

# The Decorator

Fall 2005

Vol. 59 No.2



*Journal of*

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



# The Decorator

---

Vol. 59 No. 2    Fall 2005

---

## Contents

Bronzed Silhouettes .....	5
<i>by Denise Habib and Shirley Baer</i>	
Members "A" Awards, Charlottesville, VA .....	16
Members "B" Awards, Charlottesville, VA .....	18
The Bookshelf .....	23
<i>by Sandra Cohen</i>	
The Third Jewelry Safe .....	26
<i>by Shirley Baer</i>	
Future Meetings .....	26
Advertising .....	27

### Office Address:

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

607-547-5667  
Toll-free: 866-30H-SEAD  
[www.HSEAD.org](http://www.HSEAD.org)  
[info@hsead.org](mailto:info@hsead.org)

*Front cover: A bronzed silhouette by John Field, painted on plaster. Courtesy of Denise Habib.  
Back cover: A bronzed silhouette by John Field with typical frame by William Miers. Courtesy of Denise Habib.*

## Officers & Trustees

<i>President</i> .....	Lucinda Perrin, <i>Florence F. Wright Chapter</i>
<i>Vice President</i> .....	Sandra Cohen, <i>Old Colony Chapter</i>
<i>Recording Secretary</i> .....	Valerie Oliver, <i>Charter Oak Chapter</i>
<i>Corresponding Secretary</i> .....	Jayne Hanscom, <i>Nashoba Valley Chapter</i>
<i>Treasurer</i> .....	Charlene Bird, <i>William Penn Chapter</i>

*Marti Tetler*, Fairchester; *Robert Flachbarth*, Hudson Valley; *Phyllis Fittipaldi*, New Jersey; *Alan Feltmarch*, Pioneer; *Patricia Bakker*, Satellite; *Patricia Lacy*, Shenandoah; *Lynn Glover*, Stevens Plains; *Betty Eckerson*, Strawberry Banke

## Advisory Council

Richard Berman	Thomas Bird
Wendell Garrett	Aari Ludvigsen
Sumpter Priddy	Frank Tetler
Gerard C. Wertkin	

## Editorial Staff

Editor .....	Shirley S. Baer
Design & Production .....	Shirley S. Baer & Joseph Rice
Advertising .....	Lucylee Chiles
Bookshelf .....	Sandra Cohen
Copy Editor .....	Ann B. Fasano
Photography Chair .....	Martha Macfarland
Photographer at Charlottesville .....	Andrew Gillis
Printer .....	Abbey Press

*Published and copyrighted 2005 by The Historical Society of Early American Decoration, Inc.  
Printed on recycled paper.*

## Bronzed Silhouettes

by Denise Habib and Shirley Baer



*Unsigned bronzed silhouette, painted on card, papier mâché frame, c. 1830. See page 15 for full silhouette.*

The near-century from 1770 to 1860 was a golden age for the art of silhouette. In this era before photography, silhouettes provided quick and recognizable likenesses that were affordable to average people. They were far less expensive than miniatures painted with precious pigments on ivory or vellum, and a skilled artist could take a profile in one sitting of just a few minutes. The outline of a sitter's head and shoulders could be traced by a mechanical device or snipped from paper by a skilled silhouettist. Multiple copies could then be made from the original.

Silhouettes are produced by one of three methods: cutting and pasting, hollow-cutting, and painting. The silhouettes featured in this article are either cut and pasted or painted on card or plaster. All are English.

Up until 1800, most silhouette artists painted profiles on card, paper, plaster slabs or glass. Most used a thinned watercolor on card or paper, working in shades of black. Faces were almost always a dead black, but below-the-neck might be done in deep shades of gray.

Embellishing in gold, known as "bronzing," became fashionable after 1800. After a silhouette was cut or painted, the "bronzed silhouette" was embellished with a gold color to highlight features.

Gold was most likely applied by dipping a fine brush in gum Arabic, allowing it to become slightly tacky, and then stroking the leaf and applying it onto the profile. Some silhouettes appear coarser than others, and some much more yellow.

