

The Decorator

Fall 2009 Vol. 63 No. 2



Journal of

The Historical Society of Early American Decoration, Inc.

The Decorator

Fall 2009 Vol. 63 No. 2

Contents

Penwork.....	6
<i>by Martha Wilbur</i> Introduction by Nancy Corcoran	
Members' "A" Awards.....	14
Members' "B" Awards.....	19
Japanners in London	26
<i>by Yvonne Jones</i>	
A Most Unusual Mirror.....	33
<i>by Astrid Donnellan</i>	
The Bookshelf.....	36
<i>by Sandra Cohen</i>	
Colburn-Weston House.....	40
<i>by Suzanne Korn</i>	
Future Meetings.....	43
Advertising.....	44

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
info@hscad.org

Front cover: Courting Mirror: Photo by Astrid Donnellan

Back cover: Newspaper from 1787: Photo by Lynne Richards

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>	Sandra Cohen, <i>Old Colony Chapter</i>
<i>Vice President</i>	Alan Feltmarch, <i>Pioneer Chapter</i>
<i>Recording/Corresponding Secretary</i>	Valerie Oliver, <i>Charter Oak Chapter</i>
<i>Treasurer</i>	Charlene Bird, <i>William Penn Chapter</i>

Phyllis Fittipaldi, *New Jersey*; Jayne Hanscom, *Nashoba Valley*; Kay Hogan, *Stranberry Banke*; Maureen Morrison, *Stevens Plains*; Lucinda Perrin, *Florence F. Wright*; Charlotte Read, *Shenandoah*; Martha Tetler, *Hudson Valley*.

Advisory Council

Richard Berman	Thomas Bird
D. Stephen Elliott	Wendell Garret
Garet Livermore	Aari Ludvigsen
Sumpter Priddy	Frank Tetler

Editorial Staff

<i>Editor</i>	Lynne S. Richards
<i>Design & Production</i>	Lynne S. Richards & Joseph Rice
<i>Advertising</i>	Lucylee Chiles
<i>Photography Chair</i>	Lynne Richards
<i>Photographer</i>	Andrew Gillis
<i>Printer</i>	Abbey Press

Letter from the Editor

We hope that you will enjoy this issue of *The Decorator*. Our first article is one that is written by Martha Wilbur on penwork. Nancy Corcoran has written an introduction to this article. This reprint is timely as penwork will soon be accepted as a judgeable category. Martha also added some new penwork pieces for us to see and I've added new information about the women who did them.

Sandra Cohen has also done her book review on the new book on penwork. We hope that all of this information and renewed interest in penwork will inspire many of you to submit pieces to be judged at the 2011 meeting in Hudson Valley. This should give you plenty of time to do your pieces.

We all enjoy seeing what other members submit to be judged and this issue is no exception. With the wonderful photographs of the "A" and "B" awards, there are many examples of what we can paint and stencil and hopefully everyone will find something to submit.

Yvonne Jones has added to this issue with her always interesting articles and in this issue she writes about the Japanners in London. It is not too late to order Yvonne Jones' book, *Japanned Mâché Papier and Tinware c1740-1940*. If you wish to order it contact Yvonne at: yvonne.jones@btinternet.com.

Astrid Donnellan has written an article on a most unusual item called "courting mirrors." I have added to the article and included a little surprise at the end. I hope that this surprise can contribute a little more to the history of courting mirrors.

The last article is a continuation of Suzanne Korn's articles with Suzanne visiting early stencilling in houses done by Moses Eaton. The last issue was well received and several of you expressed a desire to go to these places to see the stencilling done by Moses Eaton.

Also, you will notice a change in the advertising section. We are embarking on a new advertising/sponsorship program we hope will be beneficial to both our advertisers and *The Decorator*.

When you peruse this issue of *The Decorator* we hope you will find something that will provide encouragement for you to try a new painting technique or just to learn more about our disciplines.

Introduction to Martha Wilbur's Article on Penwork

by

Nancy Corcoran

Once again we should be very proud of our Society for being on the "cutting edge." In this case, I refer to the researching and understanding of penwork. When Lois Tucker and I were asked to put this category together for judging, one of the requirements was to write a research paper on the history of the technique. My immediate response was that the Society already possessed a thoroughly researched paper on the subject. This paper, written by Martha Wilbur, was published in the Spring 1978 edition of The Decorator. That was thirty years ago! In all my reading and research on penwork, I still find Martha's article to be one of the best ever written, and just as relevant today as it was when first printed. So, in honor of the fact that penwork is now going to be a judged category, I think it is important that Martha's article be reprinted here for everyone to read, reread and enjoy.

Penwork

by

Martha Wilbur

Penwork or pen-painting, the art of decorating furniture and accessories with pen and ink, became popular in the years 1799-1830, the period of the Regency style in England. This style was influenced by the Industrial Revolution and economic conditions which made it necessary for furniture to be plainer and less costly than formerly. During the Napoleonic Wars the art of inlay declined as did the crafts of the joiner and the wood-carver. As a result, in London, in the early 19th century, there were only eleven master-carvers and sixty journeymen. To compensate for this deterioration, the art of painting with ink was developed to imitate inlaid ebony and ivory. Joseph Gellott of Birmingham invented the steel pen which he patented around 1820. These pens, as well as fine camel hair pencils, as brushes were called, were used in this new art form.

The wood usually employed was of a fine grain, hard white wood. Sycamore was most commonly used but sometimes satin wood, white maple, and poplar were decorated as well as white gesso which was applied to a knot free wood and then well smoothed to make a flaw free surface.

Penwork was "one of the main amateur accomplishments of 1810-1830 but seems to have been done by professional craftsmen too." Large sofa-tables, commodes, and sewing tables covered with both classical and chinoiserie designs were done by professional artists. Smaller items such as boxes, pole screens and face screens were made primarily for and by the amateur. These were sold in stationers' stores and circulating libraries and at a "craft" store

called "The Temple of Fancy" at 34 Rathbone Place, London, owned by S. J. Fuller. He advertised in the *Repository*, January 1822, "An extensive collection of handsome screens, both plain and ornamented-Screen Poles: elegant stands for Table-Tops and Chess Boards, Card Racks, Flower Ornaments and White Wood Boxes in a variety of shapes for painting the inlaid Ebony and Ivory with every requisite useful for Painting and Ornamenting the same."

Ackerman's *Repository* in the Strand published designs of classical figures, the Greek fret, Greek key, honeysuckle, palm, lotus and other flowers. These were both naturalistic and stylized designs. The method of applying the design varied somewhat but the result was a black and white design which over the years has mellowed to a brown-black and pale cream or yellow.

There were several books published in England and reprinted in the United States, with instructions for the amateur painter. B. F. Gandee's *The Artist or Young Ladies Instructor in Ornamental Painting, Drawing etc.* published in New York in 1835 is a small book written as a series of conversations between a lady and her niece who wishes to make items for a fair. It describes how to do some types of the handicrafts with which we are familiar such as Grecian Painting, Japanning, Transferring, and Theorem Painting, in addition to instructions in simulated inlay or penwork.

In the chapter describing the method employed in "Inlaying or the Imitation of Inlaid Ebony and Ivory" Mr. Gandee begins with a list of materials:

"A bottle of liquid black, fine camel hair pencil and some black tracing paper plus a sheet or two of transparent: a hard black lead pencil, a dull pointed stiletto and several patterns for the painting, a bottle of liquid white, some isinglass and a large flat tin camel hair pencil for preparing."

