

The Decorator

Fall 2014 Vol. 63 No. 2



Journal of

The Historical Society of Early American Decoration, Inc.

The Decorator

Fall 2014 Vol. 68 No. 2

Contents

Letter from the Editor	5
Pith Painting	6
<i>by Lynne Richards</i>	
Members "A" Awards, Wakefield MA	16
New Members.....	19
Members "B" Awards, Wakefield MA.....	20
 New York State Architectural Treasures.....	 26
Henry V. Fonda and the Jacob Van Wormer Houses	
<i>by Lynne Richards</i>	
Is This a Hitchcock ? Dressing Table.....	34
<i>by Lynne Richards</i>	
Snuffer Trays Galore: Oh My!.....	37
Book Review:	
Gold Leaf Paint and Glass	
<i>by Frances Federer</i>	
<i>Reviewed by Lynne Richards</i>	
Decorator Sponsors	42

Front cover: Pith Painting - Courtesy of Shirley Baer

Back cover: Pith Painting - Collection American Folk Art Museum, New York

Gift of Janet Hobbie

Image - Courtesy American Folk Art Museum, New York

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The Historical Society of Early American Decoration

A society with affiliated chapters organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of early American decoration; to maintain such exhibits and publish such works on the subject of early American decoration and the history thereof as will further the appreciation of such art, the elevation of the standards of its reproduction and utilization; to assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

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

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

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Letter from the Editor

Pith painting has always been of interest to me and when we had our meeting at Wakefield and had all the beautiful Pith paintings that our members brought in, I felt I had to write about them. Not only did we have many pieces from many members, but Shirley Baer has a plethora of them. She provided me with many beautiful images of pith paintings.

Next in this issue are the A and B awards which are all outstanding. We need to appreciate all the hard work that goes into each and every piece so that it will inspire more people to paint for A's and B's.

The article on the Architectural Treasures of New York State evolved when I saw some of the pictures on the New York State Museum website. I called and they sent me what they had but in the meantime looking for pith painting articles for my other article, found a Fall 1980 *Decorator* article on "The Little House". Still not connecting any dots I again opened the article on pith painting and glanced at the article on "The Little House" and saw West Fort Ann and read further. In it, it stated that Phyllis Sherman had made a copy of the walls from the Van Wormer house. She was a member of the Hudson Valley Chapter of HSEAD and no longer in the area. My next call was to Deb Lambeth to see if she knew where those patterns done by Phyllis might be. Lo and behold she thought they were in her attic! So glad we are historians and keep these things. After a trip to her house to photograph them and her finding some of the original plaster with decoration on them, the article was finally done.

I was at a store the other day and told an employee about HSEAD and the fact that I was writing an article about snuffer trays. They had never heard of a snuffer tray so I tried to explain it to them. Having done that, and having seen so many different sizes, types, shapes and techniques done for snuffer trays, I decided to show a few. I knew that Shirley Baer would have a wonderful collection of them. I enlisted her help with this project and she came through with some wonderful examples.

An article on a possible Hitchcock dressing table is the next article. When we go to antique stores, please look for interesting pieces that we might write about. I love all aspects of our society and we need to keep on learning and teaching about some of these great pieces.

Last but not least is a book review on *Gold Leaf, Paint, & Glass* by Frances Federer. We need someone to do book reviews - please contact me if you would be interested. Thanks.

Lynne Richards,
Decorator Editor

Pith Paintings

by

Lynne Richards

Pith paintings, as we know them, do not seem to have been done before 1820, some say as late as 1837. Although the pith itself was used as early as the Tsin dynasty (265-420 AD)¹, the suggestion that the paintings were done before the 1800s, has never been proven because no one has found any in existence. Present day thought is that they were done to satisfy the China Trade growth and were used for sale as souvenirs in the first quarter of the nineteenth century.



Sunqua - lady with pipe
Courtesy of Shirley Baer



Sunqua - man with pipe
Courtesy of Shirley Baer

These paintings were pictorial records of all aspects of Chinese life and surroundings of the period: customs, occupations costumes, fauna and flora. They were done at the time when the only foreigners allowed to set foot on Chinese soil were male merchants trading in Hong Kong or Canton. Other names for pith painting might be "rice paper" or "mul-

berry pith” painting but these names are misnomers and should not be used to describe them. The “rice paper” name was acquired from Britain because the British believed it was made of rice stalks or even from rice itself.² Sir William Jackson Hooker in his *Royal Botanic Gardens of Kew* vol. II, written in 1850, even referred to it as Chinese “rice paper.”