By the middle of the 19<sup>th</sup> century, some sort of gold paint became available, and one can differentiate between the quality in these later silhouettes because of their coarseness and poor color. Yellow ochre and deep cadmium pigments were also used for bronzing, and the artist probably mixed in a little thinned gum Arabic. Also, yellow and gold paint were combined, and a sitter's hair could be painted in shades of yellow with gold highlights. Gum Arabic was used frequently, and could be mixed with pigment or applied alone to also show detail. This technique gave a sheen to the finished profile, and different artists used it in varying degrees. Gold leaf available today probably would not produce such fineness as seen in the embellishments of John Field.

In 1800, John Field started as an apprentice to John Miers (1758-1821), who was considered to be the best and most successful of the British profilists. While Miers was renowned for his profiles on plaster, Field was responsible for most of the bronzed embellished silhouettes from the studio. Many consider Field the greatest artist in the technique of bronzing.

When his mentor died, Field continued the business with Miers' son, William, a frame maker and engraver of metal and seals. William's ormolu miniature frames and ormolu leaf hangers help identify his work. Additional identifying features of papier mâché frames coming from the Miers-Field studio include the brass leaf hanger with an attached embossed circular brass loop, and an embossed oval matting surrounding the silhouette (see page 8).

Other bronzing artists include Hinton Gibbs, Charles and Alfred Herve, E. Whittle, and the Hubard Gallery, but none rivaled the talent of John Field.



*My sincere thanks to Denise Habib, who so generously shared her silhouette collection with us. And a special thank you to her son, Cameron, who photographed them.*

*Unsigned bronzed silhouette, cut and pasted, papier mâché frame, c. 1830.*



*Unsigned bronzed silhouette, painted on card, papier mâché frame with leaf and plain circle hanger, 1818-1821.*



*Bronzed silhouette by John Field, painted on plaster, embossed oval matting, papier mâché frame, 1810-1821. See back cover for full silhouette.*



*Bronzed silhouette by John Field, painted on plaster, embossed oval matting, papier mâché frame, 1810-1821.*



*Bronzed silhouette by  
John Field, painted on  
card, papier mâché  
frame, c. 1820.*



*Bronzed silhouette by  
Alfred Herve, cut and  
pasted, papier mâché  
frame, c. 1840.*



*Bronzed silhouette by John Field, painted on plaster, a William Miers papier mâché frame, 1810-1821.*



*Unsigned bronzed silhouette, cut and pasted, papier mâché frame, c. 1830.*

*Unsigned bronzed  
silhouette, painted on  
card, papier mâché frame  
with ormulo leaf and  
acorn, 1811-1814.*



*Bronzed silhouette by  
E. Whittle, cut and pasted,  
papier mâché frame with  
acorn and leaf hanger,  
1810-1820.*





*Unsigned bronzed silhouette,  
cut and pasted, mahogany  
with gilt liner, c. 1830.*



*Unsigned bronzed  
silhouette, cut and  
pasted, mahogany with  
gilt liner, c. 1830.*

*Unsigned bronzed silhouette, cut and pasted, rosewood frame, c. 1840.*

*By the 1830s, artists started using rectangular wooden frames veneered in bird's-eye maple with a surround of gilded wood. They were especially favored by the Hubbard Gallery. Mahogany and rosewood with gilt surrounds were also used.*



*Bronzed silhouette by the Hubbard Gallery, cut and pasted, bird's-eye maple frame, c. 1820.*





*Bronzed silhouette by John Field, painted on card, signed below bust "Field 2 Strand" (2 Strand was the address). Turned oval pear wood frame with convex glass (which was used through the 1790s). Embellishing appears to have been done with yellow ochre, c. 1830.*



*Bronzed silhouette by Charles Herve, cut and pasted. Bird's-eye maple frame with gilt liner does not appear to be original, c. 1850.*

*Unsigned bronzed silhouette,  
painted on card, papier mâché  
frame, c. 1830. See close-up on  
page 5.*



