

Vol. 2 No. 1

November, 1947

# The Decorator

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Journal of the  
Esther Stevens Brazer Guild  
and Historical Society  
of Early American Decoration

# The Decorator

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*Collection of Ann Butler Tinware given by Miss Esther Oldham and Mrs. Anne Oldham Borntreager to the Guild, as a memorial to their mother, Mrs. Arthur Oldham*

## Editorial Notes



THE DECORATOR wishes to serve the interests of all Guild members in the best possible manner. We ask for cooperation from them in a number of different ways. We all hope to see more good illustrations appear in the Journal's pages. This involves a great deal of expense, as cuts range in price from six and seven dollars to eight and ten dollars, depending on size. It also costs more to use them as, technically it is more difficult to set a page of cuts than one of reading matter. We hope to meet these expenses with advertising. We urge all members to send any leads for ads or the ads themselves to Miss Jean Wylie, 10 Hillside Ave., Noroton, Conn. We know these ads will be a great benefit to advertisers and readers. The Swap Column is another source of revenue and we hope you will make good use of it. Please send your "swaps" to Mrs. Andrew Underhill, Bellport, L.I., accompanied by one dollar for four lines or less. Questions should be sent to Mrs. Underhill, also. Material for the "Unusual Originals" page should go to Mrs. Philip Wheelock, 67 School St., Linwood, Mass. We request a good glossy print or negative accompanied by a short history of the piece, stating where piece was bought, or from whom it was inherited, if possible. Always give the owner's name and anything noteworthy that seems to make the piece unusual. Additional copies of THE DECORATOR are available for sale from Miss Jean Wylie, the business manager.

Once again, the editor wishes to thank all those who have contributed articles and generously lent photographs to be used for THE DECORATOR. The illustrations accompanying "Birds in Design" by Constance Klein, are from photos made by Esther Stevens Brazer and we are grateful to Mr. Brazer for permitting us to use them. It is rewarding to the contributors to know that Guild members are appreciative of the labors involved in getting THE DECORATOR together and perhaps it may be possible some day to print some of the nice letters of praise that the Editor has received.

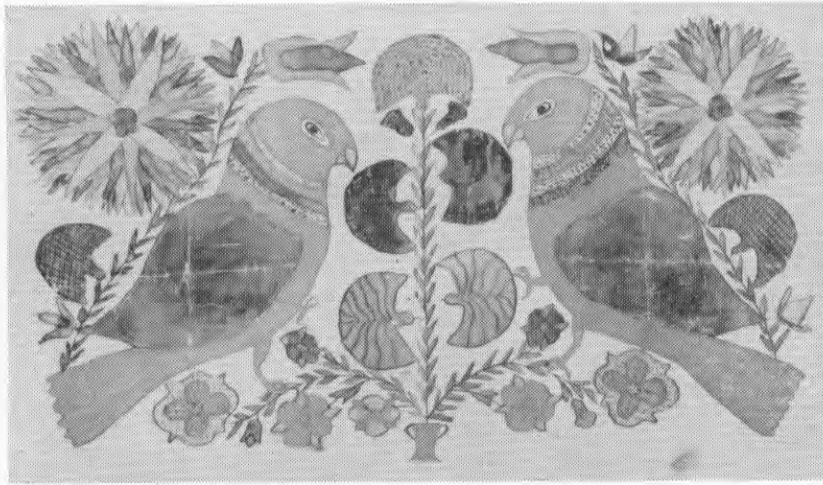
### Articles of interest for future issues

The Train Car Door.....by *Esther Stevens Brazer*  
Some Decorated Chairs, Part 2.....by *Florence E. Wright*  
The Gild of Yesterday.....by *Virginia Milnes Wheelock*



### HEARD AT HANOVER

A wonderful setting for our meeting. I wouldn't mind coming here every fall. . . . The Connecticut River Valley Chapter thought of everything—perfect hosts. . . . Hard workers, those judges, and they have a difficult task. . . . I like the new gold seals designed by Violet Scott for the "A" awards. . . . Sounds a little difficult to get to be a Master Craftsman, but I'd like to have it. . . . Don't want it to be too easy. . . . Sent my things in for criticism. . . . Just to see so many originals is worth a lot. . . . Think I'll do a lace-edge for the spring meeting. . . . See you in Hartford.



*Pennsylvania German design*



*Tray photographed by Esther S. Brazer*

## BIRDS IN DESIGN

*by Constance S. Klein*

In the selecting of patterns for work in Early American Decoration, a teacher finds that the majority of students fall into one of two groups, those who enthusiastically *do* like birds in decoration and those who definitely *do not*. Aware of the fact that I certainly belong in the first group, I ask myself the questions: What do birds in design signify? Whence their importance? What ideas are in the artist's mind when he selects a bird for his design? These questions started me on trends of thought that might be of awakening interest to other students.

There have always been lovers of birds and since the beginning of historic time, they have ever been a source of inspiration to man. Their infinite range of color and the grace of their flight has always stimulated the imagination. In great paintings and fine prints, every conceivable type of bird has been recorded. Researchers have traced the use of the bird in design to earliest mediaeval times, on coins, in bas relief, on tiles, as sculpture in all mediums, wood, stone, clay, bronze, silver and jade, and woven into intricate beauty for rugs and fabrics. As far back as the year 206 BC in the Han Dynasty bird forms were used to decorate the walls of tombs.

Soaring into the heavens and disappearing into the rays of the sun, the bird has always been identified in art with religious symbolism. Louisa Twining, writing in 1852, on early mediaeval art, tells us that the peacock was selected to portray eternal life. "The yearly changing and renewal of its brilliant feathers was one of the reasons for its adoption as a symbol of immortality". The dove is also a familiar emblem of man's worship.

The subject of the bird in decorative art through the ages is a vast one, indeed. We find the bird used repeatedly in all the different types of designs that we study in Early American decoration. The artists and craftsmen were surely aware of the added interest that the use of bird forms would give to their patterns.

Let us, for a moment, think of birds in terms of color or distinction,—the quiet gray of the dove, the cheerful yellow of the oriole, the lovely blue of the blue-jay, the warm woodsy brown of the thrush, the gay reds of the parrot and the cool subtle coloring of the peacock. The argument may be presented by the *do not*s that we find all these lovely colors for our designs in the countless variety of flowers, but can you imagine your own flower garden without the birds?

Birds symbolize activity, alertness, joy—all upward-soaring qualities. They give animation to a design in the very same manner that they bring aliveness into your garden. An appreciation of them cannot be disassociated from memory and from our intimate connection with them in everyday life. The dignity of the eagle can create a pattern in itself and a bluebird can give a feeling of happiness to a whole design.

The first illustration we are using is a Pennsylvania German design. Often these designs were painted by simple country folk, not by trained

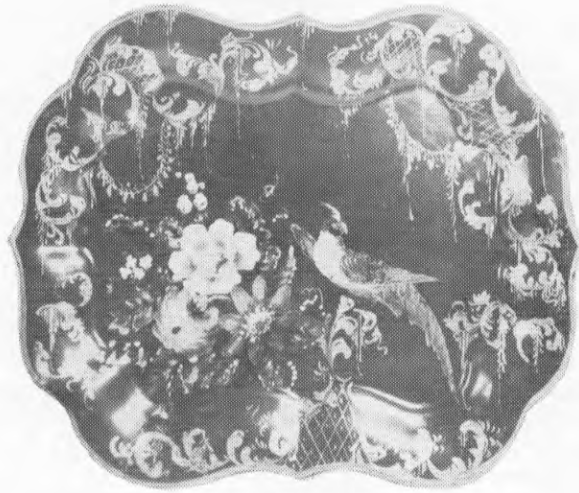




*Tray owned by Mrs. F. Russell Beebe*



*Lace Edge Tray photographed by Esther S. Brazer*



*Tray in the Brazer Collection*



*Large Tray photographed by Esther S. Brazer*



craftsmen. Their patterns symbolize their religious beliefs and give clues to their sturdy characteristics. Their birds may appear crude and unimaginative to some of us, but, by looking beyond the form, they do speak to us of the down-to-earth practical qualities of these hard-working, home-loving people, who yearned to reproduce some of the things they remembered from the homes they knew before they came to this new land and to bring color, joy and brightness into their lives. The bird appears again and again in all their designs, most common being the chanticleer, the dove, the parrot, the peacock and the distelfink.

As we all know, there are many types of stencilled birds and they are found on all types of decorated pieces. The second picture shown here is of a tray with a pattern frequently referred to as "The Flying Geese". This design appeals to many with its Springtime action and busyness, the charm of the little picket fence and the graceful foliage above. The cutting of some of the stencils for birds, with delicate tracings of feathers for their wings, has ever been a challenge to ardent stencillers.

The third cut shows a tray that came from Pontypool, Wales, and seems to belong to a whole series of these trays that have scenic designs on them, dominated by large birds or animals, done in sticky black (freehand bronze), and having borders of gold leaf with fruit and flowers or geometric designs superimposed on the gold leaf. The entire tray is executed with the finest possible craftsmanship, the majestic peacock, the swan and the classic pillar being typical of these trays.

The fourth illustration is a beautiful lace-edge tray, with a pattern loved by many for its soft coloring of flowers and fruit and for the stately blue-jay, around which everything seems to center. It is noteworthy that, so frequently, the birds on lace-edge trays are a beautiful shade of blue to blend with the small flower sprays usually found encircling the main pattern.

The illustrated Chippendale tray is one that was treasured by Mrs. Brazer for it has an unusual soft blue background. The parrot in this design may seem a bit clumsy but parrots are admired not so much for grace of movement and form but for brilliancy of plumage and for the sheer gaiety and distinction of their bright feathers. The placing of the parrot balances the graceful flower arrangement, the bird gives animation and the whole effect is colorful and pleasing.

Illustration number six is of a tray with one of those dreamy patterns of almost unbelievable airiness and grace. The birds of Paradise with their long, lovely tails make one think of moonlight. There is a definite quietness, too, in this design, but again the feeling of movement as the birds gently reach up for the little bugs and berries hanging overhead. This tray has little color, but great charm. The delicate qualities of the design make it outstanding and the intricate brush work make it one for only the expert to copy.

Realizing full well that I have but touched the hem of this almost unlimited subject, I sincerely hope that I have been able to make you a little more conscious of birds in design, their meaning and the place they hold in our patterns as the very expression of movement and aliveness.

Our own country, in its Great Seal of the United States, is symbolized by the American Eagle.

## PENNSYLVANIA GERMAN SPECIALTIES

*by Elizabeth C. Seasongood*

It has been said that "Nothing will be suggested for interpretation of Pennsylvania German art that cannot be grounded in the Bible". We know that much in this art has remained unidentified and that the relationship between design, designer and the meaning intended has not been securely established. I personally believe that there is a great deal of deep significance attached to the motifs in these designs and I find more and more persons are coming to feel the same way. It is a fact that the Pennsylvania Germans were a very deeply religious people and it follows that the themes they used in decorating their wares are religious symbols. How we are to know for certain that the barn painter, chest maker, fractur-schreiber, tin painter and potter were aware of the theology we think we see in their work is a matter for grave conjecture. After having read and re-read much of the available historical data and after much discussion with other interested persons, I will present to you some of the meanings that have been commonly associated with certain design motifs in Pennsylvania German decorated ware.

The peacock suggests the resurrection and has been used as a religious symbol through the ages. The accompanying illustration shows a stencilled Chippendale-style tray of Pennsylvania origin. The derivation of the Peacock and the Palm Tree has always interested me. Peacocks, as you may know, were frequently found on the old German farms. The fact that the palm tree was not a habitat of Pennsylvania was disconcerting. I believe I found the connection, however, upon re-reading "Consider the Lilies, How They Grow", by John Joseph Stoudt, in his analogy referring to the palm tree "the same to each man". "Here is a palm tree which serves man in many fashions and which has good uses for all. So also is love conditioned, for it serves man in all conditions and places". (See I Cor., 10, 33.) Upon close examination of the illustration, we can see that here a sappy log lies in a fire, emitting steam and belching smoke, but giving little heat, because the fire and water have strife between them, until finally the fire triumphs over the water. This represents "The fiercer the struggle, the nobler the victory". Similarly, within a repentant soul there is tense struggle between the flesh and the spirit until finally the spirit overcomes the flesh and carries off the victory. (See Gal. V, 17.)

