

# The Decorator

Vol. 1 No. 1  
October 1946

We, as loyal students of Esther Stevens Brazer, in order to honor her memory and perpetuate her work; to recognize and promote the highest standards of ethics and workmanship, both in utilizing and in teaching authentic early American decoration, hereby establish the Esther Stevens Brazer Guild of Early American Decoration.

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## EDITORIAL NOTES

Decorators are busy people. To become one, definitely means to end all leisure moments. We book ourselves for months in advance, with trays to paint, chairs to scrape and patterns to finish. But, the rewarding thing is that, gone too, are all the dull moments. Every second is precious as never before. So, when it becomes necessary for a decorator to write about being one, or worse still, to try to edit a journal of interest to fellow decorators, trouble to find the time has indeed begun. So, with apologies for the things that did not get done on time, your editor finally presents the first issue of the Journal.

This first issue, we felt, should be one in which we pay homage to Esther Brazer. Succeeding numbers will be largely what the members of the Guild will make of it.

It is our hope that discoveries of interesting old pieces will be photographed, written up, sent in and discussed. New methods discovered by our ardent co-workers, all over the country, should be aired. We invite suggestions and criticisms. So far, we are unafraid. We hope to have a question box, in which submitted questions may be answered by those who have met and conquered the same problems. Perhaps a column to air our desires to buy, sell or trade anything pertinent to this field, may develop. We hope to reprint some of Mrs. Brazer's articles and speeches and use some of her many photographs. It is stimulating to think of the heights to which our very young Journal may grow.

For the coming issues, we announce the following articles:

*Archeologists, by Mr. Clarence Brazer*

Esther Stevens Brazer traced her ancestry back to Paul Revere's father.

*Translation of Early Eighteenth Century Painting Directions into Modern Terms, by Emily Heath*

*Varnishing Vagaries, by Martha Muller*

The Gift of the Ann Butler Tin to the Guild.

English Barge Painters, Shirley Spaulding Devoe.

We hope to have many more illustrations in future issues, than in this one. The following editorial staff has been appointed:

Editor - Martha Muller

Staff -

Constance Klein

Julia Sheppard

Wanda Simka

Emilie Underhill

Virginia Warren

Beatrice Ziegler

Business Manager - Robert Keegan

May we sincerely thank those who have contributed to this first issue ! A special thank you to Wanda Simka for her assistance in typing. To Mr. Brazer once again, goes our hearty gratitude for his help and advice.

### PRAYER OF ST. FRANCIS OF ASSISI

Lord make me a channel of Thy peace  
That where there is hatred - I may bring love,  
That where there is wrong - I may bring the spirit of forgiveness,  
That where there is discord - I may bring harmony,  
That where there is error - I may bring truth,  
That where there is doubt - I may bring faith,  
That where there is despair - I may bring hope,  
That where there are shadows - I may bring Thy light,  
That where there is sadness - I may bring joy,  
Lord grant that I may seek rather  
To comfort - than to be comforted;  
To understand - than to be understood;  
To love - rather than to be loved;  
For  
It is by giving - that one receives;  
It is by self-forgetting - that one finds;  
It is by forgiving - that one is forgiven;  
It is by dying - that one awakens to eternal life

## ESTHER STEVENS BRAZER

*by Edith Holmes*

Esther Stevens BRAZER, our teacher and the inspiration for our Guild, was born in Portland, Maine, April 7, 1898, the daughter of Samuel Augustus Stevens and Harriet Belt of Wilmington, Delaware. She attended the Portland schools and her art career began in her teens at the Swelt Memorial Art Museum in Portland. She graduated from Waynfleet School for Girls and later studied interior decorating at Columbia University.



At the end of World War I, Esther Stevens married Mr. Cecil Fraser of Cambridge and went to live in the old John Hicks house on Dunster Street. It was there that she began her research work. Desiring to repaper some of the rooms she began stripping the walls and just as she later displayed her patience and curiosity in her search for old tray and furniture designs, she sought the bottom layers and the original designs of wall papers. Under fourteen layers of paper in one room

she unearthed enough of the original design to reproduce it. This she did in blocks, as the early papers were done, and restored the room to its original appearance.

