

**PIGMENTS AND PIANOS:
PAINTER AND VARNISHER LYMAN WHITE**

by

Rebecca J. Garcia

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

Spring 2007

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ACKNOWLEDGMENTS

First and foremost, I extend sincere gratitude to the entire staff of the Winterthur Museum & Library for fostering an exceptional learning environment for my classmates and myself. More specifically, I would like to thank:

Brock W. Jobe, for his guidance as my thesis advisor.

Wendy Cooper, for first bringing Lyman White to my attention and providing contacts and helpful resources.

Jeanne Solensky, librarian extraordinaire, for encouraging me to pursue this project and tirelessly pulling boxes from the library stacks.

J. Ritchie Garrison, for keeping his calm at every stage of the thesis-writing process and providing continuous assurance.

I would also like to thank furniture conservator Robert Mussey, whose knowledge of Boston archival materials is unparalleled.

Finally, I am thankful for the blessing of classmates, friends, and family

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ABSTRACT

The Winterthur Museum & Library owns the stencil and ornament collection of nineteenth-century Boston painter and varnisher Lyman White (1800-1880). The following study uses this collection to analyze the two phases of White's career. From his teens to the late 1830s he painted furniture. The stenciling technique he utilized when painting and stenciling is embedded in his surviving tools and materials and illustrates the connection between the painting process and the final product. The second stage of White's career was spent varnishing pianos at the Chickering & Co. piano manufactory. Chickering's approach to craftsmanship in light of the Industrial Revolution provided White with opportunities for advancement and a sense of responsibility and pride in his work.

INTRODUCTION

On January 12, 1881, the Suffolk County Probate Court in Boston, Massachusetts received a petition regarding the will of Lyman White. White's death the week before prompted his nephew to submit the last will and testament of his uncle, which had been written two years earlier. Of the eighteen points in the will, nearly all were concerned with the bequest of White's real estate and money; personal items were not addressed in detail, with one major exception. The fourth notation in the will read as follows:

To my nephew Jarvis D. White I give all my remaining tools and implements that I used in my occupation as painter and varnisher, meaning paint mill, paint knives, paint brushes, easal [sic], portfolio of drawings and designs and paint colors that I may have on hand.¹

This notation stands out among the monetary bequests and suggests the importance White placed on the tools and designs with which he made a living. Jarvis did not overlook his uncle Lyman's wish, and the collection was preserved and passed down through White family descendants. Today, what remains of the assemblage is owned by the Winterthur Museum & Library.

As White stated himself, the collection relates to his occupation as both painter and varnisher. Scores of stencils and sketches indicate his early career painting furniture. Bronze powders, graining combs, and other tools are included. The only extant piece of

¹ Lyman White, Will, 1878. Suffolk County Docket Book No. 65256, (527):39. Massachusetts Archives Reading Room, Boston, MA.

furniture attributed to White is a side chair that was passed down through his descendants along with the stencils and tools; it is at Winterthur as well (Figures 1-2). The collection also contains stenciled nameplates and paraphernalia related to the Chickering piano



Figure 1 Side chair, decorated with rosewood graining and bronze stenciling, attributed to Lyman White. Boston, 1825-1840. Painted wood, rush seat. H. 35", W. 17.5", D. 16". (Courtesy, Winterthur Museum)

manufactory; White worked for the company as a piano varnisher for many years.²

Today, the importance of the collection lies in its illumination of the work patterns of a nineteenth-century craftsman. The survival of one man's sketches, stencils, and tools gathered over six decades is noteworthy. The following study uses these objects to examine the two phases of White's career. First, from the time of his apprenticeship (sometime in his teens) through the late 1830s, White painted furniture. His inspiration and technique survive in the materials he left behind. Combined with period resources, these objects illustrate the process of painting and stenciling furniture.

Scholarship on painted furniture is often more concerned with product than process. As furniture

studies are often regionally based, much surviving painted furniture is analyzed only for stylistic similarities to other pieces from a given region. Studies solely devoted to

² See Appendix B for a complete listing of the objects in the collection.

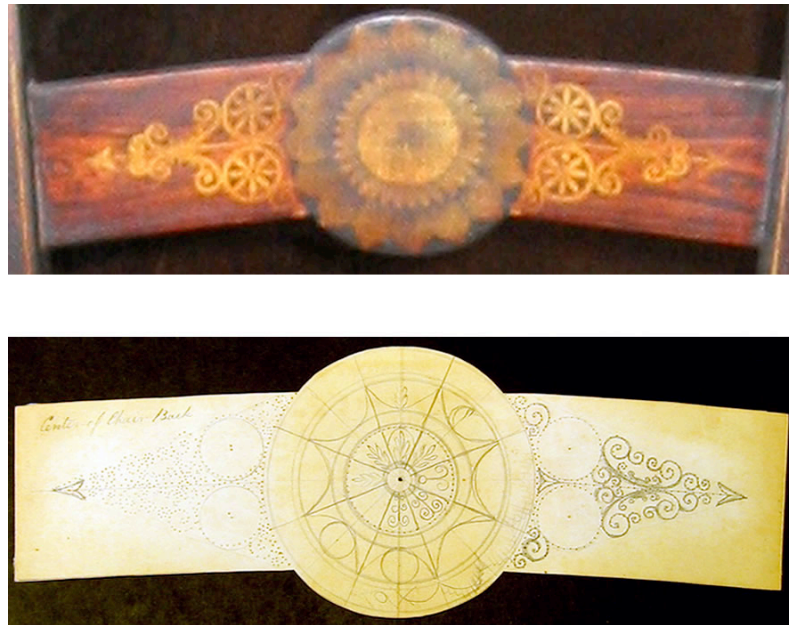


Figure 2 Detail of the chair (top) & a sketch by White (below). The splat and crest of the chair feature designs similar to sketches and stencils in the collection. 12" x 4". (Courtesy, Winterthur Museum and Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

painted furniture—such as Dean A. Fales’ *American Painted Furniture, 1660-1880* and Cynthia V.A Shaffner & Susan Klein’s *American Painted Furniture, 1790-1880*—are likewise largely concerned with the style and form of the completed products. In these and similar publications, descriptions of the method of painting and stenciling are often brief and superficial. Janet Waring’s *Early American Stencils on Walls and Furniture* and Nancy Goyne Evans’ *Windsor-Chair Making in America: From Craft Shop to Consumer* provide more details about painting techniques, though both lack a concise, ordered explanation of process. On the other end of the spectrum, there are many works that specifically outline painting and stenciling methods—Esther Steven Brazer’s *Early American Decoration*, for example—but these are chiefly hobby books and not scholarly

studies seeking historical accuracy. This thesis offers an historical and incisive description of the stenciling process. Though White has but one piece of furniture attributed to his name, through his toolkit he contributes significantly to the interpretation of other nineteenth-century painted furniture by uniquely demonstrating the preliminary steps that led to these oft-studied finished products.

Just as process is often eclipsed, so the lives of individual ornamental painters are frequently lost among larger themes of craftsmanship and production. In her thesis, “Ornamental Painting in Boston, 1790-1830,” Alice Cooney Frelinghuysen provides an overview of the trade of ornamental painting in Boston. While her study does go into some detail about specific painters, she notes that larger studies of individual painters are difficult since so much of their work was executed anonymously; if any name is attached to the painted pieces it is most often the furniture maker’s or seller’s.³ The survival of objects owned by these painters—like the Lyman White collection and the sketchbook of Christian M. Nestell (also owned by Winterthur and detailed in an article by Evans in *American Furniture* 1998)—are often the only sources of information about their lives and work patterns. Thus, White’s collection is doubly valuable. In addition to illustrating his early years painting furniture, it also indicates that his skills were transferable to another industry and, for him, ornamental painting was not a lifelong career.

³ Alice Cooney Frelinghuysen, “Ornamental Painting in Boston, 1790-1830” (MA thesis, University of Delaware, 1978), vi.

The second (and significantly longer) stage of White's career was at the Chickering piano manufactory; he spent nearly three decades with the company before his retirement. His duties included both stenciling nameplates and varnishing piano cases. His switch to employment at Chickering mirrors countless other nineteenth-century craftsmen who found steadier income working in new manufactories than in pursuing the traditional route of craftsmen progressing from apprentice to master. Though White stayed a wage earner instead of becoming master of his own shop, his time at Chickering afforded him significant responsibility and subsequent pride in his work. Chickering was a unique company that in many ways straddled the line between traditional craft techniques and mass production, allowing Lyman White to do the same.

Chapter 1

BIOGRAPHY

Like his father and mother before him, Lyman White was born in Bristol County Massachusetts. The ancestors of both his father, Adonijah White, and his mother, Keziah Howard, were fixtures in the Bristol County area beginning in the mid 1600s. After Adonijah and Keziah wed in February of 1794 they settled in Easton, where all eight of their children were born; Lyman was their fourth child.⁴

White's activities between his birth on March 8, 1800 and his first recorded appearance in Boston at the age of twenty-six are a mystery. It is likely he was reared in Easton, as both sides of his family had lived in the area for generations and his younger siblings are recorded as being born there. A genealogy notes that "Adonijah White resided on the east side of the Bay road in Easton; he was a deputy sheriff and a man of influence."⁵ Adonijah's trade is unknown, so it is unclear whether Lyman or any of his brothers followed in their father's footsteps. Lyman's older brothers, Alanson and Jarvis, were a carpenter and cabinetmaker respectively. His youngest brother Henry became a coach trimmer in Lancaster, Pennsylvania.⁶ Lyman and his younger brother Samuel

⁴ Heman Howard, *The Howard Genealogy; descendants of John Howard of Bridgewater, Massachusetts, 1643-1903* (Brockton, MA, The Standard Printing Co., 1903), 31.

⁵ Thomas J. Lothrop, *The Nicholas White Family, 1643-1900* (Taunton, MA: C.A. Hack & Son, 1902).

⁶ U.S. Federal Census Records, 1850, 1860, 1870. Ancestry.com. *United States Federal*

Dexter were both trained as painters, yet where and with whom they apprenticed is unknown.

Regardless of where they were apprenticed, at some point the White brothers moved to Boston; they both first appeared in the *Boston Directory* in 1826. They may have aspired to run their own shop, but the years of 1830-1 are the only two in which Lyman listed a business address in addition to a home address in the city directory.⁷ Instead, they likely took advantage of the many opportunities afforded them by the Boston furniture trade. By the 1820s the city's furniture industry had adopted a model of large, organized shops with specialized workers, resulting in an early form of mass production.⁸ Furniture makers sought specialized workers to execute one step of the production process, such as painting. Chairmaker Samuel Gragg advertised "constant employment" for a good chair painter, as did other ads in Boston newspapers seeking the services of chair and ornamental painters.⁹ The nature of painting tools—small and relatively mobile—allowed ornamental painters to take advantage of these open positions.

Census [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2003-2005. Original data: United States of America, Bureau of the Census. Washington, D.C.: National Archives and Records Administration

⁷ Samuel Dexter White never listed a business address.

⁸ Page Talbott, "The Furniture Industry in Boston, 1810-1835" (MA thesis, University of Delaware, 1974), v.

⁹ Advertisement, *Columbian Centinel* (25 May 1816): 4; Advertisement, *Columbian Centinel* (23 Jan. 1822): 3; Advertisement, *Boston Daily Advertiser* (5 Dec.): 4.