The steps he gives as the best procedure follows:

"1. Wood is prepared with thin isinglass to prevent the spreading of the color when applied. The recipe for the isinglass-One Tablespoon of smaller shreds of isinglass must be boiled for 20 minutes in $\frac{1}{2}$ pint of water then poured through a piece of muslin. While warm spread over box with large tin brush. In a half hour it will be dry to draw on.

2. Select a pattern.

3. Trace with a stiletto by placing black tracing paper under the pattern.

4. Background to represent black wood may be filled with black paint" (He tells in detail how to lay the black smoothly.)

"5. Shade the light parts by drawing the fine black lines with a camel hair pencil. These must be done with great attention to regularity, in reference to their thickness and distance from



Fig. 1. Illustration from 'The Artist or Young Ladies Instructor in Ornamental Painting, Drawing etc. by B. F. Gandee

each other, and when the shading is so dark as to require a second row of lines, they must not be done until the first are perfectly dry, lest they run together and cause a blot; and in putting them on let them cross in a slanting direction so as not to form right angles to the first."

The Aunt continuing her lesson then says to her niece, "It is well to consider before you commence copying (a pattern) whether it will give you satisfaction when done, particularly as the same time and attention that are bestowed upon a faulty drawing would produce a copy of a superior one." The artist is then advised to choose a design that has a decided preponderance of black or white – one with equal black and white is not as pleasing. A vine

design "spreading over the whole and tendrils running between, and small black spaces to fill up, it has a very pleasing effect or if the pattern be drawn in the middle of the box about large enough to cover one half the space and a neat border be carried all around only be filled with black and not the background of the drawing in the center, the effect will be equally good." Included in this chapter of Mr. Gandee's book are two black and white chinoiserie illustrations, one with a black center and outline border (Fig. 1), and one with an

Fig. 2. Illustration from 'The Artist or Young Ladies Instructor in Ornamental Painting, Drawing etc. by B.F. Gandee



outline center and black and white border (Fig. 2). I.T. Bowen in the *United States Drawing Book*, published in Philadelphia in 1839, says in reference to drawing with India ink, "presupposing a correct and well defined outline, the large shadows will be laid in first making out the general effect or chiaro-scuro of the whole. The shadows of the smaller objects will follow and the finishing touches will be given to each part according to the strengths of the color and style of handling which the situation and character of each may require. In laying a large shade there is considerable difficulty to the beginner in keeping it smooth and fine, these marks and stains which arise from stopping in the middle of the operation and working with too small

a quantity of color in the pencil."

A later book *Household Elegancies* ca. 1875 (title page missing), recommends the designs be first drawn with a lead pencil, very lightly - then the white parts are filled with cake white and



Fig. 3. Penwork Box - Courtesy, Virginia Wheelock

then blacked with numerous coats of India ink and sometimes intermediate shades of gray or sepia. "Patient care and neatness are all that are required to produce fine specimens of work which anyone with a medium share of skill and taste may readily accomplish."

As well as the purchase of patterns, another method of obtaining a design is described, again from an article in *Household Elegances* on India Paintings in Imitation of Ebony and Ivory. "Patterns of leaves, flowers, butterflies, birds, grasses, shells, etc, must then be cut from white paper, and affixed to the surface of the wood by means of pins or by pasting." Then the whole is painted with lampblack and turpentine, taking care around the edges of the design. When completely black, allow to dry, and varnish. Remove paper pattern and add shading, striping, and dark veins with India ink. Finish with varnish and rub with pumice until a smooth even surface is obtained.

The small decorative boxes made in Scotland in the nineteenth century were sometimes decorated with penwork. Lord Gardenstone, a Scottish peer, visited Spa, Belgium and was impressed with the numerous souvenir boxes made and sold there. In 1787, he engaged a Belgian, Mr. Charles Brixle, to travel to Laurencekirk, Scotland, to practice the art of box painting. Scottish boxes are of a special construction because the boxes for snuff and tea made with detached lids were unsatisfactory. When damp, the covers

fit too tightly, and when dry, were too loose. To solve this problem, James Sandy, a mechanical genius from Alytt, Perthshire, invented an air-tight wooden box with an integral wooden hinge often referred to as a "hidden hinge." This unique style of design spread throughout Scotland and such boxes were made in Laurencekirk by Charles Stiven.

The illustrations show the different types of penwork. The commode in the Victoria & Albert Museum is a sophisticated example combining the Greek Acanthus, a more or less naturalistic vine, and Classical cupids. The books on Regency furniture included in the bibliography have examples of sofa-tables, sewing tables and other more elaborate commodes.



*Fig. 4. Penwork Face Screen
Courtesy Martha Wilbur
Photograph by Rich Wilbur*



*Detail of design on front of screen in Fig. 4.
Photograph by Rich Wilbur*



*Detail of design on back of screen in Fig. 4.
Photograph by Rich Wilbur*

The two designs from Gande's book of 1835 (Fig. 1 & 2) are examples of the type of pattern sold in the shops. The box illustrated (Fig. 3.) seems to be the work of an amateur, as parts of the design are crudely executed. The face screen (Fig. 4) was done by a skilled amateur who was able to design the veins, hops, clematis, fuchsias, and blueberries to fit the shape of the screen.

The Scottish boxes that are illustrated (Fig. 5 & 6) are of genre scenes. The example most often pictured in articles written about Scottish souvenir boxes is a snuff box with a portrait of Robert Burns, his birthplace and burial place on the lid, a map of the Maryport-Newcastle canal on the front and sides, and on the base, a drawing of the Burns Mausoleum. This box is of sycamore wood and is in the Pinto Collection in Birmingham, England.

The round box (Fig. 6.) is of papier mache with the ink decoration expertly rendered. The sides of the box are done in Stormont design as seen on some early trays.

Some decoration was done by the transfer method but on close examination the difference between penwork and transfer can be recognized. The latter was practical and was a quicker way to obtain the same visual results.

In spite of the diversity of the craft there is an obvious distinction between professionalism and amateurism. Few examples of either technique have survived. Little is known of the practice of penwork in this country because it was not as popular as other decorative crafts. Research is continuing in an effort to discover the extent of the practice of penwork in the United States.



Fig. 5. Penwork Tea Caddy with hidden hinge
Courtesy, Martha Wilbur.
Photograph by Rich Wilbur



Fig. 6. Round Papier-Mache Penwork Box
Courtesy, Martha Wilbur.
Photograph by Rich Wilbur



Commode - Ornamented with Penwork
Courtesy, Victoria & Albert Museum, London, England

Bibliography

- Bowen, J. T., *United States Drawing Book*. Thomas Wardle, Philadelphia, PA. 1839
- Cole, Brian, *Collection for Tomorrow-Boxes*. Chilton Book Co., Radnor, Pa. 1976
- Gandee, B. F., *The Artist or Young Ladies Instructor in Ornamental Painting*. N.Y. 1835
- Hayward, Helen, *World Furniture*. McGraw Hill, N.Y. 1965
- Hayward, John F., *Chest of Drawers and Commode in the Victoria and Albert Museum Her Majesty's Stationary Office*, London, 1960.
- Household Elegancies* Ca. 1875, title page missing.
- Jourdain, Margaret, *Regency furniture. 1795-1830*, Country Life, London, 1934
- Musgrove, Clifford, *Regency Furniture*. Faber and Faber, London, 1961.
- Pilcher, Donald, *The Regency Style*, B.T. Botsford Ltd., London, 1948
- Pinto, Edward H. & Eva R., *Tunbridge and Scottish Souvenir Woodenware*. G. Bell & Sons, London, 1970
- Pinto, Edward H & eva R., *Mauchline and Other Wooden Boxes*. Discovering antiques, Graystone Press, 1972
- Reade, Brian, *Regency Antiques*. B.T. Botsford Ltd., London, 1953
- THE CONNOISEUR Period Guides*, "The Regency Period 1810-1830." Reynal & Co., N.Y. 1958
- Wills, Geoffrey, *English Furniture 1760-1900* Doubleday & Co. Inc., N.Y. 1971

Editor's Note: Nancy Corcoran wrote an article in the Fall 2003 Decorator called *Vizagapatam* "One Source of Penwork Design."

