattheus Merian, the elder, a successful engraver, oil painter and publisher who apprenticed with her grandfather, Johann Theodor de Bry, whose engravings of still life, *Florigium Novum*, were an early source of study and inspiration for her. After the death of her father, her mother married Jacob Marell, student of the famous still life painter, Georg Flagel. It is in Marell's studio that Maria Sibylla Merian began her formal apprenticeship and studies. Her step-father's *Bouquet of Flowers in a Niche*, oil on copper, and Flagel's *Two Irises, Two Beetles, One Fly, Watercolour and Gouache* on paper are both striking examples of the quality and direction her work would take.

At the age of twelve, Maria accompanied her father to Utrecht, beginning her travels and encounters with some of the leading Dutch painters of still life such as Davidz de Heem and Georg Hoefnagel. Hoefnagel's watercolors, in particular, his arrangements of butterflies, caterpillars and flowers is echoed in her series of miniature botanical works. Johannes Goedaert's *Metamorphosis Naturalis*, a portrayal of the development of the butterfly, has a defining influence on Maria's botanical compositions. Goedaert captures these colorful insects in their natural habitat, but then he also uses additional unrelated blooms for decorative elements. The visual appeal of these works on parchment had a lasting aesthetic appeal, and initiated her insatiable curiosity and research in botany and zoology. Maria decided that her artistic abilities and her scientific illustrations were compatible, and the possibility of

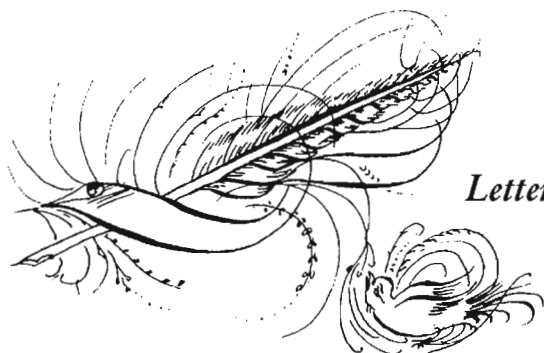
making contributions in both fields seemed exciting and meaningful to her. In the 1670s she published her first volume on insects, and in 1680 she completed *Neues Blumenbuch* (New Book of Flowers). Maria's scientific renderings of flowers and insects and the delicacy of her watercolors received praise and recognition in the art community and the field of science.

In 1690 Maria moved to Amsterdam with her daughters and thrived in an environment filled with art, naturalists and botanical gardens. The libraries of botanist Caspar Commelin, painter Michiel van Musscher, and anatomist and botanist Frederik Ruysch were opened to her. Her precise botanical drawings and delicate renderings of flowers from this period contributed to *The St. Petersburg Watercolours*.

In 1699 intrigued by a colleague's collection of tropical insects from Surinam (Dutch Guinea), she sailed for South America with her youngest daughter, and began her study and collection of local plants, insects and small creatures indigenous to the area. These studies resulted in a major work, *Metamorphosis Insectorum Surinam*, and an extraordinary Public Exhibition in Amsterdam of her specimens. Her portfolio of these rare and beautifully exotic flowers, plants, insects and tiny creatures were used for engravings and these watercolors form a major portion of the St. Petersburg Collection.

Merian's adventurous spirit, inquiring mind and artistic talent combine to produce a body of work that is respected and appreciated by art and scientific communities. Her pictures chronicle her extraordinary life, professional associations, travels to exotic places and keen interest in botany. *The St. Petersburg Watercolours* is a handsome book with a gold-lettered, red cloth cover and slip case, and contains 196 watercolors published on acid-free paper. View an abundant variety of butterflies in all their colorful phases, hovering in mid air or crossing leafy terrains. Brilliant red and yellow parrot tulips, yellow sulphur roses, spiny thistle, blue fennel flowers and frog hoppers frolicking on a Martagon Lilly are only the tip of this pictorial iceberg. Plant anatomy is portrayed with precision. The architectural quality of her plants create an O'Keefe-like clarity of her subjects. Merian discovered what the *au plein* artists learned from painting nature directly. Her subjects seem real and graceful rather than artificial and stiff. Scents and sounds virtually jump off the page. Her colors capture the lure of exotic gardens, and the sculptural quality of her seashells arouse a respect for both nature and the artist as craftsmen. The constant juxtapositions of plants, insects and tiny animals always presents a compatible composition that pleases the eye and satisfies the mind. This comprehensive collection is an "embarrassment of riches" for everyone who enjoys still life.

