

The Decorator

Volume XVIII No. 1

Concord, New Hampshire

Fall 1963



Journal of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.



HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.

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Esther Stevens Brazer*

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Cover Photograph
Painting on Satin
Courtesy of Eleanor Jones

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EDITORIAL

The cover photograph is a very beautiful painting on satin. Mrs. Underhill refers to this type of painting, which was sometimes called poonah work, in her excellent article on "Velvet Painting". The colors are exceptionally clear and bright with the male bird in the foreground in orange-red, green, and blue; the roses, white with deep rose shading; the butterflies, orange and black; and the small flowers, blue. After almost 150 years the colors remain so brilliant that a paint manufacturer wished to purchase the painting for chemical research. The satin is securely glued to a piece of paper on the back of which is written, "To Aunt Mary 1817". Other writing in pencil is illegible.

We are indebted to Mr. Edwin G. Warman, Publisher of *THE ANTIQUES JOURNAL* for granting us permission to reprint "Great Grandmother's Tea Tray" by Shirley DeVoe which should be of special interest to members contemplating the Tour to England.

From time to time we include in *THE DECORATOR* a brief sketch of an oldtime craftsman. In this issue we honor Mr. Frank Bittenbender of Kingston, Pennsylvania.

It is unfortunate that the stencilled walls reported by Elizabeth Eldredge have not been preserved. You will find some of the stencils in *EARLY AMERICAN STENCIL DECORATIONS* by Janet Waring. Winchendon, Massachusetts is situated just south of the New Hampshire border, not too many miles from the Peterboro-Hancock area.

Since one of the purposes of the Historical Society of Early American Decoration is "to stimulate research", we are proud to note that all articles in this issue of *THE DECORATOR* have been contributed by our own members and represent many hours of careful research.

MONA D. ROWELL



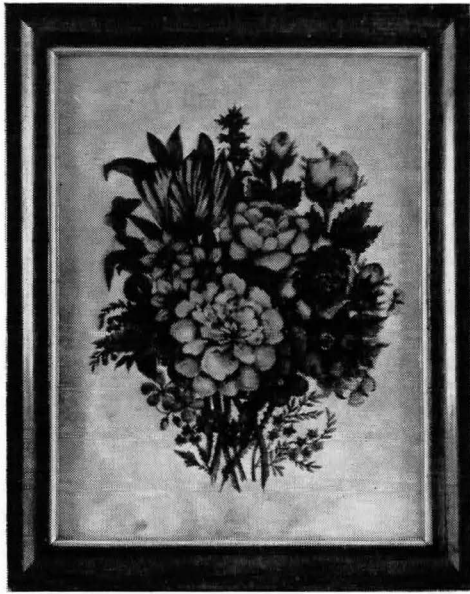


Plate #1 Original Velvet Painting
Courtesy of Mrs. Edwin Dimon

VELVET PAINTING

Emilie Underhill

As the rigors of establishing the colonies in the new world waned, and as affluence and leisure increased, more time was afforded for the proficiency in the arts and crafts. Many a female colonist brought the skills of her country with her. In the first half of the 18th Century, her desire to beautify her more comfortable home took the form of needlework. The art of embroidering pictures became popular. It was taught in the schools and was considered an essential accomplishment for a young lady. Toward the end of the century these pictures were combined with painting. The faces of the figures and the background were painted or stencilled on the "bolting cloth" (a thin pure silk) or satin that was used.

At the turn of the century the embroidered pictorial had given way to the painted picture, and the use of velvet came into vogue. Perhaps word of its popularity in England lent prestige to the art. Poonah work, Oriental Tinting, and Theorem painting were being taught there in the schools as early as 1800. Books with very long and detailed titles were being published, such as: "*Hints to young Practitioners in the Study of Landscape Painting, to which are added Instruc-*

tions in the Art of Painting on Velvet.” by J. W. Alston, pub. Edinburgh, Scotland, 1804. Also “*The Art of Drawing and Colouring from Nature, Flowers, Fruits, and Shells. Correct Directions for Preparing Most Brilliant Colours for Painting on Velvet with the Mode of Using them.*” by Nathaniel Whittock Esq., pub. London, 1829.

So, too, in America books were available. In 1804 “*The Female Student*” by Almira Phelps, Vice Principal of Troy Female Academy, was published. She spoke disparagingly of theorem painting, saying it lacked refinement. In 1830 “*Godey’s Lady’s Book*” gave directions for Oriental Tinting and Poonah Work. That same year a Matthew Finn wrote a book on Theorem Painting. “*The Young Ladies’ Assistant in Drawing and Painting*” by Maria Turner, published in Cincinnati in 1833, was offered for sale.

Schools were adding Velvet Painting to their curricula. In 1812 it was offered at Mrs. Byron’s Boarding School for Young Ladies, Greenwich, Connecticut and at Mrs. Leary’s School in Newark, New Jersey. Mrs. Rowson’s Academy, Boston, Massachusetts, followed in 1813, and by 1830 The Skaneateles Female Seminary had included it in its course of study. The desire for more culture in the rural areas was satisfied by classes conducted by itinerant teachers and Professors of Art.

Advertisements began to appear in the leading newspapers as early as 1816 when on Jan. 1st the BOSTON DAILY ADVERTISER ran the following: “Painting on Velvet etc. Just opened at the Music Salon and Variety store over Messers. Callenders No. 40 Marboro St. Complete Boxes of Colours for painting on Velvet — also a variety of elegant velvet patterns etc. . . . an extensive assortment of high finished Drawings (most excellent studies) consisting of groups of Flowers, Single flowers, Landscapes and Fancy Pieces etc.”

THE NEW YORK EVENING POST, Oct. 6, 1818 advertised: “A few pieces of White Velvets for painting on for sale at 150 Broadway by Philbrook & Peters.”

Three notices appeared in the NEW YORK COMMERCIAL ADVERTISER of 1821: May 17th. “Boxes of colors for Painting on Velvet. Pink or Carmine Saucers, Brushes for Painting on Velvet, etc. For Sale by A. T. Goodrich & Co., 124 Broadway.”

June 20th. “E. B. Clayton No. 279 Broadway opposite Washington Hall has just received a few boxes English Colors for painting on Velvet warranted equal if not superior to any yet offered in this city.”

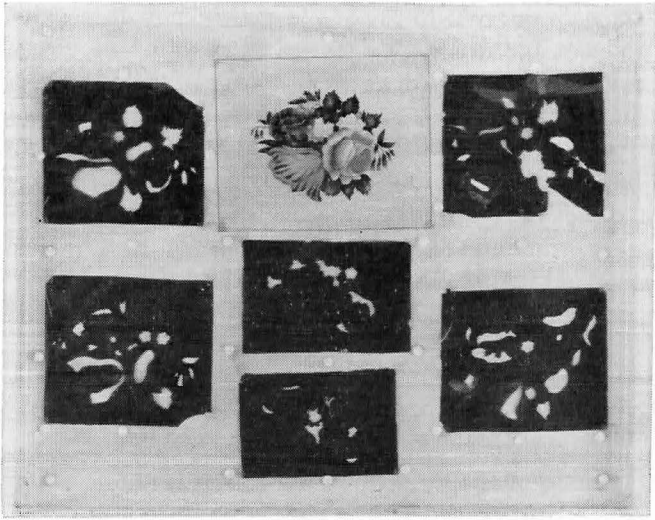


Plate #2 Original Theorem on Paper with the Original Stencils
By Elizabeth A. Burling. 1826
Courtesy of Mrs. Raymond Lefferts

November 12th. "Reeves Colours for Painting on Velvet with brushes etc. complete — Reeves' Ponah Colours with brushes palat etc. complete. Gallston, Royal Blue, Carmine, Kings, Yellow, Lake — J. V. Seaman 296 Pearl St."