Later, when she and her husband bought the old Hall house in Duxbury and moved it to Gray Gardens, West, in Cambridge, she carefully took that paper from the wall in the Hicks house and put it on the wall of the little library in the Hall house.

All this was a side issue, as at about this time Esther was devoting much time to mothering her two daughters, Diana and Constance. This is just an example of the

untiring persistence that stayed with her to the end. In an article she titled "I Hunt for Hidden Treasure" written for the magazine "Avocation" in 1938, she tells of some of her remarkable discoveries of original designs on chairs and tables and trays under layers and layers of paint. I wonder who of us can develop the energy and clever ability to carry on that part of her work.

Esther's stencilling began with her one and only visit with Mr. George Lord of Portland, a short time before he died. Mr. Lord was keen and active in spite of his eighty odd years and apparently realized that Esther Stevens was the person to carry on his work, for in one short half hour he taught her the art of stencilling. He was a good teacher and she, as apt a pupil as he ever had, I am sure.

I refrain from telling the story of Zachariah Stevens and Esther's discovery of his painted tin, her research work on painted chairs and Pennsylvania chests and many other subjects, about which she wrote, because I have hopes that these articles will all be published under one cover in the near future.

When I first knew Esther she had cut over a thousand stencils. It would be interesting to know how many there were in her collection at the end. She always had some stencils and her tiny scissors in her bag and, whether it was a long train ride or a few minutes wait in a hotel lobby, the scissors came out and another stencil was cut. Beautiful, intricate stencils! How she did love to produce them!

On one of our pilgrimages, the Plymouth Black and White Club went to the Junior League In Boston to see the exhibition of Esther Stevens Frazer's trays and furniture. That was in 1934. We were thrilled and our desire for instruction was great. I soon went to Cambridge to see her and began lessons immediately.

Those were never to be forgotten days! Esther's love of her work and her desire to give her best to each and every one in the class, made those lessons days of joy, much too short and only one day a week. We had those lessons in her Cambridge home, where the stencilled walls and floors, the lovely old furniture, the collection of trays, the atmosphere and Esther herself, made us strive to the utmost to reproduce the designs she set before us.

In 1937, Esther married Mr. Clarence W. Brazer of New York. They purchased "Innerwick", the second oldest house in Flushing, Long Island. There again she painted and stencilled walls and restored another landmark.

Distance didn't make her desert her Boston classes. She came by train every other week all winter, lugging huge folios of beautiful designs, teaching long hours, then taking the train trip back again to Flushing. We appreciated all the time and effort she gave us and we came from near and far for those lessons.

Then came the time when she could no longer take the long train ride. It was hard to give her up —

We, of the Wellesley group, have met regularly each winter, carrying on by ourselves, always keeping in touch with Esther to the end. We loved her, we needed her. We had to lose her and we must keep on without her.

She talked of her other classes to all of us, until we almost knew each individual. Now that we are united in one group, we must know each other better, we must strive to be true disciples of her teachings and make our Guild a credit to the memory of Esther Stevens Brazer.

## LOOKING AHEAD

*by Emily J. Heath*

Esther Stevens Brazer was the accepted authority on what is generally referred to as "Early American Decoration"; that is the title of her book to which so many persons have had access, and through which many a person has been inspired to pursue further knowledge on the subject.

She earned that recognition not only by excelling in her own craft work and her willingness to teach others; but on another score, perhaps fundamentally even more important - her research, which was accurate and thorough.

Her influence extended far beyond her own necessarily limited decorating and class work, as the wide range of her personal correspondence attests. She was more than generous with her answers and information; her articles were eagerly read, and she was widely quoted. Few, if any, have ever tried a hand at Early American stencilling, country tin painting or the more intricate and elaborate free hand flower and bird designs, who are not in some measure indebted to Esther

Brazer for basic information, received either personally, through her writings, or as handed down from student to student.