Pith comes from the central part of a small tree or shrub derived from the *Tetrapanax Papyrifera* plant, which is a member of the ginseng family. In China the tree is sometimes called “kung-shu”, or hollow plant.³ It grows in the swampy forests of Taiwan and southern China and is usually four to twelve feet tall but can be as tall as thirty feet. It has a variety of uses, other than painting, going back many centuries. Those uses include artificial flowers for hair adornment, toys for children, scraps for pillows in coffins, to fill up the soles for shoes, and presently in Chinese medicine, to make surgical dressings and diuretic infusions.⁴



Man extracting pith
Image from Hooker's book

Originally, according to Hooker, after the plant was harvested, the pith was obtained by peeling the rind or outer coat much like a “banana”. The green rind was peeled in rib-like pieces until the final cylinder of pith was revealed. Presently, it is harvested after at least two or three years’ growth when the main stems are five to six feet.⁵ In order

to extract the pith, workers soak the stems in water, cut them into twelve to eighteen inch pieces and then push the pith out of the core of the plant stem with a circular dowel. “It is then placed inside hollow sections of bamboo where it swells and



Label: Antique Pith Painting “Pink Flowers and Butterfly”
Watercolor: circa 1750-1780 HSEAD collection
“We know from this article, this date may be erroneous”.

moulds itself as it dries. The pith is then removed from the cylinder. The sheets of pith paper are produced by hand turning the long side of the pith cylinder against a sharp thin knife to produce a continuous sheet. This produces a scroll-like sheet about four to six feet long.⁶



Pith painting - Courtesy of Shirley Baer

The cutting has to be done by highly skilled workers and the sheets produced are dried, trimmed and used for painting without any further processing. Originally, the sheets produced were usually ten by fifteen inches and used by the painters in Hong Kong and Canton. The resulting paper is very strong and may be stretched and folded when damp but becomes brittle as it dries out. It also must be sundried immediately or will discolor. The final product has a velvety appearance.



Pith painting album with pictures shown from it. Notice the stamp in the upper left. Courtesy of Lynne Richards

but becomes brittle as it dries out. It also must be sundried immediately or will discolor. The final product has a velvety appearance.

Maris Arpo, in Estonia, wrote a paper on the *Conservation of Chinese Export Paintings on Pith Paper* as he was doing conservation of pith paintings



at the Estonian History Museum. He reported that “once the moisture has been allowed to evaporate, the structure of the sheet is porous like the inner stalk pith of the plant itself, consisting of cell husks that have not been damaged or pressed. Thus, the dry material is built up of brittle



Pith painting - Courtesy of Shirley Baer

cell walls with air spaces between them. While wet, the airspace is filled with water, making the material expand, while at the same time supporting the cell walls and making the material remarkably pliable.”⁷



*Shell pith painting
Courtesy of Lynne Richards*



*Shell pith painting
Courtesy of Lynne Richards*

Most paintings were done with gouache and watercolor paints. (Gouache has the same binding agent as watercolor, usually gum arabic, but the pigment particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as chalk may also be present. This makes gouache heavier and more opaque, with greater reflective qualities).⁸ Any pigment applied would first fill in the hollow cells of the paper and then sit on top of the paper and produce a raised relief effect. As it dried it would become almost iridescent and produce strikingly beautiful colors. Once color was applied to it, it could not be replaced or altered by overpainting. Most of the colors of older paintings



*Wonderful pith painting with original bold colors
Courtesy of Shirley Baer*

have remained fresh and vivid for a long time although if left in sunlight the colors will fade.

Many of the paintings were done as albums and were all flowers, birds or other subjects. Some had two subjects as one of the albums owned by the author depicts. The birds are magnificent and yet the other side of each page features a form of Chinese torture.



