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ORNAMENTAL PAINTING IN BOSTON, 1790-1830.

UNIVERSITY OF DELAWARE (WINTERTHUR PROGRAM),
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ORNAMENTAL PAINTING IN BOSTON, 1790-1830

BY

Alice Knotts Bossert Cooney

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Early American Culture.

June 1978
ORNAMENTAL PAINTING IN BOSTON, 1790-1830

BY

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PREFACE

In recent years American furniture scholars have turned their attention with increasing frequency to the cabinetmakers working in the first three decades of the nineteenth century. Little notice, however, has been paid to those craftsmen employed in ornamental painting, gilding, and carving, whose skills embellished the cabinetmakers' output and gave it the exceptional quality that merits this attention. Only Baltimore ornamental painting has been studied in some depth, by William Voss Elder III, in his catalogue of painted furniture from that city. Yet a significant number of ornamental painters thrived in Boston between 1790 and 1830, and their work also deserves study and analysis.

One pioneer in this field to whom I am much indebted is Nina Fletcher Little, whose work on decorative painting set the stage for research on the expanded range of the ornamental painter's oeuvre. Mrs. Little mined New England archives and architecture for documentary material and extant painted woodwork, which she combined with the published advertisements of New York, New England, and Philadelphia, in her study American Decorative Wall Painting, 1700-1850, first published in 1952.
While Nina Fletcher Little concentrated her efforts largely on rural itinerant painters, Mabel Munson Swan pioneered interest in urban professional ornamental painters. In the early 1940s Swan published two articles in *Antiques*, each of which featured an independent, Boston decorating firm. The first, in 1941, dealt with John Ritto Penniman, who painted signs, clock faces, and furniture, and the second, in 1943, discussed the partnership of the Johnstons and the Reas, with primary focus on their japanned work. Although largely biographical, these articles are the first and only attempts at isolating the ornamental painting trade and identifying those who made their careers in that area.

With respect to decoration on household objects, ornamental painting has been treated as completely incidental to the object as a whole. In the few monographs on cabinetmakers and clockmakers of this period, authors interspersed remarks on ornamental painters throughout their texts. John Ware Willard wrote about his grandfather in *Simon Willard and His Clocks* (1911), and made conjectures about several ornamental painters who may have painted dials and glass tablets on Simon Willard's banjo clocks. He admitted that "there were many others, but the author cannot identify any of them with certainty." He provided some biographical data on several painters he mentioned as having worked with the inventor of the banjo clock. Vernon Stoneman, in his monograph on *John and Thomas Seymour, Cabinetmakers in Boston, 1794-1816* (1959), attempted to assign painters to his Seymour-attributed
pieces. He recognized John R. Penniman as one of Boston's leading ornamental painters. Unfortunately, on the basis of a Seymour bill to Elizabeth Derby for the well-known commode at the Museum of Fine Arts, Boston, which credits the painter Penniman with $10.00 for painting the shells on the top, Stoneman attributed every Federal-style piece of furniture with painted decoration illustrated in his volume to Penniman. Although the author utilized city directories in his research, he apparently overlooked the other ornamental painters listed.

In addition to specific monographs, other works have dealt with ornamental painters in footnotes and otherwise appended fashion. Brooks Palmer's exhaustive study The Book of American Clocks (first published in 1928) mentioned the existence of decorative painted tablets on wall and shelf clocks. Only scattered throughout his appendix, a thorough list of clockmakers, did Palmer identify and add abbreviated biographical information about the painters, most of which was derived from various secondary sources. He did, however, include additional names which provides leads to enlarge the group of identified painters. Aside from Dean Fales' volume American Painted Furniture (1972), which is essentially a picture encyclopedia of painted decoration with little substantive text, the most recent publication dealing with ornamental painting is Edwin A. Battison and Patricia E. Kane's catalogue of the clocks in the Yale University collections (1973). In this work, they illustrated a wide variety of clock dials and painted tablets, but they
relegated notes on the ornamental painters to the closing comments of their catalogue entries. Thus far, no major work concerning Boston ornamental painters singly or as a group has been published.

One of the major stumbling blocks which may have discouraged historians dealing with this subject lies in the fact that the painters themselves were largely anonymous. They rarely signed their clock dials and tablets, and signed other objects even less frequently, making attributions to specific painters difficult, if not impossible. Extracting information from other materials, however, can reveal important data on these craftsmen as a group. Two major sources for the following paper were the Boston Directory, published every three years between 1790 and 1819, then yearly after 1819, except 1824, and the Columbian Centinel, a semi-weekly newspaper. There were many newspapers being published in Boston during the years 1790 and 1830, but the Centinel had the largest circulation, the longest printing history, and seems consistently to carry more advertisements than any other contemporary paper. The Boston Daily Advertiser, printed only from 1810 to 1813, and again in 1818, and DeGrand's Weekly Report, which ran from 1819 to 1828, were also consulted. Three important account and daybooks aided in bringing into focus the picture of the trade and craft of the ornamental painter: the account books of Daniel Rea and John Johnston of Boston, 1764 to 1802, the wastebook of George Davidson, Boston, 1793 to 1795, and Ezra Ames' account and daybooks from Worcester, Massachusetts, and later Albany, dating 1790 to 1802. All of these men were ornamental painters and their business records
proved invaluable. A fourth set of records, the account books and letter books of John Doggett, a looking-glass maker and merchant of Roxbury, dating from 1802 to 1809 which mentions a number of ornamental painters who worked for him, revealed important facts about the relationship of the ornamental painters' trade to other related trades. Also valuable were the Suffolk County Probate Court Records during the years studied. The basic research information about the Boston ornamental painting industry presented here lays the groundwork for further work in the field.

The two most significant findings of this study are the description of the nature of the trade of ornamental painting in Boston, and the documentation of the interconnection between craftsmen in the trade of ornamental painting and other trades. The ornamental painter possessed numerous skills which he applied to an infinite variety of objects. He was governed solely by public taste, holding his paint brush ready to decorate whenever or whatever was demanded. The study of the industry itself reveals the increasing specialization and organization of the various furniture trades during the early nineteenth century, because ornamental painting was isolated from, yet dependent upon, the furniture business. The specialist ornamental painter worked on commissions for the larger furniture and clock manufactories. Working either alone or in small shops, the ornamental painter retained his individual style through the first quarter of the nineteenth century, something not possible within the large, factory-like furniture shops after 1830.
Although nothing has previously been written on this topic, many individuals who have studied American furniture, clocks, and painting, and who have particular interest in the arts of the early nineteenth century have been generous with their time, resources, and ideas. I am especially grateful to Michael Brown, Museum of Fine Arts, Boston; John O. Curtis, Old Sturbridge Village; Mark Hollander, Brockton, Massachusetts; Joseph Koewn, Glen Ellyn, Illinois; Edward LaFond, Mechanicsburg, Pennsylvania; and Albert Sack, New York. I am indebted to Kinsley Morse Hewitt, who gave of her time to research Suffolk County Probate Records in Boston, and Tiffany Bell, who searched through the records at Sotheby Parke Bernet to locate important pieces of furniture for me. I am deeply thankful to Mrs. Sandra Mitchell for her splendid and speedy job of typing my final paper.

Special thanks are due my advisor Deborah Dependahl Waters, who was able to ask the right questions and direct me to the necessary sources. Her critical editorial eye patiently saw innumerable drafts and revisions. She unfailingly gave her time and help whenever I called upon her.

For their constant support and encouragement I wish to thank my parents. Finally, I would like to thank George, who helped raise my spirits when they were low, and who helped me maintain a sense of humor throughout.
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INTRODUCTION

Paint has always been an important material for protecting and preserving wood. Taking its function one step further, painters soon recognized the decorative potential of paint. Color has always played an important role in American households. Paint became a primary source for furniture ornamentation and served as a colorful finish on American furniture from the seventeenth and eighteenth centuries. Those craftsmen, who sought to manipulate this material to embellish ordinary household objects, were the ornamental painters and the subject of this thesis.

Most of the earliest oak furniture made in America was originally stained or painted. In the seventeenth century, paints, including stains and glazes, had become widely available in Europe. Pigments for paints, made from metals and earths, were mostly imported from England and ground in oil prior to use. Spanish brown, red, green, and black were favorite colors. Painted decoration served as an inexpensive means to enliven furniture surfaces. The majority of early designs consisted of geometric patterns, Baroque scrolls, and flowery vines. Instruction in the art of painting was available from the mid-seventeenth century in John Bate's The Mysteries in Nature and Art. Decorative motifs in the 1654 volume closely resemble carved and
painted patterns on early furniture. Due to the fragile nature of the material, the paints and glazes, and the penchant of early twentieth-century collectors and dealers for stripping furniture to its bare wooden surfaces, domestic objects ornamented with paint have seldom survived in untampered condition.

One of the most striking early dated survivals of painted furniture is an oak chest of drawers dated 1678. The chest features flat abstract foliate forms combined with geometric circles and squares, all in red, black, and white. Red (made from cinnabar, red lead, or iron oxides) and black (made from lampblack and bituminous earths) predominated in early color schemes. White, from white lead, was the old standby and could vary from pure white to a stone color. Blues and greens were available from minerals and verdigris, and in Boston a "halfe headed bedsted wth blew pillars" and a "livery Cupboard cououred blue" were listed in a 1651 inventory, as was a "Green desk for a woman" in 1654.

Thomas Child was one of the earliest painters and painter-strainers to ornament furniture in America. In 1679 he had become a freeman of the Painter-Stainers Company of London, founded in the sixteenth century. He is first recorded in Boston in 1685, and his carved sign, which displays the arms of the Company, exists in the collections of the Bostonian Society. Until his death in 1706 Childs carried on the various functions of a painter-stainer. His training would have included instruction in refining oils, grinding

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colors, making brushes, staining furniture and woodwork, painting houses, and also drawing figures and landscapes. In Boston he painted window frames, shutters, carriages, and even an hourglass for King's Chapel and a funeral hatchment for the estate of Samuel Shrimpton.

New York provided the other urban strain of painted decoration, which extended into the eighteenth century. Derived from a strong Netherlandish tradition, the early New York kas, or Dutch cupboard, exhibited painted grisaille ornamentation. Such decoration was confined to black, grey, and white monochromatic tones, in imitation of relief carving, generally in the form of enormous panoplies of fruit hanging in an architectural niche, sometimes embellished with bows or putti.

Japanning, an imitation of Oriental lacquer work, employing gilt, raised figures of a gesso-like composition and numerous layers of varnish, was the next influential form of urban paint-related surface ornamentation practiced throughout the first three quarters of the eighteenth century. Japanned ornamentation was popular throughout the colonies. Boston, however, was the most important center of production for costly japanned furniture. More than a dozen japanners worked in Boston between 1712 and 1771. Gawen Brown of Boston advertised in 1749:

This is to give notice to the Public that Gawen Brown, Clock and Watchmaker lately from London, keeps his shop at Mr. Johnson's [Thomas Johnston],
Japanner, in Brattle Street, Boston, near Mr. Cooper's Meeting House, where he makes and sells all sorts of plain, repeating, and astronomical Clocks, with cases plain, black walnut, mahogany, or Japanned. Many of Boston's japanners, including Thomas Johnston, painted signs, furniture, clock faces, and carriages as well.

Painted decoration took all forms on household objects throughout the colonial countryside. Itinerant rural painters applied paint to a wide variety of objects. With the occasional exceptions of japanned furniture and some simple city furniture like common, one-color tables for use in kitchens, the decoration of furniture with paint continued largely in rural areas until after the Revolution. High-style painted furniture came into fashion in England under the influence of Robert Adam's "etruscan" designs towards the end of the eighteenth century. Decoration in this manner utilized color (ochre, black, and white on a pale blue or green ground) to a much greater extent than did the decoration of his predecessors. The late eighteenth century saw the appearance of sophisticated design books in the form of George Hepplewhite's The Cabinet-Maker and Upholsterer's Guide, published in London in 1788, and Thomas Sheraton's The Cabinet Dictionary, which appeared in 1803. Both of these found their way into the hands of American craftsmen. Whereas the earlier design books of Thomas Chippendale and Robert Manwaring emphasized carving with gilt ornaments, Sheraton encouraged painting on furniture and devoted an entire section to that subject, instructing the cabinetmaker in the techniques of painting chair-seats and chairs, of drawing
lines on chairs, and of japanning window cornices. He included "Remarks on the Choice of Colors." He considered painting on furniture as "a distinct branch of Painting," but lamented that, "the prices allowed in the country, at least in many parts of it, are so poor, that the painter can hardly distinguish furniture from common oil painting." 

This statement also implies that painting on furniture required more skill and achieved a higher rank than "common oil painting." Even in London, with its more rigorous guild system, the painter was forced to comply with his clients' demands, for all branches of painting. Decorative influences from these trans-Atlantic sources characterized much American high-style decoration.

Although isolated advertisements appeared throughout the colonies in the early eighteenth century, ornamental painting, as an established profession, began to thrive at the end of that century and continued throughout the nineteenth century. The painter generally applied his pigments free-hand and prepared his colors himself. A few ornamental painters owned stencils and made use of this mechanical means of laying out a design. After 1830 stencils were more widely used. Simultaneously, America witnessed the division of painting into specialized crafts, such as chair painting, clock dial painting, and gilding.
Boston, between 1790 and 1830, was a major center of ornamental painting. Baltimore's school of ornamental painting has already been mentioned. Windsor chairs and a few isolated examples of high-style forms comprise Philadelphia's contribution to painted decoration. The art blossomed in New York after 1825, where the large furniture shops employed elaborate gold and bronze stenciled patterns. Rural New York witnessed numerous itinerant portrait and landscape painters who painted furniture forms when so commissioned. Boston, however, reigned supreme in the art both in terms of the quantity of craftsmen practicing the trade and the high standards commanded by them. Studied together as a group, they illustrate the various aspects of the ornamental painting trade.

Boston in the early nineteenth century retained much of the status, success, and leadership potential it exhibited in its earlier years. Before the War of 1812, most of the wealth in Boston was derived from ship-building and shipping. The embargo during the war, however, precipitated a gradual shift away from shipping and foreign commerce and toward domestic trade based on the area's growing industrial capability. Within the decades studied, population growth was both steady and great. Demographic statistics reveal that Boston's population grew from 18,038 in 1790 to 61,392 in 1830, a three-fold increase. Specialized craftsmen concentrated in the urban center to meet the increasing demands of the expanding areas of settlement and the growing population. As would be expected, building houses and purchasing possessions accompanied the accumulation of
wealth in Boston. Except for the depression years, between 1815 and 1819, the economy was healthy in the forty years under discussion.

Throughout the early nineteenth century the potential for upward financial and occupational mobility in Boston was great. Fortunes were being made by mill owners and dry goods dealers. Where craftsmen soon developed their one-man businesses into large enterprises, ornamental painters achieved negligible financial success. They earned substantial fortunes only after undergoing a career switch, as many of the ornamental painters here considered did, to either merchant, engraving, printing, looking-glass or clock manufacturing trades. Instead of forming large independent shops of their own with several employees, their function was soon subsumed into large furniture warehouses which employed less-skilled or more specialized painters in large shops.

The other avenue open to ornamentalists was achievement in "fine art." Much of the diversity of painting practiced by these painters stood them in good stead when they sought a grander style. Several Boston ornamental painters later became artists in their own right. The distinction between artisan and artist was difficult to determine, and some painters achieved the status of the latter while performing varying commissions of the former. The following chapter defines the trade of ornamental painting in Boston between 1790 and 1830, and deals with the craftsman in terms of his skills, techniques, and the division of his labor within the craft.
NOTES TO INTRODUCTION


6Suffolk County Probate Records, County Courthouse, Boston, 9: 239.

7Painters' Arms, trade sign of Thomas and Katherine Child of Boston, originally dated 1697, Bostonian Society, Boston, Massachusetts. For further discussion, see G. R. Marvin, "Painters Arms' Signs in the Society's Collections," Proceedings (Boston: The Bostonian Society, 1934), pp. 39-42.

8Cummings, pp. 92-97.


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14 Thomas Sheraton, The Cabinet Dictionary, Containing An Explanation of all the Terms used in the Cabinet, Chair and Upholstery Branches (London: W. Smith, 1803), pp. 415-432.

15 Sheraton, p. 422. When Sheraton referred to "common oil painting," he was talking about routine house painting.


17 William Voss Elder III, Baltimore Painted Furniture, 1800-1840 (Baltimore: The Baltimore Museum of Art, 1972). Elder's catalogue is one of the first devoted to painted furniture in a scholarly way. He has brought together a large body of documented pieces as well as isolated a group of ornamental painters working in Baltimore.


20 Dorothy S. Brady, "Comments on Trade and Manufactures," in The Growth of the Seaport Cities, p. 96.

CHAPTER ONE

Boston abounded in talented professionals eager to offer their services to paint "signs, fire buckets, militia standards, and the ten thousand other etceteras of Ornamental Painting, in all its branches," from 1790 to 1830.\(^1\) Many young men began their professional careers as house painters. This old and respected trade could be depended upon to support a man and his family for part of the year, if combined with farming and some winter occupation such as school teaching.\(^2\)

Painting a single house could gross over 28 pounds, as did the painting of Mr. Benjamin Flagler's house in Boston by George Davidson in 1794.\(^3\) Specialization, as it was developing within the furniture industry at that time, was almost unknown in the trade of ornamental painting. The professional painter was a jack-of-all-trades. For example, in 1823 Charles Hubbard of Boston advertised that in addition to "Military Standard Painting, Sign Painting, Masonic and fancy Painting, Landscape and Marine Do, Clock and Timepiece Dial Do, Gilt and Painted ornaments for Ships," he would also execute "coach and chaise Bodies ornamented with Arms, Initials, Borders, &c."\(^4\)

Before he picked up his brush, the ornamental painter had to prepare his colors. Prepared paint as we know it today, pre-mixed, was non-existent. The first paint mill was patented in 1840, a simple
mill where a manually manipulated crank handle turned a spherical casting within a grinding hopper. The pigment had to be put through several times to secure the desired texture. Before that invention, painters used the stone and muller for grinding their colors. John Smith, author of *The Art of Painting in Oyl*, first published in 1753 with repeated later editions both in London and in America, described the process in detail:

> When you come to grind colours, let your grinding stone be placed about the height of your middle;...then take a small quantity of the colour you wish to grind (2 spoonfuls is enough) for the less you grind at a time the easier and finer your colour will be ground;...put a little of your linseed oil to it, then with your muller mix it together a little...and grind it till it come to the consistence of an ointment;...when you find you have ground it fine enough by the continual motion of your muller about the stone, holding it down as hard as your strength will permit,...then cleanse it off the stones into a galley pot.

The procedure was both tiresome and time-consuming as the proper amount of color demanded numerous applications of the stone and muller.

Most of the colors used by the ornamental painters were imported and could be obtained from a number of paint dealers in and around Boston. Typical throughout the period were advertisements like one by Grant and Dashwood, who advised their public that at their shop just arrived from Europe:

> A general assortment of Painters Oils and Colours: Whites: lead, flake white, Spanish white Reds: Fine and common lake, vermilion, Venetian red,
red lead, Spanish brown, rose pink  
Blacks: Lampblack, fine English black  
Yellow: Spruce yellow, Dutch pink, King's yellow,  
Guthberg umber  
Greens: Verdigrase, Green verdiser, Sap green  
Blues: Prussian blue, Blue verdiser, Calcine and  
brewing smalt  
Browns: Brown pink, Umber, Chocolate  
Gold leaf, White copperas, putty, Brushes, Tools,  
Pencils of all kinds.

These entrepreneurs often combined paint retailing with painting as  
did the above firm, who added, "Chariot, Chaise, House, Ship, Carpet,  
Sign and Other Painting performed in the neatest manner." Successful  
paint dealer Samuel Perkins advertised assorted painters' colors as  
well as "the painters business in all its various branches."

Sign painting was in steady demand, and called for a versatile  
painting style as shown by extant tavern and shop signs depicting a  
wide variety of eagles, animals, buildings, genre subjects, and  
stylized portraits. The Boston decorating firm of Daniel Rea II and  
John Johnston (1753-1818) painted and gilded elaborate commissions  
including a carved "Bullock's head," the sign of Robert Hewes, butcher  
of Revolutionary fame, the "Head of a carv'd Eagle," which marked  
Liphion Thayer's upholstery shop, the "Carved Hatt" of Thomas Seward,  
Robert Cranch's "carved Horse," and Doctor Gardner's "Carved Fish."  
In 1793 Mr. Francis Weston of Boston hired George Davidson of the same  
city "to painting figures on a cabinetmakers sign." Two years later  
Davidson charged Mr. William Williams 5 pounds, 2 shillings for paint-  
ing his sign, "Hat boxes and one Wooden Hatt." Phinias Bowen's  
order totaled 2 pounds, 9 shillings, 2 pence when he ordered an "Elbow
signboard" from the firm of Rea and Johnston in 1795 with "Painting Do
and Writing your name in gold." Painters' manuals issued instruc-
tions on the art of lettering signs in gold. Nathaniel Whittock's
The Decorative Painter's and Glazier's Guide, published in London in
1827, was intended for both a local and distant subscription. The
author advised the ornamentalist of the latest fashion:

The projecting letters, formed of wood or
metal, have of late become so fashionable,
that the writers on shop fronts, sign
boards, &c. have had recourse to imitating
them, and have produced letters in such bold
relief that they look much better than the
raised letters; they have a beautiful effect
in gold, on a rich rosewood ground. It is
difficult to convey an idea of the mode of
producing them by a written description, but
the following directions will give the
painter who resides at a distance from London
an idea of them.  

Whittock's instructions assuredly influenced Benjamin B. Curtis, an
ornamental painter of Boston and Burlington, Vermont, and many other
American painters. A year after The Decorative Painter's and Glazier's
Guide was published, Curtis advertised:

In stores and taverns, etc, Mr. Curtis has
the new system of Block Lettering termed
the best improvement, and which he obtained
from a London artist, it is a method of
lettering peculiarly bold & prominent and
now in general use in Boston & the southern
cities.  

The accounts of ornamental painters studied indicate that painting
signs was a mainstay of their professional activity. Perhaps due to
the high turnover of shops, the demand for signs exceeded all other
Exposed to the elements outside a shop or tavern, signs also needed periodic repainting or relettering.

In the account books studied, decorating coaches, carriages, and sleighs were the second most lucrative commissions. This work demanded more specialized skills than did sign painting, including striping, drawing family crests, and painting landscape vignettes, and, therefore, commanded higher fees. Ownership of a carriage was in itself a luxury, and only the wealthiest could afford the additional prestige of having their names lettered in gold on the side of their carriages. For example, on September 20, 1792, Ezra Ames (1768-1836), an ornamental painter working in Worcester, Massachusetts, painted for Thomas Shepherd, "a landscape and cyphers on the back and sides of a chaise" for 30 shillings. The firm of Rea and Johnston noted in their account book, "to Paint Medcalf's Arms on a Chaise" for 6 shillings. On June 15, 1794, His Honor Moses Gill, Esq., paid George Davidson thirty-two dollars for "painting his chariot complete." Mr. Jonathan Spears requested his coach painted "with silver stars compleat" for thirty-eight dollars.

A variety of colors enlivened the sides of these vehicles. Smith's Art of Housepainting (1821) suggests, "PATENT YELLOW is a beautiful colour, of great utility, and much used by coach painters." Daniel Rea and his son, Daniel, followed this advice in 1792 when they painted for James Sullivan, Esq., a "Phaeton Body Carriage and Wheels Plain Yellow." A New England painter's day book of 1804 includes an
annotated set of pigment recipes, some of which he used to embellish sleighs:

REDS. Vermillion is the most delicate of all reds. Red lead is what we commonly paint the better sort of sleighs with. Spanish brown is a dark dull red, we paint common sleighs with it. BLUE. Prussian blue, this is what we paint sleighs with. We grind it with white lead to make it of a lighter colour, as it would be too dark. It is sold from three, to three and six pence, per ounce, which will paint 2 sleighs.22

Sleighs and carriages exhibited elaborate designs and festive colors.

Less ambitious in nature, common housepainting consisted of applying one-tone colors to house woodwork, walls, and exterior surfaces. By the beginning of the nineteenth century, travelers agreed that the most common style for Northern states was white houses and green shades and slate colored shingles.23 In Boston, brick homes were described in 1818 as "painted white or stone colour.... The frame houses are painted more variously, according to the fancy of the owners or occupiers."24 A variety of compound colors were available and the ochres were popular, used either alone or in various combinations. Each paint was mixed separately to the desired shade and could vary both exterior and interior colors greatly.25

It is difficult to generalize about the common use of color in early interiors. Entries taken from John Smith's The Art of Painting in Oyl appear in the bound manuscript transactions of an itinerant painter, Braverter Gray, born in New Hampshire in 1785, and document the fact that English precedent was closely followed even in rural
America. He included, "Ash colour is made of white lead and lampblack. You may make the colour dark or light as you please, and it is a pretty colour for a common room." Accounts are generally too vague to shed light on interior hues. In 1796 Jonathon Amory commissioned the Rea partnership for "painting a chamber in his house." Philip and A. Chase charged Captain Josiah Orne $9.00 in 1808 for "painting a chamber blue."

Housepainting throughout most of the eighteenth century was contracted by the size of the job rather than by the time required to complete it. Hence, the charges were computed by the number of square yards which had been covered rather than by the time it took the artisan to accomplish the work. In The Art of Painting in Oyl is the following illuminating admonition to the unwary:

Take notice of the fraud and deceit of Common Painters, who commonly agree to do work by the Yard at a certain Price, and the Work to be coloured three times over, which they commonly paint with such thin colour...that all three times doing over is not so substantial as one time would be, if the Colour had a thick and substantial Body.