It was both appropriate and inevitable that her students should form some sort of organization to perpetuate their memories of happy hours with her and the friendships that they had made through her. At the same time they established the machinery for exchange of ideas and information for which, during her lifetime, she was the focal point. So far as these ends alone were concerned, the organization might have been limited to those who had the privilege of studying directly with her, but it was the feeling of those who conceived and organized the Guild that this would not best serve what might eventually be the broader aim of the Guild, nor would it have been true to the spirit in which she carried on her own work.

Therefore it seemed to us that we could do the most good, if we were to open the organization to other persons who were genuinely interested in the field and showed reasonable competence - if, instead of merely keeping it for those who had been started by her on the right road, we shared our enthusiasm with the many others who already are, or who might in the future find themselves interested in the subject.

This is what we have done, and that is what the Esther Stevens Brazer Guild has as its broad purpose.

Through formal meetings; through informal contact; by exhibitions we hope, not only to increase the range and skill of those who already are relatively expert, but also to stimulate and guide beginners; to educate the general public into recognition of the best in this field, and to imbue it with the desire to acquire and possess only that which is authentic and well done. We shall continue to record worthy patterns which come to our attention; and instruction will be available with competent teachers, to those who seek it.

With such purposes, it is entirely natural that we should consider the possibility of having our own home some day, with our own library of patterns and source material, as well as a collection of original examples of work. There is no other organization devoting itself to this field; there is no museum that features such material. Not only does this leave opportunity for us, but it creates a responsibility that we do something of the sort as soon as we are in a position to do so.

Naturally, in this connection, we think of Innerwick, in Flushing, Esther Brazer's home and workshop, chosen by her for her background and studio. Built about

1670, the second oldest home in Flushing, L.I., it is an example of the early American home which undoubtedly was at least partially decorated with our type of work during the eighteenth and nineteenth centuries.

The ideal - if it could be achieved - would be to acquire a library of literature and patterns, and a museum of actual pieces, starting with Esther Brazer's own collection and library. Esther Steven's Brazer's patterns, stencils, photographs, and research notes pertaining thereto, have been offered to our Guild, as soon as we can provide for their proper care with heavy cellulose envelope containers for each one of them, and permanent fireproof protection, under a careful curator. They have been arranged and her catalog brought up to date by Mrs. Max E. Muller. So we must work to build up a Fund that will help us to have them, as soon as possible. This could be done only if we could have permanent headquarters in which so valuable a collection could be adequately protected and cared for. To it would be added gifts of patterns, original decorated pieces, letters, printed articles, books, etc., as received.

The first such gift has been made already by the Oldham daughters, Esther Oldham and Anne Oldham Borntraeger, in memory of their mother, the later Mrs. Arthur Oldham. It is the collection of Ann Butler tinware, which originated in Greenville, New York, consisting of seven pieces, and was described by Esther Brazer in "Antiques" August, 1945. Thus the Oldham family, who were among Esther Brazer's earliest and most ardent supporters, have made the first contribution of this nature to the Guild.

Others have expressed their willingness and intention of donating letters and other manuscripts from Mrs. Brazer, in order that these things may always be preserved in a fitting manner. Her concern that her patterns and the harvest of her life work, should always be accessible to students under proper supervision was often expressed and discussed, and it is our desire to help carry out that wish.

To achieve these goals will require the building up of a substantial financial reserve, by gifts and contributions, as well as other means to be considered. It will also call for the services of all who are sympathetic with what we are trying to do.

The Guild's initial success has been most encouraging. More than 150 former students of Esther Brazer applied for Charter membership before the closing date fixed by the Charter Meeting, and although no general membership campaign was possible during the arduous period of organization, more than fifty applications for regular membership were sent in and have been referred to the Membership



Committee for action. We have every reason to expect that a very sizable regular membership will be enrolled before the annual meeting, next spring.

But membership, however gratifying, is not an end in itself. It is merely a means to our ends. Even while we go ahead with the routine talk of enrolling those who are qualified and interested, we must make a beginning on some of the other important and difficult tasks.

We must establish and publicize standards of workmanship of which Esther Brazer would approve. We must create the machinery for recognizing and giving credit to decoration and teaching which attains those standards. It seems highly desirable that group meetings similar to the Hanover clinic should be sponsored, and it is to be hoped that the Hanover clinic may be resumed next summer.