The word "theorem" or "formula" was applied to the stencil used in velvet painting and not necessarily to the picture itself. In other words, this technique depended upon explicit rules and directions given by the teacher or the art books of the day. In order that no one might be denied the pleasure of performing this art, the teachers often sold the cut stencils and the color concoctions they had mixed to their students with detailed instructions for every step to be taken.

Note books were carefully written. Receipts for mixing the colors were entered with great precision and followed with complete exactness. It was just like creating a delectable gourmet casserole except that turpentine, astrigent gums, and powdered colors were used instead of milk, butter, eggs, and flour! Many of these receipts were intricate. Perhaps one given in an early instruction book would be interesting. It goes as follows: "to make yellow — Take four ounces of French berries, pound very fine, a pint of spring water, and one ounce of alum, with a piece of gum dragon, half the size of a large nutmeg; boil the whole in an earthen pipkin till the liquid is reduced to half the quantity, strain it through cambric for use." Some of the colors sound intriguing,

for instance: hair saffron, Masticot (“a yellow powdery oxide of lead, used as a pigment and drier.” Webster), Logwood purple, French berries, verdigris and for mixing with them — spirits of hartshorn, alum, turmeric, vitriol, gum astragant, gum dragon, and gum tragacanth. Ready mixed colors were not available in the shops until after 1830.

Free hand velvet painting preceded the use of stencils. The picture to be copied was carefully traced onto the velvet by holding the work before a window. The outlines were drawn in with pen and ink or with paint and a fine sable brush called a pencil and then filled in. (See plate #1.) There is no evidence of stencilling in this old and very beautiful original.

Theorem technique came later. It was designed primarily to make it possible for any uninitiated, timid, and wholly artistic illiterate to execute a passable work of art to hang in Mama’s parlor. Oriental Tinting was done on paper with water colors and the use of stencils or theorems. When the work was done on silk it was called Poonah. The silk or satin had to be sized with a solution of alum and water mixed with gum arabic to prevent the colors from spreading. Occasionally the work was done on muslin requiring a thin sizing of isinglass (gelatin to us).

Some of the meticulously kept note books have come to light. Quotations from one dated Oct. 30, 1826 and written by Elizabeth A.

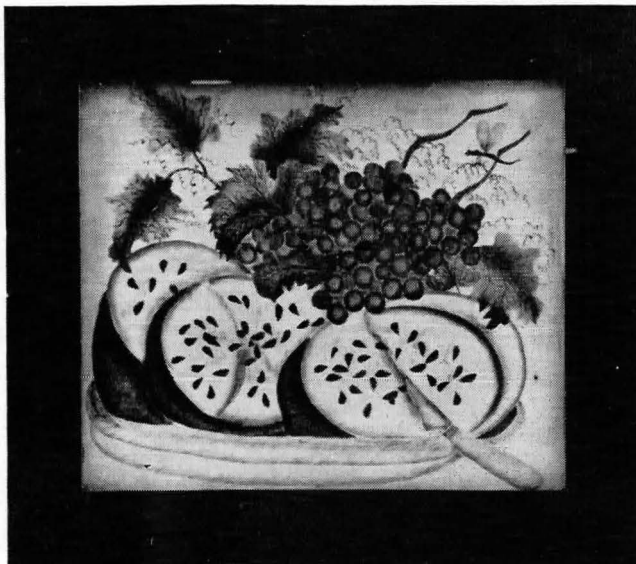


Plate #3 Original Theorem on Velvet
Courtesy of Mrs. Edwin Dimon

Burling, Wesleyan Seminary, New York were published in the DECORATOR Spring 1959, Vol. XIII No. 2, p. 11. Some of her exquisite original theorems, together with the stencils were exhibited at the Shelburne, Vermont meeting, Oct. 1958 and more at Concord, New Hampshire. (See plate #2.)

Apparently velvet painting not only appealed to young ladies. We learn the following through a diary written by a young gentleman from Georgetown, D. C., dated April 22, 1832. He records that he had taken lessons in velvet painting in Alexandria and had completed two pieces. A year later his entry states that he had painted a fruit picture. Still further on he writes that he had bought six yards of white "velvit" and had painted "a large dish with one large watermelon and a knife sticking in it which was very much admired."

Janet Waring mentions a portfolio, owned by the Society for the Preservation of New England Antiquities and now at the Harrison Gray Otis House in Boston, of 55 stencils for theorems and 9 colored models to be followed. In the accompanying note book dated June 20, 1834 is a notation: "This is my book. Don't you soil it." Unfortunately, time has obliterated the signature to a point where it cannot be made out.

Another note book containing instructions and methods of making the horn paper on which the stencils were traced and a large portfolio of drawn patterns and stencils was found in Peekskill, New York. It was written in 1850 by Lucy McFarland Sherman.

Subjects for the paintings ran from landscapes, Biblical scenes, and memorials, to fruits and flowers. The landscapes and Biblical subjects are rare finds today. They combine both stencilling and a great deal of free hand painting. The fruits and flowers in the later pieces were primarily rendered with theorems. (See plate #3.) Nor was the velvet

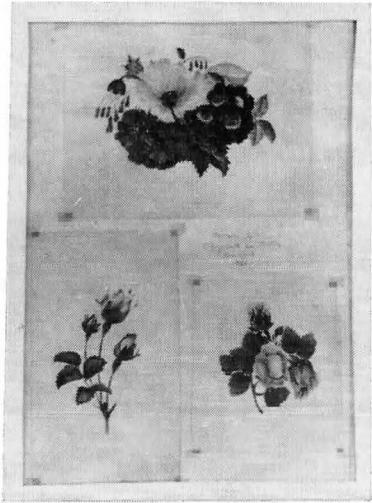


Plate #4 Original Theorems on Paper by Elizabeth A. Burling. 1826
Courtesy of Mrs. Raymond Lefferts

painting limited to pictures alone. We have seen it on fire screens, bell pulls, clothing, belts, cushions, etc.

The market became flooded with sets of hand colored prints in the 1820s. They were published and distributed through the popular journals of the day and even appeared in the dignified literary magazine "GRAHAMS" which was edited by Edgar Allan Poe for a short time. These were followed by the publication of sickening sweet poetic sentiments for inscriptions to accompany the paintings. Each flower became a symbol. Thus, a tulip signified "A Declaration of Love", ivy, nothing but "Friendship", while the poor anemone expressed the final crushing announcement "Forsaken".

Jean Lipman lists 17 names of velvet painters in *American Primitive Painting*. Signatures are really not too important, for every school-girl probably made at least one theorem picture during her seminary attendance. They are interesting to find, and if the same one appears often enough, we may take it for granted that the signer was a teacher or proficient enough to achieve a certain perfection. This is the case with Elizabeth Burling mentioned earlier. Being privileged to study so many examples of her work, it is interesting to follow her progress from the first elementary designs to the later professional and exquisitely



Plate #5 Original Velvet Painting Combined with Theorem
Courtesy of Mrs. Walter Corrigan

rendered pictures. They are as fresh in color as the day they were done nearly 140 years ago. (See plate #4.)

Thus, this accomplishing of art by means of such mechanical and set rules strangled, for many, any individual or imaginative ability. We find the same patterns rendered with various degrees of skill. Perhaps the blame for poor work should not be heaped entirely on the shoulders of the pupil. Her teacher may have presented her with an atrocious pattern to copy and inadequate and inferior instruction. There are four different examples of plate #5 for instance, two on Long Island and two in the Abby Rockefeller Folk Art Collection at Williamsburg, Virginia. It is said that there are three more in the Museum of Fine Arts, Boston, Massachusetts. There are two large theorems of a bowl of fruit at the Farmers Museum, Cooperstown, New York (see "DECORATOR" Spring 1962, Vol. XVI, No. 2, p. 31). Both are from the same source. The color varies quite a bit and one expresses much more freedom than the other.

