



# A WALL STENCIL SAMPLER FROM NEW ENGLAND

*Including*  
*Stencils from the Hall Tavern in Historic Deerfield,*  
*The Stencil House at Shelburne Museum*  
*The Erastus Gates Collection,*  
*The Richardson House in Sturbridge Village,*  
*& The Sage House in South Sandisfield, Massachusetts.*

## ILLUSTRATIONS OF 31 WALLS OVER 150 AUTHENTIC STENCILS

MB HISTORIC DÉCOR CATALOGUE NO. 4  
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In presenting this new collection of stencils from New England and New York, I owe a debt of gratitude to Jessica Bond who sent me my first historic wall stencil in 1968. It was through her invitation to record stenciled walls together in Vermont, her tutelage and encouragement, that my own work was fully realized. I especially acknowledge Gina Martin, the original recorder of many of the patterns and the late Esther Stevens Brazer, a researcher of many aspects of early American decoration in the 1920s, 30s and 40s, whose collection was available to me. Further, I wish to recognize Kenneth Jewett, who first became interested in stenciling in 1924 and who, at age 92, continues to be so. He has shared much valuable information with me. I quote liberally from *Early American Stencils on Walls and Furniture* by Janet Waring, available through Dover Publishers for \$12.95. It remains today the most authoritative book on stenciling.

It is my hope that homeowners in selecting stencils for their own walls will use patterns from a specific homestead or collection thereby keeping the original artists and their work intact. The best occasion of all, is when the homeowner sees fit to reproduce an entire room exactly as it was originally stenciled.



### DANIEL KINGSBURY HOUSE, BROOKFIELD, VT.

“This property was deeded to Daniel Kingsbury in 1829...” (It is likely that the stenciling was done at this time.) “Although there are touches of a pale brick-red in the flowers of the sprays and in the wicker baskets, the green of the frieze, borders and uprights against a white ground and the predominance of green in the panel motifs give a quality of peculiar freshness to this room.”<sup>1</sup>

### THE POLLY THACKER HOUSE, NORTH POMFRET, VT.

The frieze and handsome sub chair rail pattern are interesting in that they were originally a combination of stenciling and hand painting, representing a transition between that earlier treatment of wall decoration, the hand painted wall, and the later stenciled wall. In this case the leaves and flowers were originally stenciled and the stamens within the flowers added by hand. These last details are presented here as stencils. We may never know if there were more patterns in this room as it was repainted from the chair rail up to the base of the frieze.

### THE THOMAS EMERSON HOUSE (BUILT 1822), NORWICH, VT.

The unusual overmantle in this room consists of a repeated grouping of trees and shrubs which is ended on the left of the mantle by a single tree not seen elsewhere. The stencils otherwise bear a resemblance to some seen in CT. rather than VT.

### THE ERASTUS GATES COLLECTION

Erastus Gates' stencils were cut from leather, with beveled edges to assure a crisp edge. He was a contemporary of Moses Eaton though 15 years his junior. There is no doubt that he was influenced by Eaton. Moses Eaton's work is found nearby and in at least one instance, in Cavendish, Vermont, in the same house. (Four of the stencils

offered in the Gates' collection are Eaton's, being the same as Gates', but previously offered in the *Moses Eaton and Moses Eaton Jr. New England Collection Catalogue*.) Gates was also influenced by New York stencilers. The area in which he lived and worked was near the Military Road which lead across Vermont to Crown Point, New York. Stencils were openly shared as was the practice of the day. Numbered among his patterns are some stencils from Columbus, New York, seen in the Stencil House at the Shelburne Museum. Gates' name is known to us through the research of Janet Waring who wrote of the John Coolidge House, "It was called 'the finest house in the country' when its walls were first stencilled in bright colors and the halls patterned with the spread eagle. Four members of the family tell us it was Erastus Gates who did the stencilling when he was a 'very young man,' and that he also 'painted other walls.'"<sup>2</sup>

- 1) Captain Noah Wood House, South Woodstock, Vermont. (Overmantle and two rooms.) The stencils from the overmantle from the Captain Noah Wood House in South Woodstock and the two following pages showing some of the stencils seen in the Captain John Coolidge House (great, great, grandfather of President Calvin Coolidge) and the collection from A Vermont House, may be used interchangeably. They were seen variously on yellow or grey walls.
- 2) Captain John Coolidge House, Plymouth, Vermont, built 1822, stenciled c. 1830 (since destroyed.) Five rooms and two hallways.
- 3) "A Vermont House" built c. 1805 (Two rooms)

### THE STENCIL HOUSE AT THE SHELBURNE MUSEUM BUILT C.1804

The Stencil House was originally built in Columbus, New York. "The Museum acquired the building in 1953 because of the paint-decorated walls that could be seen through gaps in the wallpaper. Before moving the house to Shelburne, several layers of peeling paper were removed, revealing the scope of the painted decoration. Rather than confining motifs to borders, the Stencil House artist had covered entire walls of the entrance hall, parlor and dining room, working directly on boards rather than on plaster walls."<sup>3</sup> (The sheathing is laid both horizontally and vertically.)

### THE DUTTON HOUSE KEEPING ROOM AT THE SHELBURNE MUSEUM

was not presented with the rest of the Dutton House collection in the catalogue, *Border Wall Stencils from Vermont and New Hampshire*, as I did not consider this a border stencil. Rather it resembles the all-over look of wallpaper. It is very effective in a wheat yellow with dark blue-grey accents on a pale blue wall.

### MUZZEY'S TAVERN (BUILT 1740 BY JOHN MUZZEY), HAMPSTEAD, NH

"The house was originally a tavern for travellers between Canada and Boston. The joining of the original house frame and the newer (c.1760) house post and beam frame is visible in the second floor bathroom. The two front bedrooms are in near-original condition with horsehair plaster walls that were stencilled in the early 1800s."<sup>4</sup>

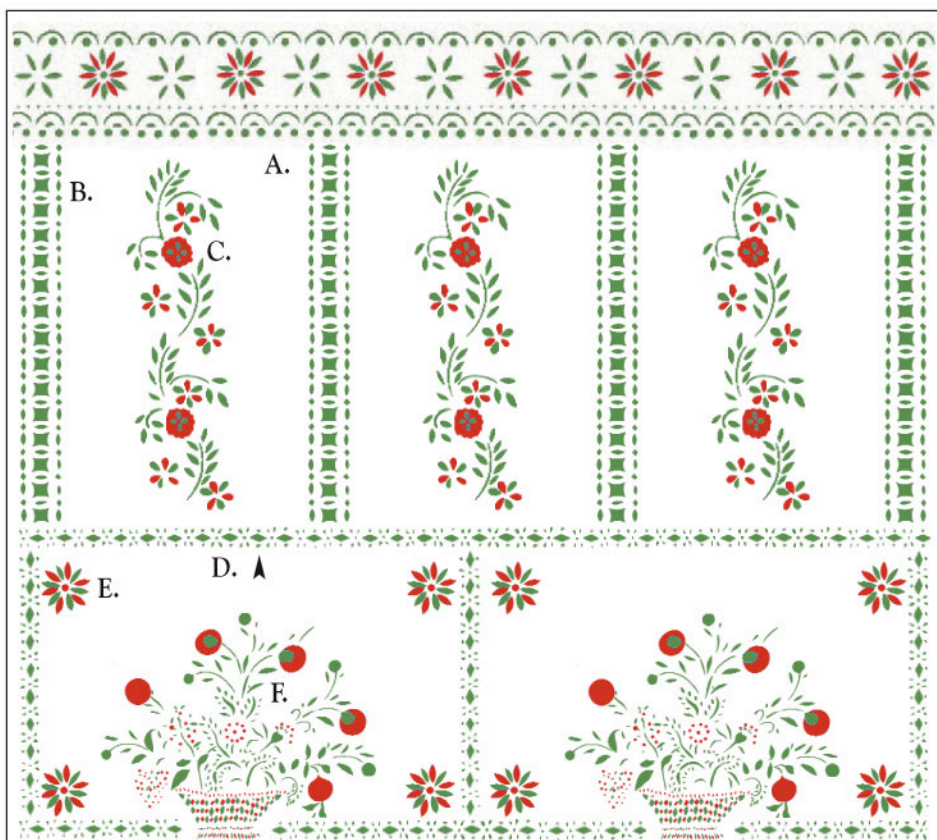
<sup>1 & 2</sup> *Early American Stencils on Walls and Furniture* by Janet Waring, Dover Publishers

<sup>3</sup> from *The Shelburne Museum's "A Guide to the Collections"*.

<sup>4</sup> Information from *Hampstead Town Records*

# DANIEL KINGSBURY HOUSE BROOKFIELD, VERMONT

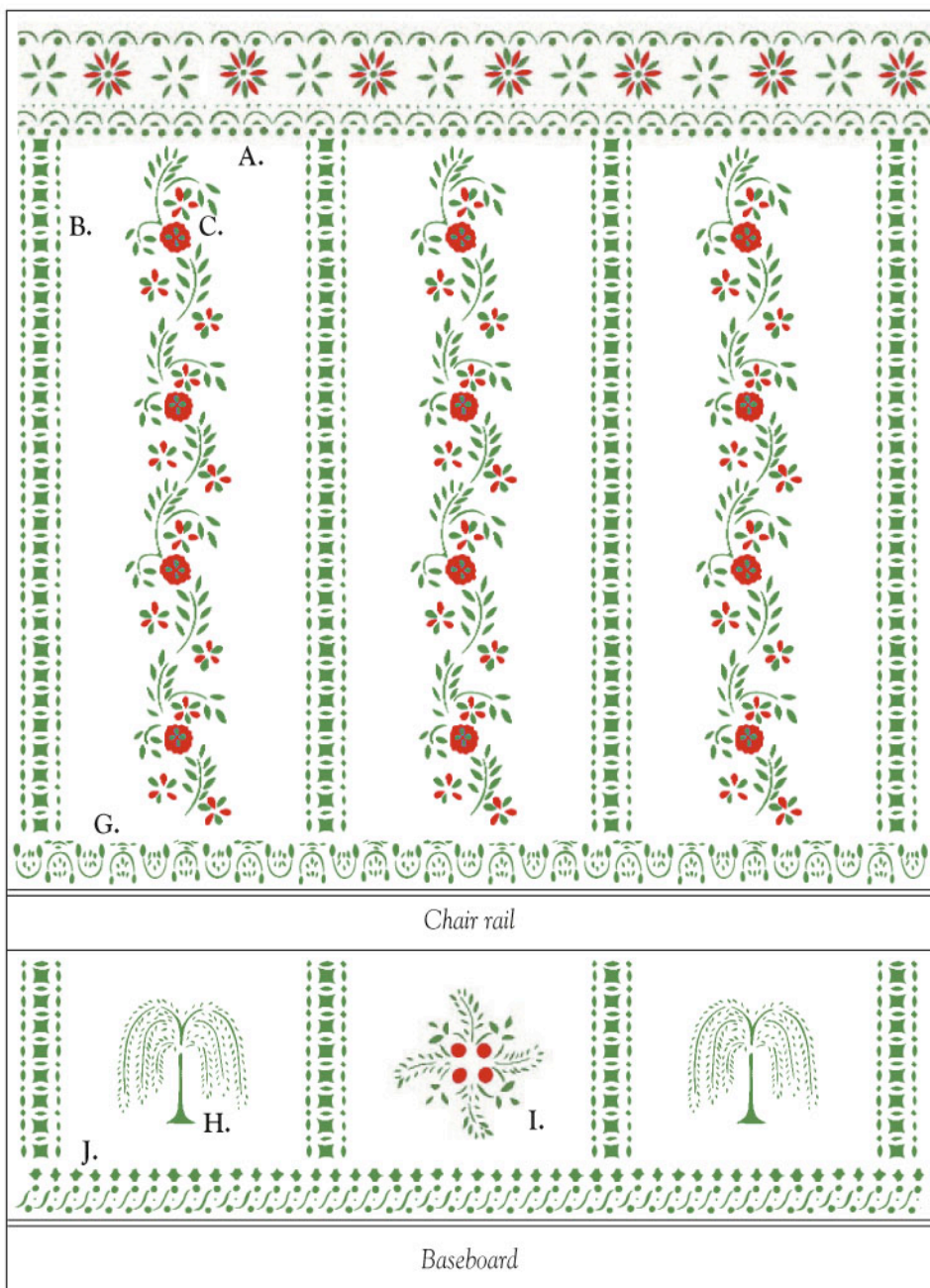
Original Colors: Green and red on white walls.