*Unsigned bronzed  
silhouette, cut and pasted,  
rectangular papier mâché  
frame, c. 1840.*

**Members' "A" Awards: Charlottesville, Virginia**



**Carol Heinz**  
*Glass with Border*



**Doris Hynes**  
*Stenciling on Wood (top and front)*





## Members' "A" Awards



Parma Jewett  
*Country Painting*



Roberta Edrington  
*Special Class*

## Members' "B" Awards



**Mae Fisher**  
*Victorian Flower Painting*



**Mae Fisher**  
*Glass with Border*



**Mae Fisher**  
*Pontypool*

## Members' "B" Awards

Georgiana Coles  
*Country Painting*



Danielle Lott  
*Country Painting*



Alexandra Perrot  
*Freehand Bronze*



## Members' "B" Awards



Alexandra Perrot  
*Glass with Border*



Georgiana Coles  
*Country Painting*

Charlotte Read  
*Stenciling on Wood*



Parma Jewett  
*Country Painting*

## Members' "B" Awards



Connie Misener  
*Freehand Bronze*



Martha Springett  
*Metal Leaf*



Lorraine Harrigan  
*Stenciling on Tin*

## Members' "B" Awards



Danielle Lott

*Metal Leaf*



## Applicants Accepted as Guild Members

*Charlottesville, Virginia*

Katherine Barnum

Linda Cohen

Joan Coover

Patricia Ley

Patricia Oxenford

Gary Sokol

Carolyn Kepner Clough

Dorothea Colligan

Doris Holdorf

Valerie Long

Pat Seeberger

Kathi Stingle



## The Bookshelf

### **Antique Boxes, Tea Caddies & Society 1700 – 1880**

by Antigone Clarke & Joseph O'Kelly, HC,

Published by Schiffer Pub., 2003, 304 pgs., 905 color plates.

*Reviewed by Sandra Cohen*

Marbled end papers immediately suggest that this tome of decorated boxes will be a visual feast. The charm and appeal of decorative arts lie in the conversation between the piece and its audience, a story about its time and place, and the craftsmen who brought it into the world, as well as the society and its values. The objects d'art are about life. The look and lore of these boxes is a delight.

Antigone Clarke and Joseph O'Kelly walk us through the 18<sup>th</sup> and 19<sup>th</sup> centuries and the craft of decorated boxes in twenty-four handsomely illustrated chapters. The times and artistry of these craftsmen produced chests with decorative embellishments that captivated the senses and imagination. The authors have chosen this two-century interval because the increase of international trade in the previous two centuries brought an awareness and appreciation of cultural and aesthetic differences, and subsequently an integration of styles and elements of design. Form and function were married, and utilitarian objects such as boxes were fashioned both to serve a purpose and to please the senses. Clarke and O'Kelly have dressed their pages with the best examples, and the "most important consideration is that the object has survived with its integrity."

In the 18<sup>th</sup> century, in the Low Countries town of Spa, and later in Tunbridge Wells, England, cabinetmakers began translating their furniture-making techniques into the creation of small boxes. A population traveling for both business and pleasure provided an eager and ready



market for boxes that accommodated everything from toiletries to trinkets, from sewing to silverware. *Gentleman and Cabinet-Makers' Director* (1754), a guide for cabinet design by Thomas Chippendale and the first serious work on this subject, also featured several boxes, raising the visibility and stature of these decorated works. Here the rules guiding the use of materials such as inlays, veneers, and various fine and rare woods along with the structural and architectural design elements of cabinetmaking were applied to the production of boxes. Chippendale's most important contribution was his "insistence that the cabinetmaker's approach to his work must be utterly professional, adhering to scientific and aesthetic principles and having complete mastery of his materials." Chippendale, a major contributor to the evolution of box styles, helped to initiate classical motifs and structure. A design for "chest shaped tea caddies" is referred to as "Chippendale style." "He worked within the confines of the aesthetic of his period and interpreted Chinese, Gothic, Rococo and Modern Taste in the most elegant way." Just as the exterior architectural elements were in sync with the interior decorative facade, the shape and decoration of these boxes reflected a "purity of form and mind."