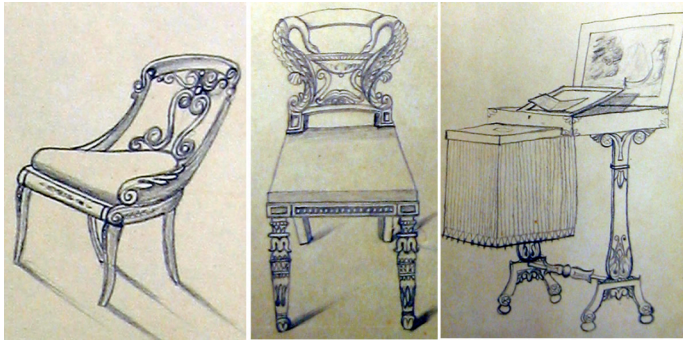


Figure 3 Sketches of two chairs and a worktable. White's furniture stencils as well as sketches like these demonstrate his interest and involvement in the furniture trade. 2.5" x 2", 4.5" x 2", 5.5 x 4." (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

White clearly painted and stenciled furniture, as evidenced by his extant collection of stencils, design sources, and related paraphernalia. The shape of and notations on the stencils indicate he was painting "chair backs" and "center

tables," among other forms. He also sketched and noted designs used on furniture, frames, and other fashionable objects (Figure 3). Though the majority of his designs are not dated, those that are date from the 1820s and early 1830s. His devotion to and success in his craft during these years is corroborated by his 1837 admission to the Massachusetts Charitable Mechanics Association as a "chair and ornamental painter."¹⁰

While his brother Samuel Dexter (1804-1836) died after just ten years in the city, Lyman spent more than fifty years living and working in Boston. He moved to Tremont Street in 1830 and continued to live on the street until his death, albeit in four or five different houses over the course of fifty years.¹¹ He married Louisa Hoadley, originally from Vermont. Little more is known of his bride, including the date and location of their

¹⁰ White's certificate of admission is part of the collection at Winterthur.

¹¹ *Boston Directory*. Boston, MA: 1826-1881.

union. Lyman and Louisa remained childless throughout their marriage, though census records and a will suggest they took in a variety of female borders over the years.¹²

In the late 1830s, White left behind the chairs and tables of his early years and instead joined the ranks of the growing piano industry. His collection includes a host of material related to his employer “Chickering & Co” (later “Chickering & Sons”) from stenciled nameplates to advertising material. In 1838 White officially switched his occupation from “painter” to “varnisher” in the *Boston Directory*; the changeover appears to have served him well. By the late 1840s he started acquiring various properties in Boston and neighboring Roxbury; the list of deeds he was involved in over the next thirty years was extensive. At the time of his death he owned multiple properties valued at nearly \$20,000 and notes and railroad investments brought his personal estate to over \$48,000.¹³

White stopped listing an occupation in the *Boston Directory* in 1866, suggesting this was his last year at Chickering. Yet he continued to take an interest in the company in the last years of his life, clipping advertisements and noting the awards won by Chickering at the 1867 Paris Exhibition. After his wife Louisa died in the mid 1870s, White likely recognized his own death was not far off. In 1878 he penned his last will and testament, making provisions for the painting and varnishing materials he had

¹² U.S. Federal Census Records, 1850, 1860, 1870.

¹³ Lyman White, Deeds. Grantor and Grantee Index, 1835-1892, Suffolk County Registry of Deeds, Edward Brooke Courthouse, Boston, MA; Lyman White, Probate Inventory, 1881. Suffolk County Docket Book No. 65256, (543):152. Massachusetts Archives Reading Room, Boston, MA.

collected over a lifetime. After a two-day bout with an intestinal obstruction, he died in the first week of January 1881. His body was buried in Mount Auburn Cemetery, in modern-day Cambridge.

Chapter 2

PAINTING FURNITURE

The Furniture

In nineteenth-century Boston, painters of all kinds—house, sign, chair, ornamental—were largely dependent upon other trades for their livelihoods; they relied on others to build the objects they could paint. Hezekiah Reynolds acknowledged this in his 1812 painting manual, which he dedicated to “the Cabinet and Chair Maker, the Wheelwright, the House and Ship Joiner; and to others whose Trades are connected with building,” all of whom provided the objects on which painters could practice their trade.¹⁴ In the furniture industry—particularly the chairmaking trade—the interactions between trades grew as workshops embraced a division of labor. The *Cabinet-Maker’s Guide* of 1827 described the situation as such: “The various trades of Cabinet Maker, Chair-Maker, Japanner, Gilder, and Lackerer [sic], are so intimately connected that there is scarce a handsome piece of furniture where the combination of their joint effort is not

¹⁴ Hezekiah Reynolds, *Directions for House and Ship Painting: A facsimile reprint of the 1812 edition with a new introduction by Richard M. Candee* (Worcester, MA: American Antiquarian Society, 1978), 5.

necessary.”¹⁵ As an ornamental painter in the busy city of Boston, Lyman White was part of an “intimately connected” community of craftsmen.

Unfortunately, his connections in the craft community are largely undocumented. White’s only known business address as a painter—345 Washington Street—situated him in the thick of furniture-related trades. Washington Street was attractive to shop owners because for years it was the only street connecting Boston to Roxbury. By the early 1830s the parallel Tremont Street grew to be a bustling thoroughfare and competitor to Washington Street.¹⁶ Lyman White moved to Tremont Street in 1830, and the Chickering piano manufactory where he eventually worked was also built on this street.

That White only listed a shop location for two years suggests he either worked as a journeyman in another painter’s shop, or he worked in a furniture or chair manufactory owned by someone else. In her study of Windsor chairmaking, Nancy Goyne Evans notes that the crafts of chairmaking and ornamental painting were often combined, but “barring that circumstance, the chairmaker employed a painting specialist on a full-time or part-time basis as his business warranted.”¹⁷ If he were hired for a specialized job within a furniture workshop, White’s only task would have been painting. Others assembled the furniture, its bare wood ready and awaiting White’s decorative treatment.

¹⁵ Robert D. Mussey, Jr. ed., *The first American furniture finisher’s manual: a reprint of “The Cabinet-Maker’s Guide” of 1827* (New York: Dover, 1987), iii-iv.

¹⁶ Talbott, 14-15.

¹⁷ Nancy Goyne Evans, *Windsor-Chair Making in America: from Craft Shop to Consumer* (Lebanon, NH: University Press of New England, 2006), 163.

The Painting and Stenciling Process

Before painting a decorative design on any piece of furniture, White applied a base coat. This coat could range from one simple color to more elaborate grained surfaces painted to imitate various types of wood. Recipes and directions for graining abound in nineteenth-century manuals and speak to its popularity; *The Painter, Gilder, and Varnisher's Companion* included directions for imitating multiple types of oak, satinwood, mahogany, walnut and rosewood. Many graining instructions called for a base coat of one color with a contrasting color applied over this to create the grained effect. For instance, Nathaniel Whittock's *Decorative Painters' and Glaziers' Guide* explained that imitation rosewood required a ground of "rose red...When the ground is quite dry and smooth, take Vandyke brown, nearly opaque, and with a small tool spread the color in various directions over the ground." Whittock further explained how to imitate the veins and knots of real wood by blending and softening the brown. He variously recommended the use of brushes, graining combs, and even feathers as appropriate graining tools.¹⁸ Lyman White's metal graining combs of various shapes and sizes survive (Figure 4). The chair attributed to him features rosewood graining, though White called it "rosewood staining." Judging by the notations on his sketches and stencils, he often imitated rosewood though he likely varied his base treatment depending on the piece. Once the base coat was applied to the furniture, he could move on to stenciling.

¹⁸ Nathaniel Whittock, *The Decorative Painters' and Glaziers' Guide* (London: Isaac Taylor Hinton, 1828), 40.

Developing a design was the first step in creating a stencil—"a cut-out pattern through which design is applied to a surface in contrasting color."¹⁹ Lyman White's stylistic design decisions are addressed at the end of the chapter, but on a more practical level he employed a few different methods when designing his stencils. Though extant objects

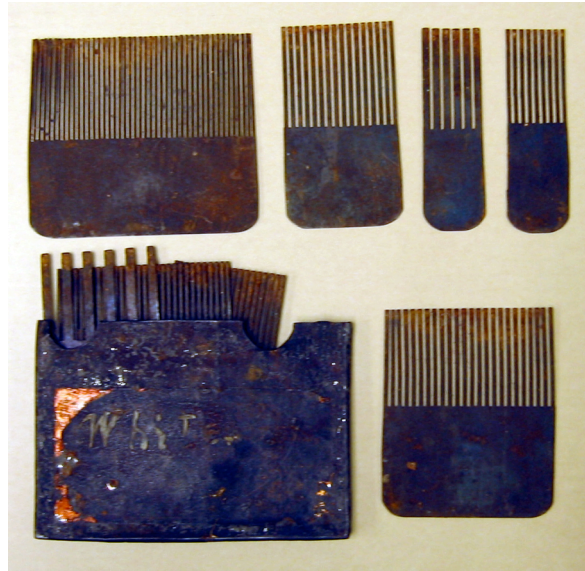


Figure 4 Lyman White's metal graining combs. The width and spacing of the teeth vary depending on the comb. The array allowed White to imitate multiple types of wood. 5.25" x 3.75" (case). (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

are lacking, the size and shape of the stencils suggest White matched the shape of the stencil to the shape of the furniture. The stencils for chair backs were rectangular, for the top of a center table, circular, etc. (Figure 5). The inherent qualities of the object also often determined the degree of precision White employed. For instance, chairs (with little exception) are symmetrical from left to right. Therefore, White utilized symmetry when creating a design for a chair back. To achieve as precise and symmetrical a design as possible, he used a compass and straight edge; circles, arcs, and lines that guided his designs are still visible on many of his stencils (Figure 6). For other pieces, like an

¹⁹ Janet Waring, *Early American Stencils: On Walls and Furniture* (New York: William R. Scott, 1937), 2.

asymmetrical sofa, symmetry and precision were less important. In these instances, White sketched the designs freehand (Figure 5).



Figure 5 Rectangular stencils for chair backs (left) and a freehand sketch for an asymmetrical sofa (right), which White noted was used on a “rosewood stained sofa or couch, 1825.” Chair backs, from top: 17” x 3.5”, 13” x 4”, 12” x 3”, 12” x 2.5”. Sofa design: 20” x 6” overall. (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

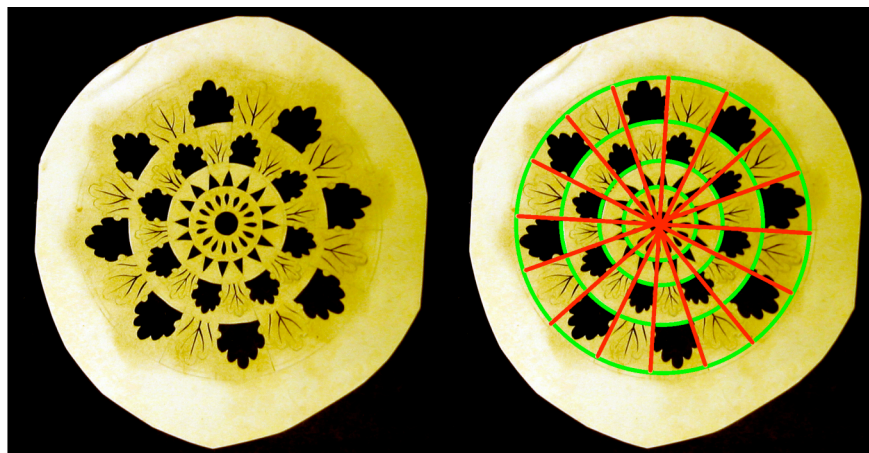


Figure 6 Note how White used concentric circles and radiating lines (highlighted in green and red at right) to design this stencil. 7” diameter. (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

White made furniture stencils from a variety of papers, differing significantly from wall stencils of the same period. In her foundational work on stenciling, Janet Waring notes that early American wall stencils were made from heavy paper coated with oil, paint, and sometimes shellac. These stencils were used over and over across the entire wall surface of a room, so the coating acted as a stiffener and prepared them for repeated hard use. The thickness also allowed for a beveled edge, which helped achieve a crisper outline when stenciled. But at the same time, the thickness of the paper precluded cutting out very detailed or intricate designs.²⁰ White's furniture stencils were quite different, made from various types of thinner, untreated paper. He placed them on much smaller surfaces, and they did not need to hold up to the repeated hard uses that wall stencils experienced. Also, because he worked on a smaller scale, White was much more detailed in his designs. The thinness of the paper allowed him to cut intricate motifs. Flexibility was also important. Thick, coated stencils were appropriate for the relatively flat, straight surfaces of walls but would not have adjusted to the curve of a chair back. White's paper stencils flexed to fit the curves of furniture.