A.	135 F2	9 1/4" Wide	18 3/4" Repeat
B.	135 V1	3 1/2" Wide	16 5/16" Repeat
C.	135 V2	5 1/2" Wide	18 1/8" Repeat
D.	135 VH1	1 1/2" Wide	19" Repeat
E.	135 OMC2	3 1/2" Wide	3 1/2" Repeat
F.	135 OM2	19" Wide	15 1/2" Repeat
G.	135 H1	3 1/2" Wide	13" Repeat
H.	135 M1	11" Wide	10 1/2" High
I.	135 M2	10 1/2" Wide	10 1/2" High
J.	135 B1	3 1/2" Wide	13 7/8" Repeat

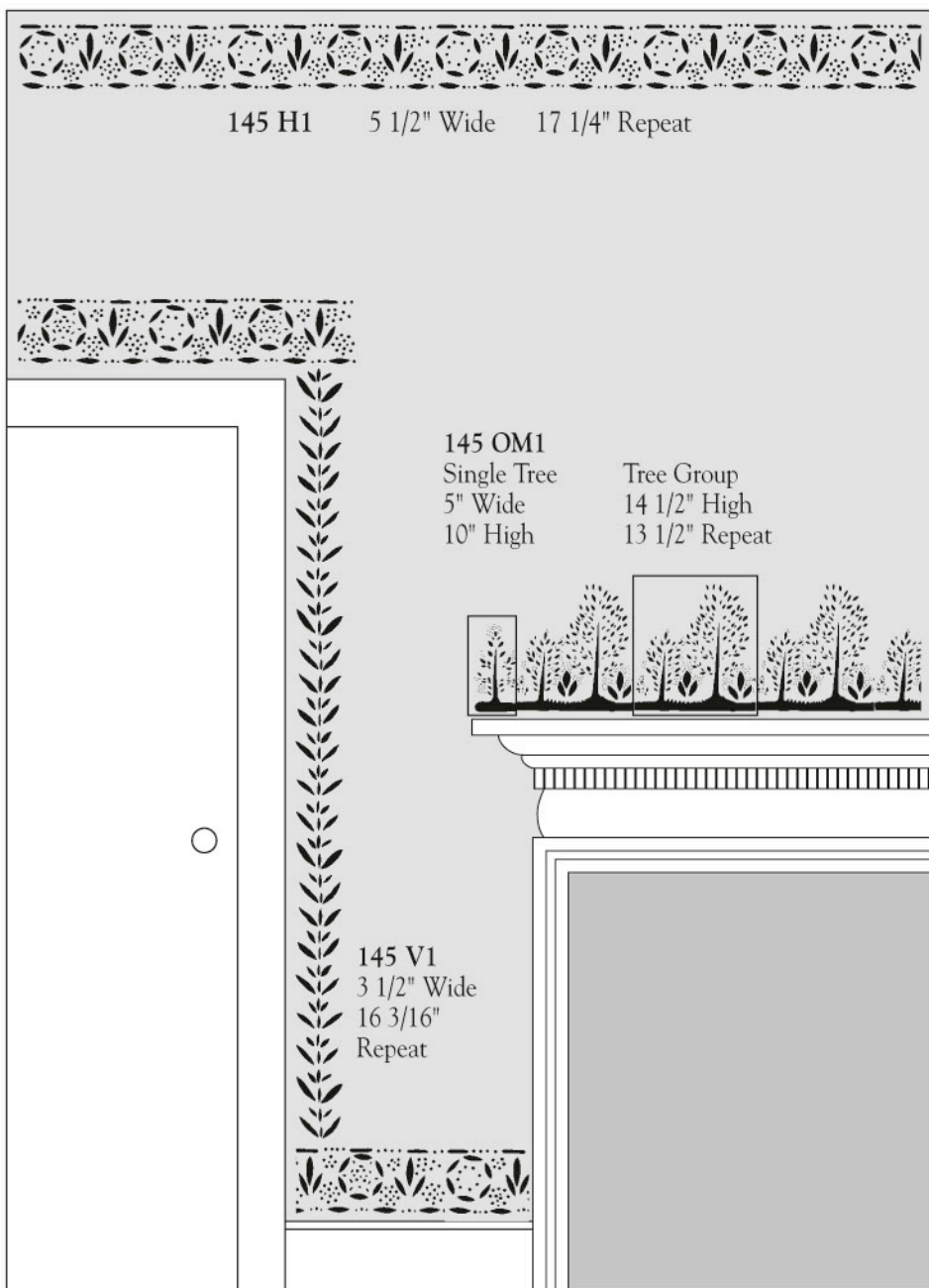
# DANIEL KINGSBURY HOUSE BROOKFIELD, VERMONT

Original Colors: Green and Red on White walls.



# THOMAS EMERSON HOUSE NORWICH, VERMONT

Original Colors: Black on grey walls.



# POLLY THACKER HOUSE NORTH POMFRET, VERMONT

Original Colors: Green, red and white on grey wall.

*Kindness of Jessica Bond.*



150 F3

7" Wide

25" Repeat

150 B3

19 3/4" Wide

27 15/16" Repeat

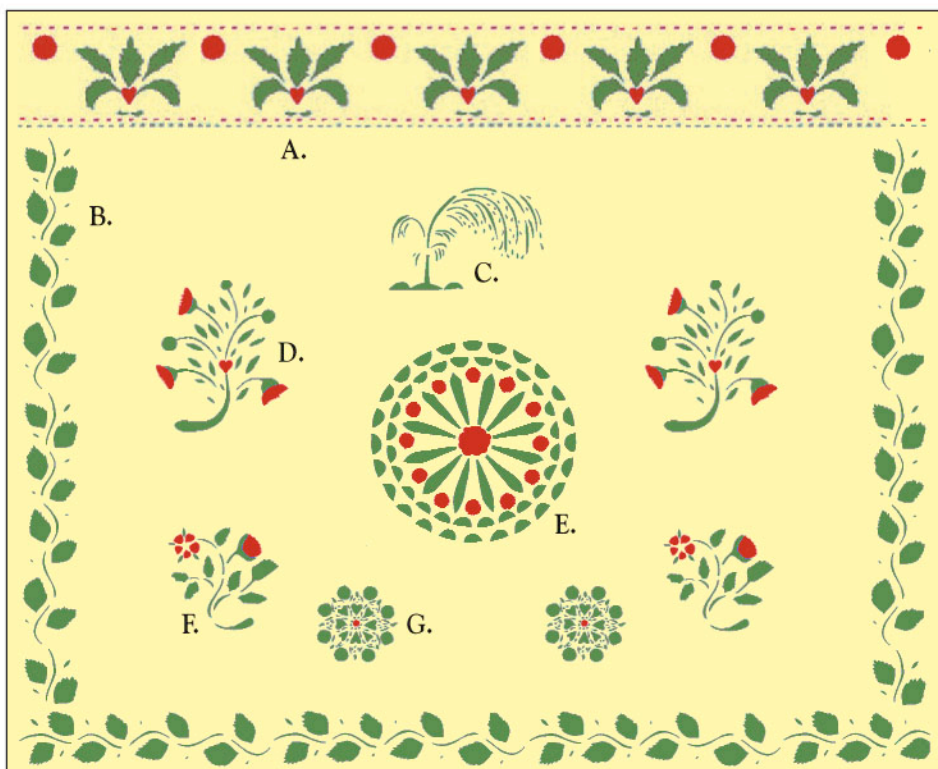
*Chair rail*



*Baseboard*

# CAPT. NOAH WOOD HOUSE SOUTH WOODSTOCK, VERMONT

Overmantle. Original Colors: Green and red on yellow or grey walls.



A.	152 F2	10 1/4" Wide	28" Repeat
B.	522 VH1	3 5/8" Wide	18" Repeat
C.	151 M1	10 1/2" Wide	7" High
D.	535 M3	9 1/2" Wide	10 5/8" High
E.	151 OM2	17 3/4" Wide	17" High
F.	152 M2	7 1/2" Wide	7" High
G.	151 M2	5 1/2" Diameter	



# STENCILS FROM THE CAPT. JOHN COOLIDGE HOUSE PLYMOUTH, VERMONT

Original Colors: Green and red on yellow or grey walls.



153 F1  
7" Wide  
17 5/8" Repeat



507 F2  
7 3/8" Wide  
24 3/8" Repeat



155 VH1  
4 1/2" Wide  
17 5/16" Repeat



152 V2  
3 1/4" Wide  
17 1/8" Repeat



511 VH1  
2 1/2" Wide  
21 1/2" Repeat



152 MA2  
9" Wide  
6 1/2" High



153 M2  
9" Wide  
6" High



155 MB2  
3 1/4" Wide  
3 1/4" High



153 M1  
6 1/2" Wide  
8 1/2" High



151 MA2  
8 1/4" Wide  
9 1/2" High



151 OM2  
17 3/4" Wide  
17" High



154 M1  
8" Wide  
7" High



153 B2  
6" Wide  
16 3/4" Repeat



154 B2  
6" Wide  
20" Repeat

# STENCILS FROM A VERMONT HOUSE, C. 1805

Original Colors: Red and green on yellow or grey walls.



**156 V1**  
2 1/2" Wide  
12 1/8" Repeat



**155 VH2**  
6" Wide  
16 1/8" Repeat



**539 M2**  
6 3/4" Wide  
6 3/4" High



**156 M1**  
3 1/2" Wide  
3 1/2" High



**155 MC2**  
15 1/4" Wide  
10 1/2" High



**155 MA2**  
7 1/2" Wide  
7 1/2" High



**152 MB2**  
7 1/2" Wide  
6 3/4" High



**155 M2**  
6 1/2" Wide  
6 1/2" High



**155 MD2**  
7 1/2" Wide  
5 1/4" High

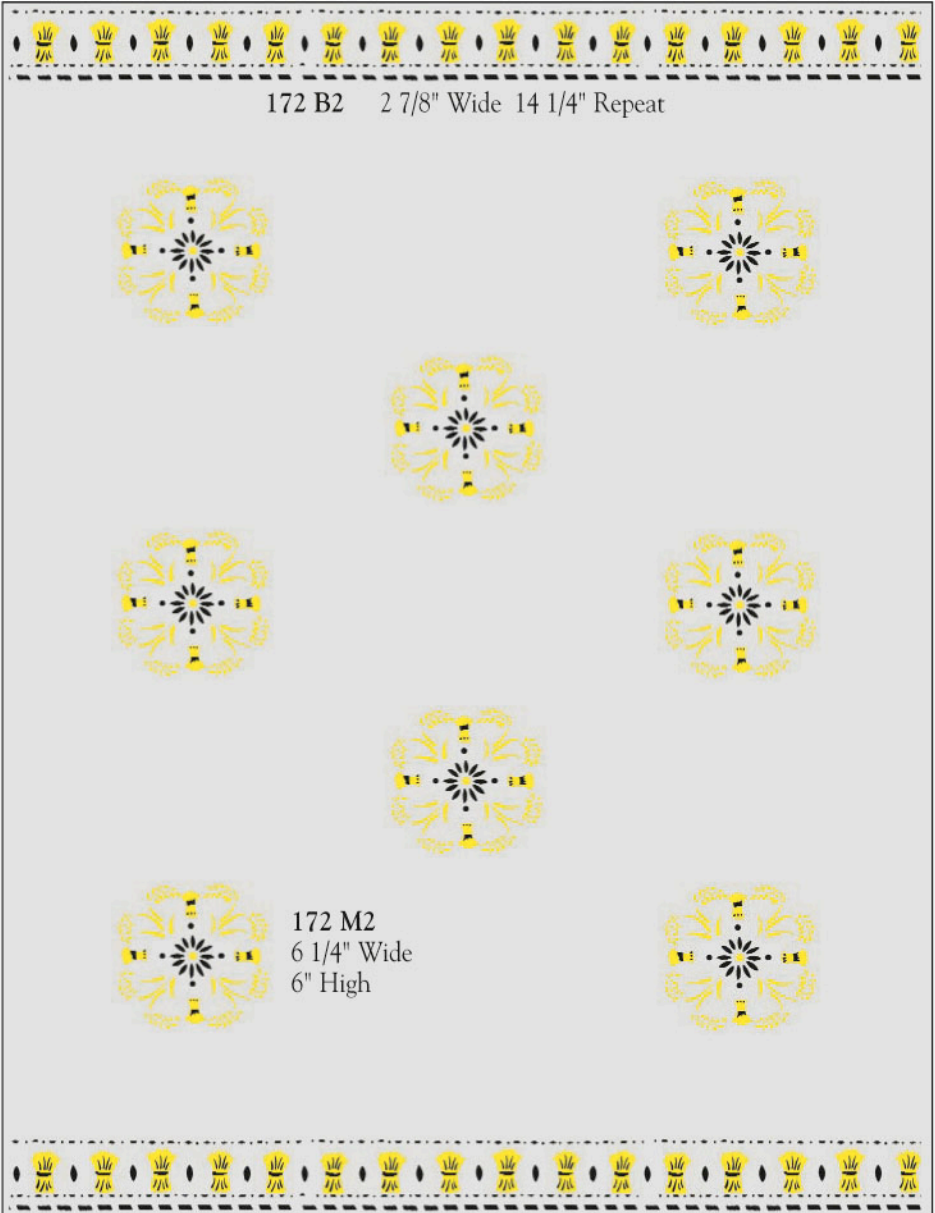


**155 B1**  
3" Wide  
18 1/2" Repeat

# DUTTON HOUSE AT SHELBURNE MUSEUM SHELBURNE, VERMONT

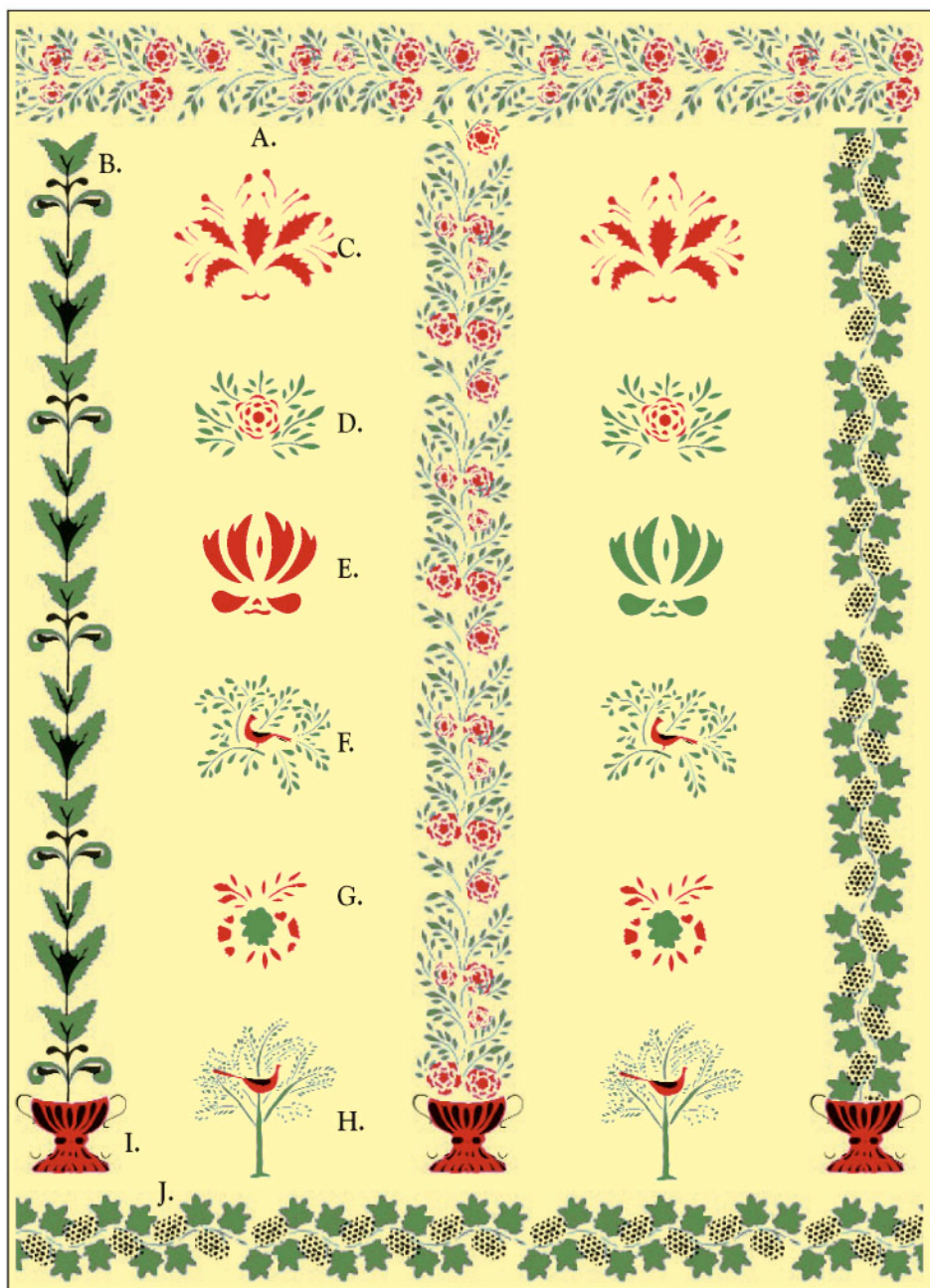
Keeping Room. Original Colors: Blue and wheat yellow on light blue wall.  
(This was a room with a low ceiling.)

