VOL. 3, No. 1 WINTER, 1948-1949

THE DECORATOR

Fig. 1. *One of a set of chairs made for Cleopatra's Barge. Courtesy of the Essex Institute, Salem, Mass.*

JOURNAL OF THE
ESTHER STEVENS BRAZER GUILD
OF THE
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INC.

THE DECORATOR

VOLUME 3 WINTER, 1948-49 NUMBER 1

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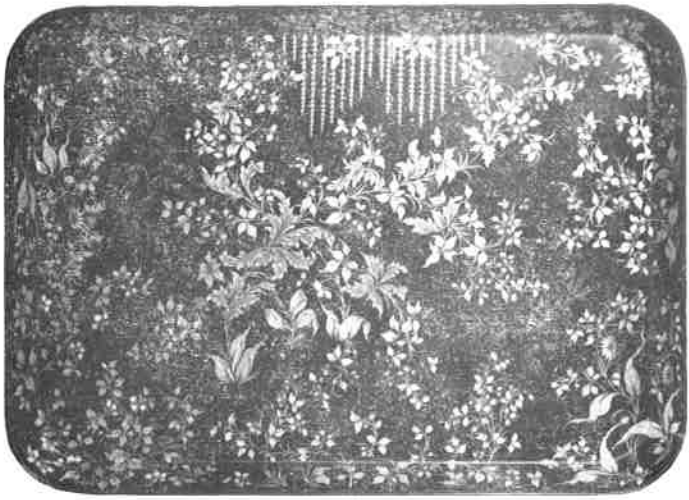
Tray owned by Mrs. Arthur Chivers



Tray from the Brazer collection

PHOTOGRAPHS BY ESTHER STEVEN BRAZER

HOW TO MAKE FRIENDS WITH GOLD LEAF

Jessica H. Bond

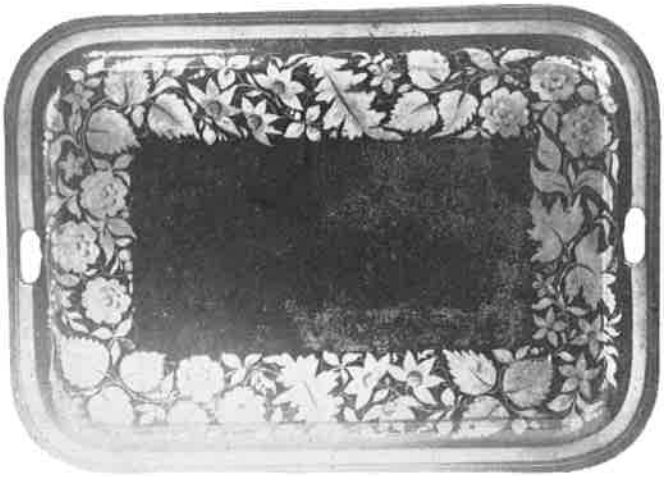
The basis of good gold leafing is good brush strokes. This does not mean just good to look at, but ones that are made with one sure stroke of the brush—and no retouching afterwards. When you have dabbed several times at a ragged edge, you have added an additional layer of size each time, and these extra layers cause trouble when your leaf is laid. One part of your stroke is ready for leaf while the other part is still too wet. If your brush strokes are not good, it is undoubtedly due to lack of practice, or incorrect practice. Of course, you may blame your brush, but we all know how infuriating it is to watch an expert make a perfect stroke with that same brush. Right there is the challenge. When you have mastered this feel of the brush, you are ready to do gold leafing, for gold leaf has a peculiar knack of knowing when you have made brush strokes properly, and particularly when you haven't.

Next important, is the solution with which you paint. It should be fairly thin and quick to dry. Mrs. Brazer recommended as her favorite medium half slow drying varnish and half hiburnish bronzing liquid. I find this hard to beat. It never gets thick in the bottle and never forms a crust.

Let us suppose you are going to gild a design right on the tray. Assuming your tray has the desired number of flat paint coats and is thoroughly dry (at least five days from the last coat of paint) sprinkle Bon Ami over the surface and shake off the excess, wiping lightly with a piece of cotton so that no grittiness remains. The purpose of this is to keep the tray free from any moisture from your hands or to cover up anything the least bit sticky on the tray. It is also a good idea to put talcum powder on your hands.

Next you trace your design with ink on tracing paper, then chalk the back of it and rub in well with your hand—shaking off the excess. Place your tracing paper on the tray and with a very sharp hard pencil, trace on the design. Despite the Bon Ami background, you can see enough of your tracing to guide you. Shake some rich gold lining bronze onto your palette. A high grade typewriting paper is excellent for this because it is free from lint; or you can use a piece of glass, wax paper or a tile. Pour the size mixture into a small bottle cap. A small deep cap is better than a flat wide one because it keeps the solution from thickening. With a quill brush pick up some of the size and put it into the side of the little pile of bronzing powder, mixing the two together in a back and forth motion until every bit of your brush is covered.

Loading your brush properly is of major importance. Combining the proper amount of bronzing powder with the proper amount of size, is also important. If too much powder is taken, the brush will pull hard, and if too little is used your stroke will spread beyond its intended boundaries and feather on the edges. When your brush is properly loaded, it should not be dripping or bulging with paint, but should retain its original shape—the paint evenly distributed from the tip all the way up to the beginning of the ferrule. Always start painting the large units first because they take the longest to dry. Go all around the whole tray making the large units, and testing your first one occasionally with your finger tip, being careful not to leave a print.



Tray owned by Mrs. Irving L. Cabot, bearing signature on rear A. W. Spies, possibly Birmingham, England.

Photograph by Esther Stevens Brazer

It is very tempting to lay leaf too soon. Gold leaf is very hard to get along with, and if you lay it too soon, it will only sneer at you. Loose gold leaf affixed to the thinnest wax paper is my favorite kind. The proper time to lay your leaf is when your size is at a stage just between dry and not quite dry. As a matter of fact, it usually goes on beautifully when you think it is too dry. Never put it on when your conscience is screaming that it is too sticky. Perhaps this would be a good time to say why. When your stroke is still too sticky and you press your gold leaf on it, the stroke will spread under your pressure and you will spoil its shape. It will also deprive the leaf of its lustre. A further complication develops when some of the stickiness will cling to the paper on which your gold leaf is mounted, so that when you lay it on another unit, the stickiness will transfer itself to unwanted parts of the tray—only to become a target for gold leaf crumbs. If you are in a hurry to lay gold leaf, you will only get into hotter and hotter water, and you will end up by not even being on speaking terms with gold leaf, which has long since stopped speaking to you.

When your large units have all been painted and all have had gold leaf laid on them, you can start with the next largest units, leaving the tiny hairlines until last. Hairlines can be gilded almost immediately after being painted because they dry so quickly. Of course, you have been using a smaller quill brush as you go along. Hairlines are done with a brush, too, and it must be washed frequently in turpentine to keep the size from thickening on it. You can't make a fine line with thick size, so be sure the size in your cup is not beginning to pull. If it is, throw it away and pour out some more in a fresh cup; don't try to doctor it up by adding more size or turpentine. Some fine work can be done with a pen, if you can find a medium that doesn't vex you.

