

The Decorator

Summer 2016



Journal of

The Historical Society of Early American Decoration, Inc.

The Decorator

Summer 2016

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Front and back covers: Rare three shelf cabinet with Victorian flower painting. Courtesy of Parma Jewett.

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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Editor's Notes

Shirley S. Baer

In 1976, we celebrated our 30th anniversary in Cooperstown. Thirty applicants were accepted, most were in their 30s, and I was one of them.

Forty years later, back in Cooperstown celebrating our 70th anniversary, it was hard to accept the fact that we are no longer the newbies, but the senior members.

When I first joined, we were lucky enough to be welcomed by mentors such as Shirley DeVoe, Gina Martin, Maryjane Clark, Margaret Coffin, Peg Watts, Jess Bond and Martha Wilbur. All were researchers, writers, teachers, artists and great friends.

Unfortunately they have all left us, but not without imparting to us a wealth of knowledge about early decoration, a hands-on understanding of the techniques, and a love for the art.

In this issue, we are delighted to have a personal article about Esther Stevens Brazer and her artistic relatives, contributed by her 94-year-old daughter, Diana Fraser Seamans. Lois Tucker writes about Stevens Plains tinsmithing, with many photos to illustrate her points.

Parma Jewett has found a rare and exquisite Victorian flower painted cabinet. Don't miss Yvonne Jones' regular column, "Letter from Birmingham," and HSEAD President Dianne Freiner's review of a beautifully illustrated book on Pennsylvania fraktur.

We are pleased to show a record number of fine works submitted by our member artists this year. Our congratulations to all!



Special friends at our 50th Anniversary celebration in 1996: Esther Stevens Brazer's daughters with Yvonne Jones and Martha Wilbur. L-R: Connie Fraser, Yvonne Jones, Martha Wilbur, and Diane Fraser Seamans.

Recollections of the Daughter of Esther Stevens Brazer

by Diane Fraser Seamans



Esther Stevens and her mother at a summer cottage on Great Diamond Island, Casco Bay, Maine. Date unknown.

As the eldest daughter of Esther Stevens Brazer in whose honor and memory the Historical Society of Early American Decoration was founded 70 years ago, I have been asked to write about some of the historical artistic background surrounding her. The Stevens family had a lengthy entrepreneurial history in the area close to Portland, Maine in the late 18th through 19th centuries as merchants and public officials, with personal and professional relationships involving the Revere family in Boston. They were craftsmen and artists enlisting the womenfolk in their various enterprises as decorators. By avocation, they were also musicians.

Esther's talent as an artist was encouraged when she was a young girl. She grew up in Portland in a well-to do family, noted as iron

merchants, who owned a business on the waterfront manufacturing wagon and carriage wheels, and a variety of wrought iron products necessary to life ashore and at sea. Two of her father's sisters, Elizabeth and Julia, were artists. Elizabeth, known as "Liddy," studied art in Paris, and had the honor of having a painting hung in the Salon there. She often traveled with her friend Mary Wheeler in the summers to study and paint in the area near Monet's home and gardens in northern France. Julia had an art and decorator shop for many years, I believe in New York.

Esther's grandmother, Jane Tyler Stevens, painted charming flower bouquets, some adorned by ribbons displaying appropriate lines of poetry. She had spent some of her early years in Buenos Aires, Argentina in the 1830s and 1840s while her father, Samuel Tyler, was establishing a shipping business importing horns, hides, and the first Argentine wool to Maine. At some point during Esther's youth, the grandparents' handsome house on Spring Street became an art school. The house is now owned by the Portland Art Museum.

The Stevens family of Maine descended from Apollos Rivoire, the French Huguenot father of Paul Revere. At the age of 13, Apollos was sent to an uncle in England for safety during a time of Huguenot persecution in France. The uncle arranged for him to sail to Boston, where he was apprenticed to the goldsmith John Coney in 1715. He married the daughter of a wharf owner, Deborah Hitchbourn, and changed his last name to "Revere" to make it easier to pronounce. He proved to be an exceptionally skilled craftsman, became a gold and silversmith in his own right, and passed along his trade to his son, Paul Revere. Paul Revere had eight children, among them a daughter Mary, from whom the Stevens family is directly descended. Mary married an English ship captain, Edward Rose. Their daughter, also named Mary, married Caleb Francis, who was adjudicated in the court as a spendthrift. Mary Rose Francis had five daughters, who were orphaned and adopted by her sister and brother-in-law, Sarah Rose Brisco and Thomas Brisco.