Even with the advantage of thinner paper, successfully creating an intricate stencil was not easy. The smaller and more detailed the designs, the more difficult they were to cut out; noted one White contemporary: "The greatest caution must be observed in

²⁰ *Ibid.*, 24-25. Waring also notes one instance where wall stencils were made of leather. Later in the century, mechanization would allow stencils to be easily cut from metal plates.

cutting them out...it requires a very sharp knife.²¹ The knife and sharpening stone used by White survive (Figure 7). In both designing and cutting a stencil, the placement of the ties—the small pieces of paper between cut-out sections—was critical. One author described the ties as bridges connecting “islands” with the “continent, or main body of a design.”²² In short, the ties held the design together on one sheet of paper; a misplaced or miscut tie could cause the entire design to fall apart. An artistically successful stencil



Figure 7 The knife (5.5”) and sharpening stone (3”) White used to cut his stencils. (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera.)

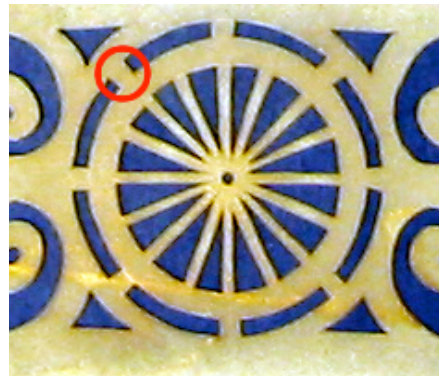


Figure 8 Detail of stencil. Lyman White cut very thin ties and successfully integrated them into the overall design of his stencils. 2” x 2”. (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

placed the ties so their functionality disappeared and blended seamlessly with the design (Figure 8). Ties are the most fragile area of a stencil so the thicker the ties the more stable the stencil. It is a testament to White’s skill that he successfully cut and preserved very thin ties.

²¹ Matthew D. Finn, *Theoretical [sic] System of Painting* (New York: published by James Ryan, 1830), n.p.

²² Charles G. Leland, *The Minor Arts: Porcelain Painting, Wood-Carving, Stencilling, Modelling, [sic] Mosaic Works, &c.* (London: Macmillan and Co., 1880), 91.

After cutting the design, White applied the color. It is clear from his collection that he worked almost exclusively with metallic powders; packets of powder of various shades survive, and the remnants of powder surround many of his stencils. Powders were made from pulverized metallic ores and alloys—brass, zinc, copper, aluminum, silver, and gold were all used in various ratios.²³ There were two options for applying metallic powders. The first was to mix the powders with a liquid medium, much like the mixing of paint pigments with oil and a binder. The mixture could then be treated like paint and applied with a brush. This method was easier, but the results were correspondingly less satisfactory; mixing the powders diminished their luster and the mixture was more prone to “peeling or falling off.”²⁴ The more lustrous and secure method utilized the metals in their powdered state. White used this method and, like many of his contemporaries, referred to it as “bronzing.” First, he applied a thin coat of adhesive to the surface being stenciled. This provided a binder to which the powder could adhere; options included “isinglass size, japanners’ gold size, or, in some cases, drying oil or oil-paint.”²⁵ The size was left until nearly dry, allowing it to become tacky.²⁶ Then, he laid the paper stencils

²³ Waring, 102; In 1936 one of Lyman White’s descendants—a Mr. Samuel White of East Sandwich, MA—mailed a sample of White’s extant powders to the Boston jeweler and silversmith George C. Gebelein to be tested for gold. Gebelein returned the samples with a note that after testing the powders he found no trace of gold. This correspondence is now part of the collection.

²⁴ Waring, 89-90; R. Dossie, *The Handmaid to the Arts* (London: J. Nourse, 1758), 405.

²⁵ Hewson Clarke and John Dougall, *The Cabinet of Arts* (London: T. Kinnersley, 1817), 537.

²⁶ Many authors note the learning curve required to understand when just the right amount of tackiness was reached.

flat on the surface (temporarily held in place by the size), and brushed on the powder with “dusting bags.”²⁷ Accounts suggest that these dusting bags—also called puffs or pounces—could be made from velvet or soft leather and were either formed into little stuffed balls or wrapped around a finger.²⁸ According to one chair painter trained in the 1840s, worn velvet made the best ‘pounce’ for spreading the



Figure 9 A small velvet pounce used by Lyman White. L. 1.5” (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

metallic powders.²⁹ White’s collection includes one of these small velvet pouches (Figure 9). An experienced painter could shade and highlight using the pounce. “Any figure may be produced in a variety of shades, by applying the bronze more freely to some parts of the work than to others.”³⁰

Using different colored powders was another way of adding definition and depth. Bronze powders were made in “every various shade, from that of bright gold to orange, dark copper, emerald green, &c”³¹ There were a few different methods for applying more than one color. Lyman White utilized composite stencils, or layers of stencils, each one

²⁷ Andrew Ure. *A Dictionary of Arts, Manufactures and Mines; Containing a Clear Exposition of Their Principles and Practice* (New York: D. Appleton & Co., 1870), 282.

²⁸ Evans, 175.

²⁹ Waring, 87.

³⁰ Rufus Porter, *A Select Collection of Valuable and Curious Arts, and Interesting Experiments* (Concord, NH: Published by Rufus Porter, 1826), 13.

³¹ Ure, 283.

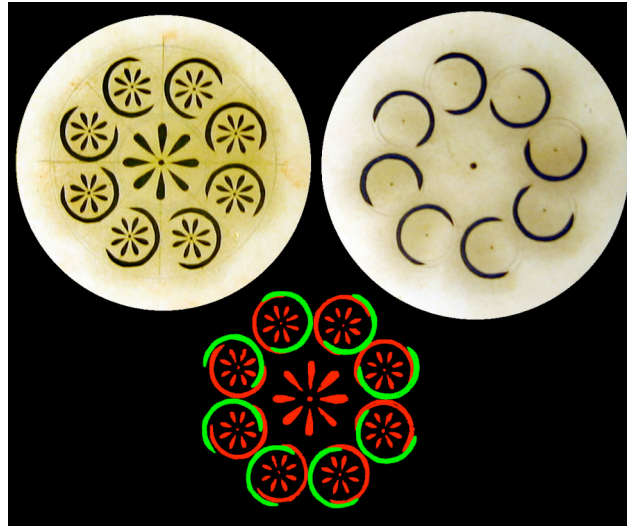


Figure 10 White combined these two stencils to create one complete design. Splitting the design allowed him to use two different colors. 4.5” diameter. (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

devoted to a different color. For instance, in one motif used on a chair back the left side of the design was cut from one sheet of paper and stenciled in one color, and the right side was cut separately and applied in a different color (Figure 10). This required careful registry of each layer of the stencil, so the different elements of the design would line up and appear as if they were stenciled at the same time. Janet Waring records another method used by a traditionally trained chair painter in which he deftly “loaded” a brush with six different colors of powder and in “a single stroke colored and shaded the petal of a rose.”³² This obviously required skill and experience. Even so, certain elements of a design may have been too difficult or painstaking to execute by stencil for even the most skilled stenciler. One period author noted that in this case the use of the stencil was

³² Waring, 88.

“suspended” and the design could be enhanced or completed freehand with a camel-hair brush.

White did not do all of his painting through traditional cutout stencils; he also used a pinprick method that fell somewhere between the assuredness of stenciling and the variability of freehand work. In this technique, after drawing the design White pricked along the outline, creating small holes in the paper. He then lined up the pattern with the furniture and “a pounce-bag [was] lightly tapped on the surface, so as to force powder...through all the perforations of the pattern; showing...a dotted repetition of the form of the design” (Figure 11).³³ The “pounce-bag” would likely have been filled with

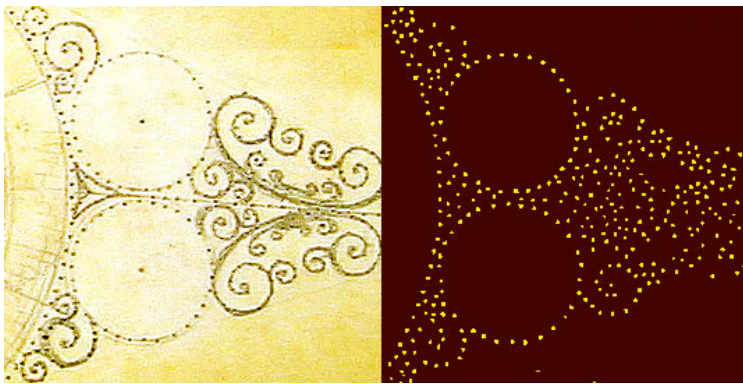


Figure 11 Detail of a pinpricked design (left) and the dotted design that would result from pouncing with powder (right). 3” x 3” (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

whiting, causing the outline of the design to stand out against the dark wood. The outline served as a guide for freehand painting – either with the powder-paint mixture or with size. If he chose to work with the metals in

their powdered state, he would likely have tinted the size to make it more visible, since he would only have applied it to the design areas where he wanted the powder to adhere.³⁴

³³ W. Williams, *Transparency Painting on Linen* (London: Winsor & Newton, 1855), 27.

³⁴ Waring, 94.

There is some indication that White may also have utilized this pinprick method to transfer sketched designs into stencils. There are multiple instances in his collection where the same design exists in pinpricked and stenciled form. White appears to have pricked the design and then pounced a red powder to transfer it onto other sheets of paper, which he then cut into stencils. Used on furniture or paper, the pinprick method was especially helpful with symmetrical designs. White only needed to draw half of the design, then fold the paper in half and use the pinpricks from the one side as a guide for the mirrored pinpricks on the other.

White adopted both techniques—cutout stencil and pinpricking—to increase his precision and productivity. In terms of precision, the major advantage of the stencils was that the same design could be repeated on a set of furniture with much less variation than if it had been executed completely freehand. Each piece in a set could closely match the others. Of course, the finished products did not have as much similarity as say, a stamp would have achieved. Nevertheless, both the stencil and pinprick method offered a degree of uniformity. They also saved time. In one account, the pinprick method was used to paint the “battle of Salamanca” on a series of trays. The artist discovered both its temporal and monetary advantages:

I traced by puncture the outline of a few of the most daring perpetrators in the scene...and then, by means of a pounce rag, quickly transferred this performance to each of the trays, and found that by painting them in parts—a sort of half stencil, half legitimate—to my surprise, I could, with tolerable assiduity, realize four guineas a week.”³⁵

³⁵ William Green, *The Life and Adventures of a Cheap Jack* (London: Tinsley Brothers, 1876), 165.