*The stencils in this room are shown 200% larger than the other stencils in this catalogue.  
Be guided by the dimensions given.*



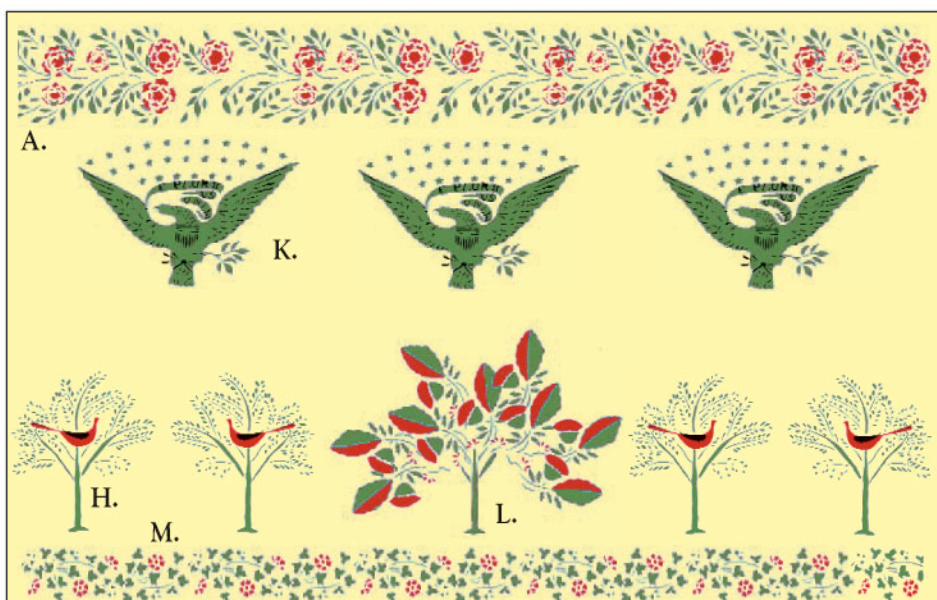
# THE STENCIL HOUSE AT SHELBURNE MUSEUM SHELBURNE, VERMONT

Original Colors: Red, green and black on grey or tan paneling.



# THE STENCIL HOUSE AT SHELBURNE MUSEUM SHELBURNE, VERMONT

Original Colors: Red, green and black on grey or tan paneling.



A.	700 VHF2	7 1/4" Wide	16 7/8" Repeat
B.	702 V2	5 3/4" Wide	19" Repeat
C.	700 M1	11 1/2" Wide	9" High
D.	155 MB2	3 1/4" Wide	3 1/4" High
E.	154 M1	8" Wide	7" High
F.	702M3	9 1/2" Wide	8 1/4" High
G.	155 M2	6 1/2" Wide	6 1/2" High
H.	700 M3	9 1/2" Wide	8 1/4" High
I.	701 M2	7 1/2" Wide	5 1/2" High
J.	702 VH2	6 1/2" Wide	20 3/8" Repeat
K.	703 M2	15 1/2" Wide	10 3/4" Repeat
L.	703 OM2	20 1/2" Wide	14 1/2" High
M.	700 VH2	3 1/4" Wide	11 3/8" Repeat
N.	703 OM3		

N.



Trunk 2 3/4" Wide 6 1/2" High  
Branch 6 1/4" Wide 7 1/4" High

The large tree can be stenciled using the trunk and placing branches 8 or 9 times as you see fit, as the originals were done. Or you can use stencil L. (703 OM2) which has all of the branches in place.

# NEWINGTON, NEW HAMPSHIRE

Original Colors: Black and red on rose.

Kindness of Kenneth Jewett.



A.



B.

C.

The research on this house is credited to Kenneth Jewett who is widely recognized for his work of recording original stencils. This charming frieze features the silhouettes of presidents Washington, Jefferson, Madison and Monroe. In all his research, no other silhouettes were ever seen. The colors were black and red on a rose background, which he referred to in the old terminology as a "spruce gum pink". This room has since been painted over in a "baby blue," a sad fate not unlike many others now lost to history.

D.



- |           |             |                 |
|-----------|-------------|-----------------|
| A. 236F2  | 5 1/8" Wide | 16 1/2" Repeat  |
| B. 236 C2 | 6" Wide     | 6" High         |
| C. 236 V2 | 2" Wide     | 21 3/16" Repeat |
| D. 236 H1 | 5 3/4" Wide | 19 1/8" Repeat  |
| E. 236 H2 | 3 1/2" Wide | 21 1/8" Repeat  |

E.



# MUZZEY'S TAVERN HAMPSTEAD, NEW HAMPSHIRE

Original Colors: Green and red on natural plaster.



A.



B.



C.



- |            |             |                |
|------------|-------------|----------------|
| A. 240 F2  | 5 1/4" Wide | 18" Repeat     |
| B. 240 M2  | 8" Wide     | 8" High        |
| C. 240 MA2 | 6 1/2" Wide | 7" High        |
| D. 240 B2  | 4 1/2" Wide | 23 1/4" Repeat |

D.



## THE HALL TAVERN IN HISTORIC DEERFIELD

This mid-18th century building, was moved in 1949 from Charlemont, 20 miles west of Deerfield. The ballroom, in which the stenciling is found, was added to the original building c.1800. A piece of the historic stenciling is still found behind the door. Otherwise it has been faithfully redone in its original colors of red and green on a buff yellow background. Fourteen patterns comprise the decoration of the entire room. Many over the mantelpiece and side of the chimney are not found elsewhere in the room.

## THE BENJAMIN RICHARDSON TAVERN, STERLING, MASSACHUSETTS

is located on the old stage road from Boston to Albany. The original section of the tavern was built in 1760. Benjamin Richardson was a captain in the Revolutionary War. He returned home and built an addition to the existing structure in 1777. The land comprised 500 acres and was the center of the community. In addition to the Tavern and extensive stables across the road, there was an apple cider mill, a chair factory and a post office. In 1824 his son enlarged the house and added a ballroom. The stenciling is interesting in that it imitates the work of more skilled artisans who hand-painted walls 1790-1820. The frieze at the top of the wall is a "brushstroke" frieze and the over-all vertical is a "scrolled" design. The scroll painter was the most skilled of the free-hand wall painters. He had to be able to execute a perfect circle by hand. His early training may have been in the decoration of stagecoaches. For more information on hand-painted walls, see *Borders & Scrolls – Early American Brush-Stroke Wall Painting 1790-1820* by Margaret Coffin.

## THE SOLOMON RICHARDSON HOUSE IN STURBRIDGE VILLAGE, STURBRIDGE, MASSACHUSETTS

is a recreation of a typical 19th century stencil. The house is a saltbox with Georgian architectural trim, and was built between 1740-1760. It is furnished in the 1820s-1830s style. The house was moved from East Brookfield, Massachusetts, formerly known as "Podunk."

## WILLARD HOUSE, STILL RIVER, MA.

Parlor. "On many walls we find a single detail of one pattern reappearing in another design, as with the flower unit of the flower wall spray which... is carried into the frieze."<sup>5</sup> The same may be observed with the thistle designs in the bedroom.

<sup>5</sup> *Waring*

## THE BATTEY BARDEN OR JACKSON SWANN HOUSE SCITUATE, RHODE ISLAND

This is the same house with different historic names. In wishing to present at least one house from Rhode Island, I have combined an incomplete set of stencils from two rooms to create a whole plausible arrangement.

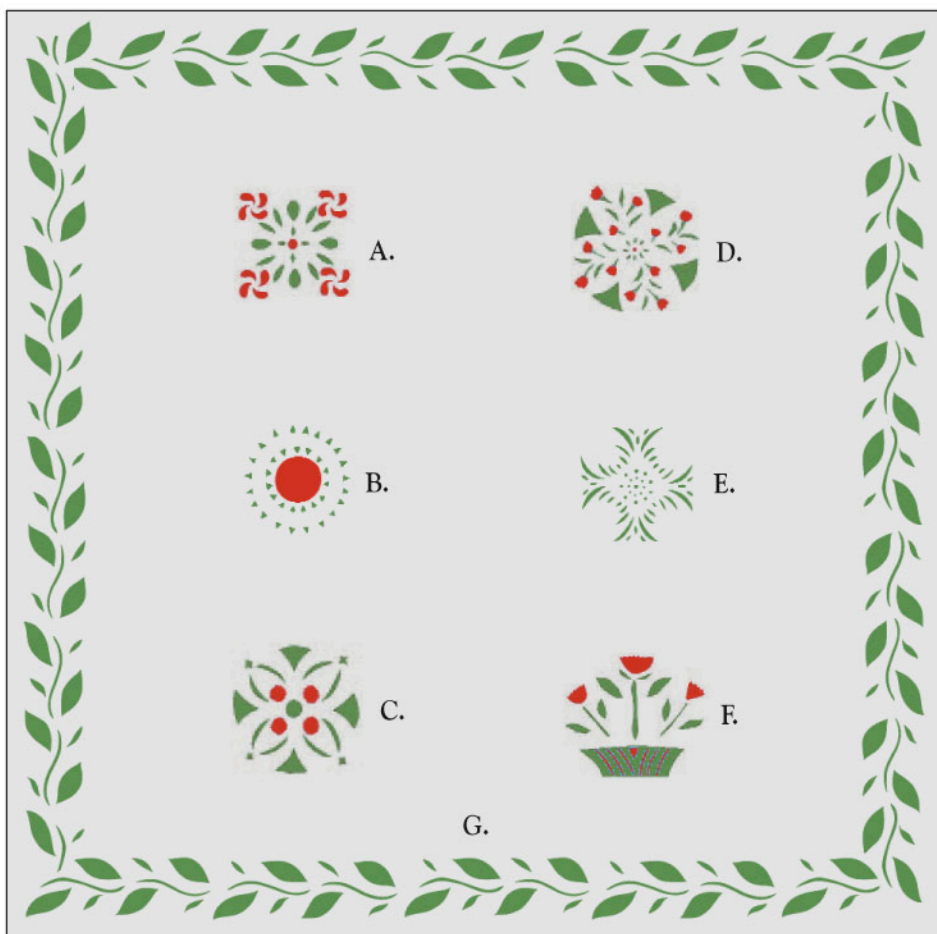
In this entire collection only a few adjustments have been made to straighten edging or adjust an axis of a stencil to make it acceptable to the public. Otherwise the small variations within the stencils create the handmade appearance we seek.

Stenciling is much more effective on the actual wall than it appears in a catalogue.



# LINCOLNVILLE, MAINE

Original Colors: Green and red on grey walls.