Sarah was a decorator of tinware for Zachariah Brackett Stevens' thriving tinware and blacksmithing business. Based in Stevens Plains, Zachariah's shop marketed its wares throughout Maine and New Hampshire all the way to the Canadian border. Sarah taught her painting skills to the five Francis girls, some of whom continued to support themselves by decorating tinware handsomely. One of the girls, Sarah B. Francis, married Zachariah's son, Samuel Butler Stevens.

It is unclear where Zachariah learned tinwork, since there seems to have been no one in Stevens Plains who could have taught him the intricacies of the craft. His work shows a familiarity with urban rather than rural quality of craftsmanship. There is a family legend that he lived for a time in Cambridge, Massachusetts; in any event, the Stevens family seems to have had a close relationship with the Reveres of Boston.

Esther's mother, Harriet Pennawell Belt of Wilmington, Delaware, was a writer who had published two novels by the time she was 23. She was acquainted with people like Samuel Clemens (Mark Twain) and others in the literary world. It was the custom in the Stevens family to have soirees from time to time involving artists, writers, actors and musicians. Mother mentioned in particular the actor Edward Everett Horton.

Displayed prominently along with other art on the walls was a stunning, life-size pastel portrait of Harriet in a white dress with a red velvet stole and fur collar. It must have been done at about the time she married my grandfather. I assume that later when my widowed grandfather married a second time, the portrait was relegated to his sister Mary's barn, where it languished in dampness for a couple of generations until rediscovered by my cousin, Tim Warren. He had the job of emptying out the barn in Maine, and brought the portrait to me.

Esther Stevens Brazer was the talented descendant of six generations of artists and craftsmen of unusual skill and enterprise. We have no information farther back than Apollos, only that his family was well-to-do and his parents lived near Bordeaux. I have always wondered why the Rivoire family was so specific about apprenticing Apollos to a goldsmith. Was there still in the south of France a tradition of elegance and goldsmithing from the 15th century, when the popes were exiled to Avignon and brought their magnificence with them? The gold work attributed to Apollos is exceptionally fine.

Excellence and detail are reflected in the work of Esther Stevens Brazer as well. It is a tribute to her that so many talented people have continued the historical research and reproduction of early American decorative arts in such a splendid manner as this organization has done for a remarkable 70 years. I congratulate and thank you.



A Rare Find

by Parma Jewett

I was very fortunate last fall to find at an auction this beautiful papier mâché shelf. It was from the California estate of Richard Mellon Scaife. It is Victorian flower painting at its finest.

The auction advertised this as an “étagère.” Yvonne Jones looked at the piece during our Cooperstown meeting, and told me she thought these shelves were meant either to stand on a chest or cupboard or possibly to hang on a wall. I believe it was made as a hanging shelf, because on the back there are two brass hangers set right into the papier mâché.

The piece consists of three shelves with four painted scenes. It is interesting to note that each scene has at least one bird in it. There is very fine gold leaf work around each scene, as well as on the sides and edges of each shelf. When I first examined it, I couldn't understand how the two shades of gold were laid; upon closer look with my loupe it was obvious that the piece had been varnished, and that in many areas the varnish was flaking off, giving the appearance of two shades of gold.

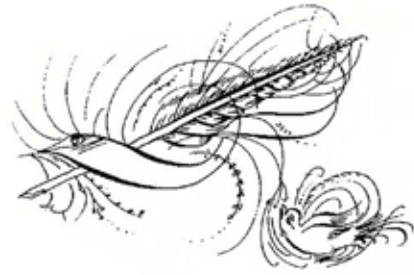
Now to find a place in my home to hang this beautiful piece of artwork! Many thanks to Yvonne for her help in identifying this truly rare find.



Decoration on one of the three shelves.