From before the Revolution until 1793, the Boston firm of Rea and Johnston, house and fancy painters, charged seven to ten pence per square yard for interior painting. In that year dollars began to replace pounds, shillings, and pence in the ledgers, and thereafter the rate in American money was twenty cents per square yard. They recorded a charge against William Bradford in April 1795, "to Painting your Dining Parlour, Entry, Stair Way, 124 Yards," which totaled
$24.80. The alternative was to charge by the day rather than by the area. In 1791, Worcester painter Ezra Ames charged Daniel Glass "to painting and papering a room four days 1/2 labour at /5 per day..... 1/2/0." In Ipswich, Massachusetts, outside painting cost thirty-three cents per hour in 1807 or $1.25 a day.

Not all interior paint used in America was a one-tone finish. Variegated effects consisting of painting pine paneling to simulate the appearance of marble, mahogany, walnut, or cedar were applied to house and public building interiors. The fashion for graining and marbleizing came from England in the early eighteenth century, and gained widespread popularity throughout New England. An observer in 1833 recommended that all woodwork if possible be grained in imitation of some natural wood, not with a view of having the imitation mistaken for the original, but rather to create an allusion to it, and by a diversity of lines to produce a kind of variety and intricacy which affords much more pleasure to the eye than a flat shade of color.

Daniel Rea complied with this recommendation in 1796 when he painted a bookcase "mahogany" for Doctor Thatcher of Boston.

During the mid-eighteenth century artisan-painters began to embellish the large panels on chimney breasts with land or seascapes, hunting scenes, and subject pieces of many types. Although a few scenes represented actual places, the majority were imaginative compositions, painted in a fanciful manner to fill a given space. This
fashion of over-mantel decoration, although most popular in the second and third quarters of the eighteenth century, continued in the oeuvre of the ornamental painter towards the nineteenth century. 1790 brings Ezra Ames to note in his account book: "Dr Mr. Salisbury, to Painting a chimney piece...0/6/0."35

Exhibiting similar styles and designs, fireboards, ornamented boards placed in the fireplace opening during the summer months, turn up in some quantity from the early nineteenth century. They often portray trompe-l’œil tile borders and frames enclosing a vase of flowers or landscape design. Surrounded by a stenciled border of leaves in gold, is a scene representing East Cove in Portland, Maine, on a fireboard from the Deering Mansion in Portland. The board is attributed to Charles Codman by Nina Fletcher Little.36

In the country plaster walls were usually whitewashed, but gradually those people who could afford wallpaper acquired it for their better rooms. Wallpapers with small, neat patterns and graceful swag borders came into fashion about the year 1800.37 Consequently, during the first quarter of the nineteenth century, many ornamental painters specialized in painted simulations of these designs. Some of these patterns were produced by means of stencils. The use of stencils for walls, floors, and household furnishings began its peak around 1813 and continued in popularity to about 1845.38 Instructions for coloring through a stencil, however, appeared as early as 1764, when Robert Dossie in his Handmaid to the Arts issued practical
instructions for the art. He advocated the use of the stencil for
coloring of the less expensive papers because it was a cheaper
method than "print," i.e. "block" printing, and could be done by the
common workman. The stencil kit of Moses Eaton (1796-18?), whose
patterns appear on houses in Maine, New Hampshire, and Massachusetts,
survives in the museum of the Society for the Preservation of
New England Antiquities. Bands of festoons and tassels were used to
gain the effect of wallpaper borders. As advertised in the January 10,
1804, Connecticut Herald, B. Bartling, brother of the Boston ornamental
painter Daniel Bartling, and S. Hall, "respectfully inform the gentle-
men and ladies of New Haven that they will execute....that much admired
imitation of stamped paper, done on the walls of rooms, far superior
to the manner commonly practiced in this state." These painters,
advertising that satisfactory substitutes could be provided at a
temptingly low price, brightened countless interiors with borders,
swags, flowers, and repeated patterns.

One of the more practical aspects of the ornamental painter's
trade was the painting of floor coverings for those who could not
afford woven carpets. Floorcloths of canvas, a heavily oiled fabric,
were imported from England in the mid-eighteenth century. They were
also manufactured and ornamented in some quantity in America by such
firms as George Davidson, and Rea and Johnston, ornamental painters
who painted "floor cloaths" for Boston families. James Prentiss had
Rea and Johnston paint a gay cloth "yellow and black diamonds," while
Daniel Ingeston requested a "Room and Entry Floor Cloth in Straw Work & Border," and Dr. Kant's was "Painted in Cubes." Some years earlier there was an entry in their account book against Colbourne Barrell, "to paint 4 yards canvas, Turkey Fatcheon at 4/6, To ditto for staircase and entry, 1 pound, 18 shillings." On February 12, 1794, Robert Cowan billed Elias Hasket Derby in the sum of 3 pounds, 8 shillings, and 4 pence for painting a carpet measuring twenty yards for an entryway, which must have been for the Benjamin Pickman house at 70 Washington Street, Salem, where Derby lived until he moved into his famous McIntire mansion shortly before his death in 1798. Derby also acquired floor carpets for less prominent parts of his living quarters, as Samuel Blyth in 1782 charged him 3 pounds for "Stamping carpets in Necessary House & Cupallo." In 1795 John Hayward of Boston commissioned George Davidson "to Painting a Carpet plain with a Border in Round and a dog in the middle. 38 yards, at 3/9 per yard," totaling the cost at 7 pounds, 3 shillings, and 6 pence. Like signs, floorcloths often needed repainting. In 1796 Daniel Rea and son charged James L. Horner "to a second-hand Floor cloth painted for your entry."

Simple directions for producing floorcloths were produced by Rufus Porter (1792-1884), a New England house and sign painter, part-time inventor, entrepreneur, and founder of Scientific American, who published A Select Collection of Valuable and Curious Arts in 1825:

To PAINT IN FIGURES FOR CARPETS OR BORDERS--
Take a sheet of pasteboard or strong paper, and paint thereon with a pencil any flower
or figure that would be elegant for a border or carpet figure; then with small gouges and chisels, or a sharp pen knife, cut out the figure completely, that it may be represented by apertures cut through the paper. Lay this pattern on the ground intended to receive the figure, whether a floor or a painted cloth, and with a stiff smooth brush, paint with a quick vibrative motion over the whole figure. Then take up the paper and you will have an entire figure on the ground.46

In many cases wide pine boards were themselves painted with colorful patterns, and enough old decorated floors have survived to show that marbleizing, stenciling, and many attractive free-hand patterns were employed. Painters used the same methods they employed on walls and woodwork. Mr. Server, Esq., paid Ezra Ames 2 shillings, 9 pence for "stamping floor" in 1790.47 The hallway floor of the Lindens, built in Danvers, Massachusetts, circa 1754 by wealthy Marblehead merchant Robert "King" Hooper, and subsequently moved to Washington, D. C., is marbleized, veined in white on a black background with a fine scroll border.48 This same treatment appears on the interior of a wall cupboard in the paneled parlor. Also preserved is the decoration on the floor of the upper hall and in several of the bedrooms. Although these borders were done by means of stencils, the patterns are far more intricate than usual, and indicate the work of a decorator of unusual ability and taste. This floor paint pre-dates 1790, but it illustrates that this sort of ornamental painting was not regarded as merely a cheap substitute for a more costly original, but was considered quite elegant and of the modern taste.
Considering the amount of time and skill lavished on woodwork, walls, and floors, it is not surprising that furniture received its share of painted decoration. Although chests were ornamented with stylized and geometric motifs from the seventeenth century, the bulk of gaily patterned furniture forms dates from the first quarter of the nineteenth century. While they do not appear in the quantity that signs and carriages did in the surviving accounts, commissions for furniture decoration appear with considerable frequency. Graining, stenciling, mottling, and smoking were some of the methods used to gain ornamental effects reached through the use of brushes, feathers, combs, sponges, and corks. The ornamental painting partnership of Christopher Gore and William Blake advertised in 1819 that besides "house, ship, sign, and ornamental painting," they would perform "graining in imitations of various woods, such as Mahogany, Birch, Maple, Satinwood, Oak, &c. warranted good. Also--Marble and Variegated Shell Work." From the account books examined, mahogany and chocolate color appear to be the favorite finishes among the Boston clientele after 1790. The firm of Rea and Johnston "painted a Plate Box, Mahogany" for Doctor Silvester Gardiner in 1790, and in 1791 they painted for Mr. Trays "a Large writing desk mahogany color." Ezra Ames debited Jacob Miller "to painting a chest of drawers mahogany" in the same year. In 1795 cabinetmaker Mr. T. Ohsler commissioned George Davidson "to Painting A Table Chocolate Color," and Rea and Johnston painted the same for Joseph Barrell. Painters' manuals modeled on Smith's The Art of Painting in Oyl included paint receipts.
for chocolate calling for "lamb-black and Spanish brown, ground and mixed with two-fifths linseed oil and one-fifth turpentine." Charges for such jobs ranged from 1 shilling, 2 pence for the plate box to 3 shillings for the chest of drawers. A combination of graining effects finds itself on a table owned by Mr. Richard Butts when George Davidson painted his table "Marble and Mahogany" in 1793.54

A recently discovered American painter's guide, published in New Haven in 1812, gives directions for mahogany graining.55 The author, Hezekiah Reynolds, describes himself as "having applied more than thirty years of his life to the business of House and ship painting."56 To achieve a mahogany color, Reynolds instructs:

prime with spruce yellow; when thoroughly dry, add to the yellow a small quantity of white Lead,...and lay the second coat. For the third coat take a sufficient quantity of stone yellow pulverized; heat it on coals in iron; taking care to stir it constantly untill it changes to a red color; then let it cool; mix & grind it with...oil; & it will be fit for use. Then for shading the work take umber pulverized, & prepare it by heating as before untill it changes to a darker color; then mix it & grind it in oil. When both are prepared lay the third coat; & immediately shade it w/the umbre, that the colors may more easily blend together.

For shading use a graining or flat brush, & lay the paint in imitation of mahogany wood, of which you have a sample handsomely polished before you.57

Painted decoration of household furnishings included ornamenting bed and window "corniches." The design books of both Hepplewhite and Sheraton instructed cabinetmakers in the art of paint and
gilt-decorated cornices. Mr. Gensvoort, Esq., demanded the top-of-the-line product from Ezra Ames in 1791 ordering "Painting and Gilding of 4 fancy window corniches...Bed do," for the substantial sum of 3 pounds, 12 shillings. It was also considered stylish to cover the cornice with textiles matching or compatible with the curtain fabric. This was costly, and some of the most fashionable households opted for paint-covered cornices. Mr. Hayward Blake hired George Davidson "to Painting a Sett of bed cornices in Emission of coper Plate" for 1 pound, 16 shillings, and one month later, "to painting a sett of window cornices in Imitation of Calico" at 1 pound, 10 shillings.

Ornamental painters enlivened the window area in a number of ways other than painting cornices above them. Shutters, interior and exterior, were common, and green was a favorite and recommended color for them. G. A. Siddons' Cabinetmaker's Guide, reprinted from the London edition in 1798 in Boston, includes "Green Paint, for Garden Seats, Venetian Blinds, Trellises, &c" in his list of color receipts. April 5, 1789, Samuel Parkman hired Rea and Johnston "To painting Two Setts Venetian Shades, green" for 1 pound.

Transparent window shades, made of thin, translucent cambric, which was sized and painted with picturesque scenes, were equally decorative from inside or out. Smith's house painting manual instructs the artisan in the art:
Varnish them with the following: a pound of good clear nut-oil,...half a pound of good silver litharge, in fine powder; set it on a slow fire...at least 12 hours...Then take a pound and a half of the clearest white rosin and mix it with the oil....Put it into a pound of good clear Venice turpentine, still keep stirring them all well together, then, with a good brush, let your shades be thoroughly varnished over with this mixture, so that they may appear quite clear and transparent. When this varnish is dry you may paint upon them what you desire with oil colours, but landscape is more particularly admired.

Benjamin B. Curtis, ornamental painter working in Boston from 1818 to 1827 when he moved to Vermont, advertised in 1828 for "TRANSPARENCIES, for window curtains, painted as above, on which any views, landscapes, &c. will be done in oil colors." A year later when the elegant furnishings of the Mansion Hotel in Burlington, Vermont, were sold at public auction, they included, "nine transparent, landscape WINDOW CURTAINS, painted by Curtis with the views of LaGrange, Mount Vernon, &c." These scenes and others were copied from contemporary prints of the same and either simplified or embellished according to the painter's imagination.

The same scenes often comprised the reverse painted glass tablets above looking glasses or on banjo clocks. Such ornamented tablets gave the object elegance and interest. Nineteenth-century glass painting derived from an earlier technique. During the seventeenth and eighteenth centuries it flourished through the use of mezzotints soaked in water and laid face downward on a glass rendered sticky by a coating of Venice turpentine. The mezzotint was
subsequently removed by gently rubbing with a moistened sponge, leaving the outline of the printed design transferred to the underside of the glass. After dampening this surface with oil of turpentine applied with a camel's hair brush, the artist laid on his colors in reverse of the usual order, highlights first, background color last. In 1787, the proprietor of a Philadelphia drawing school advertised in the Pennsylvania Packet that he was prepared to teach painting on glass, "upon a new plan, with or without mezzotints." This innovation apparently met with immediate favor, and before 1800 directions were being issued for painting the designs free-hand. Rufus Porter's volume directs the artist:

Set up the glass on its edge, against a window...that the light may shine through, and with a fine hair pencil, draw the out lines of your design on the glass with black; afterward, shade and paint in with the above-mentioned colors, observing to paint that part of the work first, which in other painting would be done last. If transparency is not required, a greater variety of colors may be used, and laid on in full heavy coats. Any writing or lettering in this work, must be written from right to left contrary to the usual order.

From this time forward, glass pictures began to break away from the limitations imposed by the use of mezzotints, and naïve landscapes for mirror tops and clock tablets became part of the repertoire of the ornamental painter.

Professional painters painted white or black and gold mats on glass often lettered with the name of the needlework artist, to frame prints or needlework pictures. Rufus Porter outlines the procedure
for "enameling picture glasses with gold." He advises the painter to take a clean, slightly damp glass and:

immediately lay on a leaf of gold and brush it down smooth. When this is dry, draw any letters on the gold with Brunswick blacking, and when dry, the superfluous gold may be brushed off with cotton leaving the letters entire. Afterward the whole may be covered with blacking, or painted in any color, while the gold letters will appear to advantage on the opposite side of the glass.69

The account book of John Doggett, looking glass and frame maker, has numerous accounts for lettering and painting in black and gold the glasses for needlework pictures. In one instance in 1804 Aaron Willard is credited with "putting border on 3 glasses and lettering 4 glasses." Doggett's journal charges George Zeigler, on October 28, 1806, for one embroidery frame and glass costing $7.50, and on November 8, 1806, $2.00 for exchanging glasses and $1.00 for enameling a glass.70 The latter is probably the needlework picture whose glass is gilt with "WROUGHT BY Patty R. Zeigler at Mrs. Saunders & Miss Beach's Academy Dorchester."71 Doggett paid the various painters from $.50 to $1.00, depending on the size and detail, for ornamenting picture glasses. At one time or another, each ornamental painter Doggett employed, from Aaron Willard, Jr., and Spencer Nolen to Samuel Curtis and John R. Penniman, enameled mats and lettered glasses. Charles Codman, late of Boston, advertised in the Portland paper, the Eastern Argus, October 22, 1822, "Lettering of every description,
either plain, rich, neat, or ornamental. Painting, enamelling and lettering on glass, for timepieces, looking glasses, ladies needlework, &c. &c."72

Lettering and painting clock dials was an equally indispensable part of the ornamental painter's repertoire. Orders for this sort of painting occurred with approximately the same frequency as did orders for painted tablets and picture glasses. White painted dials were an English innovation, first marketed about 1772. In that year the Birmingham Gazette carried the advertisement of Osborne and Wilson, "Manufacturers of White Clock Dials in Imitation of Enamel, in a Manner entirely new."73 These dials found their way to America in the late eighteenth century, as there is newspaper evidence of white dials "newly arrived from England" being sold by local wholesalers in 1784 in Baltimore, and in 1785 in Philadelphia.74 American dial painters were painting clock dials in a similar fashion by 1786. The firm of Rea and Johnston painted clock faces for Benjamin Willard of Roxbury. They also painted faces for clockmakers Robert and Joseph Pope:

"Robert Pope Dr to Painting a Clock face with ship &c.....0/12/0,"
and "Robert Pope Dr to Painting A Clock Face with Sawyers....0/1/0," in 1786 and 1787.75 A clock face they painted for Joseph Pope was ornamented with "Moons and Stars."76 Where the Reas received 12 and 16 shillings for their work, Nathan Hale paid Ezra Ames 9 shillings for each of two clock faces.77 Elaboration of design and size may account for the price difference. Ames charged Stephen Sibley
15 shillings a piece for each of three clock faces and only
7 shillings for that of a timepiece. George Davidson received
9 shillings for painting the face of a clock for Thomas Tronsten in
1795.

That Whitlock's *The Decorative Painter's and Glazier's Guide*
devoted a section entirely to heraldic painting points out the popu-
larlarity of this sort of emblematic design. George Davidson in March
of 1794 painted for "Mr. Blake the Cabinet maker...a large Coat of
Arms for Ten Dollars," and for Mr. Hall, a chairmaker, "two Coats of
Arms at Five Dollars Each." Such commemorative renderings of family
arms were immensely popular around the turn of the century. A less
cheery commemoration performed by the ornamental painter was the
rendering of mourning pictures, which reflected a nineteenth-century
sentimental concern over the inevitability of death and the pervading
hope for immortality. While many mourning pictures were painted by
young school girls or other amateurs, the part played by the pro-
fessional painter in their production has been largely neglected.
Between the years 1796 and 1798 Ezra Ames painted a number of mourning
pictures receiving 24 shillings for each. The painter's funerary
tasks included painting, gilding, japanning, and lettering coffins.

Ornamental painters met the needs of various civil and
religious institutions from military troops and firehouses to Free
Masons. Hardly a household was without one or two fire buckets which
ornamental painters decorated with painted designs or letters for
easy identification. Either the individual himself took his own fire bucket to the painter, as in the case of Joseph Barrell, who had Daniel Rea paint a pair of fire buckets, or the engine company would commission the fire buckets as in the case where Ezra Ames was charged with painting "12 buckets for the Engine Company." A hand-drawn hook and ladder cart at the Henry Ford Museum, Greenfield, Michigan, displays 25 fire buckets hanging on each side and 5 at the rear originally made for the town of Sandwich, Massachusetts. John Codman was charged by Daniel Rea for the gay painting of "72 canviss Fire Buckets for the Use of Your Rope Walk Painted Yellow outside and red in and marked 1 C No 1 to 72" at a charge of 27 pounds. He also painted fifteen pair inscribed with the motto "IN SUIS NON SALITUR" ordered in 1797 by Dr. Aaron Dexter for such persons as himself, John Amory, Dr. William Payne, Thomas Perkins, Patrick Conner, and ten other prominent Bostonians.

Militia companies required regalia from banners to painted drums. A bill at Old Sturbridge Village from Boston ornamental painters Curtises and Hubbard dated November 19, 1822, cites the painting of 34 military canteens and 64 knapsacks for the Boston Independent Fusiliers, of which Benjamin Curtis was first captain in 1822 and 1823. His advertisement six years later in the Burlington Free Press, August 29, 1826,

respectfully informs the officers and members of the military of Vermont that he would thankfully receive their orders for Military Standards and Banners, or every description

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and price, which he will execute to their satisfaction, at from 20 to 100 dollars each—The work and ornaments according to the price. Mr. Curtis has been employed in this branch of painting for the last ten years, in the city of Boston, and letters recommending his Military work from the highest officers in the Boston Brigade, may be seen at his room.

Masonic orders, like the militia groups, employed decorative regalia. Most decorative painters found themselves painting masonic symbols on various objects. Samuel Curtis advertised in the *Columbian Centinel*, May 31, 1823: "MASONIC. Knight Templars, Royal Arch, and Master Mason's APRONS and SASHES, of the most elegant patterns, constantly on hand for sale..." George Davidson charged Robert Newman 2 shillings, 6 pence for "painting a free mason's belt." Free Masons inundated Ezra Amés with orders for "painting masonic aprons" and banners.

Other forms outside the domestic setting demanded painted and gilt decoration. Painting ships figureheads was part of the œuvre of the ornamental painter. Often these artisans were hired to paint a schooner or sloop a solid color in much the same vein as house painting. Emblazoning the ship's name on the stern or sides was extra. Mr. Guest paid Ezra Ames 3 shillings "for lettering a Sloop in 1797." Figureheads enlivened the profiles of most schooners in the eighteenth and nineteenth centuries. As early as 1789 the brig *Paragon*'s head received a coat of "proper colors" by Daniel Rea. The dragon head of Samuel Blagg's schooner, the brig *Mary*'s figurehead, and "a woman
figure" for one of John Codman's ships all received similar decoration. Such work brought substantial fees. Elias Hasket Derby hired Robert Cowan, a Salem ornamental painter, "To Ornamenting Part of Ship Grand Turk, stern" for which he paid 18 shillings in 1791. In 1794 George Davidson received ten dollars for "painting a Figurehead on ship Stern" owned by Ebenezer Horner. In addition, the ornamental painter could be found painting "two cherubs" and a "wheelbarrow with figures." Watering pots, "chequeboards," weathervanes, meeting house pews, and "a carved Horse" all received similar painted ornamentation.

Aside from painting, the ornamental painter mastered several techniques that, while related, required different skills, including gilding, lacquering, and japanning. From accounts it is difficult to distinguish between an object that has been burnish gilded and one that has been oil or varnish gilded, "being the cheapest" as Rufus Porter declared. Contemporary painters' "how-to" books contain instructions for both the true burnish gilding and its less time-consuming counterpart. Siddons' Cabinetmaker's Guide, for example, instructed the painter in the different techniques. In both cases the design was painted on the surface with a sizing, upon which was placed, while still tacky, gold leaf out of a book, one leaf at a time, with a brush or a piece of cotton. For oil gilding, the painter wiped off the superfluous gold leaf with a sponge after only an hour or two, and when dry, varnished the surface with a copal varnish. Burnish gilding, on
the contrary, achieved its lustre from a working of the surface
rather than an applied surface finish. Siddons advised the decorator
to:

wait eight to ten hours before burnishing...
areas you intend to burnish must be dusted with
a soft brush, and wipe your burnisher with a
piece of soft wash leather, quite dry; begin to
burnish about an inch or two in length at a time,
taking care not to lean too hard, but with a
gentle and quick motion, apply the tool till you
find it all over equally bright. 98

Looking-glass and picture frames were frequently brought to the
ornamental painter for gilding. Daniel Bartling, who had just
arrived in Boston from Philadelphia and called himself a coach and
sign painter, advertised a variety of gilding in the Columbian
Centinel, December 6, 1796:

in addition to the common modes of gilding, he
performs the following Ornamental Articles,
vis. . . Gilding on Glass. Burnished gold or
silver letters for persons names; Do of
merchandise for shop Windows; Do No's on
houses; Do for ornamenting rooms; do
reflections for sconces or coach lamps; do
on plate glass---for dial plates of clocks and
timepieces, ornamented; do round the edges of
looking glass plates; do masonic emblems; do
round the edge of picture glasses, with the name
below; do crests, coats of arms, cyphers, &c.
Oil gilding on wood, Looking glass frames
elegantly gilt by a peculiar method, which has
the appearance of burnished water gilding, and
will bear writing; do picture frames. &c. 99

The unspecified reference of Daniel Rea and John Johnston "to Gilding
your Bible" for Andrew Barkley could refer to gilding the edges of
the pages or applying gilt letters to the cover. Rea and Johnston
also gilded 30 bottles for Dr. Martin Summer on one occasion and
Charles Codman advertised a similar service in 1822: "Apothecaries bottles and draws painted in a very tasty style. Oil Gilding, Bronzing, Jappanning, and Varnishing." Japanning, a simplified survival of an earlier technique, which was applied to large furniture forms in the early eighteenth century, was relegated largely to trays and servers in the latter part of that century, remaining popular throughout the nineteenth century. An imitation of Oriental lacquer, although employing methods and materials quite different from those used by Oriental lacquer workers, japanning was first acknowledged in published form in 1688 with John Stalker and George Parker's *A Treatise of Japanning and Varnishing*. Generations of craftsmen followed the instructions outlined in the English textbook on the subject. The first step was "Black-Varnishing" or "Night Japanning" which resulted in a surface that Stalker and Parker heartily declared was as "beautiful a Black, as ever was wrought by an English hand." The raised designs were produced from a paste composition of gum arabic, whiting, and "Bole Armoniak," a gesso-like composition. After applying this paste in repeated layers, the decorator whittled and sculpted the raised work to the proper shape. These raised designs then were covered with gold powder, and the entire piece received layer after layer of a variety of varnishes. The final rub-down produced a smooth gloss which Stalker and Parker declared would "glisten and reflect your face like a Mirror or Looking Glass." The Rea account book includes a similar recipe for japanning. George Davidson employed the technique in 1795 when he
charged 5 shillings for a japanned server for Mr. Thomas Tronsten. The technique used here utilized the principal of Black Varnish without the raised areas and layers of varnish.

Similar to japanning and also in imitation of an Oriental technique, decorative painters lacquered various utilitarian metal objects. In his cabinetmaker's guide Siddons described the process as one applied to a heated object. Then,

according to the color your wish...take any of the following preparations and making it warm,... with a soft brush apply the lacker, being careful not to rub it on, but stroke the brush gently one way, and place your work on the hot plate again till the varnish is hard,...and if pains be taken with your lacker, it will look equal to metal gilt.

In Boston, for example, Daniel Rea lacquered the tin tops of the bottles he gilded for Dr. Martin Summer.

Decorative painting reached its peak in the period between 1790 and 1830 as it was practiced by the professional painter working as an itinerant artist or running a large shop. Soon after 1830, painted ornamentation declined to striping, graining, and staining chair and table legs, and simplified stencil decoration. The trade itself became specialized. No longer was the jack-of-all-trades called upon for every job. The mid-nineteenth century witnessed the arrival of specialized chair painters, gilders, stencilers, grainers, and sign painters.
NOTES TO CHAPTER ONE

1"American Painters," The Portland Magazine (Portland, Maine), 1 (1835), 121.