So today in participating in this fascinating technique, we should feel no guilt in adapting a choice old print or engraving to our use. Original velvet theorems are difficult to acquire and who can tell, one of them might turn up in time, which is a copy of the very same print that we have chosen.

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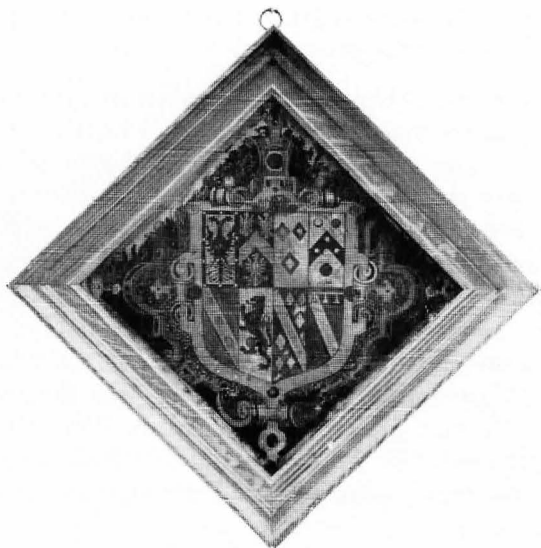


Plate #1 XVI Century (ca. 1570) Panel: verre églomisé;
Painted in colors and backed with silver foil.
Arms of the Killigrew Family of Cornwall.
Courtesy of The Metropolitan Museum of Art, Rogers Fund, 1932

HERALDRY AND PAINTED GLASS

Maria D. Murray

Four handsome reverse-painted glass escutcheons remain today which are of English provenance belonging to the fifth through the eighth decades of the Sixteenth Century. Three are in the collections of the Victoria and Albert Museum, London, and the fourth is in The Metropolitan Museum of Art, New York City. The crests of prominent families adorn the glass panels, all of which were set into simple, moulded-oak frames intended to be hung from one of their corners over a mantel. When the owner died, it became customary to hang the plaque at a window or upon a door so that neighbors could be informed of the passing of their friend. (1). Embroidered heraldic insignia, of similar stylistic types, a number of which are on exhibit in The Boston Museum of Fine Arts, were very likely produced by hobbyists of needlework. The glass painted examples, however, must have originated from the hands of a craftsman of glass.

The design similarities of the glass panels are pronounced when compared to crests done upon stained-glass windows. One might almost hazzard a guess that the four unfired specimens may have been

samples, prepared for approval, before the monumental stained-glass window was begun (2). The South wall of the Upper Schuckburg Church, in Warwickshire, England, is ornamented with a stained-glass window whose donor, Anthony Schuckworth, is represented by his escutcheon. An unfired panel, impaled by his arms and those of his wife, Anne Skevington, is one of the examples in the Victoria and Albert Museum, London. It very closely resembles the fired armorial bearings comprising part of the window. The only differences between the panel and the window are allowable due to the contrasts of painting media used and because of minor heraldic arrangements.

The discovery of "yellow stain" in the Fourteenth Century produced by the addition of certain portions of silver to the molten glass, introduced the use of transparent yellow to simulate gold in the tabernacle work of the canopies of stained-glass windows. Day-light, streaming through, caused the yellow to appear golden and colors took on a jewel-like beauty. In the framed panels, intended for hanging upon walls, metal-leaf was affixed at the back to produce similar effects. In England, the more expensive gold-leaf was not used in this manner. When its effects were sought, the shade of transparent yellow was first painted upon the glass in the sections of the design which required gold. Silver-leaf became the finished background and the yellowed areas appeared golden. When silvered effects were required, these design sections were left unpainted and the silver foil, applied last of all, completed in one process both the backing of a panel and the ornamental details. Only occasionally was a semi-opaque color used.

Since Middle Ages, wealthy families paid the costs for producing important works of art. As donors, their portraits or their family emblems of identification were included in such works as panel paintings, stained-glass windows, retables and altarpieces. Heraldic insignia have been applied as both personal and family signatures to monuments both large and small. That the glass panels were the product of the painter of stained-glass windows may be alleged to because of the technique pursued. It was that of applying transparent color directly to the glass and then backing it up with metal foil.

The fine example at the Metropolitan Museum of Art, (Pl. I.), may have been painted by the same artist or school of artists who produced the Victoria and Albert examples, since their ornamental details are, stylistically speaking, very similar and all are framed in a corresponding manner. In the Metropolitan example, the heraldic arms are those of the Killigrew family, set into a heavily scrolled band or framework.

The usual palette of transparent colors used for armorial bearings is employed.

The heraldic arms of the Killigrew family are divided into eight quarterings, four of which are placed at the top and the other four at the bottom of the escutcheon. The two-headed eagle is done in *argent*, "sable within a bordure of the second bezanté" (3). Other branches of the family are;—Kentbury, *sable*, a chevron with two eagles at the top and another at the bottom in *or*; Arwennack, in *argent* with three mascles of *gules*; Boleigh in *argent* and including a chevron in *sable*, two torteaux above it and one below with three bezantés. The name of the family group of the next section is unidentified but the quartering is of *azure* and at the left a bend of the arms "three annulets of the first", (3). Petit was done in *argent* and represents a rampant lion done in *gules*. The Fitz Ives branch in *gules* with a band, three lozenges at the upper right and three repeated on the lower left side. Carminow is in *azure* with a bend in *or* and at the top a label of three points in *argent*.

The father of the family was John Killigrew and the mother, Jane, was the daughter and co-heir of John Petit of Ardevera. Their eldest son, John, succeeded as the Captain of Pendennis Castle and later married Mary Wolverton of Suffolk. He was knighted in 1576 and died in 1584. Due to the stylistic technique and the motifs used in the decoration of the panel it must have belonged to either the father or to the son (3).

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- (1) Courtesy Mrs. Jessie McNab Dennis, Assistant Curator, Department of Western European Arts, Metropolitan Museum of Art, New York City.
- (2) Eden, F. Sidney, "Verre Eglomisé", *THE CONNOISSEUR*, Vol. 89, Jan.-June, 1932, p. 395.
- (3) Avery, C. Louise, "An Elizabethan Panel", in *THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART*, Vol. XXVII, 1952, pp. 257-259.

HERALDIC TERMS:

Annulets, little rings	Chevron, bars meeting at an angle
Argent, silver	Gules, red
Azure, blue	Masle, lozenge or diamond
Bend, bend aslant and athwart	Or, color of gold
Bezanté, flat disc	Sable, black
Bordure, border surrounding shield	Torteaux, roundels



Display of Decorative Work done by Frank Bittenbender

FRANK BITTENBENDER
VENERABLE CRAFTSMAN OF PENNSYLVANIA

Helen Gross

Wyoming Valley in Northern Pennsylvania, where Kingston is located across the river from Wilkes-Barre, has some of the finest antiques in the country. The early settlers migrated here from Connecticut bringing with them their Hitchcock and Sheraton chairs. Later, many Pennsylvania German pieces found their way to this area because of the close proximity to their homes. When the Welsh immigrated to work in the coal mines, some fine pieces were brought over by them.

Mr. Frank Bittenbender of Kingston, Pennsylvania, ninety-one years old, and still painting and decorating in the antique manner of the Pennsylvania Dutch, has had a hand in touching up worn places and re-doing many of these fine antiques. Hundreds of chairs have gone through his workshop to be restored to mint condition, and countless trays and other objects of decorative art have been sent to him from all over the countryside and, by his magic touch, have resumed their old priceless beauty. His own home is filled with an array of his beautifully decorated pieces.