Johann Winkelmann's 200-plus engravings of classical designs that he observed first-hand on ancient ruins pave the way for new classical elements of design. Compositions include acanthus leaves, festoons of vines, ribbons and swags. Musical instruments, shells, the Greek key, pen work, and classical figures and vignettes appear as decorative elements.

The intertwining of morality and aesthetics produce cleaner classical designs and scenes that reflect symmetry and precision, a harmonious style implying a moral integrity. Painted boxes and pottery from the 6th century B.C. tell tales from Greek mythology. Others show fluting, echoing carved classical columns, while some display tops of lids with marquetry medallions featuring shells or more naturalistic forms such as flowers and butterflies.

Not surprisingly, the opposite side of the Western classical coin conveyed the fanciful world of the Exotic East. Chapter Five explores the complexity of the Opium and Tea Trade—an honest but not-so-pretty background to the aesthetic picture. The contextual elements of history, social mores, and literary and philosophical references influence decoration. Adding to the mix that mother of all invention, necessity, results in the creation of new objects, their signature styles and decoration. While the authors unfold the events precipitating the establishment of the East India Company, i.e. a flourishing China Trade (tea for opium), the text and colorful annotated illustrations reveal the aesthetic goals of their book. These are abundantly and visually reinforced on every page with color plates of decorated boxes. Chinoiserie, with its dreamlike land-



scapes and Oriental costumed figures, offered a new experience of flora and fauna with seductive cultural nuances that mesmerized Western eyes.

The 19<sup>th</sup> century was punctuated with change and discovery on every front. With the Industrial Revolution well underway and a growing middle class, demand for goods both utilitarian and ornamental increased. Mechanical methods of production engendered a variety of styles, less costly wares, and an increase in supply. Purpose dictates form, and to some extent style, and boxes were developed for particular uses such as writing slopes, traveling companions, tea caddies, table chests, etc. Designs included inlays from wood to ivory; plentiful inexpensive woods were dressed in veneers of rare tiger-eye maple, rosewood, sycamore and mahogany and facets of silver or brass, gold, mother of pearl and leather. All were valued and priced according to the degree and type of embellishment. There is a range of style and design, but it is more restrained than in the previous century.

The life of boxes is a story of history, fascinating enough to hold your attention for hours. The how, where, when and why of these hand-crafted containers will satisfy your intellectual pursuit. Although such information can be acquired elsewhere, the facts are served here in a deliciously narrative style. What will entice you to purchase this book is the captivating buffet of more than 900 color depictions of master craftsmanship.

Chapter Fifteen is an album of Oriental lacquer boxes and their highlighted details that will tempt the talented among us. Chapter Seventeen, a virtual education in tea chests and caddies, features a wide range of shapes, designs and techniques: Picture box after box of Penwork and painted Chinoiserie. A box designed with sea shells and roses on a blue green background is a familiar face along with many others, echoing designs and elements featured in our Lending Library of Design. Your eyes will linger on a footed box surrounded with a basket weave around the sides, with roses intermittently leaning over the illusion. The top concave edges reveal a flower border surrounding the center bouquet.

In their thoroughness, the authors include an Appendix of Box Makers, a Select Bibliography, and an Index. Annotations accompanying the featured boxes include a description, size, approximate date, and estimated value. *Antique Boxes, Tea Caddies & Society, 1700-1880* generously and handsomely satisfies a need for research and a pictorial review of work in this genre. The scholarship and quality of this publication are testimony to the integrity of master craftsmanship and its consideration as art.

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

## The Third Jewelry Safe

by Shirley Baer

In the last issue of *The Decorator*, Martha Wilbur's decorated iron jewelry safes were featured. In the article, Wilbur mentioned that Shirley DeVoe had seen just one other safe before. Wilbur recently found the photograph of that safe and the letter from DeVoe. Wilbur said, "this letter was so long ago that we still Mrs. Wilbur and Mrs. DeVoe to each other."