The stars appearing so often on chests and as barn symbols provide an interesting subject for study. The five-pointed star stood for personality; the six-pointed star symbolized the Star of David and was used in connection with the Old Testament prophecy concerning the mission of Christ. The seven-pointed star still remains an enigma, the meaning unknown. The nine-pointed star is the symbol of the spirit of perfection. Considerable originality, as well as creative artistic beauty and ability, was employed in weaving these star designs into the entire picture in order that each might teach its own unique lesson.

Many barn symbols have six lobes within a circle, supposedly the six petals of the conventionalized tulip, sign manual of all good things in Pennsylvania folk culture. The tulip's origin has been traced to Persia and the name tulip itself is said to be derived from the Persian word "dulband" (turban) and gradually pronounced "tulband". This eastern



*Chippendale Style Tray, Pennsylvania-German origin*



*Lehnware, owned by Mrs. Seasingood*

flower did not find its way into western Europe until the middle of the sixth century, when it was received with great interest in Germany, the Low Countries and England. Its use in art was not prevalent until about the fifteenth century. It seems quite natural that the Pennsylvania German artists should have used the tulip as a favorite flower for decoration, especially because its outlines were so essentially simple and so rich in line and color.

The bells and pomegranites of Solomon's temple are repeated on fractur and on the china, made in England for our markets. Since the bells of this combination are very like tulips in shape, the original bell and pomegranite motif in decoration was forgotten and the pomegranite flower was adapted till it looks like a full blown tulip. The basic structure of many designs was a pot of earth, either plain or with elaborate decoration, suggesting the baser elements of nature and man. It represents an origin that was perishable. The design was then built up to arise to a finer spiritual form, represented by the heart design in many forms and culminating at the top in a crown of righteousness, symbolized by the circle of perfection, and some form suggesting the Trinity, involving a combination of three objects or figures. This type of design was used on many different objects, painted ware, pie plates of slipped clay, bed quilts, woven coverlets, chests, etc.

Strawberries and other fruit are so often seen in Pennsylvania German decorated pieces. Among my prize objects, in a collection of decorated ware, are two wooden boxes or urns with lids, turned by G. Lehn, a retired farmer of Lititz, Lancaster County, Pennsylvania, circa 1870. The lids are finished with a turned finial. Often the bases are also turned. The background finish is either a saffron yellow or a dull pink. Lid decoration has a spray of leaves and strawberries, the body decoration has similar leaves and an open flower. Below the lid or at the top of the box or urn runs a narrow border. The colors are red, green, white and black. So-called Lehnware pieces were found in many different shapes and were meant to be used as egg cups, boxes for holding saffron, spices, salt, etc. Like much of our Pennsylvania ware, Lehnware, although produced in the late nineteenth century, is not too frequently found.

Everything that was useful was decorated—butter molds, stove-plates, chairs, chests, boxes, tin ware and glass. The women put designs on towels, samplers, spreads and almost everything they made and used, frequently working their initials into the patterns. We also find some things which were signed, such as chests by Christian Selzer of Jonestown and Heinrich Ott. Most of these chests were made between the years 1785 and 1818.

Similar wares with designs much like those of Pennsylvania origin but often superior in quality were produced in Maine and Connecticut, but the trend of the decoration in form and coloring is not like that of Pennsylvania. The Pennsylvania designs were alike, no matter what the piece might be, with identical units repeated on vastly different articles. I am tempted to compare their similarity with the similarity of those decorated pieces that originated in Pontypool, Wales. Our Pennsylvania designs are never elaborate, but they are so colorful and are often almost humorous. Those of us who enjoy simple designs will find a great deal of satisfaction in studying and reproducing them.

## VARNISHING VAGARIES

*by Martha Muller*

From that memorable moment, when we received our first initiation into the art of decorating in the Early American manner, we become aware of the vagaries of varnish. Even after years of experience, we find that varnish reactions can surprise us. Especially during and after the war years, peculiar substitute ingredients in varnishes have made results uncertain, to say the least. We can truthfully assert that most of the decorators' headaches are brought about by varnish.

We quickly discover that such headaches can be caused by one of two strange things happening to us. Either we find that, when we blissfully open a brand new can of the recommended brand of varnish, use perhaps only a small amount and, if extreme care is not exercised in properly closing the can again, we may have an impossible gummy mass to cope with, when we next open the can. Or we find that an equally distressing lesson can be learned, if we have used a part of a can, closed it carefully, set it aside for some longer period of time and upon using it again discover that it will never completely dry. Beware of varnish that has been left to stand for a half year or more. Gummy varnish may be temporarily rescued by the application of some heat to the can or by the addition of some turpentine. But neither is too successful.

We must learn many things about varnish in painting. First we struggle to use just enough to smooth out the paint and not enough to make edges crawl. Experience and practice will teach us how to determine the happy medium. Then we must learn that we can use fast varnish at times, and for floating, we can make it slower; the larger the unit upon which we wish to float color, the slower the varnish should be.

Varnishing for stencilling is quite hazardous, at times. We find that we must have a varnish that will not pull up the flat undercoat, that stays tacky for a period of time to permit us to stencil, and that gets properly tacky in the first place. Some of the funniest accidents have occurred to trays or blackened paper, which have received coats of varnish and are waiting to arrive at the proper point for stencilling. How well I recall one class, shortly before Christmas, to which eager beavers had brought trays to decorate as Yuletide gifts! Several trays had been varnished and placed on a nearby table to become tacky. In an adjoining room, a sewing class was in progress, and another group of eager beavers was just as avidly at work, cutting materials, basting and sewing by machine. What a howl of distress arose when a student, coming to test the varnish, found the entire surface of the trays coated with threads, lint and fuzz! Another amusing incident that seemed tragic at the time, occurred in one of Mrs. Brazer's classes, when an uninitiated but inquisitive lady guest, wearing a fur coat, picked up a freshly varnished tray and, when she put it down again, it was found to have a fur border. A wonderful verse to the current song hit "Smoke That Cigarette" might be added about the persons who stop for a smoke, and wander over to place exploratory fingers upon varnished paper, only to drop ashes upon the surface. Oh dear! This happens so often. An accident occurred to me, which I will never forget, once when



I was visiting Mrs. Brazer. She called me to the rear of her studio to view something interesting and, as I passed the fireplace, my foot grazed against the leg of a chair, which stood close to the fire. I heard a soft plop. I looked to see what had happened and found that a tray with a new coat of varnish had been propped against the chair to receive the benefit of the warmth of the fire. My foot had sent it, varnish side down, into the ashes. How I wished that I might pass out right then. Instead of that, we had a good laugh. As the tray had been almost dry, Mrs. Brazer was able to dust off the ashes on the following day, much to my relief.

Many of the original decorated pieces had no finish on them at all. Some had a coating of "spirit varnish", which is supposed to have been somewhat like orange shellac and is soluble in alcohol. In restoring and reproducing, it is obvious that it would be wiser to give our efforts the advantage of a good protection, which means anywhere from five to twelve coats of varnish. This is especially so in the case of trays which should be heat and alcohol proof. Special attention should be given to chair backs, seats and legs. Some more decorative and less functional pieces may be finished off with fewer coats, but it is smart to remember that nothing can add to the beauty of a well decorated piece as much as a fine finish.

The student decorator finds, sometimes to his surprise, that having accomplished his first design on some object, more or less to his satisfaction, he is now confronted by an entirely new problem—that of obtaining this good finish. It might almost be said that the process of finishing is a craft in itself. At the Spring, 1947, Guild meeting a forum was held during which the process of obtaining a dust-free finish was discussed. Some of the most interesting points will be repeated here. From these choice bits, the reader will realize that varnishing is a challenge to all of us.

The whole procedure for finishing, as taught by Mrs. Brazer, has been taken up in her book "Early American Decoration" and again in her booklet "Basic Instructions for Home Painting in the Early American Manner". Here we will only speak of the difficulties in the actual varnishing. Each student, as he progresses in this craft, will have worked out his own little devices and tricks to make his finishes more successful.

There are many kinds of varnish—spar, seat, floor, dull, damar, copal, mixing, architectural, etc. A good spar varnish is, without doubt, the one we should use for finishing. It is found that spar varnish gives a harder surface than the dull varnishes. Tho' some decorators prefer to use dull varnish on chairs, because rubbing-down presents difficulties, I prefer the spar here also, as I have seen strange incidents when people could not remove themselves from the seats of chairs, because their clothes were stuck to soft varnish. I personally also prefer a fast four-hour vehicle to the twenty-four-hour variety, as the varnished article has less opportunity to pick up dust specks.

The preparation for varnishing is of vital importance. First of all, a good day should be selected, with the sun shining to keep us cheerful for our adventure, as well as to hasten the drying process. Humidity gauge must not read higher than 55 degrees and the temperature should be about 70 degrees or slightly over. Let us assume that we are varnishing a tray. The tray must be immaculate. All spilled gold powders and all dust must



be completely washed off. While the tray is drying again, other preparations can be taking place, such as giving our brush a final but thorough swishing in *clean* turpentine to remove dust and paint particles that may have attached themselves in the keeper can. Some persons prefer to apply the varnish by hand. This is done by pouring varnish onto the tray and smoothing it out quickly with the *clean* palm of the hand. I prefer a brush. I also like to bind up my hair with a kerchief. Never wear a sweater or garment made of any fuzzy material. Prepare a place to put the tray to dry after it is varnished. I prefer the bath room. Some persons believe in steam cleaning the bath room first with the rushing hot water from the shower. Others wait for a clear-up period after a rain shower and then place the tray in a well-ventilated room with through draft. It has been suggested to make a box cover of a size to fit over the tray immediately after it has been varnished.

All of these procedures make us tend to believe the stories that old-time finishers used to hang damp sheets about the walls of their rooms, when preparing to varnish. It is wise to warm up our tray a bit, as varnish may crawl away from cold metal. This can be done by placing it for a moment on a warm bake oven. As a final touch, we go over the whole surface of the tray with the palm of the hand or with a tack rag. The tack rag is excellent for this purpose, but it might be wise to mention here that home-made ones, which have been prepared by soaking in turps and varnish, should not be left lying about for any length of time for fear of spontaneous combustion. Possibly those bought from paint dealers are less dangerous. Always store the tack rag in a tightly closed glass jar.

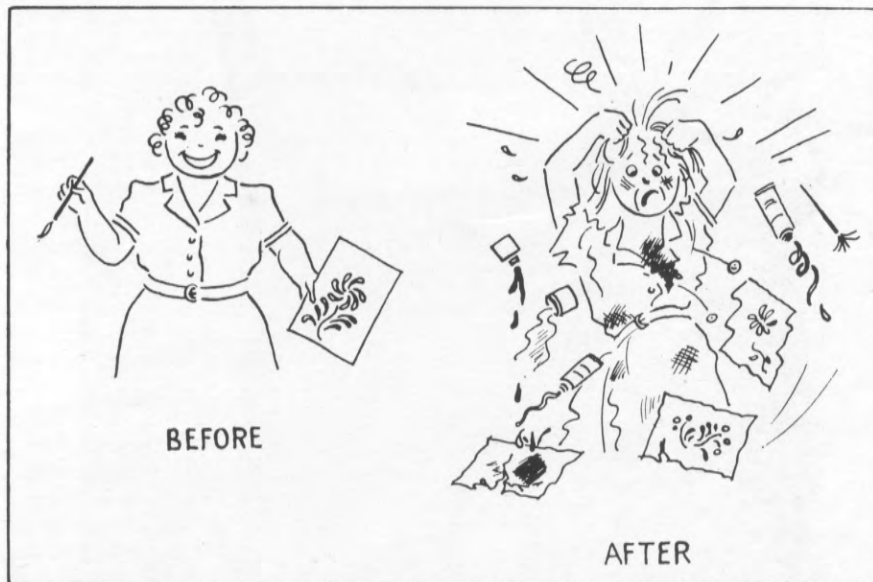
Now, at last, we are poised over our *clean* warmed-up tray, with hair bound up, *clean* brush in *clean* hand, in an air-washed room, varnish can ready and open. The rest is easy. Take a deep breath, apply varnish with quick, deft strokes, never muddling around for long. Do not touch the lip of the can with brush, don't stir the varnish. Be sure the entire surface of the tray is evenly covered. Say a little prayer that nothing untoward will happen and set the tray aside to dry. Never slant a newly varnished tray. Lay it flat.