Editor's Note

Since the last article was written, Martha Wilbur has added some new pieces to her collection. Below are two boxes that she felt would be of interest to our readers.



Top: Signed box with this poem on bottom
The signature appears to be Harriet E. Cossitt

Bottom: Signed box by Emily R. Cossitt



The signature E.R. Cossitt belongs to a woman from Claremont N.H..

According to *Ancestry.com*, there was a woman by the name of Emily R. Cossitt living in Claremont N.H. in 1880. She was then 65 and would have been born in 1815. She was living with her sister Harriet E. Cossitt who was 57 at the time. Emily signed her piece in 1849 and would have been about 34 when she did the penwork.

Interestingly, in 1865, she had an IRS assessment of one gold watch. The assessment was \$1. In 1866, she was assessed \$2. for two gold watches.

It does not appear that Emily or her sister were ever married and so therefore might have had the extra time to do the penwork.

There was also an Ambrose Cossitt living in Claremont in a 1840 census and it might appear that he was their father.



Members' "A" Awards



Glass with Border
Laura Bullitt

Country Painting
Linda Mason



Country Painting
Linda Mason

Oil Theorem
Robert Flachbarth



Oil Theorem
Diane Freiner

Members' "A" Awards



Stencilling on Wood
Linda Mason



Stencilling on Tin
Linda Brubaker



Gold Leaf on Glass
Anne Dimock



Metal Leaf
Dortia Davis

Members' "A" Awards
Victorian Flower Painting
Roberta Edrington



Members' "A" Awards
Oil Theorems



Dolores Furnari



Mary Avery



Dortia Davis

Diane Freiner



Betty Nans

Members' "A" Awards
Watercolor Theorems



Diane Thompson



Joanne Balfour



Linda Brubaker



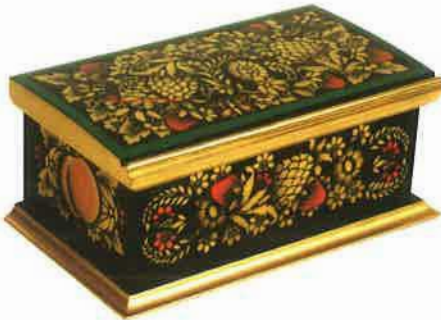
Linda Brubaker

Members' "B" Awards



Stencilling on Tin
Debra Fitts

Stencilling on Wood
Patricia Diego



Stencilling on Wood
Dolores Furnari



Stencilling on Tin
Lorraine Harrigan



Members "B" Awards



Stencilling on Wood
Martha Kinney



Stencilling on Wood
Martha Kinney



Victorian
Flower Painting
Mae Fisher

Free Hand Bronze
Roberta Edrington



Members "B" Awards



Clock Dial
Carol Buonato



Pontypool
Dortia Davis



Country Painting
Laura Bullitt



Country Painting
Joan Dobert



Clock Dial
Carol Buonato

Members "B" Awards



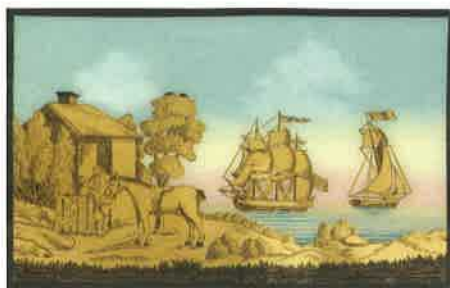
Gold Leaf on Glass
Anne Dimock

Oil Theorem
Robert Flachbarth



Oil Theorem
Joan Dobert

Gold Leaf on Glass
Anne Dimock



Oil Theorem
Martha Kinney

Members "B" Awards



Oil Theorem
Martha Kinney



Oil Theorem
Joan Dobert



Oil Theorem
Karen Graves

Oil Theorem
Lauren Harhen



Members' "B" Awards
Watercolor Theorems



Diane Thompson



Martha Kinney



Pamela Benoit



Joanne Balfour

Members' "B" Awards
Watercolor Theorems



Pamela Benoit



Inez Gornall



Diane Freiner

Joan Dobert



Applicants Accepted as Guild members
Burlington, VT

Kate Duffy

Margo Kiehl

Japanners in London

by

Yvonne Jones

Collectors have long known that japanned papier mâché and tinware was made in London as well as in the Midlands. It is likely, however, they are familiar only with the names Wontner & Benson, and Dyson & Benson, which are sometimes found on early trays and bread baskets. It is, thus, surely time to look at the development of this branch of japanning in London, and to bring into focus its other leading japanners.

The Clerkenwell district of East London, home to clock-makers, working jewellers, and scientific instrument makers, was also the centre of London's early japanning trade. Local clock-makers would call upon Clerkenwell japanners to decorate fashionable chinoiserie-style clock-cases, and similarly, cabinet-makers in nearby Shoreditch, and Bethnal Green, both long-established furniture-making districts, as well as some from further afield, would send, for example, wooden chairs, tables, cabinets and chests, to be decorated in the style of imported lacquered furniture.

Japanning, as carried out in the Midland towns of Birmingham, Wolverhampton, and to a lesser extent, Bilston, had evidently been adopted in London by 1772, for in March of that year, *Aris's Birmingham Gazette*, carried an advertisement, placed by a japanner, for "a woman that has been used to stove and can polish; [and] likewise a Person that can Japan, to reside in London."¹ But it was not until the late 1780's that japanned tin and papier mâché was produced, in any significant way, in London and even then, only a relatively small number of firms was involved. This was some forty years later than japanning had commenced in the Midlands, about seventy years after the development of Pontypool japanned ware, and almost fifty years since japanned papier mâché had been introduced in France.

The earliest of the London firms was Strickland & Co., which was established in 1788. No marked examples of their products are known, but their several advertisements are sufficiently indicative of the quality of their ware, to suggest that many early products, popularly attributed to Henry Clay, for example, could indeed, have been made by Strickland & Co.

From the outset, Edward Strickland, himself a painter, was obviously intent upon emulating Midlands japanned ware and sought to attract workmen trained in that region. This is clear from an advertisement he placed in the *Birmingham Gazette* soon after he had commenced in business:

1. *Aris's Birmingham gazette*, 30 March 1772

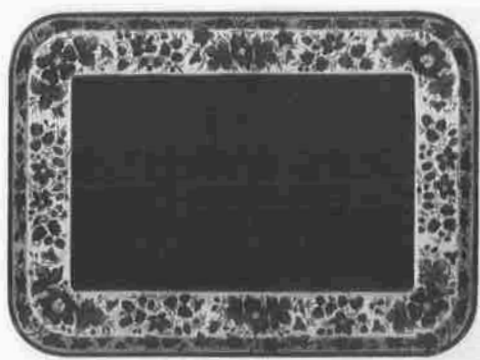
"WANTED immediately, some ... Fruit and Flower Painters." Moreover, to judge from his assurances that "good Workmen or Women, may have constant place and good Encouragement", and that letters of application "will be attended to", and their postage paid. Strickland's factory was a well-run and serious concern.²

This is further endorsed by another advertisement in the same newspaper in 1790. Then, as Strickland & Wilton, "Japanners and transparent painters to their Royal Highnesses, the Prince of Wales, and Dukes of York and Clarence", they sought further workmen. The advertisement on that occasion, again sheds light on the well-finished nature of their manufactures: "WANTED several Workmen in the Painting, Japanning, and Varnishing, also Pastors and Cabinet-makers, who understand turning and finishing of Paper Work in general, each in their own and separate Branch."³

With such eminent clients, and highly skilled workmen, the firm flourished and, later that year, moved to larger, newly built premises at 3 Corporation Row, St John Street, in Smithfield, where they soon required more japanners and polishers. That they once again advertised these posts in Birmingham shows it was worthwhile to do so, and that Birmingham men and women were prepared to re-locate to London in search of work and, no doubt, better remuneration. It also suggests that the type of work then

carried out in London and Birmingham was very similar.