Tray owned by Mrs. Allyn K. Ford

Now then, your work has been gilded and you have no idea whether it is good or bad under all those crumbs. With a piece of cotton and the lightest possible touch, gently dust off enough of the crumbs so that you can see if there are any spots you missed. *Don't* blow them. *Don't* rub them with your hand. Look your work over carefully and if you see a spot that didn't take the leaf, press the leaf on it again. If it still will not take it, *leave it alone.*

Finally, another word of warning and also one of the most important (if that word "important" is beginning to get on your nerves, you are in no condition to do gold leafing) do not touch your tray again for at least five days, preferably a week. At the end of this time, you are ready to take a clean piece of cotton and gently wipe off all gold leaf that will come off. If gold leaf has adhered to some spots that it shouldn't have, you can now rub this off with a glass eraser or a tiny piece of fine steel wool or whatever corrective measure you prefer. A word of caution: Don't be deceived by your underlying bronze powder being the same shade as your gold leaf. If every little scratch or split is not covered with leaf, these places will jump right out at you as soon as you have varnished your work. Don't just give your work a fleeting glance. Take it out in the sunlight and examine it carefully, for twenty minutes time spent right right here will save you hours later on.

Having regilded any doubtful spots, you will, of course, have to wait another five days before touching your tray again. Why? Because your final step is to varnish your tray and if you varnish too soon over gold leaf it will soften the size under your leaf and give it a black and crepey appearance.

When you are at last ready to varnish your tray, wash it under running water and pat it dry with a soft cloth. Now take it out in the sunlight again and look it over for finger prints. These can be removed with carbona. Remove any rings from your fingers, and wipe the tray free from lint with your hand. If you are satisfied that your gold leaf is as perfect as you can make it, you are ready to put the first coat of varnish on your tray.

Fig. 2

Fig. 3

See Figure 1 *on Cover. This chair is one of a set made for Cleopatra's Barge by craftsmen of Salem. The row of tiny stars was the mark of the artist who did the decorating.*

Figures 2 *and* 3. *Pieces from a set having the same artist's distinguishing mark. From the collection of the late Mrs. Arthur J. Oldham, Wellesley Hills, Mass.*

STARS FROM SALEM AND CLEOPATRA'S BARGE

Florence E. Wright

"Cleopatra's Barge", the most luxurious pleasure yacht ever to be built in America, was completed early in 1817. It was 83 feet long, of seagoing size, for its owner, Captain George Crowninshield, retired, wanted to cross the Atlantic as a volunteer good-will ambassador from this country.

This $50,000 yacht was built and furnished to impress Europeans with the wealth and importance of America, and the thousands who came to visit it in every port were indeed impressed as is evidenced by the staggering figure of 8,000 guests on a single day. The deep-piled carpet, the fabulous furniture, the exquisite glassware, china and silver were all made especially for the yacht. Down to this day, the fame still lingers of the handsome mahogany furniture with inlaid birdseye maple; the settees ten feet long, the seats covered with crimson velvet; and there were late Sheraton painted and decorated pieces, too, as shown in figure 1 (cover).

Cleopatra's Barge visited Elba because Captain Crowninshield was a great admirer of Napoleon. When the Captain went also to Rome where he met Madame Bonaparte and her daughters, the rumor soon spread that Cleopatra's Barge had come to rescue Napoleon from St. Helena. When the Captain of the ship by which Napoleon had escaped from Elba and a surgeon from Napoleon's staff came aboard Cleopatra's Barge, a French warship pursued them, but it was outdistanced by the speedier yacht.

Captain Crowninshield died soon after his return to America, in the fall of 1817. The yacht became a trading vessel and the beautiful furnishings were sold. In 1820 it sailed around Cape Horn to Honolulu. There it became the royal yacht of King Kamehameha I, who paid for it with sandalwood. Now it was renamed "Pride of Hawaii". The brilliant career of this luxurious boat ended when it was wrecked on a reef by celebrating seamen.

Some of the original furnishings of Cleopatra's Barge still exist, mostly in New England and are treasured by their owners.

EXCERPTS FROM LETTERS TO THE EDITOR

I feel I should thank you, as should all members, for the excellent number of THE DECORATOR that I have just received. It is a splendid magazine for so little money.—Mrs. Clyde B. Holmes.

HOW TO WORK WONDERS WITH A LITTLE COLOR AND VARNISH

Christian O. Thomae

We were all spellbound and charmed by Mr. Christian O. Thomae when he demonstrated and explained the proper procedures of applying varnish at the West Hartford meeting. It is our privilege to present in the pages of THE DECORATOR, the following article on varnishing by Mr. Thomae. A brief outline of his experience in this field, follows:

He started his apprenticeship in 1888 in the Paint Department of the Brewster Carriage, located from 47th to 48th Streets, Broadway, New York, known all over the world for their fine work. At that time it was necessary to serve five years as an apprentice and then to advance to various departments. The finishing room was considered the tops and here the last coat of Valentine's Wearing Body Varnish was applied. He spent many years in this room and used up thousands of gallons of this famous varnish. All work received from 18 to 22 coats and the time required was from 30 to 60 days.

In the year 1917, World War I, after 29 years with Brewster & Co., he received a call from A. P. Rogers, Chief of Aircraft Production in the Signal Corps, that his services were needed to instruct at all aircraft plants and demonstrate the proper method for the application of Dope, Enamels, Insignia and Varnishes. This assignment was finished when the Armistice was signed. In 1918, he was engaged by Valspar as technical representative to visit all automobile plants and recommend the proper paint and varnish materials and application of same. This took him all over the United States, Mexico, Cuba, England, Holland, France, Italy, etc. He has been with Valspar for the past thirty-one years.

From the time the first primitive man smeared his face and body with the juice of a berry or the blood of an animal, or scratched crude pictures on the walls of his cave, color and design have played an important part in the lives of all people who have trod the earth.

It is a long stretch of time, and even of imagination, from the first crude beginning of decorative art to the present when, at every turn, one sees color used with design artistically and effectively.

The early Colonists in this country brought with them from Europe, their love for the decoration of furniture. They also carried with them the skill of their country of origin. The English Colonists of New England, the Pennsylvania Germans and the people of many other nations have left examples of their work which are to be found from one end of this country to the other.

For some years, there has been an appreciation of the work of our early settlers. Individuals and groups are finishing pieces of furniture—such as chests and chairs, in the style and manner of Colonial times. It is with the thought of helping those who are amateurs to obtain clean and beautiful jobs that this piece on the subject of finishing is being written.

HOW TO START

There is an old saying that should ever be in the mind of the person who is going to put a finish on some object and wishes to get a first class job. It is—"Cleanliness is next to Godliness". Please keep that ever before you and heed it, too. You will be well repaid.

CLEANLINESS

This means every phase of anything that has to do with your operation —the place where you work, the tools that you use, the receptacles, the brushes. My old boss, Mr. Brewster, used to say that for a fine finish, there must not be a speck around as large as a gnat's eye. Perhaps that is an exaggeration, but Mr. Brewster was putting emphasis on cleanliness and dustproof rooms, for actually, a speck no larger than a gnat's eye on or under a coat of varnish is magnified and would look as large as the head of a small pin.

THE SURFACE

If the surface of the piece you are about to finish is checked, alligatored, chipped or is in any way defective, then the first thing to do is to remove all of the old finish, using a first class paint and varnish remover. My recommendation is Valocity Remover, made by Valentine & Company, Inc. Full instructions for the use of the remover is on the can, but may I stress that after the remover is used, there must be none remaining on the surface, for a solvent which is powerful enough to remove the finish from the job, will be just as active, and perhaps more so, if the new finish is applied over it.