Pith painting with bird on one side and chinese torture on the other - Courtesy of Lynne Richards

Most pith paintings were surrounded by a small blue silk woven ribbon although occasionally a pink silk ribbon. The silk which framed the painting was usually backed with thin Japanese paper and then glued with starch paste or light animal glue to the album page by its corners. This means that the painting could possibly, and many times was, glued by its four corners. Unfortunately, because of the ability of the pith to absorb moisture and expand and contract with the weather, if it is ad-



Front of pith showing torture
Courtesy of Lynne Richards



Back of pith painting showing pink arms and faces - backed with brown paper to show pink

hered to something, it can not move and therefore can and will develop tears and cracks. This even happens from the application of thick paint because it will not allow the pith to expand and contract. In doing his conservation on the pith paintings, Mr. Arpo states that the "larger areas seem to be painted with dilute dyes, smaller ornaments on them with thicker ones. The thicker textured paint sealed the pith cells and showed in relief. The parts of human skin: faces, hands and bare feet are painted on the verso of the pith with thick pink paint that is glowing through the milky transparent pith very naturally⁹. I took one of mine apart and found this to be true. An example is above. Eyes, noses and mouths are again painted from the front side like the rest of the painting.

Painters of pith paintings usually did not sign their work. Occasionally, on the inside of some of the albums there will be a studio plate that will identify the artist. Others were identified by stamps or labels on the album's cover. Mine has a signature on the outside of the embroidery but I have not been able to identify the artist. Some of the artists that



Sunqua label and Youqua labels - Courtesy of Shirley Baer

have been identified are Tingqua, Fouqua, Sunqua and Youqua. They had studios in the 1840s, in Hong Kong, but most artists were gone by

1860 due to the invention of photography. From the middle to the late nineteenth century albums were bound European-style with folds and sewing on the left, with paintings mounted on album pages of good quality



*Glass box with pith painting inside
7 1/2" x 5"*

Chinese or European paper. Some surviving covers are made of cloth or decorated paper but they were often replaced by more elaborate bindings in the west.

Other forms of pith painting which appeared were on little glass-fronted boxes. The box held eight to ten paintings. Glass-topped boxes with pith paintings were still being painted into the twentieth century.

If you want to see more collections of paintings on pith, please visit the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum, Harvard's Arnold Arboretum, and the Hong Kong Museum of Art. If you wish to paint your own pith painting, please refer to the HSEAD 2011 newsletter where you will find a pattern to do your own pith painting



3 1/2" x 5"



3" x 4 1/2"

Glass topped boxes. The top print shows under the glass. There are usually 8 - 10 prints in a box - Courtesy of Shirley Baer



Pith Painting - Courtesy of HSEAD



*Sungua - lady with a red flower
Courtesy of Shirley Baer*



*Sungua - lady with fan
Courtesy of Shirley Baer*



Butterflies and flowers - Courtesy of Lynne Richards



Youqua Bird
Courtesy of Shirley Baer



Sungua - man with hat
Courtesy of Shirley Baer



Set of two pith paintings
Courtesy of Alexandra Perrot

Endnotes:

1. Harvard Magazine.com/2009/03/pith-paper
2. Conservation of Chinese Export Painting on Pith Painting on Pith Paper, Maris Arpo Conservation Centre, Kanut Pikk2 Tallinn Estonia
3. Ibid.
4. Chinese Drawings on Pith Paper www.chinese-porcelain-art.com/Chinese-Watercolours.htm
5. The Conservation of Chinese Export Paintings on Pith Paper, Maris Arpo Conservation Centre, Kanut Pikk2 Tallinn Estonia
6. Botanica Collected - Pith Paper Collections of Harvard
7. Conservation of Chinese Export Painting on Pith Painting on Pith Paper, Maris Arpo Conservation Centre, Kanut Pikk2 Tallinn Estonia
8. Wikipedia.com
9. Conservation of Chinese Export Painting on Pith Painting on Pith Paper, Maris Arpo Conservation Centre, Kanut Pikk2 Tallinn Estonia

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Conservation of Pith Paper; Peggy Jenkins, Paper Conservation News March 199
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Harvard Magazine.com/2009/03/pith-paper
Hooker's Journal of Botany and Kew Garden Miscellany: Edited by Sir William Jackson-Hooker, K.H., D.C.I. oxon., LL.D>, F.R., Vice President of the Lianem Society and Director of the Royal Botanic Gardens of Kew Volume II London Reene and Benham Henrietta Street, Covent Garden 1850.