2David F. Allmendinger, Jr., Paupers and Scholars: The Transformation of Student Life in Nineteenth Century New England (New York: St. Martin's Press, 1975), pp. 80-94. Allmendinger enforces the point that students and teachers were encouraged to hire themselves out as laborers outside the college community to persons who were not their parents.

3The account specified painting, "the anteside and in, 482 yards at 14 per yard." George Davidson, Wastebook, Boston, 1793-1795 (MSS, Old Sturbridge Village, Sturbridge, Massachusetts). Hereafter Davidson (MSS, OSV).


7Columbian Centinel (Boston), May 29, 1794.

8Ibid.

9Columbian Centinel, April 23, 1792.


11Davidson (MSS, OSV).

12Ibid.

13Rea and Johnston (MSS, BL).

15 Burlington Free Press (Burlington, Vermont), August 29, 1828.


18 Rea and Johnston (MSS, BL).

19 Davidson (MSS, OSV).

20 Smith’s Art of Housepainting, improved by William Butcher: and including Every Particular relating to that useful Art, with the best and most approved rules for Preparing, Mixing, and Working, Oil Colours, Oil-cloth Varnish, and Colour, Milk Paint, &c (London: Richard Holmes Laurie, 1821), p. 9. This is a revised edition of the ubiquitous Art of Painting in Oyl by John Smith, first published in London in 1753.

21 Rea and Johnston (MSS, BL).

22 Braverter Gray, Daybook, New Hampshire, 1804 (MSS, privately owned); cf., Nina Fletcher Little, American Decorative Wall Painting, 1700-1850, 2nd edition (1952; reprinted New York: Dutton Paperbacks, 1972), p. 5. According to an entry on the last page of his manuscript, Braverter Gray became apprenticed to Jonathan Webster when he was sixteen years of age, and "came from apprenticeship October 15, 1804."


25 For more detailed information on the tools, technique, and pigments used, see Richard M. Candee, "Housepaints in Colonial America."

27Rea and Johnston (MSS, BL).

28Bills, in Orne Family Papers (MSS, Salem, Massachusetts; Essex Institute).

29John Smith, *The Art of Painting in Oyl*, p. 41.

30Rea and Johnston (MSS, BL).

31Ames (MSS, NYHS).

32Amos Burnham, Account Book, Ipswich, Massachusetts, 1807 (MSS, privately owned).


34Rea and Johnston (MSS, BL).

35Ames (MSS, NYHS).

36Fireboard of East Cove, Maine. Attributed to Charles Codman, Fruitlands Museum, Harvard, Massachusetts. Illustrated in Little, *American Decorative Wall Painting*, Fig. 158.

37For a discussion of border designs and swag-motif wallpapers used in America, see Catherine Lynn Frangiamore, "Wallpapers Used in Nineteenth Century America," *Antiques* 102, No. 6 (December 1972), 1042-1049.


40Sylvester Hall and B. Bartling advertised themselves as decorative painters in New Haven in 1804. As this advertisement from the *Connecticut Herald* is the most detailed advertisement of an ornamental painter to come out of New England, it is given here in almost its entirety:

B. Bartling and S. Hall respectfully inform the gentlemen and ladies of New Haven that they will execute on mahogany furniture of every description, either old or new, that beautiful Chinese mode of Varnishing and Polishing in a manner that will last for years, and always retain
pleasing and beautiful gloss without the old and laborious method of rubbing and brushing, which not only takes a great deal of time of the servant, but destroys and racks the strength of the furniture and defaces the natural color of the mahogany; Also that truly elegant French Mode of Varnishing on plain or Stamped Paper Hangings, when fixed in rooms, which will secure the colors from fading, cause them to appear brighter, effectually prevent bugs and vermin from collecting in them, and bear washing without injury to the color of gloss. Likewise... that much admired imitation of stamped paper, done on the walls of rooms, far superior to the manner commonly practice in this state. Coaches, Chaises, Signs, Windsor and Fancy Chairs, Painted and Ornamented in a new and peculiar method, thereby rendering them vastly superior to those executed in the accustomed mode. Toilet Tables, Bed Posts, Window and Bed Cornices and Firescreens, Ornamented in a manner which will render them more elegant and durable than by any means hereto devised. They will also enamel the names of persons on glass, in gold or silver letters, superior to common execution, and at a more reduced price than is at present given. Presuming that one of them is the first person, who, in America, has assayed to perform the above mentioned arts, they flatter themselves, that, from the general satisfaction he has heretofore given in different parts of the United States, they will meet with that encouragement which the inhabitants of this City are ever ready to accord to native talents when endeavoring to introduce cheaply into use the knowledge of arts which combine utility and elegance.

Connecticut Herald (New Haven, Connecticut), March 14, 1804.

Rea and Johnston (MSS, BL).

Miscellaneous Bills, Derby Family Papers, XXXI, 67 (Salem, Essex Institute).


Davidson (MSS, OSV).
40

45 Rea and Johnston (MSS, BL).

46 Rufus A. Porter, A Select Collection of Valuable and Curious Arts and Interesting Experiments which are Well Explained and Warrented Genuine, and May be Performed Easily, Safely, and at Little Expense (Concord, New Hampshire: Rufus A. Porter, 1825), p. 29. Rufus Porter (1792-1884) painted decorative commissions throughout his working life. In 1810-1811 he worked as a house and sign painter in Portland, Maine, before joining the Boxford (Mass.) West Parish Company of foot soldiers. He painted gun boats in Portland in 1812; The next year in Denmark, Maine, he employed himself painting sleighs and drums and teaching drum painting. He started portrait painting in New Haven in 1816. Porter continued as an itinerant portrait and mural painter and part-time inventor throughout his life. For a more detailed discussion of Rufus Porter's life and works, see Jean Lipman, Rufus Porter, Yankee Pioneer (New York: Clarkson N. Potter, Inc., 1968).

47 Ames (MSS, NYHS).

48 I am indebted to Mrs. Cyrus Vance for taking me to see this painted decoration, and to Mrs. George Maurice Morris, present owner of the Lindens, who kindly opened her house to us.

49 Advertisement, Christopher Gore and William Blake, 75 Broad and Battery March Streets, Columbian Centinel, May 22, 1819.

50 Rea and Johnston (MSS, BL).

51 Ames (MSS, NYHS).

52 Davidson (MSS, OSV); Rea and Johnston (MSS, BL).

53 Smith's Art of Housepainting, p. 27.

54 Davidson (MSS, OSV).


57 Ibid., pp. 18-19.

59Ames (MSS, NYHS).

60Davidson (MSS, OSV).

61G. A. Siddons, The Cabinetmakers' Guide; or Rules and Instructions in the Art of Varnishing, Drying, Staining, Japanning, Polishing, Lackering, and Beautifying wood, ivory, tortoiseshell, and Metal (Boston: West and Richardson, Cummings, Hilliard and Company, 1825), p. 60.

62Rea and Johnston (MSS, BL).

63Smith's Art of Housepainting, p. 27.

64Burlington Free Press, August 29, 1828.

65Burlington Free Press, July 11, 1829.

66John Stalker and George Parker, A Treatise of Japanning and Varnishing, Being a Compleat Discovery of those Arts (London and Oxford: John Stalker and George Parker, 1688), pp. 73-75.

67Pennsylvania Packet (Philadelphia), March 20, 1787.

68Porter, A Select Collection..., pp. 31-32

69Ibid., pp. 13-14.


71Betty Ring, "Mrs. Saunders' and Miss Beach's Academy, Dorchester," Antiques 110, No. 8 (August 1976), 307, Pl. 5.

72Eastern Argus (Portland, Maine), October 22, 1822.


74Penrose R. Hoopes, "Osborne and Wilson, Dialmakers," Antiques 20, No. 3 (September 1931), 166.
Philadelphia, for example, required each member of a volunteer fire department to have two leather buckets, with his name and that of the company hanging at either side of the front door. They were fined 5 shillings if the buckets were missing or in poor condition. See Thomas H. Shoemaker, "The Middle Ward Fire Company of Germantown," *Pennsylvania Magazine of History and Biography*, 18 (1891), 429.

Ames (MSS, NYHS).

Miscellaneous Bills, Samuel and Benjamin Curtis, and Charles Hubbard, Boston, November 19, 1822 (MSS, Old Sturbridge Village).

*Burlington Free Press*, August 29, 1826.

*Columbian Centinel*, May 31, 1823.

Davidson (MSS, OSV).

Ames (MSS, NYHS).

Ibid.

Rea and Johnston (MSS, BL).

Miscellaneous Bills, Derby Family Papers, XXXI, 51 (Essex Institute).

Davidson (MSS, OSV).

Ames (MSS, NYHS).
43

97 Porter, A Select Collection..., p. 9.


99 Columbian Centinel, December 6, 1796.

100 Rea and Johnston (MSS, BL).


102 Sarker and Parker, A Treatise of Japaning..., pp. 19-21.

103 For this brief summary of the japanning technique, I have relied heavily on John H. Hill's article, "The History and Technique of Japanning; and the Restoration of the Pimm Highboy," The American Art Journal, 8, No. 2 (November 1976), 59-84.

104 Davidson (MSS, OSV).


106 Rea and Johnston (MSS, BL).
Ornamental painting lies outside the mainstream of craft traditions, bridging a gap between the artisan and the artist. Often ornamental painting proved to be a training period in an artist's career, before he left the field for more prestigious commissions. Although influencing the artist to have a tight and highly detailed style, the variety of applications often gave the painter experience necessary to develop his technique in handling pigments before such skill was recognized as art by his patrons. The first American Encyclopaedia published in 1798 in Philadelphia by Thomas Dobson ranks the different types of painting and describes ornamental work in less than flattering terms: on "pieces of furniture and other inanimate objects a trifling species, and in which able painters only accidentally employ their arts." However trifling, ornamental painting embellished high-style objects and often served as the bread-and-butter livelihood for those who strived towards a higher art. This section will attempt to refute Dobson's assertion and explore the ornamental painter's status within his cultural milieu while determining the worth of his artistic output on the objects he embellished.

Some painters used ornamental painting as a stepping stone to careers in fine art. John Johnston (1753-1818) of Boston pursued such a career. His father earned his living as a japanner, engraver, and
heraldic painter during the second and third quarters of the eighteenth century. Having grown up in the decorative trade, in 1767, John Johnston was apprenticed to John Gore, house and sign painter as well as color merchant. In 1777, after serving a term in the army, Johnston became the partner of his brother-in-law Daniel Rea II. The firm of Rea and Johnston was an ornamental painting firm catering to the Boston elite after the Revolution. Their account book shows that they decorated clock faces, gilded weather cocks and looking glasses, ornamented furniture, and painted floorcloths and signs. After working as an ornamental painter sporadically for thirteen years, Johnston left the firm and took up portraiture professionally. Johnston advertised as a portrait painter in the Boston City Directory from 1790 until his death in 1818. During this later career as a full-fledged artist, he painted such local notables as Mrs. Nathaniel Otis, a cousin of Harrison Gray Otis.

Artisan-painters might spend the balance of their careers ornamenting utilitarian objects, but the skill they exhibited might confer upon them the status of artists. Other ornamental painters dubbed themselves artists and advertised accordingly. Ezra Ames (1768-1836), an ornamental painter who began his career in Worcester, Massachusetts, but moved to Albany after 1793, spent the bulk of his working days painting signs, carriages, and clock dials. One finds, however, that among the community in which he lived and worked, he had a much greater status than that of utilitarian artisan. A letter written October 25, 1807, by Isaac L. Kip illustrates this.
Significantly, the letter was addressed to "Ezra Ames, Portrait Painter, Albany," not to Ezra Ames, painter or decorator. A second letter is addressed similarly but comes from the "State of New York in Assembly April 2, 1813." Extending the invitation for an important commission, the letter reads in part:

Whereas it becomes a liberal and enlightened Government to extend its patronage and munificence to the advancement of the fine arts in general and particularly of portraiture and elegant paintings...a committee of seven be appointed to confer with our ingenious and accomplished fellow citizen and artist, Mr. Ezra Ames...for full length portrait of Washington.

When viewed in light of his account book replete with ordinary decorative orders, the letter documents the combining of the "fine arts" with the applied arts. In the eyes of the New York Assembly, Ezra Ames had elevated his position from artisan to an "ingenious and accomplished artist." It appears that Ezra Ames carried on the two interrelated trades concurrently.

Johnston and Ames were not alone. John Ritto Penniman (1783-183?), one of the most noted ornamental painters in the early nineteenth century, continued to pursue an ornamental painting career while taking on a number of "fine art" commissions. The substantial body of artifacts which can be associated with Penniman either through signatures or documents, including tall case clock faces, a chest of drawers, a box, and designs for trade cards, attests to the demand for his work and the prolific decorative output of the artist. At the same time, a number of paintings by Penniman, portraits and town views, are extant.
and illustrate his reputation as a fine artist. Penniman appears to be a good example of a painter who earned his room and board through ornamental painting commissions while aspiring to be a great artist. When Gilbert Stuart came to Boston, Penniman immediately took up an acquaintance with the painter and showed his respect for him by naming his only son Gilbert Stuart Penniman. Joseph Tuckerman praised the work of Penniman in a letter to Mrs. Salisbury dated February 17, 1823, which refers to a copy in oil by Penniman of a Sharple pastel of Edward Tuckerman:

The copy in oil by Penniman is as perfect as I think could be taken. It has more life in the flesh than the original and to a very considerable degree has avoided an unpleasant expression which I always regretted in my picture. I would cordially recommend that you should have one.

Perhaps by this time, Penniman had given up ornamental painting completely, working only on higher artistic schemes, for in 1827 when he apparently retired from his painting career, Penniman auctioned off "a variety of articles suitable for Artists & Amateurs in Painting." The various objects, itemized in Appendix B, are distinctly alien to those of the ornamental painters' trade, an idea of which can be gathered from those included in the Rea ledgers which Daniel Rea III brought into his father's firm in 1789. (See Appendix A.)

Ornamental painters seldom signed their decorative designs. This lack of signatures suggests that these painters considered their work purely ornamental deserving no mention of their individual artistic identity. Penniman, however, proves the exception to the
rule. An octagonal box with a reserve of painted shells on the lid at the Museum of Fine Arts, Boston, distinctly reveals the initials "J.R.P." of John Ritto Penniman. A commode chest of drawers, also at the Museum of Fine Arts and illustrated in figure 1, exhibits a similar painted shell design. Attributed to Penniman on the basis of a bill crediting him with the work, it, too, might reveal a signature if the dirt and yellowed varnish were cleaned off the piece. Several of Penniman's tall case clock faces are signed on the reverse as are some banjo clock tablets signed by the ornamental painting firm of "Aaron Willard, Jr. and Spencer Nolen, Boston."

Other painters, having practiced ornamental art in the Boston urban area, moved elsewhere to establish their names as artists. Alvan Fisher (1792-1863) presents such an example. Fisher began his career apprenticed to John R. Penniman, and later pursued his profession painting scenes of rural New England, with emphasis on cattle and landscapes. In an extract from a letter written to William Dunlap in 1832, Fisher expressed his artistic ambitions, which began early in his working career:

In consequence of this determination to be an artist, I was placed with a Mr. Penniman, who was an excellent ornamental painter, with him I remained upwards of two years. From him I acquired a style which required years to shake off—I mean a mechanical ornamental touch, and manner of coloring....In 1814 I commenced being an artist....

In the true academic tradition Fisher studied his craft in Europe before settling in New England. The most significant sign of Fisher's
increased status as an artist was his participation in a paintings exhibition in Boston in 1833 as part of a group which included Thomas Doughty, Chester Harding, and Francis Alexander. Only recently in this century has true ornamental painting received the attention sufficient to warrant exhibition.

Charles Codman also may have studied under ornamental painter John R. Penniman as a youth, as an article on American painters published in an 1835 issue of the Portland Magazine suggests. After completing an apprenticeship, possibly with Penniman, he went into the business with his brother, William. In the "Boston Annual Advertiser" for 1822, they announced the tremendous scope of their services:

ORNAMENTAL, FANCY, MILITARY STANDARD, and SIGN PAINTERS, no. 3, Pemberton Hill, Near the head of Market Street. Continue to carry on the various branches of Painting, vis.-- Emblematic and common Signs, and lettering of every description. Glass painting, and Gilding on glass, for timepieces, looking glasses, needlework, &c.&c. Masonic Aprons of various patterns, Landscapes in oil and watercolors, Views of Gentlemen's Seats, Ornamental Designs for Business Cards, Drawing for Ladies Needlework; Also, figures and skies colored for the same. Transparencies for window and fireboards, from Historical, Military, or Marine designs, Tea-Trays re-japanned and ornamented, Astral and other valuable lamps re-painted, and rendered equal in appearance to new, Ladies Indispensables ornamented in a variety of handsome patterns, oil Gilding, Bronzing and Varnishing...W. P. & C. CODMAN assure the public that every execution will be used on their part, to render satisfaction to those who may favor them with their patronage.

Both painters practiced the entire line of the ornamental painting trade, but they included such items as "Landscapes in Oil and
Watercolors" and "Views of Gentlemen's Seats." That same year both Charles and his brother William were recorded in the Boston Directory as portrait painters. William Codman practiced that art through 1830.

Charles Codman, however, sought a new clientele in Portland, Maine. Although first received there with some skepticism regarding his talent, he soon proved successful in greater artistic endeavors. Codman appeared in Portland late in the year 1822. In the November 25, 1823, issue of the Portland Advertiser, Charles Codman published an advertisement almost identical to that issued by his previous partnership a year earlier in Boston. Following the tradition of many great artists, Charles proposed running a painting school. His advertisement for it ran in the December 10, 1822, issue of the Eastern Argus:

CHARLES CODMAN, PROPOSES opening a school at his room, in Hay Market Row, for the instruction of young Ladies and Gentlemen in the art of DRAWING, PAINTING LANDSCAPES, &c. on Wood, Glass, or Canvas. Hours of tuition, Tuesdays and Thursdays from 3 o'clock P.M. till 5, for ladies. Gentlemen from 7 o'clock till 9. Terms, which are liberal, made known at his room.

Codman had broken the bounds confining him to purely decorative painting. In 1828, in an editorial on painting printed in the Portland newspaper, he received the worthy praise and status of an artist in his own right from the community around him. Excerpts from the editorial read:

Our country is a country of painters--We have said this before--and we do not well see why it should not be the country of good painters....Mr. Codman, is now
painting landscapes not a few of which would meet with a ready sale at Somerset House. Two that we have, and three or four that our friends have, are admirable.\textsuperscript{22}

Codman achieved artistic acclaim much as Ames, Penniman, and Fisher did.

That some ornamentalists strived to become artists, painting portraits and landscapes, while giving up or subordinating their careers as ornamental painters, is not to say that ornamental painters could not achieve similar respect on their own. Two in particular, John R. Penniman and Samuel Curtis, were well known for their talent both inside and outside the local sphere of Boston. Samuel Curtis, who painted elaborate enamel and gilt clock dials, sent his products to prominent clock manufacturers along the Eastern seaboard. Embellished with a bird on the demi-lunette above the gilt and white face is a dial labeled "Curtis Manufactory for Patton & Jones, Philadelphia" on a clock by Jacob Kammerer, Chester County, Pennsylvania, clockmaker (Fig. 2).\textsuperscript{23} Abraham Patton and Samuel G. Jones, working together from 1804 to 1814, imported Curtis' dials for their own clocks as well as for those by other Pennsylvania makers. Curtis' label is found on other Pennsylvania clocks.\textsuperscript{24} Printed in the same manner is a label for the New York silversmiths and clockmakers John Sayre and Thomas Richards (active 1802-1811) (Fig. 3).\textsuperscript{25} An elaborate work, the dial features a gilt urn in the demi-lunette with American shields, gilt scrolls, and wheat sheafs in each of the four spandrels (Fig. 4). The detail in inlay and carving of the tall clock case for
the Sayre and Richards works indicates an expensive piece of cabinetry. To find his dial on such a clock would be a tribute to Samuel Curtis.

Curtis was not alone in establishing a clientele for his dials outside of his primary market. Spencer Nolen also exported clock dials during the brief period that he worked alone in Boston. The clock that documents that fact, illustrated in figure 5, exhibits the works of a Pittsburgh clockmaker, Samuel Davis (working 1815-1850), but the elaborate dial is signed twice by Nolen, once on the rotating moon plate, and again on the dial itself: "Nolen's Manufactory/Boston" (Figs. 6-7).

The fame of Curtis, and one of his competitors John R. Penniman, reached northern New England as well. An editorial in Portland's *Eastern Argus*, dated August 25, 1826, casts Curtis and Penniman as the models of high standards in the art, against whom any new artist should be compared. The passage reads:

Prejudiced as I was before, believing that nothing of the kind could be executed in Maine, which would in any manner compare with the standards of Penniman and of Curtis in Boston, I was by no means prepared to meet with a great exhibition of ingenuity and skill, where so little encouragement is afforded.

Earlier, in 1811, a Military Standard commissioned from Boston by the Portland Rifle Company brought Penniman profuse praise. The presentation of this standard by the Ladies of Portland to the Company under Captain Atherton was announced in the *Portland Gazette*.
For design and execution of work this Stand of Colours is pronounced by adequate judges, to be superior to anything of the kind ever exhibited in this state. The artist is Mr. John R. Penniman, of Boston, who in paintings of this particular kind, stands unrivaled.27

Painted decoration embellished some of the wealthiest and most extravagant households in New England and found itself on the most style-conscious elements of the object it embellished. By their very nature, clocks connote a degree of luxury for the families who owned them. To own a clock means that a household can afford the leisure of watching time pass. Clockmaking was a specialized craft operation which involved the services of a highly skilled technician. Metals were scarce and expensive, as was glass. Consequently, clocks were costly items. Professional painters gave the object added status by their decoration.

To evaluate their contribution in monetary terms, the ratio of the cost of the painted decoration to the total retail price of various clocks has been calculated. A Simon Willard label documents standard Boston-area prices for various clock types.

CLOCK MANUFACTORY. SIMON WILLARD, At his Clock Dial, in Roxbury Street, Manufactures every kind of CLOCK WORK; such as large Clocks for Steeples, made in the best manner and warranted, price with one dial, 500 dollars; with two dials, 600 dollars; with three dials, 700 dollars; with four dials, 900 dollars.—Common eight day Clocks with very elegant faces and mahogany cases, price from 50 to 60 dollars.—Elegant eight day Timepieces, price 30 dollars.—Timepieces which run 30 hours, and warranted, price 10 dollars. Spring Clocks of all
kinds, price from 50 to 60 dollars.--Clocks that will run one year, with once winding up, with very elegant cases, price 100 dollars.--Timepieces for Astronomical purposes, price 70 dollars.--Timepieces for Meeting Houses, to place before the gallery with neat enamelled dials, price 55 dollars. Chime clocks that will play 6 tunes, price 120 dollars.--Perambulators are also made at said place, which can be affixed to any kind of wheel carriage, and will tell the miles and rods exact, price 15 dollars.

GENTLEMEN who wish to purchase any kind of CLOCKS, ARE INVITED TO CALL AT SAID WILLARD'S CLOCK MANUFACTORY, where they will receive satisfactory evidence, that it is much cheaper to purchase, new, than old and second hand CLOCKS: He warrants all his work--and as he is ambitious to give satisfaction--he doubts not of receiving the public approbation and patronage.

A bill found inside a Simon Willard tall case clock at the Museum of Fine Arts, Boston, charges a customer 60 dollars in 1800. A tall case clock in the collection of Mr. and Mrs. James L. Britton with works by Aaron Willard confirms the price set by Willard for his "common eight day clocks with very elegant faces and mahogany cases, price from 50 to 60 dollars." A newspaper clipping inside the case from the Norfolk County Gazette (Fairmount, Massachusetts), Saturday March 4, 1882, mentions the original cost of the clock, "sixty silver dollars" and documents its fortunate escape from damage when the original owner's house burned in the winter of 1789-1799. The dial of the Britton clock, illustrated in detail in figures 8 and 9, revealed the signature, "John R. Penniman No 1" on the reverse (Fig. 10). Unfortunately, no bills or accounts exist crediting Penniman with painting clock dials, although there is some documentation of his association with the Willards. Penniman wrote his
signature on the reverse of two other known Boston tall case clock dials.\footnote{31} The ornamental painting firm of Rea and Johnston also did work for the Willards and other Boston clockmakers of comparable quality. Their account book records payments for painting clock faces varying from 12 to 16 shillings. Using a conversion rate of 6 to 1, from shillings to dollars, they received between two and three dollars for their work.\footnote{32} The ornamental painting on the dial, when compared to a final price of $60.00, amounted to 1/24th or 4.5 percent of the total worth of the clock. Unfortunately, the extant accounts are not sufficiently explicit to reveal such information as the time expended on such labor or the standard journeyman's wage for painting of this sort.

A tall case clock was the most expensive domestic clock offered by Simon Willard. Elaborate mahogany or maple cases enclosed the works of these eight-day clocks, and, consequently, the cabinetmaker charged substantial fees for his time and materials.

Willard's banjo clock or, "Elegant eight-day Timepiece," required considerably less work from the cabinetmaker. Therefore, the cost was half that of the tall case clock. In turn, the ornamental painter's responsibilities were greater. First, he had to paint and number the small dial. Ezra Ames, who hired himself out to Benjamin Willard in 1790 at 5 shillings per day, was paid 7 shillings by Stephen Sibley in 1792 "for painting a Time piece face."\footnote{33} Willard's
banjos had the added embellishment of painted glass tablets in the 
case enclosing the pendulum. According to the original patent, Simon 
Willard claimed that the:

cace [sic] of the Regulator [Timepiece] is 

thick glass, painted, varnished and gilt in 
a manner which can never fade, and is more 
desirable as well as beautiful and cheaper 
than the common china enamelled or any other 
kind of caces. The door of the regulator is 
set with glass painted and gilded with an 
oval space left through which the motion of 
the pendulum is seen which has a pleasing 
effect.  