Although Mr. Bittenbender is not a member of the Historical Society of Early American Decoration, he is an ardent admirer of the

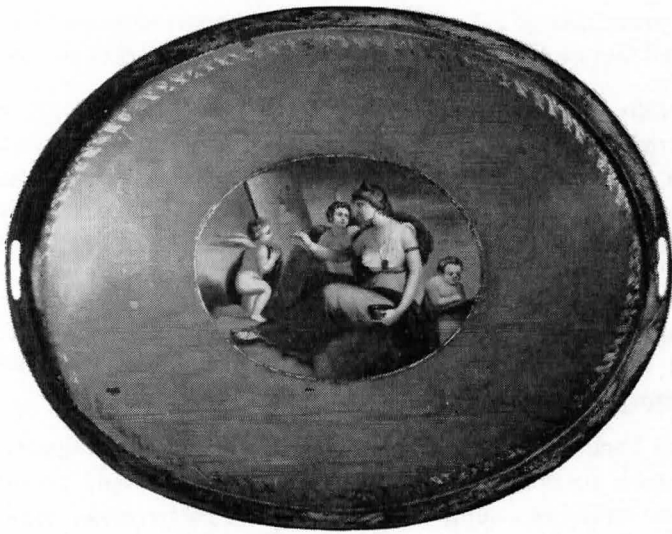
members who are so faithfully trying to reproduce the work of the old-time decorators. His methods are sometimes not in accord with our teachings, but his wonderful craftsmanship and talent are demonstrated in all his work, and the results, most charming and gay. Since his designs are strictly authentic, each piece is a faithful reproduction in design. Although he deviates from our method by stencilling in color rather than floating transparent color over a design stencilled with bronze, he achieves a lovely effect as shown in the accompanying picture. His dower chests are most handsome, and countless numbers of them are found in the finest homes in the locality.

During his fifty-year career, Mr. Bittenbender has decorated practically everything one could think of, chairs of every description, the dowerchests, trays, clock faces, mirror pictures, tinsel pictures, etc., and now his particular fetish is painting big drum tops to look like pictures which are, indeed, handsome. Since he has been renowned for painting roses and flowers, many bedrooms are graced with furniture, cornices, and window shades featuring these in colors that are fresh and superbly achieved.

Unlike the artisans whose work he reproduces, Mr. Bittenbender is an accomplished artist with a fine background. After attending the Pennsylvania School of Industrial Arts on a four-year scholarship, he worked for an interior decorating concern for fifteen years. Since then he has maintained his own workshop in the rear of his home where he has spent a lifetime creating beauty. After a cataract operation fifteen years ago, most of his friends thought that his painting days were over, but by sheer perseverance he has continued his work, and now at ninety-one is still striping with a sure hand and turning out a surprising amount of decorated pieces.

He has been an inspiration to many who have made the decorative arts a hobby. My first interest in painting started nineteen years ago when I took a decrepid old Dutch rocker to him to be refurbished. I returned later to find a work of art, a beautiful rocker that was my most prized possession for many years. Then I, too, had to learn to paint!

As a friend to Greer Parke, Mr. Bittenbender started him on his quest for finding and recording patterns on old chairs. The two men worked in harmony for many years sharing designs. After all these years of decorating antiques, Mr. Bittenbender still takes a great interest in the efforts of others. One comes away from a visit to him with a warm feeling for a man who has done so much to bring beauty into the lives of others.



Midlands, Red Oval Gallery Tray with Allegorical Painting
(After the manner of Angelica Kauffman) Circa 1815

GREAT GRANDMOTHER'S TEA TRAY

Shirley Spaulding DeVoe

Reprint from *THE ANTIQUES JOURNAL*, February 1960

A Tea tray is a cherished object in many homes because "it has always been in the family". The owner will state that it belonged to great-grandmother or perhaps to a great-aunt but otherwise is vague about its origin or history. The old tray, of tin-plate or papier-mâché, with its mellowed and muted colors will hold a place of honor in a conspicuous spot in the dining-room or is placed proudly on a stand before a sofa to serve as a coffee table. If any thought is given to its origin, the assumption is generally that it was made in America. In about ninety-eight times out of a hundred this would be wrong and for three reasons.

The first and most important is that this country had no rolling mills until the end of the nineteenth century, probably forty or fifty years after the family tray was produced. The United States lacked tariff protection and skilled labor, so all tin-plate was imported from England. England had the Cornwall tin mines, water power, and an industrious population and so was able to control the market for over one hundred and fifty years. After the imports on tin-plate reached \$21,626,707, the United States began thinking of an industry of its own. The McKinley Tariff Act was passed by Congress in 1890

giving a protection of 2.2 cents a pound on imported tin, and this gave the United States the opportunity to become producers of tin-plate.

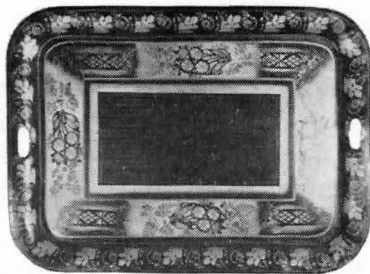
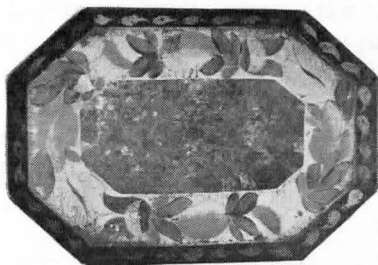
Secondly, the imported tin sheets which were commonly used by the American tinsmiths were only ten by thirteen and three-quarters inches in size. The small tin sheets limited the American tinsmith. To paraphrase an old proverb, he cut his tray to fit the tin sheet. When larger plate was available, the small shops could not compete with the English product which swamped the coastal cities.

Finally, American japanning and ornamenting never reached the skill and sophistication of the English artisans whose knowledge was handed down through generations of gilders and japanners.

From about 1750 to 1850, the Hartford area of Connecticut was the tin center in this country. The small shops not only produced tin articles but served as a supply base for tinner's patterns and tools needed by shops which were established in widely scattered areas; one as far west as St. Louis, in 1832 to 1850. Practical articles of plain tin were made first, then japanning was introduced about 1800, and about 1807, small trays were made. Octagonal in shape they were known as half sheet, one sheet, and two sheet; the latter, made of two sheets cleverly seamed to make a larger tray, were introduced about 1815. A rim or gallery was formed around the edge by turning it up one half to one inch. Called "coffin" trays, presumably because of their similarity in shape to old style coffins, they belie their title with their bright primary and secondary colors on a black japanned base. They were ornamented



Green Chippendale, From 1830



Country Tin — American One Sheet Midlands, Stencilled Tray, Circa 1850-1890

with what was called “flowering” and brush stroke borders and were as gay and as simple as a folk tune. This simplicity plus their distribution in rural areas by peddlers made them known as country tin. Gold bronze or metal leaf so popular for English work was seldom used on country trays. The exception was made by an occasional English trained japanner who emigrated here. Trays were a very small portion of the Connecticut production partly due to the demand for strictly utilitarian articles.

England’s long and profitable tin industry began in Pontypool, Monmouthshire, about 1720. The earlier of two important tin centers, the Pontypool specialities were trays and other articles which were characterized by a finely pierced or “lace edge” flange. Another characteristic was the use of glowing spots of translucent red or golden brown on the jappanned background in imitation of tortoise-shell. The trays



Pontypool Lace Edge

were round, oval, and rectangular and were made in sizes ranging from small coasters to large thirty inch trays. They were ornamented with fruits, flowers, chinoiseries, and classic designs in the Adam style, with a method of chiaroscuro achieved in part by the use of thick lead pigment ground in linseed oil and heavily applied to flower petals and highlights on fruits; an effect close to embossing was thus achieved as well.

Soon after the start of tin-plating at Pontypool, the industrial Midlands began the production of large quantities of tin and papier-mâché goods. Located in the towns of Bilston, Wolverhampton, and Birmingham, the Midlands japanning centers out-produced Pontypool in quantity and variety. With trays their prime concern, they produced the best from 1790 to 1850 with a peak of production in the 1840s, when thousands of trays were exported to this and other countries. The early trays were rectangular and oval with a standing gallery. Other types were known as Chippendale, Queen Anne, Windsor, Sandwich, Victoria and large octagonals.