Letter from Birmingham

by Yvonne Jones



Frederick Stanier (1826-1906): Japan Painter



Still life of fruit by Frederick Stanier, oil on canvas. 10" x 12". Private Collection

Although we know the names of many decorators of japanned papier mâché and tinware, it is seldom that their work can be identified. A small collection of japanned papier mâché and tinware gifted to Bantock House Museum in Wolverhampton, provides documentary evidence of the work of Richard Stubbs and his son, Edwin, painter and gilder respectively, at the factory of Henry Loveridge & Company. And there is the tray known to have been painted by Edwin Haselar, principal painter at the Old Hall, for presentation to Queen Victoria but which, through mishap, was presented instead to the Mayoress of Wolverhampton.

Then there are artists with links to the japanning industry whose better-known work as easel painters may be taken as indicative of the style of their japan work. Among these, were Edward Bird who

was apprenticed as a japanner at the Old Hall, Joseph Barney who is believed to have undertaken occasional work for his father, a japanner of the same name, and Amos Green, who is known to have worked as a decorator for both John Baskerville and Matthew Boulton. But it is seldom that one comes across an easel painting which, like the one shown here, and signed 'F. Stanier', is by an artist who was better-known as a japanner.

Frederick Stanier was born in Birmingham, and was one of three brothers who trained at the Old Hall in Wolverhampton, before they went on to work for the Birmingham firm of Jennens & Bettridge. The 1851 Census shows that Frederick had returned to Wolverhampton where he lived 'over the shop', in Cleveland Street – a comment which, at this distance in time it is difficult to fully understand. To judge from contemporary pattern-books, Stanier had returned to work at the Old Hall which was very close to the address given. Thus he may, indeed, have lived above the workshop but equally, it might suggest that Stanier was an outworker, who operated from his own home nearby. Notwithstanding, by the time of the 1861 Census, he had moved from this address, and by 1871, he was back in Birmingham where in the Census of that year, he was described not as a japanner but as an *'Artist, Fruit and Flower Painter'*.

Fruit paintings of this type were frequent subjects for the decoration of japanned ware during the 1860s and should not be attributed to Frederick Stanier on the evidence of this example alone. Nevertheless, the painting is significant for allowing us to attach a popular style of work to the name Frederick Stanier.



Detail, showing signature

Esther's Great-Great-Grandfather: A Family Tradition in Tin

by Lois Tucker

It seems appropriate that during this 70th-year celebration of the Historical Society of Early American Decoration that we take another look at Esther Stevens Brazer's great-great-grandfather and his tin shop.

Zachariah Brackett Stevens (1778-1856) was the son of Isaac Sawyer Stevens and Sarah Brackett. He was born, raised and resided his entire life on The Plains, an area originally known as the Pitch Pine Plains, covering about 50 acres, where the pine trees were felled for ship spars and other products extracted from the pine. This section is now part of Westbrook, Maine, not far from Portland. Sarah Brackett's father, another Zachariah, was the first permanent settler to The Plains in the 1740s.

Zachariah Brackett Stevens' father was a blacksmith by trade, and surely taught the business to his son. After Zachariah married Miriam Pote Berry in 1798, he built his own home and shop on Stevens Avenue near his parents' house. (For more information on the Stevens Tavern, see *Decorators* Vol. 53 No.1 pg. 8 and Vol. 54 No. 1 pg. 32)

Times had changed since the Revolution, and many people were leaving their homes to settle in new areas. Artisans were moving to The Plains and setting up



This small sewing box with a pincushion top is a Stevens family piece Esther attributed to her great-great-grandfather. The decoration illustrates roses with buds, thorny calyxes, and much fine detail, all characteristic of Sarah Rose Brisco's work. Note the series of holes around the top edge of the tin for sewing on the pincushion attachment.



Several characteristics of the tinshop are illustrated on this flat-topped trunk. Flowers are painted with both red and yellow, and double cherries are present. The leaves are painted with both green and yellow together, with what is called “wet technique,” and are very common to this shop. The border along the lid face is much more intricate than a single running brushstroke such as one often sees on pieces from other tinsshops.