Simon Willard's Patent Timepiece was copied by clockmakers 
throughout New England. While Simon Willard specified a conservative, 
probably geometric, design for his glass tablets, those of his 
imitators often exhibited pictorial motifs, such as pastoral land-
scapes, country seats, and mythological themes, polychromed and gilt. 
The most ambitious tablet is found on a banjo with works by Aaron 
Willard in a private collection, signed on the reverse, illustrated 
with details in figures 11-13.  

The painter generally received more for this showy part of the 
timepiece, which in turn, gave the clock its major ornamental value. 
Only four signed timepiece tablets are known - a Simon Willard clock 
at Winterthur (Figs. 14-17), another Simon Willard in a midwestern 
private collection (Figs. 18-19), a Jabez Baldwin clock at Yale 
(Fig. 20), and the privately owned Aaron Willard one.  

All are signed "Willard & Nolen, Boston." Although there are no accounts of 
this short-lived partnership, John Doggett, who supplied many of these
glass tablets to both Simon and Aaron Willard, credited a number of Boston painters for painting timepiece tablets. Before the commencement of their partnership, both Aaron Willard, Jr., and Spencer Nolen painted glass tablets for John Doggett's establishment. On November 19, 1804, John Doggett credited Spencer Nolen with "painting 1 tablet.....$1.25" and on March 22, 1805, "By painting 6 tablets 3/....$3.00." 37 Aaron Willard, Jr., received similar commissions. On July 7, 1804, Willard painted "10 tablets at 4/6....$7.50" for John Doggett and on March 22 he correspondingly ornamented 14 tablets at 3 shillings each. 38 Timepiece tablets painted by Aaron Willard and Spencer Nolen ranged from $.50 to $1.25 each. The value of tablets painted averaged sixty-five cents. If the clockmaker charged $30 for his banjo clock retail, the cost of the painted tablets, with two tablets per clock (the neck piece and the pendulum door), amounted to 4.4 percent of the total value of the timepiece. Combining the price charged for tablets with that for the clock dial, the ornamental painter's contribution to the piece as a whole amounted to 9.3 percent of the retail price.

Other ornamental painters utilized their varying skills to finish clocks. Decorator Ezra Ames recorded an account on August 1, 1794, for "Mr. J. Button, Dr to Gilding and Varnishing 4 Timepiece cases" for 18 shillings each. 39 Adding this to the above charges, brings the painter's monetary contribution to the final piece to a little more than 1/10th of the total retail value.

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The above values reflect the artist's output in terms of skilled labor and time. According to most of the accounts studied, the painter himself absorbed the costs of the materials he used, such as gold leaf and paint. They also may have absorbed the cost of the glass for clock tablets because the partnership of Willard and Nolen was charged with a number of presumably undecorated glass tablets.\(^\text{40}\) The exception is an account which charged the customer for materials as in the case of Mr. Wheeler's wagon. Ezra Ames charged Wheeler a total of 8 shillings, 2 pence for materials consisting of "1 1/2 of Glue, 2 1/2 white lead, 2 Stone Yellow, 2 1/2 quarts of oil," and 6 shillings for "painting &c."\(^\text{41}\) Most likely, when the materials accounted for a high percentage of the total cost, they were itemized separately for the client.

Utilizing the available documentary material, clocks present the tightest control in terms of costs and prices. Other furniture forms, chairs, for example, vary widely in terms of the artist's labor costs and the manufacturer's retail prices. A sampling of chairs ornamented by Daniel Rea, father and son, reveals drastic variances in pricing. In 1795 they recorded "painting seven Windsor Chairs Mahogany Colour, Varnish &c., Ornamented &c. at 2/8" each for Henry Meskell, and on the same day painted "two Windsor chairs Green at 3/8 each."\(^\text{42}\) To complicate matters further, they charged Andrew Cragie "to Painting, Varnishing, and Ornamenting Six Chamber Chairs at 18/" each.\(^\text{43}\) In other words, they painted seven chairs for Mr. Meskell for the same price they painted one for Mr. Cragie.
The commode chest of drawers with an exquisite reserve of painted shells on the top by John R. Penniman (Fig. 1), however, because of the documentary material accompanying it provides another opportunity to analyze the painter's contribution to the ornamented piece. The commode, now in the collection of the Museum of Fine Arts, Boston, originally belonged to Elizabeth Derby, widow of the wealthy Salem merchant, Elias Hasket Derby. The original bill, for this piece of furniture from Thomas Seymour of Boston, cabinetmaker to the elite, survives. Thomas Seymour charged Miss Derby on April 20, 1812, for "Large Mahogany Commode....$80.00/ Paid Mr. Penniman Bill, for painting shells on Top of Do.....$10.00." Miss Derby paid a total of $90.00 for the ambitious commode, 11 percent of which went to the ornamental painter.

Enameled glasses and frames for needlework and pictures comprise the last cost-comparison dealing with a relatively less expensive item. A young ladies' school taught by Mrs. Judith Foster Saunders and Miss Clementina Beach of Dorchester regularly ordered from John Doggett's manufactory frames and glasses with enameling and lettering for the needlework pictures executed by its pupils. Mrs. Saunders and Miss Beach established their highly reputable academy in 1803, and continued in operation for over thirty years. Many examples of delicate and sophisticated pictorial needlework survive from this school. The prices paid for these framing and enameling services usually varied between $5.50 and $7.50 although they ranged from $1.00 for a sampler to $14.00 for "1 frame for painting with glass and enamelling." On
July 26, 1805, Mrs. Saunders and Miss Beach commissioned Doggett "To 1 Embroider Frame and Glass with enamelling and lettering for Harriot Coffin" for $5.50. In the same year they paid $7.25 for "1 Embroidery Frame and glass for Sarah Peterson." In twenty-two entries for the Saunders and Beach Academy between 1804 and 1809, Doggett recorded the names of students. These entries suggest the names were inscribed on the glass. Typical is a needlework picture framed in a border of white or black reverse painted on the glass and highlighted in gold, which the ornamentalist lettered in gold: "Wrought by Nancy Lee, at Mrs. Saunders & Miss Beach's Academy Dorchester." Doggett employed several painters to ornament glasses for needlework pictures. An account of July 24, 1804, to Aaron Willard, Jr., reads: "By painting the border on 3 glasses....$1.75/ By lettering 4 Glasses.....$1.00." On September 9, 1804, Doggett paid Willard $1.00 "By enamelling and lettering 1 glass." Another painter, Samuel Curtis, charged $.75 on May 28, 1804, "By lettering 1 glass" and $.37 on June 30, "By enamelling 1 glass." Ranging from $.75 to $1.15, the payment to ornamental painters averaged $1.00. When examined in relation to the total retail value of the object, the painter's contribution approximates 13.8 percent.

The prices paid by Mrs. Saunders and Miss Beach for Doggett's framing services seem steep, especially when compared with the tuition for fancy needlework instruction that they received from their students. Advertisements in the Columbian Centinel acquainting the public with
the beginning of their spring term itemized the terms of tuition:

<table>
<thead>
<tr>
<th>Terms</th>
<th>Dls</th>
<th>Cts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board, per quarter</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>Reading, Writing, English Grammar, Arithmetic, Plain Sewing, Tambour, French language, Painting, Geography, including use of globes, Embroidery</td>
<td>4</td>
<td>50</td>
</tr>
</tbody>
</table>

A pupil confined to Reading, Spelling, and Plain Sewing, will be charged no more than

For a young girl to learn embroidery, Tambour, and a foreign language was a luxury. But a $7.50 framing charge compared with a $6.00 tuition would seemingly constitute a substantial loss of profit on the part of the academy mistresses. One surmises that such charges were added on to the individual student's account. Betty Ring, in her article on the Saunders and Beach Academy, suggests that the parents of day students assumed the cost responsibilities of framing services. A needlework picture in the collection of The Henry Francis du Pont Winterthur Museum substantiates that claim. The picture illustrated in figure 21 is inscribed in gold on a white glass mat: "Wrought by Mary S. Crafts at Mrs. Saunders & Miss Beach's Academy Dorchester." Mary Sibyl Crafts (1788-1873) while attending the Academy, was evidently under the care of her uncle, the Reverend Eliphalet Porter. Acting as her guardian, in October and November 1805, Doggett charged Reverend Porter $7.50 each for framing two embroideries specifically for Miss Crafts.

The Boston elite recognized the skill of its ornamental painters in terms of financial remuneration. The high-style objects analyzed revealed that the painting constituted between 9.3 percent

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and 13.8 percent of the total retail value of the piece. Such decorative work can be seen as a merging of the practical and fine arts exemplified further by the artistic status conferred upon a number of ornamental painters.
NOTES TO CHAPTER TWO

1 Thomas Dobson, Encyclopaedia; or a Dictionary of Arts, Sciences, and Miscellaneous Literature (Philadelphia: Thomas Dobson, 1798), XIII, 635.


3 Rea and Johnston (MSS, BL).

4 Boston Directory (Boston: Edward Cotton, 1818).

5 John Johnston's portrait of Mrs. Nathaniel Otis presently hangs in the Harrison Gray Otis House, Boston, Massachusetts. Owned by the Society for the Preservation of New England Antiquities, it is illustrated in Antiques 107, No. 6 (June 1975), 1139, Pl. vi.


7 Ibid.

8 Painting of Meetinghouse Hill, Roxbury, by J. R. Penniman. "John Ritto Penniman, 1790" was written on the back of the frame but is now almost illegible (Collection of Walter Gore Mitchell); Portrait of Aaron Willard, by J. R. Penniman. Inscribed on the back is: "Painted by/John Ritts Pennimen [sic]/in jany 1804/Boston/Aaron Willard was born in/Grafton Massachusetts in the year 1757/Octo 14th/Aged 46 when the/Portrait was Drawn" (Collection of Walter Gore Mitchell). Both illustrated in Antiques 87, No. 3 (May 1965), 590.

9 Hollis Street Church Records, October 11, 1800.

10 The painting by John Ritto Penniman is in the collection of the American Antiquarian Society, Worcester, Massachusetts. The letter, which I was unable to locate in the original, was cited in Mabel Munson Swan, "John Ritto Penniman," Antiques 39, No. 3 (May 1943), 248.

11 Columbian Centinel, April 19, 1827.

13 Commode Chest of drawers, Museum of Fine Arts, Boston, Acc. No. 23.19. Mr. and Mrs. Karolik Collection.


15 Ibid., III, 33.


18 Boston Directory (Boston: John H. Frost and Charles Stimson, Jr., 1822).

19 Boston Directory (Boston: John H. Frost and Charles Stimson, Jr., 1822-1826); Boston Directory (Boston: John H. Frost and John H. A. Frost, 1827); Boston Directory (Boston: Hunt and Stimson, 1828); Boston Directory (Boston: Charles Stimson, Jr., 1829-1830).

20 Portland Advertiser (Portland, Maine), November 25, 1823.

21 Eastern Argus (Portland, Maine), December 10, 1822.

22 "Painting," The Yankee (Portland, Maine), April 30, 1828.

23 Tall case clock, Jacob Kammerer, Pennsylvania Farm Museum of Landis Valley, Lancaster, Pennsylvania.


25 Tall case clock, Sayre and Richards, courtesy of Israel Sack, Inc.

26 Eastern Argus, August 25, 1826.

27 Portland Gazette, June 10, 1811.

28 Tall case clock, Simon Willard, Label attached inside door; Old Sturbridge Village, Sturbridge, Massachusetts.
Tall case clock, Simon Willard, Museum of Fine Arts, Boston. Bill of sale attached to inner side of case door: "Newton Jany 27, 1800--Mr. Rubin Morci (?). Bot of Simon Willard one warranted eight day clock $60. --Rec'd pay in full. Simon Willard."

"Collector's Notes--John Ritto Penniman, No. 1," Antiques 107, No. 7 (November 1975), 995.


The conversion rate of 6 to 1, from shillings to dollars, was determined from the accounts of John Doggett, looking-glass and frame maker of Roxbury (1802-1809), who recorded transactions in both shillings and dollars.

Ames (MSS, NYHS).


Banjo clock, owned by Mark Hollander, Brockton, Massachusetts.

Banjo clock, Simon Willard, Boston, Winterthur Museum, Acc. No. 57.952; Banjo clock, Simon Willard, privately owned; Banjo clock, Jabez Baldwin, Yale Art Gallery, New Haven, Connecticut; Banjo clock, Aaron Willard, owned by Mark Hollander, Brockton, Massachusetts.

Doggett (MSS, DMMC).

Ibid.

Ames (MSS, NYHS).

Doggett charged between ten and twenty cents for glass tablets for Timepieces. Doggett (MSS, DMMC).

Ames (MSS, NYHS).

Rea and Johnston (MSS, BL).
Ibid.

Bill, Thomas Seymour to Elizabeth Derby, dated April 20, 1812 (Museum of Fine Arts, Boston).

Betty Ring, "Mrs. Saunders' and Miss Beach's Academy, Dorchester," Antiques 110, No. 4 (August 1976), 302-312. For information on the academy's work, I have relied heavily on Mrs. Ring's article.

Doggett (MSS, DMMC).

Ibid.

Needlework picture, inscribed: "Wrought by Nancy Lee at Mrs. Saunders' & Miss Beach's Academy Dorchester." Collection of Mr. and Mrs. Bertram K. and Nina Fletcher Little. Illustrated in Ring, p. 303, Pl. iii.

Doggett (MSS, DMMC).

Ibid.

Columbian Centinel, March 26, 1803.

Ring, p. 308.

Needlework picture, inscribed: "Wrought by Mary S. Crafts at Mrs. Saunders & Miss Beach's Academy." Winterthur Museum, Acc. No. 59.66.

Ring, p. 310.

Doggett (MSS, DMMC).
CHAPTER THREE

The ornamental painter should be seen as only one element in a large network of artisans working in related trades. Furthermore, it is useless to study the painter isolated from the societal and mercantile forces that continually affected his life. The decorative painters of Boston intimately interconnected with each other and other craftsmen on five levels: 1) a client/craftsman relationship; 2) an employer/laborer level; 3) a business and civic operations level; 4) geographic proximity; and 5) a social/personal basis. The thread that connected the ornamental painter to other artisans followed a complex weave which is worth investigation.

The group of painters who settled in the Roxbury area of Boston was perhaps the most firmly established group of ornamental painters during the period 1790-1830. Cabinetmaking, clockmaking, and looking-glass making were already thriving in Roxbury (and these trades provided a ready outlet for their production). The case of the Roxbury ornamental painters provides the scholar with a finite group of craftsmen about whom a substantial body of documentary and artifactual material remains. Hence, the Roxbury ornamental painters will provide the basis of this study of their interrelationship with other related trades.
The ornamental painters of Boston were forever forming or dissolving partnerships among themselves. Of the seven ornamental painters who make up the Roxbury group, all but three were in partnership with at least one of the others at one time during the forty-year period between 1790 and 1830. The interrelationships among the ornamental painters themselves must be sorted out before exploring their connection with artisans of other trades.

Aaron Willard, Jr. (1783-1864), and Spencer Nolen (17?-18?) formed the first partnership between June 8 and July 1, 1805, and advertised themselves as clock and sign painters from Boston Neck. ¹ Aaron Willard grew up in a clockmaking family, and his uncle, Simon Willard, invented his so-called "Patent Timepiece" in 1802, which accommodated an ornamented glass tablet on its lower portion. ² The partnership of Willard and Nolen painted glass tablets for Willard's uncle, Simon, as shown by the two known examples of their work on Simon Willard clocks, one in the Winterthur Museum collection and the other privately owned (Figs. 11-17), where the white, black, and gold painted tablet and neck piece glass are signed on the reverse: "Willard & Nolen, Boston." Both Aaron Willard and Spencer Nolen were separately painting glass tablets and enameling picture glasses for John Doggett's looking-glass and gilding establishment from 1804, but on July 1, 1805, a year before the Boston Directory listed their partnership, Doggett charged Willard and Nolen $ .12 "to 1 glass for Timepiece." ³ Where prior to 1805, both Willard and Nolen had been painting glasses supplied and ordered by John Doggett, who paid for
their work, when they started working together, their dealings with Doggett involved strictly buying the supplies for their newly established business together as clock and sign painters, such as glasses for timepieces, a profile frame, a looking glass, a portrait frame, and on August 30, 1806, "2 gilt Eagles at 15/6." The firm of Willard and Nolen advertised themselves as a Clock Dial Manufactory, as demonstrated by their label on a Samuel Rogers (active 1790 to 1804) tall case clock (Fig. 22): "CLOCK DIAL'S Manufactured by Willard & Nolen, Washington Street, Boston," and also in an advertisement submitted to the **Columbian Centinel**, April 12, 1806, which reads:

> CLOCK DIALS. Willard & Nolen, at their Manufactory, Washington Street, have constantly on hand a very extensive assortment of CLOCK DIALS, which they offer for sale, on the lowest terms for cash or approved Credit. Those who purchase by wholesale will be supplied on as reasonable terms as they can import for. N.B., Clock Dials of any particular description manufactured with neatness and dispatch. All orders from the neighboring states punctually attended to.

Of the objects known to have been painted by Willard and Nolen, however, only the labeled Rogers clock exhibits one of their dials. The other objects, banjo clocks and a looking-glass tablet (Fig. 23), exhibit glass tablets painted by the partnership. By mid-May, business must have been thriving, for Willard and Nolen tacked on to the end of their advertisement on May 14, 1806, the message: "Wanted immediately --one or two active lads about 14 years old as Apprentices to the above business; Those who can bring good recommendations will find encouragement by applying above." Either business slackened, no apprentices
applied, or the clock manufacturing business was too enticing for Aaron Willard, for by December 15, 1806, Spencer Nolen had taken up a partnership with Samuel Curtis. After his short-lived appearance as an ornamental painter alone and in partnership, Aaron Willard entered the clockmaking business and remained there until his retirement in 1850.

Spencer Nolen's connections with the Willards extended beyond his partnership with Aaron, Jr., to painting dials and glass tablets for Aaron's uncle, Simon. Nolen's personal life also involved him with the Willard family when he married Aaron's sister Nancy soon after the beginning of the partnership. Intermarriage among relatives of partners, clients, or employers was common among this group of Roxbury artisans. Samuel Curtis married the sister of Aaron Willard, Sr.'s, second wife, Polly Partridge, or Aaron Willard, Jr.'s, stepmother's sister. Hence, a personal relationship was established for the partnership of Nolen and Curtis. Samuel Curtis' wife was his partner's wife's stepmother's sister. Marital connections further tied these Roxbury painters to a clock-manufacturing clientele. Elnathan Taber, Abel Hutchins, and John Sawin, clockmakers from Boston and Roxbury were brothers-in-law of Samuel Curtis, for the four married daughters of Thaddeus Partridge of Boston and Roxbury. They manufactured tall case and banjo clocks, all of which required dials and glass tablets to receive painted decoration.

Willard and Nolen located their ornamental painting enterprise on Washington Street, the main road between Roxbury and Boston.
connecting the two commercial centers. Listed in the Directory as working on Boston Neck, one can determine the location of their shop to be near 843 Washington Street, where Aaron Willard, Sr., had his clock manufactory, and where Charles Bullard (1794-1870), ornamental painter, set up shop. John Ware Willard, Simon Willard's biographer, suggests that Bullard actually rented space from Simon Willard. Geographically, these ornamental painters were closely allied to the various attendant trades. When Aaron Willard left the partnership, he probably went into business with his father on Washington Street, where he is recorded as a clockmaker in 1809. Soon thereafter, in 1815, he bought an estate at 815 Washington Street on Boston Neck, where he lived for over fifty years.

Spencer Nolen also remained in this mecca for the clock and cabinetmaking trades by establishing his shop on Washington Street near the Roxbury line when he and his partner Samuel Curtis set up their clock dial manufactory. Coincidentally, John R. Penniman, an ornamental painter who lived near and worked for the Willards, designed that partnership's trade card. Although Nolen and Curtis are commonly thought to have entered into their partnership in 1809 when they are first listed together in the Boston Directory, they are listed together in John Doggett's accounts as early as December 15, 1806.

Samuel Curtis, like Spencer Nolen and Aaron Willard, painted a number of tablets and enameled glasses for Doggett. By spring of 1805, however, it appears that Curtis was working primarily on his own. His
relationship with Doggett changed from worker-employer to painter-supplier. By then he was paying Doggett for the various materials of an independent ornamental painting enterprise like "glass for a picture frame" or books of gold. At the height of Curtis' partnership with Nolen, throughout 1807, Doggett regularly supplied the firm with large numbers of small books of gold leaf and glass tablets.

1818 was the last year Nolen and Curtis were listed together at their dial manufacturing partnership in the Boston Directory. Their joint enterprise continued at least through 1819, as shown by a notice to clockmakers they published in the Columbian Sentinel dated December 20, 1819. The newspaper entry reads:

Lost. about 4 weeks since a box was left at the stage House on Broomfield's Lane, directed to L. Curtis, Concord, Mass., containing 23 gilt Frames, for the bottom of patent timepieces. Said box has never come to hand. The frames may be offered for sale to Clockmakers. Any person who will give information to NOLEN & CURTIS, or BENJ. B. CURTIS, No, Market Street, shall be liberally rewarded.

That entry indicates that Nolen and Curtis, as well as Benjamin B. Curtis, were painting glass tablets for Lemuel Curtis, clockmaker. The Curtis brothers exhibited familial ties in business relationships, in much the same manner that the Willard family members worked for one another, for both Samuel and Benjamin painted tablets for their brother, Lemuel, in Concord. The newspaper evidence is important. Scholars have traditionally assumed that Samuel Curtis painted glasses for his brother, Lemuel, but no clock has come to light with a tablet...
signed or labeled by Nolen and Curtis or Samuel Curtis. This is the first documentary proof of their collaboration with one another.

Benjamin Curtis, however, is more generally associated with Lemuel Curtis clocks, particularly his elaborate girandole forms. Perry's Victory is the subject of the Benjamin B. Curtis painting on the convex glass of the pendulum door of a Lemuel Curtis girandole clock, the location of which is presently unknown (Fig. 24). The artist signed the reverse of the tablet, "Painted by Benj. B. Curtis."

Apparently the partnership of Nolen and Curtis terminated in 1820. Nolen's name disappears from the Boston Directory and Samuel Curtis is listed practicing by himself. One finds Nolen in Philadelphia in 1820, though, working at 8 South Third Street, where he advertised himself as a "Clock Dial Manufacturer and Painter." In 1825, when he moved to 8 South Second Street, Nolen became a looking-glass manufacturer. A label from his final Philadelphia address attests to the fact that he continued his previous career as well:

"S. NOLEN'S LOOKING-GLASS and PICTURE FRAME MANUFACTORY, No. 78 Chestnut Street, Philadelphia. Ornamental Enamelling and Painting on Glass. Old Frames Re-Gilt. ---Prints and Paintings Cleaned & Varnished."

The second half of the partnership, Samuel Curtis, may have joined his brother, Benjamin, in his ornamental painting shop, as he is listed in the 1820 Directory as a clock dial painter, having moved to 73 Market Street, the address at which Benjamin had been working.
since 1818. The Curtis brothers continued and flourished in their craft and took up a short-lived partnership with another Boston ornamental painter, Charles Hubbard, at 66 Market Street. Bringing together their various specialities, they painted dials, tablets, military accessories, and signs. A bill to C. W. Horace and Stearns dated July 13, 1822, confirms this last: "to Curtis's and Hubbard--Boston for painting his sign $10, signed Roxbury--Curtis's and Hubbard." Individual advertisements of two of the three partners, Samuel Curtis and Charles Hubbard, however, appeared in 1823. A notice in the Columbian Centinel of April 5, 1823, confirmed the dissolution of their partnership:

Copartnership Dissolved. The copartnership of Curtis's & Hubbard, having by limitation, expired, is this day dissolved: All persons having accounts with the late firm, are requested to call on Samuel Curtis for settlement. Signed SAMUEL CURTIS, B.B. CURTIS, CHARLES HUBBARD.

The notification illustrates a degree of specialization possible within the ornamental painting profession. It continues:

Samuel Curtis continues his Manufactory of Clock Dials and Ornamental Glass Painting, at No. 66 Market Street. B. B. Curtis will continue at the old stand, No. 66 Market street --Military Standard, Sign and Fancy Painting, &c. Charles Hubbard, has removed to No. 8, State Street, where he will be happy to receive orders in all the above branches.

The Curtis brothers stayed in close proximity to one another throughout their working careers. Both in 1823 and in 1827, they inhabited the same address, and in the intervening years lived only one door apart. Samuel stayed on at 66 Market, and Benjamin moved next door to
64 Market Street. After 1827, Benjamin left Samuel to live and work near their other brother, Lemuel, who had set up in the clockmaking business with Joseph N. Dunning in Burlington, Vermont. In his advertisement of July 1829 in the Burlington Free Press Benjamin B. Curtis claimed to live, "less than one block away from Curtis and Dunning, Clockmakers."\(^{37}\)

The Massachusetts Charitable Mechanics Association (the M.C.M.A.) was a powerful professional organization which included ornamental painters within its diverse membership, giving them additional and significant contact with professionals of other trades. Established in 1795 "by a number of public spirited individuals of the most industrious and respectable of the mechanical interests," the Association invoked a "laudable emulation" throughout the community to raise the mechanic interest and character to its just grade in society.\(^{38}\) The Association was conceived as a "voluntary social body" with no political or religious affiliation, whose aim was the "diffusion of benevolence; the encouragement of improvements in mechanic arts and manufactories; the reward of fidelity in apprentices; and the promotion of fellowship and good feelings among the associates."\(^{39}\)

In general terms the M.C.M.A. was an association of tradesmen, mechanics, and manufacturers. Each candidate had to be at least 21 years old. If he were a mechanic, he must be the master worker in a shop; if he were a manufacturer, he must be the proprietor of the establishment or a superintendent thereof.\(^{40}\) The membership of the
Association was selective. The artisans who belonged to the M.C.M.A. were, on the whole, those who appear to have been the most successful and productive. Painters mixed freely here with related tradesmen. One or two painters were added to the membership roster almost every year along with gilders, carvers, cabinetmakers, chair makers, and clockmakers. Other tradesmen, such as saddlers, house wrights, chaise makers, printers, and cordwainers, were also well represented.