We must establish our **Decorator** on a firm, self-sustaining base as a vehicle both for vitalizing the Guild and for spreading information.

We shall try, both through Contributing Memberships and by actively seeking donations and cooperation from persons and organizations who are interested in our work, to build up a library and collection, and a fund with which to provide a suitable home for both.

All of these matters are so important that I hope members will give them serious consideration at once, and freely express your opinions. This is your Guild!

## A GUIDE FOR BEGINNERS TO EARLY AMERICAN DECORATION

*by Violet Milnes Scott*

Esther Stevens Brazer chose the title "Early American Decoration" for her book. It was interesting to me that she selected 'American' to describe the various methods and uses of decoration in her book and her other published articles. Most of the forms and techniques mentioned by her were adapted or copied from the work of European craftsmen - our early tinsmiths and furniture makers. American design represents all forms of design in the same manner as the American people represent all races and creeds.



*Bird and flower arrangement  
on tortoise - shell background -  
Lace edge tray, about 1780.*

Stencilling has been used for centuries. The Greeks stencilled vases. In the first century, the Romans stencilled letters and advocated their use in learning the alphabet. The Chinese stencilled religious silks and manuscripts as early as the year 618. The Japanese stencilled religious images and scenes which were difficult to distinguish from painting. Gold stencilling was done by them in the fourteenth century. The English stencilled interiors of churches in the thirteenth century. Stencilling came into general use in England about the fifteenth century. Here again we find it used mainly for religious decoration in the churches. The stencil was used for playing cards during the fifteenth century in Germany Spain, Italy and France. Therefore, our stencils on tin and furniture are merely a new field which the English furniture makers developed to make gold decorated furniture and tin available at low prices to the general public.

In 1636, Japan closed her doors to all but the Dutch traders. The Portuguese and Dutch East India Company brought beautiful decorated and lacquered ware to Europe and thus a demand for these luxuries was created among the wealthy people. The Dutch, being clever merchants, copied the technique as closely as possible and sold their wares throughout Europe. The lavish use of gold leaf, scenes, and delicate penwork became known as Japanning.

In 1664, just about twenty years before William and Mary came to England, the first mill for rolling sheet iron was erected in Pontypool, Wales. The invention of tin plating speedily followed. The Dutch journeymen, china painters, and japanners



*Chippendale flower arrangement on dusted background. Painted flower clusters and gold leaf border -- on scalloped tray.*

flocked to Pontypool and painted their beautiful designs on a coal varnish. As new shops were set up around England and in France, these journeymen travelled from place to place spreading their designs. We find very similar patterns on the tin, glass and china of that period.

The Lace-edge tray, made in 1730, is probably the earliest type of decorated tray we have. It was no doubt inspired by the lace edge used extensively in silver and china production. The tin is lighter and finer in texture than tinned iron. Lace edge trays were round, oval and rectangular in shape. Frequently, there is a hole in the center of the round trays, which leads us to believe that the tray was put on a wheel, while the fine edge cuttings were made with a punch. Evidence of the Adam

influence is shown in the use of the central design, surrounded by small scatter sprays, a fine tortoise-shell background, a gold leaf border on the extreme edge of the floor of the tray - these are all typical characteristics of the Lace-edge tray. Paul Revere imported the trays to Boston in 1785 and they are commonly known as Revere trays in New England.

The Gallery tray was oval with a plain or keyhole pierced standing edge, made about the same time as lace edge trays and the same designs are found on them. However, the floor borders were more elaborate. Sometimes double borders were used, one on the edge, and one on the floor, usually a classical design in gold leaf. Scenes and portraits in a medallion were occasionally depicted as well as flower bouquets.