Some of the Midlands shops specialized in "blanks" for others which employed borderers, strippers, and artists. The blanks were coated with japan varnish most often black; red, green, blue and white were used on a smaller proportion. They were then ornamented with patterns which show the influence of the early transfers on vitreous enamels and pottery designs. Adaptations were made of popular genre and



Midlands, Red Tray, Design in the manner of Chinese Screens,
Embossed "India" Flowers and Birds

landscape paintings, prints, allegories in the classic style, biblical subjects, and fabric-patterns. If a pattern became a great favorite, it was repeated over and over again. Many trays were ornamented with "Indian" designs which reflected the Oriental lacquers from which the japanning industry grew.

In the seventeenth century, the East India Company introduced Chinese lacquers to England. The fashion for Indian work, as the scenic Chinese designs were called, then became so popular that English workers imitated them with paint and varnish. Called "Indian" at first, it became known as japan by the 18th century, a name that has survived to this time for any varnishing or enameling of metal plate.

Tea was responsible for the invention of the tea tray, but now the ritual of afternoon tea has given way largely to the cocktail hour. Happily great-grandmother's tray willingly serves for carrying glasses or teacups.

An old tray has a personality which never argues with modern or any décor, but rather gives a feeling of stability to any setting. It is a practical and an ornamental reminder of a time of leisurely and gracious living.

WALL STENCILS FROM MASSACHUSETTS

Elizabeth Eldredge

These stencils were found on the walls of the square white house on Front Street next to the North Congregational Church, in Winchendon, Massachusetts. In 1956 the house became the property of the Church and is used for Sunday School Classes and Youth Groups. It has been extensively repaired, but no effort has been made at restoration, and the stencils are now covered with wall-paper and paneling.

The house was built in the early 1800's by Amasa Whitney, Sr., (1777-1852). His wife was Mary, daughter of Daniel Goodridge, and



Wall Stencils

they had seven children. Active in the early life of the town, Mr. Whitney's business ventures included a saw and grist mill, an oil mill, and a woolen mill.

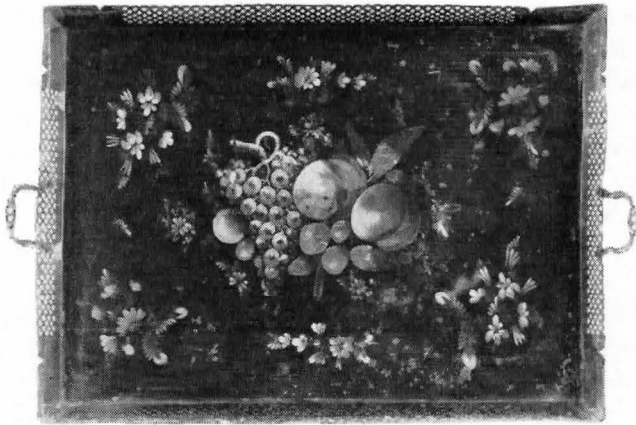
On the map of Winchendon Village, Section C in the "Atlas of Winchendon Town," published by Oscar W. Walker & Co., in 1886, the house is shown as the home of A. H. Whitney, this "A" standing for Alfred, who had an insurance office in one of the rooms. Pictures of the interior taken during Alfred Whitney's time show a lovely Victorian home, but the stencils even then, had been covered with paper.

The walls above the wainscot in the hall had been painted a soft pink, with the background for the borders in white, and the stencils done in black with accents of red. The border at the ceiling measured $8\frac{3}{4}$ inches in width, with the narrow two-inch border following the lines of doors and stairway.

The border in the room on the right measured $7\frac{1}{2}$ inches in width with the stencil still done in black and red; but the walls there were white. Since that room had four windows, a closet, a fireplace and two doors, the small border, framing all of these, gave a well-balanced effect.



Stencilled Wall in Winchendon, Mass.



Original Lace Edge
Courtesy of Ruth Douglass

PRESIDENT'S REPORT

The Historical Society of Early American Decoration arrived in New Hampshire on one of those blue and gold autumn days that are the special glory of New England. All possible arrangements for our comfort had been made at the New Hampshire Highway Hotel in Concord by the Meeting Chairman, Mrs. Harry T. MacDuffie, and her capable assistant, Mrs. Norman Douglass. We were indebted once again to the Pioneer Chapter for assuming the myriad details that go into planning such an undertaking.

Mrs. Parker Sawyer, Mrs. Merle Hagen, and the Hostess Committee designed and executed the Concord Coach Registration tags, the velvet theorem Hostess pins, and the stunning banquet favors, framed velvet stencil pictures of Daniel Webster's birthplace in Franklin, New Hampshire. Corsages cleverly fashioned of dried flowers and tiny artificial nuts and fruits, tied with ribbons of ravishing autumn colors, were presented to all committee chairmen and trustees.

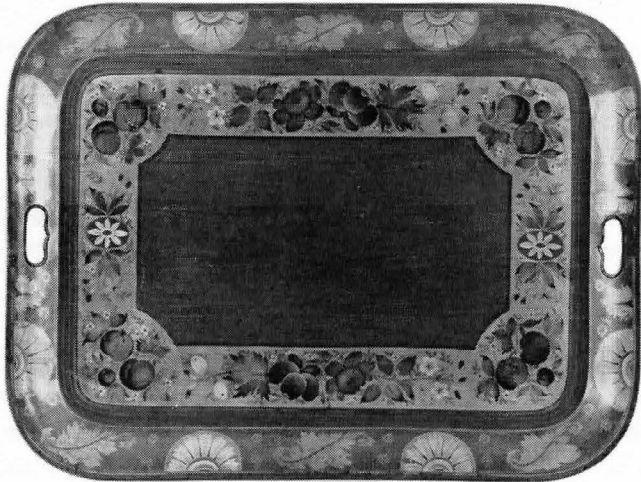
A beautifully appointed tea table was presided over by Mrs. Sherman Adams and Mrs. Lane Dwinnell, the charming wives of two of New Hampshire's past governors. The tea honored the Past Presidents of the Society. Present to receive members and guests were: Mrs. Arthur Chivers, Mrs. Max E. Muller, Mrs. Carroll Drury, and Mrs. Andrew M. Underhill. Mr. Walter Wright attended the banquet and Mrs. S. Burton Heath greeted us by telegram from Greenwich, Connecticut where she is a patient in St. Luke's Convalescent Home. We are happy

to report that while she was unable to be with us, she is now on the road to recovery.

Following dinner, the Exhibition was formally opened in the Yellow Room. The many handsome pieces had been arranged by Mrs. Ira Robinson and her hard-working committee. A stimulating and informative Gallery Talk followed, conducted by Maryjane Clark and Julia White of the Teacher Certification Committee. It is good that members express their differences of opinion in such forums, for it gives all of us the opportunity to learn and to grow.

On Tuesday morning Mrs. Russell Annabal, the Program Chairman, introduced the meeting theme, "Decoration in Early American Homes" and explained her arrangements for the day. Mrs. Annabal presented Miss Jane L. Cayford, Director of the New Hampshire Historical Society who welcomed us to Concord. The Historical Society houses the famed Prentis Collection of period rooms. The suite consists of dining room, bedroom, parlor, and kitchen of the very early 18th Century. The exquisite furnishings are masterpieces of planning, built around original panelling and floors, and meticulously furnished with rare New Hampshire pieces and beautiful accessories. Many of the members visited these rooms during their stay.

Carrying out the meeting theme, Mrs. Andrew Underhill gave a fascinating demonstration on Theorem Painting. Mrs. Underhill, our immediate Past President and one of our first Mastercraftsmen, had brought with her many fine examples of this early 19th century art.