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



Letter from Birmingham

by Yvonne Jones

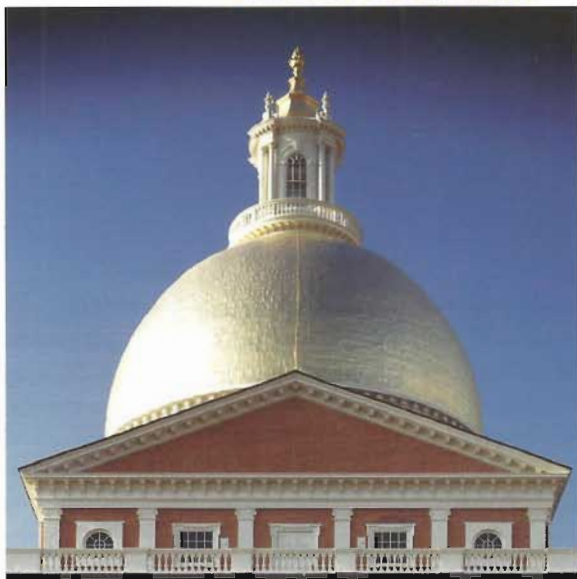
The STOVERS OF JAPPANED GOODS, generally women, are exposed to a temperature of 100° to 110°. Sitting with their backs to the stoves, they perspire profusely. They are subject to head-ache, giddiness, and loss of appetite. Restricted in their drink while at work, they are said to indulge in the use of spirits at night.

TINPLATE WORKERS are subjected to fumes from muriate of ammonia, and sulphurous exhalations from the coke which they burn. These exhalations, however, appear to be annoying rather than injurious; as the men are tolerably healthy, and live to a considerable age. Tinnerns are also subject only to temporary inconvenience from the fumes of the soldering.

VARNISH-MAKERS inspire a strong vapour of alcohol, turpentine, gums and tar. This at first produces sickness, and impairs the appetite; but men accustomed to the employ suffer no apparent injury.

GLUE AND SIZE BOILERS are exposed to strong putrid and ammoniacal exhalations from the decomposition of animal refuse. The stench of the boiling and drying rooms is indeed well known to be highly offensive, even to the neighbourhood. Yet the men declare it agrees well with them – nay, many assert that on entering this employ, they experienced a great increase of appetite and health. All the glue and size boilers we saw, were remarkably fresh-looking and robust. Though exposed to frequent and considerable changes of temperature, to sudden changes also from an atmosphere of hot vapour to the dry cold air, they are not subject to rheumatism, pulmonary inflammation or catarrh. The only complaints we could hear of, were occasional pains in the loins and limbs, attributable to posture and exertion.

Thackrah, C. Turner, The Effects of Arts, Trades and Professions, and of Civic States and Habits of Living, on Health and Longevity. London, 1832 (2nd ed.)




restoration & restoration boston
conference april 21-24 exhibition april 22-24

Boston 2004

Boston, MA • Hynes Convention Center

Mark your calendar! Don't miss the premier event for historic restoration, renovation and traditionally-styled new construction.

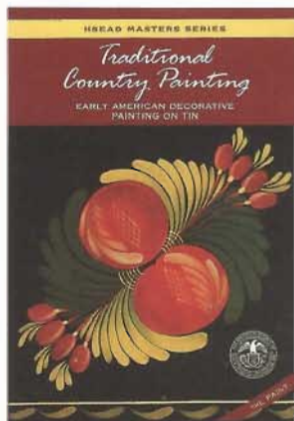
- Earn valuable learning units for AIA Continuing Education and others 
- Discover hundreds of hard-to-find products!
- Meet face-to-face with thousands of professionals who share your passion for traditional architecture
- Take part in World Class Conferences developed in collaboration with:
 - The AIA/Historic Resources Committee
 - The Institute of Classical Architecture
 - (APPA) The Association of Higher Education Facilities Officers
 - Partners For Sacred Places



Call 800.982.6247 or Visit www.restorationandrenovation.com

Country Painting Video

Lois Tucker, Instructor



3 hour video • \$66
(includes postage)

**Make check payable to HSEAD
and mail to:**

HSEAD

at the Farmers' Museum

PO Box 30

Cooperstown, NY 13326

Credit cards accepted.

Sepp *everything you need,*
where you need it, when you need it **Leaf**

The full spectrum of gold and metal leaf in karats and shades from around the world, available in loose, patent and ribbon forms for all interior and exterior applications. Plus complete tools, materials and supplies including fine English finishing products from Liberon. Everything, in fact, a gilder needs, is right here at **Sepp**, the number one source for **Leaf**.




Sepp Leaf Products, Inc.