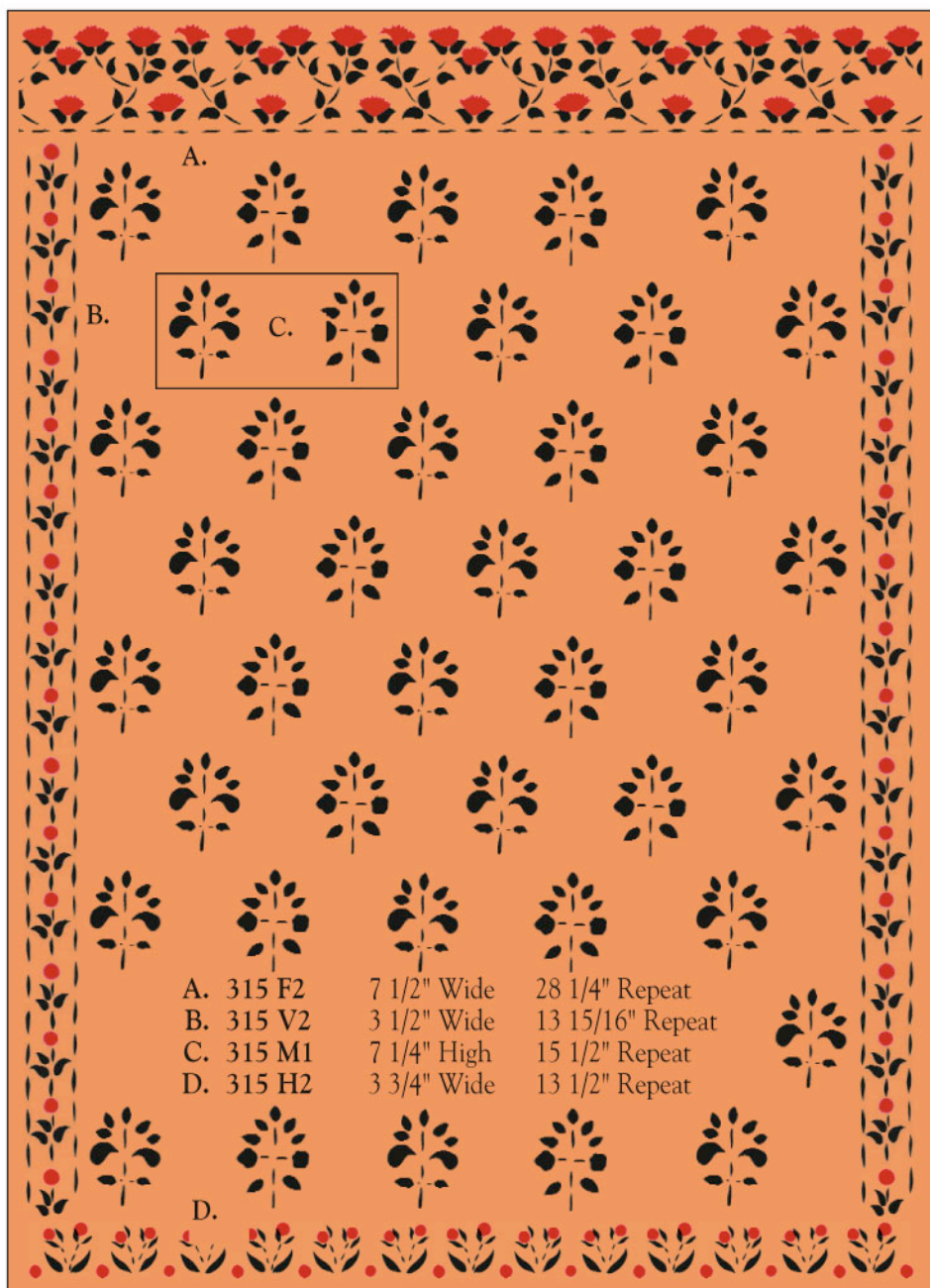


## Chair rail

A. 330 MA2	7 1/2" Wide	7 1/2" High
B. 330 MF2	6" Wide	6" High
C. 330 MB2	7" Wide	7" High
D. 330 MD2	6 3/4" Wide	6 3/4" High
E. 330 ME1	6 1/2" Wide	6 1/2" High
F. 330 MC2	7 3/4" Wide	7" High
G. 330 VHF1	3 1/2" Wide	21 1/8" Repeat

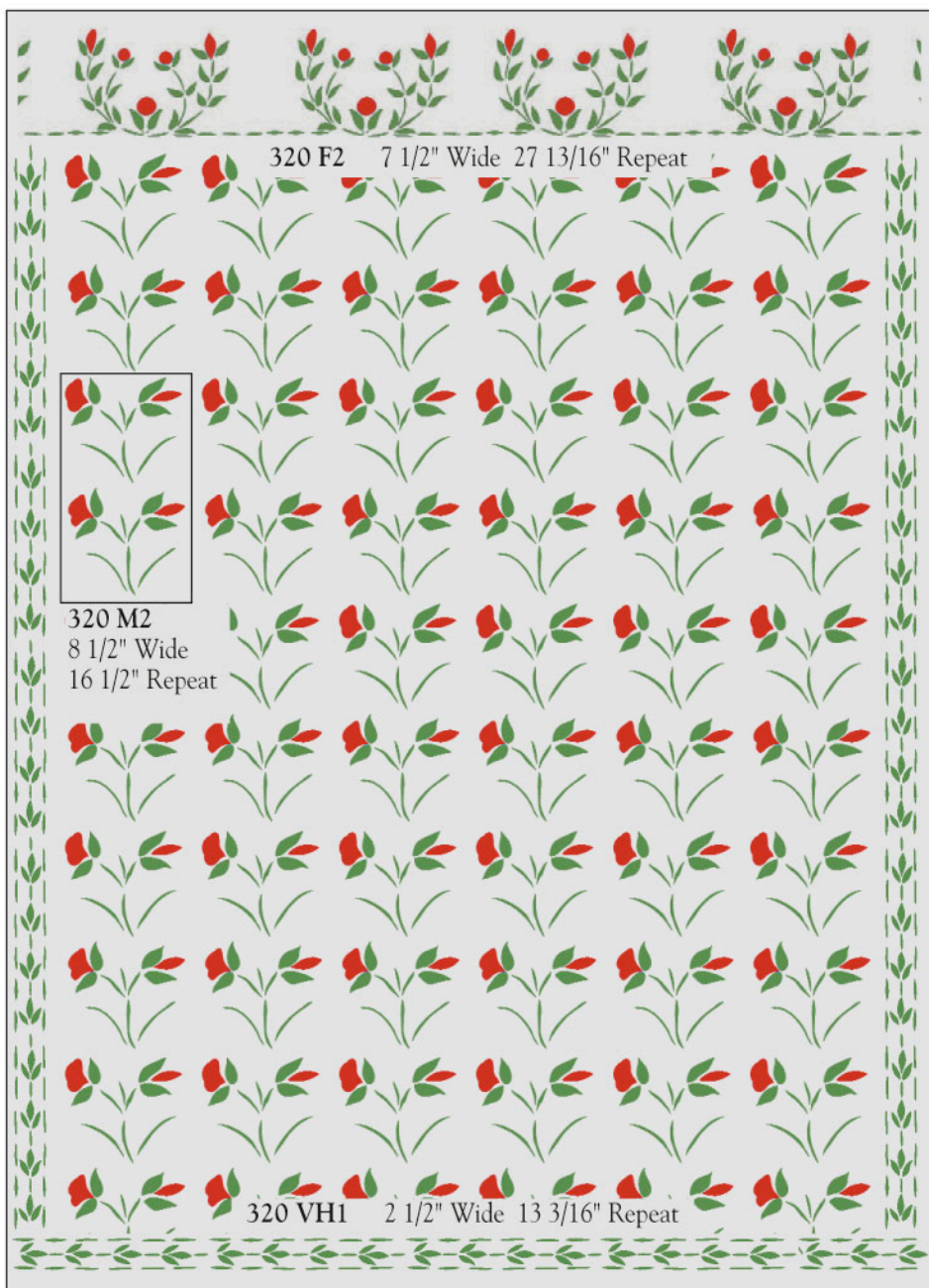
# COL. WHITE FARM BUCKFIELD, MAINE

Original Colors: Black and red on yellow ochre walls.



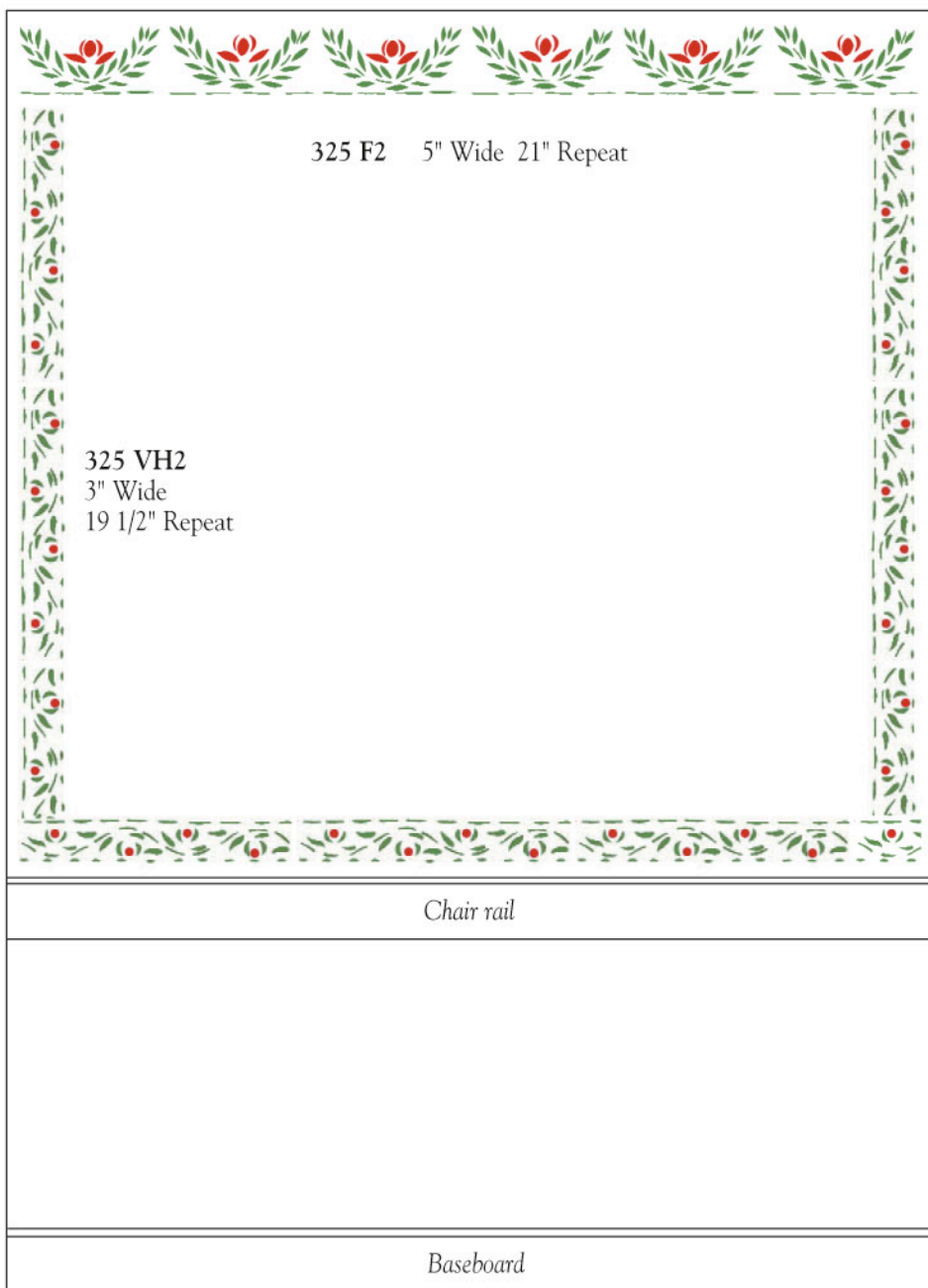
# JACOB RANDALL HOUSE POWNAL, MAINE

Original Colors: Green and red on grey wall.



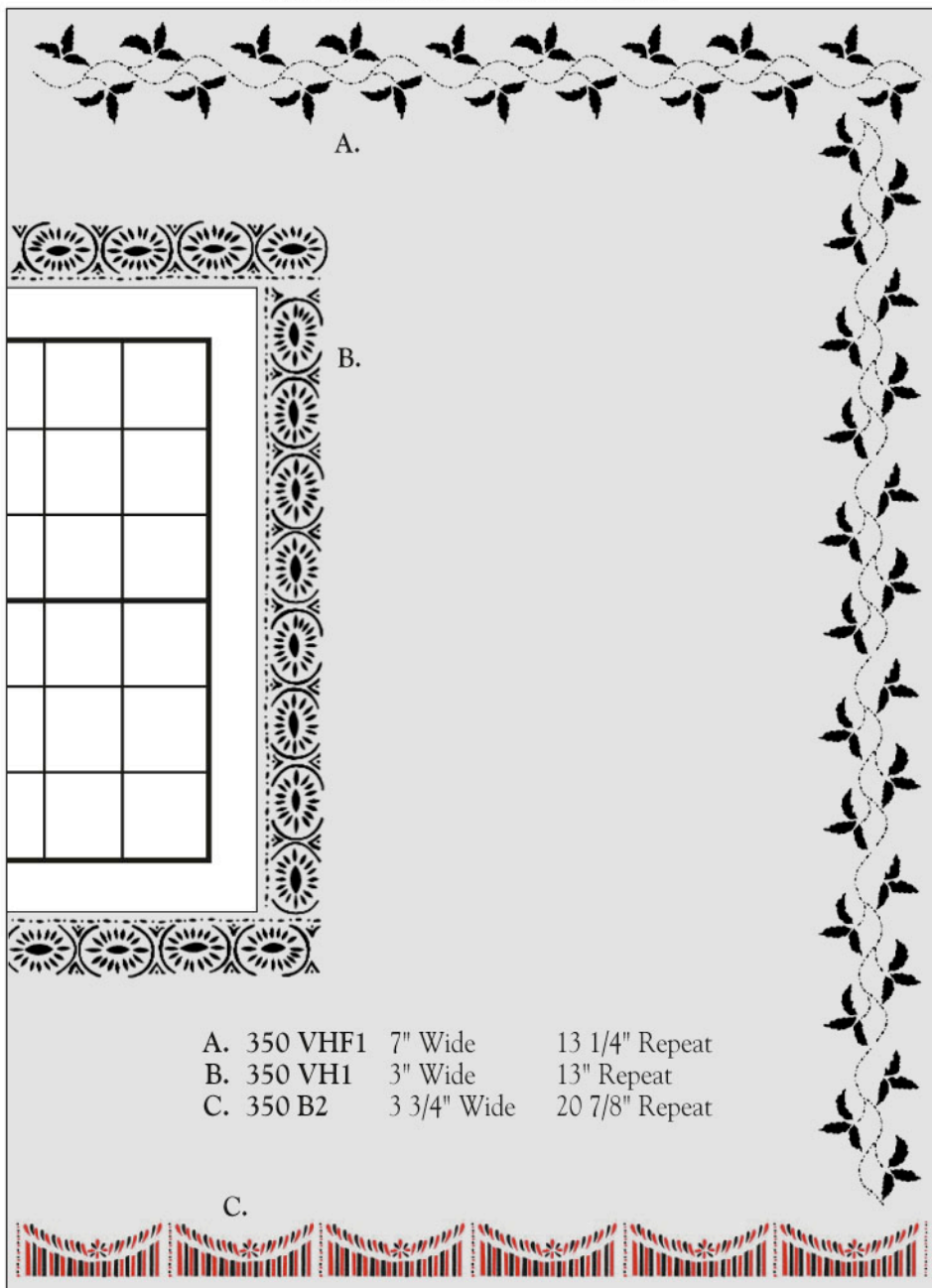
# NEW GLOUCESTER, MAINE

Redone by owner: Blue and red on white walls.



# SPENCER EDDY HOUSE EDGECOMB, MAINE

Room 1. Original Colors: Red and black on grey walls.  
*Esther Stevens Brazer HSEAD Collection.*



A.