Even tho' our varnish can has been labeled four-hour, six-hour or twenty-four-hour varnish, no fast rule can be laid down for drying time. Unlike shellac, it does not dry by rapid evaporation. The dryness of the surface to which we have applied the varnish, the weather, the thickness of the coat applied, the age of the varnish, all will influence the drying time. Applying heat to hasten the drying is a dangerous business, as it may blister or damage undercoats. Air is a good dryer and in extreme emergencies, ice may be applied to harden the surface. An improperly applied coat may take weeks or even months to harden. It is best to entirely remove such a coat, if this is possible. To test whether it has become completely hard and ready for rubbing and recoating, press thumb firmly on the surface, and wipe the spot lightly. If the print remains, the varnish is soft. If it rubs off, it is hard enough. Test several places in this manner. Even then be on the safe side and wait a little longer.

One of our Guild members, Mrs. Hughes of Watervliet, requested her son, who is with the United States forces in Tokyo, to seek out a tray painter's shop. This he did and Mrs. Hughes reported to us some of the

things he found out. Trays are given as many as eleven coats and are then taken out to sea, where the air is pure and dust free, for the final one. I can only think that here the danger might lie in the temptation to throw the things overboard, if, due to the vagaries of varnish, all did not progress as planned.

Nothing else can give us such a fine sensation of pride as we experience when we have succeeded in procuring a lovely, soft, smooth, glowing finish over our work.



*Cartoon by Emilie Underhill as sent to the editor after her first decorating class.  
Prepared for THE DECORATOR by Miss Lucille Stuart*

AN UNUSUAL ORIGINAL



A DOLPHIN CHAIR

*Picture sent in by Mrs. Mary Ensinger, Ravenna, Ohio,  
and lent to THE DECORATOR by Mrs. George DeVoe*

## UNUSUAL ORIGINALS

*Virginia Milnes Wheelock, Editor*

The illustrated Dolphin Chair is painted dark green, the upper slat decoration is in colors, while the lower one is in gold, with black and brown lines. The chair has a rush seat with a roll top on the wide upper slat. This slat shows an elaborate scene, with mountains on the right and middle back, a small stream, a windmill, bridge, inn, church and one more building in the valley. At the left side of the scene is a large monument with the letters S N and D C X V. A weeping willow hangs over the monument.

The lower slat is cut out into the outlines of a shell in the center and a dolphin on each side. The shell and the heads and tails of the dolphins are gold leaf. The band around the seat and the flat convex stretcher between the front legs have a gold decoration.

This chair found its way to Ohio from Westport, Conn. The original owner was Hezekiah Allen, a clipper ship owner, whose home was in Westport. It would seem to be an American Sheraton, dated about 1830. That this chair is unusual is very apparent. This department would be glad to have any further information about the chair and about any other dolphin chairs like it.

The Unusual Originals Department asks its readers to cooperate by letting the Editor know, if you have an *original* article that you feel is unusual for some reason. It may be unusually beautiful or have a decoration that is seldom seen—in other words, an exceptional piece, that would be of interest to Early American craftsmen. Send a negative or a small glossy photograph, with pertinent information concerning the history and description of the article, giving the owner's name, to Mrs. Philip S. Wheelock, 67 School St., Linwood, Mass.



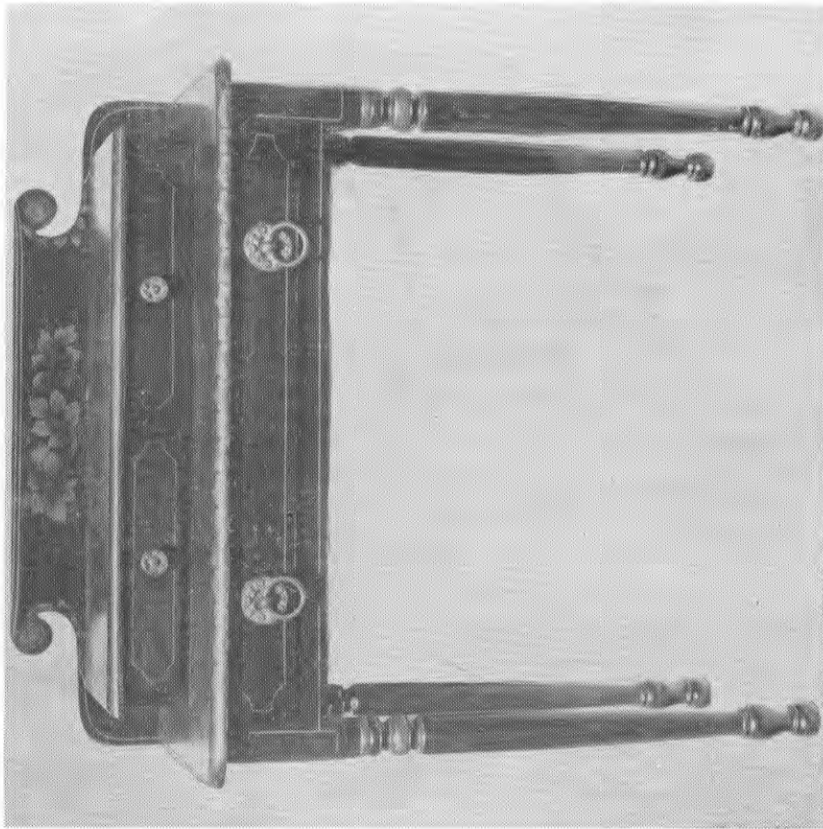
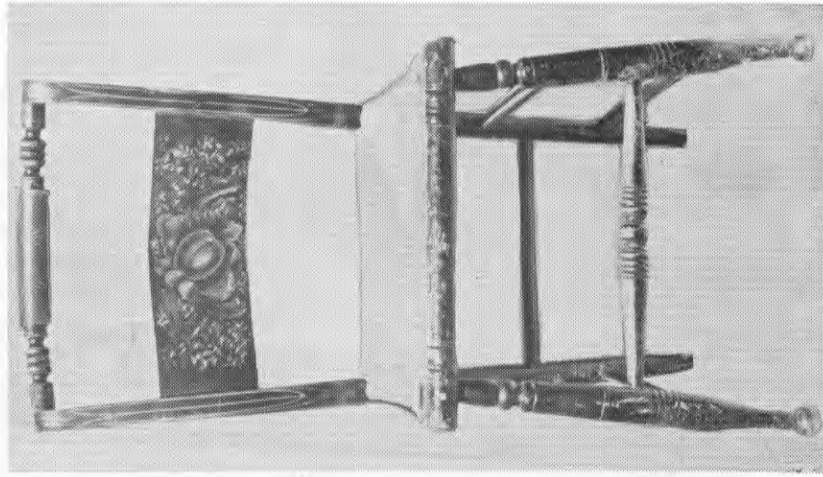
### HOW TO MAKE A TACK RAG

A well-worn white cotton handkerchief makes the best tack rag. It should be soaked in warm water, then wrung out lightly. The cloth is then sprinkled with turpentine after which about two teaspoonfuls of varnish are poured over it. Fold and twist several times until nearly dry. This tack rag can be kept in good condition by lightly sprinkling with water and turpentine, folding and storing in an air-tight can. It is used to wipe dust from furniture, chairs, etc., before being varnished or painted.



### HOW TO MAKE A BURNT VARNISH BALL

A burnt varnish ball is used to pick dust specks from fresh varnish. Place some crushed resin into the bottom of a small can, put the can in a pan of water and heat enough to melt the resin. One part of varnish is then added to six parts of resin. Mix it well. This keeps indefinitely. To use it, pick up a small ball of it with a stick, then roll it between the fingers, which should be moistened with saliva. Lightly apply this ball to dust specks, which have settled in fresh varnish. Each speck is embedded in the burnt varnish by rolling the ball on the moistened thumb.



*Owned by Mrs. C. B. Holmes and decorated by Mr. Geo. Lord*



## PRESIDENT'S REPORT

At the Hanover meeting there was a unanimous expression of opinion that the Guild should definitely undertake to make it possible to accept the proposed gift of Esther Stevens Brazer's portfolio of patterns, library of photographs, research notes and manuscripts. It is no easy task to assume this responsibility and will require perhaps several months of careful preparation before they can be accepted and made available.

Mrs. George L. Plimpton of Wilbraham, Mass., is acting chairman of the Museum committee which will cooperate with the directors in formulating plans for the care and use of this and other gifts which may be presented to the Guild.

Mrs. Harry MacDuffie has accepted the chairmanship of the Educational Program committee, which will consider possible forum topics and speakers for future meetings. Mrs. Lally Alexander will serve as Publicity chairman.

An Exhibition committee is being formed with Mrs. Andrew Underhill as chairman. In order to keep a uniformly high standard for Guild exhibits, the directors have recommended that the use of the Guild name be restricted to official business or to Guild-sponsored exhibits for a period of two years. The general plan of arrangements used at Springfield and Hanover has met with wide approval, and we plan to follow the procedure so far as possible.

We are very appreciative of the loans which have been made to us by non-members and welcome offers of unusual or outstanding articles for exhibition purposes, or photographs which may be used in *THE DECORATOR* or added to the permanent files of the Guild library.

Hartford, Conn., or vicinity will probably be the setting for our Spring meeting in May. We have had many requests for more forums and perhaps working groups in connection with our meetings, and it would be helpful if you would let us know what you are most interested in.

Until then, Happy Holidays to every one of you!

EMILY HEATH



### SHIPPING BOXES AVAILABLE

Exhibits have shown the necessity of having some convenient form of box for shipping trays and small objects, and if we receive fifty orders before ~~December~~ 15, we will purchase heavy corrugated boxes, 36x20x8 inches, open on the sides with double flaps, strong enough to be re-used many times, for seventy-five cents each. Send your orders at once to Mrs. Andrew Underhill, 145 East 74th St., New York City, accompanied by cash.



#### DUES PAYABLE

Dues for the year 1947-48 became payable on June 30, and should be sent directly to Helen W. Chivers, Treasurer, 15 No. Balch St., Hanover, N. H.

This issue of *THE DECORATOR* is included with dues for 1947-48. Otherwise please remit fifty cents to Miss Jean Wylie to obtain a copy, as no further copies will be sent to members whose dues remain unpaid at the time of publication.

Many members have added five cents to their checks to cover banking service charge; others have added larger amounts as a contribution to the Museum Fund. For all of these amounts, we are grateful.

#### MEMBERSHIP APPLICATIONS

Blanks may be secured from and should be returned to Mrs. R. S. Christie, membership chairman, 460 West 24th St., New York 11, N.Y. All applications should be accompanied by check for dues, made out to Helen Chivers.

Applications received since October 4 will be published in January. All new members, from now until the end of the fiscal year, will receive this current issue of *THE DECORATOR* as well as the next one.



#### OFFICERS AND DIRECTORS

- President—Mrs. S. Burton Heath, 40 Brookside Drive, Darien, Conn.  
1st Vice-President—Mrs. John McAuliffe, 100 Carver Road, Newton Highlands, Mass. (Chr. of Finance).  
2nd Vice-President—Mrs. Andrew Underhill, Bellport, Long Island (Chr. of Exhibits).  
Corresponding Sec'y—Mrs. George DeVoe, New Milford, Conn.  
Recording Sec'y—Mrs. C. H. Drury, 9 Harvard St., Springfield, Vt.  
Treasurer—Mrs. Arthur Chivers, 15 No. Balch St., Hanover, N.H.  
Editor, *THE DECORATOR*—Mrs. M. E. Muller, 166-17-17 Ave., Beechhurst, Long Island.  
Chr. Standards Committee—Mrs. Gordon Scott, Elmdale Farms, Uxbridge, Mass.  
Chr. Museum Committee—Mrs. G. L. Plimpton, 614 Main St., Wilbraham, Mass.