*Rectangular tray with gold leaf  
flower sprays, about 1790.*

The Gothic trays, called Chippendale and frequently Pie-crust, were introduced about 1760 and were popular until 1850. The earlier trays can be identified by a flat edge, known as a 'Sandwich' edge. The design was very fine and detailed, but of subdued color, with penwork and gold-leaf scrolls on the border. Occasionally, the border was further embellished by the addition of flowers intermingled with the gold. Beautiful birds and fountains, enriched with underlying layers of gold or silver leaf, adorned the floor, as well as bouquets of flowers. The Gothic trays of the 1800 period had fine gold leaf border designs, but rarely any floor decoration. During the Chippendale revival of 1840-1850, the trays took on new color dimensions. In this period, the designs were enlarged and the colors became much more brilliant. Mother-of-pearl was used profusely by the English decorators due to Queen Victoria's fondness for it.

Rectangular trays were developed around 1760. The earliest type has a horizontal border about one and one half inches wide. The designs were very fine and intricate, similar to the work on highboys and mirrors. Again, we find fine penwork and gold leaf, as well as the floating color technique on the flowers. The later rectangular trays, with curved corners and borders two and one half to three inches wide, curving outward, remained popular until 1850, and we find all types of decoration on the trays.

The Octagonal trays were made from 1765 until 1820. The early trays had classical gold leaf double borders. The later trays used stencilled borders and had a central landscape medallion painted in natural colors.

Stencilled trays appeared in the United States in 1818 and were popular until 1850. They can be dated by the cutting of the stencils. The modelled leaf was used until 1825. In 1832, veins were cut for the leaves and landscapes appeared. In 1845, stencils were cut in one piece and jagged leaves were much in evidence. In 1850, wet paint was used to speed up the decoration and bronze stencilling went into a decline.



*Double borders stencilled on  
Rectangular tray, about 1830.*

Country tin trays were so called because they were made in this country. Berlin, Connecticut, had the first tin industry about 1780. The trays were usually octagonal with a narrow edge, sometimes pieces together in the center and decorated with simple designs in primary colors. The trays were decorated widely throughout New England, Pennsylvania and New York state.

Decorated furniture has a close relationship to its contemporary decorated tin. The classical influence of the Adam brothers and Angelica Kauffman spread throughout

Europe. Sheraton and Hepplewhite decorated their furniture in that manner. Chippendale used many Chinese and Oriental designs to ornament his pieces. The peasant designs from the Scandinavian countries and from the Central European countries, were brought here by early settlers. The dower chests made here were decorated with religious and native design, which had been developed through the centuries in the old country. The designs were painted on soft colors made from vegetable dyes and minerals.

In reproducing old designs from tin, furniture, walls and floors, care should be exercised to study the piece to be decorated as to its origin and date. Not only is it unauthentic to place a late pattern on an early piece, it is similarly poor judgment to have a naive country or peasant design appear on an elegant sophisticated piece.

## THE PATTERNS

*by Martha Muller*

From the time I attended Mrs. Brazer's first class, I have had a great respect for her pattern collection. Not alone was I awed by the lovely things that were drawn forth from these portfolios, but also by the stupendous amount of work involved in the execution of each design. Since I have had the privilege of checking and cataloguing these patterns, this respect has grown to know no bounds. Here are some of the things I will say to you, that I dearly wish I could say to Mrs. Brazer.

I know a new and profound appreciation for the many hours of labour put into the recording of each piece. Many of us have gotten our patterns the easy way - by copying hers. Those of us who have recorded designs from original articles, know that this takes two and three times as long and is much more difficult. Her patterns were almost all done this way.

I was fascinated by the development of her work, through the years. The first recordings, many of which were done over and over, showed an experimental touch. Later came that deft sure stroke we all have admired so much. From the first, it was evident that she strove for perfection in each line, never stooping to leave a sloppy one. This perfection is what she later attained. Each stroke, each line, each pattern is a joy to behold.

At this point, it is still impossible to tell how many actual patterns she has collected, through the course of the years. There are well over a thousand. This does not take into account the many fragments of patterns she carefully recorded in case they might some day fit into some whole picture.

I am told that there are those enthusiasts who would rather cut stencils than eat. I have never been as thoroughly bitten by the stencil - cutting bug. Perhaps this is the reason that I was completely carried away by the quantity of stencils Mrs. Brazer had cut, in all the years of her activity in this field. The number is amazing and nothing can describe the precision with which they were cut. A thick package of tiny silhouettes completely took my breath away. There were butterflies, so delicate and airy, flowers, so fine and lacy, miniature scrolls, baskets of fruit, the littlest birds, all cut with that same expert precision.