This “half legitimate” method admitted some freehand variation, but saved a great deal of time and therefore increased productivity and, in turn, profit.

Profit, of course, was the end goal for the furniture White painted; it was created to be sold. Once he completed the above steps—from base coat to finishing touches with the bronze powders--“the work must afterwards have one or more coats of copal or shellac varnish.”³⁶ The varnish protected the paint and powder, preserving White’s handiwork. The finished furniture was then ready to be sold in the Boston market and perhaps beyond.

Style and Design Sources

For potential buyers, much of the appeal of White’s painted furniture was stylistic. For his stencils White adopted neo-classical design, particularly the Empire style, which became very popular in America starting about 1815. Two hallmarks of the style were the interplay of light and dark and lustrous metallic surfaces, both of which White utilized in his work.³⁷ Some of the costlier furniture of the time featured bright brass inlay contrasted with dark wood; White offered a cheaper but similar effect by stenciling with metallic powders against darkly painted backgrounds. White’s motifs were also neo-classically influenced and reflected the Greek and Roman inspiration behind the Empire style. Mythological gods and griffins, urns, chariots and cornucopias

³⁶ Porter, 13.

³⁷ Rosemary Troy Krill with Pauline K. Eversmann, *Early American Decorative Arts, 1620-1860* (Walnut Creek, CA: Altamira Press, 2001), 113.

are peppered throughout his sketches and stencils. Stylized plant forms such as acanthus leaves; anthemion and foliated scrolls abound in his work (Figure 12).

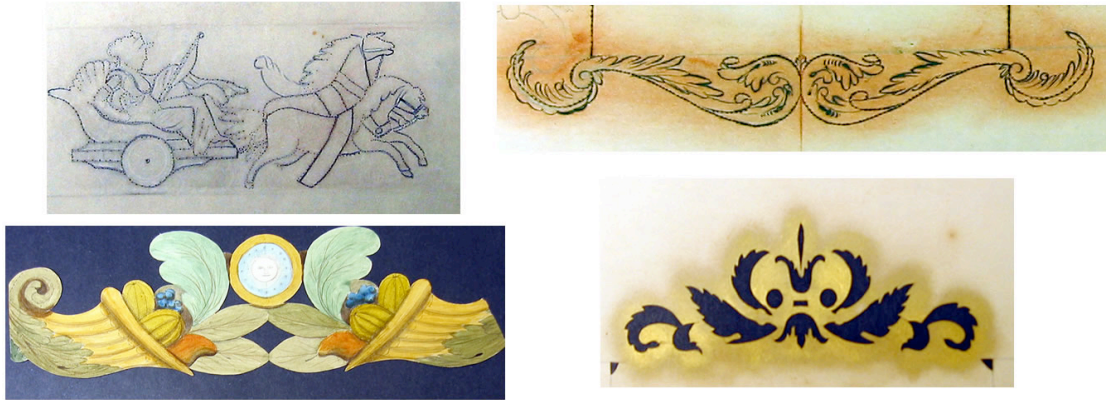


Figure 12 Neo-classical designs by White. Clockwise from bottom left: a colorful sketch of cornucopias (12'' x 3.5''), a pinpricked design of Roman goddess Aurora riding in a chariot (7'' x 3''), a sketch featuring acanthus leaves (8'' x 1.5''), and a stencil with similar stylized leaves (5'' x 1.5''). (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

A variety of sources inspired White. He would have seen and been influenced by the elements of neo-classical design in the work of other craftsmen in the furniture industry and beyond. White also had access to design books—his collection includes seven French design plates illustrating everything from furniture to architecture to metalwork (Figure 13). He developed the practice of sketching objects he admired, occasionally labeling the original source or context.³⁸ White also found stylistic inspiration in everyday places. He kept an advertisement for a Boston papier-mache works that illustrated medallions and moldings featuring flowered rosettes, acanthus leaves and scrolls, all motifs he incorporated into his stencils (Figure 13). Prints and

³⁸ See appendix for an interesting, unexplained connection to Boston ornamental painter John Ritto Penniman via one of White's sketches.

small clippings from newspapers suggest White saved any inspirational design source he came across. A few of these images are gridded in pencil, a technique White used to break down the picture into parts to help him successfully replicate it.



Figure 13 Design sources. White found inspiration in everything from French design plates (left) to an advertisement from a Boston Papier Mache works (right). (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

The one chair attributed to White is an interesting survival that seems to blend two stylistic movements and could potentially serve as a springboard for further research into nineteenth-century Boston painted furniture. In many ways the chair is more fitting to a Connecticut aesthetic than a Boston one. It shares the same general form as Connecticut Hitchcock chairs—rush seating, ring turned legs and rungs, a gently curved back and broad back slat—and, like Hitchcock style chairs, features bronze stenciled

designs over a dark background (Figure 1).³⁹ But while the stenciled motifs on most Hitchcock chairs are simply executed flower and fruit designs, White's chair and a majority of his stencils feature more academic neo-classical renderings, a decidedly higher style in the nineteenth century. Chairs like White's have not traditionally been associated with Boston. In his book *American Fancy*, Sumpter Priddy notes that the style and popularity of Hitchcock chairs were disseminated on a national scale. This makes it difficult for modern scholars to correctly attribute such chairs to their true place of origin.⁴⁰ It is very likely extant chairs of this form painted by White and other Boston ornamental painters have been wrongly attributed to Connecticut makers. Unfortunately, in many instances there is no way to right the wrong and recover where such chairs were made and who may have painted them. Lyman White presents a unique situation in that his stencils could potentially link him to other surviving pieces. Future research may bring his work out of a century-and-a-half of anonymity and challenge scholarship on what type of painted furniture was being produced in Boston in the 1820-30s.

Even though he received little recognition in his lifetime, during his years as a furniture painter White recognized the importance of style and devoted a great deal of energy to developing a collection of neo-classical stencils and design sources. That he

³⁹ John Tarrant Kenney, *The Hitchcock Chair* (New York: C.N. Potter; distributed by Crown Publishers, 1971), 77; Mabel Roberts Moore, *Hitchcock Chairs* (New Haven, CT: Yale University Press, 1933), 2-5.

⁴⁰ Sumpter Priddy, *American Fancy: Exuberance in the Arts, 1790-1840* (Milwaukee: Chipstone Foundation: 2004)

consciously surrounded himself with the popular style of the time and chose to carefully save both sources and stencils is evidence of his devotion to his craft. Yet despite the copious production and skill he exhibited, White's years in the furniture industry were numbered. In the late 1830s, his devotion shifted from pigments to pianos.

Chapter 3

THE CHICKERING YEARS

In the preface to his 1845 *Enterprise, Industry and Art of Man*, Samuel G. Goodrich describes a fireside dream in which the furniture surrounding him comes to life and describes to him “its life and adventures.” The first and most loquacious piece of furniture to confront him is the piano:

The portly piano, advancing with a sort of elephantine step, informed me that its rosewood covering was violently torn from its birth-place in the forests of Brazil; its massive legs of pine grew in the wilds of Maine; the iron which formed its frame was dug from a mine in Sweden; its strings were fabricated at Rouen; the brazen rods of the pedals were made of copper from Cornwall mixed with silver from the mines of Potosi; the covering of the keys was formed of the tusks of elephants from Africa; the varnish was from India; the hinges from Birmingham, and the whole were wrought in their present form at the world-renowned establishment of Messrs. Chickering & Co., Washington street, Boston.⁴¹

In Goodrich’s reverie, the piano vocally declared its fabrication at the Chickering factory in Boston, but for every other Chickering instrument a declaration of origins would have been visual—via the name painted on the front of the piano. For many Chickering pianos, perhaps even Goodrich’s, Lyman White was the man responsible for that nameplate.

⁴¹ Samuel G. Goodrich, *Enterprise, Industry, and Art of Man: as displayed in fishing, hunting, commerce, navigation, mining, agriculture and manufactures* (Boston: Bradbury, Soden and Co., 1845), iii.

Though White was clearly skilled at stenciling and painting furniture, circumstances dictated that he shift his focus to pianos. The choice was almost certainly based on economics. The division of labor in the furniture trades had already crippled his chances for independent shop ownership. White may have recognized that being a wage earner was nearly inevitable. It is possible the wages at the piano manufactory offered White immediate gain, or he may have calculated that switching to piano-making offered him the best opportunity for future advancement.

He certainly would have been justified in believing that pianos would prove profitable since the popularity and presence of music in the American home was on the rise. Before the late eighteenth century access to music was generally limited to concerts and other public performances. But as the nineteenth century approached, music began to shift from the public to the private sphere.⁴² Training on a musical instrument became part of the canon of genteel womanhood, so young girls were taught to read music and play instruments in the hopes of increasing their social standing. Musical publication in America (once only the realm of religiously affiliated psalm and hymn books) boomed as the demand for printed secular music rose.⁴³

The American piano industry also experienced an enormous upsurge in production and sales as the musical, aesthetic, and social value of the piano increased.

⁴² H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs, NJ: Prentice-Hall, 1974), 122.

⁴³ Oscar George Theodore Sonneck, *A Bibliography of Early Secular American Music (18th Century)*, revised and enlarged by William Treat Upton (Washington: The Library of Congress, Music Division, 1945), 575.

Music in the home suggested cultural refinement, and the presence of a large instrument like a piano bespoke a certain degree of wealth. A late-century piano historian also noted the value of a piano from a furnishing standpoint: “A piano, we must remember, has an aesthetic and artistic value as a resident of the drawing-room independent of its musical qualities.”⁴⁴ As the nineteenth century wore on, the pianoforte became a familiar resident of homes. As a valued piece of furniture, the appearance of the piano was important. Noted one observer in 1822: “Piano-Fortes are becoming so fashionable a piece of furniture, that no house is considered properly furnished, at the present time, unless one of these instruments, *polished and gilded in the most extravagant manner* occupies a conspicuous place in the principal apartment” [my emphasis].⁴⁵ In many homes pianos were decorated with a cloth or scarf.⁴⁶ For piano owners, the beauty of the piano was obviously important. But the aesthetic consideration of the instruments began in the shops and factories where they were produced, long before they reached private homes.

Certain elements of a piano have obvious aesthetic implications. Size, shape, veneers, and carved embellishments are clearly related to the physical appeal of a piano. Less often considered, yet essential to the beauty of the finished product, is the varnish applied to the entire case. The type and application of varnish “contributes much to the

⁴⁴ Daniel Spillane, *History of the American Pianoforte; its technical development and the trade* (New York: D. Spillane, 1890), 339.

⁴⁵ “Stewart and Osborn’s Piano Fortes,” *Euterpeiad*, Nov. 1822, 179.

⁴⁶ Elisabeth Garrett, *At Home: The American Family, 1750-1850*. New York: H.N. Abrams, 1989), 52.

external beauty of the instrument.”⁴⁷ Varnishing is both a practical measure to preserve the piano and a decorative measure to increase its attractiveness. As to its application, one piano historian noted: “In achieving artistic results in varnish work in pianos, much depends upon good varnish. Yet a great deal depends upon intelligent workmen, proper methods, and a number of conditions which can only be regulated by practical varnish foremen in piano shops.”⁴⁸ For the Chickering piano company, Lyman White was one of these practical varnish foremen.