Red English Tray
Courtesy of Margaret Watts

The expert description of her methods was enriched by her gracious manner of answering the many questions put to her from the audience.

The Society departed from tradition by holding the Fall Business Meeting immediately following the demonstration. This was quite successful inasmuch as it assured a larger than usual attendance. One of the highlights of the meeting was the announcement by the Trustees that Emily J. Heath, our first President and Chairman of the original Organization Committee, had been elected an Honorary Trustee. I commend to you her article entitled, "Looking Ahead", published in Volume I No. 1 of THE DECORATOR. So much of what she had to say in 1946 remains true and valid today. Now with a membership of 728, we must not lose sight of the goals established during our "growing pains".

The Ways and Means Committee was headed by Mrs. Homer A. Harvey and staffed by the hard working members of the Florence E. Wright Chapter. They took in the unheard of amount of over \$1,100! A great deal of this was attributed to the successful silent auction, but our new charms in sterling silver and gold proved to be very popular. The net profit will be about \$700.

Mrs. Joseph B. Watts, Chairman of Standards and Judging, announced the awarding of thirteen "A's" and presented the names of twenty-one new members to the meeting. Plans for the Wales trip were discussed and all those who expressed interest were urged to contact Mrs. Alvin Wachsman as soon as possible. A letter was read from Mr. Lewis Gordon who with his family presented the Charlotte Carnahan Gordon Memorial expressed their delight and satisfaction with the Society relationship and exhibition room at Cooperstown. The entire family felt this was a perfect place for their memorial.

The afternoon was spent in pleasurable pursuits, voyaging into the countryside for antiques, viewing the stenciled walls at the Barto residence, or examining the fine original and reproduction needlework at the N. H. Historical Society. A quick about face brought us to the Social Hour which preceded the Banquet in the Blue Room. The room may have been blue, but there was no room for such human feelings, for we seated 192 members and guests, a rather tight fit! Providentially, the speaker was our own Shirley DeVoe. She spoke on "Decorative Walls, Old and New", showing her slides and regaling us with her particular brand of wit and wisdom, a special treat for the new members who had not heard Shirley lecture before.

The Chapters held an open meeting with their chairman Mrs. Kenneth R. Hampton on Wednesday morning. It was well attended,

but much too brief. The New Hampshire Heritage Forum had agreed to share their opening meeting with us. Unfortunately, Nina Fletcher Little was ill and unable to fill her engagement. Her replacement, Mrs. Clifford Waterhouse, was enthusiastically received. Many of us remembered her delightful talk at the Williamstown Meeting and were grateful to add to our knowledge of early papers and decorated walls. Our other speaker was Mr. John O. Curtis, Curator at Sturbridge Village, who spoke on architectural features.

This was the largest meeting in ten years with a total registration of 220. On behalf of the Board of Trustees and the membership I would like to thank all of the committees. As we grow we put extra stress on those who must deal with us individually; Registration, Standards and Judging, Exhibition, Hospitality, and Ways and Means. Many of them spend long hours and travel long distances with no thought except to make the meeting pleasant and memorable. Let us express our gratitude to them, as Confucius who was considered a very wise man once said "A rose to the living is worth sumptuous wreaths to the dead".

ANNE E. AVERY



Bread Tray, Country Painting on Asphaltum
 Courtesy of Mattie Kipp

Coffee Pot on Asphaltum
 Courtesy of Molly Porter

Oval Box, Yellow Background — Courtesy of Molly Porter



Regency Wooden Box, dated 1815, Front View
Courtesy of Catharine Halls

REPORT OF THE THIRTY-SIXTH EXHIBITION
Concord, New Hampshire
September 23, 24, and 25, 1963

The early arrival of the first New England frost which afforded a colorful display of fall foliage welcomed members and friends of The Historical Society of Early American Decoration, Inc. to New Hampshire.

Our Exhibition opened on Monday evening at 8:00 P.M. in the Yellow Room of The New Hampshire Highway Hotel with a gallery talk by Mrs. Harold H. White assisted by Mrs. John A. Clark.

Our sincere gratitude is extended to our members for lending seventy-seven choice originals which we were privileged to study and discuss. At these exhibitions we look forward with keen anticipation to the interesting and different types of originals brought to each meeting; for it is in this manner that we have an opportunity to observe the source of the recordings which we are privileged to obtain from the portfolios of teachers of Early American Decoration.

Among the interesting trays was a late Queen Anne type with a border decorated in two shades of metal leaf and with an interesting

and colorful Moorish scene in the center; a very beautiful blue rectangular tray was decorated with a Wolverhampton type border of metal leaf and free hand bronze and with a scenic composition of a young couple accompanied by a little dog which gave the tray a whimsical effect; an oval white pierced edge tray was decorated with lace edge type fruit; an exquisite large rectangular lace edge tray with brass handholes was decorated with luscious blue grapes, strawberries and peaches. A most unusual early English rectangular tray was decorated with a combination of free hand bronze, stenciling, and chippendale type painting; there were large red poppies with beautiful stump work, beautifully formed painted roses and lilies, and a few stenciled flowers which gave the illusion of a third dimension.

A great deal of interest was shown in a special item which appeared to be in "mint" condition, a Pennsylvania type coffee pot with a crooked spout which was decorated with red flowers executed with great freedom on an asphaltum background.



Interior of Regency Wooden Box, dated 1815
Courtesy of Catharine Halls

Other interesting originals were: a yellow oval tin box decorated with red and yellow flowers with very unusual black detail on the cover, the yellow and white petals of the flowers appeared to have been pulled in "wet", typical of Maine type vermilion decoration; a vermilion painted tin document box with a swag decorated with flowers and black detail; a miniature tin "book" box decorated with country type painting; two small tin teapots, typical Maine types, one being decorated with a geometrical design and the other with fruit and flowers.

Many of our decorators were pleased to have had the opportunity to study one of the favorite free hand bronze designs, a large rectangular red tray with a double border decorated on gold leaf with a very fine stormont work executed on the flange. The "stump" work on the fruit and the petals of the colorful red flowers was finely executed and typical of English Wolverhampton tray decoration.

A very colorful large chippendale tray was decorated with an all over scenic design. A large and odd shape metal tray with a gadroon border was decorated with gold leaf urn, fruit and flowers; little overlays of white were painted on motifs; there were ten little areas on the border of the tray which might have been used for refreshments or "gaming table". An early English chippendale bread tray appeared to have been decorated with an all over design of red and yellow "graining" or "swirls" on a dark background. A large tin trunk was decorated with typical Butler type red tulips and bell flowers on an asphaltum background. A large black tin trunk was decorated with a double front flower and leaf pattern in red and green. An unusually fine English painted bread tray was executed with free hand bronze decoration on gold leaf. A rectangular bread dish was decorated with gold leaf and painted flowers. Another English type bread tray was decorated with gold leaf and free hand bronze.

An exquisitely beautiful face fan was decorated with typical chippendale type tulips, delicate pink flowers, and a gorgeous bird with floating color over shimmering metal leaf. A framed portfolio cover had the same interesting chippendale type decoration and mother of pearl and gold leaf corners. An English painted tin jewelry box had printed gold work on panels and painted scenes of birds and nest on cover, with printed flower panels on three sides on a gold background; a small secret compartment was hidden in the cover. C. 1855.

A step down arrow back chair with the name "Wilder" burned into the wooden seat of the chair was reported by the owner to have been



Original Freehand Bronze Tray
Courtesy of Ruth Douglass

decorated twenty-eight years prior to the "John White Chairs". THE DECORATOR Vol. VI, No. 1).

We were hesitant to place in any particular category a very unusual type of chair with wooden slat seat. The top slat of the chair was decorated with a grape design executed in gold leaf and there appeared to be a gold leaf design on the front rail of the chair; red stripes decorated the posts; we understand this chair was one of a set of six in an old home dated 1788.