As I sit there, working, I feel her love for each pattern. I know her consternation, when even one small part was missing, for it meant that there was a link, missing from a chain that had taken many years to forge. Every pattern had been completely recorded, no section was too unimportant, no unit too crude. Such was the enthusiasm, with which she carried on her research. I came to realize how much pleasure can be added to the mere collection of patterns, by a thorough examination into the history of each piece. There is always so much more to learn.

It is my sincere wish that it will become possible, in the near future, for all earnest students of this craft, to have the same opportunity to view and study Esther Brazer's complete patterns for it would be a shining star of inspiration to us all.

TO A VERY SPECIAL TEACHER -

AN APPRECIATION

*by Beatrice Bruce*

(Written to cheer Mrs. Brazer while she lay ill)

We love her sense of humor  
And her own special ways  
We love the things she brings us  
So we can paint on trays.

It's every other Monday  
We land there with a rush  
Grab a design, and get to work.  
We have no time to gush.

We bring our tables with us,  
But not for a repast -  
They're to pile our many things on  
That's why we get out last

But those last precious moments  
After the rest have flown  
Are just what we've been waiting for  
To talk to her alone

For we love her sense of humor  
And her own special ways  
And we hope she'll soon be back with us  
For we love to paint on trays



## RESOLUTION

*Resolved by the Esther Stevens Brazer Guild:*

*Whereas* the members of this organization were deeply shocked by the passing of Esther Stevens Brazer in October 1945 ; and

*Whereas* Esther Stevens Brazer is considered the greatest exponent of contemporary revival of Antique Art and Design ; and

*Whereas* Esther Stevens Brazer has, through tenacity of purpose and unending research, provided thousands of her followers with the working knowledge necessary to continue her great work ; and

*Whereas* Esther Stevens Brazer's prodigious accomplishment, namely, the recording by faithful reproduction of over one thousand early American and English designs and her many articles and books describing this work, is the single greatest contribution to the field of Antique Art and Design ; and

*Whereas* though suffering great physical pain and handicap, traveled this country of ours giving peace of mind and individual satisfaction for those who became imbued with the tremendous enthusiasm for her work ;

Now, Therefore, be it *Resolved*: that we, the Charter Members of the Esther Stevens Brazer Guild, do here and now dedicate ourselves to continue the great work of Esther Stevens Brazer, with the sincerity of purpose and action in keeping with the high ideals long since a tradition among true Brazer students ; and

Be it *Further Resolved*: that we shoulder this great responsibility with humility, knowing that we alone can guide the destinies of the Guild ; and

Be it *Further Resolved*: that those members who carry on this work through teaching make every effort to impart to their student groups the importance of the high standards which must be maintained in the furtherance of Esther Stevens Brazer's work ; and

Be it *Further Resolved*: that the sympathy of each member of this group be extended to the family of Esther Stevens Brazer and that we express hereby our recognition of her outstanding contribution to students and lovers of art everywhere ; and

Be it *Further Resolved*: that the Secretary of the Esther Stevens Brazer Guild be directed to transmit a copy of this resolution to the bereaved family.

Respectfully submitted,

May 27, 1946

*by Robert Keegan, Chairman*

RESOLUTIONS COMMITTEE

Mrs. C. W. Leslie

Mrs. Arthur Oldham

Mrs. Arthur Holmes

Mrs. Robert Keegan

Mrs. Mell Prescott

Mrs. E. H. Christ

Mrs. Alma Brockway

Mrs. Samuel Hauser

Miss Sarah Bailey

Mrs. Philip Broughton

## A BRIEF SUMMARY OF THE FIRST MEETING

The first meeting of the Guild was held on Monday, May 27th, 1946, at the Darien Community Association House, in Darien, Conn.

Darien was chosen for the meeting, because it seemed quite centrally located. It had been impossible to get space in New York. It proved to be a wise choice, with the meeting place a most delightfully suitable spot. The rooms of the Community house were spacious, with many mantels, which made fine settings for the beautiful exhibits of trays. All about the rooms, lovely flower arrangements had been placed, which further pleased all the artistic souls present.