After the finish is removed and the surface has been cleaned to the best of your ability—making sure to get into any cracks and crevices and clean these out thoroughly—then wash with a solution of warm water and Gold Dust powder, scrubbing well with a stiff brush. Follow this with a thorough rinsing or wash with clear cold water.

On certain wood, the remover will have a tendency to raise the grain or fiber. When this happens and after the surface is dry, sandpaper smooth with No. o sandpaper. Then follow this with another sanding of No. oo. This will give you a surface equivalent to new wood and you have taken step number one in the right direction for a fine finish.

FOR METAL

The above cleaning process applies to metal as well. However, metal is subject to rust and it is important that not the slightest rust spot appears before you start with your work. Rust can be removed on small parts by the use of sandpaper and turpentine. Keep in mind that rust will remain active even under paint, so take plenty of time to see that it is entirely removed.

There is one difference in preparing a metal surface and one of wood —that is after the wash, no water or spots of water should remain on the metal, for metal rusts fast. If you have a metal tray, as an illustration, and have removed the old finish and washed with hot water and soap powder—and if it is going to stand around for a while, better give an extra washing with clean turpentine so that every trace of moisture is removed.

So much now for the preparation of your surface—and may we emphasize that this is all important. It will not profit you to save time on this operation to find after much painstaking care with your decoration, that your job is not what you expected it to be.

WOOD ARTICLES

There are many types of wood—some soft and porous, others hard. Some have a close grain—others an open grain. On close grained woods, after the preparation above, you are ready for your stain, or your initial coats if the wood is to be painted. Open grained wood, such as mahogany, should be filled, for the remover will have taken some of the previous filling out of the pores and this must be filled again so that you have an even effect.

Paste wood fillers may be obtained tinted or natural. Select the one of your choice. These come in semi-paste form and are thinned to a thick creamy consistency and allowed to set for five or ten minutes, or until the sheen is gone. Then the surface is rubbed off—rubbing across the grain, using waste, old rags or something of that kind. Full directions are on the package.

You are now ready to go ahead with your work. If you desire a clear finish, then my recommendation is that you use Super Valspar Varnish, thinning the first coat with about 25% turpentine, and then applying one, two or more coats, keeping in mind that varnish is somewhat like a thin sheet of glass and several coats would give more depth and brilliance than one coat. The final finish may be left as it is if desired. The finish will be a high, rich gloss. If you want a semi-gloss or a dull finish, follow later instructions as given on the finishing of metal trays.

That is about all there is to it, except that if you are doing painted furniture, then after you have prepared your surface, your procedure is exactly the same as for metal work. Full instructions follow.

FOR METAL WORK

Returning to where all paint was removed, brush on a coat of sanding surfacer, according to the surface. It may be necessary to apply a second coat. Allow six hours between coats, let dry 24 hours. You are now ready for the sanding operation. Use wet or dry No. 320-A with water and sand to a very smooth finish. Be sure all moisture has dried out before proceeding further. Then use tack rag. Tack rags are for sale at most paint stores. They are cloths that are sticky and will pick up dust and dirt better than anything else.

As most of the trays, pots, etc., are black, you proceed by mixing Black in Japan. Take the amount of Black which is in paste form, put in a container and thin it with turpentine. Add the turpentine gradually, stirring all the time, then add to the mixed black a teaspoonful of Valspar varnish. This acts as a binder. Give a second coat, allow six hours to dry. A soft flat camel hair brush is required.

After 24 hours, you are ready for your stenciling or any painted design. If by chance when applying your design it is a bit out of line or some little thing wants to be corrected, use the same black mixed with the binder to correct the design. If you were to apply a coat of varnish on the Flat Black and then proceed with your designs and had to make some little change by applying the Flat Black on the varnish, you would get fine checking.

After you are finished with all your decorations and they are thoroughly dry, and ready for the varnish coat, wash or sponge off the surface by using a cupful of water, add to this a spoonful of turpentine. This will remove all hand marks and any foreign matter and will avoid crawling.

Now brush on a coat of Super Valspar Clear Varnish, sufficient so that it can be crossed—that is the first coat would be applied vertically to the larger surface and then crossed horizontally to the shorter side with a final laying off lengthwise. Never shake your varnish or apply a skin coat. This will avoid brush marks and bubbles. A varnish must find its leveling.

After the varnish is thoroughly dry, allowing 24 hours, sandpaper very lightly using wet or dry sandpaper with water, No. 720-A to knock off any nibs and gloss. Take great care to avoid cutting through to the decorations. All nibs or specks in varnish should be removed before applying the second coat of Super Valspar. A small block of wood on which a piece of sandpaper is attached, being flat, will give you a smooth surface and flatten any specks.

At times it happens that after you apply the varnish, a sag or run has developed. When thoroughly dry, to remove this, dip your sandpaper in turpentine and cut it down to a smooth surface. Always tack rag before applying the varnish and proceed with another coat of varnish. Give as many coats of varnish as required, but always rub smooth between coats.

If a high gloss is wanted, leave as is in the final coat. If a dull finish is required, use pulverized pumice stone No. 3 and water on a piece of felt or cloth. If a semi-gloss is required, use pulverized pumice stone No. 3 and crude oil for rubbing. If a polished surface is required, rub with pumice stone and water to remove gloss and nibs, then follow with rottenstone and crude oil rub.

ANTIQUE MAHOGANY

(On chairs, rockers, end tables, etc.)

CARE OF BRUSHES

Follow same method as outlined for the black trays, only instead of the black in Japan, use desired color in Japan for your ground work, let dry over night, then apply Black in Japan thinned and you can brush it or use a rag and make your markings or grain—your judgment will decide how dark or light to suit your taste. Allow over night to dry, then do your stenciling and decorations. When dry, follow with your Super Valspar Varnish coats.

When finished using your brushes, such as striping pencils and brushes you use for your designs, wash thoroughly in turpentine and be sure all the paint is removed from the butt of the brushes. Then with your fingers, rub in vaseline and place them on a piece of glass, flatten them out. This will insure good points and edges. When they are to be used again, wash with turpentine and be sure all the grease is washed out.

For your varnish brushes, use a bristle or ox hair brush — not necessary to wash out. When finished using them, do not let them rest on the

bottom of a container. Bore holes through the handles near enough to the bottom that when a stiff wire is placed through the holes resting on each side of the can, the bristles will not touch bottom. For a keeper fill the can with half linseed oil and half turpentine and when you are ready to use them again, scrape them off at the side of the can and then work them out in the varnish, but do not use this varnish for your work.

Regarding *a new varnish brush, it should be carefully broken in* — coat the backs of some trays cleaning the brush, coating again, wiping the brush over the side of the can until it is well cleaned out and any loose bristles are removed. When varnishing, I know you will find a speck of some kind of lint which, when dry, will have to be rubbed out. When this occurs and before the varnish has set, take a toothpick and on the end put a small piece of chewing gum, work it to a point and with this you can pick out the specks and the varnish will flow out smooth.

NEW APPLICANTS

New applicants for regular membership in the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration, Inc., must adhere to the following instructions:

A. 1. Send application blank and check for $3.00 to Membership Chairman: Mrs. Arthur Chivers, 15 North Balch Street, Hanover, New Hampshire.