*Pith painting
Courtesy of Shirley Baer*



*Pith painting
Owned by the late Margaret Emery*

**Members' "A" Awards
2014 Annual Meeting, Wakefield, Massachusetts**



**Reverse Painting
on Glass
(Expanded Class)**

Original did not have a border.

Linda Brubaker

Theorem (Oil)

Pattern #32

Joanne Balfour

Although an "A" award the frame is not appropriate for the period.



Country Painting

Diane Freiner

Theorem (Oil)

Pattern #29

Linda Brubaker



**Reverse Painting
on Glass**

Anne Dimock

**Reverse Painting
on Glass**

Polly Bartow





**Gold Leaf
on Glass**

Alexandra Perrot



**Metal Leaf
(Honors Class)**

Roberta Edrington



Country Painting

Debra Fitts



Metal Leaf - *Linda Brubaker*



Freehand Bronze

Roberta Edrington

Welcome to New Members

Kat Britt; Bonnie Gerard; Eve Marschark; Sandy Rolewicz

Members' "B" Awards
2014 Annual Meeting, Wakefield, Massachusetts



Country Painting
Anne Dimock

Freehand Bronze
Donna Ellison



Pontypool
Anne Dimock

**Stenciling on
Wood**

Diane Freiner



Theorem (Oil)

Pattern #32

Diane Tanerillo

**Reverse Painting
on Glass**

Betty Nans





Penwork

Nancy Corcoran

Country Painting (Expanded Class)

Original did not have the
typical overtones.

Linda Mason



Freehand Bronze

Linda Mason



Pontypool
Anne Dimock



Reverse Painting on Glass
(Honors Class)
Anne Dimock



Theorem
(Watercolor)

Diane Freiner

Recorded from original
with picture included

Country Painting

Debra Fitts



Victorian Flower Painting

Linda Brubaker



Theorem (Oil)

Pattern #32

Anne Dimock

Although a "B" award the frame is not appropriate for the period.

Theorem (Watercolor)

Pattern #140

Alexandra Perrot



Reverse Painting on Glass

Betty Nans

New York State Architectural Treasures

Henry V. Fonda and Jacob Van Wormer House

by

Lynne Richards

The New York State Museum's architecture collection consists primarily of artifacts which have been rescued from imminent demolition or acquired as salvage. The museum does not actively seek out potential architectural acquisitions, recognizing instead the importance of the built environment left *in situ* and in context.

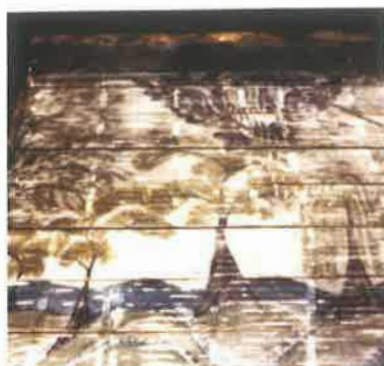
In the 1980s, a group of three early nineteenth century wooden walls painted to imitate scenic wallpaper were salvaged from the old Henry V. Fonda house during a demolition project in the village of Fonda, Montgomery County, New York.

Henry Veeder Fonda was born in Schenectady, New York on August 20, 1788. He became a successful attorney after graduating from Union College in 1810. He fought in the 10th Regiment and became a Major in the War of 1812 in the New York Militia; He died unmarried on March 1, 1824 at 35 years of age.



*Courtesy of
the New York
State Museum*





Courtesy of the New York State Museum



Also in the 1980s, a section of plaster wall, hand-painted in the late eighteenth century to imitate patterned wallpaper, was acquired by the New York State Museum. It was the Jacob Van Wormer house in West Fort Ann, Washington County, New York. In the 1980 Fall issue of *The Decorator*, there was an article entitled "The Little House" written by Jessica Bond. In that issue it described the Jacob Van Wormer house in West Fort Ann and how the members from the Hudson Valley Chapter had gone there to see what the house would reveal. Two trips later, one in the fall and another in the spring, under loosened wall paper, some spectacular painting was revealed. According to the article from *The*

Decorator, "research has revealed that the little house is known as the Van Warmer house and several authorities on old houses place the date it was built between 1790 and 1800 with the wall decorations falling into that category also."