Period descriptions of piano production tend to gloss over the varnishing stage to focus on other elements of the instrument—the case, strings, keys, etc. *Frank Leslie’s Illustrated Newspaper* offers one of the few period glimpses into the varnishing process. In April of 1859 the newspaper published an article on the history of pianofortes and their current manufacture; the Chickering & Co. manufactory served as a case study. The article moves through each room of the factory and briefly mentions varnishing, noting a “preparatory varnish room” and another varnish room extending “the whole length of the building. Here about seven hundred cases are in treatment all the time.”⁴⁹ Since detailed description is lacking, an accompanying engraving of Chickering’s varnish room provides the best insight into Lyman White’s working conditions. The large room at the top of the building is filled with piano cases mounted on dollies for easy movement. In

⁴⁷ Spillane, 339.

⁴⁸ *Ibid.*, 342.

⁴⁹ “The Manufacture of Pianofortes: Chickering & Co.,” *Frank Leslie’s Illustrated Newspaper*, (16 April 1859): 305.

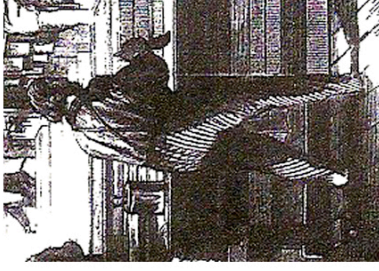
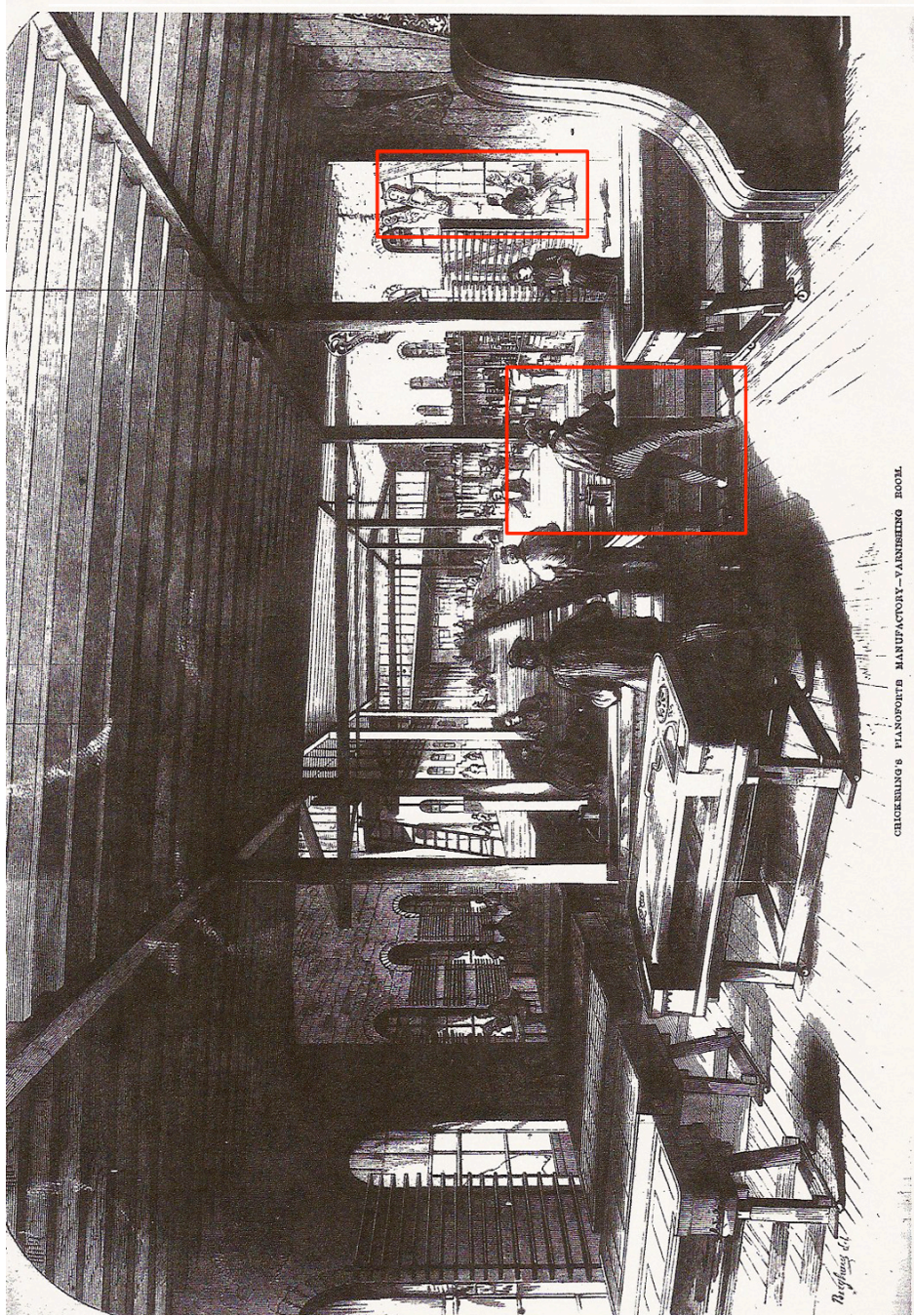


Figure 14 The Varnishing Room at Chickering & Co. piano manufactory, 1859. At right are two enlargements of varnishers at work. (*Frank Leslie's Illustrated Newspaper*, (16 April 1859): 307. Courtesy, University of Delaware)

the center of the room, scores of workmen use brushes and buckets to apply varnish to the cases. Along the edges men sit in front of windows varnishing the smaller carved music racks that will later be attached to the cases. Racks and hooks for drying these smaller pieces dot the room, and a long line of supply shelves is within easy reach of the workers. This was Lyman White's workspace for over two decades.

How exactly White came to be hired by Chickering is unknown, but there are indications that he had multiple connections within the organ and piano community of Boston. One of the earliest dated sketches in White's portfolio is of a group of musical instruments, which he labeled: "Used on a pannel [sic] of this size, on the front of small organ. Made by Eben Goodrich, 1826" (Figure 15). According to a series of advertisements, Goodrich owned an organ factory in Boston where he built and repaired organs as



Figure 15 White did work for multiple musical instrument makers including Eben Goodrich (top, 6.5" x 3") and Hallet, Davis, & Co. (below, 11" x 2.5") (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

well as taught organ playing.⁵⁰ Grouped with this drawing are multiple sketches and pinpricked drawings of various musical instruments (lutes, organs, brass) and musical notes. White's portfolio also contains a lettered sign and three stencils reading "Hallet,

⁵⁰ Advertisement, *Boston Daily Advertiser*, (1 April 1814): 4; Advertisement, *Columbian Centinel*, (6 Feb 1821): 4.

Davis & Co., Boston” in various styles (Figure 14). Hallet, Davis & Co. was a piano manufacturing company that formed in the 1840s after the banding and disbanding of a group of men involved in the trade.⁵¹ It is possible that White’s connections in the community of musical instrument makers came through his family: his older sister, Stella, married Luke Perkins Lincoln, who was a pianoforte maker in Boston.⁵² Stella and Luke’s oldest son was named after his uncle Lyman, and the 1860 census records Lyman White Lincoln following in familial footsteps as a pianoforte maker in Newton, Massachusetts. Additionally, White family oral history holds that the Whites and the Chickering had some familial connection, though no documentary evidence has been located to contradict or corroborate that belief. In any event, the Chickering piano company hired White and his brother Samuel Dexter sometime in the late 1830s.

White’s portfolio contains a profusion of Chickering related paraphernalia. A variety of sketches, stencils, and transfer decals used on the front of pianos portray the company name. Some include “Boston”, one “New York,” and quite a few leave room for the specific model number or “Patent” to be stenciled or painted in place. His collection included Chickering advertisements, one depicting the factory on Tremont Street, and another in the form of an 1857 advertising book—“Chickering & Sons’ Piano-Fortes at the Exhibitions of 1856”—which included illustrations of the various models of pianos available from the company (Figure 16). He owned a print of Louis Moreau

⁵¹ Spillane, 167.

⁵² Bradford Kingman, *History of North Bridgewater: Plymouth County, Massachusetts* (Boston: published by the author, 1866), 573.

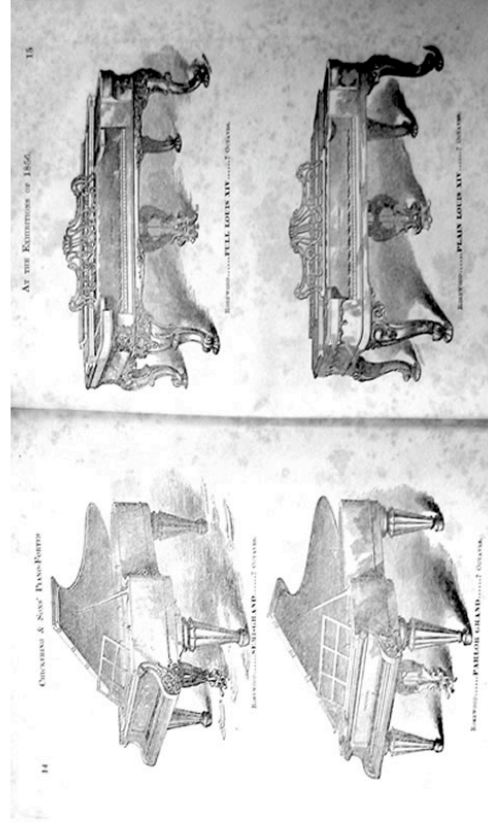
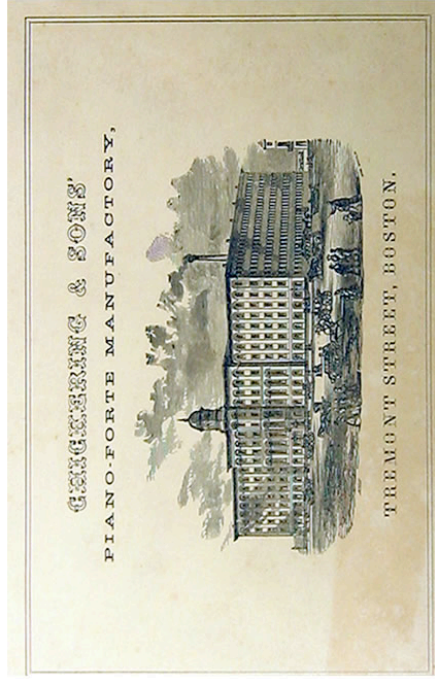
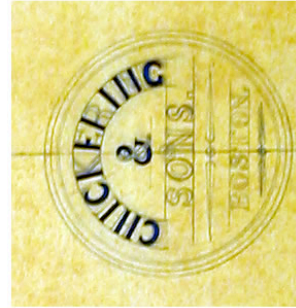


Figure 16 A sampling of the Chickering paraphernalia saved by White. At left are a variety of stencils for the piano nameplates, at right a view of the manufactory on Tremont Street (above) and an advertisement book illustrating the various pianos offered by the company (below). (Courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

Gottschalk, a mid-nineteenth century composer and pianist, sitting at a Chickering piano, as well as a picture of Jonas Chickering, the original founder of the company.