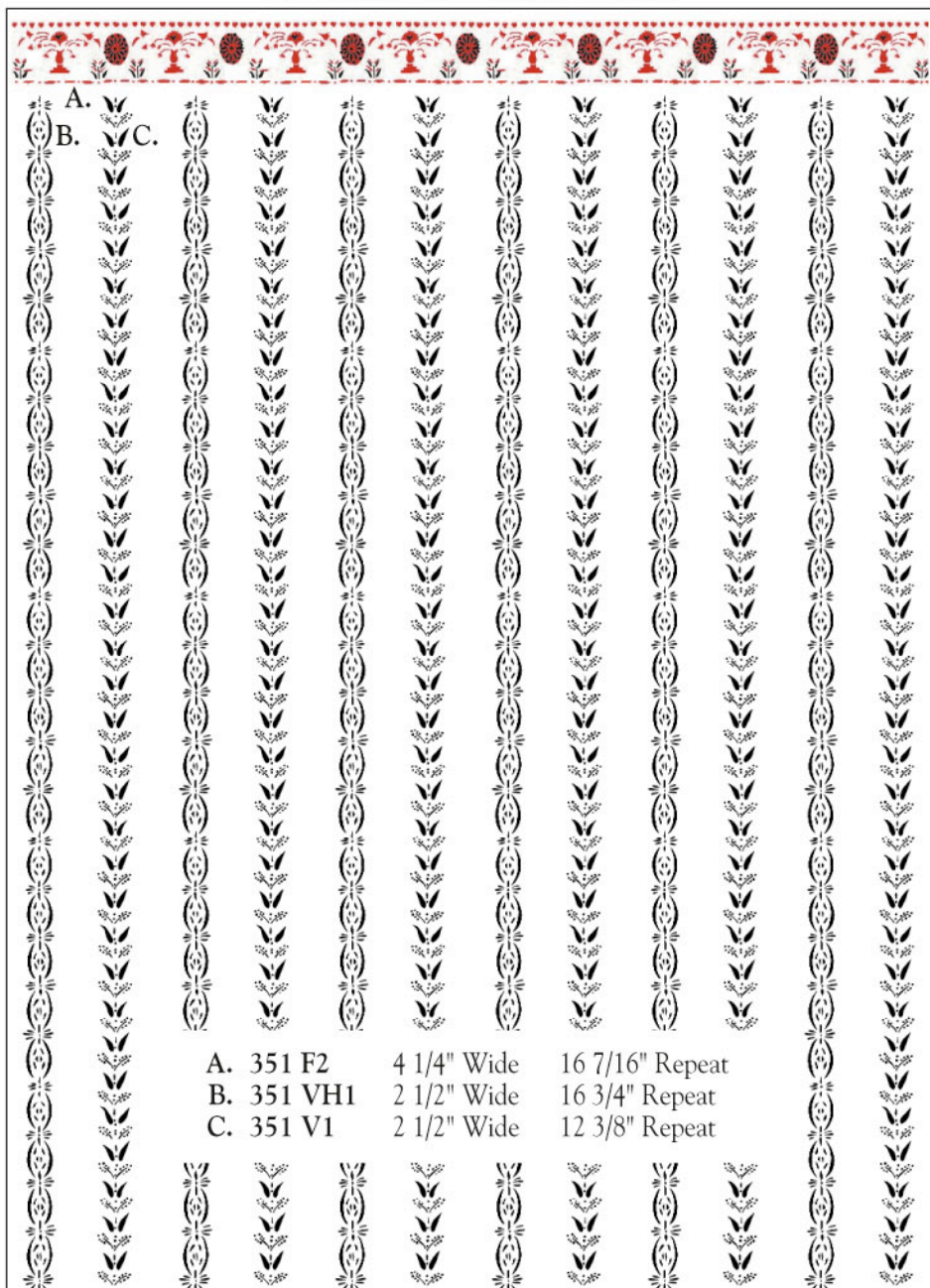
B.

- A. 350 VHF1 7" Wide 13 1/4" Repeat
- B. 350 VH1 3" Wide 13" Repeat
- C. 350 B2 3 3/4" Wide 20 7/8" Repeat

C.

# SPENCER EDDY HOUSE EDGECOMB, MAINE

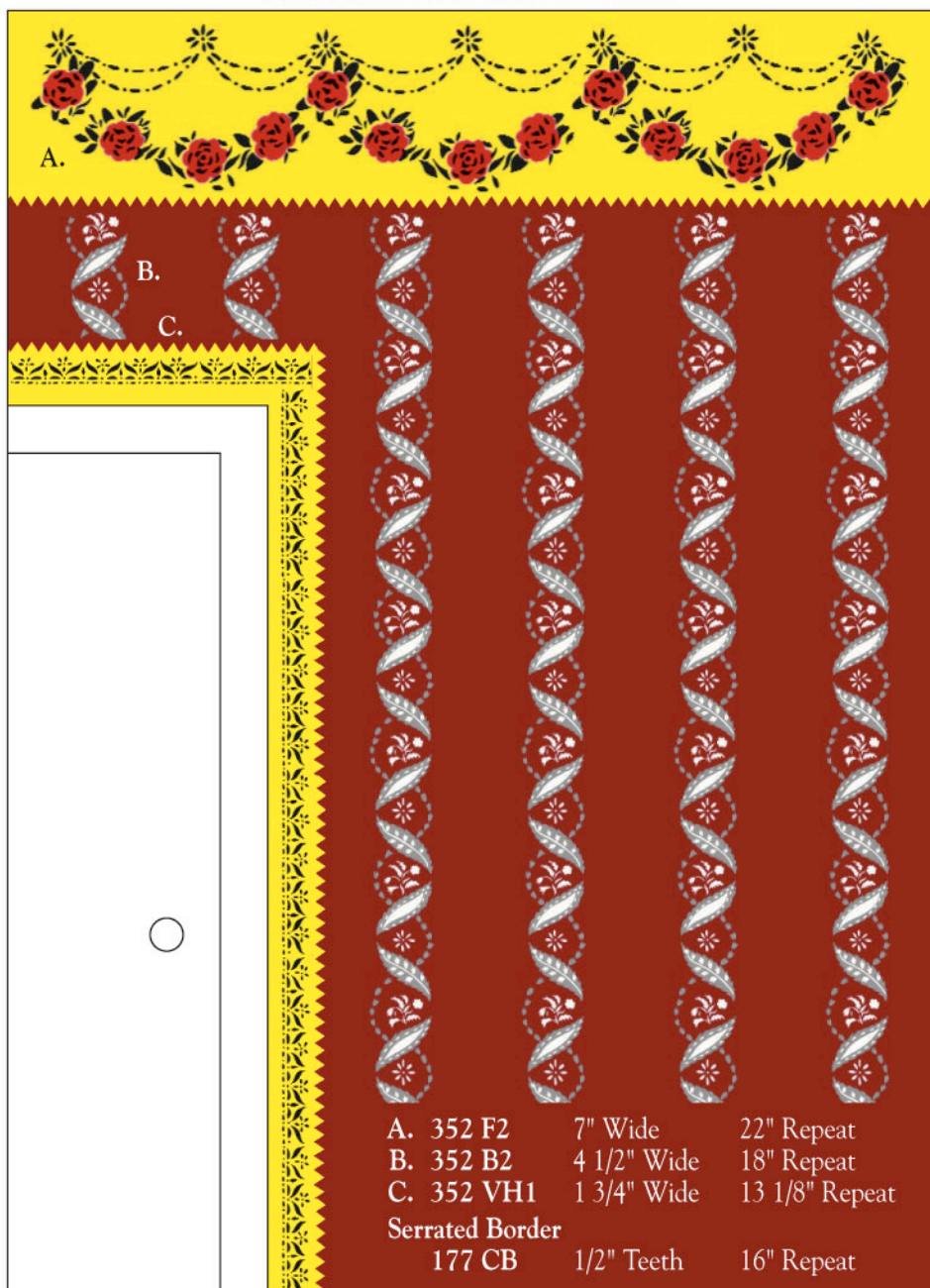
Room 2. Original Colors: Red and black on white walls.  
*Esther Stevens Brazer HSEAD Collection.*



- |    |         |             |                 |
|----|---------|-------------|-----------------|
| A. | 351 F2  | 4 1/4" Wide | 16 7/16" Repeat |
| B. | 351 VH1 | 2 1/2" Wide | 16 3/4" Repeat  |
| C. | 351 V1  | 2 1/2" Wide | 12 3/8" Repeat  |

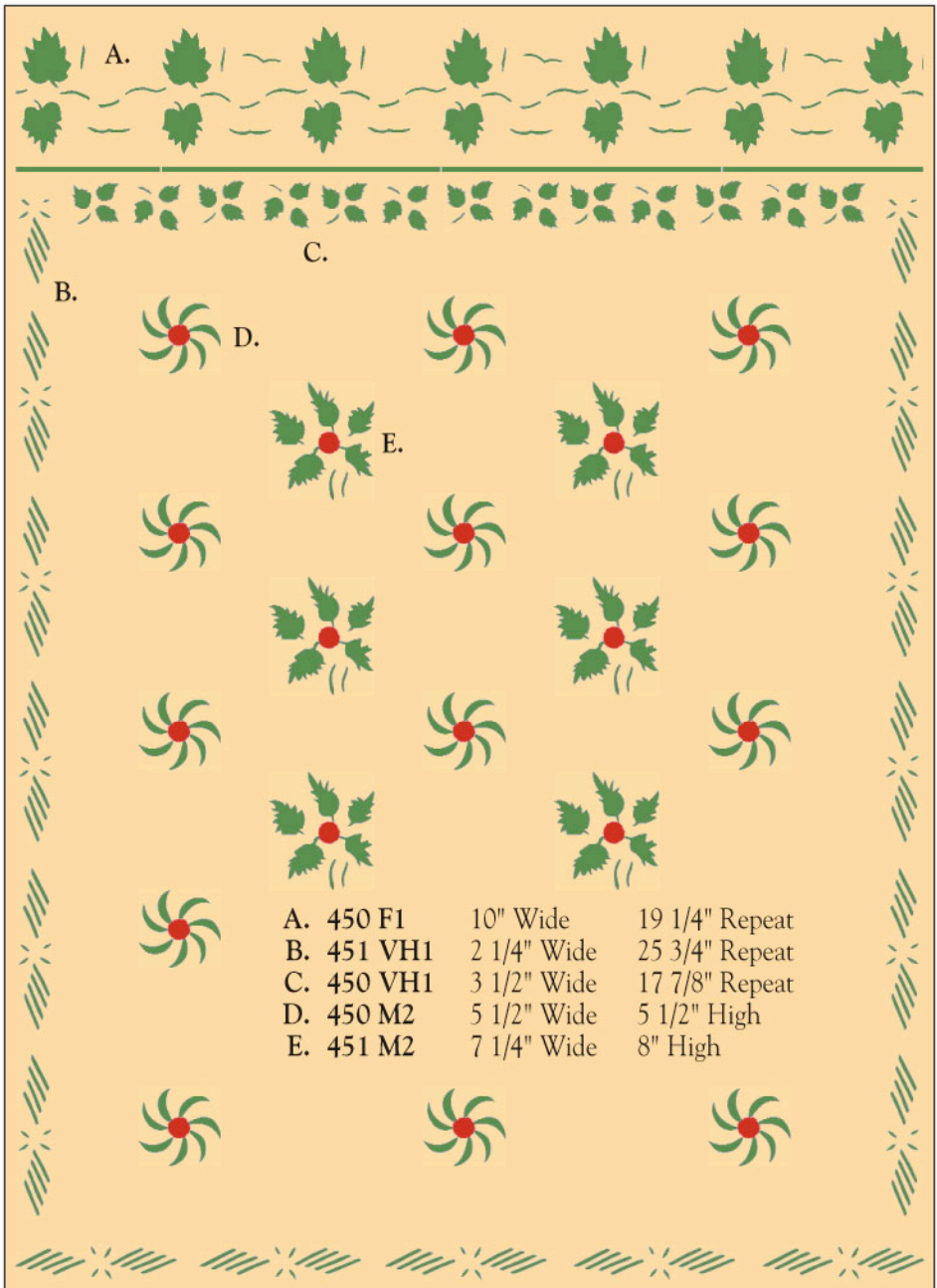
# SPENCER EDDY HOUSE EDGECOMB, MAINE

Room 3. Red, black on yellow bands, grey and white on Pompeii red walls.  
*Esther Stevens Brazer HSEAD Collection.*



# THE HALL TAVERN, HISTORIC DEERFIELD DEERFIELD, MASSACHUSETTS

Original colors: Green and red on buff yellow walls.