A gaily decorated window shade caused a great deal of interest and speculation; the border scrolls were painted in vivid yellow, green, and fushia with a large urn filled with flowers in the center; the shade was one of several found in an old farm house in New Jersey. A large green gallery tray with a gold leaf border was decorated in the center with a French scenic composition.

A display of stencils used for making theorems was attributed to Elizabeth A. Burling, New York 1826. Among several theorems executed by her on paper were, one, a composition of flowers, another of butterflies, still another one showing a butterfly alighted on a jack-in-the-pulpit, and still another one composed of a delicate peach colored poppy, small dark blue chippendale type flowers and a red rose.

There was an interesting velvet painting of fruit, another of a flower arrangement, and still another velvet painting of bird and fruit design enclosed in a gold leaf frame.

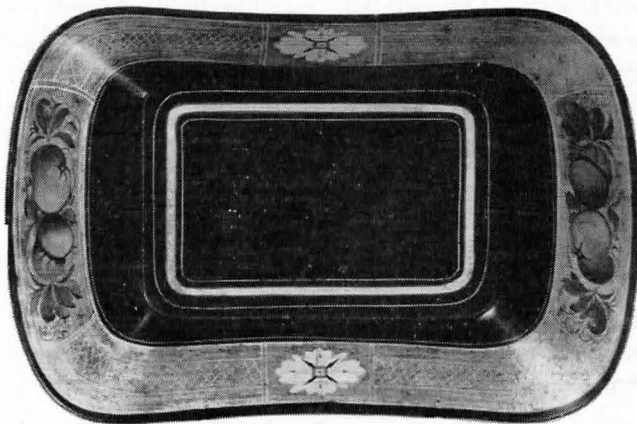
A snuffer tray decorated in an all-over design of flowers and butterflies, some decorated with silver leaf which had the appearance of gold leaf, others decorated in shades of mauve, blue and green similar to the designs found on many of the "brides'" trays. An exceptionally fine Berlin, Connecticut type bread tray decorated with a white scalloped center on the floor of the tray and on the ends had many beautifully executed brush strokes completely covering the tray.

An unusually large chippendale sandwich edge tray was decorated with gold leaf scrolls, two gaily colored green birds and flowers.

A large rectangular stenciled tray with handholes depicted a fishing boy scene on the floor of the tray and was decorated with a gold leaf Wolverhampton type border. Another large stenciled tray had a "Pheasant and Nest" design on the floor of the tray. An interesting New York type of bellows was decorated in gold leaf bird and nest design and another bellows decorated with a fruit design.

I cannot bring this report to a close without emphasizing a little "gem" found in Canada appealing to all decorators, a Regency work box with fascinating decorated motifs with chippendale type birds and flowers on top and sides. Upon opening the little doors one was quite thrilled to find eight little individual drawers all exquisitely decorated and in beautiful condition.

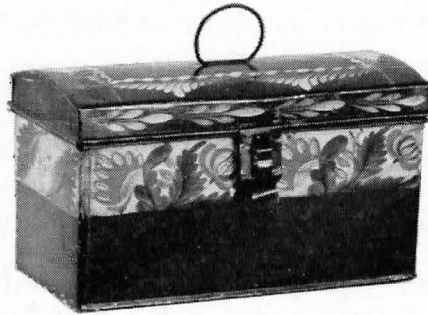
In behalf of the members of the Exhibition Committee and volunteer helpers, I wish to thank the members of our Society for the



English Bread Tray, Black Background
Courtesy of Ginger Hagen

courtesy extended to the workers at check out time. Your cooperation greatly facilitated the closing task of one of our most successful and outstanding meetings.

NATHALIE ROBINSON, *Chairman*



Document Box, Asphaltum Background
Courtesy of Ginger Hagen

CURATOR'S REPORT

The Charlotte Carnahan Gordon collection was officially presented to our Society at Cooperstown, June 21st, 1963. This collection consists of a pair of blue urns, dated about 1810, a Chippendale style fan in a stand, an apple tray, and the white tray formerly in the dining room at Innerwick. The last item was purchased by the Long Island Chapter and donated to this collection. All of these pieces may be viewed by our members at the meeting scheduled next Fall at Cooperstown.

Mrs. Warren L. Thompson of Springfield, Vermont, has permanently given us two pieces, a hanging lantern and an apple tray, which she had loaned to the exhibit in our display cases at Farmers' Museum. Mrs. Andrew Underhill has presented to us the three pieces which she had loaned to the same exhibit, a Jennens and Bettridge bread tray, a papier-mâché cake dish and a Chippendale style tea caddy. All of these articles are in fine condition and make wonderful additions to our Museum Collection.

MARTHA MULLER, *Curator*

APPLICANTS ACCEPTED AS MEMBERS AT CONCORD, N. H.
 September 1963

Avery, Mrs. Theodore	Canandigua, N. Y.
Baltzell, Mrs. C. E.	Williamsville, N. Y.
Black, Mrs. James	Stamford, Conn.
Daniels, Mrs. Frank	Berkeley Heights, N. J.
Emerson, Mrs. Victor, Jr.	Williamsville, N. Y.
Fox, Mrs. Lawrence	Clyde, N. Y.
Gifford, Mrs. Leslie, Jr.	Valley Falls, N. Y.
Goettlich, Mrs. Walter	Willimantic, Conn.
Groskin, Mrs. Jerome	Wynnewood, Pa.
Hamblett, Mrs. Donald	Millbury, Mass.
Krehbiel, Mrs. Vernon	Williamsville, N. Y.
Langerhans, Mrs. Robert	Grand Island, N. Y.
Lehmann, Mrs. David	Ellington, Conn.
Lochte, Mrs. Russell	Holcomb, N. Y.
Loiselle, Mrs. Alva	Willimantic, Conn.
Ludwig, Mrs. G. Thomas	Darien, Conn.
Miller, Mrs. Kenneth	Lunenburg, Mass.
Montgomery, Mrs. George	Dallas, Pa.
Stowe, Mrs. Arthur	West Millbury, Mass.
Vaughan, Mrs. Gerald	Dixfield, Maine
Weller, Mrs. Gartley	Williamsville, N. Y.

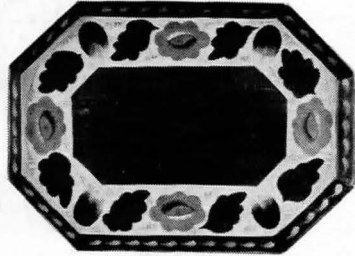
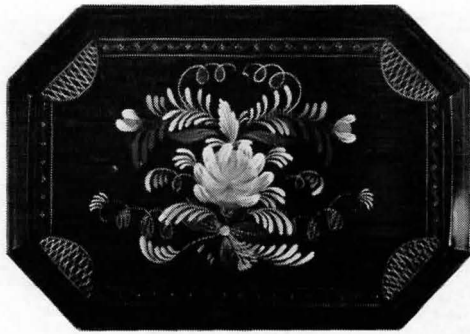


Stencilling on Wood — Modena Marshall

MEMBERS "A" AWARDS
Concord, New Hampshire — Fall 1963



Stencilling on Tin
Edna Schmid
Elizabeth Cooke

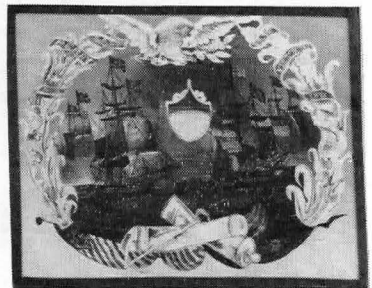
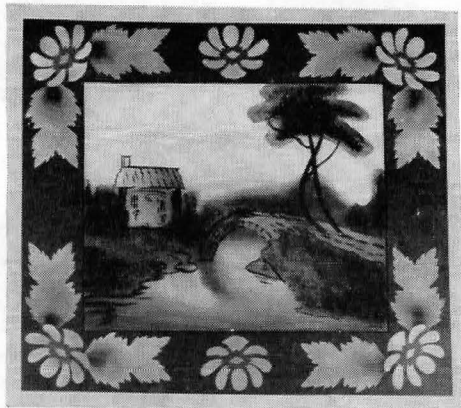


Country Painting
Edna Schmid

Sophia Fisher

Henrietta Frost

Metal Leaf — Margaret Watts



Glass Panel — Special Class — Emilie Underhill
 Glass Panel with Stencilled Border — Margaret Watts
 Glass Panel with Stencilled Border — Emilie Underhill
 Glass Panel with Metal Leaf — Dorothy Hutchings



Lace Edge
Fay Merrow
Dorothy Hutchings



BOOKSHELF

Natalie Ramsey

Books are keys to Wisdom
Books are gates to lands of pleasure
Books are paths that upward lead
Books are friends. Come, let us read.