2. Applicant will be notified of time and place of next Guild meeting when articles will be judged by Guild Standards.

3. Applicant must submit two finished articles covering all points outlined on Guidance Sheet.

A. One article—stencilled.

B. One article—country painting.

B. 1. Applicant receiving a rating of "C" or above will receive a regular membership card.

2. Applicant receiving a rating below "C" will receive an apprentice membership card which has the following privileges:

A. To receive "The Decorator" for one year.

B. To attend meetings without voting power for year.

C. To submit more work of higher standard during the year when notified.

D. To send new application for regular membership when apprentice membership terminated at the end of the year.

Chippendale Tray

UNUSUAL ORIGINALS

Virginia Milnes Wheelock, Editor

This small Chippendale Tray, measuring 9¾ by 8¼ inches, is owned by Marjorie Milliman of Weatogue, Conn.

The rose and buds are very solidly painted, the colors ranging from a pale yellowish pink to deep mauve. All the leaves are bright green; the three directly below the rose being shaded to a dark green with overtones of transparent alizarin crimson. The bird is exceptionally gay and is painted with the most vivid vermillion, shaded with alizarin, and highlighted with thin brush strokes at the throat. The wings are the bright green of the leaves and tipped with white. A bluish white is brought into the tail. Cobalt blue with a dull white overlay is used for the small flowers, while the flower at the right is a shaded grayish blue with a red and yellow center. The flower at the top of the tray is white with a yellow center, and the spray at the bottom is almost orange in color shaded with burnt sienna and alizarin crimson. Finally, the scroll is a very thin line in gold, with parts of the design painted in cobalt blue and red. No striping appears on the tray. A larger similar tray was recorded by Esther Brazer and her notes read "Scroll seems to have been a print."

EARLY FLOOR DECORATION IN A NEW HAMPSHIRE FARMHOUSE

Ella Long and Hazel Pickwick

Nestled in a jog on a hillside, overlooking the broad length of the Ammonoosuc valley, stands an old farmhouse, amid venerable shade trees. It was built before 1815, close beside the now abandoned old County Road and about one mile from Lisbon village. The land is in both Landaff and Lisbon and the house is in Landaff. From the time it was built, it was occupied by only six different families. They have made but slight changes in the room arrangement.

Let us open the front door. We might rub our eyes — is this 1949 or 1849? Before us we see a decorated wall and staircase! The wall is ochre colored, mellowed by time. Around the doorways and above the baseboard runs a stencilled border in rich red and black, distinct as though the years since its execution were fewer. Next to the ceiling is a swag border in greenish blue with red and pinkish white accents. Investigation discloses these wall colors to be soluble in water. The stairs are built against the huge chimney and ascend with two turnings to the second floor. The two stencilled borders are carried up the stairs and are used thruout the upper hall. Half-way up the stairs, between the first and second landings is a good sized door with the stencil around it, as though they had wanted to use it as much as possible. We opened this door and looked down into a cavernous space from the bottom of which loomed up the rounded top of the old brick oven. Three brick fireplace chimneys pass up through this space to merge into the big central chimney.

No one knows if there were stencilled walls in the parlor and sitting room, as they are now covered with wall paper. But let us lift this room-sized rug in the parlor. We are rewarded by the sight of an original decorated floor. A border varying in width from twenty-nine to thirty-one inches and broken only by the stone slab hearth, runs completely around this fifteen foot square room. The center of the floor is gray with black curved brush strokes, the pattern governed in width by the width of the board, each stroke beginning and ending always at a crack. These floor boards vary from eight and one quarter to fourteen and one half inches in width. But the border holds our interest by its bold primitive design. Large trees, bending as from a strong wind, dominate the foreground. A great deal of deep red pear-shaped fruit hangs on one tree. Mountains and smaller trees form the background. No repetitions occur in the pattern. Witness the northwest corner. Here stand three red-coated men with spike-like headdress, each holding aloft a musket. They are facing the horizon and appear to be protecting the two houses depicted at their left on the west side. A rose bush in full bloom stands as tall as the two-story house painted beside it. The design on the north and south sides is carried the full length of the room, with no attempt to turn the corner. There is no present record of the date this floor was painted or by whom it was executed. We do know that, when Mr. Henry Allen was a little boy in the early 1840's, his parents took him to prayer meetings in the house and he relieved his boredom by looking at the pictures on the floor. This was one of the recollections of his old age.

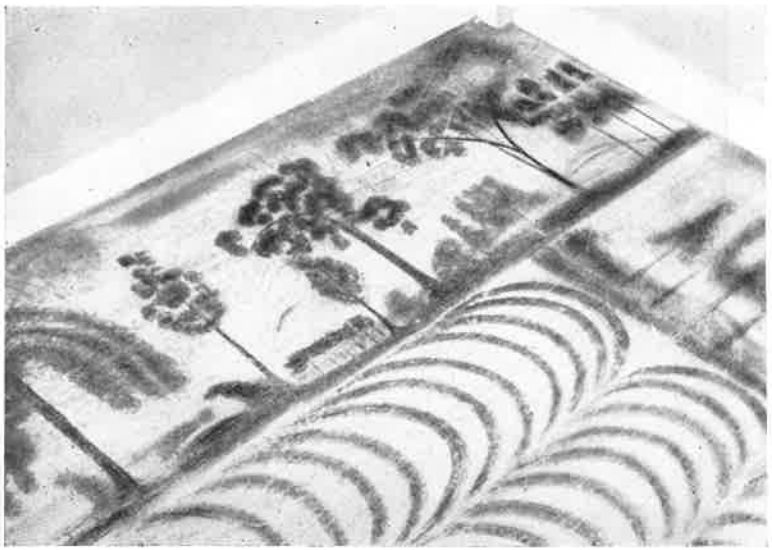
This house has many old interesting architectural features, characteristic of the early nineteenth century, such as the fireplaces, large enough to hold a four foot log, the six-panelled "Christian" doors hung with H and

L hinges and opening with iron latches, and last, but not least, heavy wooden panels, which pull out from the window casings to cover the windows.

Until about 1850 this property changed hands only three times. The Simonds family occupied it for half a century. Then the Clark family lived there for about fifteen. Now, after thirty years of occupancy, Mr. and Mrs. Peter Magny are dead, their children scattered and the farm once more will change hands. Will the future owners realize the historical value of the old time decoration and restore it? Or will they modernize it with new floors and wallpaper?

It is to be hoped that whoever comes to own it, will be imbued with the spirit to preserve the original character of this antiquity.