These flower arrangements had been contributed by Darien ladies:

Mrs. John Leffler  
Mrs. A. E. L. Maduro  
Mrs. John Nickerson  
Mrs. Nilo Voight

The Credentials committee, who greeted arriving members at the door, were as follows:

Mrs. Herbert Coggins  
Mrs. Nelson Williams  
Mrs. D. G. Ziegler

The Organization Committee had long prepared for this meeting. The names of this committee were as follows:

Mrs. Walter Burrows, Darien, Conn.  
Mrs. Arthur Chivers, Hanover, N. H.  
Mrs. George Devoe, New Milford, Conn.  
Mrs. S. Burton Heath, Darien, Conn.  
Mrs. William C. Hilton, Harrisburg, Pa.  
Mrs. John McAuliffe, Newton Highlands, Mass.  
Mrs. Ruth Hicks Mathey, Cranford, N. J.  
Mrs. Max Muller, Beachhurst, L. I.  
Mrs. Gordon Scott, Uxbridge, Mass.  
Mrs. Henry W. Seldon, West Hartford, Conn.

Mrs. Andrew Underhill, New York, N. Y.  
Miss Florence Wright, Ithaca, N. Y.

Mrs. S. B. Heath, who had been chosen Chairman of the Organization Committee, presided at the meeting and opened it with a welcome to all present. She called on the members to honor the name of Esther Brazer by arising and standing in silence. A hush fell on the room as all stood and paid homage to the teacher, who was so dear to us all.

The meeting proceeded, and Mrs. Heath gave a brief outline of the Guild's purpose in bringing together those interested in carrying on the work of Esther Brazer. Mrs. Arthur Chivers of Hanover, further explained the growth of the idea of the Guild. She gave much credit to Mrs. Heath's untiring efforts on behalf of the Guild. Mrs. Max Muller of Beechhurst, was called on to present a decorated parchment scroll to Mr. Brazer, which was later to be signed by all former students of Mrs. Brazer. Mr. Brazer acknowledged this presentation and promised to have the scroll framed and kept with Mrs. Brazer's things, as proof of the respect and gratitude her students had felt for her. He gave Mrs. Muller credit for the large task of checking and cataloguing Mrs. Brazer's patterns. He further gave the Guild the great hope that, as some future date, it may be possible for the Guild to have access to these patterns, if the required care of them can be taken. He stated that, had Mrs. Brazer known of the Guild, he felt sure she would have wished the Guild to have them. His short address was a very touching one and all persons present were deeply moved with sympathy for his great loss.

Mr. Robert Keegan, Chairman of the Resolutions Committee, was then called on to present the Resolutions. These expressed the sincere feeling of members as to the greatness of Mrs. Brazer's contribution to our lives.

Members of the Resolutions Committee were :

Mr. Robert Keegan, Chairman	
Mrs. C. W. Leslie	Mrs. E. H. Christ
Mrs. Arthur Oldham	Mrs. Mell Prescott
Mrs. Arthur Holmes	Mrs. Alma Brockway
Mrs. Robert Keegan	Mrs. Samuel Hauser
Mrs. Philip Broughton	Miss Sarah Bailey

In the absence of Mrs. Gordon Scott, Mr. W. C. Hilton of Harrisburg, read the Constitution and by-laws, as drawn up by the Organization Committee. These were adopted as read on a motion made by Mrs. Max Muller and seconded by Mrs. Alfred Ells.

The Guild was greatly honored to have as its afternoon speaker, Miss Alice Winchester, editor of Antique Magazine. Her words of praise for Mrs. Brazer were eagerly listened to by all. She spoke of the many articles written for Antiques Magazine by Mrs. Brazer and of her ceaseless and untiring research, of her generosity in sharing her knowledge with others and of the respect accorded her as an authority in her field.