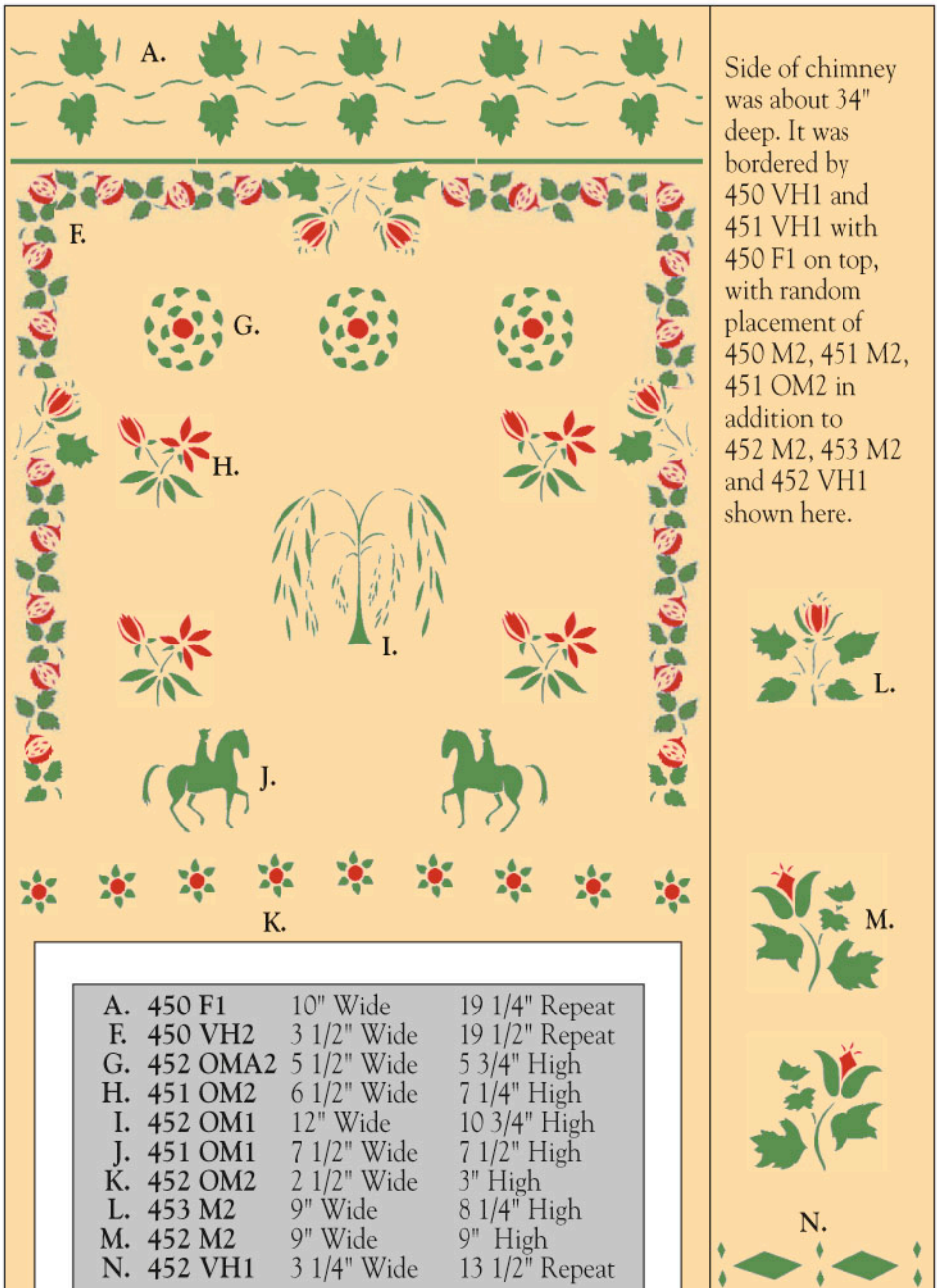


A.	450 F1	10" Wide	19 1/4" Repeat
B.	451 VH1	2 1/4" Wide	25 3/4" Repeat
C.	450 VH1	3 1/2" Wide	17 7/8" Repeat
D.	450 M2	5 1/2" Wide	5 1/2" High
E.	451 M2	7 1/4" Wide	8" High



# THE HALL TAVERN, HISTORIC DEERFIELD DEERFIELD, MASSACHUSETTS

Overmantle. Original colors: Green and red on buff yellow walls.



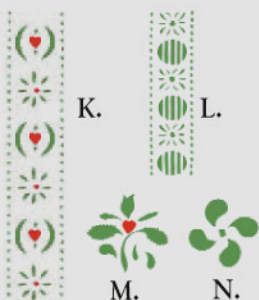
Side of chimney was about 34" deep. It was bordered by 450 VH1 and 451 VH1 with 450 F1 on top, with random placement of 450 M2, 451 M2, 451 OM2 in addition to 452 M2, 453 M2 and 452 VH1 shown here.

A.	450 F1	10" Wide	19 1/4" Repeat
F.	450 VH2	3 1/2" Wide	19 1/2" Repeat
G.	452 OMA2	5 1/2" Wide	5 3/4" High
H.	451 OM2	6 1/2" Wide	7 1/4" High
I.	452 OM1	12" Wide	10 3/4" High
J.	451 OM1	7 1/2" Wide	7 1/2" High
K.	452 OM2	2 1/2" Wide	3" High
L.	453 M2	9" Wide	8 1/4" High
M.	452 M2	9" Wide	9" High
N.	452 VH1	3 1/4" Wide	13 1/2" Repeat

# THE SAGE HOUSE SOUTH SANDISFIELD, MASSACHUSETTS

Parlor overmantle. Original colors: Green, red and yellow on grey walls.

*Kindness of Gina Martin.*



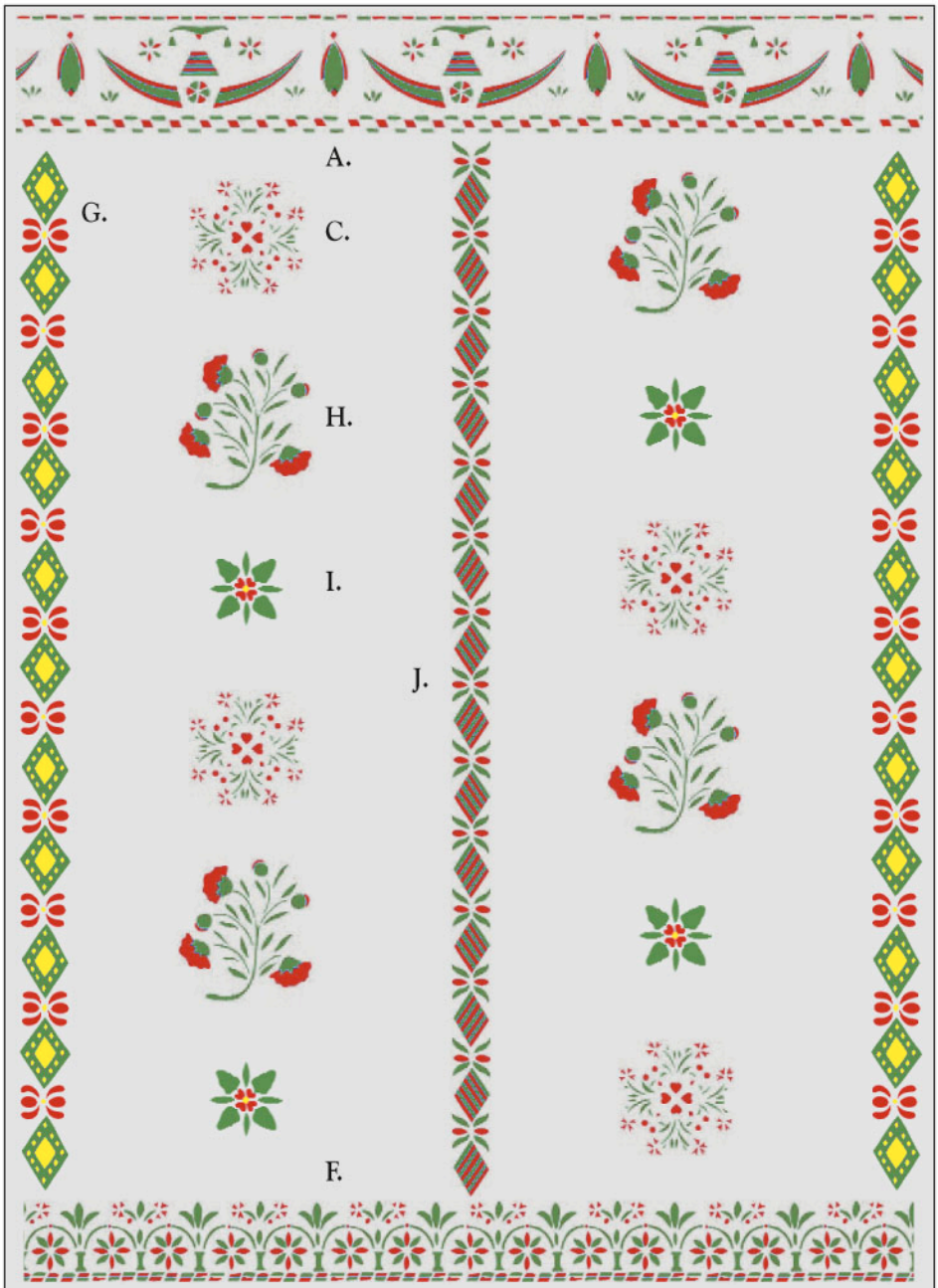
A.	404 F2	8" Wide	18 1/8" Repeat
B.	403 MB2	4 1/2" Wide	4 1/2" High
C.	403 M2	7 1/2" Wide	7 1/2" High
D.	404 OM3	23" Wide	24 1/8" High
	Vase alone	8 1/4" Wide	7" High
E.	403 M1	2" Wide	2" High
F.	400 FB2	5 3/4" Wide	16 3/8" Repeat
G.	404 V3	3 1/2" Wide	13 1/16" Repeat
H.	404 M2	9" Wide	10" High
I.	401 M3	5 1/4" Wide	5 1/4" High
J.	404 V2	2 3/4" Wide	20 1/2" Repeat
K.	402 H2	4" Wide	20 1/2" Repeat
L.	400 V1	3" High	11 11/16" Repeat
M.	402 M2	6" Wide	5 1/2" High
N.	402 M1	5" Wide	4 1/2" Repeat

*These 4 stencils above were found in the attic, or in the nearby Baldwin House.*

# THE SAGE HOUSE SOUTH SANDISFIELD, MASSACHUSETTS

Parlor. Original colors: Green, red and yellow on grey walls.