#### *Committee Chairmen*

- Chr. Chapters Committee—Mrs. Walter Burrows, 500 Post Rd., Darien, Conn.  
Chr. Program Committee—Mrs. H. T. MacDuffie, 14 Berkeley St., Nashua, N.H.  
Chr. Membership Committee—Mrs. R. S. Christie, 460 W. 24th St., New York 11, N.Y.  
Chr. Publicity Committee—Mrs. Lally Alexander, 67 Hilton Ave., Garden City, Long Island.

## REPORT ON THE HANOVER MEETING

*by Bernice Drury*

More than 130 people attended the third meeting of the Esther Stevens Brazer Guild in Hanover, N.H., October 3, 1947, as guests of the Connecticut River Valley Chapter. This was our largest meeting to date. Hanover is the home of Mrs. Arthur Chivers, Treasurer of the Guild and Chairman of the Arrangements Committee. Together, Mrs. Chivers and Mrs. C. H. Drury, President of our first Guild Chapter and Recording Secretary of the Guild, acted as hostesses.

The exhibit in Carpenter Art Galleries, October 3-26, under the able direction of Mr. Walter Wright, Montpelier, Vt., and Mrs. Elizabeth Gordon, of Hanover, was a center of attraction. The business meeting conducted by Mrs. S. B. Heath, President of the Guild, took up the morning session.

The following matters of note were decided upon at the Directors' meetings:

All Guild-sponsored exhibits are now covered by insurance for a three-year period.

Incorporation papers to allow the Guild to hold property, etc., are in the lawyer's hands.

Membership dues shall hold from time of payment to June 30th, end of the fiscal year.

All exhibits and demonstrations bearing the Esther Stevens Brazer name must be sanctioned by the Guild.

At present the Guild name may not be used by an individual, but only in connection with official Guild business, exhibitions sponsored by the Guild and Guild publications.

No pictures shall be taken at exhibitions by individuals without the permission of the Guild. All such pictures shall become the property of the Guild.

A thirty percent commission will be charged by the Guild on all sales at meetings and exhibitions.

The appointment of a new business manager of *THE DECORATOR*, Miss Jean Wylie, 10 Hillside Ave., Noroton, Conn., was announced.

Reports at the Guild business meeting were as follows:

Mrs. Arthur Chivers, Treasurer, reported cash on hand as \$2,471.30. Voluntary contributions to the Museum fund were \$201.05.

Mrs. Max Ernst Muller, Editor of *THE DECORATOR*, requested help from members in securing advertising and cooperation in sending in pictures for The Unusual Originals Department.

Mrs. R. S. Christie, Membership Chairman, reported 460 members.

Two Guild-sponsored exhibits have been held this summer—one at Stony Brook, Long Island, reported by Mrs. Andrew Underhill; one at the Eastern States Exposition in Springfield, Mass., reported by Mrs. G. L. Plimpton. The thirty percent commission on sales netted nearly \$60.00.

Mrs. Harry MacDuffie, newly appointed Chairman of Program, asked for two volunteers from each state to work on her committee.

Mrs. G. L. Plimpton, Chairman of the Museum committee, re-stated the terms of the gift of the Esther Stevens Brazer Portfolios, explaining that since our proposed incorporation was in a lawyer's hands, no definite

action could be taken. On behalf of the committee members present, she recommended that the Guild should accept the portfolios and, because there would be no further meeting of the Guild as a whole for six months, that the Directors be empowered to take necessary or desirable action. A motion was made by Mr. Walter Wright and seconded by Mrs. Henry Hughes to accept the portfolios and other items included, and to empower the Directors to take whatever action might be necessary and desirable to put that into effect. This motion was carried by the unanimous vote of the Guild.

Mrs. Gordon Scott, Chairman of the Standards Committee, presented a detailed and carefully worked out plan of judging for "Craftsman" awards in Stencilling, Country Tin Painting, Gold Leaf and Free-Hand Bronze. The Guild voted to accept the Standards for a period of three years. Given time to print these Standards in quantity, Mrs. Scott will mail them upon request to any Guild member.

The Connecticut River Valley Chapter has started a Portfolio of Patterns accepted by the Committee of Standards. Mrs. Ludwig Link, Custodian, presented them to the Guild with the recommendation that they be loaned only to working groups for a stated period of time.

Mrs. Walter Burrows, Chairman of Chapters, stated that upon interest expressed by five Guild members, a Chapter group may be formed. Mrs. John Buck, Wethersfield, Conn., petitioned that the Charter Oak Chapter be allowed to organize. Mrs. Herbert Goggins, Greenwich, Conn., presented a similar petition for the Rippowam Chapter (later revised to Housatonic Chapter). Upon recommendation by Mrs. Burrows, both petitions were granted. The Guild now has three chapters. Who will be number four?

All business concluded, Mrs. Heath graciously turned the afternoon session over to Mrs. Drury.

#### *Judges*

Mrs. Walter Burrows	Mrs. Robert Keegan
Mrs. Avery Gordon	Mrs. Ludwig Link
Mrs. Elizabeth Gordon	Mrs. Harry MacDuffie
Mrs. Chas. Johnson	

#### *Members of Committee on Arrangements*

Co-Chairmen—Mrs. Arthur Chivers, Mrs. Carroll Drury

Mrs. George Abbott	Mrs. W. P. Norton
Mrs. Norman Crowey	Mrs. John Rand
Mrs. Edwin Huber	Mrs. L. C. Rowell
Mrs. Harry MacDuffie	Mrs. C. F. Simanton

#### *Committee in Charge of Exhibition at Carpenter Hall*

Co-Chairmen—Mrs. Elizabeth Gordon, Mr. Walter Wright

Recorders—Mrs. H. C. Freeman, Mrs. C. N. Safford

Mrs. Norman Crowey	Mrs. Viola Tanzi
Mrs. Arthur Haberstroh	Mrs. Warren Thompson
Mrs. Willis Howard	

IMPRESSIONS OF THE HANOVER MEETING AND THE  
EXHIBITION AT THE CARPENTER ART GALLERIES

by *Esther Oldham*

Impressions are images of the mind. At Hanover they left their mark upon me as an observer. They were, in fact, astonishing to one who had viewed the Wellesley and New York Exhibitions.

The first gallery contained examples of Esther Stevens Brazer's superb work which is the goal to which the members of the Guild aspire. There were also many fine originals from whose designs she gained much of her knowledge and built up her treasury of original patterns.

In a glass case were displayed the seven pieces of Ann Butler Tinware.

Passing into the homelike atmosphere of the adjoining gallery with its fire-place, divan, chairs, mirrors, table, cornice-boards and curtains, trays, boxes and bellows, the onlooker had a splendid opportunity to study and compare original designs suitable to each piece.

In the smaller gallery, but by no means less important, was shown country tin whose undeniable charm creates a feeling of freshness and freedom sometimes not seen in the more sophisticated or perfectly decorated objects. It was here that I lingered and pondered over the Country Decorator whose brush strokes were irregular, whose striping was uneven, and whose berries or fruit were far from perfect in shape, and yet were artistic, well-balanced, and completely captivating. It occurred to me how difficult it would be to judge them according to set standards.

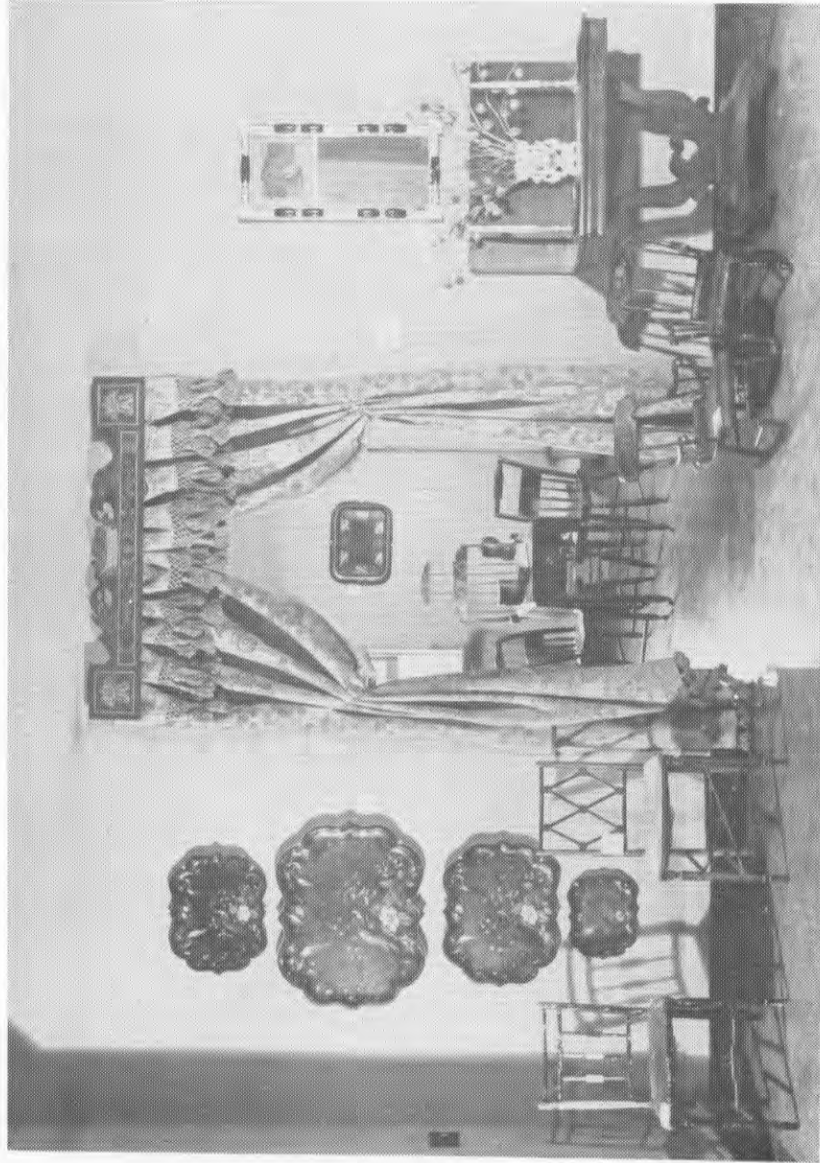
Walking toward the north gallery, one paused instinctively on the threshold, overcome with the quality of the work on the many trays hanging on the walls, the beautifully reproduced tables and chairs, the long tables filled with apple dishes, bellows, boxes and smaller things. All decoration here was executed by members of the Guild.

By comparison with the Wellesley and New York Exhibitions, this work far excelled anything yet done in perfection of execution and authenticity of design. Working together in a Guild, striving for the best in early decoration, this Exhibition proved the value of the high standards set by our judges.

The all day meeting in Christ Church Assembly Hall brought forth many interesting innovations. Among them was the demonstration by Mrs. George DeVoe of stencilling and striping Hitchcock chairs. This she did so deftly and so perfectly that it *seemed* no work at all.

The oral judging was both enlightening and very fair. Mrs. Arthur Chivers and Mrs. Walter Burrows voiced their opinions and reasons for judging a chair by points just as it would have been written on judges' sheets at the present Exhibition. Mrs. Harry MacDuffie acted as recorder and announced the rating.

The portfolio of patterns contributed by the Connecticut River Valley Chapter, and presented as a travelling group of original designs by Mrs. Ludwig Link, was one of the most practical sources for study that one could have. Carried further by other similar groups willing to contribute designs, there could be no limit to the progress it would bring to members of the Guild far and near.



*Exhibition at the Carpenter Art Gallery, Dartmouth College, Hanover, N.H.*

The forming of two more regional groups was a healthy sign; by knitting the smaller groups more closely together, the parent organization becomes increasingly stronger.