A recess was called to permit members to become acquainted and to view the outstanding exhibits, which had been featured. Some of Mrs. Brazer's beautifully decorated trays and patterns were there. The rectangular lace-edge tray, she had done some years ago, was an inspiration to all. A very fine collection of originals was displayed and much admired. There was great excitement and admiration caused by the many decorated pieces displayed in the basement rooms. Over two hundred patterns and articles had been submitted. It proved to be impossible for the committee to make any headway in examining all of them with enough care to judge them, with the intention of setting standards. A vote of commendation and thanks was decided on to all who had brought things along to show and it was decided that further plans for judging would be taken up by a committee.

The credit for handling these exhibits is due to the following persons :

*Exhibits*

Mrs. Carroll Drury

Mrs. Ludwig Link

The signing of the Constitution was handled by a Signatures Committee as follows :

*Signatures*

Miss May Bunnell

Mrs. Ludwig Link

Mrs. George Devoe, Jr.

At six-thirty a very welcome buffet supper was served in the dining hall and much credit is due the Supper Committee for managing so famously, during difficult circumstances.

The Supper Committee:

Mrs. Walter Brown  
Mrs. George Devoe  
Mrs. Ruth Mathey

At the resumption of the meeting, on motion of Mrs. Arthur Chivers, Chairman of the Nominating Committee, the following directors were unanimously elected :

*For three years :*

Mrs. S. Burton Heath  
Mrs. John McAuliffe  
Mrs. Max Muller

*For two years :*

Mrs. Arthur Chivers  
Mrs. W. Hilton  
Mrs. Gordon Scott

*For one year :*

Mrs. Henry Selden  
Mrs. Walter Burrows  
Mrs. George Devoe

At a directors meeting, immediately following the Guild meeting, the following officers were chosen :

Mrs. S. Burton Heath, *President*  
Mrs. John McAuliffe, *1st Vice President*  
Mr. William Hilton, *2nd Vice President*  
Mrs. Arthur Chivers, *Treasurer*  
Mrs. George Devoe, *Corresponding Secretary*  
Mrs. Henry Selden, *Recording Secretary*

Mrs. John McAuliffe, of Newton Highlands was the evening speaker. In starting her address, she recommended that Mr. Clarence Brazer be made an honorary member of the Guild for life. This was put in the form of a motion by Mrs. Arthur Chivers. The motion was seconded by Mrs. George Devoe and was enthusiastically carried by the unanimous vote of all the members. Mrs. McAuliffe further stated that we owe Mr. Brazer a great deal of gratitude for the constant encouragement and assistance he had given Mrs. Brazer in carrying on her work. Mrs. McAuliffe called on all teachers to exert themselves to the utmost to sustain the high standards of the craft set for us by Mrs. Brazer. She spoke of the fine exhibits and of the difficulty encountered in the judging as the time had been so short. She read a letter from Mrs. Albert Holmes of Kingston, Mass. who had most regrettably been unable to attend the meeting. The name of Edith Holmes was familiar to all, as Mrs. Brazer had so often spoken of her with such great affection, in her classes. The letter was deeply touching and expressed most aptly what all members felt. An important part of Mrs. McAuliffe's further address was to exhort students to keep the piece they are decorating authentic, by gracing it with the proper design. Her speech was enthusiastically received by her audience.

Mrs. Max Muller then suggested to the Guild that a fund of forty-three dollars left over from a flower fund be donated to the Cancer Research fund in the name of Esther Brazer. This met with approval from the members and the fund was immediately raised to fifty-three dollars by further donations from Mrs. John McAuliffe and Mrs. George Devoe. Mrs. Muller spoke also of the need for a Bulletin or Journal and called for suggestions and ideas on the subject.

Mrs. Heath then closed the meeting, with thanks to all who had cooperated to make it a success, to the members of the Organization Committee, who had come long distances on several occasions to discuss plans and means of executing them, to all the other committee members, whose labors had made the proper functioning of the meeting possible, to Miss Natalie Burrows and Mrs. Donald McGlashan for hours of tedious typing and especially to Mr. Brazer, to whom we turned at all times for advice and whose patience with us was sincerely appreciated.

The meeting dispersed. All were loathe to leave, but went forth into a night of teeming rain and flooded roads to their homes, many of them to considerable distances, buoyed up with enthusiasm and fine hope for the future of the Guild.