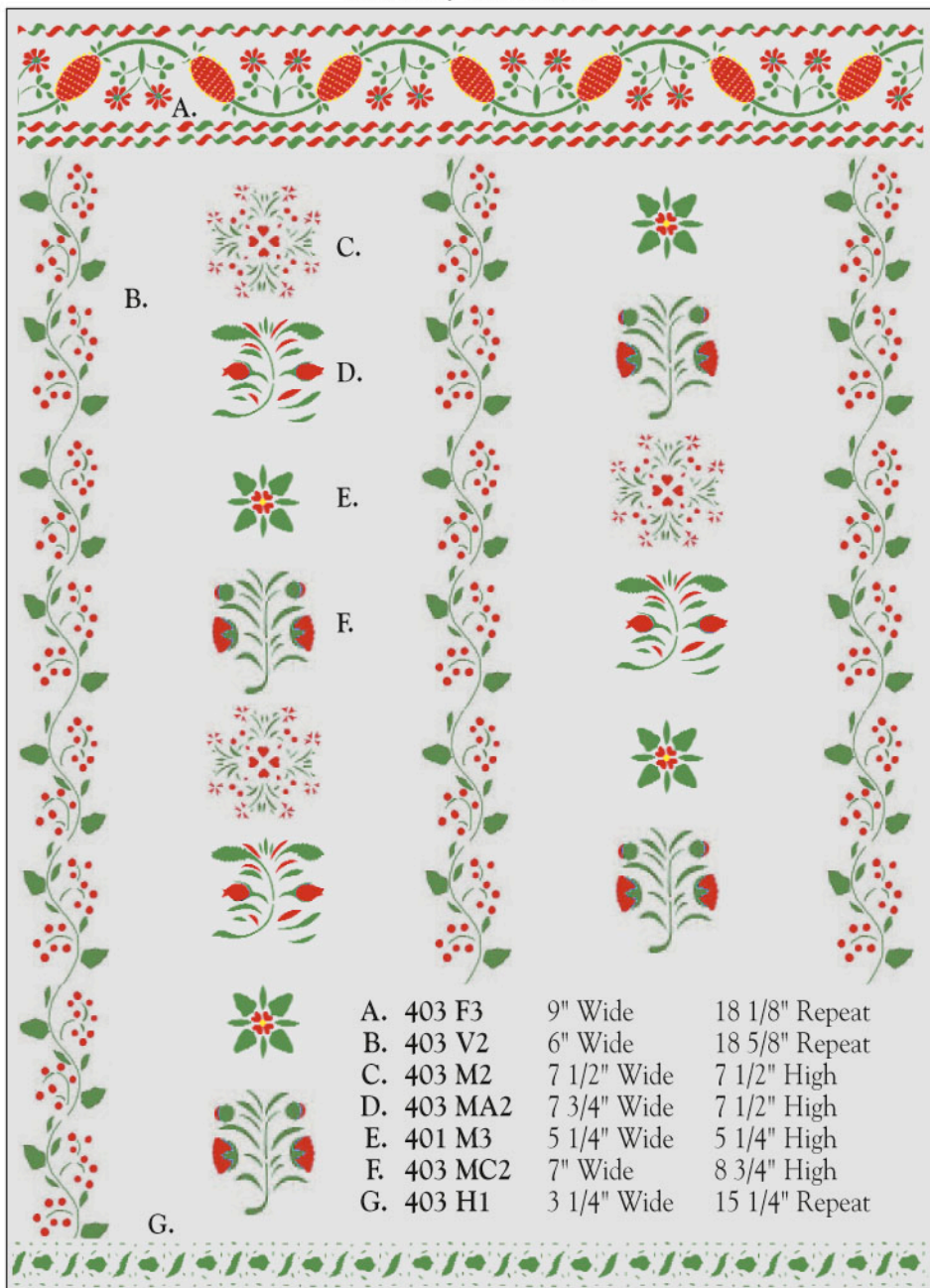
*Kindness of Gina Martin.*



# THE SAGE HOUSE SOUTH SANDISFIELD, MASSACHUSETTS

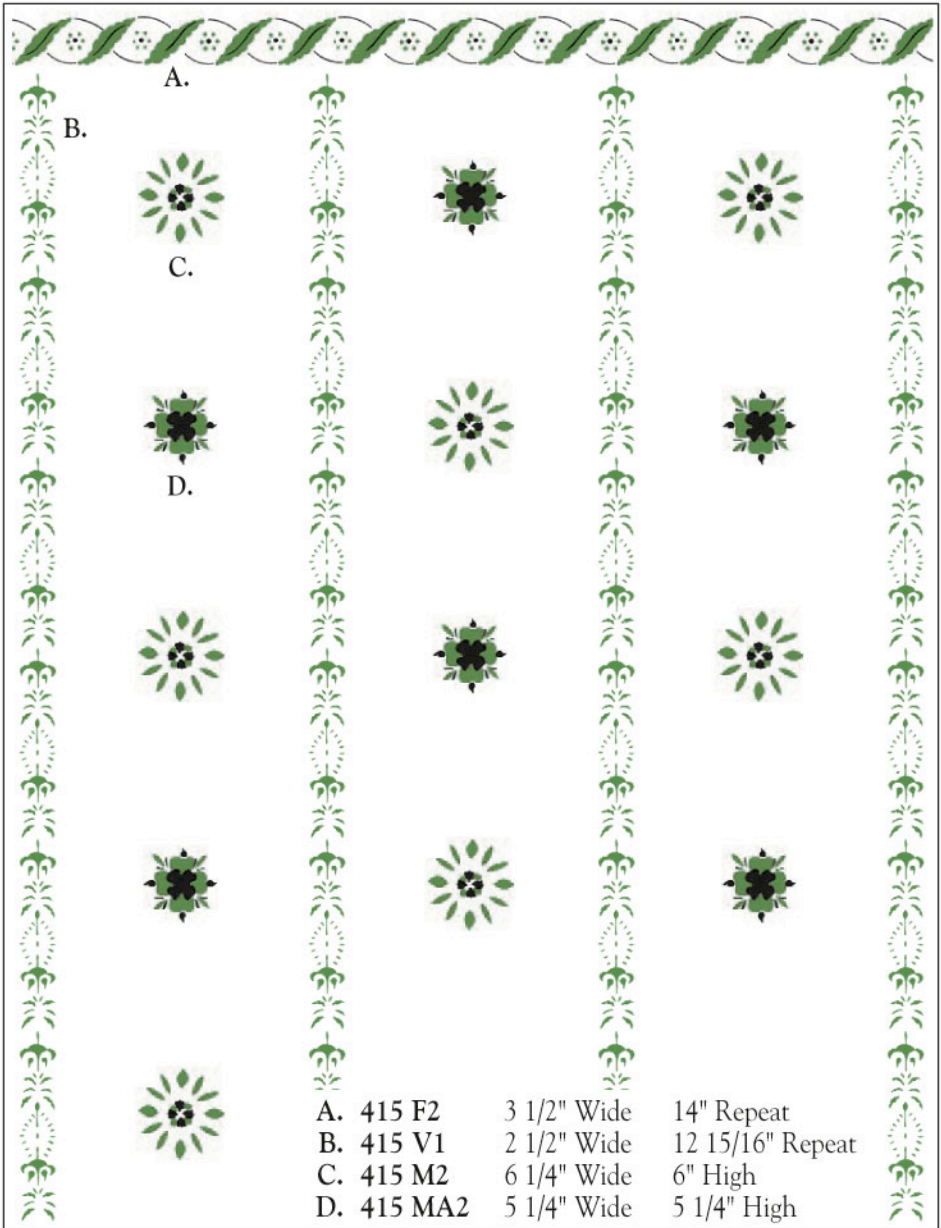
Bedroom. Original colors: Green, red and yellow on grey walls.

Kindness of Gina Martin.



# THE RICHARDSON HOUSE, STURBRIDGE VILLAGE STURBRIDGE, MASSACHUSETTS

Stenciled in: Black and green on white walls.



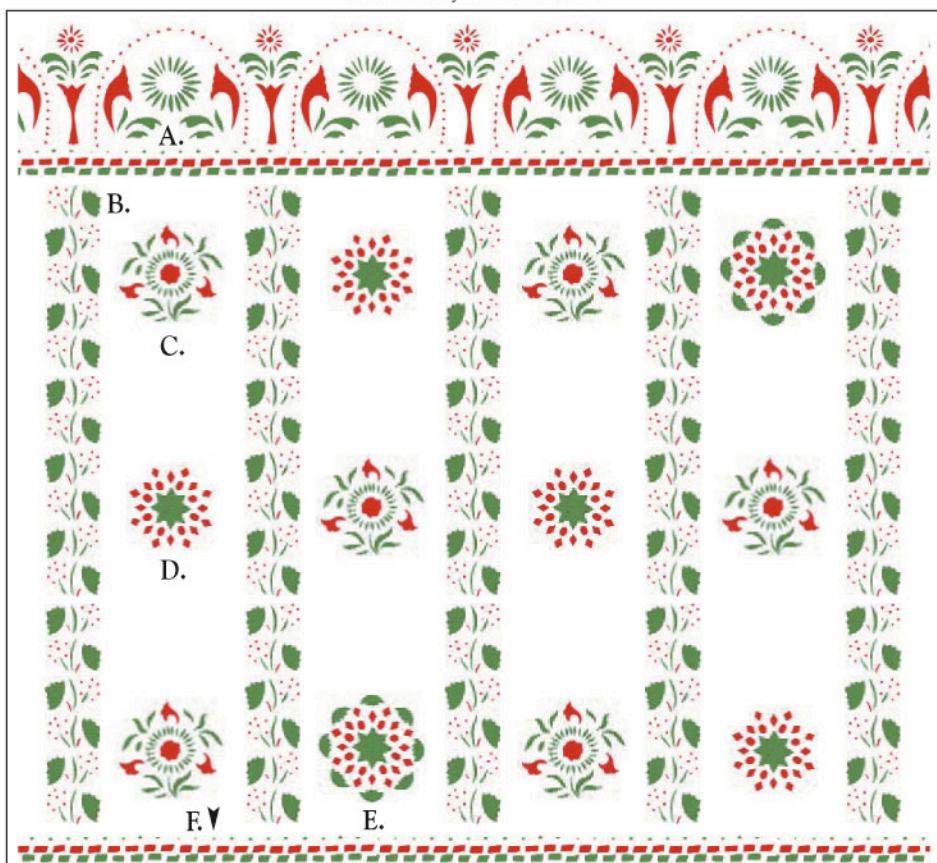
A.	415 F2	3 1/2" Wide	14" Repeat
B.	415 V1	2 1/2" Wide	12 15/16" Repeat
C.	415 M2	6 1/4" Wide	6" High
D.	415 MA2	5 1/4" Wide	5 1/4" High

Baseboard

# THE WILLARD HOUSE STILL RIVER, MASSACHUSETTS

Parlor (redone). Colors: Green and red on white walls.

Kindness of Gina Martin.



Chair rail



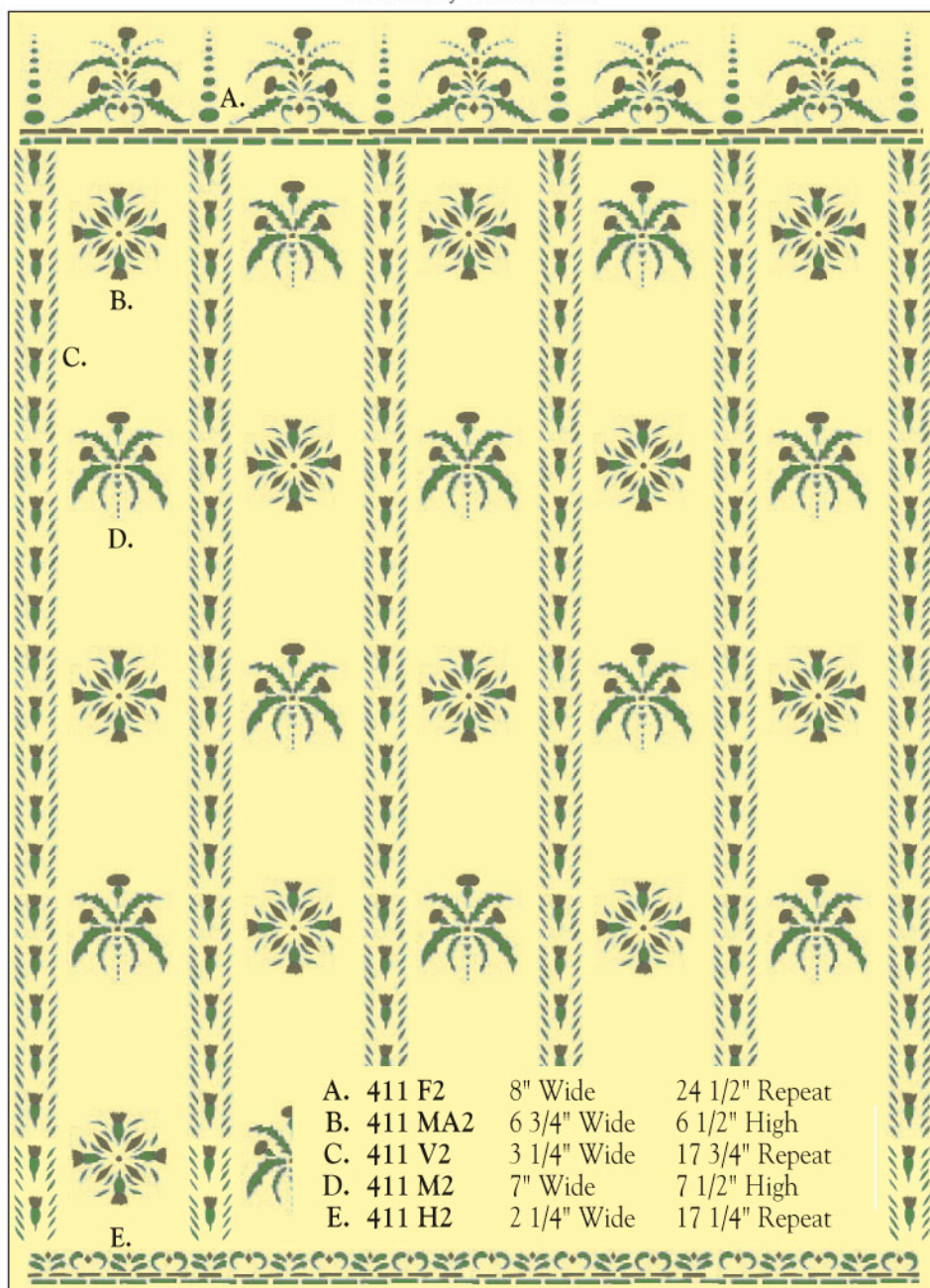
This stencil was  
found under the  
windows.

A.	410 F2	11" Wide	11 11/16" Repeat
B.	410 V2	4" Wide	15 3/4" Repeat
C.	410 M2	8 1/2" Wide	8" High
D.	410 MA2	7" Wide	7" High
E.	410 MB2	9" Wide	9" High
F.	410 H2	2 1/2" Wide	11 3/4" Repeat
G.	410 M1	3" Wide	3" High

# THE WILLARD HOUSE STILL RIVER, MASSACHUSETTS

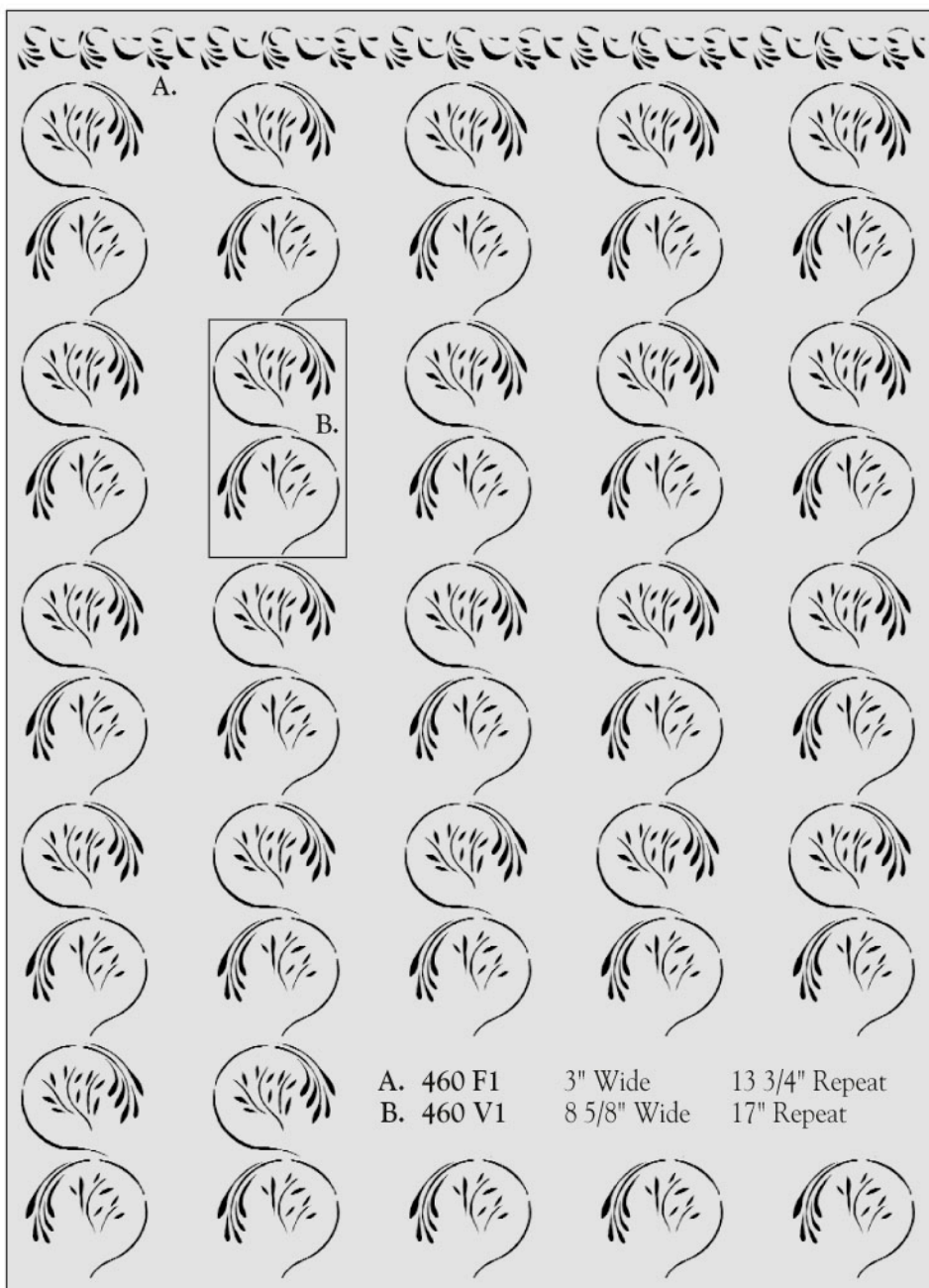
Bed chamber (thistle). Colors: Blue and green on yellow walls.

Kindness of Gina Martin.