Mrs. C. B. Holmes of Belfast, Maine, completed for us the picture of Esther Brazer's earlier life, and her lessons with Mr. Lord of Portland, Maine. Mrs. Holmes' large scrap book and interesting pictures were one of the high lights of the meeting.

Probably no one thing will contribute more to the permanent progress of the Guild than the "Standards" as announced by Mrs. Gordon Scott. They are high, very high, in keeping with the ideals set by Esther Stevens Brazer.

During the evening in the Ski Hut, other interesting subjects were discussed. Colored slides of decorated trays, furniture and so forth, brought to mind the possibility of a library of photographs and slides which might well be exchanged for study between regional groups.

Mr. Walter Wright spoke on "Adaptations" showing how designs can be "adapted" successfully on objects not necessarily old or traditional, and yet whose results were altogether charming. Esther Brazer's research and teachings dealt with original, traditional pieces. As a corollary to that she also believed the decorator could adapt old designs to things that are not traditional, provided there was an awareness of the appropriateness of the design to the material. The meeting at Hanover with its announced standards has spurred the Guild on to even greater achievements.



## REPORT ON EXHIBITIONS

*by Emilie Underhill, Chr. of Exhibits*

Since the first of the year, the Esther Stevens Brazer Guild has been requested to exhibit four times. Three of these exhibitions have taken place and the fourth is being set up in Portland, Maine, at the time of this writing.

July 9-27: The Suffolk Museum at Stony Brook, L.I. A group of Long Island members exhibited their work as well as a number of originals. Mounted patterns, stencilled and painted furniture, trays and tinware were on display. Mr. Brazer generously loaned a signed Hitchcock, a lace edge tray painted by Mrs. Brazer and four large mountings of patterns. The exhibition was well attended and much interest aroused.

September 14-20: Springfield, Mass., at the Storowton Eastern States Exposition. A memorial exhibit to Esther Stevens Brazer was a feature of the Exposition. Examples of stencilling, japanning and glass painting, as well as many fine originals were displayed. Miss Esther Oldham and her sister, Mrs. Henry Borntraeger, loaned about twenty-five articles from their collection. In addition to the exhibition of finished articles, there were demonstrations daily during the week of the show.





*Exhibition at the Carpenter Art Gallery, Dartmouth College, Hanover, N.H.*

October 2-27: Hanover, N.H., in Carpenter Hall of Dartmouth College. An outstanding exhibition of originals was arranged along with the Guild's regular exhibit which is held at the time of the semi-annual meetings. The large gallery was given over to members' work to be judged and three smaller rooms to originals. One of these was arranged as a living room, furnished with choice antiques. A rare old Chippendale tray, set with delicate china, served as a coffee table, while on the walls hung many more beautiful trays, among them the extraordinary set of five matched Chippendales belonging to Mrs. Chivers. The mantel and fire-place were adorned with more exquisite articles. Furnished in a more informal manner, another room served as a setting for many fine examples of country tin and painted furniture. In a place of honour in a glass case in the first gallery was a picture of Esther Stevens Brazer between two of her exquisite miniature trays. Nearby hung two of her large mounted patterns. Another case held the Anne Butler tinware and on the walls were more originals. It was very interesting to see so many of the patterns on which we have worked, in all their virgin beauty.



It was fun and, indeed, at times really exciting to be in charge of the exhibition of Early American Decoration, sponsored by the Esther Stevens Brazer Guild. For this show proved to be the most popular of the year, arousing tremendous interest and spontaneous approval of twelve hundred people, who visited the exhibition from October 4 to October 26.—Carin Robson West, Ass't in the Carpenter Art Gallery, Dartmouth College, Hanover, N.H.



## REPORT ON THE FIRST CHAPTER

*by Elisabeth T. Safford, Secretary*

On April 8th, 1947, a group of twenty-four members of the Esther Stevens Brazer Guild met in Springfield, Vermont, to discuss the following:

1. Shall we form a Chapter?
2. What name shall it be given?
3. Election of Officers.
4. Meetings: When, where, and for what specific purpose.

It was voted to form a Chapter, name to be Connecticut River Valley Chapter, if the Guild approved. A Chairman and Secretary-Treasurer were elected. The Guild By-Law relating to new Chapters was read. They to report to the Guild thirty days prior to the regular Guild meeting, giving a list of members, proposed date and place of meetings, number of meetings and object of the Chapter. Any Guild member is eligible to become a Chapter member. Meetings were then discussed: Each person expressed what they hoped might be accomplished by having a Chapter: To know each other better and be able to help one another in their work; the ex-

change of ideas and patterns; to start a Lending Library of patterns, same to be judged and accepted by the Guild as being authentic old patterns, good workmanship and worthy of perpetuation. One member was elected custodian of the patterns. Stencil designs to have separate pieces stenciled in silver on black and built-up pattern to accompany same.

It was voted to have two work-meetings each year of two days each, with discussions, and business during luncheon or an evening session.

Mrs. S. Burton Heath, Guild President, and guest of honor, gave an inspiring talk on the growth of the Guild. Mrs. Drury, Chapter Chairman, explained how articles are judged when exhibited at Guild meetings. Many articles were exhibited by those present, showing a wide range of designs, which were enjoyed very much. An invitation to meet in Charlestown, N.H., in September was accepted by the Chapter. The application for a Chapter was voted upon at the Guild meeting in New York and was granted.

Twenty members attended the meeting in Charlestown, enjoying two days of painting. Each member brought two patterns or originals to be copied. It was voted to charge a small registration fee to defray expenses. Three patterns were presented to the Lending Library and it was voted to loan such patterns, upon application, only to groups for work-meetings and that a specific time limit be set.

The Chapter was invited to meet in Bethel, Vermont, in April. The meeting was delightful and most inspiring.



## REPORT OF THE JUDGING COMMITTEE

*by Violet Milnes Scott, Chairman*

The Judging Committee was pleased by the quality and high standard of the fine pieces sent to be judged at the Hanover exhibition of the Guild. Twenty-three stencilled exhibits, twenty-six country tin exhibits and nineteen free hand bronze or gold leaf painting exhibits were judged. Thirty-six reproductions by Guild members were shown.

The work of the judges was expedited by the Exhibition Committee in charge, which entered and placed the exhibits before the two-day judging took place. The work on the standards for judging and awards was made easier by the Guild members who sent letters and suggestions for improving methods to the judges.

Standards for judging and awards were submitted by the Judging Committee to the Directors for their consideration. At the business meeting of the Guild, October 3rd, the President asked that a motion be made to vote on the Directors' recommendation to accept the standards for judging and awards. The vote was taken and the standards were accepted to remain in effect for a period of three years.

#### STANDARDS

I—Guild members wishing to become approved “Craftsman” and “Master Craftsman” will have work judged by the following classifications:

A 100-90—

Excellent in design, color and form, superior craftsmanship.

B 89-80—

Good in design, color, form and craftsmanship.

C 79-70—

Below our standard of good craftsmanship or technique. Accepted because of qualities which give promise of ability to improve.

II—“Craftsman” will be awarded to those who receive an “A” award, providing

a—Articles submitted have all points covered, as outlined in “Guidance Sheets”.

b—Articles are submitted together, when two entries are required in a class.

III—“Master Craftsman” will be awarded to those receiving “A” award in all seven classes of work judged.

Guidance sheets are available to all Guild members upon request. They contain the points considered on a percentage basis for judging as well as suggestions for perfecting the technique on work to be submitted. Sheets on Stencilling, Country Tin, Free-hand Bronze and Gold-leaf Painting are ready for mailing and should be obtained before submitting work to be judged.

New sheets are being compiled in Chair Stencilling, Lace Edge, Chippendale and Glass Painting, which will be sent upon request when the classes are open for judging.

A class in Lace Edge Painting will be judged at the Spring meeting as well as classes in Stencilling, Country Tin, Free-hand Bronze and Gold-leaf Painting.



#### PRINCIPLES OF FURNITURE DECORATING

*by Esther Stevens Brazer*

[For the benefit of those who have not been able to own a copy of Esther Stevens Brazer's Book EARLY AMERICAN DECORATION, copyright by C. W. Brazer, we are here printing pages 25 and 26, Part 1, for it explains the principles of decorating as beautifully and clearly as possible and it will be of great help to those who may not have studied design. Members are reminded that a new edition of the book is now available from Mr. Brazer.]

Certain very definite rules underlie successful decorating of furniture, just as, indeed, they underlie all good art. Insofar as these rules were followed, our old-time decorators achieved distinction; or, failing to make use of these principles, fell short of producing perfect work. A furniture decorator must consider the four following points:

First: *Decorative design must emphasize construction.* Panels must be carefully treated as units of importance. Drawer divisions must be considered as separate spaces. Leg and seat frame construction must be emphasized to heighten apparent strength. Mouldings, bevels or other constructed finishes cannot be ignored.

Second: *A design must fit the space it occupies.* This means that long narrow patterns shall be used in long narrow spaces and tall patterns on tall splats or vertical panels. An insignificant design shall not be used on a large or important space. But the decorator shall keep in mind the fact that elaborate designs require a certain amount of plain space about them to set off their beauty.

Third: *Distribution, emphasis and scale must be considered.* The decoration shall be properly distributed. All of the design cannot be placed on a chair back—for instance, neglecting seat frame, legs or front stretchers. An important decoration shall be placed in the position of importance, such as the top slat of a chair, front face of a teapot, or panel front of a chest. Construction generally defines for us the place of importance on each piece. This position should be emphasized, in order that there be a focal point to draw the eye. The scale, or relative size, of a decoration must be suitable to the piece. It is a question of proportion: neither the furniture nor the design we place upon it, must seem dwarfed in relationship each to the other. Thus, bold, broadly painted designs belong on massive furniture; light, delicate patterns on refined Sheraton furniture. Too fine a pattern placed upon heavy furniture will make the pattern seem dwarfed; too bold a design upon a delicately built piece will make the actual construction seem too small to carry such a design. The experienced decorator feels scale by instinct just as an architect knows when all elements of a building take their proper place. Proportional relationship (which is just another term for scale) must be carefully balanced between each separate unit of a decoration: the design on a chair stile or upright post, must not be coarsely built if the patterns on other parts of the same chair are small and delicate. But if all designs on one piece are carefully picked to match in a degree of coarseness or degree of fineness already determined as suitable to the construction of this piece, there will be a feeling of correct scale that is satisfying.

Fourth: *The decorator must make use of contrast to enhance the beauty of form.* Thus, light colors are most decorative against dark colors, bright colors against neutral backgrounds, and dull shades against brilliant colors. Harmonious, even-toned coloring may make a lovely picture, but the result will not be described as "highly decorative".

To these four principles we would add another, for the decorator who is restoring antiques, namely:

Fifth: *A decoration must be suitable to the period and to the section of the country in which the antique was constructed.* Namely, early Connecticut chests shall not be painted with patterns peculiar to certain sections of Pennsylvania. Hitchcock chairs shall be stencilled, and not painted with bunches of pink roses and blue morning glories. Sheraton chairs of dainty proportions shall be given classic gold-leaf or color designs true to their early period. We should not put early japanners' designs upon late stencil-type chairs, or stencil bronze fruit upon a lace-edge tray which antedates that technique by twenty-five or fifty years. In the pursuit of knowledge concerning appropriate designs, let us make records of authentic patterns, even though fragmentary. Also let us remember that rural pieces require their ornament in country flavor, and city-made types call for designs of greater elegance and sophistication.



## QUESTION BOX

*conducted by Emilie Underhill*

Address all questions to Mrs. Andrew M. Underhill, Bellport, Long Island, N.Y.

Question: Is asphaltum ever used for antiquing?

Answer: There is much discussion as to the use of asphaltum in the antiquing coats of varnish. Some claim to have used it with success, but I herewith quote from Mrs. Brazer, *Early American Decoration*, p. 122: "Asphaltum is not a satisfactory 'age tone' and should not be used for antiquing."

Question: What sort of finish may be used on a large painted chest for an outdoor porch?