Painters held leadership positions in the Association throughout its history. Samuel Gore, painter, was unanimously elected treasurer at the M.C.M.A.'s founding, along with Paul Revere as president, and was reelected for a second term in 1797. In 1801 John Cotton, painter, filled the office of secretary of the organization. He served the Association at various times in the capacity of trustee, vice-president, treasurer, and president. Painter and paint seller Samuel Perkins was the only painter to claim two presidencies. No occupation was given more distinction than the next. A special addendum to the Association's constitution dictated that "in all processions, the mechanic and manufacturing interests shall be...alphabetically arranged." The interests of the M.C.M.A. encouraged interaction among the trades, "by promoting mutual good offices and fellowship... and by placing a generous confidence in each other."

The first annual exhibition held by the M.C.M.A. was in 1837 in Boston. Following the example of annual mechanic arts fairs in Philadelphia and New York, the M.C.M.A. proposed an annual exhibit and
fair to encourage "American ingenuity and skill." They agreed to offer premiums and diplomas "for superior workmanship in all useful and ornamental branches of the art." Prizes were awarded based on the quality of workmanship and the skills of the overall design. The catalogues of the M.C.M.A. exhibitions include valuable descriptions of the finest examples in each trade. The 1837 Exhibition saw Samuel Curtis' entry in the category of Picture Framing and Gilding. From 1825 on, the Directories listed Curtis as a painter and gilder. His entry is described as follows: "Gilt Frames--Showy composition frames, and well gilt." Curtis apparently fell short of the standards set by his competitor and one-time supplier, John Doggett, who received a silver medal for the same category. One of Doggett's large picture frames enclosed a painting by Alvan Fisher. Significantly, Charles Hubbard, Curtis' former partner, was one of the judges presiding over the ornamental gilding entrants.

Familial and professional ties were common for both Curtis and Hubbard. Other members of both clans were in the painting and gilding business: Stephen Curtis began working as a gilder in 1827; George C. Curtis was a chair maker in 1832 and 1833. John C. Hubbard was a successful chair maker from 1826 through 1835 at 581 Washington Street, the location of cabinetmakers Emmons and Archibald's shop, before they moved to the warehouse formerly belonging to Isaac Vose and Son.
The Curtises exhibited the tendencies of all the ornamental painters studied, to locate their shops in the vicinity of clockmakers, cabinetmakers, and looking-glass makers. While Willard, Nolen, and Samuel Curtis were working on Washington Street, they found themselves in the midst of tradesmen in all the attendant trades. Simon Willard, William Cummins, Elnathan Taber, Aaron Willard, clockmakers; Nehemiah Monroe, William Fisk, Pratt and Walker, Thomas Bacon, and Spencer Thomas, cabinetmakers; Thomas Whitman, carver; Lewis Lauriat, gold beater (assayer and gold leaf preparer), all lived within a half mile radius of painters who included, besides the aforementioned group, Charles Bullard, John R. Penniman, Samuel Washburn, and John Green, Jr. This network of craftsmen created a complex give-and-take relationship among the various trades. When the Curtises settled on Market Street with Charles Hubbard, they found themselves in the middle of the looking-glass district, only a few doors away from John Doggett's looking-glass and gilding works. Finding themselves in the middle of gilding establishments and related trades, Curtises and Hubbard at 66 Market Street in 1822 fit nicely into the group partially composed of Laban S. Beecher, cabinetmaker (49 Market), Thomas Beenham, furniture warehouse (58 Market), John Brown (33 Market), and Daniel Kidder (53 Market), gilders, and Edward and Stillman Lothrop (53 and 61 Market) gilders and looking-glass makers who also advertised painted tablets. These ornamental painters were an integral part of the community in which they worked.
Thus, due to the diversified nature of the painter's trade, these craftsmen served, lived, and worked in close proximity to, and married craftsmen and relatives in all the various attendant trades. They interacted with tradesmen and urban elite alike. The jack-of-all-trades who had at hand numerous skills from housepainting to clock lettering to gilding figured as an important member of his community. By 1830, however, the ornamental painter increasingly gave in to pressures surrounding him to specialize in a single aspect of the painting trade. The specializations adopted by the Roxbury painters by 1830 substantiates this claim. By that time Aaron Willard, Jr., was firmly ensconced in manufacturing clocks; Spencer Nolen, practicing in Philadelphia, continued in the gilding and looking-glass business that he started in 1825; Samuel Curtis advertised himself as a gilder from 1825, the trade he pursued until after 1830; Benjamin Curtis practiced standard and fancy painting. At the end of his career, John R. Penniman chose the most far-removed alternative, working for a Boston lithographer.

Study of the various specialized occupations from the Directories reveals similar results. In the years studied, numerous workers applied the generalized term of "painter" to their craft, but when the specialized titles of portrait painter, chair painter, ornamental painter, coach painter, gilder, and sign painter are isolated from the group, one finds increasing specialization. Between 1790 and 1800, 42 "painters" listed, and persons listed in the city directories as practicing a specialized painting skill included: 3 portrait
painters, 1 coach painter, and 1 gilder. From 1800 to 1810: 73 "painters," 5 portrait painters, 4 coach painters, 11 gilders, and 1 sign painter are included. In the period 1810 to 1820: 136 "painters," 7 portrait painters, 2 ornamental painters, 6 coach painters, and 12 gilders are listed, with 157 "painters," 26 portrait painters, 12 chair painters, 15 ornamental painters, 16 coach painters, 19 gilders, and 6 sign painters active in the 1820 to 1830 decade.

As specialists developed certain painting techniques and practiced only those skills, workmanship became more mechanized, more rapid, and consequently, less expensive. Fancy painted decoration, ornamenting style-conscious objects for an elite clientele in the first quarter of the nineteenth century, found its way to the forefront of mass popular taste by mid-century.
NOTES TO CHAPTER THREE

1Boston Directory (Boston: Edward Cotton, 1805).


3Doggett (MSS, DMMC).

4Ibid.

5Tall case clock, Samuel Rogers; Dial labeled Willard and Nolen, Clock Dial Manufactory; Private Collection. Label illustrated in American Antiques from Israel Sack Collection (New York: Highland House Publishers, Inc., 1959), 1, 90, Fig. 272.

6Columbian Centinel, April 12, 1806.


8Columbian Centinel, May 14, 1806.

9John Doggett's daybook records charges against the account of Nolen and Curtis as early as December 15, 1806. Doggett (MSS, DMMC).

10Willard, p. 97.

11Boston Record Commissioner's Reports, 30, 264.

12Norfolk County Probate Records, Docket no. 14132.

13Ibid., Docket no. 1805.

14Boston Directory (Boston: Edward Cotton, 1805).

15Willard, p. 90.

16Boston Directory (Boston: Edward Cotton, 1809).

17Suffolk County Deeds, 247, 280-281.

18Boston Directory (1809).

19Doggett (MSS, DMMC).

20Ibid.

21Ibid.

22Ibid.

23Columbian Centinel, December 20, 1819.

24Girandole clock, Lemuel Curtis. Signed on the reverse: "Painted by Benj. B. Curtis." Location unknown. Illustrated in Antiques 4, No. 6 (December 1923), frontispiece.


28Ibid.


30Boston Directory (1820).

31Boston Directory (Boston: John H. Frost and Charles Stimson, 1822).

32Miscellaneous bills, Curtises and Hubbard, Boston, July 13, 1822 (Old Sturbridge Village, Sturbridge, Massachusetts).

33Advertisement, Samuel Curtis, Columbian Centinel, May 31, 1823; Advertisement, Charles Hubbard, Columbian Centinel, May 10, 1823.

34Columbian Centinel, April 5, 1823.

35Ibid.

36Ibid.

37Burlington Free Press, July 16, 1829.
51Ibid., p. 24, No. 871.

52Ibid., p. 23.

53A needlework picture in the Winterthur Museum (57.610) bears the label of Stillman Lothrop. The label reads in part: "Stillman Lothrop, Burnish Gilder, In Framing Looking-glasses, Pictures, and Embroider-Work, Tablet-Painting, Enamelling, &c. All of which branches he executes in an elegant style, oppositt [sic] Cushing's Printing Office, Salem."
ILLUSTRATIONS

Fig. 1. John Ritto Penniman, 1783-1837(?), painter. Commode chest of drawers, detail of shell painting on top. Cabinetmaking by Thomas Seymour, Boston, 1812. Museum of Fine Arts, Boston, M. and M. Karolik Collection.

A bill to Elizabeth Derby from Thomas Seymour charges Mrs. Derby $80.00 for a "Large Mahogany Commode," and $10.00 more: "Paid Mr. Penniman Bill, for Painting Shels [sic] on Top of Do."
The painting on the top of the commode relates directly to the shell painting, also by Penniman, on the top of a workbox signed: "J.R.P." in the collection of the Museum of Fine Arts, Boston. The large harp shell in the center of the half-round painted reserve is identical to the single shell painted on the workbox surrounded by similar foliage.
Fig. 2. John Ritto Penniman, 1783-1837(?), painter. Tall case clock, clock face. Clock works by Aaron Willard, Roxbury, circa 1798. Collection of Mr. and Mrs. James L. Britton.

The clock face, signed on the reverse: "John R Penniman No 1," relates directly to two other clock faces on tall case clocks signed by John Ritto Penniman. "John Penniman No 8" is in a private collection. The dial features a similar moon-phase dial with works by William Cummens, also of Roxbury. A gilt urn and swags adorn the other clock signed: "John R. Penniman, No. 10." Owned by Taylor B. Williams, Chicago, this clock contains works by Roxbury clockmaker, Simon Willard.

Fig. 3. Detail of figure 2. Entire moon-phase dial.

Fig. 4. Reverse of the clock face in figure 2 with the signature of John Ritto Penniman.
Fig. 5. Samuel Curtis, dial painter. Tall case clock. Clock works by Jacob Kammerer, Lancaster County, Pennsylvania, circa 1804-1814. Pennsylvania Farm Museum of Landis Valley, Lancaster, Pennsylvania.

The clock face is labeled on the reverse: "Curtis' Manufactory for Patton & Jones, Philadelphia." Samuel Curtis was a dial painter and manufacturer with Spencer Nolen from 1806 to 1818, although he was listed in the Boston Directory as a dial painter alone from 1810 to 1816, and again in 1820. Curtis developed an extensive export trade of his dials to the middle colonies. Clocks with Curtis dials appear both in Pennsylvania and New York. As no dials on Boston clocks labeled by Curtis have come to light, it seems likely that Curtis labeled only those dials he intended for export, a phenomenon paralleled in the cabinetmaking trade. Abraham Patton and Samuel G. Jones were clockmakers in partnership in Philadelphia from 1804 to 1814 at 79 High Street, and also listed in Baltimore.
Fig. 6. Samuel Curtis, dial manufacturer. Label of tall case clock dial in figure 7. Courtesy of Israel Sack, Inc., New York City.

Fig. 7. Samuel Curtis, dial painter. Tall case clock. Clock works by John Sayre and Thomas Richards, New York, circa 1802-1811. Courtesy of Israel Sack, Inc., New York City.

Further evidence of Curtis' extensive export trade, this clock is labeled on the reverse: "Curtis' Manufactory for Sayre & Richards, New York." The elaborate gilt urn, wheat sheaf, and volute decoration with four American shields in the spandrels is of a much more sophisticated nature than the slightly out-of-proportion bird featured on the demi-lunette above the dial on the Kammerer clock (Fig. 5). The clock face relates to a similar dial ornamented with a gold urn and swags on a clock with works by Frederick Wingate of Augusta, Maine, in the collection of the Yale University Art Gallery, The Mabel Brady Garvan Collection.
Figure 7.
Fig. 8. Spencer Nolen, dial painter. Tall case clock. Clock works by Samuel Davis, Pittsburgh, Pennsylvania, circa 1815-1820. Collection of Mr. and Mrs. Robert Deignan, Glen Ellyn, Illinois.

This extremely elaborate face and moon-phase dial is the only known example of a Boston clock dial in Pittsburgh, and the only documented dial exported by Spencer Nolen. The clock is signed by Nolen two times, once on the moon-phase dial, and again on the reverse of the face itself. Samuel Davis was working in Pittsburgh from 1815 to 1850.

Fig. 9. Reverse of the clock face in figure 8 with the signature: "NOLEN'S Manufactory, Boston."

Fig. 10. Reverse of the moon-phase dial of the clock dial in figure 8 signed: "NOLEN."
Figure 10.
Fig. 11. Aaron Willard, Jr., and Spencer Nolen, painters. Banjo clock. Works by Aaron Willard, Roxbury, circa 1805-1808. Collection of Mark Hollander, Brockton, Massachusetts.

Both tablets signed on the reverse: "Willard and Nolen, Boston," reveal the most ambitious painting that has yet come to light on a signed tablet. The elaborate mythological scene and lavish gilt decoration herald the clock as the top-of-the-line product. The limited palette of gold, white, and black reveals the restraint lacking in the later flamboyant and colorfully painted tablets.

Fig. 12. Detail of pendulum door of figure 11.

Fig. 13. Reverse of pendulum door of figure 11 with signature: "Willard & Nolen, Washington Street, Boston."
Figure 12.

The neck tablet and glass pendulum door feature reverse painting by Aaron Willard, Jr., and Spencer Nolen, clock dial and ornamental painters of Roxbury. The pendulum door tablet is signed on the reverse in red: "Willard & Nolen, Boston." The eagle here is particularly well executed. This clock relates to three other known banjo clocks with tablets painted by the Willard and Nolen partnership.

Fig. 15. Detail of neck tablet of figure 14.

Fig. 16. Detail of glass pendulum door of figure 14.

Fig. 17. Reverse of the pendulum door in figure 14 with the signature: "Willard & Nolen, Boston."
Figure 15.
Fig. 18. Aaron Willard, Jr., and Spencer Nolen, painters. Banjo clock. Works by Simon Willard, Roxbury, circa 1805-1806. Private collection.

The short-lived partnership of Willard and Nolen painted the neck tablet and glass pendulum door of this Simon Willard banjo. Relating to those in figures 11, 17, and 20, this banjo reveals the simplest design, employing purely geometric motifs. The lack of elaborate design, undoubtedly reveals a cost differential. Not only is the painting of a simpler scheme, but the case lacks the elaborate gilding which embellishes both the Hollander (Fig. 11) and the Winterthur (Fig. 14) banjos.

Fig. 19. Detail of glass pendulum door of figure 18.
Figure 18.
Fig. 20. Aaron Willard, Jr., and Spencer Nolen, painters. Banjo clock. Works by Jabez Baldwin, Salem, 1805-1806. Yale University Art Gallery, Mabel Brady Garvan Collection.

The pendulum door is signed on the reverse: "Willard and Nolen - Boston/5." The Yale banjo clock relates most closely to the Winterthur clock with its similar color scheme and simple eagle decoration. The neck piece, however, lacks the elaboration found on the Winterthur example.
Fig. 21. Needlework picture and frame. Frame and picture glass painted by John Doggett, Roxbury, 1805. The Henry Francis du Pont Winterthur Museum.

The picture is inscribed in gold on a white glass mat: "Wrought by Mary S. Crafts at Mrs. Saunders & Miss Beach's Academy Dorchester." Mary Sibyl Crafts (1788-1873), while attending the Academy, was evidently under the care of her uncle, the Reverend Eliphalet Porter. Doggett entered an account against Reverend Porter in his ledger in October and November 1805, when he charged Porter $7.50 each for framing two embroideries specifically for Miss Crafts. The mat and inscription may have been painted by Aaron Willard, Jr., Spencer Nolen, or Samuel Curtis, all of whom performed similar commissions for Doggett at that time.
Figure 21.
Fig. 22. Aaron Willard, Jr., and Spencer Nolen, dial painters. Tall case clock. Works by Samuel Rogers, Plymouth, 1805-1806. Private collection. Photograph courtesy of Israel Sack, Inc., New York City.

The pastoral dial bears a label which reads: "CLOCK DIAL'S manufactured - Willard & Nolen. Washington Street, Boston." Known primarily for their white, black, and gold reverse painted glass tablets on banjo clocks, this labeled dial is the only known clock face painted by the Willard and Nolen partnership. In 1806 they advertised "a very extensive assortment of clock dials" in the Columbian Centinel (April 12, 1806). The partnership dissolved a few months later. Spencer Nolen continued in the trade, but Aaron Willard, Jr., entered the clock manufacturing business.
Figure 22.
Fig. 23. Aaron Willard, Jr., and Spencer Nolen, painters. Looking glass. Boston, circa 1812. Location unknown.

The reverse painted glass frieze above the looking glass features a similar white, black, and gold border found on Willard and Nolen's banjo clock. The painted scene illustrates the frigates Constitution and Guerrière in action. The tablet is signed on the reverse: "Willard and Nolen, Boston."
Fig. 24. Benjamin Curtis, ornamental painter. Girandole clock. Works by Lemuel Curtis, Concord, Massachusetts, circa 1812. Formerly owned by D. F. Steele. Present location unknown.

The elaborately painted convex glass of the pendulum door is signed on the back: "Painted by Benj. B. Curtis." Benjamin Curtis was clockmaker, Lemuel Curtis' brother. Although the painting on Curtis' girandole clocks are consistently attributed to Benjamin Curtis, Samuel Curtis, another brother, and Spencer Nolen painted the tablets as well.
Figure 24.
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APPENDIX A

Ornamental Painting Materials

Ornamental Painting firm of Rea and Johnston.

John Johnston was in partnership with Daniel Rea II until 1789, when Johnston assumed the profession of portrait painting. His place in the decorating company was taken by Daniel Rea III, and the account books list the stock brought into the company by Daniel Rea III.

<table>
<thead>
<tr>
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</tr>
<tr>
<td>9 Brushes &amp; Sash Tools</td>
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</tr>
<tr>
<td>100 Cammel Hair Pencils</td>
<td>1:12:0</td>
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<tr>
<td>One and half hundred ground Yellow</td>
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<tr>
<td>One Barrell Lampblack</td>
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<tr>
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<tr>
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<tr>
<td>25 do Spirits turpentine</td>
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</tr>
<tr>
<td>Six large Stone Jars....</td>
<td></td>
</tr>
<tr>
<td>Half Cask Spruce Yellow</td>
<td>3:14:0</td>
</tr>
<tr>
<td>Three Keggs Stone Yellow</td>
<td>3:15:0</td>
</tr>
<tr>
<td>One Cask English Oaker</td>
<td>4:0:0</td>
</tr>
<tr>
<td>One and one half Hundred Spanish Brown</td>
<td>1:10:0</td>
</tr>
<tr>
<td>38 Keggs Lampblack</td>
<td>0:15:0</td>
</tr>
<tr>
<td>Three quarters Hundred ground Yellow</td>
<td>2:5:0</td>
</tr>
<tr>
<td>Eight Barrels Spanish white</td>
<td>3:0:0</td>
</tr>
<tr>
<td>Quarter Hundred Venetian Red</td>
<td>0:10:0</td>
</tr>
<tr>
<td>Seventy new Potts</td>
<td>1:4:0</td>
</tr>
</tbody>
</table>

| Four Tin Kettles | One Oil Kettle |
| Three Pulverisers, One Sett Measures, Pair Seales & Weights |
| One Pair do small Brass Scales, One Case Drawers, One |
| large paint stone and Muller, One do. smaller, |
| Four Pallets, One Easewell, Six large Jars, 5 large Juggs. |

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APPENDIX B

Auction of John R. Penniman's Articles

PUBLIC SALE

On Wednesday

VALUABLE OIL PAINTINGS, ENGRAVINGS, FINE COLORS, etc.

On Wednesday next at 10 o'clock

At Cunningham's Auction Rooms corner of Milk & Federal Streets
Several valuable Oil Paintings of select engravings; quantity of fine colors. Crayons Instruments & a Variety of articles suitable for Artists & Amateurs in Painting being the property of John R. Penniman who is about making a change in the plan of his business--Among the Articles are an excellent Solar Microscope; 1 Pair Six Inch Globes; Case for Crayons; 1 Case containing Miniature Apparatus; a Patent Perspective Machine; 1 Case prepared for a Portrait or Landscape Painter; 1 Box Colored Crayons; 1 Case containing an Elegant set of French Colors with Apparatus; set of Plaster Medallions; box containing 300 Copper Coins; Sportsman's Basket containing a variety of Marine Shells; Mahogany Case containing a great variety of fishing tackle for salt or fresh water sport; 2 sets of Angling Rods with Nets accompanied with Walton's Compleat Angler; London Edition with elegant plates and Salter's Angler's Guide, do; Mahogany Secretary suitable for a lawyer's office or Merchant's Counting Room; 1 Camphor Wood Trunk.

Also a large number of Choice Prints and Engravings, suitable for artists or amateurs.

Columbian Centinel, April 19, 1827
APPENDIX C

List of Painters, Boston 1790-1830

The following list contains the names of painters who were working in Boston between 1790 and 1830. These names were primarily culled from the Boston Directory, although the information from that publication was supplemented by advertisements in the Columbian Centinel and the Boston Daily Advertiser.

The general occupation of "painters" was applied to most craftsmen. All aspects of the craft were incorporated under the general term whether the craftsman was a professional artist or portrait painter, a house painter, a fancy chair painter, an ornamental painter, a sign painter, or a coach painter.

Following each name is the profession, first working date, the address of the shop when known (or house location if shop address is unknown), subsequent shop addresses with the date when the move took place and the last known working date, unless the person only worked one year. This study covers the years 1790 to 1830.

Not infrequently the editors of the Boston Directory were inconsistent in the spellings of names in their volumes. Such irregularity leads to misinterpretation, since it is difficult to determine when an individual is the same one referred to during an earlier volume with a different spelling. Alternate spellings have been included in parentheses when possible. An asterisk (*) indicates membership in the Massachusetts Charitable Mechanics Association.

The following abbreviations have been used throughout: Corner of, cor; Court, Ct.; House, h.; Lane, Ln; Near, n.; Place, Pl.; Rear or Back of, r.; Street, St.

1. ABBOT, John H., painter; 1803, 17 Newbury St.; 1805, South St.; 1809, Temple St.; 1810, High St.

2. ABBOTT, Joshua, painter; 1826, 57 Market St.

3. ALEXANDER, F., portrait painter; 1827, 11 School St.; 1828, Columbian Hall; 1830.

4. ALLEN, Charles P., painter; 1825, r. Marlboro Hotel.

5. ALLEN, Josiah, painter; 1818, Hollis St.; 1820.

6. AMES, Jonas, painter; 1809, South Russell St.; 1820.
7. AMES, Joseph, painter; 1805, Russell St.; 1806.

8. ANNIBAL, Jacob, painter; 1820, Nassau St.; 1821, housewright, 84 Prince St.; 1826.


10. BACON, Moses, painter; 1827, r. 40 Warren St.

11. BADGER, Daniel, painter; 1810, alone, Margaret St.; 1813, 27 Middle St.; 1816, Gotting's Wharf; 1821, with son Daniel Badger, painter, 5 North Row; 1821, alone, 5 and 6 North Row; 1825, 112 Ann St.; 1826, Brighton St.

12. BADGER, John, painter; 1798, alone, Ann St.; 1800, Fifth St.; 1806, 12 Fish St.; 1816, r. 12 Fish St.; 1821, with son, painters, 5 North Row.

13. BADGER, Thomas, painter; 1818, 29 Old State House; 1821, portrait painter, 49 Middle St.; 1823, painter, 29 Portland St.; 1825, portrait painter, Federal Ct.; 1826.

14. BADGER, William, painter; Back St.; 1813, 29 Back St.; 1818, 30 Back St.; 1820, 49 Middle St.; 1822, n. 49 Middle St.

15. BAILEY, Barnabas, painter; Leverett or Quaker La.; 1803, painter and glazier, Hollis St.; 1805, glazier, Hollis St.; 1809, Essex St.; 1814, Nassau St.; 1822.

16. BAILEY, Daniel, painter; 1830, r. 211 Hanover St.

17. BAKER, Rowel, painter; 1821, Essex St.

* 18. BAKER, Ruel and Elisha Horton, painters; 1818, 65 1-2 Orange St.; 1821, 3 Boylston Square; 1823, 79 Orange St.; 1825, 410 Washington St.; 1830, alone, 410 Washington St.

* 19. BAKER, William, painter; 1816, 63 Fish St.; 1822, Theatre Alley; 1823.

20. BALDWIN, Oliver, painter; 1822, r. 42 Prince St.

21. BALL, Jonathan, painter; 1823, Milk St.

22. BALLARD, Charles, painter; 1821, Washington St.

23. BALLARD, Isaac, painter; 1826, r. 19 Cross St.
*24. **BANGS, James C. R., painter;** 1818, 14 Custom House St.; 1821, fancy goods, 23 Hanover St.; 1822, trader, 23 Hanover St.; 1829, collector, 53 Court St.; 1830.

25. **BARNARD, John, painter;** 1805, 44 Hanover St.; 1806, 31 Fish St.

26. **BARNARD, William, painter;** 1823, Sea St.


28. **BARNES, William, painter;** 1820, 82 Newbury St.; 1821, r. 13 Hanover; 1825, South Margin St.; 1827, 6 Prince St.

29. **BARTRETT, Francis, painter;** 1800, Common St.; 1806, coach painter, Common St.; 1813.

30. **BARTRETT, Theodore B., painter;** 1813, h. 74 Broad St.

31. **BATES, John, painter;** 1827, Chambers St.; 1830, 114 Court St.

32. **BATES, William, painter;** 1825, alone, Pinckney St.; 1826, with Lucius Whiting, Chambers St., cor. of Cambridge St.

33. **BAYHE, John, painter;** 1803, Franklin St.; 1805, Purchase St.; 1809, 16 Summer St.; 1810, Oliver St.; 1813.

34. **BECK, John H., painter;** 1821, 155 Broad St.; 1825, 1 Spring St.; 1826, Portland St.; 1827, r. North Allen St.; 1829, Governor Alley; 1830, Centre St.