Sepp Leaf Products, Inc. / New York / 1-800-971-7377
www.seppleaf.com / E-mail: sales@seppleaf.com

Stan Brown's Arts & Crafts

Wood Made with Love



*The Largest Selection of Painting Books Available
We Stock Over 2400 Painting Book Titles*

*9 Brands of Acrylic Paint & Watercolors & Oil
Wood Pieces, PLUS Anything else the Decorative Painter could use.*

Catalog
320 pages of art supplies
\$5.00

Shop with us on the internet at: www.stanbrownartsandcrafts.com

13435 N.E. Whitaker Way Portland, OR 97230 PH (503)257-0559 FAX (503)252-9508
OREGON, OUTSIDE OREGON & CANADA (800) 547-5531 e-mail: sbrown4207@aol.com



HSEAD Scarves

*Designs
from
authentic
patterns*



Make check payable to HSEAD and send to:

*Betty S. Eckerson
112 Four Mile Village
Boxford, MA 01921*



Theorem scarf \$40
(plus \$5 shipping)



Tray scarf \$48
(plus \$5 shipping)

Tinker Bob's Tinware

Reproductions of Colonial Tinware

Custom Work and Repairs

Offering a large selection of high quality hand crafted colonial tinware. Many traditional and non-traditional pieces to choose from.

Wholesale & Retail Prices

Robert A. Reuss

18 Stark Drive, East Granby, CT

06026-9616

860-658-4158

When purchasing products
from our advertisers,
please be sure to mention you saw their
Ad in **The Decorator**.

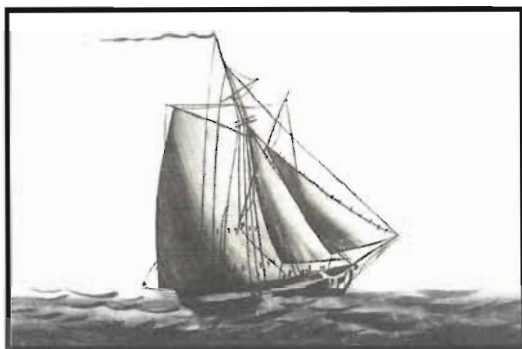
Liberty on the Hudson

3 North Warren St., Athens, NY

Phone: 518-945-2301

Paint • Fabric • Color Design • Pontypool Japanning
Window Treatments

www.libertyonthehudson.com



Techniques in Reverse Glass Painting

by Margaret J. Emery

Third edition, revised and expanded. HSEAD member price: \$32.95
(Postage and handling included; NY State residents, add sales tax).

Margaret Emery, 554 Dunham Hollow Road, Averill Park, NY 12018



The Country Owl

Art and Craft School

Owned and operated by Dolores Furnari

Early American Decoration • Wood Graining &
Marbleizing • Folk Art • Reverse Glass Painting
Primitive Portrait Painting • Theorems • Wood Carving
Chair Seating • Basket Making • Quilting
Doll Making • Drawing & Painting & More

P O Box 339, Brandon, VT 05733-0339

Toll free: 1-888-247-3847

www.brandan.org/owl.htm

Email: ctryowl@together.net



CONGRATULATIONS
to HSEAD,
embarking on its
second half-century
of teaching,
researching and
learning.
Ed and Diane Stone
Clockmakers

www.edwardhstone.com



Wooden Boxes

Suitable for the Ransom Cook, Shell, Strawberry & other EAD patterns.

Also available: Mirrors, hand screens & other wooden objects custom made to your specifications (please send design and dimensions).

Write or Call for price list. Phone: 506-383-9589

Harold Fisher, 876 New Scotland Road, New Scotland N.B. E1G-3K7 Canada

Schnader Chair Patterns

Freehand bronze and painted chair patterns (8 x 10 digital photo and tracing) are available by number from the list your Chapter has on file.

Send \$12 (includes postage) per pattern to:

Charlene Bird, 1211 Karen Lane, Radnor, PA 19087-2759





FLETCHER FARM SCHOOL **for the Arts and Crafts**

611 ROUTE 103 SOUTH, LUDLOW, VT 05149
PHONE: 802-228-8770 www.fletcherfarm.com

Vermont's oldest adult residential craft school, where 200 year old barn buildings have been converted into classrooms adding charm to your learning experience.

An Adult Learning Vacation in the Green Mountains

Over 150 courses offered from June through September, with lodging and meal plans available. Heavy concentration in Early American Decoration. Weekend only courses offered from October through May. Call for our latest Summer Catalog or our Fall/Winter/Spring Brochure. *HSEAD members receive 10% discount on tuition for any one course in a given year.*

Our commitment is to quality arts and crafts education, to keep alive old traditions, to teach new techniques, on a special Vermont campus at reasonable rates for the adult student.