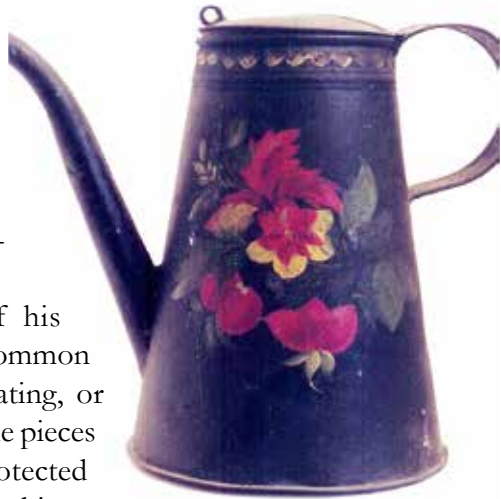
shop, and it became commonplace for peddlers to travel the countryside hawking various wares. Zachariah knew he had to adapt to the new ways. He branched out into the tinsmithing or “whitesmithing” business, and to avoid competing with peddlers heading south began sending his peddlers north to Canada.

Oliver Buckley from the Hartford, Connecticut area came to town and opened a tinplate shop, and the Woodford brothers, also from Connecticut, opened a hornsmith business. Plains area peddlers would stock their wagons with tin, iron and horn products as well as foodstuffs and other local goods. They headed off as soon as mud season allowed, and usually didn’t return until well into the fall. They bartered their products for goods useful to the Plains’ community, and came back with



Oval tea canisters were common products of the Maine shops. Conch shells, as well as cornucopias, were popular motifs for the Stevens shop decorators, and might be base-coated with white, red or yellow paint. Flowers with open centers filled with crosshatching are seen here along with the wet-painted leaves.

Coffee pots are rarely seen from the Maine tinshops. This one shows the red-yellow flowers, a double cherry and green-yellow leaves. A similar design is on the reverse.



wagons loaded. They probably had some cash, although that was hard to come by during this period.

Zachariah had much of his tinware decorated, as was common practice at this time. Decorating, or “flowering,” not only made the pieces more attractive, but also protected them from rusting. He was not himself a painter, and this job was taken on by Sarah Rose Brisco, wife of his co-worker, Thomas Briscoe. The daughter of Edward Rose and Mary Revere (sister of silversmith Paul Revere), Sarah would have been trained to paint in Boston during her schooling years along with her brother Philip Rose, a talented painter who illuminated Zachariah’s family record.

Sarah’s sister, Mary Rose Francis, died in childbirth with her fifth daughter. Sarah and Thomas took in their five nieces, and Sarah gradu-

ally taught the girls to paint. Three of the girls: Harriet, Maria and Sally B. became painters of the tinware of Zachariah’s shop. Their names are often seen in Zachariah’s ledger, purchasing paints and varnishes.



This octagonal bread basket (as well as oval baskets) are in the style found at the Stevens shop. The open-centered red flowers are found along with a large flower with buds painted in a thin salmon color, a color often found on Maine tinware from both the Stevens and Buckley shops. The tight yellow rick-rack in the corners is a common border on all types of pieces.



Yellow flowers with red and white feathered overtones are found along with the double cherry and strawberry. Note the interesting brushstroke arrangement around the handle.

Decorated tinware pieces were rarely signed, yet there are always a few characteristics that can be used for attribution. The pieces shown here are a representation of the work done in Esther's great-great-grandfather's shop, conducted by Zachariah and later by his sons Samuel and Alfred, between 1800 and 1842. The flowering was done by Sarah Briscoe and three of her nieces.



This dome-topped trunk has a full front decoration, with two large flowing blossoms and four sets of double cherries, all with white and rose madder overtones. Today for the dark red overtones we use alizarin crimson, a man-made color unavailable at the time, as it was not introduced until 1868. This piece well illustrates how thinly the green paint was applied (see where a leaf passes over a red unit).



All the ornamental units on this trunk are very typical of Zachariah's shop. The thin white flowers against the black background often exhibit a bluish tone. Red poinsettia flowers and red oval berries are seen along with the usual leaves.



Fruits and flowers flow from a yellow cornucopia on this coffee pot. Double cherries, strawberries, red-yellow flowers and green-yellow leaves are found on both sides of the piece. While many of the Connecticut tinsmiths made crooked-spout coffee pots, Maine pots usually had a flared spout like this one.

A flat-topped trunk is seen with red and yellow flowers that have "feathered" overtones. Green leaves are opaque and have yellow veins. These techniques are typical of the Francis sisters, the nieces of Sally Rose Brisco. Under the hasp is a cluster of blue grapes that have been worked over a white base-coat.