In the early 1790s, Strickland was joined, in partnership, by Robert Richardson. It was with this new partnership of Strickland & Richardson, that the prestigious porcelain manufacturers, Chamberlain's of Worcester, placed an order in 1797 for a 30 inch oval paper tray, and an



Dyson and Benson Tray

18 inch waiter to match. Costing £2. 4 shillings, and 16 shillings, respectively, these goods would certainly have been in competition with those made by the better-known Henry Clay, another of Chamberlain's suppliers at the time.

Between 1794 and 1799, Strickland continued alone, as a japanner, at the same address. This may have been in anticipation of his partner, Rich-

2. *Ibid.* 17 march 1788

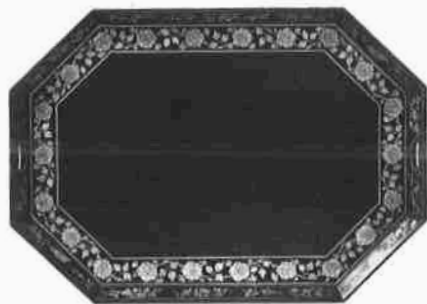
3. *Ibid.* 12 April 1790

ardson, being declared bankrupt in 1800. Their remaining stock was sold by auction, and advertisements for the 3-day sale, in *The Times* newspaper, provide a clear picture of the nature of their business:

To JAPANNERS, HARDWAREMEN, TOYMEN-STOVE-GRATE MAKERS &c... The First Part of the very extensive valuable and prime finished STOCK in TRADE of Mr. ROBERT RICHARDSON, Japanner, a Bankrupt, late Partner with Mr. EDWARD STRICKLAND (carrying on trade under the name of STRICKLAND and RICHARDSON); comprising a very large assortment of paper and iron trays and waiters, japanned and finished with beautiful painted and Chinese centres (sic) and rich gold borders; plate warmers, knife trays, decanter stands, wine coolers, tea and coffe pots, canisters [sic], snuffer trays, clock and time pieces ... and various other article of japan ware, executed in the first stile [sic] of workmanship and in the most fashionable patterns and which [are put] in lots suitable for private Families as well as the Trade.⁴

A little over a month later, another advertisement in the same newspaper, for the sale of the remaining stock, also makes interesting reading. Together with articles of the type detailed above, the second day's sale included "a quantity of unfinished work, oils, varnish, etc." and... "valuable Fixtures and Utensils in Trade, consisting of 11 capital drying stoves with wrought-iron doors, sliders and bars, work-benches and tables, turning lathes, lead cisterns, counters, shelves, presses, iron repository, mahogany desks, and numerous other articles."⁵

Amongst items sold on the third day, were supplies such as asphaltum, linseed and other oils, varnishes, and gold size. With so much equipment and so many materials available, bidding would, surely, have been keenly competitive at the sale of such an evidently prestigious concern, and it is tempting to imagine that Messrs Wontner & Benson, whose commencement as japanners coincided with the closure of Strickland & Richardson, in 1801, were among those who attended the sale.



Wontner & Benson

4. *The Times*, 3 May, 1800

5. *ibid.* 9 June, 1800

Wontner & Benson's workshop at St John's Street, Clerkenwell, were first listed as a '*Royal Japan Manufactory*', in Kent's Directory of London in 1801, and last appeared in Holden's Triennial Directory for the years 1805-1807. Only two things are, so far, known about this very short-lived partnership: objects stamped with their name, are always of a high order, and, as will be seen, the likelihood that this partnership took over from Strickland & Co.

Here, it is necessary to leap forward a few years, to 1823, to consider the following announcement in the *Wolverhampton Chronicle*:

To Ironmongers, Japanners, Tin Plate Workers and the Public in General By Mr Stewart on Tuesday, 2d of September next, and four following days ... [at] 132, St John Street, Clerkenwell, by Order of the Proprietors, The whole of the superb and interesting STOCK IN TRADE of the oldest JAPAN TIN, and PAPER TRAY MANUFACTORY in London, Many Years established, and carried on under the Firm of DYSON & BENSON, afterwards Joseph Benson & Co., and recently by Mr. HENRY SWINBURN. The Stock comprises highly finished painted Salvers, Trays, and Waiters, in Sizes; Bread Baskets, Knife and Spoon Trays, Plate Warmers, Lamps, Candlesticks, Decanter Stands, Snuffer Trays, &c.; a superbly painted Iron Table Top, 4 Feet 6 Inches Diameter; a large Assortment of black japanned Paper Panels, Skreens, Quadrille Pools, Match Boxes, &c.⁶ Lease, good will & utensils in trade also sold.

It has yet to be established why Henry Swinburn, the last proprietor of this manufactory, sold up in 1823, but his advertisement is interesting on several counts.

First, is the claim that it was 'the oldest' manufactory of its type in London. Since there is no reason to doubt this, it must be supposed that their predecessors, Wontner & Benson, had succeeded to the business of Strickland & Richardson, and were thereby entitled to cite 1788 as the date of their foundation. Certainly, this is borne out by the fact that, like Strickland & Richardson, they and their successors, Dyson & Benson, had been located on St John's Street, and by their respective dates of operation. Similarly, since they advertised from the start as '*Royal Japan Manufacturers*', this privilege would also appear to have been inherited from the founding firm.

Second, Joseph Benson, '*Royal Japan Manufacturer*', was listed, at the address where the sale was held, from 1817-1826, along with one, James

6. *Wolverhampton Chronicle*, 27 Aug., 1823

Benson, "japan manufacturer", in 1817. Although the firm became Joseph Benson & Co. in 1820, it continued to be listed as Dyson & Benson.

Next, the advertisement lists some of their products which, together with their status as suppliers to the royal family, confirms the quality of objects they produced – a fact endorsed by surviving, marked examples.

And finally, the sale of "black japanned Paper Panels, Skreens, Quadrille Pools, Match Boxes, &c.", suggests that a number of undecorated articles would have been bought up by other japanners, not just in London, but also in the Midlands, to be decorated in their own workshops – a factor which highlights the problems associated with attempting the attribution of unmarked pieces.

To return to the early 19th century, the japanners, Valentine & Hall, were established as 'Paper Tea Tray Manufacturers', in 1804, in premises just off St John's Street, Clerkenwell, and very close to Messrs Dyson & Benson. By 1807, Charles Valentine, who had been apprenticed as a japanner to Strickland & Wilton in 1791, had become sole proprietor. In 1809, he successfully applied for a patent (#3219) for "A New Mode of Ornamenting and Painting all Kinds of Japanned and Varnished wares of Metal, Paper, or any other Compositions and Various other Articles." In the absence of any known products from Valentine's factory, it is to be assumed that some, at least, would have been decorated with transfer prints, according to his patent (for details, see *The Decorator*, Fall 2006, Vol. 60, No.2, pp13-14).