Floor Decoration in a New Hampshire Farmhouse



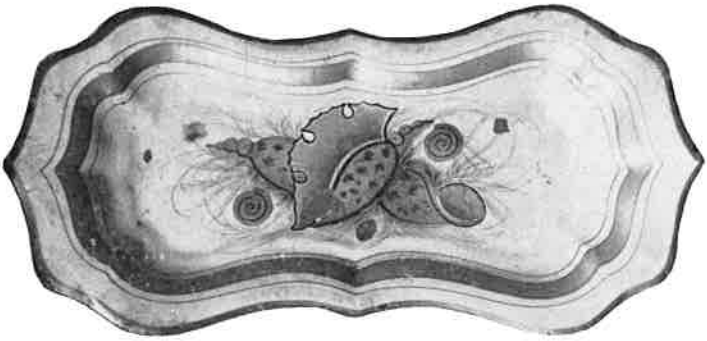


Figure 1. *Chippendale snuffer tray, said to have belonged to John Hancock.*

Figure 2. *Pattern from Sheraton Fancy chair, Stony Brook, L. I.*

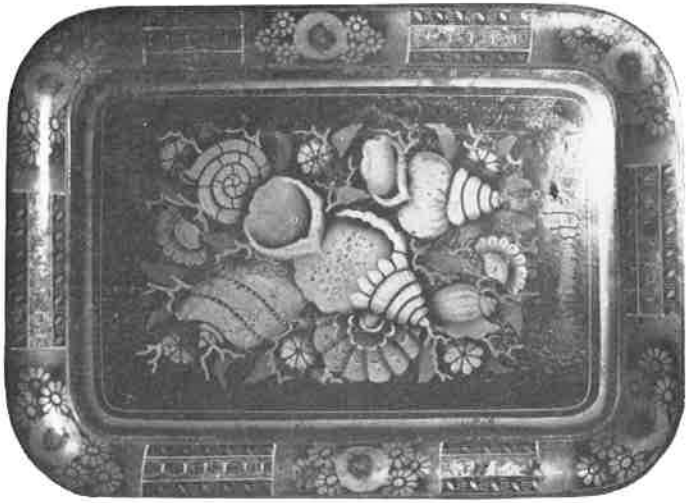


Figure 3. *Possibly a Goodrich and Thompson production.*

SHELLS IN DECORATION

Emilie Underhill

There is salty water running through my veins, inherited from my seafaring ancestors, no doubt, for anything coming out of the briny deep holds a great fascination for me. Either it tastes good, smells good, looks good, or is good to handle. Hence, my love for shells.

It is interesting to learn that the shell is the symbol of pilgimage and baptism. It is associated with St. James, the patron saint of Spain, and there is a delightful tale concerning the origin of this association. St. James died in Judea, and when his body was being transported from Joppa to Galicia, over the "Great Sea", the barge on which it reposed sailed near the shore, where a wedding procession was in progress. The bridegroom's horse became frightened and plunged into the sea. A few moments later, horse and rider rose above the water near the ship, both covered from head to foot with scallop shells. The disciples of St. James eagerly told the bridegroom that it was through the intercession of St. James, that his life had been spared. Whereupon, he immediately asked to be baptized in the Christian faith. This being accomplished, he dashed across the waves to the shore and related to his astonished friends his miraculous escape from death. So down through the ages, the pilgrims who journeyed to Compostella, where the body of St. James was entombed, wore a scallop shell in their hats. Other pilgrims began to follow this custom and so the shell became the universal symbol of Pilgrimage.

It is immortalized in poetry, as for example, a quotation from Sir Walter Raleigh's unfinished poem "My Pilgrimage":

> "Give me my scallop shell of quiet,
> My staff of faith to walk upon,
> My scrip of joy (immortal diet),
> My bottle of salutation,
> My gown of glory, hope's true gage;
> And thus I'll make my pilgrimage."

Also from Thomas Parnell's "The Hermit":

> ".....to know the world by sight,
> To find if books or swains report it right,
> He quits his cell; the pilgrim-staff he bore,
> And fixed the scallop in his hat before."

I have had to curb what started to be an uncontrollable desire to collect shells themselves, because there simply is no space left in our house, which already bulges with collections of ship models, dolls, beach bottles (nearly 200 different shapes and varieties picked up along our Long Island seashore), trays, lobster buoys, records, etc. So I settled for shell patterns, which do not require dusting, and occupy merely the space of a portfolio.

The shell pattern collecting, in itself, is an absorbing interest, for in our particular field of decorating, they are scarce. Birds and flowers are profuse and as far back as one can trace design or decoration, they vie boldly with one another for predominance. But try finding an exquisite Chippendale or lace edge tray, a brazier, coffee pot or other finely japanned piece, adorned with a shell design, and you might as well hunt for a needle in a hay stack.

To be sure, the shell motif has been used as form or decoration down through the ages. Greek and Roman cups, basins, fonts and other receptacles in silver, bronze and marble are early examples. The embellishments on furniture, such as the shell carving on the knees of the cabriole legs and cresting of Queen Anne chairs, the delicate conch shell inlay on many Sheraton pieces and the bonnet drawer of our Colonial high boys are all familiar; to say nothing of the enormous cast iron shell at the base of the ornate Victorian hat rack, that stood in the hall, ready to catch drips from the wet umbrellas, while the antlers above caught the bowlers of the men of the house. Shells were used on some of the borders of the lovely Staffordshire scenic plates, Wedgewood employed them for form as well as decoration, and they were not forgotten in some of the elaborate creations of Venetian glass.

As painted decorations, we have an instance in Fig. 2. This is a design from a fine Sheraton chair. It is probably one of the earliest patterns I have found. It was impossible to photograph the chair itself. It is so old that the decoration is barely discernible without the help of a magnifying glass and plenty of strong sunlight. This is one of a set of six Sheraton fancy chairs which the owner found in Stony Brook, L. I. Beautiful fragile things! The shells are gold, white spotted and completed with delicate black traceries. Their luscious rose throats are in rich contrast to the bed of fine seaweed, on which they lie, done in very thin pale chrome yellow, the background being black. I have another pattern for a fancy Sheraton, which came from Mrs. Brazer's collection of recordings. One elaborate shell is featured, laid in golf leaf with burnt umber detail, on a background of deep olive green.

In Fig. 1. is pictured a delightful little Chippendale snuffer tray. Here the shells are laid in gold leaf, spotted with burnt umber and lined with soft deep pink. The ethereal sea grasses are of various shades of semi-transparent greens on a yellow background. This tray is reputed to have been in the possession of John Hancock.

The shell motif appears in several of the purely gold leaf borders. Some were intricately and wonderfully etched to give them form, while the detail and depth of others has been achieved by shading with burnt umber or burnt sienna.

Shown in Fig. 4 is an unusual example of country tin painting, the shell being done in free hand bronze. For the rest of the units, the usual sign writer's red, chrome yellow and country green is employed. There are two tin trunks bearing the same pattern in Mrs. Brazer's tin pantry. Perhaps this was a set, for undoubtedly all pieces were executed by the same artist.

It was during the early Victorian period that the decorators cast their inhibitions to the winds in creating their stencilled designs and really went to town! Shells were brought home from all parts of the world by seafaring fathers, brothers and friends. Ladies filled their what-nots with dust-catching collections. Not to be outdone by the what-nots, trays and chairs appeared, decorated with stencils of shell collections equally as lavish and varied as those cluttering the shelves. Take for example Fig. 3, which is aptly called "the sea salad special". Practically every species of sea life is represented, with perhaps the exception of the jelly fish. The accumulat-

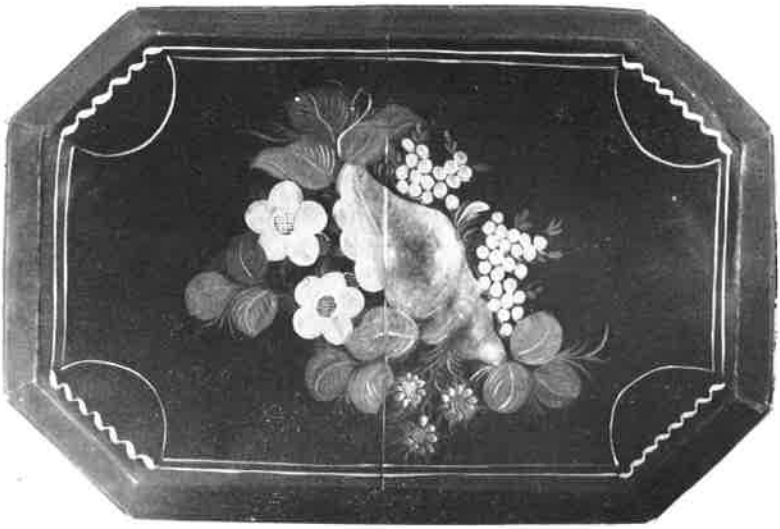


Fig. 4. Octagonal tray owned by Emilie Underhill.