That White saved all this Chickering-related material suggests his pride in the products he helped to produce as well as his loyalty to the Chickering brand. The exact length of his tenure at Chickering is unknown; he may have started working piecemeal for the company designing stencils and nameplates, as he did for other Boston piano makers. This may have opened the door to a full-time position. White's decision to switch from identifying himself as a "painter" to a "varnisher" in the 1838 *Boston Directory* suggests this may have been the year he began in the varnishing room at Chickering. Over the course of two decades, White rose in the ranks, both varnishing cases and continuing to design stencils for the Chickering nameplates. Original to the collection, but remaining in the possession of White's descendants, is a gold-headed cane inscribed: "Presented to Lyman White by the workmen under his charge while at Chickering & Sons, 1863," indicating upwards of a twenty-year affiliation with the company as well as his status as a foreman overseeing the work of others.⁵³

His success and loyalty at the company was not a singular phenomenon, and owed much to the management style at Chickering. An article in Harvard's *Business History Review* analyzed the business practices of the company and suggested good pay and the

⁵³ Brian Cullity, *Plain and Fancy: New England Painted Furniture, May 10-October 25, 1987* (Sandwich, MA: Heritage Plantation of Sandwich, 1987), n.p.

Chickerings themselves bred worker loyalty.⁵⁴ By 1890, when the company was in the hands of one of the three Chickering sons who inherited it, the spirit of the working environment at the Chickering factory had become almost legendary: “Here the employés [sic] are treated with rare thoughtfulness, in the true spirit of our commonwealth...a great number of employés can be found in this shop who have been there for over thirty years, and from the young apprentice up to the oldest veteran all venerate the history and traditions of the firm they work for...”⁵⁵ This praiseworthy working environment was originally cultivated by the founder of the company, Jonas Chickering (1798-1853). Though he and Lyman White ended up on opposite sides of the Industrial Revolution, their beginnings were quite similar.

Like White, Chickering was apprenticed to a trade—cabinetmaking—with the expectation that he would eventually become a master cabinetmaker. Upon the completion of his apprenticeship he moved from New Hampshire to Boston, where a brief stint as a journeyman cabinetmaker gave way to employment with piano-maker John Osborn. After learning the trade, Chickering opened a shop in 1823. What started as a very small operation making approximately twenty pianos a year had grown by 1850 to a company employing two hundred workmen outputting one thousand pianos a year. In 1868 J. Leander Bishop recorded the company’s consumption of materials, including those White was working with: 1,750 gallons varnish and 600 dollars’ worth of paints

⁵⁴ Gary J. Kornblith, “The Craftsman as Industrialist: Jonas Chickering and the Transformation of American Piano Making,” *The Business History Review* 59:3 (Autumn, 1985), 363.

⁵⁵ Spillane, 267.

yearly.⁵⁶ The success of the entire operation owed much to Chickering's commitment to quality.

Though Chickering was apprenticed as a cabinetmaker and learned the traditional method of piano-making in a small shop, he quickly realized ways to improve both the instrument and the manufacturing process. He patented an iron piano frame, which was an improvement both in sound and durability. He also began to hire and train workmen for specialized jobs within the production process. Eventually he built a six-story structure with specialized rooms (the Dimension room, Case room, Varnish room, etc.) each devoted to a specific step of the piano-making process. "Elevators, at each wing, moved by steam, ma[d]e the passage of the Piano to the various rooms, a distance exceeding a mile, perfectly easy and expeditious."⁵⁷ This assembly line production and division of labor became the hallmark of the Industrial Revolution, but Chickering's early application of it to piano-making skyrocketed the company's profits. Yet Chickering's initial training in the traditional methods of both cabinet- and piano-making served him well. His early training rooted him in a tradition of quality and gave him an appreciation for the men working in his factory. As one author puts it: "By infusing industrial capitalism with the authority of craft tradition, [Chickering] made innovation more

⁵⁶ J. Leander Bishop, *A History of American Manufactures from 1608 to 1860*. (Philadelphia: Edward Young & Co., London: Samson Low, Son & Co., 1868), 286.

⁵⁷ *Ibid.*, 286.

palatable to workers and consumers alike,” thereby earning the loyalty of Lyman White and the unnamed others who spent decades with the company.⁵⁸

Of course, while Chickering and White were both reared in the traditional methods of craftsmanship, they ended up on different sides of the management shift that came with the Industrial Revolution. Chickering became the head of a national company, and while he was known for his hands-on management style, he did not personally build the pianos that bore his name. Lyman White, who during his apprenticeship likely anticipated someday becoming a master and head of his own shop, instead found himself a daily wage earner, executing anonymous work within an assembly line of hundreds of workers.

Yet through Chickering, White’s handiwork attained a greater sphere of influence than it ever could have had he continued to paint furniture for Boston furniture makers. Chickering pianos were marketed in every major city in the United States from Providence to Savannah to New Orleans.⁵⁹ The instruments traveled overseas for exhibit at the 1851 World’s Fair in London, the 1867 Exhibition in Paris, and even to Calcutta as one accompanied the vacation journey of one of Chickering’s sons.⁶⁰ Though it was not his name that he was affixing to pianos, White played a small but significant part in the

⁵⁸ Kornblith, 368.

⁵⁹ Alfred Dolge, *Pianos and Their Makers: A Comprehensive History of the Development of the Piano from the Monochord to the Concert Grand Player Piano* (New York: Dover Publications, 1972), 271.; Kornblith, 356.

⁶⁰ Spillane, 262-3.

sentiment that “the name of ‘Chickering’ has been and remains an American household word in relation to domestic music and the peaceful joys of home.”⁶¹

⁶¹ *Ibid.*, 269.

CONCLUSION

In many ways, the broad themes of Lyman White's life are not uncommon. Apprenticed in the early nineteenth century, he pursued work in his given trade until the impact of divided labor and increased mechanization drove him to work in a factory. But while the names and work patterns of most of his contemporaries are long gone, White's portfolio of designs and tools survives, offering a unique glimpse unto his life and the objects he helped create.

The first part of his career was focused on furniture. Many examples of nineteenth-century painted furniture survive today, but the process that produced them is much more elusive. White's tools and skillfully designed stencils and pinpricked drawings embody that often intangible process. His design sources ranged from high (French design plates) to low (clipped newspaper advertisements), and he found inspiration in both. Though he left the furniture industry, he never completely abandoned his first trade, saving the related materials for over fifty years and passing them on to his heirs.

The second period of White's employment focused on pianos. While he still had occasion to design stencils for nameplates, he was primarily a varnisher. Working among scores of men, over the years he distinguished himself and became a foreman. His success and long tenure in the Chickering varnish room were due in part to the company's commitment to quality and appreciation of its employees. Yet whether he was dealing with paints or pianos, Lyman White was a devoted worker. Over the course of his life, he proudly collected and preserved items related to his labor, a value to him and a continuous value to current day scholars.

APPENDIX A

THE PENNIMAN CONNECTION

Nestled among the many stencils and clippings in the Lyman White collection is a faint sketch of a lyre filled with stylized acanthus leafage. To the left of the sketch, in White's handwriting, is the notation: "Used on pillar of a painted table." It was not uncommon for White to sketch designs and note the types of furniture on which they were used; there are multiple examples of this practice evident in his collection. But the lyre sketch is particularly noteworthy because it is an exact match to the painting on the pillar of a table currently owned by the Nichols House Museum located on Mount Vernon Street in Boston (Figures 17-18).

The initial connection between the sketch and the table, discovered by Winterthur's Curator of Furniture Wendy Cooper, led to the discovery of another related sketch. The front rail of the table features two griffins flanking a classical monument surrounded by trailing leaf arabesques; White sketched this rail as well, though it lacks a corresponding label (Figure 19).

An 1809 inscription by John Ritto Penniman was recently discovered on the Nichols House table. Penniman (1782-1841) worked in the Boston-Roxbury area and today is perhaps best known for painting furniture and clock-dials, though he also painted portraits, landscapes, literary and religious scenes, and designed seals and certificates.⁶²

⁶² *John Ritto Penniman (1782-1841): An Ingenious New England Artist* (Worcester, MA: The Worcester Art Museum, 1982), foreword.

Despite much research, the connection between White and Penniman is unclear. White's name is not included in the list of men apprenticed to Penniman, and cross-referencing men who worked with Penniman—frame and looking-glass maker John Doggett, for example—has not turned up any reference to White.

At the time the 1809 inscription was made on the table, White would only have been nine years old, so he likely saw the table years after its completion. Unfortunately, the table lacks any detailed provenance, so its original owner and location are unknown. The question of why and where White happened to see and sketch the table remains a mystery.



Figures 17-19. An overall view of the table (top right). A detail of the pillar next to the sketch by White (top left). Detail of the rail and accompanying sketch by White. (Sketches courtesy, Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera)

APPENDIX B

THE SCOPE OF THE COLLECTION

The Lyman White stencil and ornament collection is housed in the Joseph Downs Collection of Manuscripts and Printed Ephemera at the Winterthur Library. It consists of over 260 stencils, pinprickings, sketches, and design sources, in addition to tools and a toolbox. Photographing the designs is somewhat difficult since many are faintly drawn in pencil, but the attached library finding aid provides some sense of the design and scope of the collection. Each piece is identified by type (stencil, pinpricking, sketch, etc.) and followed by a short description.

The Winterthur Library

The Joseph Downs Collection of Manuscripts and Printed Ephemera

OVERVIEW OF THE COLLECTION

Creator:	Lyman White, 1800-1880
Title:	Stencil and ornament collection
Dates:	1818-ca.1900
Call No.:	Col. 721

SCOPE AND CONTENT

A large assortment of stencils, as well as other designs, to be used in decorating furniture. Some of the designs have been pricked or perforated in order to transfer the outline to another surface. Many of the stencils show signs of having been used with bronzing powders. The designs include arrows, stars, shells, some mythological scenes, and name stencils for the piano makers Chickering & Sons and Hallet Davis & Co. Also with the collection is a wooden box which held various stenciling supplies, and a cone-shaped rock which was probably used for mixing paints. The stenciling supplies have been removed from the wooden box and housed separately. Among the supplies are bronzing

powders, a container with combs which were probably used for graining, a pad, a stone, a brush, a knife, a burnishing tool, and some other miscellaneous supplies and tools.

Lyman White's certificate of membership in the Massachusetts Charitable Mechanic Association is part of this collection, as is Jarvis White's certificate of completion of his apprenticeship, as attested by the Massachusetts Mechanic Association. As well, the collection includes two printers' style sheets, showing a variety of border patterns; a photo of Lyman White; price lists from Moody, Webster, & Co.'s Papier Mache works and from Robert Mayer & Co. for bronzing powders; printed plates from French books showing ornamental designs, part of an ad for the Massachusetts Charitable Mechanic Association's tenth exhibition; an advertising booklet of Chickering & Sons' piano-fortes (printed 1857); two drawings done by Lyman White in 1818; and a few other prints and newspaper articles.

ORGANIZATION

Stencils and drawings that were framed together or that were in folders together have been kept together.

PROVENANCE

Transferred from the museum collection.

RELATED MATERIAL:

The museum collection includes a chair painted and stenciled by Lyman White, museum accession number 2003.0043. The chair was made between 1825 and 1840. Some of the stencils in this collection match the decorations on the chair. This collection was acquired at the same time as the chair.