Answer: Suggest finishing with 2 or 3 coats of good grade spar varnish which will withstand weather. This may be rubbed down with fine sandpaper, #00 or better still #000 steel wool to obtain a dull finish. Final rubdown with wax.

Question: Is there any set process for the final finish on tin?

Answer: There is no set process. Some decorators rub down final coat with powdered pumice and lemon or crude oil. Do not confuse with linseed oils. Crude oil is a dark brown fluid with a powerful oily aroma. Use plenty of oil, do not rub too vigorously, as this will give a hazy effect. Polish off with a soft clean rag, removing all traces of oil. Some people treat final coat of varnish by rubbing gently with #0000 steel wool and finish off by polishing several times with good grade furniture paste wax or by simonizing.

Question: Is there any dull finish that will stand up on trays?

Answer: I presume you refer to a "rubbed effect" varnish which dries dull. It is not recommended for trays because it will not mix well with a color as an antiquing coat and its quick setting tendency is likely to show streaks in the finish. It is not impervious to alcohol. However, it may be used with success on furniture.

Question: How do you repair a papier-maché tray?

Answer: If damage is slight, a crack or small area from which the surface has been chipped, use a mixture of the heavy black paste from the bottom of flat black can, a little varnish or gold size, and powdered pumice enough to make a thick paste. Apply to damaged part and allow to dry 24 hours, then sand to a smooth surface. If a piece is broken completely away, I would suggest using plastic wood, building up by degrees. When entirely filled in, allow to dry well and sand. Give a coat of shellac to seal.

Question: Flat black painted over red lead on a tray has all cracked, even the second coat. What is the reason for this?

Answer: The red lead probably was not completely dry. It must be applied thinly and brushed in vigorously and well. It may take as much as 48 hours or more to become thoroughly dry.

Question: Is the use of a stencil on an oval tray in good taste?

Answer: If the decorator insists, then some stencil patterns may be



adapted for oval trays. However, adaptations of chair stencils should be avoided, as the results are seldom appropriate to the piece. They were designed to fit chairs, so let the chairs keep them.

Question: Why does my free-hand gold tarnish?

Answer: Are you using black servicersal? Very often this bleeds through if the bronze powder has been rubbed in before it has dried sufficiently. It is safer to use gold size or varnish with small amount of color added, just enough to make the pattern visible. Some brands and types of gold powder will tarnish regardless of the size used.

Question: Why does the varnish on my tray dry in ridges?

Answer: You may be putting it on too thick. Another reason for this is improper temperature at time of application. Varnish should be spread on a fair-weather day. E.A.D. p. 123: "Cold varnish is apt to 'crawl' away from the surface to which it is applied. We do not varnish a cold tray even in a warm room; we warm the tray first. . . . In cool or moisture-laden air, . . . the varnished articles will have to be placed near a furnace for drying."



## Swap Column

ADVERTISE YOUR WANTS, ETC.

Apply to Mrs. Andrew M. Underhill, Bellport, Long Island, N.Y.

I regret that there are not more requests in the Swap Column. I have received enthusiastic letters from two of our swappers in the last edition telling of the response to their ad and the acquisition through the column of the treasure they desired.

Has anyone a baby Boston rocker with or without decoration that they would like to sell or exchange?  
—R. M. c/o Decorator.

Wanted: A seamed octagonal tray and an apple tray. Decoration not essential, but pieces must be old.  
—L. T. c/o Decorator.

Thomas McCondach, West Lebanon, N.H., will sell the antique, needlepoint ottoman (Napoleonic era) displayed at Hanover for \$50.—B. Drury.

Wanted—One fireproof safe or metal cabinet to be used by the Guild for patterns at Innerwick. Contact the editor.

Three rectangulars, one lace-edge, one gallery-edge and other trays for sale. Write to Mrs. B. J. Caswell, R.F.D. No. 1, Barnstead, N.H.

## GUILD MEMBERSHIP LIST BY STATES

### ARIZONA

- \*162. Christie, Mrs. Mildred Fleming, N. 3 St. & E. Bethany Home Road, Phoenix.
- 119. Frazier, Mrs. Robert, Good Shepherd Mission, Fort Defiance.

### CONNECTICUT

- 116. Anderson, Miss Alice, 37 Bonny View Road, West Hartford.
- 114. Baker, Mrs. Frederick, 3 Mountain View Drive, West Hartford.
- 17. Banks, Mrs. George, R.F.D. No. 1, Bethel.
- \* 89. Bartlett, Mrs. Harold C., 80 Hillsboro Drive, West Hartford.
- 254. Bedient, Mrs. M. C., 136 Elizabeth St., Derby.
- 243. Bennett, Eurania E., 143 Jefferson St., Hartford.
- \* 98. Bennett, Mrs. F. C., 51 Arnoldale Road, West Hartford.
- 98. Berg, Mrs. Arthur C., East Hartland.
- 42. Bowen, Maryan M., Box 344, Wilton.
- \*105. Brenstuhl, Mrs. Charles, 80 Somerset St., Wethersfield.
- \* 46. Brockway, Mrs. Alma, 80 Brace Road, West Hartford.
- \* 53. Buck, Mrs. John S., 411 Hartford Ave., Wethersfield 9.
- \* 17. Burrows, Miss Natalie, 500 Post Road, Darien.
- \* 9. Burrows, Mrs. Walter, 500 Post Road, Darien.
- 115. Bushell, Mrs. Arthur J., 85 Newport Ave., West Hartford.
- 169. Callery, Mrs. James J., 183 Wethersfield Ave., Hartford.
- \* 77. Christ, Mrs. E. H., New Britain.
- 240. Clark, Dorothy M., 11 Farmington Ave., Plainville.
- 102. Clark, Mrs. Lauraine, 1914 Boulevard, West Hartford.
- \* 90. Clark, Mrs. Myra, 43 Lydale Place, Meriden.
- 149. Cloyes, Miss Ruth S., 35 Ten Acre Lane, West Hartford.
- \* 18. Coggins, Mrs. Herbert L., Cat Rock Road, Greenwich.
- \* 63. Comins, Mrs. R. C., 60 Ridgewood Road, East Hartford.
- \* 57. Cooney, Mrs. Donald, 1626 Main St., Glastonbury.
- 59. Crafts, Mrs. James, Teachers College of Connecticut, New Britain.
- 18. Cunningham, Mrs. Irene L., 89 Atwood St., Hartford 5.
- 180. Curtis, Katherine G., West Cornwall.
- \*128. Dantel, Mrs. Elsie, 38 Monroe St., Hartford.
- 89. Davis, Mrs. P. L., Gablehurst, Guilford.
- 174. Deal, Mrs. Mabel A., 286 Richmond Ave., West Haven.
- \* 76. deKanter, Mrs. Cornelio, 24 Annapolis Drive, West Hartford 7.
- 5. DeVoe, Mrs. George Spaulding, New Milford.
- \* 3. DeVoe, Mrs. George W. (Shirley), New Milford.
- 241. Donning, Ruth K., 1601 West Broad St., Stratford
- 203. Dudley, Mrs. John S., Hill Ave., Yalesville.
- 204. Elder, Mrs. George, 810 Farmington Ave., West Hartford.
- 196. Fort, Mrs. Alan P., 6 Devon Road, Darien.
- \* 31. Freeman, Mrs. John, Jr., Porter Hill, Middlebury.
- 155. Gibson, Mrs. Cole B., Undercliff, Meriden.
- \* 33. Glass, Mrs. Edgar T., 384 Farmington Ave., Hartford 5.
- \*138. Gleed, Mrs. A. J., 402 Prospect Ave., Hartford 5.
- 248. Greene, Mrs. Howard C., 91 Mountain Ave., Bloomfield.
- 107. Grillo, Mrs. Frederick, Ridge Road, Orange.
- 112. Hart, Mrs. John, 99 Newport Ave., West Hartford.
- \* 99. Hart, Mrs. Mark, 100 Keeney Ave., West Hartford.
- \* 4. Heath, Mrs. S. Burton, 40 Brookside Road, Darien.
- 228. Hunt, Miss Jean, East Haddam.
- 265. Hyde, Mrs. E. Foster, Somers Road, Ellington.
- \* 54. Keegan, Mr. Robert, 165 Main St., Farmington.
- \* 55. Keegan, Mrs. Robert, 165 Main St., Farmington.
- 147. Killam, Mrs. George F., 62 Middlebrook Road, West Hartford.
- 34. King, Miss Flora M., Somersville.
- \* 43. Koskoff, Gertrude F., 33 William St., Plainville.

176. Lamont, Mrs. James F., 1903 Boulevard, West Hartford.  
 194. Leffler, Mrs. W. S., Nearwater Lane, Noroton.  
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 177. Lukens, Mrs. M. W., 1369 Farmington Ave., West Hartford.  
 154. MacArthur, Mrs. Kathryn M., 32 Wardwell Road, West Hartford.  
 \* 49. MacBean, Mrs. T. L., New Milford.  
 197. Maduro, Mrs. A. E. L., Brookside Road, Darien.  
 229. Marchand, Miss Yvonne, Upper Landing, East Haddam.  
 161. Marsh, Mrs. Clifford L., R.F.D., New Hartford.  
 \* 51. Martin, Mrs. Sherwood, 358 Naubuc Ave., Glastonbury.  
 130. Matthews, Mrs. A. N., Windsor.  
 43. Messer, Mr. Frank J., 15 Holley St., Danbury.  
 44. Milliman, Mrs. Julian Ives, College Highway, Weatogue.  
 211. Munroe, Mrs. Walter L., 94 Preston St., Windsor.  
 \*152. Norton, Norberta, P.O. Box 1016, Bristol.  
 195. O'Gorman, Mrs. Purcell, Middlesex Road, Darien.  
 156. Otis, Mrs. Jeannette M., 40 Harvard Ave., Meriden.  
 \* 47. Pease, Mrs. Morgan, 207 Bloomfield Ave., Hartford.  
 245. Penfield, Mr. R. Stanley, 56 Sherman St., Hartford.  
 214. Phillips, Miss Doris, 876 Farmington Ave., West Hartford.  
 110. Potz, Mrs. Ruth, 87 Francis Ave., Hartford.  
 \* 75. Prescott, Mrs. Mell, 141 Deerfield Road, Wethersfield.  
 113. Prince, Mrs. Sidney, 105 Ridgewood Road, West Hartford  
 24. Prue, Miss Mable R., 145 Jefferson St., Hartford.  
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 \* 28. Reinhold, Mrs. F. M., 250 Litchfield Road, Watertown.  
 \* 88. Relyea, Mrs. Kenneth, Worthington Ridge, Berlin.  
 108. Reynolds, Mrs. Harry S., 93 North Main St., West Hartford.  
 236. Robinson, Mrs. E. N., 23 Owen St., Hartford 5.  
 164. Ross, Mrs. Evelyn W., 156 South Main St., Hartford.  
 \* 74. Rossiter, Mrs. Wynn, 203 Sedgwick Road, West Hartford.  
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 111. Scavullo, Mrs. Frances, 39 Robbins Ave., Newington.  
 131. Scranton, Mrs. Flavia B., 1 Yale Ave., Meriden.  
 \* 7. Selden, Mrs. Henry, 101 Buena Vista Road, West Hartford.  
 163. Selden, Miss Rilla R., 117 Buena Vista Road, West Hartford.  
 271. Sharpe, Mrs. F. E., 71 Tunis Ave., Bloomfield.  
 121. Sharpe, Mrs. Thomas A., 136 Highland Ave., South Norwalk.  
 212. Sheldon, Hilda W., 630 Palisado Ave., Windsor.  
 \*114. Smith, Mrs. F. H., 111 Brace Road, West Hartford.  
 251. Stevens, Mrs. Amy, Mystic Historical Society, Mystic.  
 \* 56. Strong, Mrs. F. T. North Woodbury.  
 \*102. Symington, Mrs. R. H., 9 North Park St., Rockville.  
 185. Tarbell, Mrs. Thomas F., 42 Linwold Drive, West Hartford.  
 \* 91. Troup, Mrs. F. S., Washington Ridge, Berlin.  
 148. Wall, Mrs. George, 557 Park Road, West Hartford 7.  
 178. Walsh, Mrs. J. J., 26 Webster Hill Blvd., West Hartford.  
 \* 66. Walter, Mrs. S. C., 1023 Farmington Ave., West Hartford.  
 276. Whitman, Mrs. Frank, 1471 Melville Ave., Fairfield.  
 \* 59. Williams, Mrs. Nelson, Cheshire.  
 150. Willis, Mrs. E. Dana, 28 Lexington Road, West Hartford.  
 97. Zardecki, Miss Sonia, 67 Hartford Ave., New Britain.