About the close of the Revolutionary War, Jacob Van Wormer settled on the West Fort Ann site and built the first sawmill on Podunk Brook. (I don't know what happened to Van Wormer's sawmill.) By 1815, another gristmill was built by Stephen Palmer, and that one burned. In 1827, Mix, Haskins & Spalding erected a forge and anchor shop, which continued in operation for a long time. We also know that by 1843 a tannery had been built there by Warren Kingsley. The settlement increased to a village, at first called Van Wormer's Village, but now known as West Fort Ann. (You go through Fort Ann on your way to Rutland if you drive in from I 87).



Fig. 2 — Upper part of diagonal room showing part of swags at top and band down left side terminating into band over chair rail.



Fig. 3 — Continuation downward of Fig. 2
Photographs by Elizabeth Day



Fig. 4 — Detail in diagonal room showing the tassels



Fig. 5 — Detail in diagonal room



Fig. 6 — Detail in diagonal room

Photographs by Elizabeth Day

Jacob Van Wormer was a strict adherent of the doctrines of the Methodist Episcopal Church. Jacob's house, for many years, was the meeting place for the annual Methodist Episcopal Church conference. Among the early preachers of that day was the renowned Lorenzo Dow, who was closely associated to the beginning of Methodism. In his later years, he and his wife moved to Jefferson County, New York, and made their home with Lana Van Wormer Potter, his youngest daughter. They intended to continue on to Ohio with the Potter family, but because of the mother's poor health they had to remain in Jefferson County, New York where they spent their last days.

I took the pictures and the text from *The Decorator* with the first photo "showing the uncovered wall which goes from a torn out section at the ceiling to where a chair rail and dado had once been. The background is a pale putty color with diagonals of well executed double brush strokes alternating in black, slate blue and vermilion done 'upside down' indicating the craftsman may have been left handed. The diamonds made by the diagonals are about 12 1/2" high and in the centers using the same colors as the single designs of tulips, stars and graceful brush stroke designs remarkably like those found on country painted tin and all done with a fluid easy rhythm. At the top of the wall, one can just barely see what is left of a grayish swag outlined with single brush strokes and fat tassels caught up with vermilion 'ribbons'. Over what was once a chair rail and dado is a brick colored band 4 1/2" wide on which is painted a flowing curve or brush strokes in black, blue and white seeming to have been painted from right to left, indicating again that the craftsman may have been left handed". The figure at the right shows an excellent reproduction of the wall by Phyllis Sherman and simulating the torn-out place above the swags. "The use of tulips, stars and other ornamental

designs makes one think of the Pennsylvania fractures. If only we could know where this craftsman was from, where he was going and how he ended up in West Fort Ann".



*One of the designs on one of the panels
Courtesy of the New York State Museum*



Reproduction of wall painting done by Phyllis Sherman

When spring allowed them to return to the house, the HSEAD members were able to soak off the remaining wallpaper in another room and behind it found a completely different painting. "The sub-coating of plaster in both rooms was very rough - about one half an inch thick and mixed with straw and animal hair. On top of this sub-coating was a very thin layer of finishing plaster about one sixteenth of an inch thick, and it was on this layer that the designs were painted. On the dark green-blue background are white rhythmic scrolls, some of them ten or more inches wide."



Painted strokes from the original wall. These pictures do not necessarily show up on the wall to the right. These pieces were taken from the original wall just before the house was taken down.



Back of painted wall showing straw, plaster and clay?



Pieces of straw coming out from the back of the plaster walls



A facsimile, by Phyllis Sherman, of all that was fairly clear in the front room showing the band over what was once a chair rail.

Is this a Hitchcock? Dressing Table

by

Lynne Richards

I love to go antiquing and on one of my ventures found this dressing table. The dealer who owned it had the book *The Hitchcock Chair* by John Tarrant Kenney sitting next to it with a picture of some of the dressing tables that Hitchcock made. I got permission to take photos and couldn't wait to get home to see if I could positively identify it as from the Hitchcock Chair Company.