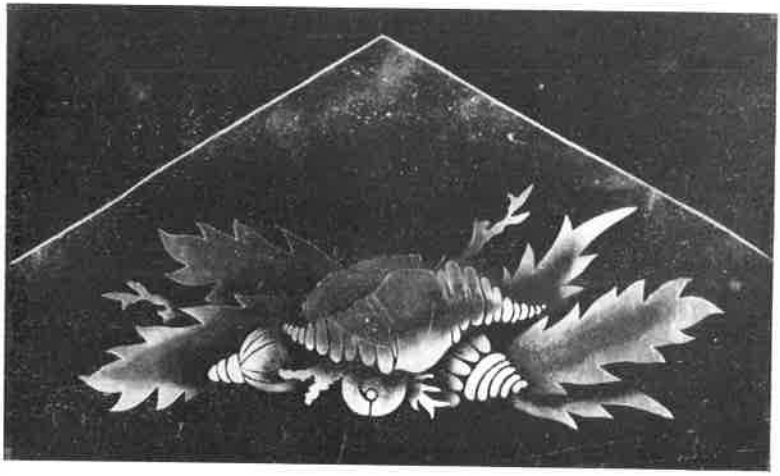


Fig. 5. Design on stencilled seat of a Boston rocker.

ed shells, seaweeds, urchins and anenomes are colored with transparent washes of blues, greens and browns. Brilliant red corals, here and there, give lively accents. There is a certain charm about this tray in its very confusion. The enthusiasm of the decorator is sensed even now. Can't you see him feverishly drawing and cutting his stencils from a veritable mammoth hawl from the deep blue sea, and assembling every last item in one grand slam pattern!

Now look at the design in Fig. V for the SEAT of a Boston rocker which came from Connecticut. The craftsman who conceived this "artistic arrangement" and placed it on this particular portion of an otherwise comfortable looking article of furniture, must have had sadistic tendencies or an ardent desire to protect his efforts at chair manufacture, or perhaps he wanted to discourage an obnoxious suitor for his daughter's hand. Can you imagine anything more uninviting than the mass of pointed and jagged shells confronting the young man as he prepared to sit down in the one available chair in the parlor?

Joking aside, there are many entrancing shell patterns for chairs, both Hitchcocks and Boston rockers, and some handsome double borders for trays. Two of the latter were brought to me to record, but were impossible to photograph owing to their condition.

Since there is no room in our house for a shell bedecked what-not or corner cupboard, I realize that I must forever resort to wearing blinders when walking along the beach, but this avid collecting of shell patterns, a more modest pursuit, will continue to be one of my most absorbing interests. It seems a pity that shells, with their exquisite texture, varied forms, intricate markings and fabulous colorings, have not held a more prominent place in the realm of decoration. I have tried to convey some of the charm, salty spice and infinite variety that is to be found in this all too infrequently used decorative motif, in the hope that others may find a new source of interest in tracing its use in their own work.

EXCERPTS FROM LETTERS TO THE EDITOR

I appreciate . . the back numbers of THE DECORATOR which you sent in response to my request of October 21st, and I know that the magazine will be of considerable interest to a number of our clientele. We shall look forward to other numbers as they appear.—James Brewster, State Librarian, Connecticut State Library, Hartford, Conn.

WHO SAYS ASPHALTUM WON'T DRY?

Bernice Drury

In Vermont we have a saying; "You can lead a horse to water, but you can't make him drink." I believe Martha Muller could, because her announcement in the last DECORATOR has finally forced me to put my pen to paper.

There is also another saying among decorators that asphaltum never really dries. In reply to this, I offer the following quotation from a letter from Mr. Bruning, control chemist of John W. Masury & Son, Inc.:

"There are many differently manufactured products sold under the name of Black Asphaltum, some dry, or shall we say that they get hard when applied to a surface, and others perhaps will NOT dry. Asphaltum, or Asphalt, from which these finishes are made, in itself varies a good deal from hard asphalt to soft asphalt. If a hard Asphalt is used to make a paint, after the thinner evaporates from the paint, the surface becomes hard, because the Asphalt used is hard. If a soft material is used, the finish will be soft and perhaps sticky. This is very roughly an explanation of Asphalt finishes and subject to many variations by the addition of oils with the Asphalt, etc."

So—I say that MASURY Black Asphaltum, right from the can, flowed on with a soft 1 inch camel's hair brush, will dry so hard in less than 6 hours that I'd be willing to set the article that had been painted with it, right in the middle of my best linen tablecloth. I could not vouch for other brands.

Asphaltum DOES NOT DRY in that it will always be more easily removed by turpentine, other paint solvents, or even a coat of varnish, than other base coats.

Therefore, it is always wise, before decorating, to cover it with a coat of varnish FLOWED ON WITH A SOFT CAMEL'S HAIR BRUSH and a minimum of brushing. It would be difficult to handle the original asphaltum or the varnish coat over it with anything except the softest camel's hair brush. Asphaltum should be warm to flow easily and dries best at 72 degrees.

This method has been used in classes with pupils not too sure of their brush strokes by Gladys Freeman and myself. A decorator with a sure brush stroke could work directly on the asphaltum.

SOME VAGARIES

Asphaltum will "crawl". We suggest you test the extent to which you will load your brush on a tin can. Enough to flow freely without dripping is the rule.

When this been tested, FLOW asphaltum on the article. Do NOT try to brush over it again to smooth it out.

Here is where most people have trouble! If the brush is correctly loaded, the asphaltum will smooth out as it dries. If it doesn't, remove with turpentine. Clean piece thoroughly and try again!

SOME HINTS

Do not try to cover too much of the article at one time. It is not necessary to paint the top of a trunk at the same time you do the front and sides. In using it on a tray—we proceed as with varnishing—the brim first. Carefully wipe drips from the floor before applying asphaltum to that part of the tray.

COLOR

1. Very dark brown directly from the can. Often mistaken for black on original pieces.

2. Good rich brown is obtained by:
   2 tablespoonsful of asphaltum
   1 tablespoonful of varnish
   1 tablespoon of turpentine
   (Good for lace edge trays.)

3. Light, golden color:
   1 tablespoonful asphaltum
   1 tablespoon turpentine

It is well to measure quantity of No. 2 and No. 3, label it and bottle it, ready for use. Since asphaltum is more or less transparent, the beautiful color effect is achieved only on bright shiny metal. A good practice piece is a chromium tray or a shiny tin can.

Try it! Have fun! Write and tell me whether or not you say "Masury" Asphaltum won't dry.