Emilie Poulsson

Dear Member,

Don't forget to browse through good books on Porcelains and Potteries. Museum pieces and those treasured in our cupboards were made beautiful by the same techniques, patience, and skill that our craftsmen in Early American Decoration use today. These books are usually expensive, but most Libraries have a good collection of them.

Living with Antiques — Published by ANTIQUES MAGAZINE, 601 Fifth Avenue, New York 17, N. Y. \$15.00. To be published November 6, 1963. A companion volume to *The Antiques Treasury*, published in 1959. These volumes speak for themselves. Good text and beautiful pictures.

For members of our Guild, who joined in 1954 or after, it might be of interest to know about a book reviewed in the Bookshelf by Elizabeth Balsbaugh. The title is *From Old Stencils to Silk Screening*. I had hoped to receive this book for a fresh "look-see" and with the added know-how that we all have after almost a decade — Is it possible? — bring you a fresh slant. The Author is Jesse Bane Stephenson and the book is published by Charles Scribner's Sons, New York. \$4.50. I hope it is still available!

Weren't you all proud of pages 2, 3, 4, 5, and 6 in THE DECORATOR, Spring, 1963? These acknowledgements from the WHITE HOUSE give us a dimension we never dreamed of in the Society's early days. Apropos of this, TIME MAGAZINE, September 6, 1963 presented an excellent article entitled "Toward the Ideal". Of special interest to you may be the reference to the gift of the Monroe Chair. There are two pages of text and four of colored pictures. These are lovely enough to cut out for your scrap book.

THE ANTIQUES JOURNAL of September 1963 is full of good things to read about and of pictures to see. Two pages of chair pictures show us at a glance several different types. Quite good detail. There are five pages of Circus Parade Wagons — elaborately decorated. One page on fruit arrangements in your kitchen antiques show us scoops and boxes, such as we decorate. Pictures attractive. There are several more pages on Faience, China and Glass. This issue is a bargain at 50¢ THE ANTIQUES JOURNAL, Uniontown, Pa.

If you have read and enjoyed a particular book you want others to know about, will you please write me so it can be included in the Bookshelf?

PROPOSED TRIP TO ENGLAND, WALES, AND SCOTLAND
August 1964

Deadline for paying Registration Fee — January 1, 1964

Deadline for Final Reservation — March 1, 1964

Thirty-five *must* register by January 1, 1964 in order to go ahead with plans for the tour.

Group rate for flight for twenty-five or more will be \$300 to \$310 depending upon the 1964 rates.

Land arrangements and Bus Tour based on 25 to 30 people include five days each in London, Wales, and Scotland. Breakfasts, dinners, service charge, transportation from London Airport to Prestwick Airport Departure, and first class hotel accommodations are included in the charge of approximately \$350, plus a \$10 non-returnable registration fee paid to the Historical Society of Early American Decoration, Inc.

Members could go by boat and still take the Bus Tour.

Send registration fee at once to the chairman, Mrs. Alvin L. Wachsmann, Garthwood Apts., Garth Road, Scarsdale, New York.

MEMBERSHIP DUES

Payable July 1, 1963 to Historical Society of Early American Decoration, Inc.

Regular	\$ 5.00	Associate	\$ 10.00
Initiation Fee	10.00	Life	100.00
Benefactor	\$500.00		

Mail to Mrs. Willis Howard, 78 Bank Street, Lebanon, N. H.

Motion: Carried January 18, 1957. "After dues are in arrears for one year, membership chairman will notify such members that their names will be taken from mailing list and no further notices or copies of the *Decorator* will be sent" until dues are paid.

Notices from the Trustees

ANNUAL MEETING

May 20, 21, 22, 1964

East Hampton, Long Island, New York

Meeting Chairman Mrs. Stuart Topping

FALL MEETING

September 21, 22, 23, 1964

Cooperstown, New York

ANNUAL MEETING

May 17, 18, 19, 1965

Buck Hill Falls, Pa.

USE OF THE NAME OF THE SOCIETY

The name of the Historical Society of Early American Decoration, Inc. may be used by Master Craftsmen, "A" award winners, and Certified Teachers ONLY for educational or public relations matters.

The By-Laws of the Historical Society of Early American Decoration, Inc., as revised July 19, 1961, provided in ARTICLE VI, Section 5, as follows:

"Any member having voting privileges may vote in person or by absentee ballot filed with the secretary before the opening of such meeting but such absentee ballot shall only be allowable upon the election of trustees. The nominating committee shall file with the secretary at least 60 days before the annual meeting its report on nominations for trustees, which report shall be open to examination by any member prior to such annual meeting. Additional nominations for elections of trustees may be made in writing by the petition of any member with voting privilege signed by 20 or more other members with similar privileges and filed with the secretary at least 35 days before such annual meeting. No person shall be eligible for election as a trustee unless so nominated by said committee or by petition as above set forth. The secretary shall provide absentee ballots to any members applying for same."

POLICY

Exhibition is compulsory for "A" and "B" awards. No pieces may be removed from the exhibition before closing time.

POLICY

"All Chippendale Trays and Special Class pieces to be judged should be registered with the Exhibition Chairman well in advance of the meeting. They are to be opened and entered by the Exhibition Chairman ONLY and brought to the Head Tallier who will be the only other person to know the identity of the persons submitting them. The Exhibition Chairman will be in custody of these pieces."

CERTIFIED TEACHERS

Members who have been certified as teachers by the Historical Society of Early American Decoration, and who can be recommended by the Society:

- Mrs. Chester Armstrong, Ithaca, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.
- Mrs. John Burke, Melbourne Beach, Florida—Certified in: stencilling, country painting.
- Mrs. Walter Burrows, 2591 Post Road, Noroton, Conn.—Certified in: stencilling, country painting.
- Mrs. John Clark, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- Mrs. Charles Coffin, Ballston Spa, N. Y.—Certified in: country painting.
- Mrs. Carroll Drury, Springfield, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Robert Hutchings, 122 Andrews Rd., DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Robert Keegan, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting.
- Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- Mrs. Sherwood Martin, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. William N. Martin, Oak Park, Ill.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- Mrs. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.
- Mrs. Raymond Ramsey, Orwell, Vt.—Certified in: stencilling, country painting, metal leaf and freehand bronze.
- Mrs. Edwin W. Rowell, 102 Park Ave., Whitman, Mass.—Certified in: stencilling, country painting.
- Mrs. Andrew M. Underhill, 37 Bellport Lane, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.

Mrs. Joseph Watts, R. F. D. 1, Westwood, N. J.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, and glass painting.

Mrs. Herbert Willey, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.

Mrs. Harold White, Delmar, N. Y.—Certified in: country painting, freehand bronze, lace edge painting, metal leaf.

MASTER TEACHER

Mrs. John Clark, Norwell, Mass.

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