Specialist Award in Country Painting: *Parma Jewett*



Specialist Award in Country Painting: *Parma Jewett*



Specialist Award in Country Painting: *Parma Jewett*



Members' "A" Awards



Reverse Painting on Glass
with Border

Dennis Lambert

Watercolor Theorem

Dolores Furnari



Country Painting

Dolores Furnari

Oil Theorem

Joan Doyt



Members' "A" Awards

Metal Leaf
Polly Barton



Clock Dial
Polly Barton

Country Tin
(Expanded Class)
Linda Brubaker



Oil Theorem
Robert Flackbarth

Members' "A" Awards



Stenciling on Tin
(Expanded Class)
Linda Brubaker

Oil Theorem
Linda Brubaker



Gold on Glass
Linda Brubaker

Oil Theorem
Kat Britt



Members' "A" Awards

Reverse Painting on Glass

Dennis Lambert



Oil Theorem

Dennis Lambert

Oil Theorem
Alexandra Perrot



Watercolor Theorem

Dennis Lambert

Members' "A" Awards



Country Painting

Lois Tucker

Country Painting

Linda Sheldon



Watercolor Theorem

Linda Brubaker

Penwork
Lois Tucker



Members' "A" Awards

Country Painting
Lois Tucker



Reverse Painting on Glass
Dennis Lambert

Country Painting
Deb Fitts



Reverse Painting on Glass
(Expanded Class)
Anne Dimock

Members' "A" Awards

Country Painting

Linda Mason

(2015)



Watercolor Theorem

Dennis Lambert



Reverse Painting on Glass

(Expanded Class)

Pat Meitzler

Gold Leaf on Glass

Linda Mason



Members' "A" Awards

Oil Theorem
Linda Brubaker



Watercolor Theorem
Linda Sheldon

Watercolor Theorem
Alexandra Perrot



Oil Theorem
Anne Kline

Members' "B" Awards



Victorian Flower Painting

Linda Brubaker

Country Painting

Anne Dimock



Watercolor Theorem

Mary Avery

Oil Theorem

Polly Bartow



Members' "B" Awards

Penwork

Kathy Hutcheson



Country Painting

Anne Dimock



Country Painting

Deb Fitts

Oil Theorem

Dennis Lambert

Members' "B" Awards



Freehand Bronze

Roberta Edrington

Clock Dial
Debbie Grabner



Penwork
Kathy Hutcheson

Country Painting
(Expanded Class)
Deb Fitts



Members' "B" Awards

Country Painting

Anne Dimock



Oil Theorem

Deb Fitts



Reverse Painting with Gold Border

Anne Dimock

Country Painting

Anne Dimock



Members' "B" Awards



Watercolor Theorem

Inda Graybill



Reverse Painting on Glass
(Honors Class)

Anne Dimock



Stenciling on Tin

Robert Flachbarth



Victorian Flower Painting

Roberta Edrington



Members' "B" Awards

Pontypool
Pat Smith



Reverse Painting with Gold Border
Anne Dimock

Stenciling on Wood
Dolores Furnari



Oil Theorem
Lauren Harben

Oil Theorem
Karen Graves



Members' "B" Awards



Country Painting

Linda Mason

Oil Theorem

Donna Hartz



Reverse Painting on Glass

Dennis Lambert

Country Painting

Linda Sheldon



Members' "B" Awards

Penwork

Susan Tash



Country Painting

Pat Kimber



Freehand Bronze

Linda Mason



Oil Theorem

Doris Holdorf

Members' "B" Awards



Oil Theorem
Patricia Oxenford



Oil Theorem
Diane Tanerillo



Freehand Bronze
Alexandra Perrot

Watercolor Theorem
Diane Tanerillo





Book Review **Drawn With Spirit: Pennsylvania German Fraktur**

*from the Joan and Victor Johnson Collection
 by Lisa Minardi,
 with an interview by Ann Percy*

Review by Dianne Freiner

It was at the 2015 Spring Conference in Lancaster, Pennsylvania where I met Lisa Minardi, Assistant Curator of Winterthur Museum and Gardens, and heard her presentation on “Pennsylvania German Fraktur.” I saw her book, *Drawn with Spirit, Pennsylvania German Fraktur*, and was struck by the eye-popping photographs and abundant information on this beloved topic. It was then that I decided I must write a book review.