As most everyone knows, Lambert Hitchcock was an entrepreneur who fortunately lived in an era when the industrial revolution was just catching on. Hitchcock applied mass production techniques to the manufacture of chairs and furniture and his Hitchcock furniture was a success.

He was born in Cheshire, Connecticut on May 28, 1795 and by 1814 was a journeyman for Silas E. Cheney of Litchfield, Connecticut. Cheney operated a chair and cabinet manufacturing company in Litchfield and operated it until his death in 1821.



Close up of front and top of desk (above). I don't know whether the existing knobs are original but many times the knobs were made of sandwich glass.



Close up of side of desk. Notice the stencil near the top round part of the leg.

By 1818, Lambert opened a furniture factory of his own in River-ton, Connecticut, then called Hitchcocksville. The factory at first made chair parts but by 1822 had expanded into making whole chairs using mass-production techniques learned from other entrepreneurs such as Eli Terry with his wooden clock works.

Lambert had to make his chairs more appealing to the masses to separate him from other chair manufacturers such as Seymour Watrous who was also producing chairs at that time. Lambert hired workers who knew stenciling and graining. Stenciling over a painted chair allowed him to use cheaper wood and thus to produce many chairs with the same design very quickly. The result was that the chairs could still be attractive and affordable to the common man.

Unfortunately, by 1832, his business went through receivership. By 1843 he had sold his interest in the company and started a new company in Unionville, Connecticut, but that business also failed. He died in 1852.

In 1946, John Tarrant Kenney found the abandoned Hitchcock Chair Company on the Farmington River and proceeded to reestablish a new Hitchcock Chair Company at the same location. At that time he also wrote *The Hitchcock Chair* book as a biography. He was able to survive the flood of 1955 and a devastating fire a few years later but was unable to compete with furniture manufacturers from overseas. He closed the business in 2006. The right to the Hitchcock name was bought by Rick Swenson and his business partner, Gary Hath. According to the internet, since 2011 they have been reproducing the Hitchcock furniture.

For a while, there was a Hitchcock Chair Museum that was owned by a British company. It was located in River-ton, Connecticut, in the Union Church. It and everything in it was sold or donated to other museums in 2006. Some of the things were donated to the Connecticut Historical Society Museum, the Unionville Museum, the Barkhamsted Historical Society Museum and the Windsor Historical Society Museum.

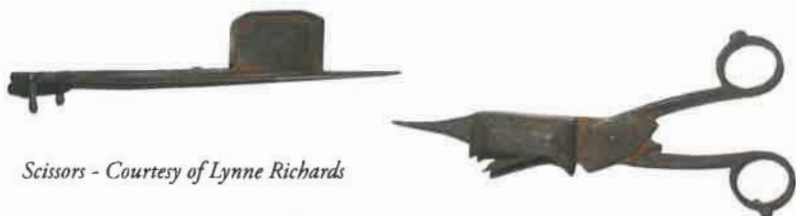
In the end, I was not able to verify the origin of this dressing table. If the dressing table is anything that anyone is interested in buying, it is still for sale at the antique shop. Please contact me and I will forward the information to you.

Snuffer Trays Galore: Oh My!

by

Lynne Richards

The first “snuffers” were merely scissors with one wide blade and a little lip to catch the sheared-off bit of lighted wick. Subsequently, snuffers were designed with a box attached to the blade, and the sheared-off wick or “snuff” was placed in the box. Snuffer trays were designed to hold the scissors and do it with a little more a more elegance. Enjoy the group of snuffer trays!



Scissors - Courtesy of Lynne Richards





Pair of trays





*Previous seven trays - all originals - Courtesy of Shirley Baer
Patterns from HSEAD collection (below)*



Book Review

Gold Leaf, Paint & Glass

by

Frances Federer

Reviewed by Lynne Richards

In the book *Gold Leaf, Paint & Glass*, Frances Federer states that there are two ways to put gold leaf on glass. The first is by heat and the second is the “cold” method. Although she describes some of the heat methods used in original gilding, most of her book is about laying gold leaf using the “cold” method.