It cannot, of course, be supposed that all trays, decorated in this way, were made by Charles Valentine, but the sophistication of his thinking shows, yet again, that there were many more japanners capable of creating goods of a high order in both London, and the Midlands, than has previously been allowed. Valentine's patent was followed by an unaccountable gap in his firm's history, for it is not until 1815, that he was again listed in London directories as a tea-tray manufacturer. He had moved to premises nearby, at 1 St James' Place, where he continued until c1825, and where, from 1817-1820, a Frederick Valentine, also operated as a japanner.

A contemporary of Valentine, was Thomas Hubball who commenced as a japan manufacturer, in Clerkenwell, in 1805. He too disappeared from records, returning in 1812 when, together with a tin-plate worker, William King, he was granted a patent (#3593) for a method of decorating japanned and other goods, with bronze powders – style of decoration with which HSEAD members are wholly familiar. Hubball & King were not the first japanners to use bronze powders, but it was in their patent specification that the technique was first described in detail (see *The Decorator*, Spring 2007, Vol. 61, No.1, pp 6-7). The firm next appeared in 1817 as Hubball & Son, and continued as such until about 1832. Although nothing is known of the goods produced by Hubball & Son, it is reasonable to assume that some, at least, would have demonstrated a form of early bronzing.

It may seem odd that Henry Clay has not so far been mentioned given how much of his ware was prominently stamped with his name and London address: CLAY/ KING ST / COVT GARDEN. This mark has led to the mistaken belief that Clay operated a manufactory at these premises when, in fact, it was a "Birmingham Warehouse" - or, in other words, a London showroom, for goods that had been made in Birmingham. It was not Clay's first London showroom. From c. 1773, he had displayed his wares at the premises of a sedan-chair maker in Coventry Street, Piccadilly, and at a coach-maker's in Long Acre - firms with which he may have had links as a supplier of papier mâché coach panels. But in 1783, he opened his own showroom in Covent Garden. Between 1802 and 1804, the premises were also listed in the name of T Clay who may have been managing the showroom on behalf of Henry Clay, and to whom, presumably, he was related.

Although Clay's Birmingham factory closed following his death in 1812, the business continued in his name, at the King Street address, until 1823; under whose control we cannot, as yet, be sure.

After a gap of seven years, the Clay firm was revived, in 1830, as "Henry Clay & Co., Tea Tray Makers"⁷ and by 1841, they were privileged to call themselves "manufacturers of paper tea trays to the Queen and the royal family."⁸ Like his earlier namesake, Clay would have rented space at King Street for its prestigious location; some of his goods may have been finished there, but it is unlikely that any were actually made on the premises. Indeed, Henry Clay may not have been manufacturers in the sense in which we understand the term today.

For example, when Henry Clay & Co., exhibited at the Great Exhibition of 1851, they described themselves as "designers" - a description which suggests they commissioned goods to be made for them, and according to their designs. In fact, given their forms and decoration, Clay could have been supplied with finished goods by any one of several japan workshops in the midlands. Their display at the exhibition included a range of papier mâché wholly typical of the period, as well as a range of large pieces: a chif-fonière decorated with panels of fruit and flowers; a toilet-table and glass with matching chair and footstool; a table, *multiformias** and other pieces of furniture - a range of goods which, with their ebullient decoration, were in sharp contrast with those made by the earlier Henry Clay. After a move to 20 Pall Mall, in 1852/3, the firm finally closed its door in 1855.

There were other London-based japanners who exhibited at the 1851

*A 'multiformia' was a complex piece of furniture which combined, for example, a cabinet comprising a writing slope, and drawers for needlework, jewellery, trinkets, and stationery, with a table, and games boards.

7. Critchett & Wood, *Post Office London Directory*, 1821

8. Kelly's *Post Office London Directory*, 1841

Exhibition, the most noteworthy of whom were Charles Steedman, and Thomas Gushlow. Steedman, a japanner and ornamental painter, showed "slate tablets japanned and ornamented, adapted for churches and other buildings;"⁹ His firm appears to have been of longstanding since a James Steedman, also a "japanner and ornamental painter"¹⁰ was listed in a London directory of 1805-1807. Gushlow also exhibited articles in slate although of a very different nature; his were said to be "in imitation of china, adapted for table-tops"¹¹ alongside which he also showed tea trays in iron, papier mâché and other materials.

In addition, there was J. H. Scroxtton of Bishopsgate, who exhibited a range of ornamental japanned tin vases, pearl-decorated octagonal stands, and other articles suitable for decorating the shops of tea-merchants and grocers. And finally, there was Charles Bray, an "inventor" who displayed amongst other things a "square pedestal wash-stand of papier mâché, japanned and ornamented with gold mouldings,"¹² and a japanned tin crumb tray.

In general, however, by the mid-19th century, this branch of the japanning trade had ceased to be of any great significance in London. The main focus of the London manufacturers had always been upon high quality papier mâché – a product reliant upon a fickle luxury market and, therefore, very vulnerable to shifts in fashion.

This brief survey does not include every known japanner working in London between 1780 and c1851, but has focused, instead, upon those whose products can, to some extent, be described or envisaged. Retailers like Mechi, in spite of their name being closely associated with papier mâché articles, have no place here, and similarly, nor do the many japanners who had London showrooms, but who manufactured their products elsewhere. Henry Clay & Co., have been included only to clarify their position as retailers, and to question the notion that they were manufacturers.

What emerges is the extent to which japanners in fashionable London, took their lead from the success of japanners in the Midlands, and how they sought to compete by advertising for skilled workers from that region.

© Yvonne Jones, 2009

9. Spicer Bros., *Official Descriptive & Illustrated Catalogue of the Great Exhibition, 1851*, London, 1851, p.759 no.346

10. Holden's *Triennial London Directory, 1805-1807*

11. Spicer Bros. *Off...Catalogue of the Great Exhibition*, op cit., p.732, no.37a

12. *ibid.* p.651 no.500

A Most Unusual Courting Mirror

by

Astrid C. Donnellan

The origin of a most charming and rare looking glass not very often seen is a mystery. They are unique in their design and not anything like the looking glass frames of the Empire period that we are used to seeing with the Jenny Lind reverse painted subjects at the top.

They are unique in that they have their own wooden box as a container for safe keeping. The looking glass, usually about 16" high, is made to fit this box. All that I have seen resemble each other in structural design. The frame work usually has two parallel wood strips and a pediment type crest at the top. The wood used is said to be Scots pine which is from Europe and not the Orient. Behind the wooden structure is a reverse painted glass with faux graining and a floral motif in shades of bright reds, yellows and blues painted in a rather naive nature.



Courting Mirror in box



Some of the descriptions I have seen date these as mid-1700's, but others list them as early 1800's. Some researches say they are Chinese in origin, others say they are called "Lafayette" mirrors or "Balboa" mirrors, brought home



by the sailors from the Bay of Biscay. Most say they are imported from Europe and are of German or Chinese origin. An article read recently states that they are called courting mirrors and many romantic stories have come about stating that they were brought back home by sailors to their sweethearts in New England seaaport towns. As the story goes, if the young lady looked into the mirror, the future was promising for the young suitor. If she had cast the gift aside without looking at it, he could not win her heart.



Bibliography:

The Mirror Book by Herbert F. Schiffer 1983, pub. by Schiffer Publishing Company, Exton, Pa.