# THE BENJAMIN RICHARDSON TAVERN STERLING, MASSACHUSETTS

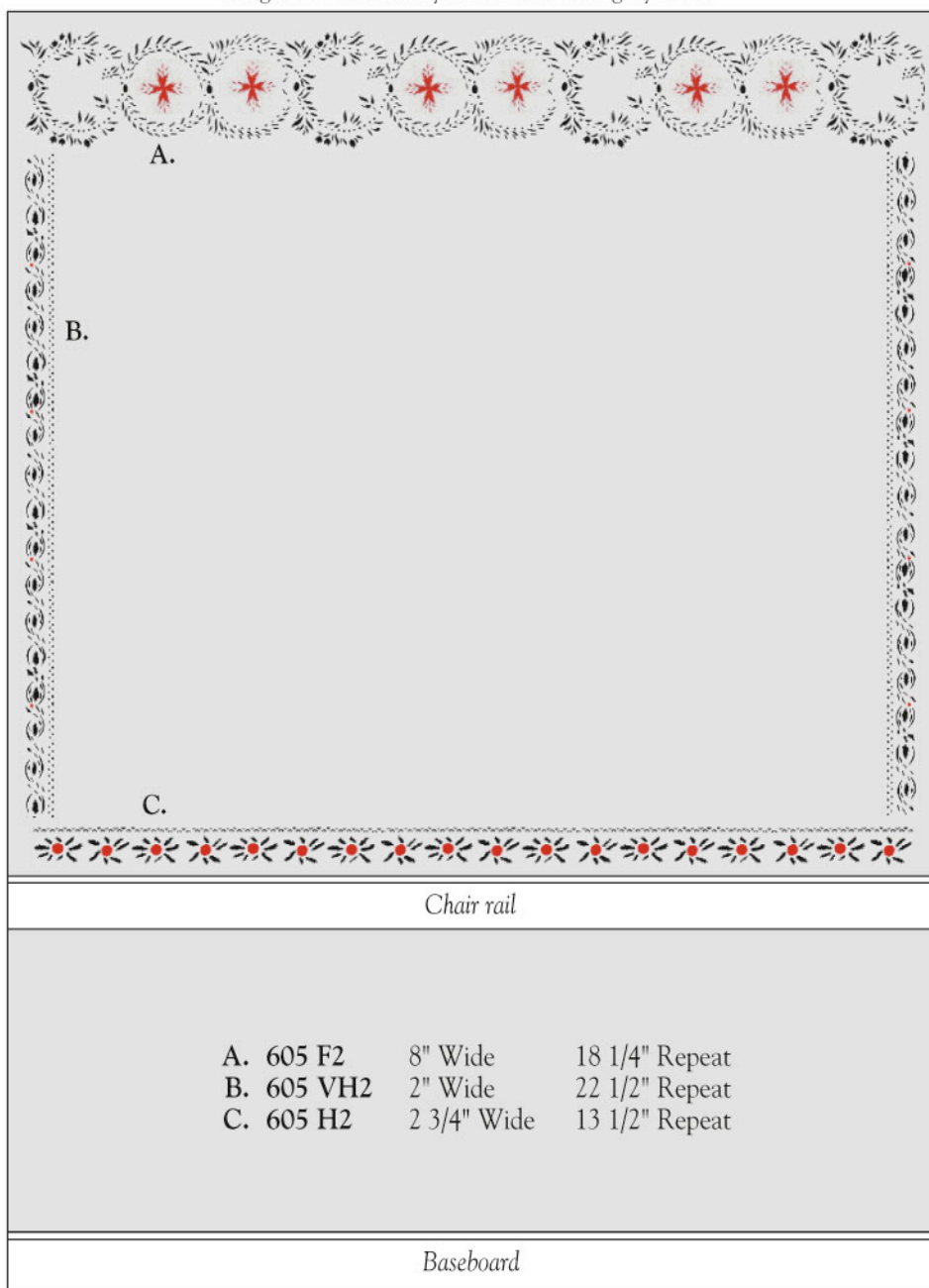
Original colors: Black on grey walls.





# GILEAD, CONNECTICUT OUR COVER DESIGN

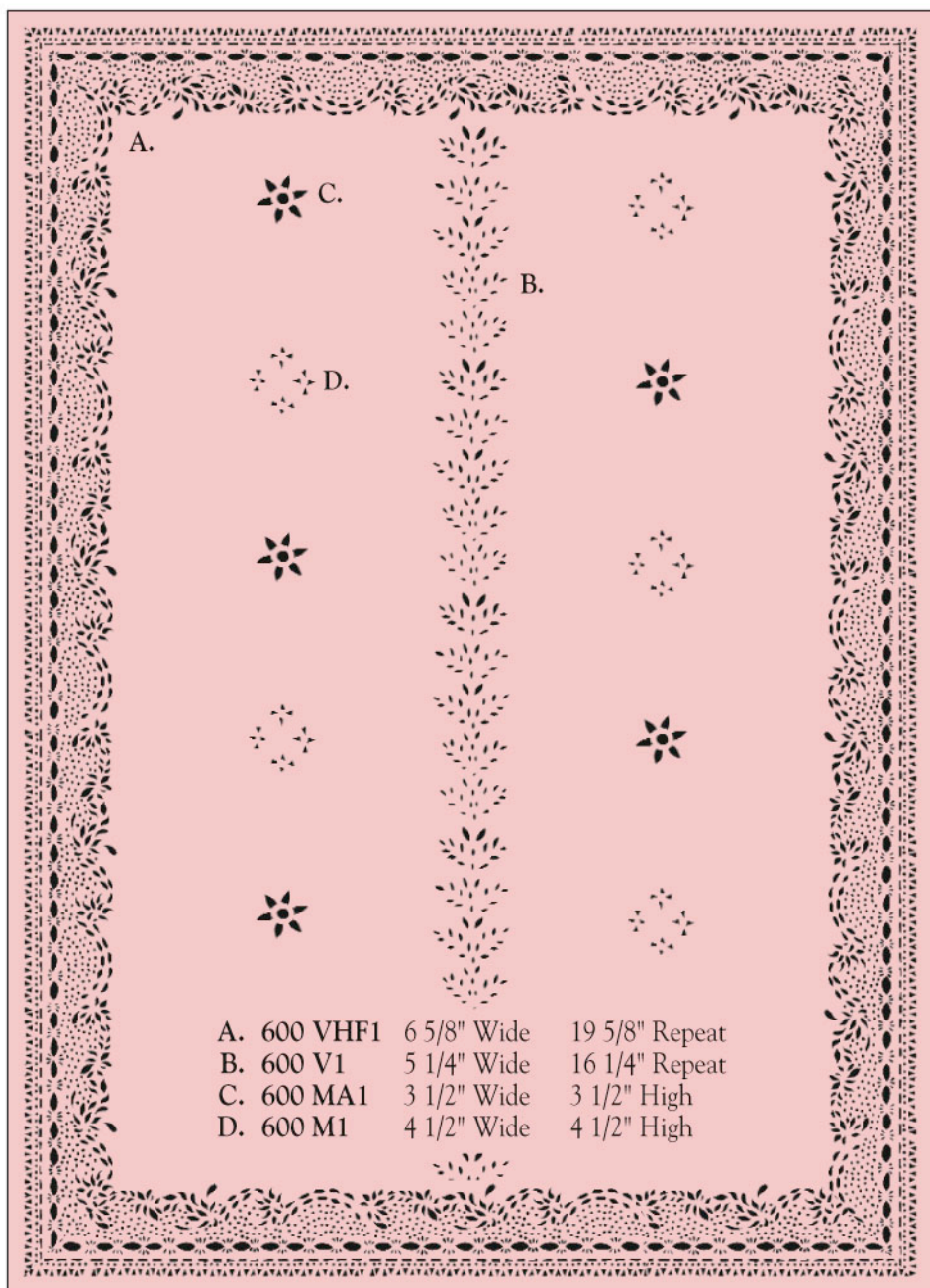
Also seen in *South Windsor* without Border C  
Original colors: Navy blue and red on grey walls.



A. 605 F2	8" Wide	18 1/4" Repeat
B. 605 VH2	2" Wide	22 1/2" Repeat
C. 605 H2	2 3/4" Wide	13 1/2" Repeat

# THE DR. WHEELER HOMESTEAD SOUTH BRITAIN, CONNECTICUT

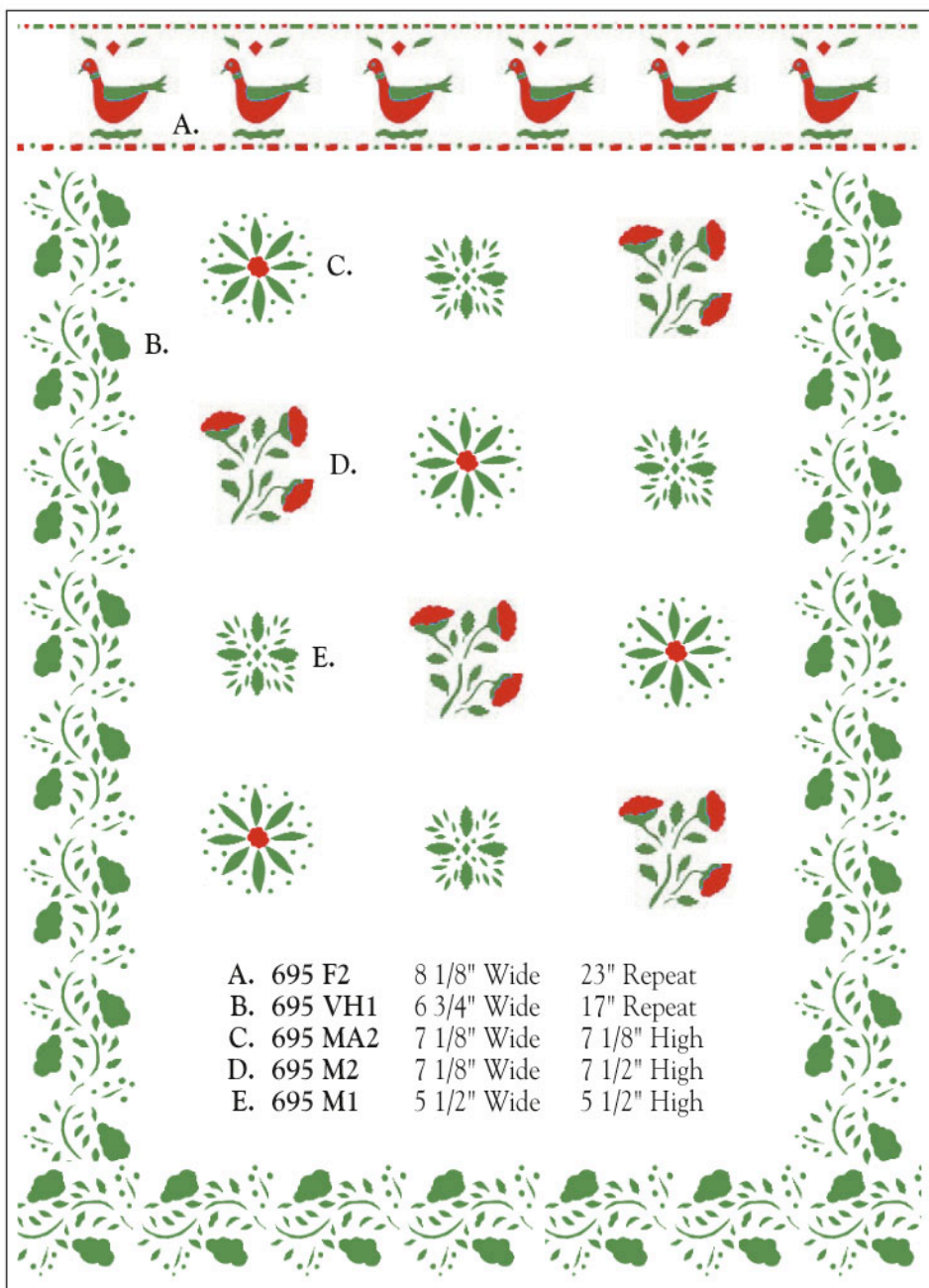
Original colors: Black on rose walls.




- |    |          |             |                |
|----|----------|-------------|----------------|
| A. | 600 VHF1 | 6 5/8" Wide | 19 5/8" Repeat |
| B. | 600 V1   | 5 1/4" Wide | 16 1/4" Repeat |
| C. | 600 MA1  | 3 1/2" Wide | 3 1/2" High    |
| D. | 600 M1   | 4 1/2" Wide | 4 1/2" High    |

# BATTEY BARDEN OR JACKSON SWANN HOUSE SCITUATE, RHODE ISLAND

Original colors: Green and red on unknown color of walls.



A.	695 F2	8 1/8" Wide	23" Repeat
B.	695 VH1	6 3/4" Wide	17" Repeat
C.	695 MA2	7 1/8" Wide	7 1/8" High
D.	695 M2	7 1/8" Wide	7 1/2" High
E.	695 M1	5 1/2" Wide	5 1/2" High



*We've been stenciling for years and years and years and these are by far the best we've ever laid eyes on!*

**Karen and Max Sterling**

*Love the stencils – sending for more right away – can't wait to start!*

**Carol Saunders**

*Great Home Page! ([www.communityinfo.com/stencils](http://www.communityinfo.com/stencils))*

**Jack Miller**

*It was the easiest thing I've ever done. I was so apprehensive, I was awake the whole night before. People just love it!*

**Kathey O'Bryan**

*Your stencils were the finishing touch to a long and arduous restoration project. I was delighted with the results! The stenciling enlivened the rooms and are truly appropriate to the period of the house.*

**Debra Falciani**

*People with more contemporary homes are finding that these patterns work well together with their furnishings.*

**Amanda DeYoung, retailer**

*Dear Historic Friend, Thanks for helping to keep history alive!*

**Betsy Peterson**

*They're beautiful! I must have more!*

**Janet Dalrymple**

*This week I received the catalogues you sent to me. I can't stop looking at them! Every time I fall in love with one of them, I turn the page and.... How am I ever going to decide? The floor patterns make me want to rip up every inch of carpeting in my house and get busy with paint.*

**Susan Keeley**



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*Vivian Bisbee & Polly Forcier, Member HSEAD*