DETAILED DESCRIPTION OF THE COLLECTION

Box 1:

- | | |
|---------|--|
| 04x22.1 | stencil: four arcs around a cross formed of leaves |
| 04x22.2 | stencil: bellflowers |
| 04x22.3 | stencil: scalloped designs with twiggy design in between |

- 04x22.4 stencil: half of a sunburst, with an arrow and flowers
- 04x22.5 stencil: a flower-like design, the petals scalloped as in .3 (but smaller)
- 04x22.6 stencil: a star-burst
- 04x22.7 stencil: an oval sunburst
- 04x22.8 stencil: circle of arcs with flowers inside
- 04x22.9 stencil: a circle of arcs, evidently meant to highlight the design in .8
- 04x22.10-13 stencils: a series of shells, with a copy of the completed design
- 04x22.14 stencil: a circle of scalloped designs, with twiggy designs in between, complements .3
- 04x22.15 stencil: a round saw-tooth design (which could complement a design like that in .14)
- 04x22.16 pinpricking: drawing with an obelisk, bow and arrow, and leaves
- 04x22.17 stencil: a circular design similar to .14 but with a saw-tooth circle in the middle
- 04x22.22 stencil: floral pattern
- 04x22.23a-b stencils: arrows
- 04x22.24-.25 pinprick designs: round patterns flanked by decorative scrollwork, probably meant for chair backs
- 04x22.26-.27 Stencil and design: shells, similar to .10-.13 [see also .29-.31]
- 04x22.28 stencils: a circle of stars, different sized circles, and two bean shapes
- 04x22.29-.31 stencils and design: shells, to be used with .26-.27
- 04x22.37 stencil: two arcs and two commas
- 04x22.38 stencil: a series of arcs
- 04x22.39 stencil: a leaf

04x22.40	pinpricking: cartouche
04x22.41	pinpricking: Native American with a bow
04x22.42	stencil: a drawing compass
04x22.43-44	pinpricking: overlapping circles and ovals
04x22.45	stencil: resembles a carrot with leaves
04x22.46	stencil: circles of various sizes, a half moon, and a lima bean
04x22.47	print of Lafayette, with a grid penciled on top
04x22.48	stencil: right angle
04x22.49	pinpricking: urn in middle of scroll work
04x22.50	scrap of paper, with a design cut off one end, and another design stenciled onto the paper
04x22.51	stencil: plumes, with a pencil sketch
04x22.52	stencil: series of lines
04x22.53	folder labeled "Variety," which contained numbers .37-.52
04x22.54	stencil: arcs with arrow
04x22.60	folder labeled: Border for the top of a center table, with gilt stripes outside of the bronze work, used on a rosewood stained center table, 1825," items .61-.65 were in this folder (see also .124a-i)
04x22.61	stencil: series of leaves
04x22.62	stencil: series of arcs and other design features
04x22.63	stencil: two arcs around a flower
04x22.64	stencil: series of scalloped designs arranged in a circle
04x22.65	stencil: straight lines radiating out from the middle of a circle

- 04x22.66a-b folder labeled: "Variety of ornaments for bronzing & otherwise," items .67-.120 were inside this folder
- 04x22.67 pinpricking: series of feathers and circles, part of which is drawn and part only pricked
- 04x22.68 stencil: series of arcs inside a rope border
- 04x22.69 stencil: series of arcs, probably meant to be used with .70
- 04x22.70 stencil: series of arcs with floral design in the middle
- 04x22.71 stencil: series of arcs
- 04x22.72 stencil: single straight line
- 04x22.73 pinpricking: circle with schools and an arrow, part of which is drawn and part only pricked
- 04x22.74 pinpricking: elaborate series of designs, part of which is drawn and part only pricked
- 04x22.75-77 stencils: series of arcs
- 04x22.78 pinpricked design: eagle with shield, a lyre, roses, and scroll work, partly pricked
- 04x22.79 pinpricked design: various ornaments
- 04x22.80 stencil: straight line of saw-tooth patterns
- 04x22.81 printed embossed piece of paper
- 04x22.82 stencil: a line
- 04x22.83-84 printed embossed pieces of paper, same design on both but with different colors
- 04x22.85-88 stencils: lines
- 04x22.89 stencil: design
- 04x22.90 pinpricked design: arrow

04x22.91	scrap of paper out of one end of which a design was cut
04x22.92	stencil: arrow
04x22.93	stencil: three sides of a box
04x22.94	stencil: two crescents
04x22.95	stencil: a little round design
04x22.96	stencil: commas and arcs
04x22.97	stencil: three sides of a box
04x22.98	stencil: two crescents
04x22.99	stencil: short line
04x22.100	stencil: scalloped shapes in a cross, with a pencil design
04x22.101-102	stencils: arc
04x22.103	stencil: two commas and two half arrows
04x22.104	stencil: circular saw-tooth design with a floral motif in center
04x22.105	stencil: two arcs
04x22.106	stencil: three little scalloped designs, joined in the middle
04x22.107	stencil: a little floral design
04x22.108	stencil: an arc
04x22.109	scrap of paper
04x22.110	stencils: floral design inside an arc and a little round design
04x22.111	stencil: series of small circles
04x22.112	stencil: circular saw-tooth design with floral design in middle
04x22.113	drawing: ornamental work

- 04x22.114 scrap of paper left over from cutting out a design
- 04x22.115 stencil: arcs with circles and a floral design
- 04x22.116 scrap of paper left over from cutting out a design
- 04x22.117 transfer decal: Chickering and Sons Imported Upright Piano Foprte,
Patented July 1868, Boston & New York, with a copy of a medal won at
the Paris Exhibition of 1867 [for another copy see .130a]
- 04x22.118-120 scraps of paper
- 04x22.121a folder labeled "Designs for Nameboards," .121b-k were inside this
- 04x22.121b-k designs, stencils, and pinprickings found in .121a, including ornamental
scrollwork and half an oval sunburst
- 04x22.122a broadside for a concert turned into a folder labeled "Ornaments for Name
Boards," items .122b-r were found inside this
- 04x22.122b-k designs, stencils, and pinprickings (mostly the latter) found in .122a,
including ornamental scrollwork, a right angle, and a compartment
 .122b is a pinpricked design labeled "Apothecary drawer";
 .122p: print of "Sampson [sic] Slaying the Lion";
 .122q: print from work of Salvator Rosa, showing a lad and a
monk (see also .124i);
 .122r: print of a man and woman under a trellis, she with lute by
her side and he holding a wreath above her head
- 04x22.123a folder which held items .123b-e
- 04x22.123b stencil: rectangle outlines by decorative leaves, labeled "used on ground
name board"
- 04x22.123c stencil: same design as .123b, but not labeled
- 04x22.123d drawing: decorative leaves and scrolls
- 04x22.123e scrap of paper, "died in" written on one side
- 04x22.124a folder labeled "Center ornament used on the top of rosewood stained
center table, 1825," .124b-j were in this folder (see also .60-.65)

04x22.124b-c stencils: arcs

04x22.124d stencil: straight lines forming an eight-pointed star

04x22.124e stencil: a little decorative leaf

04x22.124f print entitled "The Shipwreck," showing a man and a woman embracing, has a verse

04x22.124g print showing a girl sitting by a brook and reading a book, with a verse, the name John L. Taylor (printed on the paper, not written), and dated 1837

04x22.124h print entitled "Leila," depicts a girl playing a guitar, seated next to a man, with a woman bringing a tray to the rusticated table at which the man is seated

04x22.124i print of boy and monk, labeled Salvator Rosa (same as .122q)

04x22.124j scrap of blue paper

04x22.125a folder labeled "Ornaments," items .125b-i were in this folder

04x22.125b-f pinpricked designs: an assortment of designs, including a kneeling person and scrolls

04x22.125g drawing of man with large circle

04x22.125h scrap of blue paper

04x22.125i printed label for "Best Lead Pencils for Drawing"

04x22.126a folder labeled "Shell Ornaments," items .126b-e were in this folder

04x22.126b-e stencils: parts of various shells

04x22.128a folder, unlabeled, contained items .128b-g

04x22.128b stencil: long arrow

04x22.128c lettered sign: "Square Grand."

04x22.128d lettered sign: "Hallet, Davis & Co., Boston"

04x22.128e-g stenciled labels reading "Hallet, Davis & Co., Boston," in various styles of letters

04x22.130a folder, unlabeled, made out of green embossed paper, contained items
.130b-t: found inside the folder: the notation B [inside a square] 363, a print of an urn holding flowers and flanked by decorative scroll work and cornucopias, and a transfer decal for Chickering & Sons, the same as described in .117

04x22.130b-t various prints and designs:
.130b seal of the state of Maine;
.130c coat of arms surmounted by a crown, bears mottos "Dieu et Mon Droit" and "E Pluribus Unum";
.130d fleur de lis;
.130e seal of the city of Boston, Mass.;
.130f seal, perhaps of a state, Native American in the middle;
.130g label on green paper: cupid flying over a city, surrounded by ornamental scrollwork;
.130h print of a nude woman (a goddess?) pulling an arrow out of a ? quiver, with a verse;
.130i page from Penny Magazine with picture and description of the Warwick Vase; stuck to the page is a textile label on green paper with decorative shells and scrollwork and a woman in classical garb;
.130j editorial cartoon, "The Log Cabin Tumbled in, The Empire State Redeemed," with rooster on top of a barrel of Whig principles, and a raccoon caught by its tail, from the New Hampshire Argus and Spectator, vol. 18;
.130k goddess(?) riding horse that has a fish tail, a grid has been drawn on top of the design;
.130l four heads, including woman in medieval headdress and man in wide-brimmed hat;
.130m title page from "Original Poetic Effusions ... from the pen of A.S.C.," Boston, 1822, with print of winged woman playing a lyre;
.130n print of ornamental scrollwork with title "Keepsake 1833";
.130o print of dog firing a toy cannon;
.130p trade card of D. Russell, Boston, advertising professional and visiting cards, decorated with urn filled with flowers and fruits;
.130q title page from "The Rover: A Weekly Magazine of Select Tales," 1843, with picture of sailboat framed by flowers;
.130r drawings of three designs: an eagle with a shield, a scrolled page with leaves, and an assortment of tools(?);
.130s scrap of an invitation to a ball, on other side is written: "Width of name board for upright";
.130t print of a lion, no. 1

04x22.131a folder labeled "Ornament used on old fashioned iron plate at Chickerings," folder contained items .131b-l

04x22.131b-k assorted stencils

04x22.131l pinpricked design

Box 2:

04x22.132a a group of pages sewn together, "Massachusetts" is written on the outside, but inside is written "Ornaments used in name board about the year 1835-1840," in between the pages of this signature were found items .132b-q

04x22.132b-q stencils and guide lines, stencils include arcs, straight lines, right angles, and decorative scrollwork

04x22.133a folder labeled "Ornament for Bronzing," contained items .133b-f

04x22.133b-f assorted stencils, including a flying(?) woman and designs to make a lyre

04x22.134a folder labeled "Ornaments for a fancy border," contained items .134b-p

04x22.134b-p assorted stencils, including flowers and leaves

04x22.135-.137 three different pinpricked designs; .137 may have been for a name board

04x22.138 pinpricking

04x22.139-.141 three different stencils, .140 and .141 may have been used together

04x22.142 a stencil, perhaps meant to be used with .140-.141

04x22.143 stencil: plumes

04x22.144 pinpricking

04x22.145 stencil: plumes, may have been used for a name board

04x22.146 stencil: stylized flower and leaves

04x22.147 stencil: series of short lines

- 04x22.148 template, probably for a name board
- 04x22.149 pinpricking labeled “Center of chair back,” ornamental scrollwork
- 04x22.150 stencil: sun flanked by two flowers, with carrot-shapes
- 04x22.151 drawing of ornamental leaves labeled “Used on pillar of a painted table”
- 04x22.152 colored design showing moon and stars between two cornucopias; on back
is written the colors to be used
- 04x22.153 pencil sketch of a design very similar to that in .152, labeled “Chair back
center”
- 04x22.154 stencil: circular design with flower petals(?)
- 04x22.155 pencil sketch of a lion, signed Lyman White, 1818 (on paper watermarked
Whatman, 1805)
- 04x22.156-.159 four sketches of various ornamental designs
- 04x22.160-.162 three sketches of various ornamental designs
- 04x22.163 stencil: shapes with four lobes
- 04x22.164 folder labeled “Ornament for bronzing shell ornament (nothing was inside
this folder)
- 04x22.165 pencil sketch of ornamental scroll work
- 04x22.166 pinpricking of ornamental scroll work
- 04x22.167-168 two sketches of ornamental scroll work
- 04x22.169 stencil: arcs
- 04x22.170 stencil: two short lines of different widths and lengths
- 04x22.171-173 sketches of ornamental scroll work, .171 is labeled Boston
- 04x22.174 stencil: arcs
- 04x22.175 pinpricking of ornamental scroll work