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135. Sheldon, Mrs. Kenneth, 1521-28th St., N.W., Washington.

#### ILLINOIS

143. Smith, Mrs. Helen O'Hare, 1470½ Vermont St., Quincy.

#### IOWA

- \*165. Eslick, Mrs. Lucille, Rockwell City.

#### MAINE

- \* 83. Chaney, Mrs. R. R., 7 South Chestnut St., Augusta.
- 45. Hill, Mrs. Percy P., Northeast Harbor.
- \*133. Holmes, Mrs. C. B., 21 Pearl St., Belfast.
- Stuart, Mrs. Robert S., 175 Mass. Ave., Portland.

#### MARYLAND

- \*139. Barr, Mrs. Dallas M., 509 Maple Ridge Road, Bethesda.
- \* 38. Bond, Mrs. Eugene, 525 Maple Ridge Road, Bethesda 14.
- 170. Kernan, Mrs. H. Paul, 207 E. Maple Road, Linthicum Hts.
- 50. Klein, Mrs. Frieda B., 2770 Fenwick Ave., Baltimore 18.
- \*125. Riggs, Mrs. George H., Jr., Cherry Grove, Ashton.
- 167. Winterson, Mrs. G. Van Cleef, 107 S. Homewood Road, Linthicum Hts.

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- 3. Alden, Mrs. John G., 128 Chestnut St., Boston.
- 49. Allen, Mrs. Charles M., 477 Old Connecticut Path, Saxonville.
- \*175. Anderson, Mrs. C. E., 74 Maynard Road, Northampton.
- 67. Angier, Mrs. Elizabeth, 316 Franklin St., Newton 5.
- Bartlett, Mrs. R. S., 97 Longfellow Road, Worcester.
- \*145. Bennett, Mrs. Richard O., 245 Glen Road, Weston.
- 63. Bent, Mrs. Roderic L., 59 Prospect St., Gardner.
- \* 65. Blood, Mrs. Wm. H., Jr., 187 Grove St., Wellesley.
- 68. Boule, Mrs. Walter G., 86 So. Main St., Uxbridge.
- 168. Brown, Mrs. Elizabeth, 1 Spring St., Newburyport.
- 93. Brown, Mrs. Jonathon, 3rd., 24 Arnold Road, Wellesley Hills.
- 53. Brown, Mrs. Stuart, Linwood.
- \*141. Bruce, Mrs. Robert G., 405 Main St., Wilbraham.
- \* Burbank, Mrs. Philip, Box 47, Wayland.
- 6. Burgess, Mrs. Joseph, Chamberlain St., Sturbridge.
- \* 79. Byram, Mrs. E. W., 35 Sagamore Park, West Medford.
- 54. Callahan, Mrs. Cornelius A., P.O. Box 572, East Douglas.
- 77. Carter, Mrs. Ruth P., 26 Sagamore Road, Wellesley Hills.
- \*137. Chase, Mrs. Thurley R., 28 Thorndike St., Palmer.
- 100. Curran, Mrs. John D., 219 Mendon St., Uxbridge.
- \*108. Dana, Mrs. Robert, 130 Grove St., Wellesley.
- 62. Danmore, Mrs. Kenneth, 115 Sargent St., Newton.
- 264. Davis, Mrs. E. M., 15 Farrington Ave., Allston.
- 61. Doble, Mrs. Wm. H., Jr., 1030 Main St., Hingham.
- 128. Donnelly, Mrs. Eugene, Pepperell.
- 95. Drew, Mrs. Jesse A., 22 Allen Road, Wellesley Hills.
- 99. Duncan, Mrs. S., 73 Roundwood Road, Newton Upper Falls.
- \*103. Edmunds, Mrs. William, 29 Groton St., Wellesley Hills 82.
- \* 82. Enemark, Mrs. Dorothy, 25 Harrison Ave., Springfield.
- \*109. Epple, Robert W., Nantucket.
- 82. Eustis, Mrs. Stanton R., 76 Garden Road, Wellesley Hills.
- 78. Evans, Mrs. James H., 97 Woodlawn Ave., Wellesley Hills.
- 81. Fitzherbert, Mrs. Leroy G., 59 Hundreds Circle, Wellesley Hills.
- 30. Foss, Mrs. Wesley B., Green River Road, Greenfield.
- 86. Gilbert, Mrs. Walter E., 30 Ingraham Road, Wellesley 81.
- \* 58. Gilman, Mrs. Harry S., 7 Chestnut St., Wellesley Hills.
- 85. Godding, Mrs. George L., 19 Bay View Ave., Plymouth.
- 20. Hagar, Miss Helen C., Derby House, Salem.
- 26. Hall, Mrs. Esther B., 55 Glen Road, Wellesley Farms.

31. Hanna, Mrs. W. Elliott, 11 Harrington Rd., Lexington.  
 103. Hathaway, Mrs. LeBaron, Warren Ave., Plymouth.  
 137. Hatch, Mrs. Richard W., North River Farms, Marshfield.  
 \* 96. Hay, Miss Gladys, 78 Locust St., Northampton.  
 \*121. Haynes, Mrs. Harriett, Extension Economist, Mass. State College, Amherst.  
 71. Hilbourne, Mrs. Neta, 99 Glenwood St., Gardner.  
 \*110. Hills, Mrs. Susan W., 1495 Center St., Newton Highland.  
 \* 1. Holmes, Mrs. Arthur B., First Brook, Kingston.  
 \*167. Hoover, Mrs. L. M., Box 134, Wilbraham.  
 \* 30. Howe, Mrs. William DeLancey, 8 Lincoln Lane, Cambridge.  
 \*142. Hughes, Mrs. C. Spaulding, Ayer Lane, Harwichport.  
 80. Husk, Mrs. Harry M., 281 High St., Newburyport.  
 256. Jeffrey, Mrs. H. R. Wilbraham.  
 92. Johnson, Dorothy D., Main St., East Douglas.  
 \*135. Johnson, Mrs. Louise N., 651 Tinkham Road, Springfield 8.  
 \*149. Johnson, Mrs. Mae, 12 Aberdeen St., Boston.  
 101. Jones, Mrs. Llewellyn G., 28 Winslow St., Gardner.  
 \*148. Joyce, Adeline T., 500 Boylston St., Boston.  
 262. Keefe, Mrs. Marjorie M., 37 Preston St., Springfield.  
 83. Kellogg, Mrs. Henderson, 11 Gilson Road, Wellesley Hills.  
 \* 39. Knapp, Mrs. Edgar, 21 Warwick Road, Brookline.  
 \* 64. Kyle, Mrs. Morton, 8 Lothrop St., Plymouth.  
 \*101. Leslie, Mrs. C. W., 22 Chestnut St., Wellesley.  
 88. Lowe, Mrs. Grace, 19 Salem St., Springfield.  
 72. MacInnis, Mrs. H. A., 44 Lynn Fells Parkway, Melrose 76.  
 252. MacNeil, Miss Dorothy M., 31 Dennison Ave., Framingham.  
 \*168. McAuliffe, Anita, 100 Carver Road, Newton Highlands.  
 \* 5. McAuliffe, Mrs. John, 100 Carver Road, Newton Highlands.  
 133. McCabe, Mrs. Frank, 28 Ainsworth St., Springfield.  
 Minott, Mrs. Hazel, West Deerfield.  
 58. Mitchell, Mrs. John E., 30 Longfellow Road, Worcester 2.  
 124. Morrison, Mrs. Howard A., 12 Glen Road, Winchester.  
 \*147. Murray, Miss Grace, 51 Auburn St., Brookline 46.  
 \*169. Nelson, Mrs. Carl, Wilbraham.  
 52. Nichols, Mrs. Andrew, 35 Capron St., Uxbridge.  
 87. O'Brien, Mr. Addison, Blandford.  
 \* 37. Oldham, Mrs. John, 16 Livermore Road, Wellesley Hills 82.  
 138. Osborn, Mrs. Kenneth B., 82 Church St., Newton 58.  
 \* 93. Pitman, Mrs. J. L., 276 Union St., Springfield.  
 \* 27. Plimpton, Mrs. G. L., 614 Main St., Wilbraham.  
 12. Riga, Mrs. Harley, 130 Manchester Terrace, Springfield.  
 198. Righter, Miss Sybil, 133 Ormond St., Mattapan.  
 215. Robbins, Mrs. Henry C., Brae Burn Country Club, West Newton.  
 84. Rogers, Mrs. Frederick D., 37 Ingraham Road, Wellesley 81.  
 57. Scott, Mrs. Esther, 175 Court St., Dedham.  
 \* 8. Scott, Mrs. Gordon, Elmdale Farms, Uxbridge.  
 36. Seath, Mrs. Margaret J., 60 Hall St., Springfield.  
 37. Sechrest, Mrs. Edward D., 24 Sumner Road, Wellesley Hills.  
 \*119. Smith, Miss Helen Aspinwall, 199 Marlborough St., Boston.  
 \* 24. Stone, Mrs. J. Sidney, Wayland.  
 182. Stone, Mrs. Robert, 35 Foxcroft Road, Winchester.  
 \* 80. Sullivan, Mrs. Daniel, 8 Middle St., Hadley.  
 104. Swain, Mrs. Richard, 22 Colburn Road, Wellesley Hills.  
 74. Taft, Miss Marion, Uxbridge.  
 237. Terry, Mrs. Arthur L., 332 Walnut St., Wellesley Hills.  
 21. Warren, Mrs. C. F., 155 Main St., Amesbury.  
 51. Warren, Mrs. Howard P., 49 Lincoln Ave., Orange.  
 \* 15. Wheelock, Mrs. Phillip, 67 School St., Linwood.  
 202. Whittle, Mrs. Ralph E., Sr., 17 Stratford Terrace, Springfield.  
 40. Wilson, Mrs. Edith H., R.F.D., Ashfield.  
 73. Wood, Mrs. Ruth Howe, 74 Irvington St., Springfield.  
 76. Woodman, Mr. George, 720 Main St., Hingham.  
 75. Woodman, Mrs. George M., 720 Main St., Hingham.