Courting Mirrors by Judith Coolidge Hughes, July 1962, Antiques Magazine

Photos courtesy of Astrid Donnellan

Editor's Note

I presently own one of these mirrors albeit not in good shape. I took the backing off and found a newspaper behind it. The newspaper is called *The New-Hampshire Gazette and The General Advertiser*. The editor is John Melcher from Portsmouth and the date is Saturday, October 6, 17???. All of the other articles in the paper are dated 1787. I find it interesting that the newspaper is from New Hampshire. Does this mean that it was done in New Hampshire or possibly brought over from Europe and finished in New Hampshire? If so, did the person have extra papers laying around and just picked one up to lay into the back. The paper gives the proceedings of the Grand Federal Convention and lists the Articles of the Constitution which had just been signed on September 17, 1787! A picture of the newspaper is on the back of this issue of *The Decorator*.



The masthead reads "When Angry Nations Part In Leagues
Of Peace, Let Private Feuds And Civil Discords Cease."



The Bookshelf

Penwork: A Decorative Phenomenon

by

Noel Riley

Published by Oblong Creative Ltd., Great Britain, 2008

195 pages, Heavily Illustrated in color and B&W

Reviewed by Sandra Cohen

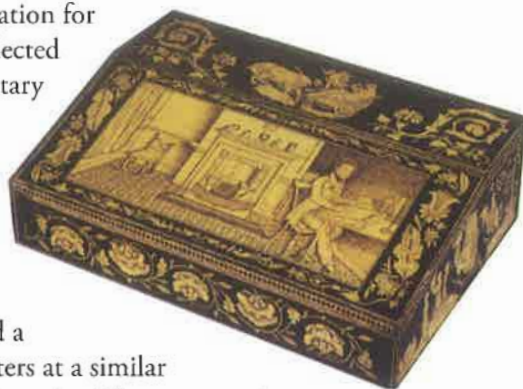
Chapter one of *Penwork: A Decorative Phenomenon* is aptly titled "Penwork and Its Relatives". Throughout the book, objects decorated in penwork immediately echo familiar sources of inspiration. Classical Greek scenes and ancient Greek mythology, vignettes of flora and fauna, still life and Chinoiserie have adorned interiors in both personal and public forums.

Cave drawings of Altamira and Lescaux (ca.15,000, BCE) reveal an aesthetic impulse to record the natural beauty of one's environment. Mythology, historical events and personal genre scenes artistically transform plain surfaces, and create an object d'art. A plethora of decorative art follows throughout the ages on walls, furniture and furnishings. Such works were executed by amateurs, i.e., the itinerant painter who traveled with his skills and art supplies; by young ladies of the "leisure classes" whose hands and minds were kept busy feathering their domestic nests with lovely objects (early school girl art) and by the professionals, whose fine skills are witnessed in the complexity, abundance and refined quality of their (often unsigned) work. Many of these artists were women; "evidence suggests that male penworkers were at least as rare as gentlemen embroiderers."



Riley's book is filled with handsome examples of Penwork. Signed pieces are a step forward from "Anonymous Was A Woman," when so many works by female artists were unsigned. Be it modesty or familial politics, first name initials and a last name would sometimes reference the artist; other clues lead to the revelation of the artist(s') female gender.

Various sources of inspiration for this delicate technique are reflected in a composite of complementary abstract motifs or decorative elements within a scenic. For example, the sloping surface of a “table desk” displays an interior parlor scene with Regency chairs, a patterned floor covering and a gentleman working on his letters at a similar



desk. Miniature portraits and a pair of face screens sit on the room’s mantelpiece. Leafy scrolls and flowers and a Greek tableau depicting “Europa being dragged towards the sea provide a decorative border framing the composition. The piece’s side panel depicts an “Oriental” figurative scene usually found in decorative Chinoiserie.

The piece is labeled “George Walton April 1823 London.” However, it is more likely that Walton is the sitter, and the artist is more likely a female. The interior setting and the decorative flora design and patterns on the side are from publications directed toward female artists. “The most prolific written evidence of penwork as ladies’ pastime is to be found among the many manuals directed at women and young girls....”.

Signature pieces are usually signed on the design surface as in the case of a round table, labeled “Drawn and Painted by Wm. Binns Wood, Whitchurch, about 1850.” The complex pattern with added color on this large roundel (50 inch diameter) of “oriental figures under blossoming trees and its surrounding black and white border of tightly packed florets and scrolling acanthus” is unique. Such signed pieces are rare and more often executed by men.

Mixing such varied elements to create decorative designs is typical on wooden boxes, and furnishings with interior and exterior surfaces. The objective is an aesthetic composition always pleasing to the eye, creating symmetrical patterns and designs as well as commemorative tableaux, interiors or scenic landscapes. These decorative works were prevalent during the first half of the nineteenth century. Morris’s Tunbridge Ware Manufactory in Brighton supplied materials and patterns for the amateur practitioner and the professional.





As you peruse Riley's inventory of beautiful examples of Penwork, your awe and admiration for the artists' skills grow exponentially. However, the modest stories of the artists' life provide a stark contrast to the extraordinary excellence of their workmanship. For example, Augusta M. Alderson was the daughter of Jonathan Alderson, Rector Hornby in south-west Yorkshire. She is described as a dutiful daughter and a prolific artist who never married and died at the age of 81.

Women of Augusta's background and skills were endowed with the time and inclination to produce "bazaar goods," hand made decorative arts sold for charitable causes.

Augusta's pair of cabinets echoed the style of ivory decorated pieces for British import from India. An abundance of penwork embellishes the piece from the family crest on the top to the acanthus leaves on the ebonized cabriole legs. Forming a cartouche of leaves on the crest, the dense floral elements repeat themselves on the beveled side surrounding oval pictures of birds, flowers, architectural depictions and more. Penwork covers the entire exterior and borders the cabinets' interior drawers. A painterly interior of colorful floral sprays flows across the surface of six drawers with a larger bouquet on each door interior. The second cabinet's interior boasts sixteen drawers depicting watercolor landscapes from Augusta's holiday travels over a fourteen-year period. As your eye busily travels over the piece, you are overwhelmed by the delicate intricacy of this piece's patterns and patience and skills required of the artist. One of the pieces is signed "Commenced Painting this Cabinet Sept 24th 1842...Finished May 23rd 1845...Augusta M. Alderson." Most Penwork was executed by women, but signed pieces by them were rare.

Riley's documentation continues in this vein. Her book is brimming with the most outstanding examples of highly sophisticated works, which most often are densely yet distinctly patterned. The chapter on techniques is explicit enough to encourage today's practitioner, yet one appreciates the skill and practice to achieve the exemplified level of excellence of this artform. Resources include the familiar Stalker



& Parker's Illustrated *Treatise of Japanning and Varnishing* and Robert Sayer's *The Ladies' Amusement*. Propriety dictated that women not sign their names to commercial endeavors. Yet it was known that the lady artists themselves wrote the instructive publications. Among them are *The Young Lady's Book*, *The Handbook of Useful and Ornamental Amusements*, *The Lady's Album of Fancy Work* and Gande's *The Artist. Ornaments for Painting on Wood and Fancy Work* (1816-1817) published by Ackermann, was one of the first books of design for the beginner in Penwork.

Chapters on Objects, Designs and Shapes, Neoclassical Designs and Their Sources, Chinoiserie and its Inspirations and Flowers are filled with colorful plates of decorative Penwork pieces. Each chapter is also followed by a bibliography. Riley's lists of primary and secondary sources and the book's Index attest to her thorough research and documentation of the examples in this book and encourages and facilitates further study.