EXCERPTS FROM LETTERS TO THE EDITOR

I am enjoying THE DECORATOR so much. I was unable to attend the meeting held at Hanover, but I really feel as though I knew exactly what went on. You are all doing a marvelous job.—Mrs. J. I. Milliman.

Unless Guild members notify the Business Manager of THE DECORATOR, Miss Jean Wylie, 10 Hillside Avenue, Noroton, Conn., of a change of address, no copies of the publication will reach them.

THE BERLIN WOMEN DECORATORS OF THE FILLEY PENNSYLVANIA BRANCH

Everett N. Robinson

Since the report of the finding of the records of Oliver Filley, early tin-smith and japanner, was made through the Esther Stevens Brazer Guild at the West Hartford meeting and through the last issue of THE DECORATOR, many further documents have been found and made available thru the courtesy of Oliver Filley, 4th, a fifth generation straight line descendant. We are grateful to Mr. Robinson for the many hours of research necessary to compile all this material to make for us a complete and enlightening record of this early American enterprise. The early development of the industry was covered in the first article, "The Country Tin of Oliver Filley", Summer issue, 1948, of THE DECORATOR. This article deals with the Pennsylvnia branch of the Filley shops, around the period of 1825, when the industry was already flourishing, handcrafting was not yet on the decline, crystallized backgrounds were extensively used on tinware, and women decorators were in demand. Future articles by Mr. Robinson will deal with the decline of handcrafting and the transition of the tinware industry to the modern mechanical version.

Among the additional documents of the Filley family, made available to us, is a brief family history of Oliver Filley which will admirably reintroduce the principals in the account to us and serve as a historical background. It is a family genealogical record, so clearly and concisely written, by a son, Oliver, that it needs nothing added to it to present a clear picture for us.

"The house (Filley Homestead) stood near the road in front of the house owned & occupied by S. P. Pinney (family of Eunice Pinney of primitive water color fame) & was for many years occupied by my father & grandfather. My grandfather moved from what is called "Pigeon Hill" in Windsor to this place & died in 1796. My father (Oliver) being only 12 years of age. At this period of his life the management of the farm was thrown upon him, developing unusual energy & skill in one so young. In 1805 he married Annis Humphrey, daughter of Joseph Humphrey of Simsbury, a woman of superior education & strength of character & well calculated to be a suitable partner for a man like Oliver Filley. About 1800 my father engaged in the manufacture & sale of tin ware, (selling mostly to Vermont peddlers until 1809) tin having been introduced into the town of Berlin (Conn.) from Scotland, & having been but little known or used by the people (of America) at this period. Wooden ware & pewter were ordinarily used in domestic affairs. The tin ware was carried about in baskets & hand carts & found a ready sale at remunerative prices." (Both Berlin and Windsor are in Hartford County, Conn.)

"Subsequently my father established business in Philadelphia with his younger brother, Harvey Filley, also in Lansingburgh, N. Y. with a brother-in-law, (cousin?) Augustus Filley. My father also continued the business for many years at the place in Bloomfield & which my father bought

about the year 1809. This farm he greatly improved, taking the first premium of the Hartford County Agricultural Society for the best cultivated farm." (Simsbury, Wintonbury, Bloomfield town lines were changed several times. It is the same location, renamed.)

"I speak of the early business life of my father to show the commendable energy and character which he possessed & which has been manifested by at least some of his children in later years. My father had six children which grew to manhood, Oliver Dwight, Marcus Lucius, Jay Humphrey, Giles Franklin, Annis Jennett & John Eldredge. Oliver Dwight learned the tinners trade of my father, worked at my uncle in Philadelphia for a while also in Pittsburgh, then in St. Louis where he established a successful business. He reared a family of seven children, four daughters and three sons. His stern integrity, his uprightness of character won for him many friends, & he was twice elected to the office of Mayor of St. Louis."

"At the outbreak of the Civil War in 1861 he was chosen President of the committee of Safety & was largely influential in checking the rebellion in this border city of the Union. He died at Hampton near Boston, after a short illness at the age of 75 years."

"I have thus spoken of my father & his children that a correct understanding may be had of the Oliver Filley family." (All parentheses by the author.)

Having established the relationship of the Philadelphia branch to Connecticut, where the methods of production and of decorating have been already depicted, the history now moves to Philadelphia with these Connecticut methods and patterns of decoration still being used.

The following letters concerning the "Berlin Women" are most enlightening and are therefore given as they were written. They show Berlin, Connecticut women of tinsmith-family background as the much-sought decorators for Philadelphia, Baltimore, Syracuse and elsewhere, just as their fathers and brothers were the trained tinsmiths migrating from Connecticut to new and less crowded territories. The high license fees for peddling privileges has changed the former order of peddling out of Connecticut and has made necessary the establishment of local shops to avoid these prohibitive license fees.

The senior Oliver has set up his younger brother, Harvey, in Philadelphia for the Pennsylvania trade and Harvey Filley is in need of decorators which has been reported to the Connecticut headquarters in Bloomfield. The answer to the request is given because it answers not only Harvey but those of us who have surmised and wondered, but never had actual records to inform us, who actually did the decorating and where the craft came from originally.

Here is the letter from Oliver in answer to the request from Harvey in Philadelphia:—

Windsor 22nd April 1824

Mr. H. Filley

Your letter of the 11th of April has been received. It informed me that you wanted the two girls but not their father, the workman. I, last Saturday, went again to Berlin but could not make the bargain with the

girls. One of them, by what I could find out is agoing to get married. The other is young and would not go on alone and her father wanted her to go out to Rochester with him. He had wrote a letter to Mr. Hubbard, Rochester stating what he and his girl, the painter, would go out for before I first saw him and he had put into the post office but I made him go and take it back until I could hear from you. But some of the Hubbards friends found it out and they made him put it into the office again. So the case stands that if Hubbard will give him what he asks for himself and his girl, he will have to go. I then came across a Miss Bennett who it is said, is a good painter. She has been to Baltimore two or three seasons. I agreed to give her two dollars a week for a year and bear her expenses on and back. I have given her ten dollars in cash to bear her expenses on and charged the same to you. She has agreed to go as soon as they possibly can get through or as soon as Esq. Dunham will release her which he thinks will take 4 or 5 weeks but he will let her come as soon as he can. I know you are in an immediate want but I could not do any better. If you think best, it may so happen that I can hire this young Hubbard girl by giving her 10/6 a week provided she does not go to Rochester. Her mother had rather she would go to Philadelphia than to Rochester but would not agree as she should then. There is a Miss Abigail Williams who understands japanning and wishes to learn to paint. She will work for you one year for a dollar and a quarter a week and will give in six weeks time to learn to paint in. If you want her, write. I cannot get any boy for you. She, I expect would learn to paint handy and would like to paint the greatest part of the time. There has been a great call for painters in this quarter and they are very scarce.

Yours etc.

Oliver Filley

P.S.