W. H. Coe, Inc.

50 Love Lane
Hartford, CT 06112
Phone: 860-524-8811
Fax: 860-249-5934

Domestic & Imported Leaf Products
Gilding Supplies and Support

No Minimum Order
Immediate Delivery

Gold • Silver • Composition

GOLD LEAF

Manufactured in the USA Since 1887

Gold Leaf 24K-10K

Leaf also available in
Silver, Aluminum, Composition, Copper, Variegated

Rolls available in
Gold, Silver, Composition, Aluminum

M. Swift & Sons

10 Love Lane, P.O. Box 150

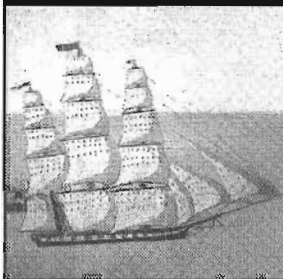
Hartford, CT 06141-0150

Tel. 800-628-0380 Fax: 860-249-5934

Catalog Available

Visit our website: www.mswiftandsons.com

EARLY NEW ENGLAND STENCILS



The Rufus Porter School of Wall Mural Painting

10 New Hampshire Houses

Early Period ~ 1824-1830

Video & Catalogue

Video comes with a
FREE sample stencil
& catalogue!

*New documentary
video with instructional
pointers available,
sample stencil
and catalogue
of stencils for \$34.95
Catalogue separately
\$5.50*



MB HISTORIC DÉCOR • PO Box 1255 • Quechee, VT 05059

Tel: 888-649-1790 • www.mbhistoricdecor.com

Polly Forcier, Member HSEAD

Our other four catalogues offer 350 accurate New England stencil reproductions, c. 1740-1840

- ❁ A Wall Stencil Sampler From New England (\$5, refunded with \$20 order)
- ❁ Vermont Border Stencils
- ❁ The Moses Eaton Collection
- ❁ Floor Patterns of New England

\$4 each or 3 for \$10,
refunded with order.



Horning *Table and Chair Shop*

Made to Order since 1956 by the Horning Family

Made at:
Horning Homestead
226 Huntington Road
Worthington, MA 01098
413-238-4230

Also available at:
Horning Woodcraft
928 State Rt. 501
Newmanstown, PA 17073
717-949-3524

Shades of the Past

Marti and Frank Tetler

PO Box 11, Rt. 9W, Tomkins Cove, NY 10986

(845) 942-0209 (1-888) 786-3244

<http://members.aol.com/SOTPast>

Lampshades and Supplies - Vintage Goods and Collectibles



MARTI'S LAMPSHADE BOOK

Making Cut and Pierced Lampshades

as taught by Marti Tetler

63 pages, looseleaf binder ready

Ask for Price List



Authentic Colonial & Shaker Finish
in powder form- just add water and mix!
16 deep, rich colors

The Old Fashioned Milk Paint Company, Inc.

P.O. Box 222, Dept. D, Groton, MA 01450

Tel. (978)448-6336 www.milkpaint.com

The Original- Nothing else even comes close!

Authentic Theorem Pattern Collection

*The Historical Society of
Early American Decoration*

For Theorem Pattern Collection information write to:

Anne Grinley

Theorem Sales Chairman

110 Brook Street

Franklin, MA 02038



Send \$3.00 for Catalog



American Painted Tin

A Guide to Its Identification
Volume Two

by Gina Martin & Lois Tucker

Volume Two covers the tin industry in Maine, including the tinshops of Zachariah Stevens, Oliver Buckley, Elisha & Elijah North, as well as the decorators, Sarah Brisco and the Francis sisters.

With 150 color photographs and more than 425 line drawings, the authors continue to trace the development of American painted tinware.

Price \$45

Shipping & Handling \$3.50

Make check payable to HSEAD and send to:

HSEAD, at the Farmers' Museum,
PO Box 30, Cooperstown, NY 13326

Volume 3 coming early summer 2004!

The Filley Shops:

Connecticut, New York and Pennsylvania

Grace Baggot

Gilding & Finishing
Education
Consultation

New address & Information

1 Celestial Drive
Narragansett, RI 02882

email: grace@baggot.net

Tel: 401-789-8880 Fax: 401-789-3337

Proudly Announcing a new Video:
“Gilding & Chemical Patinations”

\$40.

Available by contacting Grace Baggott



The Historical Society
of Early American Decoration

Publications Available

The Decorator (back issues, if available):

Vol. I - Vol. XLVI (per copy)	\$7.50
Vol. XLVII - present issue (per copy)	\$9.00
Binders for <i>The Decorator</i>	\$14.00
Bibliography of early American decoration	\$6.00

(Prices include postage and handling)

The Decorator is published twice a year by
The Historical Society of Early American Decoration.
Subscription rate is \$18.00 for two issues (add \$3 per year for Canada).

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

HSEAD, at the Farmers' Museum,
PO Box 30, Cooperstown, NY 13326

Membership Dues

Effective July 1, 1990

Guild Members	\$35.00
Family Members (Spouses)	\$10.00
Associate Members	\$50.00
Benefactors	\$3,000.00

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

Liz Martel, 144 Royal Oak Dr., Aurora, OH 44202-8223

Advertise in

T h e D e c o r a t o r

Send Ads and Inquiries to:

Lucylee Chiles

c/o HSEAD at Cooperstown