04x22.176	stencil: part of a lyre
04x22.177	pinpricking of ornamental scroll work, part missing, probably intended to outline a name board
04x22.178	pen and ink drawing of ornamental scrollwork
04x22.179	stencil of sunburst pattern
04x22.180	outline drawing, perhaps for a name board
04x22.181	stencil: line pointed at both ends
04x22.182	pencil sketches of ornamental designs
04x22.183	template, probably for a name board
04x22.184	pencil sketch of ornamental designs
04x22.185	pinpricked drawing of what appears to be the capital of a column, with a cross
04x22.186a	drawing of a design labeled "Apothecary Drawers"
04x22.186b	design similar to .186a, but is pinpricked, also labeled "Apothecary Drawer"
04x22.187	pinpricking: cloud-like shapes
04x22.188	pinpricking: griffins on either side of a shield
04x22.189	printed rectangular template, perhaps for a name board
04x22.190	stencil: swirls
04x22.191	pinpricking
04x22.192a-b	drawings of decorative scroll work, with mythological creatures
04x22.193-.196	various decorative drawings, .195 has the colors noted; .196 includes birds
04x22.197	drawing of decorative frieze

- 04x22.198 drawing of a frame, labeled "From a drawing in a M.S. in the British Museum. Date beginning of the 16th century."
- 04x22.199 pinpricking of a swirled design
- 04x22.200 stencil: head of Christ, on which is written "But he answered him nothing"
- 04x22.201a drawing of a group of musical instruments, labeled "Used on a pannel [sic] of this size, on the front of a small organ. Made by Eben Goodrich, 1826"
- 04x22.201b-e pinpricked drawing of music and two lutes, plus template and stencils for the same design
- 04x22.202 pinpricked drawing of organ and brass instruments
- 04x22.203 drawing of design "to be used on name board (1838)," with ornamental scroll work and eagle bearing a shield
- 04x22.204 pinpricked drawing labeled "Ornament," showing music and musical instruments
- 04x22.205 transfer decal reading "Patent, Chickering. Boston" (another copy is .207)
- 04x22.206 transfer decal: "Chickering & Sons, No. [blank space], Boston
- 04x22.207 same as .205
- 04x22.208 drawing of "Grand Gold Medal of Honor awarded to Chickering & Sons, Exposition Universale, Paris, 1867"
- 04x22.209 sketch of round design reading "Chickering & Sons. Boston"
- 04x22.210 transfer decal for Currier & Co., Boston, with decorative border
- 04x22.211-212 stenciled designs reading "Chickering. Boston"
- 04x22.213-214 two different stenciled designs reading "Chickering & Sons."
- 04x22.215 stenciled designs reading "Chickering & Sons, New York"
- 04x22.216 same as .214

- 04x22.217 advertisement for Chickering & Sons' Piano-forte Manufactory, Tremont Street, Boston, with a picture of their factory
- 04x22.218-.219 drawings of circles with eagles on top (two different designs)
- 04x22.220 drawing of a medal labeled "With the Decoration of the Cross of the Legion of Honor"
- 04x22.221 template for some decoration
- 04x22.222 drawing of a small crown
- 04x22.223 stenciled designs reading "Chickering & Sons" [note: extremely fragile, do not attempt to remove]
- 04x22.224 drawing of a chair with heavily carved legs and back
- 04x22.225 drawing of a chair
- 04x22.226 drawing of a work table or desk
- 04x22.227 drawing of a grave marker for Lyman White, to be made of granite, with dimensions indicated
- 04x22.228 drawing of a man's nose and mouth
- 04x22.229 drawing of a "pattern for window curtain," or window shade, includes a basket of flowers
- 04x22.230 drawing of a Greek or Roman soldier pulling a bow, signed Lyman White, 1818
- 04x22.231 decorative designs, including part of a Greek key pattern
- 04x22.232 drawing of a design in the Renaissance style
- 04x22.233 drawing of an eagle atop a rectangle, with an anchor next to it
- 04x22.234 print of a stage coach drawn by four horses, labeled Augusta Stage Office, taken from a newspaper (ads are on back)
- 04x22.235 label(?) bearing a design of military paraphernalia, with the word Bath
- 04x22.236 print of the "Principal Entrance, Mt. Auburn [Cemetery]"

- 04x22.237 embossed label, showing a lion, the goods were “warranted strong”
- 04x22.238 newspaper cartoon of “The Reporter,” showing a man writing
- 04x22.239 part of the circular advertising “The Tenth Exhibition” of the
Massachusetts Charitable Mechanic Association, held after 1865, a
drawing depicts Faneuil and Quincy Halls, Boston, where the exhibition is
to be held
- 04x22.240 a print of Mr. Gottschalk, sitting at a Chickering piano
- 04x22.241 printed photograph of the Massachusetts Nautical Schoolship Nantucket,
probably 20th century
- 04x22.242 photograph of a man, identified elsewhere as Lyman White, labeled on
back G.W. Black, 173 Washington St., Boston
- 04x22.243 bill from J.T. Brown & Co., Pharmacists, for various drugs, including
extract of dandelion, no date
- 04x22.244a-f letter from Wm. W. Field, New York City, to Jarvis White, in care of
Chickering & Sons, Boston, February 15, 1868, White encloses some new
styles of stencils, mentions that he was the first to introduce paper stencils
to the trade in Boston 25 years ago; includes four stencil designs
(numbered 2, 3, 4, 7), includes envelope
- 04x22.245 Robert Mayer & Co., New York, Pricelist of French Bronze Powders –
one sheet, showing different colors of powders
- 04x22.246 printed page: Recueil d’ornaments et de decorations, no. 37: Ecussons,
showing three decorative designs
- 04x22.247 newspaper page from *Zion’s Herald*, April 4, 1900, the photo on the first
page is surrounded by decorative scrollwork designed by E.L. Moore
- 04x22.248 advertising book: “Chickering & Sons’ Piano-Fortes at the Exhibitions of
1856,” printed in Boston in 1857, the book is bound with embossed
covers, it includes pictures of the different models of pianos available
from the company
- 04x22.249 a series of newspaper clippings, from around 1900, different topics
- 04x22.252 certificate from the Massachusetts Mechanic Association testifying that

Jarvis D. White has finished his apprenticeship with John Green, Jr., signed by J. Chickering, president, W.C. Bond, vice president, and Fred Simpson, secretary, March 15, 1851

Box 3: oversize

- | | |
|--------------|---|
| 04x22.18 | stencil: circle in center, flanked by decorative plumes and arrows |
| 04x22.19 | stencil: labeled "Chair top, 1825," with a pattern of circles and lines (see also .35) |
| 04x22.20 | stencil: pattern of arcs and stylized flowers |
| 04x22.21 | stencil: arcs with rope border |
| 04x22.32 | stencil: labeled "Center of Chair back," with a lattice design |
| 04x22.33 | stencil: labeled "Border for chair top," a lattice design |
| 04x22.34 | stencil: lattice border with a decorative oval in the center |
| 04x22.35 | stencil: lattice border |
| 04x22.36 | stencil: labeled "Ornament used on tops of chairs," same as .19, see also .129c-d |
| 04x22.55 | folder labeled "Ornament gilded and scratched on the back & front of rosewood stained sofa or couch, 1825," items .56-.59 were in this folder |
| 04x22.56-.59 | four of related design motifs, all of which have been pinpricked, .58 and .59 are curved |
| 04x22.127a | folder labeled "Aurora," items .127b-.127f were inside this folder |
| 04x22.127b | large pinpricked design: goddess Aurora standing in chariot drawn by two horses (see also .127f) |
| 04x22.127c | medium pinpricked design: Aurora lounging in chariot drawn by two horses |
| 04x22.127d | pinpricking, similar to .127c |

- 04x22.127e drawing of Aurora lounging in chariot drawn by two horses
- 04x22.127f print used as basis for .127b
- 04x22.129a folder made from a page of Scientific American. items .129b-f were found inside this folder
- 04x22.129b stencil: labeled "Border – a strip to be put on the edge of the cheek(?), stripe of gold," lattice pattern
- 04x22.129c stencil: labeled "Center of Chair Back," with pattern of dots and lines, similar to .36
- 04x22.129d stencil, larger version of .129c
- 04x22.129e-f stencils: wing shape and petal shapes

- 04x22.250 certificate of membership for Lyman White, chair and ornamental painter, in the Massachusetts Charitable Mechanic Association, October 26, 1837
- 04x22.251 printer's style sheet for a number of different border patterns
- 04x22.253 photograph of an unknown man
- 04x22.254-256 printed plates from Etudes Elementaires de Lavis, plates 3, 8, 38, showing a variety of ornamented designs
- 04x22.257-.259 printed plates from Encyclopedie des Arts & Metiers, showing a variety of ornaments
- 04x22.260 printer's style sheet, showing a variety of border designs
- 04x22.261 printed price sheet from Moody, Webster, & Co.'s Papier Mache Works, Boston, showing an assortment of ornaments available from them
- 04x22.262 portfolio in which some of the stencils were found, bound in marbled covers, with leather spine and corners, warped and worn

Box 4:

- 04x22.263 cone-shaped stone, probably used for mixing paints.

Box 5:

04x22.264 wooden box which held the contents of Box 6. The lid of this box (which is detached) is also in box 6.

Box 6:

An assortment of items found in the wooden box now housed in Box 5, plus the lid of that wooden box (it was detached). A print of the Statue of Liberty is attached to the underside of the box lid. Among the items found in the wooden box were a cigar box, several packets of bronzing powders, a metal container holding combs which were probably used for graining, solder, a pad, a stone, pencil leads, a small stencil for L. White, a brush, a small knife with a wooden handle, a burnishing tool, and other supplies used for stenciling and decorating furniture. In 1938, Samuel White of East Sandwich, Mass., sent some of the bronzing powders to George Gebelein, the Boston silversmith, to be tested for gold content. Gebelein replied that he found no trace of gold.

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April 2007

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Col. 721	White, Lyman. Stencil and Ornament Collection, 1818-ca.1900.	
	Detail of chair & sketch by White	Digital photo
	Sketch of 2 chairs & worktable	Digital photo
	Metal graining combs	Digital photo
	Stencils for chair backs	Digital photo
	Image of circular stencils	Digital photo
	Detail of stencil	Digital photo
	Small velvet pounce	Digital photo
	Image of 2 circular stencils	Digital photo
	Detail of pinpricked and dotted designs	Digital photo
	Neoclassical designs by White	Digital photo
	Design sources (French design plate and papier-mache advertisement)	Digital photo
	Nameplates for Goodrich and Hallet, Davis, & Co.	Digital photo
	Image of Chickering paraphernalia saved by White.	Digital photo

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Sketch used on pillar of table

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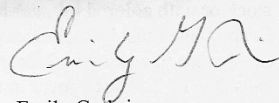
Sketch of griffins flanking monument

Digital photo

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