One may be pleasantly surprised by the proliferation and sophistication of this art form whose practitioners were, for the most part, women engaged in a "ladies pastime." In so many instances, 'anonymous was a woman.' However, over time and overcoming gender bias, we've come to acknowledge and appreciate their talent and celebrate those rare instances where the 'ladies' signed their work. Penwork isn't in the mainstream of decorative art today, but Riley's book is a testament to why an interest in its revival is welcome and long overdue. *Penwork, A Decorative Phenomenon* is a one-of-a-kind book worthy to accompany other serious studies of decorative art. The quality of this hard cover with sewn binding is filled with masterpieces of extraordinary Penwork, and it deserves a place in your library of decorative arts.



Colburn-Weston House, Temple, New Hampshire

by

Suzanne Korn

In the 1969 fall edition of *The Decorator*, Bernice Perry of HSEAD wrote an article about the stencilled bridal chamber in the Colburn-Weston House, Temple, NH. At the New Hampshire Historical Society's Tuck Library, while poring through Margaret and Edward Fabian's research, I came across a copy of this article, along with all of the Fabian's research regarding the bridal chamber. Margaret and Edward Fabian visited the Colburn-Weston House in April of 1978. The pictures they took at that time showed me a bright room with beautiful red and green motifs, quintessential Moses Eaton. I decided to find out what had become of the Colburn-Weston house and the "museum quality" walls in the upstairs bridal chamber.

My letter of inquiry to the Temple, NH Historical society was kindly passed along to Mrs. Priscilla Weston herself. Mrs. Weston still lives in the rambling farmhouse that was built in 1781 by Elias Colburn, and she is the seventh generation to live there. In her note to me, she confirmed that the stencilling in the bridal chamber was still intact, and that she would be pleased to show the room to me. It is believed that Moses Eaton, Jr. passed through Temple sometime around 1825, and stencilled the room. I could not believe my good fortune to have the opportunity to view these historic walls.

On a clear and cool day in March of 2005, my husband and I made the trip to New Hampshire. Having grown up in southern New Hampshire, the trip to Temple was a familiar one. In this area, the old Temple Mountain ski area, Pack Monadnock, and the Wapack Trail are all reminders of a childhood well spent! Soon we came upon the picturesque colonial village known as Temple. Eighteenth and 19th century buildings and homes surround the tiny town common. An ancient cemetery, like a quiet sentinel, has rested here in the center of town for hundreds of years. I always get the feeling that I've traveled back in time whenever I visit the tranquil little town of Temple. The colonial look and feel of the town has been thoughtfully preserved and maintained by the generations who have lived there. The c1775 Birchwood Inn, whose overnight guests include Henry David Thoreau, sits at one end of the common. It is interesting to note that one of Eaton's friends, Rufus Porter, also passed through Temple sometime between 1825 and 1833. He stopped at the Birchwood Inn, and left behind one of his colorful murals depicting life in federal period America.

Bumping our way over a few more frost-heaved roads, we finally arrived at our destination. Beyond the snowy fields and an old stonewall, we

could see the venerable farmhouse known as the Colburn-Weston house. This pastoral setting, with the farmhouse in the distance, looked exactly the same as the picture published in *The Decorator*, 36 years ago!

We pulled down the long driveway, with snow piled high on either side. When we reached the rambling farmhouse, Mrs. Weston beckoned us to enter through a side door, as the normal entrance was blocked by several feet of snow! A recent snowstorm had made quite a delivery of the white stuff to this quaint little town in the Monadnock region of New Hampshire.

Inside the farmhouse it was warm and cozy. Sun poured thru the liv-



ing room windows, illuminating the lovely room that had such a nice aura of yesteryear. Immediately, my eyes fell upon the attic door with the two heart cutouts, just as Bernice Perry and Margaret Fabian described it so many years ago. Mrs. Weston ushered us through the attic door with the hearts, and

we climbed the dark stairs. Upon reaching the bridal chamber, I could not believe my eyes. The walls were stunning. The Moses Eaton green and red motifs and patterns on natural gray plastered walls were still so lively and bright. The gay all-over pattern seemed as if it could have been stencilled yesterday! I just love the motifs and patterns that Moses Eaton, Jr. chose for this tiny attic room. I think that some of his most enchanting designs are found here. Eaton Jr. stencilled the baseboard with a pattern of large leaves, and topped the walls with his festive “arch and candle” frieze. The pretty “rose and leaf” pattern was also used as a border along one edge of the wall. The walls were divided into panels by his diamond and petal verticals. Primitive flower baskets graced the over-mantle, and green wreaths, oak leaf clusters, and darling little flower sprays with heart accents filled the panels in a lively display. A stencilled flower spray with its heart motif sits on the mantel-piece in a small red frame. Margaret Fabian made this for Mrs. Weston as a token of her appreciation after she and





her husband visited the Colburn-Weston House in 1978. Years ago, another research pioneer working in the field of early American stencilling, had the opportunity to visit the Colburn-Weston House. After seeing the stencilling in the bridal chamber, Ken Jewett of Peterborough, New Hampshire, stated that these walls were in the

best state of preservation of any original work he had ever seen.

Mrs. Weston believes the bridal chamber was stencilled for Jane Parker, the young bride of Nathan Colburn, who was the son of Elias Colburn. A picture of Jane Parker now hangs in the bridal chamber. The flower spray design, stencilled with a heart accent, surely was symbolic of the love and devotion of the newly wedded couple. Although it was chilly, we lingered



for quite some time in this little attic room. I took a number of pictures, which will help me to reproduce the historic patterns and motifs found in the bridal chamber at the Colburn-Weston house. This room was just a delight, and decidedly "museum quality", as noted by Ken Jewett in 1969.

I am grateful to Mrs. Weston for opening up her home and taking the time to show me the treasured walls in the bridal chamber. I have seen quite a few more walls attributed to Moses Eaton, Jr. over the years since I visited the Colburn-Weston house. However, none could surpass the beauty and timeless quality of the walls found in the bridal chamber. In a day and age when things move way too fast, it is good to see that time has virtually stood still in the little attic room at the Colburn-Weston House.



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 The Decorator	\$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

Toll-free: 866-30H-SEAD (607-547-5667)

info@hsead.org

Membership Dues/Categories

Guild Members	\$40
Family Members (Spouses)	\$10
Associate Members	\$40

Make check payable to HSEAD, Inc., and mail to above address.

Future Meetings

Spring 2010	Auburn NY	April 23-25 2010 (FSS)
Fall 2010	Killington, VT	September 23-26 (TFSS)
Spring 2011	Hudson Valley	to be announced

Our Sponsors

HSEAD is grateful to the following people and firms who have advertised in The Decorator. Their support has been much appreciated. As we move forward with changes to HSEAD's advertising and sponsorship policies, we welcome sponsorship contributions from both commercial entities and individual supporters.

For more information about sponsorship contact HSEAD or visit www.hsead.org.

☞ Anne Dimock (Mom's Place) ☞

Quality reproductions and consignments. Teaching: Country Tin, Reverse Glass, Applicants. Will travel to you. Trumansburg, NY 14886

☞ Kenneth Grimes ☞

Hand-Crafted Turtle-Back Bellows: Authentic reproductions suitable for decorating.

16 Gay Road, Brookfield, MA 01506; 508-867-8120;
kens.bellows@gmail.com

☞ Liberty on the Hudson ☞

Paint, Color Design, Pontypool Black Japanning.

3 North Warren St., Athens, NY; 518-945-2301;

www.libertyonthehudson.com

☞ Stackpole Books ☞

Publishers of Heritage Crafts Today series.

800-732-3669; www.stackpolebooks.com

☞ Harold Fisher ☞

Maker of wooden boxes suitable for the Ransom Cook, Shell, Strawberry and other EAD patterns; mirrors, hand screens and other custom made wooden objects.

876 New Scotland Road, New Scotland, N.B. EIG-3K7, Canada;
506-383-9589

☞ Country Owl Studio and Gallery ☞

A school of early American decoration techniques and crafts, owned and operated by Dolores Furnari.