Dear Mrs. Wilbur,

Enclosed is a print of the only japanned safe I have come across. I did not buy it but a friend of mine did. It had no firm name on it but it looked to me like a 20th century product, pre World War 1. So far there has been no mention of them in any thing I poked into in England.

I remember yours and thought it exceptionally fine – some japanner did a fine job on it!

The one enclosed had no drawers, just a metal shelf; I think, perhaps, two. Many thanks for your letter.

Shirley DeVoe

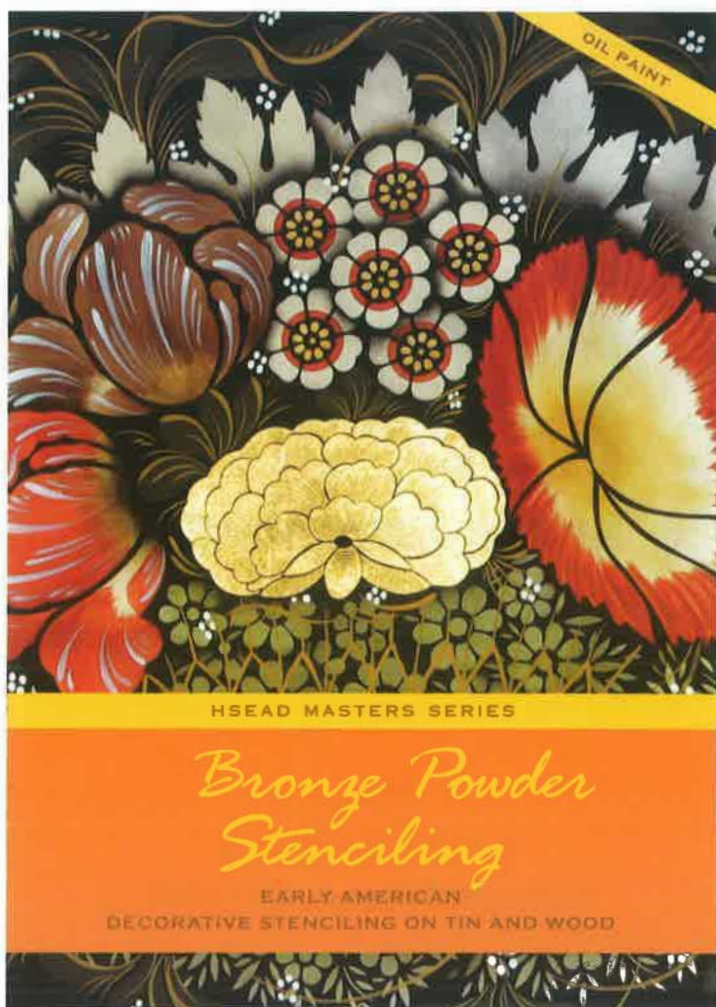


### Future Meetings

Fall 2005	Killington, VT	September 15-18 (TFSS)
Spring 2006	Warwick, RI	April 21-23 (FSS)
Fall 2006	Killington, VT	September 14-17 (TFSS)
Spring 2007	Rochester, NY	May 4-6 (FSS)

# Bronze Powder Stenciling

*Instructions by Dortia Davis and Joyce Holzer*



Available by mail from the  
HSEAD office in Cooperstown

# Authentic Theorem Pattern Collection



*The Historical Society of  
Early American Decoration*



"A" Award, Charlene Bird

For Theorem Pattern Collection information contact:

HSEAD

at the Farmers' Museum

PO Box 30, Cooperstown, NY 13326

[info@hscad.org](mailto:info@hscad.org)

Send \$3.00 for Catalog

# *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      robertareuss@usadatanet.net

## EARLY NEW ENGLAND STENCILS



*"How to Paint a Mural  
in the Rufus Porter Style"*

Available as Video or DVD

***Rufus Porter School of Wall Mural Painting***

(10 New Hampshire Houses Early Period: 1824-1830)

***How to Paint a Mural in the Rufus Porter Style***

\$34.95 each (includes postage and catalog)

Order both, save \$5



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

Tel: 888-649-1790 • [www.mbhistoricdecor.com](http://www.mbhistoricdecor.com)