#### MICHIGAN

8. Stoker, Mrs. Charles, Lawton.

#### MISSISSIPPI

275. Dart, Mrs. Henry, 901 East Beach St., Pars Christian.

#### MISSOURI

129. Avery, Mrs. Leslie C., 5719 DeGiverille Ave., St. Louis 12.

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238. Ames, Mrs. George Philip, 301 South Main St., Laconia.  
\* 29. Auer, Mrs. Charles, Route 1, Concord.  
\* 45. Baketel, Mrs. Corinne, Greenland.  
269. Biathrow, Mrs. E. D., 8 Sargent St., Hanover.  
64. Bielanowski, Mrs. I. N., 65 Lebanon St., Hanover.  
Buswell, Mrs. Carl, Charlestown.  
221. Carter, Mrs. Leslie D., Charlestown.  
216. Caswell, Mrs. Bertha Jacqueline, Bow Lake, R.F.D. No. 1, Barnstead.  
\* 2. Chivers, Mrs. Arthur, 15 N. Balch St., Hanover.  
141. Conwell, Mrs. George M., 307 Pleasant St., Concord.  
223. Crowey, Mrs. Norman J., Charlestown.  
242. Downes, Mrs. Ruth, Washington St., Claremont.  
94. Dudley, Mr. William P., Exeter.  
Edson, Mrs. Harold, Littleton.  
\* 22. Ells, Mrs. Alfred E., Three Rivers Farms, Dover.  
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173. Ferguson, Mrs. Gertrude, Pittsfield.  
220. Gates, Mrs. H. T., Charlestown.  
\* 72. Gordon, Mrs. Elizabeth, 98 So. Main St., Hanover.  
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2. Hall, Mrs. Edith, 217 Pleasant St., Claremont.  
140. Haskell, Mrs. Adelaide J., 19 Grove St., Farmington.  
Hodgkins, Mrs. Philip, Laconia.  
Hogan, Mrs. Sybill, R.F.D., Lisbon.  
32. Holden, Mrs. S. W., Route No. 7, Concord.  
233. Howard, Mrs. Willis L., 78 Bank St., Lebanon.  
56. Jackson, Mrs. Alton B., Four Winds Farm, New Boston.  
105. Leland, Mrs. Oscar D., 27 Russell St., Keene.  
\* 35. Long, Mrs. William P., 173 Main St., Lisbon.  
\* 42. MacDuffie, Mrs. Harry, 14 Berkeley St., Nashua.  
225. Maranville, Mrs. Fleda B., Charlestown.  
224. Melendy, Miss Lois A., R. No. 2, Box 83, Manchester.  
172. Montgomery, Mrs. Melda G., Pittsfield.  
244. Mower, Mrs. Gordon D., 11 Union St., Lebanon.  
250. Murray, Mrs. Helen C., Hanover.  
\*170. Nall, Mrs. Estelle, West Lebanon.  
267. Ormsby, Mrs. Sophie C., 61 High St., Claremont.  
218. Palmer, Mrs. W. H., Charlestown.  
219. Perry, Mrs. R. H., Charlestown.  
\*112. Pickwick, Mrs. Harold C., Lisbon.  
235. Porter, Mrs. Wayland R., Box 105, Meriden.  
249. Prevost, Mrs. Ruth C., 9 W. South St., Hanover.  
13. Rand, Mrs. John, 19 Valley Road, Hanover.  
217. Richardson, Mrs. Orlo, R. 2, Box 148, Manchester.  
258. Ross, Miss Elaine J., Exeter.  
259. Starks, Miss Gertrude E., Exeter.  
65. Tanzi, Mrs. Harry, 55 Lebanon St., Hanover.  
109. Thayer, Mrs. J. A., St. Paul's School, Concord.  
Tilton, Mrs. George, Littleton.



- 41. Trafton, Mrs. Lester, 16 Bailey Ave., Claremont.
- \*136. Ward, Mrs. Carl, North Park St., Hanover.
- 66. Whipple, Miss Margaret, 16 Summer St., Bristol.

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- 181. Carpender, Miss Catharine C., 105 George St., New Brunswick.
- \* 97. Harris, Miss Cecil Chapman, 15 The Crescent, Montclair.
- \*155. Johnston, Mrs. Albert Sidney, 24 Ferndale Road, Madison.
- \* 14. Little, Mrs. Ralph, Rockefeller Institute, Princeton.
- \* 11. Mathey, Mrs. Ruth Hicks, 20 Hampton Road, Cranford.
- \* 41. Myer, Mrs. Charles R., 19 Pingry Place, Apt. 8D, Elizabeth 3.
- 19. Parker, Mrs. Richard, 20 Norman Place, Cranford.
- \*153. Rapp, Mr. Nelson, 741 Clark St., Westfield
- \* 67. Sheppard, Mrs. Ronald W., 189 Montclair Ave., Montclair.
- \*126. Timmis, Mrs. Henry c/o Mrs. A. E. Stevens, 415 Woodland Place, Leonia.

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- 125. Abbott, Mrs. Harlan B., 33 Chauncey Lane, Orchard Park.
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- \*166. Anderson, Mrs. Eleanor, 27 Remsen St., Williston Park, L.I.
- \*144. Andrews, Mrs. Charles, Goshen.
- 208. Andrews, Mrs. J. C., 225 East 73rd St., New York 21.
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- 152. Benjamin, Mrs. George, 29 Shore Lane, Bayside, L.I.
- 184. Benzinger, Mrs. Julius, Jr., 100-40 207th St., Queens Village, L.I.
- 127. Bolles, Miss Sarah I., Commack, L.I.
- 201. Bone, Mrs. W. A., 360 Stewart Ave., Garden City, L.I.
- 142. Booth, Mrs. Ralph Pearsall, Southold.
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- 239. Brush, Mrs. Vera F., 78 Sound Avenue, Riverhead, L.I.
- 48. Buck, Mrs. G. E., 1444 Via Del Mar Road, Schenectady.
- \* 26. Bunnell, Miss May, 325-52 Street, Brooklyn.
- \* 68. Cabot, Mrs. Irving, 860 Union St., Brooklyn 15.
- 79. Caveney, Mrs. Alice, 30-04 146th St., Flushing, L.I.
- \* 40. Christie, Mrs. R. S., 460 W. 24th St., New York 11.
- 39. Clark, Miss Clara, 6 North Tenth Ave., Mount Vernon.
- 90. Clerk, Mrs. Lucie Vine, 1361 Western Ave., Albany.
- \*123. Comins, Miss Ethel, 190-43 112th Ave., St. Albans 12, L.I.
- 162. Collins, Anna B., 176 Oak St., Plattsburgh.
- 136. Cormier, Mrs. Anna, 37-47 61st St., Woodside, L.I.
- 206. Corrigan, Augusta, Beaver Dam Road, Brookhaven, L.I.
- 28. Coutant, Mrs. Eva E., 27 Maple St., Auburn.
- \* 78. Culkin, Mrs. Philip, 419 E. 76th St., New York City.
- 158. Curran, Mrs. M. J., 16 Simon St., Babylon, L.I.
- 226. Dana, Mrs. Richard, 324 E. 41st St., New York 17.
- 179. Davis, Mrs. Thomas K., 552 E. 87th St., New York 28.
- \*107. Dencker, Mrs. Ralph, 9 Murdock Road, East Rockaway, L.I.
- 60. Desinger, Mrs. Arsen, Box 118-A, R.D. 1, Altamont.
- \*129. Dixby, Mrs. Harold, Bolton Topside Landing.
- \*173. Donald, Miss E. Burtis, 77 Eastern Parkway, Brooklyn.
- 231. Downs, Miss Bertha, 140-6th St., Greenport, L.I.
- 273. Doyle, Mrs. Henry L., Extension Service, Ct. House, Binghamton.
- \*151. Duncan, Mrs. A. C., 44 Gramercy Park, New York City.
- \*118. Dunn, Mrs. Audrey H., 73 Windsor Place, Oceanside.
- 157. Evans, Mrs. Selyn D., 111 Stanton Ave., Baldwin, L.I.
- 207. Evenden, Mrs. E. T., 445 Riverside Drive, New York 27.
- 146. Finell, Mrs. Phillip, 280 East Main St., Bayshore, L. I.
- \*158. Fish, Mr. William H., Jr., Stony Brook, L.I.

- \* 95. Fiske, Mrs. Charles P., 399 Park Ave., New York City.
- 227. Fletcher, Agatha L., 634 First St., Greenport, L.I.
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- 175. Fuller, Mrs. Fernley L., Box 596, Amityville, L.I.
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- \* 62. Goodwin, Miss Frances, 80-40 Lefferts Blvd., Kew Gardens, L.I.
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- 192. Gordon, Mrs. Lewis H., Searington Rd., East Williston, L.I.
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- \* 32. Hastings, Mrs. C., 117 East 10th St., New York City.
- \* 94. Hatch, Miss Bertha Gray, 440 Riverside Drive, New York 27.
- \* 36. Hauser, Mrs. S. M., 86 Annuskenuca Road, Babylon, L.I.
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- \*124. Kenton, Theresa, 856-43 Street, Brooklyn.
- 7. Kidner, Mrs. Carl, 31 Harvard Place, Orchard Park.
- \*164. Killian, Mrs. Joseph E., Hotel Russell, Park Ave. at 37th St., New York City.
- 230. Kiska, Mrs. Elsie Downes, 140-6th St., Greenport, L.I.
- \* 44. Klein, Mrs. John S., Hotel Russell, Park Ave. at 37th St., New York 16.
- \*146. Koenig, Mrs. Ruby M., Eden.
- \*159. Larkin, Mrs. W. H., 58 Weybridge Road, Mineola, L.I.
- 22. Lawrence, Miss Virginia, The Four Winds, Warwick.
- \* 86. Mason, Mrs. Alvin, Washington Tavern, Roslyn, L.I.
- 87. Mason, Mr. Alvin, Washington Tavern, Roslyn, L.I.
- 171. Matthews, Mrs. Florence A., 178 Linden St., Rockville Center, L.I.
- 232. Melton, Josephine M., 303 First Street, Mineola, L.I.
- \* 85. Meyers, Mrs. Henry, 20 Berkley Road, Mineola, L.I.
- 117. Michelson, Mrs. Rolf, 1192 Park Ave., New York 28.
- 35. Miller, Mrs. Lloyd, 225 Kirby St., City Island.
- 14. Mitchell, Mrs. G. F., Hewlett Bay Park, Hewlett, L.I.
- \*163. Montgomery, Mrs. L. H., 62 Hendrickson Place, Hempstead, L.I.
- \*116. Morse, Mrs. George, Brookhaven, L.I.
- \* 6. Muller, Mrs. Max, 166-17 17th Ave., Beechhurst, L.I.
- 253. Otto, Mrs. Carl L., Mayfair Road and 1st St., Garden City, L.I.
- 234. Pearsall, Mrs. Robert S., 19 Sherwood Ave., Binghamton.
- 10. Perna, Mrs. Anthony T., 260 Wellington Road, Mineola, L.I.
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- 96. Richter, Mrs. F. W., 22 Oakmere Drive, Baldwin, L.I.
- 189. Rochester, Mr. John C., Brookhaven, L.I.
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- \* 71. Sawdon, Mrs. Julie, 140 East 63rd St., New York City.
- 153. Schneider, Mrs. William, Sayville Blvd., Box 355, Sayville.
- 159. Schwab, Mrs. William J., Holland, Erie Co.
- \* 69. Simka, Wanda, 45-67 160th St., Flushing, L.I.
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- \* 61. Stanforth, Mrs. F. R., 87-35 115th St., Richmond Hill, L.I.
- \*171. Storm, Mrs. Raymond, 37 Washington Sq., West, New York City.
- 145. Stuart, Miss Lucile, 64 Lexington Ave., New York 22.
- 106. Summers, Mrs. Theodore, Woodbury Way, Syosset, L.I.

- 190. Takats, Mrs. Ila K., R.D. No. 1, Vestal.
- \*140. Tobias, Mrs. Lionel L., 166-07 24th Road, Flushing, L.I.
- \*115. Todt, Miss Ella, c/o Cavanaugh, 5215 Roosevelt Ave., Woodside, L.I.
- 199. Tonjes, Mrs. Arthur, 447 Nassau Boulevard, Williston Park, L.I.
- \* 13. Underhill, Mrs. Andrew, 145 East 74th St., New York City.
- 272. Vallmer, Miss Elizabeth J., Extension Service Ct. House, Binghamton.
- 15. Voss, Mrs. Stuart, 175 Phillips Lane, Woodmere, L.I.
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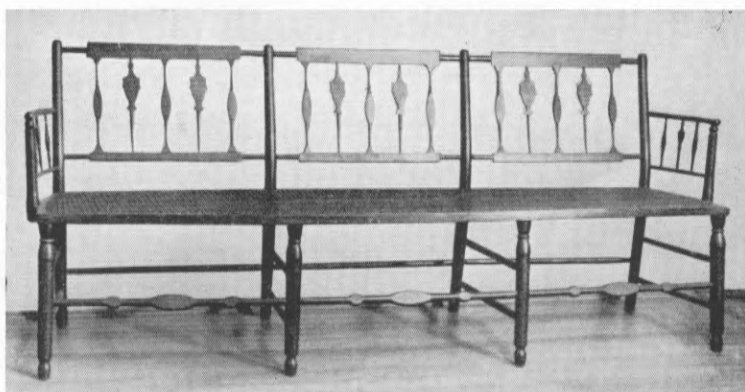
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