The German “Fraktur” is derived from the Latin *fractura* (breaking), which refers to the broken or fractured style of lettering. Frakturs were made primarily by the Pennsylvania Germans to commemorate important life events such as births, baptisms, marriage blessings,



*Drawing of a Baptism
 by Durs Rudy, Sr.*

religious texts, house blessings, school achievements, deaths, and really anything that affected the members of the community.

This handsome oversized volume with splendid illustrations focuses on the collection of some 240 examples of Pennsylvania German *frakturs* collected by Joan and Victor Johnson. The couple spent more than 60 years amassing this wonderful and iconic collection before promising it to the Philadelphia Museum of Art in 2012. The book begins with an interview of the couple by Ann Percy, one of the museum's curators. The couple talks about their background and interest in art history, gives an in-depth look at materials used to make *frakturs*, and discusses various decorative techniques used to embellish *frakturs*. There is an interesting discussion on motifs and religious subjects, on the *fraktur* artists (both male and female), and on the Johnsons' research and approach to collecting. [Editor's note: To hear a delightful live interview with the Johnsons online, visit the museum's website at <http://www.philamuseum.org/exhibitions/817.html>]

The book's extensive introduction traces the history of *fraktur*, from its beginnings in the 1500s through its ongoing practice in the German-speaking areas of Europe circa WWII. The tradition began arriving in America around the 1700s, and notably to the Ephrata Cloister in Lancaster County.

In the plates section, beautiful color photos illustrate works from different regions and schools. The final section, "Checklist," provides a map and extensive information about each school of artists, and gives



Adam and Eve. Attributed to Samuel Gottschall

details on each fraktur pictured, including the school or artist, provenance, and inscription.

Appendix I is titled “Translations of Religious Texts”; Appendix II gives an explanation of Hymn Verses.

When asked about donating their collection to the museum, the Johnsons responded that the public would learn what an interesting, intelligent, creative group of people the Pennsylvania Germans were. Museum visitors would see how much these people enjoyed creating, how proud they were of their children, and how, so many generations ago, they were so much like us.



Welcome New Members

Ann Fassett • Charlie Gruman
Christine Gabagan • Luke Randall
Joan Parsnick



Awards

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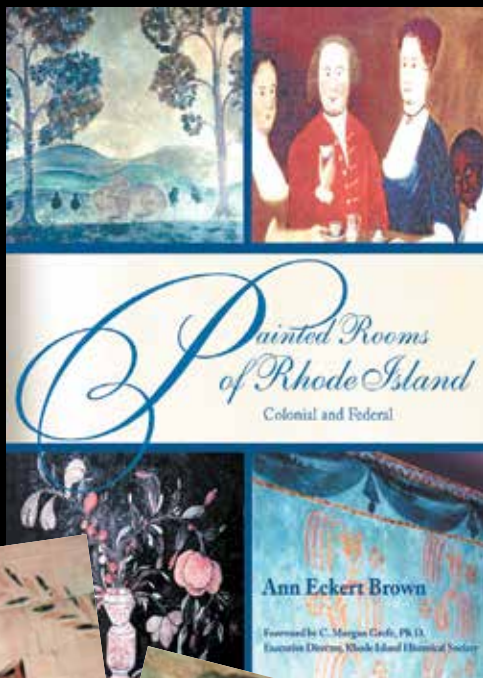
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The HSEAD Research Center is located in the David Wight House, on the OSV campus. Our space in this 18th century building is home to a research and pattern collection, as well as displays of EAD and HSEAD history.

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 is found 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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Freehand Bronze (DVD)	\$40
Clock Dials (DVD)	\$40
Theorems (DVD)	\$40
Gold Leaf (<i>New!</i>)	\$40

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)

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

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

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)

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, Gold Filled,

Sterling Silver, Rhodium,

14 K Gold

Prices 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

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The Historical Society of Early American Decoration

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Future Meetings

Fall 2016 Rutland, VT September 15-18 (TFSS)

Spring 2017 Portland, ME April 21-23 (FSS)