35. **BELKNAP, Charles, painter;** 1805, Lynn St.; 1810, 50 Middle St.

36. **BELL, Ephraim, painter;** 1796, Vincent's Lane.

37. **BEMIS, Daniel, painter;** 1816, Ship St.; 1818, truckman, Friend St.; 1821, painter, Gallop Alley; 1822.

38. **BENJAMIN, Asher, paint store;** 1816, 55 Broad St.; 1821, paint dealer, 55 Broad St.; 1827, architect, 62 Market St.; 1830, 62 Cornhill St.

39. **BETTIS, John, painter;** 1820, Brighton St.

40. **BINNY, Benjamin, painter;** 1798, Edward's Wharf, Back St.; 1800, Long Wharf; 1803, with Sprague, painters and glaziers, 6 Butler's Row; 1822.

41. **BITTLE, William, carver and gilder;** 1807, Stamford St.; 1809, gilder, h. Lynn St.; 1816, with Fiche and Co., looking glass makers, 63 Cornhill St.; 1820, alone, gilder, h. Sudbury St.;
1821, Scollay's buildings; 1825, with James Cooper, gilders, Scollay's buildings; 1826, 28 Cornhill; 1828, alone, gilder, 66 Court St.; 1830.

42. BLAKE, Charles S., painter; 1821, Bedford St.; 1823, 1 r. Hamilton St.; 1825, Peck La.; 1828, Cedar St.; 1829, r. 101 Broad St.; 1830, Bumstead Ct.

43. BLAKE, James, painter; 1813, High St.

44. BLAKE, Robert, and Smith, painters; 1806, High St.; 1807, Elliot St.; 1810, alone, painter and glazier, 67 Orange St.; 1813, painter, h. Elliot St.; 1825, Orange Ct.; 1830.

45. BLAKE, Thomas, painter; 1825, Chambers St.; 1828, 16 Temple St.; 1830, 53 Temple St.

46. BOGLE, John, painter; 1826, 50 Pleasant; 1829, housewright, Washington Pl.

47. BOMEAN, John, Scene painter; 1828, r. 56 Prince St.

48. BOUGHTON, L., portrait painter; 1827, Merrimac St.

49. BOWEN, Simon W., painter; 1820, Hanover St.

50. BOWTELL, George W. and George F. Mumler and Co. (Ephraim Willard), painters; 1828, 20 Exchange Pl.

51. BRIESLER, George, painter; 1829, Boyleston Sq.; 1830.

52. BRISCO, John, painter; 1826, Charter, n. Lynn St.; 1827, 3 Salt La.; 1829, 1 South Side Faneuil Hall; 1830, 1 Salt La.

53. BROWN, Benjamin, painter; 1825, 98 Hanover St.; 1826, 5 Stillman Pl.; 1828, 16 North Market; 1830.

54. BROWN, Daniel, painter; 1806, Ann St.; 1807, Cross St.

55. BROWN, John, gilder; 1822, 7 Charter St.; 1825, Market St.; 1826, 33 Market St.; 1827, 27 Market St.; 1829, 27 Cornhill St.

56. BROWN, John G., chair painter; 1821, Marshall La.; 1825, sign and ornamental painter, r. Marlboro Hotel; 1827, painter, Court Sq.; 1828, 7 Exchange Pl.; 1829, 7 i-2 Exchange Pl.; 1830.

57. BROWN, Samuel N., painter; 1826, Wilson La.; 1828, h. Poplar St.; 1829, h. Bridge St. Ct.; 1830, h. 3 Blossom Ct.

58. BROWN, Urian, miniature painter; 1813, Devonshire St.
59. BROWN, William, painter; 1827, r. Purchase St.

* 60. BRYANT, Southworth, chair painter; 1827, Sudbury St.; 1828, Wilson La.; 1830.


62. BULLARD, Charles, painter; 1816, Washington St.; 1826, ornamental painter, 843 Washington St.; 1828, painter, r. 843 Washington St.; 1830, ornamental painter, 512 Washington St.

63. BULLARD, Lewis, painter; 1816, Sweets Ct.; 1818, Essex St.; 1822, 6 Essex St.; 1827, with Calvin W. Haven, painters, 16 Essex St.; 1829, 24 Essex St.; 1830.

64. BURBECK, Henry, painter; 1828, 1 Hull St.; 1829, with John Fulton, painters, 40 Milk St.; 1830.

65. BURPEE, Herman, painter; 1826, Ash St.

66. BURR, Augustus, miniature painter; 1813, 1 Back St.

67. BUSH, Jotham, chair painter; 1821, 13 Wharf St.; 1825, Chair dealer, 13 Wharf St.; 1830, 6 North Market St.

68. CAMPBELL, William, painter; 1818, h. George St.

69. CAMPBELL, William H., painter; 1829, r. Chair factory, South Boston; 1830, 100 Purchase St.

70. CARMAN, John, portrait painter; 1813, Boylston Hall.

71. CARNEY, _____, painter; 1827, Williams Ct.

72. CARTER, Benjamin, painter; 1809, Cross St.; 1813, 25 Cross St.; 1818, glazier, South Russell St.; 1820, painter, South Russell St.; 1823.

73. CARTER, Jackson, painter; 1829, r. 22 Ann St.

74. CARTRET, Samuel, Jr., painter; 1825, r. Poplar St.; 1827, 52 Myrtle St.; 1828, foot of Poplar; 1830, h. 51 Cambridge St.

75. CARTWRIGHT, John, painter; 1830, h. Bridge St.

76. CASSEL, Edmund D., painter; 1830, 66 Cornhill St.
77. CASSIDY (Cassity), Timothy K., painter; 1818, North Russell St.; 1821, painter and glazier, Ellis Wharf; 1822, 5 Salem St.; 1823, North Margin St.; 1827, painter, South Russell St.

78. CHANDLER, Bradford, painter; 1830, 8 Prince St.

79. CHANDLER, Joseph, painter; 1796, Charter St.; 1798, Sheaf St.; 1800, Charter St.; 1810.

80. CHANDLER, Joseph, Jr., painter; 1800, Charter St.; 1803, Ship St.; 1813, Charter St.; 1821, 53 Charter St.; 1828, 7 Charter St.; 1830.

81. CHANDLER, Samuel, painter; 1813, Charter St.; 1816, Clark St.; 1822, 6 Clark St.; 1830.

82. CHANDLER, Story, painter; 1806, Butolph St.; 1810, High St.; 1816, North St.

83. CHANDLER, William, painter; 1803, Charter St.; 1813, North St.; 1816, Hull St.; 1821, North St.; 1822, 1 North St.; 1823.

84. CHASE, William, painter; 1827, 12 Pitts St.; 1828, 15 Portland St.; 1829, 64 Court St.; 1830.

85. CHILD, Stephen, painter; 1813, 7 Dorset La.

86. CHILDSD, Samuel, Jr., painter; 1821, Poplar St.; 1822, r. 28 Ann St.; 1825, r. 161 Myrtle St.; 1826, Alden La.; 1828.

87. CLAFFEN, James S., painter; 1825, Brighton St.; 1826, May St.; 1829, Bridge, n. Cambridge St.; 1820, Derne St.

88. CLARK, Asa, painter; 1820, May St.; 1821, painter and glazier, School St.; 1822, Myrtle Ct.; 1823, 24 Temple St.; 1825.

89. CLARY, Thomas, painter; 1828, r. 24 Elliot St.; 1829, h. Pond St.

90. COBB, Joseph L., painter; 1826, 13 Boylston Sq.; 1828.

91. CODMAN, Charles, portrait painter; Scollay's Buildings; 1823, Haymarket Pl.

92. CODMAN, Thomas painter; 1800, Theatre Alley; 1810, h. Oliver St.; 1813, h. Ship St.; 1816, h. Lynn St.; 1821, painter and glazier, Prospect St.
93. CODMAN, William P., portrait painter; 1820, Wilson La.; 1821, 51 Court St.; 1822, Scollays Buildings, Tremont St.; 1823, Haymarket Pl.; 1825, 64 Market St.; 1826, r. Eagle Coffar House; 1827, Common St.; 1828, 81 Court St.; 1830, h. r. 63 Elliot St.

94. COFFEY, John, painter; 1827, A. St.; 1828, 109 Milk St.

95. COLE, James M., painter; 1830, h. 32 Myrtle St.

96. COLE, John, heraldry painter; 1796, Back St.; 1800, 62 Back St.; 1803, Russell St.; 1806, 61 Newbury St.; 1809, 47 Newbury St.; 1813.

97. COLE (Coles), John, Jr., miniature painter; 1803, Tremont St.; 1805, painter, West Row; 1807, portrait and miniature painter, Court St.; 1813, portrait painter, 13 Franklin St.; 1818, Cornhill Sq.; 1820, 3 Cornhill Sq.; 1825, 81 Washington St.

98. COLLIER, Benjamin J., gilder; 1825, 82 Hanover St.; 1827, 206 Hanover; 1828, Collier and Co., grocers, 214 Hanover St.

99. COLLINS, Ebenezer W., painter; 1830, 90 Cambridge St.

100. COLSON, Orven, coach painter; 1816, 4 Hawley Pl.; 1818.

101. CONDON, Joseph, painter; 1822, Wharf St.; 1823.

102. CONNING, Richard, painter; 1822, painter, 20 Tilestone St.

103. COOK, Rufus R. with Hermon L. Emmons, painter; 1829, 59 Ann St.; 1830, alone, 59 Ann St.

104. COOK, William D., painter; 1827, 48 Pleasant St.

105. COOLIDGE, Aaron, painter; 1829, Bridge St.; 1830, 72 Prince St.

106. COOLIDGE, John, painter; 1813, Lowell Pl.; 1816, with Nathan Coolidge, painters, 1 Summer St.; 1821, alone, 50 Pleasant St.; 1825, r. 37 Pleasant St.; 1829, Cabot St.

107. COOLIDGE, Luther, painter; 1805, Summer St.; 1809, 1 Summer St.; 1810.

108. COOLIDGE, Nathan, painter; 1813, r. 9 Newbury St.; 1816, with John Coolidge, painters 1 Summer St.; 1821, alone, Lowell Pl.; 1825, painter and glazier, Lowell Pl.; 1828.

109. COOPER, James, gilder; 1821, 10 Prince St.; 1822, Union St.; 1823, 7 Thatcher St.; 1825, with William Bittle, Scollay's
Buildings, Tremont St.; 1828, alone, 77 Market St.; 1829, 77 Cornhill St.; 1830.

110. COPELAND, Jonathan, painter; 1806, North St.; 1807.

111. COPELAND, Josiah, painter; 1807, Back St.; 1810, Washington St.; 1816, South Bennett St.; 1818, Essex St.; 1820, Short St.; 1826, 30 Warren St.; 1829, 98 Warren St.

112. CORNIA (Corney, Corne), Michael, painter; 1806, 27 Hanover St.; 1821, Limner, 61 Middle St.

*113. COTTON, John painter; 1796, Milk St.; 1800, Milk St., cor. Battery March St.; Cotton and Marston, painters, Milk St.; 1805, Cotton, Marston and Sprague, painters, Milk St.; 1806, Cotton and Marston, painters, Milk St.; alone, painter, Milk St.; 1820, with son Solomon Cotton, painters, Milk St.; 1827, with George Yendall, painters, 85 Milk St.; 1829, 95 Milk St.; 1830.

114. COX, and Field, gilders; 1809, Court St.

115. COX, Joseph, painter; 1798, Russell St.

116. COX, Lemuel, painter; 1823, r. 64 Middle St.; 1828, r. 22 Warren St.; 1829, r. 63 Warren St.

117. COX, Samuel, painter; 1822, Peck La.

118. COX, William, burnish gilder; 1810, 27 South Side Court St.

119. CRABTREE (Cramptree), William, painter; 1813, Love La.; 1818, Parson's Wharf.

120. CRISPIN (Crisper), James, painter; 1829, 7 Wharf St.; 1830.

121. CROSSET, Robert, painter; 1807, 70 Newbury St.

122. CUMMINGS, David, painter; 1816, Pleasant St.; 1821, Warren Pl.; 1822, 15 Warren Pl.; 1823, 34 Warren Pl.; 1825, r. 51 Pleasant St.; 1829, Cabot St.

123. CUNNINGHAM, Thomas, coach painter; 1807, Pleasant St.; 1813, painter, Pleasant St.; 1821, coach painter, Pleasant St.; 1825, 32 Pleasant St.; 1827, 25 Second St.

124. CUNNINGHAM, William, portrait painter; 1803, Beacon St.

125. CUNNINGHAM (Cunnington), William, painter; 1803, Ship St.; 1805, gilder and carver, Essex St.; 1806, 14 Federal St.; 1810.
126. CURTIS, Benjamin B., painter; 1818, 73 Market St.; 1822, with Samuel Curtis and Charles Hubbard, painters, 66 Market St.; 1823, alone, ornamental painter, 66 Market; 1825, standard and fancy painter, 64 Market St.; 1827, painter, 66 Market St.

127. CURTIS, Charles, portrait painter; 1821, 69 Market St.; 1822, Scollay's Buildings, Tremont St.; 1823, painter, 64 Market St.

*128. CURTIS, Samuel, dial painter; 1810, Washington St.; 1818, with Spencer Nolen, dialmakers, Washington St.; 1820, alone, clock dial painter, 73 Market St.; 1821, ornamental painter, 66 Market St.; 1822, with Benjamin B. Curtis and Charles Hubbard, painters, 66 Market St.; 1823, alone, painter, 66 Market St.; 1825, painter and gilder, 66 Market St.; 1829, 15 Washington St.; 1830.

129. CURTIS, Stephen, gilder; 1827, r. Friend St.; 1830, h. 4 South Margin St.

130. CURTIS, William, gilder; 1822, Mill Pond St.

131. CUSHING, Thomas T., gilder; 1828, 49 Prince St.; 1830.

132. DARLING, Benjamin, paint store; 1820, 61 Broad St.; 1821, painte dealer, 61 Broad St.; 1827, 66 Broad St.; 1829, 101 Milk St.; 1830.

133. DARLING, John, painter; 1827, 664 Washington St.; 1830, Cabot St.

134. DASHWOOD, Samuel, painter; 1796, William's Ct.; 1800, Franklin St.; 1803, h. Williams Ct.; 1813, 28 Middle St.; 1818.

135. DAVIS, Artemas, paints and oil; 1829, 71 Broad St.; 1830.

136. DAVIS, John C., painter; 1827, Clarke Alley; 1828, 64 Hanover St.

137. DAVISON (Davidson), George, painter; 1796, Prince St.

138. DEAN, Peter C., painter; 1820, 15 Carver St.; 1821, Boylston St.

139. DEAN, Samuel, painter; 1816, Berry St.; 1818, South Bennett St.; 1820, North Federal Ct.; 1821, South Margin St.; 1823.

140. DEARBORN, Samuel, painter; 1816, Theatre Alley; 1820, portrait painter, Federal St.; 1822, Devonshire St.; 1823, r. 6 Pleasant St.

141. DIX, Francis, paint store; 1827, 112 State St.
142. DIX, Stephen A., paint dealer; 1821, cellar, 1 Union St.; 1822, 48 State St.; 1823, paint store, 48 State St.; 1827, 112 State St.; 1830.

*143. DOGGETT, John and Co., gilders and looking-glass warehouse, 28 Market St.; 1822, 12, 14, 16 Market St.; 1825, looking-glass and carpet warehouse, 12, 14, 16, Market St.; 1828, 112 Market St.; 1829, 12 Cornhill St.; 1830.

144. DOMETT, George W., painter; 1826, Bromfield La.

145. DONNALON, Patrick, painter; 1820, r. 129 Orange St.

146. DOWNES, Joseph, gilder; 1828, h. 7 Salem St.

147. DOYLE, William M. S., miniature painter; 1803, Columbian Museum, Tremont St.; 1816, painter, Columbian Museum, Tremont St.; 1821, portrait and miniature painter, Columbian Museum Tremont St.; 1827.

148. DRISCOLL, Jeremiah, painter; 1796, Prince St.

149. DUCHESNE, Joseph, artist; 1813, Berry St.; 1816, Boylston Hall; 1821, 76 Court St.

150. DUCK, James, painter; 1796, h. m. the Conduit Market; 1798, Duck and Glossop, painters and glaziers, east end Market St.; 1800, alone, painter, North Sq.; 1806, retailer, Cambridge St.; 1818, 56 Fish St.

151. DUFFEY (Duffee), Peter, painter; 1825, h. 220 Hanover St.; 1828, Short St.; 1829, May St.; 1830, with Richard Fox, painters, Spring La.

152. DUPEE, Horace, painter; 1816, Whart St.; 1818, with James Dupee, painters, 14 Wharf St.; alone, h. Hamilton St.; 1821, painter and glazier, 13 Wharf St.; 1828, painter, 13 Wharf St.; 1829, 15 Wharf St.; 1830, h. 5 Hamilton Ct.

153. DUPEE, James and Horace Dupee, painters; 1818, 14 Wharf St.; 1823, alone, painter, Grove St.; 1825.

154. DURANT, William, painter; 1813, 5 Water St.; 1816, 4 Jarvis Row; 1822, painter and glazier, Bromfield La.; 1827, painter, Bromfield La.; 1829, h. 4 Norfolk Pl.

155. EAYRES, Henry H., painter; 1828, 23 Second St.

156. EDGES, Jonathan, painter; 1798, Wing's La.; 1800, 11 Back St.; 1805, hairdresser, Back St.; 1813.
150

157. EDSON, John M., painter; 1816, r. 9 Newbury St.; 1820, Pond St.; 1821, Robbins Ct.; 1823, 55 Prince St.; 1825, Merrimac St.; 1828, 74 Cambridge St.; 1829, r. North Margin St.; 1830, 25 Second St.

158. EDWARDS and Underwood, painters; 1806, Battery March St.; 1807.

*159. EDWARDS, Abraham, painter; 1796, Liberty Sq.; 1800, Kilby St.; 1807, h. Battery March St.

160. EDWARDS, Thomas, portrait and miniature painter; 1821, 50 Cornhill St.; 1822, 49 1/2 Newbury St.; 1823, 71 Market St.; 1826, portrait painter, 351 Washington St.; 1827, 73 Market St.; 1828, portrait and miniature painter, 2 Winter St.; 1830.

161. ELLIOT, John, artist; 1825, Carver St.; 1826.

162. EMES, Jonas, painter; 1807, Butolph St.; 1809.

163. EMMONS, Jacob, painter; 1805, Elliot St.; 1809, Stamford St.; 1810.

164. FAIRBANKS, Daniel, painter; 1821, 24 Ann St.

165. FARRAR (Farrer), Jacob, painter; 1825, Lancaster St.; 1826, Deacon St.; 1827, r. 198 Washington St.; 1830, 95 Washington St.

*166. FARRAR, Jefferson, painter; 1829, 18 High St.

167. FARWELL (Farewell), Stedman, painter and gilder; 1820, 117 Orange St.; 1822, painter, 72 Newbury St.; 1826, fancy painter, Belknap St.; 1827, Blossom St.; 1830, 25 Harvard St.

168. FENTON, Charles L., portrait painter; 1830, Pemberton Hill.

169. FERRELL, James, gilder; 1830, r. 63 Ann St.

170. FERRITER, James, Jr., painter; 1813, Southack Ct.; 1816, 5 Warren St.; 1818, Carver St.; 1821, Bridge St.; 1822, Blossom St.; 1825, South Russell St.; 1829, Butolph St.

171. FICHE (Fishe), Peter, carver and gilder; 1806, Court St.; 1809, h. Pond St.; 1810, School St.; 1813, Pond St.; 1818.

172. FIELD, Francis, painter; 1818, r. 25 Marlboro St.

173. FIELD, Robert, miniature painter; 1807, Devonshire St.

174. FISHER, Alvin, artist; 1827, 395 Washington St.; 1828.
175. FOOGIN, John P., painter; 1818, Franklin Ave.; 1825, 1 Hawley Pl.; 1827, h. Mechanic Pl.

176. FOLSOM, Abraham, painter; 1829, boards at 6 Brighton St.

177. FOSTER, James, painter; 1823, r. 74 Court St.

178. FOWLE, Edmund, painter; 1821, 74 Newbury St.

179. FOX, John J., painter; 1820, Congress St.; 1821, painter and glazier, Brattle St.

180. FOX, Richard, painter; 1820, South Federal Ct.; 1825, Sudbury Sq.; 1827, South Federal Ct.; 1820, with Peter Dufee, painters, Spring La.

181. FRANCIS, Thomas, painter; 1806, Francis's Wharf; 1809, h. Court St.

182. FRANCIS, Thomas D., painter; 1829, Pleasant St.; 1830.

183. FRAZIER, Isaac, painter; 1828, 23 Second St.

184. FROST, Benjamin, painter; 1829, C St.; 1830, 31 Chambers St.

185. FROST, William painter; 1810, Southack Ct.

*186. FROTHINGHAM, James, portrait painter; 1816, Devonshire St.; 1818, 49 Newbury St.; 1823, Cornhill Sq.; 1826, 81 Washington St.

187. FROTHINGHAM, Nathaniel, painter; 1800, Common St.; 1803, 5 West St.; 1821, coach and chaise painter, 9 West St.; 1822, 5 West St.; 1827, coach painter, r. 47 Elliot St.; 1828, Bromfield Pl.; 1830, Hawley Pl.

188. FROTHINGHAM, Nathaniel, Jr., painter; 1820, 9 West St.; 1822, coach painter, 9 West St.; 1830.

189. FRYER, Leonard, painter; 1823, r. Washington Str.

190. FULLER, Zenas, painter; 1828, 4 Unity St.; 1830, 7 Hawkins St.

191. FULLERTON, Henry, painter; 1796, Jarvis's buildings, Newbury St.; 1800, Hawkins St.; 1810, Love La.; 1813, Hull St.; 1816.

192. FULLERTON, John, painter; 1830, h. 34 Temple St.

193. FULLICH (Fullick), William G., painter; 1827, Blossom St.; 1829, plumber, 32 Leveret St.; 1830.
194. FULLUM, Oliver, painter; 1825, r. Common St.
195. GATES, Winslow, painter; 1822, Salutation Alley.
196. GERMAIN, John M., painter; 1813, Brattle Sq.; 1816, 16 Kilby St.; 1818, 6 North Row.
197. GERRY, Reuben, painter; 1825, 11 Cambridge St.
198. GLOSSOP, George, painter; 1796, Belknap's La.; 1798, Town Dock; 1800, Hull St.; 1803, Belknap St.; 1809, May St.
199. GOFF, William, painter; 1820, Bromfield La.; 1821, coach and chaise painter, Bromfield La.; 1822, Common St.; 1827, with John Newhall, coach painters, Bromfield La.; 1830.
200. GOODNOW, Charles, painter; 1825, Blossom St.; 1830.
201. GOODNOW, Michah, coach painter; 1828, 10 Pinckney St.
*202. GOODNOW (Goodenow), Sewall B., painter; 1820, Butolph St.
203. GORDERIDGE, Sarah, miniature painter; 1827, West St.; 1829, 3 Suffolk Pl.; 1820, 38 Green St.
*204. GORE, Christopher, painter; 1816, Battery March St.; 1823, with William Baker, painters 8 Battery March St.; 1830.
205. GORE, Christopher, Jr., sign painter; 1822, 24 Hanover St.; 1823, Second St.; 1825, 19 Second St.; 1829, Spring St.; 1830, 65 Leveret St.
*206. GORE, George, painter; 1807, h. Cambridge St.; 1809, painter and glazier, 117 Broad St.
*207. GORE, Samuel, painters-arms; 1789, Court St.; 1796, painter, Court St.; 1805, Samuel Gore and son, painters, Court St.; 1809, alone, Court St.; 1813, 26 Court St.; 1818, paint store, 26 Court St.; 1823.
208. GRAGG, Stephen, painter; 1816, Pond St.; 1821, Bedford St.; 1827, chair maker, 64 Market St.; 1828, 64 Cornhill St.; 1830.
209. GRAHAM, George, painter and engraver; 1803, Sweetser Row.
210. GRANGER, David, painter; 1827, Sumner St.; 1830, with Timothy Nichols, painters, Court Sq.
211. GRANGER, Leman, painter; 1830, 13 Sumner St.
212. GRANT, Joshua, painter; 1830, 13 Customs House Sq.

213. GRAY, Francis, painter; 1809, Pleasant St.; 1810, Sea St.; 1813, 26 Newbury St.; 1816, Sea St.; 1822, painter and glazier, East St.; 1827, Elliot St.; 1828, 31 Warren St.; 1829, h. Bridge St.; 1830.

214. GRAY, John, painter; 1820, Elliot St.; 1821, South St.; 1822, 17 Newbury St.; 1825, 381 Washington St.; 1826, 5 South Side Old Market St.; 1830.

215. GRAY, Richard, painter; 1825, 9 Hanover St.; 1826.

216. GREEN, Francis, painter; 1829, r. 337 Washington St.

*217. GREEN, John, Jr., painter; 1816, Washington St.; 1821, painter and glazier, 14 Orange St.; 1827, 659 Washington St.; 1830.

218. GREEN, William W., painter; 1827, r. 659 Washington St.; 1828, r. 588 Washington St.

219. GREENOUGH, _____, portrait painter; 1825, Devonshire St.

220. GREENWOOD, Aaron, painter; 1826, h. 5 South Margin St.; 1827, h. Clark St.

221. GREENWOOD, Ethan A., portrait painter; 1813, 24 Marlboro St.; 1816, Tremont St.; 1818, 76 Court St.; 1826, North East Museum; 1828.