Polly Forcier, Member HSEAD

*Our five catalogs offer 450 accurate New England stencil reproductions (c.1740-1840) \$2 each*

- A Wall Stencil Sampler from New England
- Vermont Border Stencils
- The Moses Eaton Collection
- Floor Patterns of New England
- Rufus Porter School of Wall Mural Painting



## 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

## *William S. Daisy Company*



**Clocks and Looking  
Glasses Recreated in a  
Traditional Manner**

*Mary Ann & Terry Lutz*

(607) 844-9085

[www.wsdaishyclocks.com](http://www.wsdaishyclocks.com)





*Linda Carter Lefko*

- *Pattern packets from 30 years of teaching historic decorative painting*
- *Patterns for boxes of all types currently listed*
- *Easy instructions, tracings and color photographs*

*Visit or send SASE for pattern listing to:*

*Linda C. Lefko, 1277 Elmira Rd., Penn Yan, NY 14527*

website: [www.lclefko.com](http://www.lclefko.com)

email: [info@lclefko.com](mailto:info@lclefko.com)

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

## *Country Owl*

### *Studio and Gallery*

Art Gallery • Classes • Art Supplies

A school of early American decoration techniques and crafts.

*Owned and operated by Dolores Furnari*

8 Conant Square, P O Box 339  
Brandon, VT 05733-0339

802-247-3695 or 1-866-247-3826 (toll free)

[www.brandon.org/owl.htm](http://www.brandon.org/owl.htm)

Email: [ctryowl@together.net](mailto:ctryowl@together.net)



# Scharff Brushes, Inc.

*Quality and Service for over 35 Years*

## New Theorem Brush Kit

"These brushes are constructed with a special blend of natural hair. Suitable for the Theorem Technique."

GailAnne Cross,  
Director of Art Education

*Internationally known author,  
artist and teacher!*



### Order a FREE CATALOG

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

P.O. Box 746 Fayetteville, GA 30214  
[www.artbrush.com](http://www.artbrush.com)

Toll Free: 1-888-724-2733

Email: [scharff@artbrush.com](mailto:scharff@artbrush.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](http://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](mailto:sbrown4207@aol.com)

VISA





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](http://www.milkpaint.com)

*The Original- Nothing else even comes close!*

MAYBE WE'RE JUST OLD FASHIONED, BUT  
WE BELIEVE THAT HASTE MAKES WASTE.  
WE'VE DEVOTED OVER 100 YEARS TO  
PERFECTING OUR PRODUCTS.

### **M. Swift & Sons, Inc.**

Made in the USA since 1887

## **GOLD LEAF**

**24K-10K**

*Leaf also available in*

**\* Silver \* Aluminum \* Variegated \* Copper \* Composition**

*Rolls available in*

**\* Gold \* Silver \* Composition \* Aluminum**

10 Love Lane Hartford, CT 06112

**Toll Free: 800-628-0380**

**Fax: 860-249-5934**

Visit us at [www.mswiftandsons.com](http://www.mswiftandsons.com)

Catalog available



**Historical Colors**

**KREMER**

**Traditional Materials for Decorative Painting**

**PIGMENTS**

Kremer Pigments Inc.  
228 Elizabeth Street  
New York - NY 10012  
Free catalog (800) 995 5501  
[www.kremer-pigmente.com](http://www.kremer-pigmente.com)

## **Shades of the Past**

**Marti and Frank Tetler**

PO Box 11, Tomkins Cove, NY 10986

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

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

<http://stores.ebay.com/shades-and-more>

Lampshades and Supplies - Vintage Goods and Collectibles

*Registered Ebay Trading Assistant*

**MARTI'S LAMPSHADE BOOK**

**Making Cut and Pierced Lampshades**

# Sepp 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.

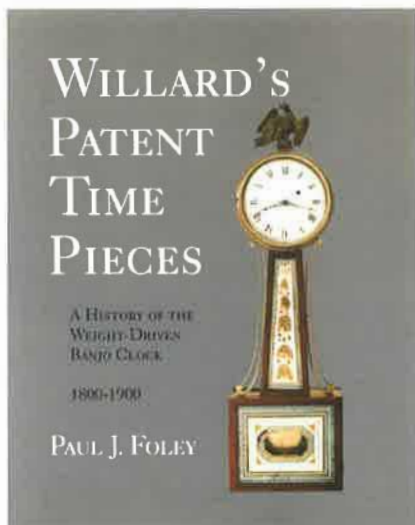


Everything you need,  
where you need it,  
when you need it.