In the chapter on the development of gold engraving, Federer describes how “gold was backed by solid colors of blue or green for bedrooms, black for mourning, or a translucent red lacquer”. *Zwischengoldglas* ‘between gold glass’ or ‘sandwich gold glass’, was an absolutely beautiful way of ‘sandwiching’ glass between layers of closely fitting glass to use as bowls or beakers. The glass had to fit tightly and then be sealed to make the whole watertight.



Part of an overmantel, c. 1820: gold backed with asphaltum



Detail of overmantel

The third chapter is written by Simone Bretz and gives you historic sources and some of the ancient recipes of gold leaf on glass including one using egg white for glass gilding.

In chapter five, Federer talks about understanding the materials you are using. She says that you must know how each of the materials you use will affect one another. You can put shellac, oil paint, gold etc. on glass, but it is in what order you do it that makes a difference. She states that “paint (and gold) can be cleanly stripped from glass by the use of the wrong kind of shellac as a final covering.” In

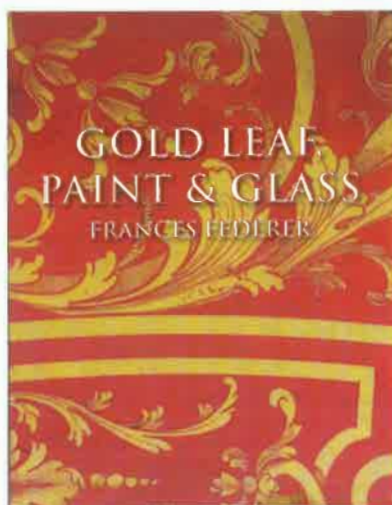


Engraving by Jean Berain

addition, “oil-based materials, such as gold size, will not disturb water-based gilding; nor will, for example, a layer of shellac disturb a layer of asphaltum, which is a tar-based pigment in oil, while on the other hand a layer of pale, oil-based paint over that same asphaltum could be a catastrophe”. She has experience with all kinds of chemicals to see which are compatible.

She then goes on to explain the three groups of glass gilding materials which are water-based, oil-based and alcohol-based and then talks about binders that must be used to carry the pigment or dye.

The last part of the book, includes projects, matt gilding, distressing, backing up, problem solving and further processes and recipes. If you do water gilding, then this book would be one to have in your library, not only for some of the ancient recipes and projects but for general areas of the expertise for laying gold leaf.



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HSEAD RESEARCH CENTER AT OLD STURBRIDGE VILLAGE



The HSEAD Research Center is located in the David Wight House, on the OSV campus. Our space in this 18th century building is home to the HSEAD collection of Patterns and Research, as well as displays of EAD and HSEAD history.

The building's interior is now a showcase of EAD disciplines, where HSEAD can host both public and membership events.

Thank you to all who visit, teach, demonstrate and support the HSEAD Research Center

Information about HSEAD Research Center classes, displays and events on www.hsead.org

Historical Society of Early American Decoration

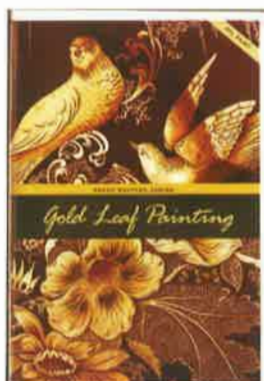
Products and Publications



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)	\$25
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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 fine illustrations of motifs and patterns, will allow you to visually identify the products of these regional tin shops.

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A list of HSEAD publications and supplies is available on the website or from the office in Cooperstown.



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



Patterns and Supplies

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

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

Schnader Chair Patterns:

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 reduced to \$8 (plus shipping and handling)

Theorems: Find all theorem patterns offered by HSEAD on the HSEAD.org website. Oil and watercolor theorems are sold for you to reproduce and to submit for judging.



Gifts and Accessories

Scarves:

36" square silk twill

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HSEAD Charms:

(Available to HSEAD members only)

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Prices Available Upon Request



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For additional information and catalogue contact:

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Future Meetings

Spring 2015: Lancaster, PA - April 17-19 (*Friday-Sunday*)

Fall 2015: Albany NY - Sept. 24 - 27 (*Thursday-Sunday*)

Spring 2016: Cooperstown NY - April 15 - 17 (*Friday-Sunday*)