222. GREGORY, William, painter; 1803, Essex St.; 1806, Warren St.; 1807, Essex St.; 1809, Chamber St.; 1810, Charter St.

223. GRENNELL, William F., painter; 1818, May St.

224. GRIGGS, Stephen, painter; 1810, h. Sea St.; 1813, Pond St.

225. GRIGGS, William, painter; 1818, Sea St.

226. GULLAGER (Gulagher), Christian, portrait painter; 1789, Hanover St.; 1796, limner, Tremont St.

227. HALE, Aaron, painter; 1826, 4 Battery March St.; 1829.

228. HALL, Clarke, painter; 1828, 124 Hanover St.

229. HALL, Samuel, painter; 1829, South End Washington St.

230. HALLORAM, Edward, painter; 1825, Merrimac St.; 1826, 664 Washington St.; 1829.
231. HAMILTON, John H., painter; 1823, Sea St.; 1825, r. 45 Elliot St.
232. HAMILTON, William H., painter; 1816, Salem St.; 1821, 20 Ann St.;
1825, painter, r. Cross St.; 1827, r. 19 Cross St.; 1828, r.
6 Cross St.; 1829, Mechanic St.; 1830, 64 Hanover St.
233. HAMMOND, Clark, painter; 1820, Henchman La.; 1825, 211 Hanover St.;
1828, Lime Alley.
234. HANCOCK, Nathan, portrait painter; 1821, 52 Court St.
235. HARDING, Chester, portrait painter; 1827, 77 Market St.; 1828,
Beacon St.; 1830, 22 Beacon St.
236. HARDY, J. P., portrait painter; 1825, 33 Market.
237. HARPER, Charles, painter; 1825, 33 Pleasant St.
238. HARRIMAN, John, painter; 1829, 45 North Market St.; 1830,
Marlborough Pl.
239. HARRINGTON, Benjamin, painter; 1826, Castle St.; 1827,
Boylston Sq.
240. HARRIS, Samuel, Jr., painter; 1796, Fifth St.; 1806, 53 Fish St.;
1813.
241. HARROLD, Tobias, painter; 1826, r. 133 Hanover St.; 1827.
242. HARVEY, George, artist and miniature painter; 1829, 6 State St.;
1830, Graphic Ct.
*243. HASTINGS, Cyrus, painter; 1828, 13 Custom House St.; 1830,
Hawley St.
244. HASTINGS, Harris, painter; 1822, Quincy La.
245. HASTINGS, John M., painter; 1825, Clark St.; 1826, Charles St.;
1827, r. 2 Lynn St.; 1828, r. 36 Lynn St.; 1829, 177 Hanover St.;
1830, North Sq.
*246. HASTINGS, Samuel, painter; 1800, Pleasant St.; 1803, Warren St.;
1806, Ship St.; 1810, 8 Ann St.; 1813, h. Warren St.; 1821, h.
30 Prince St.; 1822, Ann St.; 1826, 112 Ann St.; 1827, with son,
painters, 112 Ann St.; 1830, alone, 112 Ann St.
247. HAVEN, Curtis and Horace Breed, painter; 1830, Bromfield La.
248. HAVEN, Jeremiah, painter; 1810, Boylston St.; 1816, Pond St.;
1821, School St.; 1826, Bedford St.; 1828, Pearl St.
249. HAVEN, Jotham, Jr., painter; 1818, Brattle St.; 1821, George St.; 1825.

250. HAY, George, painter; 1830, h. r. 98 Purchase St.

251. HAYDEN, Peleg, painter; 1818, Pitts St.; 1820, clerk, Pitts St.; 1826, with Tristcom Dalton, painters, 27 Court St.; 1827, alone, 27 Court St.; 1828, 64 Court St.; 1829, h. r. 57 Poplar.

252. HAYES, J. G. G. B., painter; 1830, 54 Lynn St.

253. HAYWARD, Daniel, painter; 1809, 14 South St.; 1810, Sea St.; 1818, 6 Carver St.; 1821, Mill Pond St.; 1822, Milk St.; 1825, Gibbs La.; 1826, r. 73 Pleasant St.

254. HAYWARD, Samuel A., painter; 1827, Norfolk Pl.; 1828, Sea St.; 1830, 53 Tremont St.

255. HEAD, Robert, painter; 1828, Bridge Ct.

256. HENDERSON, Charles, painter; 1816, Milk St.; 1818, 67 Ann St.; 1820, 66 Ann St.; 1821, 67 Ann St.; 1823, r. 22 Hanover St.; 1825, 40 Hanover St.; 1830.

257. HENDERSON, Nathan, painter; 1821, Creek Sq.; 1828, 7 Hawkins St.; 1830, 40 Hanover St.

258. HENDERSON, William, painter; 1827, 40 Hanover St.; 1830.

259. HERALD, Tobias, painter; 1828, r. 154 Ann St.

260. HEWES, John, artist; 1828, Sweetser Ct.

261. HEWINS, Amasa, portrait painter; 1829, 73 Cornhill St.; 1830.

262. HILL (Hills), John, coach painter; 1820, 3 Hawley Pl.; 1825, Bromfield Pl.; 1826.

263. HILL, Pamela, miniature painter; 1828, 8 Hawkins St.

264. HILL, Samuel, coach painter; 1829, r. 1 Distill House Sq.

265. HILLMAN, William, painter; 1828, 9 Prince St.; 1830.

266. HITCHIN, William R.; miniature painter; 1828, 82 Washington St.

267. HOBBS, John L. and Richard Jenkins, gilders and framers; 1810, 72 Newbury St.; 1813, alone, housewright, 18 Cambridge St.; 1816, Butolph St.; 1818.
268. HOLDEN, Joshua, painter; 1818, Market Pl.; 1827, chair manufacturer, 397 Washington St.; 1829, 406 Washington St.; 1830.

269. HOLLAND, Edward, painter; 1823, Merrimac St.

270. HOLLAND, William, painter; 1816, North Federal Ct.; 1820, rope-maker, 12 Jarvis Row; 1825.

271. HOLLIS, Caleb, painter; 1798, Leveretts or Quakers La.; 1800, Summer St.; 1803, hackman, Summer St.; 1806, Nassau St.; 1809, Governor's Alley; 1818, painter, Henchman La.; 1820.

272. HOLMAN (Tolman), Henry, and Elnathan Holmes, painters; 1825, Spring La.; 1829, alone, Spring La.; 1830, h. 487 Washington St.

273. HOLMES, Elnathan, painter; 1822, Spring La.; 1825, with Henry Tolman, painters, Spring La.; 1828.

*274. HOLMES (Homes), William, painter; 1818, Pleasant St.; 1820, Creek Sq.; 1821, Elliot St.; 1825, r. 65 Pleasant St.; 1826, 1 South Side Old Market; 1827, h. Salt La.; 1828, 8 North Market St.; 1830.

275. HOLMES (Homes), William, painter; 1821, Mill Pond St.; 1822, 3 Thacher St.; 1823.

*276. HOMER, Albert, painter; 1829, Derne St.; 1830.

*277. HOMER, Francis H. P., painter; 1828, 542 Washington St.; 1829, 562 Washington St.; 1830.

278. Hooton, John B., painter; 1826, North Allen St.; 1827, Brighton St.; 1828, May St.; 1830.

279. Hopping, William, painter; 1818, Procter La.; 1821, Creek Sq.

280. HORN, Philip, painter; 1806, Fish St.

281. HORTON, Elisha, painter; 1820, h. 22 Warren St.; 1822, with Ruel Baker, painters, r. 101 Orange St.; 1827, 410 Washington St.; 1828, 6 Jefferson Pl.; 1829.

282. HOWARD, Samuel L., painter; 1829, Brighton St.; cor. Leverett St.

283. HOWE, John W., painter; 1826, Southac St.

284. HOWES, Samuel P., painter; 1829, Lewis' Wharf; 1830.
285. HUBBARD, Charles, and Samuel Curtis and Benjamin B. Curtis, painters; 1822, 66 Market St.; 1823, ornamental painter, State St.; 1825, 27 State St.; 1828, sign and ornamental painter, 27 State St.; 1829, 75 Washington St.; 1830.

286. HUDSON, Thomas K., painter; 1800, South St.

287. HYDE, Michael S., painter; 1822, 112 Orange St.; 1825, 544 Washington St.; 1827, 546 Washington St.; 1829, h. 19 Fayette St.; 1830.

288. JACKSON, Ebenezer, painter; 1820, 30 Milk St.; 1821, 7 Water St.; opp. Merchants Hall; 1828, Milk St. cor. Bath St.; 1830.

289. JACKSON, Patrick, painter; 1803, Essex St.; 1809, r. 62 Cornhill St.; 1813, merchant, 64 Broad St.; 1818, painter, 107 Broad St.; 1820, h. Purchase St.

290. JACKSON, Samuel, Jr., painter; 1825, Battery March St.; 1827, Summer St.; 1830.

291. JEFFERS, Ebenezer, painter; 1820, Battery March St.; 1821, 13 Commercial St.; 1825, Congress St.; 1829, h. Blossom St.; 1830, Battery March St.

292. JENKINS, Solon, painter; 1826, h. East St.; 1827, Spear's Wharf; 1830, Forthill Wharf.

293. JENNINGS, Levi, painter; 1825, 68 Pleasant St.; 1826, Elliot St.; 1828, Church St.

294. JEPSON, Benjamin, painter; 1803, Margaret St.; 1805, Sheaf St.; 1810, Love La.; 1813, Second St.; 1818, 48 Middle St.; 1823.

295. JEPSON, John, painter; 1825, 1 South Margin St.; 1826, r. 198 Washington St.; 1827, Market Pl.

296. JOHNSON, Edward, painter; 1805, 44 Orange St.; 1810, paint store, 44 Orange St.; 1820.

297. JOHNSON, William, coach painter; 1827, r. 40 Hanover St.; 1828, painter, r. 40 Hanover St.; 1830.

298. JOHNSTON, John, painter; 1796, Harvard St.; 1798, portrait painter, Orange St.; 1800, Court St.; 1809.

299. JONES, Benjamin, painter; 1822, 52 Orange St.

300. JONES, Emanuel, painter; 1796, Milk St.; 1803, scene painter, Common St.; 1805, painter, Governor's Alley; 1806, William Ct.
301. JONES, Ezra, painter; 1828, Bedford St.; 1830, 8 Bedford St.

302. JONES, Robert, painter; 1822, Leverett Ct.; 1825, 10 Second St.; 1826, 65 Leverett Ct.

303. JONES, William H., artist; 1828, 141 Washington St.; 1829.

304. JOSSELYN (Joslyn), William, and Homer, painters; 1826, 542 Washington St.; 1830, alone, h. 612 Washington St.

305. KAUFFER, John T. and John Mark, painters; 1828, r. Washington St.; 1829, alone, h. Bedford.

306. KEARNEY (Kerney), Patrick, painter; 1827, r. Carver St.; 1828, Devonshire St.

307. KEITH, Charles, painter; 1813, h. Washington St.

308. KELLEY, Joseph, painter; 1827, r. 11 Washington Pl.; 1830, r. 16 Washington Pl.

309. KENDALL, Ezekiel, ornamental painter; 1821, Creek Sq.; 1822, with Samuel Kendall, ornamental painters, Creek Sq.; 1825, chair painters, Creek Sq.; 1830, Distill House Sq.

310. KENDALL, Pierson, painter; 1827, Marshall St.; 1828, 44 North Market St.; 1830.

311. KENDALL, Samuel, ornamental painter; 1821, Creek Sq.; 1822, with Ezekiel Kendall, ornamental painters, Creek Sq.; 1825, chair painters, Creek Sq.; 1830, Distill House Sq.

312. KENNEDY, Thomas, painter; 1826, Sister St.; 1827, Creek Sq.; 1828, Williams Ct.; 1830, Sister St.

313. KIDDER, Daniel, gilder; 1820, 63 Cornhill St.; 1821, 53 Market St.; 1823.

314. KILBURN, John A., painter; 1826, 25 Leverett St.; 1827, Friend St.

315. KING, John B., painter; 1820, Purchase St.; 1822, printer, r. 37 Middle St.; 1828, Carnes Ct.; 1829, 51 Cambridge St.

316. KIRKPATRICK, William, painter; 1823, 50 Fish St.

317. LACOSTE (Lacost), John B., painter; 1818, Cambridge St.; 1821, Brighton St.; 1829.
318. LAMBERT, Henry, painter; 1829, Lewis' Wharf; 1830, r. 73 Prince St.

319. LANE, Enoch, painter; 1803, Gibbs La.; 1810, Purchase St.; 1821, Gibbs La.; 1825, r. Gibbs La.; 1829.

320. LANPHAR, Samuel D., painter; 1826, Sea St.

321. LAUGHTON, William, painter; 1809, Love St.; 1810, Pleasant St.

322. LEWIS, William, portrait painter; 1821, 128 Orange St.; 1822, miniature painter, 10 State St.; 1823, Pleasant St.; 1828, portrait painter, 81 Washington St.; 1830.

323. LINCOLN, Amos, Jr., painter, 1816, Liberty Sq.; 1821, Adams St.; 1822, 20 Ann St.; 1825, 61 Ann St.; 1827, 98 Ann St.

324. LOMBARD, Joseph, painter; 1818, Blossom St.

325. LONGLY, Benjamin, painter; 1825, Temple St.; 1826, 22 Temple St.; 1827, with James S. Claflin, painters, 8 Derne St.; 1828, alone, h. West Centre St.; 1830, 122 Cambridge St.

326. LORING, Joshua, painter; 1810, Warren St.

327. LORING, Russell, painter; 1825, Broad St. cor. Purchase St.; 1828, with Jacob Thaxter, painters, Broad St. cor. Purchase St.; 1829, 65 India Wharf.

328. LOTHROP (Lathrop), Edward, gilder; 1813, North Russell St.; 1816, 53 Marlboro St.; 1820, 28 Court St.; 1821, looking-glass factory, 28 Court St.; 1825, 77 Market St.; 1827, 61 Market St.; 1829, 61 Cornhill St.; 1830.

329. LOTHROP (Lathrop), Stillman, gilder; 1807, Court St.; 1810, 29 South Side Court St.; 1818, 71 Market St.; 1821, gilder and looking-glass manufacturer, 71 Market St.; 1823, 58 Market St.; 1827, h. Lynde St.; 1830.

330. LOTHROP, Tisdale, gilder; 1813, 3 Prince St.

331. LOVELL, Oliver, and Russell S. Lovell, painters; 1809, Broad St.; 1813, 155 Broad St.

332. LOVELL, Russell S., painter; 1805, Battery March St.; 1809, with Oliver Lovell, painters, Broad St.; 1813, 155 Broad St.

333. LOVETT, William, portrait and miniature painter; 1796, Tremont St.; 1798, Rawson's or Bromfield La.; 1800.
IOW, John V., Jr., painter; 1813, Lynde St.; 1816, Pleasant St.; 1820, Second St.; 1821, South Russell St.; 1830.

LUCUS, Thomas, painter; 1826, h. Leverett Pl.

LUMBERT, Joseph, painter; 1816, Washington St.

MACK, J., painter; 1829, 12 North Russell St.; 1830, 46 Myrtle St.

MACIAREN, James, gilder; 1826, North Hanover Pl.

MALEY (Maley), Daniel, painter; 1827, Second St., South Boston; 1828, r. Fourth St., South Boston.

MANNING, Nathaniel, painter; 1796, Sea St.; 1805, 3 Prince St.

MASON, Moses, painter; 1822, Charter St.

MARGIN (Margin), James, painter; 1825, 131 Broad St.; 1826, n. Purchase St.; 1827, 147 Broad St.; 1828, Devonshire St.; 1829, Leverett Ct.; 1830.

MARKS, William, painter; 1822, 37 Fish St.

MARSTON, James B., and Frost, painters; 1800, Ann St.; 1805, alone, h. 1 Richmond St.; 1809, h. 45 Middle St.; 1810, h. Sheafe St.; 1813, Battery March St.; 1816.

MASON, Jonathan, Jr., artist; 1826, Common and Boylston Sts.; 1827, 9 Summer St.

MASON, Sanford, portrait painter; 1826, 73 Market St.; 1827, Devonshire St.

Masters, William, painter; 1823, Leverett Ct.; 1825, Chambers St.; 1827, Merrimac St.; 1829, h. r. 7 Allen St.; 1830.

MAY, Calvin, chair painter; 1821, 17 Fish St.

MAY, Calvin W., ornamental painter; 1821, 45 Prince St.; 1822, with Ebenezer Scott, sign and chair painters, 17 Fish St.; 1825, alone, chair painter, Marshall St.; 1827, painter, Marshall St.; 1828.

MCBRIDE, Michael, painter; 1810, 16 Summer St.; 1813, South Russell St.; 1816, Theatre Alley.

MCCLARY (McClaren), James, gilder; 1821, 19 1/2 Merchants Row; 1822, Mill Pond St.; 1825, 102 Ann St.; 1827, 133 Hanover St.; 1828, 6 1/2 Prince St.
<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Profession</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>352</td>
<td>McConachie, James</td>
<td>carver and gilder</td>
<td>1806, 23 Back St.</td>
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<tr>
<td>353</td>
<td>Mcgibbons, James</td>
<td>portrait painter</td>
<td>1800, Fifth St.; 1803, gilder and painter, Devonshire St.; 1805, gilder, Devonshire St.; 1809, Newbury St.; 1810, painter and gilder, 82 Newbury St.</td>
</tr>
<tr>
<td>354</td>
<td>Mcgraw, Thomas</td>
<td>painter</td>
<td>1823, Merrimac St.</td>
</tr>
<tr>
<td>355</td>
<td>McIntire, Nathan</td>
<td>painter</td>
<td>1813, r. 23 Cornhill St.</td>
</tr>
<tr>
<td>356</td>
<td>Messer, Nathaniel</td>
<td>ornamental painter</td>
<td>1820, 3 Scollay's Buildings; 1823, painter, Tremont St.; 1825, ornamental painter, 73 Market St.; 1829, 73 Cornhill St.; 1830, with Rufus Pierce, furniture, 13 Cornhill St.</td>
</tr>
<tr>
<td>*357</td>
<td>Miller, Charles</td>
<td>gilder</td>
<td>1818, Boylston Sq.</td>
</tr>
<tr>
<td>358</td>
<td>Minor, John</td>
<td>coach painter</td>
<td>1798, Rawson's or Bromfield La.; 1813, painter, Bromfield La.; 1816, Common St.; 1825, coach painter, Bromfield La.</td>
</tr>
<tr>
<td>359</td>
<td>Mitchell, John F.</td>
<td>painter</td>
<td>1818, r. 14 North Russell St.; 1821, painter and glazier, North Russell St.; 1823, Butolph St.</td>
</tr>
<tr>
<td>360</td>
<td>Molefant, William</td>
<td>painter</td>
<td>1826, 2 Broad St.</td>
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<tr>
<td>361</td>
<td>Moore, John</td>
<td>painter</td>
<td>1829, h. r. Pitts St.</td>
</tr>
<tr>
<td>362</td>
<td>Moore, Jonah</td>
<td>painter</td>
<td>1830, h. 72 Prince St.</td>
</tr>
<tr>
<td>363</td>
<td>Moore, Levi Van Rensellaer</td>
<td>painter</td>
<td>1825, r. 75 Court St.; 1827, Merrimac St.; 1830.</td>
</tr>
<tr>
<td>364</td>
<td>Moore, Thomas</td>
<td>artist</td>
<td>1828, boards at Miss Vose's, Congress St.</td>
</tr>
<tr>
<td>365</td>
<td>Morngs, John</td>
<td>painter</td>
<td>1823, r. Orange St.</td>
</tr>
<tr>
<td>366</td>
<td>Morrill, Edward</td>
<td>painter</td>
<td>1830, Lowell Pl.</td>
</tr>
<tr>
<td>367</td>
<td>Morse, Samuel F. B.</td>
<td>portrait painter</td>
<td>1816, 3 Cornhill Sq.</td>
</tr>
<tr>
<td>368</td>
<td>Mullen, John</td>
<td>painter</td>
<td>1822, Orange St.</td>
</tr>
<tr>
<td>369</td>
<td>Mulner, George F.</td>
<td>painter</td>
<td>1829, 20 Exchange Pl.</td>
</tr>
<tr>
<td>370</td>
<td>Munroe, Nathan W.</td>
<td>painter</td>
<td>1813, Marlboro Pl.</td>
</tr>
<tr>
<td>371</td>
<td>Neal, Edward</td>
<td>painter</td>
<td>1807, Purchase St.</td>
</tr>
</tbody>
</table>
372. NEAL (Neil), Jackson, painter; 1805, Pleasant St.; 1813, 13 South St.; 1816, sexton, Berry St.; 1822, painter, Haskins' Wharf; 1823, 1 Warren Pl.; 1825.

373. NEAT, John, painter; 1825, 108 Ann St.; 1826, 214 Hanover St.; 1828, h. 29 Cross St.; 1829, h. Snowhill St.

374. NEIL, Henry E., painter; 1810, r. 67 Ann St.

375. NELSON, Clement, painter; 1830, r. Fourth St., South Boston.

376. NEWCOMBE, Rufus, painter; 1800, Fifth St.; 1806, glazier, Common St.; 1809, Essex St.

377. NEWHALL, Dalmar H., painter; 1830, 2 Dock Sq.

378. NEWHALL, John, coach painter; 1830, Bromfield La.

379. NEWTON, Gilbert S., portrait painter; 1816, 15 Franklin St.

380. NEWTON, James S., miniature painter; 1822, Warren Hotel, School St.

381. NICHOLS, J. P., painter; 1830, Harvard Pl.

382. NICHOLS, Oliver S., painter; 1830, r. 255 Washington St.

383. NICHOLS, Timothy S., painter; 1825, 13 Vine St.; 1826, West Centre St.; 1827, r. Boylston St.; 1828, 11 Myrtle St.; 1830, with David Granger, painters, Court Sq.

384. NOLEN, Henry, chaise painter; 1809, r. 21 Orange St.; 1810, r. 20 Orange; 1813, Pleasant St.; 1816, Musician, Pinckney St.

385. NOLEN, Spencer, with Aaron Willard, Jr., clock and sign painters; 1806, Boston Neck, Washington St.; 1809, with Samuel Curtis, clock and dial manufactory, Washington St.; 1810, clockmakers, Washington St.; 1816, dial makers, Washington St.; 1818, dial manufactory, Washington St.

386. NORCROSS, Nathaniel, painter; 1796, Green L a.; 1805, Chamber St.; 1813, Whitebread Alley; 1827, Bartlett St.; 1828.

387. NORCROSS, Thomas, painter; 1820, Whitebread Alley; 1825, Tileston St.; 1827, North Square St.; 1829, Bartlett St.

388. NOUFT, Michael L., painter; 1820, 61 Middle St.

389. NOYES, Charles E., painter; 1828, h. 24 Carver St.; 1830.
390. NOYES, Enoch, painter; 1818, 62 Back St.; 1820, Spring La.

391. NOYES, Jacob W., Jr., painter; 1816, Elliot St.; 1820, 18 Brattle St.; 1825, Williams Ct.; 1826, Carver St.; 1830.

392. NOYES, Joseph, painter; 1821, Jarvis Row; 1822, painter and glazier, Bedford St.; 1827, painter, Bedford St.; 1828, h. Plymouth Pl.; 1829.

393. NOYES, Woodbridge, painter; 1826, Common St.

394. NUTTING, Benjamin F., artist; 1828, at the Atheneum, Pearl St.; 1830, 123 Washington St.

395. NUTTING, James, coach painter; 1809, Franklin St.; 1813, Pleasant St.; 1820, 3 Pleasant St.; 1821, 6 Pleasant St.; 1825, h. Williams Ct.; 1829.

396. OLIVER, Edward, painter; 1805, Union St.; 1806.

397. OMARA (Omary), James, painter; 1809, 114 Orange St.; 1810, heraldry painter, 7 Jarvis Row.

398. OMMAROW, Thomas, painter; 1820, Devonshire St.

399. OMOND (Ormond), Henry, coach painter; 1805, 11 Marlborough St.; 1810, Warren St.; 1813, h. North Allen St.

400. OSBORNE, John, importer painters colors; 1798, 1 Long Wharf; 1803, merchant, 1 Long Wharf; 1813.

401. OSGOOD, John P., painter; 1827, h. Chambers St.; 1828, h. Haymarket Pl.; 1830, h. Leverett Ct.

402. OVREE (Oberee), John, painter; 1796, h. Cornhill St.; 1800, Water St.; 1803, Bang's Alley.

403. PACKARD, Thomas, japanner; 1821, 110 Broad St.

404. PAGET, John, japanner; 1822, r. 26 Middle St.; 1826, 12 Warren St.; 1827, 41 Warren St.; 1828, 51 Pleasant St.

405. PAINE, William, painter; 1820, Common St.; 1821, coach and chaise painter, 9 West St.

406. PALFREY, George W.; painter; Salutation Alley.
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*407. PARK, John, with Henry Tolman, carvers and gilders; 1806, Devonshire St.; 1807, painters and glaziers, Devonshire St.; 1810, Water St.; 1813, painters, Water St.; 1816, 4 Water St.; 1821, alone, painter, 4 Water St.; 1830.

408. PARK, William A., coach painter; 1827, r. 655 Washington St.; 1830, painter, h. Butolph St.

409. PARKER, John, painter; 1825, r. 13 Bennet St.

410. PARKER, Jonas, painter; 1830, 7 Piedmont St.

411. PARKS, James O., painter; 1822, Back St.; 1823, Merrimac St.

412. PARKS, Joseph, painter; 1800, Theatre Alley.

413. PARKS (Parke), Otis, painter; 1818, Milk St.; 1825, paint grinder, Merrimac St., cor. Friend St.; 1826, painter, Friend St.; 1830.