P.O. Box 339, Brandon, VT 05733-0339; ctryowl@together.net.

802-247-3695; 888-247-3847 (toll free); www.brandon.org/owl.htm;

William S. Daisy Company

Clocks and looking glasses recreated in a traditional manner.

Mary Ann & Terry Lutz, 607-844-9085; www.wsdaisclocks.com

MLB Historic Decor

Polly Forcier, HSEAD member offers over 600 accurate New England stencil reproductions.

P.O. Box 1255, Quechee, VT 05049; 888-649-1790; fax: 802-295-8003; www.mbhistoricdecor.com; info@mbhistoricdecor.com

The Old Fashioned Milk Paint Company

Manufacturers of the original, old-fashioned, home-made milk paint.

436 Main Street, P.O. Box 222, Groton, MA 01450; 866-350-6455; www.milkpaint.com

Harvard Art

Gilding conservation and restoration.

Susan B. Jackson, 49 Littleton County Road, Harvard, MA 01451; 978-456-9050; www.harvardart.com; sjackson@harvardart.com

Scharff Brushes, Inc.

Brushes for painters and decorators; quality and service for over 35 years.

P.O. Box 746, Fayetteville, GA, 30214; scharff@artbrush.com
www.artbrush.com; 888-724-2733

Margaret J. Emery

Author of *Techniques in Reverse Glass Painting*.

554 Dunham Hollow Road, Averill Park, NY 12018

James Hastrich

Maker of authentic scale models of American painted furniture, 1680-1860. P.O. Box 757, Kennebunkport, ME 04046;

207-590-1990; jameshastrich@gwi.net

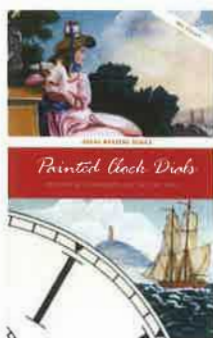
Sepp Leaf Products, Inc.

Suppliers of gold leaf and gilding supplies.

New York, 800-971-7377; www.seppleaf.com; sales@seppleaf.com

Historical Society of Early American Decoration

Products and Publications



Instructional Videos:

Videos include pattern(s), materials/supply list, color data and instructions by "Masters" of the craft. Like having a teacher at your side, these videos allow you to learn or refresh your EAD skills.

Country Painting (VHS tape)	\$60
Bronze Powder Stenciling (DVD)	\$60
Freehand Bronze (DVD)	\$60
Clock Dials (DVD)	\$60
Theorems (DVD)	\$60

Coming soon: Reverse Glass Painting

Books

American Painted Tinware:

A Guide to Its Identification (Vol. I, II, III, IV), *hard cover*

This handsome, hard cover, four volume set is the only authoritative and comprehensive source on American painted tinware. A rich historical text, along with hundreds of full color photographs of original pieces and line illustrations of motifs and patterns will allow you to visually identify the products of these regional tin shops.

\$55 each volume (plus S&H)



866 -304-7323 • info@hsead.org • www.hsead.org



Patterns and Supplies

Six stenciling and six painting patterns are available, and are appropriate for applicants. See images on HSEAD.org.

Country Painting on Tinware	\$25
Stenciling on Tinware	\$25

Theorem Kit: Includes tracing, laser cuts, color picture and instructions. Contact Office for price and information

Schnader Chair Patterns

(Available to HSEAD members only)

Freehand Bronze & Painted Chair

Patterns: (Include 8" X 12" digital color

photo & tracing) \$12; Color Catalog of patterns: \$25



Trays:

Steel, 13.5" X 18.25" (Appropriate size for Applicant stenciled patterns)

\$12 *(plus shipping and handling)*

Gifts and Accessories

Scarves:

36" square silk twill

Theorem Pattern Scarf \$50

Tray Pattern Scarf \$55



HSEAD Charms

(Available to HSEAD members only)

Gold Plated: \$50

Gold Filled: \$70

Sterling Silver: \$55

Rhodium: \$50

14 K Gold: *Price Available Upon Request*

Visit the HSEAD Store on www.HSEAD.org



For additional information and catalogue contact:

HSEAD at the Farmers' Museum

PO Box 30, Cooperstown NY 13326

www.hsead.org

866 -304-7323 • info@hsead.org • www.hsead.org

THE
NEW-HAMPSHIRE
AND
GENERAL

SATURDAY.

PORTSMOUTH:
By JOHN MELCHER,



Vol. XXXII.
THE
GAZETTE
OF
ADVERTISEMENTS

OCTOBER 6, 1854

PRINTED and PUBLISHED
IN MARKET-STREET

WHEN ANGRY PATIENTS PASS IN LEAGUES OF HATE, LET PRIVATE FEUDS AND CIVIL DISCORDS CEASE

PROCEEDINGS OF THE
Grand Federal Convention.

Wise people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America.

ARTICLE I.
§ 1. All legislative powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives.

§ 2. The House of Representatives shall be composed of members chosen every second year by the people of the several States, and the electors in each State shall have the qualifications requisite for electors of the most numerous branch of the State Legislature.

No person shall be a Representative who shall not have attained to the age of twenty-five years, and been seven years a citizen of the United States, and who shall not, when elected, be an inhabitant of that State in which he shall be chosen.

Representatives and electors in each State shall be apportioned among the several States which may be included within this Union, according to their respective numbers, which shall be determined by adding to the whole number of free persons, including those bound to service for a term of years, and excluding Indians not taxed, three-fifths of all other persons. The number of Representatives shall not exceed one for every thirty thousand, but each State shall have at least one Representative; and until such enumeration shall be made, the State of New-Hampshire shall be equal in representation with Massachusetts, eight, Rhode-Island and Providence Plantations

at the expiration of the fourth year, and of the third year at the expiration of the fifth year; and it vacancies happen by resignation, or otherwise, during the recess of the Legislature of any State, the Executive thereof may make temporary appointments until the next meeting of the Legislature, which shall then fill such vacancies.

No person shall be a Senator who shall not have attained to the age of thirty years, and been nine years a citizen of the United States, and who shall not, when elected, be an inhabitant of that State in which he shall be chosen.

The Vice President of the United States shall be President of the Senate, but shall have no vote, unless he frequently presides.

The Senate shall choose its President and Vice President, and also a President pro tempore, in the absence of the Vice President, or when he shall exercise the office of the United States.

The Senate shall have the sole power to try all impeachments. When sitting for that purpose, they shall have oath or affirmation. When the President of the United States is tried, the Chief Justice shall preside: And no person shall be convicted without the concurrence of two-thirds of the members present.

Judgment in cases of impeachment shall not extend further than to removal from office, and disqualification to hold and enjoy any office of honor, trust or profit under the United States; but the party convicted shall nevertheless be liable and subject to indictment, trial, judgment and punishment, according to law.

§ 3. The times, places and manner of holding elections for Senators and Representatives, shall be prescribed in each State by the Legislature thereof; but the Congress may at any time by law make or alter such regulations, except as to the places of holding Senators.

The Congress shall assemble at least once in every year, and such meeting shall begin on the first Monday in December, unless they shall by law appoint a different day.

§ 4. The Congress shall have power

to make laws which shall be binding

on all persons, and on all cases, except treason, rebellion, insurrection, and in giving to the Senate the power to try all impeachments, shall be a member of the Senate during his continuance in office.

§ 5. All bills for raising or granting money in the House of Representatives shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.

Every bill which shall have passed the House of Representatives, and which shall be reported by a committee of that House, shall be reported by a committee of that House.