Sepp Leaf Products, Inc. / New York / 1-800-971-7377  
[www.seppleaf.com](http://www.seppleaf.com) / E-mail: [sales@seppleaf.com](mailto:sales@seppleaf.com)



## The Definitive Guide to Patent Time Pieces



### Contains:

- ◆ Over 650 detailed illustrations, 345 in full color.
- ◆ Over 1,000 biographical listings of clockmakers and allied craftsmen.
- ◆ History of Boston area ornamental painters and cabinetmakers.

368 pages, Hard Cover, 8.25 x 10.5 in.

An essential reference for any student, collector, or dealer in early American clocks, furniture, antiques, or decorative arts.

Order by mail: \$89.95 per book, S&H \$5.50. MA residents add \$4.50 Sales Tax.  
Send your check to: Roxbury Village Publishing, P.O. Box 141, Norwell, MA 02061.  
For more details visit: [www.roxburyvillagepublishing.com](http://www.roxburyvillagepublishing.com)

## *Country Painting Video*

*Lois Tucker, Instructor*



3 hour video • \$60  
(S&H • \$6)

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

**HSEAD**

at the Farmers' Museum

PO Box 30

Cooperstown, NY 13326

Credit cards accepted.



# HSEAD Scarves

*Designs  
from  
authentic  
patterns*



Make check payable to HSEAD and send to:  
HSEAD

at the Farmers' Museum

PO Box 30, Cooperstown, NY, 13326



Theorem scarf \$50  
(plus \$5 shipping)



Tray scarf \$55  
(plus \$5 shipping)





# American Painted Tinware

## A Guide to Its Identification

### *Volume Three*

*by Gina Martin & Lois Tucker*

Volume Three covers the Filley family tinshops in Bloomfield, Connecticut, Philadelphia, Pennsylvania, and Lansingburgh, New York.

There are over 180 color photographs and more than 525 line drawings that lead the reader through the identification of tinware decoration from these particular shops.

Price: Vol. 1, 2 and 3 ... \$55 each  
Shipping & Handling \$4.50

Make check payable to HSEAD and send to:  
HSEAD, at the Farmers' Museum,  
PO Box 30, Cooperstown, NY 13326



*Study at the finest school for  
The Art of the Painted Finish*

*The Isabel O'Neil  
Studio Workshop*



315 EAST 91ST STREET NEW YORK, NY 10128

212-348-4464 fax: 212-534-7769

WWW.ISABELONEIL.ORG email: STUDIO@ISABELONEIL.ORG

*Course Offerings:*

- Furniture Painting · Gilding · Glazing
- Distressing · Design · Shading

*Renaissance and Contemporary Faux Finishes include:*

- Marble · Tortoise · Faux Bois · Shagreen
- Malachite · Bamboo · Lapis Lazuli
- Kolcaustico<sup>™</sup> Venetian Plaster & other specialty workshops

*Pen & Ink Courses include:*

- Scottish & Regency Penwork · Penwork w/Color

*Come Discover the Artist in you!*



The Historical Society  
of Early American Decoration

Publications Available

*The Decorator* (back issues, if available):

Vol. 1 - 46 (per copy) .....	\$7.50
Vol. 47 - 58 .....	\$9.00
Vol. 59 - present issue (per copy) .....	\$15.00
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 \$25.00 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**

Guild Members .....	\$40.00
Family Members (Spouses) .....	\$10.00
Associate Members .....	\$55.00
Benefactors .....	\$3,000.00

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

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

**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