414. PARSONS, Lemuel, painter; 1826, 10 Lynn St.; 1827, 163 Hanover St.; 1828, h. 313 Ann St.; 1830.

415. PARSONS, Thomas, painter; 1800, New St., Beacon Hill.

416. PATRICK, James, gilder; 1830, r. Milton St.

417. PAYSON, John, painter; 1823, Broad St.

418. PAYSON, Leonard, painter; 1822, Summer St.

419. PEAL (Peale), Rembrandt, portrait painter; 1827, 2 Graphic Ct.; 1828.

420. PEARSON (Pearsons), Johathon, painter; 1822, Warren Pl.; 1823, housewright, Haskin's Wharf; 1828, Poplar St.; 1830.

421. PEARSON, Lemuel, painter; 1825, 10 Lynn St.

422. PEIRCE, Joseph N., coach painter; 1827, 20 Pleasant St.; 1828, Common St.; 1829, Tremont St.; 1820.

423. PEIRCE, Moses, portrait painter; 1823, Cornhill Sq.

#424. PENNIMAN, John R., painter; 1805, 40 Orange St.; 1806, Warren St.; 1809, Common St.; 1810, Warren St.; 1816, 2 Warren St.; 1821, ornamental painter, 57 Warren St.; 1822, painter, 1 Warren and 73 Market St.; 1825, h. 57 Warren; 1826, 577 Washington St.; 1829, printer, r. 26 Congress St.
425. PENTLAND (Pendulum), Clement N., painter; 1825, 46 Myrtle St.; 1827, r. Third St., South Boston; 1828, Fourth St., cor. North St., South Boston; 1830.

*426. PERKINS, LaFayette, painter; 1809, Devonshire St.

*427. PERKINS, Samuel D., painter; 1798, Green St.; 1800, Franklin St.; 1803, Green St.; 1810, with Asher Benjamin, paint store, 53 Broad St.; 1813, alone, 8 Green St.; 1816, Adams St.; 1822, 10 Brattle St.; 1827, carpet stamping factory, 75 Kilby St.; 1829, merchant, 2 Hodge St.; 1830, Treasurer of the New England Floor Cloth Company. 166 Washington St.

428. PERRY, John, painter; 1820, 16 Orange St.; 1821, r. 21 Orange St.; 1822, coach and chaise painter, r. 18 Orange St.; 1823, Cambridge St.; 1825, r. 645 Washington St.; 1827, h. r. 65 Washington St.; 1830.

429. PHELPS, Sewall, painter; 1810, Warren St.; 1813, cordwainer, Poplar St.; 1820, printer, 5 Court St.; 1828, Sewall St.; 1829, 101 Salem St.

*430. PHILIPS, Edward, with Nathaniel Philips, painters; 1818, Congress St.; 1820, 19 Cornhill St.; 1821, alone, 18 1/2 Cornhill St.; 1822, Devonshire St.; 1825, Wilson La.; 1826, 2 Exchange Pl.; 1827, 16 Dock Sq.; 1828, h. 7 Pitts.

431. PHILIPS (Phillips), John L., painter; 1805, Orange St.; 1807, h. Warren St.; 1813, 55 Orange St.; 1816, 87 Orange St.; 1825, 440 Washington St.; 1827, 553 Washington St.; 1830.

432. PHILIPS, Nathaniel, with Edward Philips, painters; 1818, Congress St.; 1820, 19 Cornhill St.

433. PIDGIN, William, painter; 1816, Poplar St.

434. PIGEON, Benjamin, painter; 1818, Second St.; 1820, 24 Pleasant St.

435. PIKE, James, painter; 1816, h. 87 Newbury; 1818, West St.; 1821, coach painter, Marlboro Pl.; 1828, painter, Marlboro Pl.; 1829, h. 358 Washington St.; 1830.

436. PITCHER, John, painter; 1805, Elliot St.

437. PITCHER, Thomas, painter; 1796, Love La.; 1798, Salem St.; 1800, Love La.; 1803, North Bennett St.
438. POMROY, Roswell, painter; 1816, Hawkins St.; 1821, Sheafe La.;
1822, turner, Marlboro St.; 1823, painter, Hawley St.; 1827,
Leveret Pl.; 1828, Boylston Sq.; 1829, 5 1-2 Hawkins St.; 1830,
h. North Sq.

439. POOR, Isaac, painter; 1809, Love La.; 1813, Hull St.; 1818, with
George Lincoln, painters 43 Hanover St.; 1821, alone, painter
and glazier, 43 Hanover St.; 1826, housewright, 43 Hanover St.;
1827, r. Merrimac St.; 1828, painter and glazier, 51 Hanover;
1830.

440. PORTER, Samuel, painter; 1823, Hull St.; 1829, Fourth St.,
South Boston; 1830.

441. POTTER, Nathaniel, painter; 1829, r. 312 Ann St.

442. POWELL, Samuel, painter; 1828, Belknap St.; 1830, 39 Belknap St.

443. POWERS, James, and Fox, painters; 1818, Sea St.; 1820, alone,
painter, Essex St.; 1825, 11 Warren St.; 1828, r. 27 Elliot St.;
1829, r. 6 Elliot St.; 1830, r. 67 Elliot St.

444. PRATT, Henry C., artist; 1825, 253 Washington St.; 1827,
portrait painter, 3 Scolley’s Buildings; 1828, Milk St.; 1829,
39 Washington St.; 1830, 221 Washington St.

445. PRATT, Thomas F., with Ezra Curtin, painters; 1828, 6 Dock Sq.;
1829, alone, painter, 38 Court St.; 1830, with A. W. Browne,
painters, 8 Dock Sq.

*446. PROUTY, Dwight, and William Snow, painters; 1827, Cambridge St.;
1828, 31 Cambridge St.; 1830.

*447. PROUTY, Joel, and Jonas Prouty, painters; 1810, Franklin St.;
1813, Marlboro Pl.; 1816, Hawley Pl.; 1821, painters and
glaziers, Hawley Pl.; 1826, painters, Hawley Pl.; 1828, 13 Haw­
ley Pl.; 1829, alone, painter, 13 Hawley Pl.; 1830.

448. PROUTY, Jonas, with Joel Prouty, painters; 1810, Franklin St.;
1813, Marlboro Pl.; 1816, Hawley Pl.; 1821, painters and
glaziers, Hawley Pl.; 1826, painters, Hawley Pl.; 1828, 13 Haw­
ley Pl.

449. PURBECK (Perbeck), William, painter; 1816, Pleasant St.; 1818,
8 High St.; 1827, Cambridge St.; 1828, 90 Cambridge St.

450. QUINEY, Jacob, paint store; 1813, 39 Broad St.

451. RAMSEY, David S., ornamental painter; 1820, 25 Cornhill St.
452. RAND, Daniel, painter; 1805, Charter St.; 1806, North St.; 1807.

453. RAND, John, painter; 1826, Langdon Pl.; 1827, portrait painter, 77 Market St.; 1829, 77 Cornhill St.; 1830.

454. RANDALL, Nathaniel, painter; 1807, Pleasant St.

455. RANNEY, David S., painter; 1813, 56 Back St.; 1816, 37 Ann St.; 1820, 37 Prince St.; 1821, furniture warehouse, 26 Cornhill St.; 1827, 44 Washington St.; 1828, chair dealer, 4 Union St.; 1830.

456. REA, Daniel, painter; 1796, Charter St.; 1798, tailor, Leverett's or Quaker La.

457. REA, Daniel, Jr., painter; 1796, Brattle St.; 1803.

458. REA, Daniel, III, painter; 1796, New La.; 1798, Prince St.; 1803, 38 Prince St.; 1813, blockmaker, Purchase St.; 1816, Gridley St.; 1818, Liverpool Wharf.

459. REDDING, Charles, with William Redding, painters; 1825, 136 Court St.; 1827, 35 Court St.; 1830, 84 Court St.

460. REDDING, George, painter; 1818, 56 1-2 Court St.; 1820, 33 Court St.; 1821, with Edward Russell, painters, Howard St.; 1822, 33 Court St.; 1827, alone, painter, Howard St., cor. Court St.; 1830.

461. REDDING, William, painter; 1823, 36 Court St.; 1825, with Charles Redding, painters, 36 Court St.; 1827, 35 Court St.; 1830, 84 Court St.

462. REED (Read), Levi, painter; 1826, 11 Centre St.; 1828, 135 Ann St.; 1830.

463. REED (Read), Lyman, painter; 1818, 8 Scott Ct.; 1823.

464. RICE, David, painter; 1816, Hamilton St.; 1818, with David Henshaw, paint store, 28 India St.; 1821, druggists, 27 India St.; 1827.

465. RICE, Nahum, painter; 1805, Chambers St.

466. RIDER, Mathias, painter; 1820, r. 72 Middle St.

467. RIDER, Thomas, painter; 1800, Warren St.; 1803.

468. RIDGEWAY, James, painter; 1796, Cambridge St.; 1810, r. 16 Cambridge St.; 1825.

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469. **RING**, Nathaniel, gilder; F St., South Boston; 1829, Turnpike St., South Boston; 1830.

470. **ROBBINS**, Edward, painter; 1830, h. 23 Warren St.

471. **ROBINSON**, Ebenezer, chair painter; 1821, 19 1/2 Merchants Row; 1823, painter, 10 Brattle St.; 1825, r. 24 Ann St.; 1826.

472. **ROBINSON**, George T., and Ebenezer Scott, painters; 1823, 17 Fish St.; 1827, 135 Ann St.; 1830.

473. **ROBINSON**, Henry, painter; 1828, 11 Fleet St.; 1829, with Andrew P. Young, painters, 194 Hanover St.; 1830.

*474. **ROBINSON**, Reuben T., painter; 1823, North Sq.; 1825, with Ebenezer Scott, painters, 135 Ann St.; 1830.

475. **ROCKWOOD**, Calvin P., painter; 1825, 29 Essex St.; 1827, r. 2 Short St.; 1828, Southac St.; 1829, Dorchester Point; 1830, r. Fourth St.

476. **ROGERS**, George S., painter; 1830, 15 Washington Pl.

477. **ROGERS**, Samuel, painter; 1818, Theatre Alley; 1820, Crabb Alley; 1821, Adams St.; 1822.

478. **ROLF**, Charles H., painter; 1827, Fourth St., South Boston; 1828, 25 Elliot St.; 1829, r. 24 North Russell St.

479. **ROWIN** (Rowan), Thomas, painter; 1810, Nassau St.; 1813, Warren St.

480. **RUPP**, Adam, painter; 1821, B. Dearborn's factory, Theatre Alley; 1825, Gravel St.; 1828, Chambers St.; 1830, 125 Chambers St.

*481. **RUSSELL**, Edward, painter; 1806, 18 Water St.; 1809, 41 1/2 Cornhill St.; 1810, South Russell St.; 1818, with Jedediah Tuttle, painters, Court St.; 1820, alone, painter, 33 Court St.; 1821, with George Redding, painters, Howard St.; 1822, 33 Court St.; 1827, alone, 8 Bowdoin St.; 1828, 67 Leverett St.; 1829, Pitts Ct.; 1830, Sudbury St.

482. **RUSSELL**, Joseph G., chair painter; 1826, Union St., cor. Ann St.; 1827, wholesale chair dealer, Union St.; 1828, chair dealer, Union St.; 1830.

483. **RUSSELL**, Samuel, painter; 1806, 18 Winter St.; 1809, h. Temple St.; 1810, painter and glazier, Warren St.; 1813, painter, r. 9 Newbury St.; 1818, r. 32 Summer St.
484. RYAN, Timothy, painter; 1826, Oliver St.; 1827, r. 147 Broadway St.; 1830, h. Butoiph St.

485. SALMON, John M., painter; 1820, Sheafe La.; 1821, chaise painter, 36 Newbury St.; 1825, Bedford St.; 1830, 83 Essex St.

486. SAMUEL, John, painter; 1816, South St.; 1820, h. r. 11 Newbury St.

487. SANGER and Farrar, painters; 1830, Washington Pl.

488. SARGENT, Henry, portrait painter; 1805, 1 School St.; 1809, h. 10 Franklin Pl.; 1830.

489. SARGENT, Nathaniel B., painter; 1830, r. 27 Allen St.

490. SAWYER, Samuel, painter; 1825, Merrimac St.; 1826.

*491. SCOTT, Ebenezer, painter; 1821, 17 Fish St.; 1822, with Calvin W. May, sign and chair painters, 17 Fish St.; 1823, with Reuben T. Robinson, painters, 135 Ann St.; 1830.

*492. SEAVER, Peter, painter; 1816, Purchase St.; 1818, 155 Broad St.; 1820, Ship St.; 1821, Merchants Row; 1822, 4 Salem St.; 1823.

493. SEAVY, John, painter; 1827, 71 Ann St.; 1828, Sea St.; 1829, furniture, junction of Union and Marshall Sts.

494. SEXTON, John M., painter; 1826, Court Sq.; 1827, 24 Ann St.; 1829, 7 Sea St.; 1830, h. 53 Court Sq.

495. SHARP, James, ornamental painter; 1820, 124 Orange St.; 1821, cabinetmaker, 124 Orange St.; 1822, ornamental painter, 124 Orange St.; 1825, 592 Washington St.; 1826, ornamental furniture manufacturer, 609 and 611 Washington St.; 1827, 426 Washington St.; 1830, furniture, 426 Washington St.

496. SHAW, William H., painter; 1829, Oliver St.; 1830, Wilson La.

497. SHEARMAN, James, painter; 1796, North St.; 1803, retailer, North St.; 1809.

498. SHERMAN, Thomas, gilder; 1830, h. Salutation Alley.

499. SHINITZ, George, painter; 1796, Governor's Alley; 1805, Frog La.; 1806, Lowell's Ct.; 1829.

500. SIMONDS, John, painter; 1818, r. 14 South St.
501. SIMONI, Francis, painter; 1809, South Russell St.; 1813, retailer, North St.

502. SMALL, Isaac, painter; 1816, 19 North Russell St.; 1821.

503. SMALLEDGE, Jeremiah, painter; 1806, Battery March St.; 1807, Purchase St.; 1810, h. South St.; 1813, h. r. 19 Newbury St.; 1816, with Ebenezer Jeffers, painters, Liberty Sq.; 1820, alone, 2 Liberty Sq.; 1821, Battery March St.; 1823, 2 Liberty Sq.; 1825, Milk St.; 1827, 77 Kilby St.; 1829, h. Cambridge, cor. Butolph St.; 1830, 35 Water St.

504. SMITH and Blake, painters; 1806, Elliot St.; 1809, 66 Orange St.

505. SMITH, Ebenezer, painter; 1800, Belknap's La.; 1803, May St.; 1805, South Bennett St.; 1809, Elliot St.

506. SMITH, Horatio N., sign and fancy painters; 1827, 48 North Market St.; 1829, 63 Court St.; 1830.

*507. SMITH, Jeremiah P., painter; 1820, 38 Myrtle St.; 1821, Sheafe La.; 1827, Avery St.; 1830.

508. SMITH, Smuel, chair painter; 1822, 2 Franklin St.; 1830, 403 Washington St.

509. SMITH, Stoughton, painter; 1827, Pitts St., cor. Merrimac St.

510. SMITH, Thomas, painter; 1796, Love La.; 1798.

511. SMITH, William, painter; 1828, Cedar La.

512. SNELL, Cyrus, painter; 1822, 4 Marshall St.

513. SNELL, Edward, chair painter; 1827, 65 Market St.; 1830, 26 Commercial St.

514. SOMEBY, Ebenezer, painter; 1818, Spring La.; 1820, Milk St.; 1821, 24 Congress St.; 1822.

515. SPEAR, Peter P., painter; 1816, h. Elliot St.; 1820, h. Pitts St.; 1821, coach painter, Pitts St.; 1822.

516. SPINNEY, John, painter; 1827, Washington Pl.; 1828, South St.; 1829, Short St.

517. SPRAGUE, Charles, and Lovell, painters; 1803, Battery March St.; 1805, alone, painter, Battery March St.; 1806, and Durant, painters and glaziers, Liberty Sq.; 1807.
518. SPRAGUE, William, painter; 1823, Leverett St.

519. SPRINGSGOTH, F. G., painter; 1830, 64 Cornhill St.

520. SPURR, William, gilder; 1828, 30 Market St.; 1829, 30 Cornhill St.; 1830.

521. STANWOOD, Samuel, painter; 1827, South St.; 1828, Plymouth St.; 1829, 80 Pleasant St.; 1830, 101 Pleasant St.

522. STENCHFIELD, Henry, chairpainter; 1827, North Market St.

523. STEVENS, David, painter; 1800, Pleasant St.; 1803, 70 Newbury St.; 1805, 18 Winter St.; 1816, Charter St.; 1818, Lynn St.; 1821, painter and glazier, r. 38 Pleasant St.; 1822.

524. STEWART (Steward), George G., portrait painter; 1806, Washington St.; 1810, h. 59 Back St.

*525. STOKES, Joseph, carver and gilder; 1798, Milk St.; 1800, Federal St.; 1805, Grobe St.; 1806, Court St.

526. STONE, Edward, painter; 1796, painter, Henchman's La.

527. STOWELL, George, painter; 1820, Nassau St.

528. STOWELL, John, painter; 1810, Pleasant St.; 1816.

529. STUART (Stewart), Gilbert, painter; 1809, Washington St.; 1810, Common St.; 1813, portrait painter, Devonshire St.; 1816, Washington St.; 1827, 59 Essex St.; 1828.

530. SUMNER, Joseph, painter; 1806, Vine St.; 1807, Russell St.; 1810, 57 Fish St.

531. SWETT, Moses, ornamental painter; 1826, 27 Elliot St.; 1827, cordwainer, h. 373 Washington St.; 1829.

532. SYLVESTER (Silvester), John, painter; 1813, 5 North Centre St.; 1816, 1 Town Dock; 1822, 1 South Side Market St.; 1825, 147 Ann St.; 1827, r. 2 Unity St.

533. SYMMES, William, painter; 1810, Adams St.; 1813, h. Boylston St.; 1816, h. Common St.

534. TAY, Hiram, painter; 1830, 8 Richmond St.

535. TAYLOR, Walter, painter; 1809, 50 Middle St.; 1810, Temple St.
536. THAXTER, Caleb, painter; 1830, h. Front St.
537. THAXTER, Jacob, painter; 1830, 66 India Wharf.
538. THAYER, Joseph, painter; 1827, h. r. 35 Prince St.; 1830, 88 Chambers.
539. THOMAS, Mark W., painter; 1827, 33 Union St.; 1828, Water St.; 1830.
540. TISDALE, E., miniature painter; 1813, Central Ct.; 1816.
541. TOLMAN, William, gilder; 1805, Milk St.; 1809, 53 Newbury St.; 1813, h. Warren St.
542. TOWER, Elisha, gilder; 1827, h. 11 Centre St.; 1828, h. 70 Prince St.; 1829, h. Belknap St.; 1830.
543. TUCK, Samuel J., paint store; 1807, 55 Broad St.; 1810, h. Oliver St.; 1814, h. 11 Water St.; 1816, 73 Broad St.; 1823, with Artemas Davis, paint store, 73 Broad St.; 1828, 71 Broad St.
544. TUCKER, Benjamin, painter; 1800, Franklin St.; 1803, auctioneer, North Side Town Dock; 1806, 56 State St.; 1807, Merchants Row; 1821, painter, 48 Cornhill St.
545. TUCKERMAN, Elias, painter; 1796, North St.; 1807.
546. TUFFS, Samuel, painter; 1805, Williams Court; 1807, h. Lynde St.
547. TULLY, Francis, painter; 1816, Devonshire St.; 1818, h. 55 Orange St.; 1821, painter and glazier, Congress St.; 1828, painter, h. Hollis St.
548. TURNER, William, painter; 1825, Milton St.; 1826, 54 Court St.; 1827, sign painter, Wilson La.; 1828, 10 North Market St.
549. TURNER, William S., painter; 1827, r. Chambers St.; 1829, r. 9 Lynde St.; 1830, 20 Exchange Pl.
550. TUTTLE, Daniel and William F. Soller, paint store; 1810, 61 Broad St.
551. TUTTLE, Jedediah, painter; 1810, 17 Summer St.; 1818, with Russell, Tileston Wharf; 1821, alone, Summer St.; 1828, Sea St.; 1830.
552. UNDERWOOD, John, painter; 1803, Round La.; 1805, 28 Ann St.; 1806, h. Elm St.; 1807.
553. UNDERWOOD, Samuel, painter; 1796, Prince St.; 1798.

554. UNDERWOOD, and Frost, painters; 1803, Cross St.

555. VERDER, Daniel, painter; 1825, Southac St.; 1828, Marshall St.; 1829, r. Fruit St.; 1830, West Centre St.

556. VOGLE (Vogell, Vogelle), John S., painter; 1818, Pleasant St.; 1822, 50 Pleasant St.; 1828, r. 50 Pleasant St.; 1829, r. 47 Pleasant St.; 1830.

557. WADLEIGH (Wadgley), James, gilder; 1818, South Russell St.; 1820, North Russell St.; 1821, South Russell St.; 1828, Fourth St., South Boston; 1829, 10 Marshall St.; 1830.

558. WAKEFIELD, Benjamin, painter; 1796, North St.; 1798, Middle St.; 1800, 8 Back St.; 1803.

559. WAKEFIELD, James, painter and glazer; 1796, Milk St.; 1798, painter, Milk St.; 1803, looking glass and picture frame maker, Milk St.; 1805, carver and gilder, Milk St.; 1820.

*560. WARE, Daniel F., painter; 1816, Cambridge St.; 1827, 70 Cambridge St.; 1828, 97 Cambridge St.; 1830.

561. WARNER, Nathaniel, japan worker; 1796, Fifth St.

562. WARREN, Joseph R., painter; 1821, r. 23 Pleasant St.; 1822, printer, 23 Pleasant St.; 1829, r. 61 Myrtle St.; 1830.

563. WASHBURN, Samuel, painter; 1816, Washington St.; 1818, Sea St.; 1820, Washington St.; 1821, r. 17 Pleasant St.

564. WEAVER, Edward H., painter; 1827, h. Salutation Alley; 1828, h. Friend St.; 1829, h. Merrimac St.; 1830, h. 127 Chambers St.

565. WEBSTER, Samuel M., painter; 1820, 27 Orange St.; 1825, Marlboro Pl.; 1826.

566. WELCH, William, painter; 1796, Court St.; 1803, Allen's La.

567. WELLES, Benjamin T., painter; 1828, Bath St.; 1830.

568. WELSH, Joseph W., with Thomas Welsh, carriage painters; 1828, 16 Federal St.; 1829.

569. WELSH, Thomas, I., with Joseph W. Welsh, carriage painters; 1828, 16 Federal St.; 1829.
570. WENDELL, Jacob, painter; 1798, Wendell's La.; 1800, painter and glazier, Purchase St.; 1803, painter, Purchase St.; 1810, Washington Pl.; 1826, Merrimac St.; 1827, Union St.

571. WENDELL, Nathaniel O., painter; 1806, Washington St.; 1813, 115 Orange St.; 1816, Sea St.; 1818, Trout St.

572. WEST, John, painter; 1813, 72 Broad St.

573. WESTON (Whiston), Francis, painter; 1798, Back St.; 1805, Russel St.; 1810.

574. WHALL, William, Jr., painter; 1825, Federal St.

575. WHEELER, James, Jr., painter; 1800, Pleasant St.; 1807.

576. WHEELER, Josiah, painter; 1820, Creek Sq.; 1821, grocer and painter, r. 11 Pleasant St.; 1825, painter, 23 Pleasant St.; 1826.

577. WHEELER, William, painter; 1796, Pond St.; 1798, Russell St.

578. WHITAKER, Edward H., painter; 1827, 5 Scott Ct.; 1828, 24 Ann St.; 1830, Province House.

579. WHITE, Jacob A., painter; 1829, 3 Thacher; 1830, Hull St.

*580. WHITE, Lyman, painter; 1826, h. Fayette Ct.; 1829, h. Avery St.; 1830, 345 Washington St.

581. WHITE, Samuel D., painter; 1827, r. City Market; 1829, h. Poplar St.; 1830, 22 Cornhill St.

582. WHITING, Caleb, and Daniel F. Weston, oil, glass and paints; 1825, 55 Broad St.; 1830.

583. WHITING, Johan, and Benjamin Thurston, gilders; 1816, 23 1/2 Union St.

584. WHITMAN, Charles C., gilder; 1813, Boylston St.

585. WILBUR, Daniel, painter; 1826, Boylston St.

586. WILD (Wilds), Benjamin, painter; 1823, Lynn St.; 1826, h. r. 22 Ann St.; 1827, h. Creek Sq.; 1830, h. Sea St.

*587. WILLARD, Aaron, Jr., with Spencer Nolen, clock and sign painters, Boston Neck, Washington St.; 1809, clock manufacturer, Washington St.; 1830.
588. WILLARD, Caleb, painter; 1798, Back St.; 1800, retailer, 4 Back St.

589. WILLIAMS, Henry, limner; 1806, North Side of Market St.; 1807, miniature painter, Columbian Museum, Tremont St.; 1809, 33 Hanover St.; 1810, 7 School St.; 1818, 6 School St.; 1821, portrait and miniature painter, 6 School St.; 1828, miniature painter and anatomist, 6 School St.; 1830.

590. WINNEBERGER, George, gilder; 1823, 33 Market St.

591. WINNEBERGER, Matthew, ornamental painter; 1825, 64 Market St.; 1827, painter, Grove St.

592. WOODBURY, Thomas, painter; 1818, Belknap St. and Hamilton St.; 1820, Creek Sq.; 1821, house and ship painter, Creek Sq.; 1823, Philadelphia Packet Wharf; 1825, painter, 98 Ann St.; 1828, 102 Ann St.; 1830.

593. WOODS (Wood), Stephan, painter; 1805, Russell St.; 1813, South Russell St.; 1816, h. Myrtle St.; 1818, Cambridge St.

594. WOOFINDALE, Charles M., painter; 1825, Salutation Alley; 1828, Battery St.; 1829.

595. WORCESTER, James, painter; 1827, Fourth St., South Boston; 1828.

596. WORRALL, John, scene painter; 1810, Federal St.; 1813, painter, 15 Federal St.; 1821, scene painter at Theatre; 1822.

597. WRIGHT, Thomas, painter; 1809, Purchase St.

598. WRIGHT, William painter; 1828, Warren Pl.

599. YOUNG, Andrew P., with Edward Hall, painters; 1825, 199 Hanover St.; 1827, alone, 194 Hanover St.; 1829, with Reuben T. Robinson, painters, 194 Hanover St.; 1830.

600. YOUNG, William, gilder; 1820, 81 Newbury St.; 1822, burnish gilder, 13 Newbury St.; 1826, gilder, h. Common St.; 1827, 399 Washington St.