I have had so much business on hand that I could not get time possibly to write for 3 or 4 days past. Edward Francis is here now making varnish for me. I will get him to work a spell and ship you on some jappan tin such as I have. I will let you have it on six months credit for nine pounds or will make some new and nice for 9L 10 shillings on 6 or 9 months. I see no better way to get along now. I have a large supply plain tin on hand for 6L. If you want, good. Cash down or the interest added. If you can help me to sell off my jappan tin, I should be glad. Biggest part of it is what Francis did for me before he went on for you. You know it looks worse for lying. If you will sell it for me, I will give you 5 percent for selling and collecting. If you want any old pork or cheese or anything else, I wish you to write in particular mention the price of cheese and potatoes. If you sell tin for me, I expect to have what it brings only to allow you your commission out of it. Francis says he will go on for you a year at the same rate he did before only he will not agree to work only when he is able but he will pay for his board when he lyes still. You will write and let me know soon. I will ship it you and will hire Edward if you are amind so to do and I will pay all expense.

Yours in great haste

Oliver Filley

The letter indicates that Berlin was the hub where all roads converged in tinsmithing and decorating. It was the axis of early American decorated tinware activity. Not only the fathers, sons and brothers but also mothers, daughters and sisters of Berlin, Conn., were actively engaged in the crafts of japanning and tinsmithing. In this one instance the widely scattered cities of Rochester, Philadelphia, Baltimore as well as Lansingburgh, N. Y. and Bloomfield, Conn. are dependent upon Berlin for both tinsmiths and decorators. "Two seasons in Baltimore" establishes the professional status of the Berlin women. "Decorators in great demand and very scarce" further confirms it. It is the same story as has been told of Connecticut Corners in Dedham, Mass. and Stevens Plains in Maine.

Their status in craftsmanship is further clarified. The japanners, as was Edward Francis, made the paints and varnishes and tended the japanning ovens. They also made the grounds and did the varnishing. The japanners sometimes painted the designs and sometimes did not, depending upon their talents and capabilities. The two processes were entirely differentiated in the craft. Edward Francis could do both.

An old Japanners manual has this to say on the subject:

"Japanning is the art of covering bodies, by grounds of opaque colors in varnish, which may be afterwards decorated or left in the plain state". After giving formulas for the colors most used for grounds it further defines the process:

"The varnish should be put on in a warm place, and the work to be varnished should, if possible, be warm also, and all dampness should be avoided, to prevent the varnish from being chilled".

"The varnish is applied by proper brushes, beginning at the middle, passing the stroke to one end and with the other stroke from the middle to the other end. Great skill is displayed in laying on these coats of varnish. If possible the skill of hand should never cross, or twice pass over in giving one coat. When one coat is dry another must be laid over it, and so on successively for a number of coats, so that the coating should be sufficiently thick to stand fully the polishing, so as not to bare the surface of the colored work. Pumice stone ground to a very fine powder is used for the first part of polishing, and the finishing done with whiting. It is always best to dry the varnish of all japan work by heat. Care must be taken not to darken by too high a temperature."

This is the japanner's craft. They sometimes continued and decorated the article but more often the "Berlin women" took over and decorated the already japanned article. In the Philadelphia branch, Edward Francis, the japanner, kept two "Berlin women" busy decorating.

A digest of the letters indicates several types of decorating and clearly classifies them. "She will want to paint most of the time" shows that the Berlin women also helped to lay on the coats of japan varnish for base colors. "She understands japanning but wants to learn to paint" shows clearly that the two were not included under "japanning". The applying of simple free-hand designs was the work done by the beginners. In most cases the paints had been prepared by the japanner and no mixing or blending of colors was necessary. This is the answer to the consistent use of the

Some articles produced and decorated in the Filley shops.

same color on many different articles. Such simple designs as are found on match boxes, candle sconces, trunks, and the less expensive articles are of this type. A sample was provided for the decorators as a guide. The next classification came with the application of gold leaf, Dutch metal, or other leaf or powder with superimposed transparent colors. This required a greater skill, employing the mixing and blending of colors as well as the skill of applying the freehand designs. The last and highest skill was that of the master craftsman. He was entrusted with the decorating of the centers of trays and the more expensive items. He created complete decorations of centre design motifs together with borders and small secondary designs, usually adapted from a catalogue of patterns in the stylized early American theorem method.

It required the knowledge of composition, of balance and valence and the highest order of color harmonizing and blending. It required talent, application and experience to become adept. It was this sort of work that the Filleys, the Stevens, the Butlers and the other well known master craftsmen reserved for themselves.

It was customary during this period to employ artists to design patterns, then to resolve them into component theorem elements and distribute the actual work of reproducing the decoration upon japanned articles among the decorators employed in accordance with their skills or abilities. Having painted the medallion, the master craftsman might turn over the striping or secondary brush stroke work to an assistant. Perhaps the assistant had prepared the background of flowers or fruit in advance for the master. It was thus divided among all those employed and japanned articles could be turned out in greater quantity or with less time expended on minor details by the master craftsman. Signed articles are rare as the production was rarely done by one person but rather as a coordinated and cooperative effort of all in the shop. A composite shop signature as a trade name was all that would have been possible. A digest of all the Filley documents carries out the premise that the work in his shops was no exception to the usual method of procedure.

Eight hands (tinsmiths and apprentices), one japanner and two Berlin women comprised the average staff of the Filley Philadelphia Branch. This does not include peddlers who were under contract, but not under the supervision of the branch manager; nor does it include the many independent peddlers and local commission merchants who bought the Filley wares for resale, acting as sales agents.

Samples of the Filley product are illustrated. It is unfortunate that among the many Chippendale, rectangular, and gallery trays, still in the family possession, there are none with the original decorations left. All have fallen prey to changes in style and the ravages of time and therefore cannot be considered true Filley work. The samples of his products and of his work are ample to give us a faithful record of his time, however.

If you are interested to know how Harvey fared with his "Berlin women", here is another letter dated the following year:—

Philadelphia May 1st 1825

Addressed: Mr. Oliver Filley,

Wintonbury, Steady Habits, Conn.

Politeness of Mr. Erastus A. Pinney.

Yours of the 21st of April received. I don't consider that I had any authority to make any contracts or order any payments for you nor I don't think I ever did either, unless by your orders. I am shure I never ordered Kelsey to pay any money over to Haskell unless you ordered me so to do and I expect I was an apprentice to you in 1815. I don't expect to go to Baltimore this summer myself but I have opportunity of sending there most any week. It is uncertain that I be to Conn. this summer. I cannot tell now how it will be but think likely I may be there. Shall know how it will be in a month or two, how it will be. I expect if I can get cash enough, either to go or to send so as to pay you one note which will be due. As for the times, this last season, they have been as good as I expected. The biggest part of our peddlers have done tolerable well and are doing as well as I can expect for these hard times. Tin plate has risen so it is no object to work it now. I am in hopes the ware will raise by fall and think it must if plate keeps up. As it now is, I don't calculate to keep only but my boys this summer. I have not wrote to R. Wells that he should have that land over by Esq. Fitches but you may manage the concern as you think best and I will find no fault.

Your ticket is in the wheel as yet. Mine came out blank last drawing. Edward Francis has one in the same lottery is in the wheel as yet. It continues drawing every month. My two Berlin women start for home tomorrow. The youngest stays at home and Mrs. Bennet comes back for me again in 4 or 5 weeks. We are all in tolerable good health here and times. I expect to get dull now in a few weeks so I shall have some leisure time to attend to scattering business etc.

Yours with esteem

H. Filley

(P. S. By the author: The prices did go up in the Fall. E. N. R.)

This letter will also serve to point out the family characteristics of the two brothers. Harvey has gaily "answered back" the general manager, reported business conditions, told his elder brother he will pay his notes as soon as possible, soon, he hopes, indicated that a business slowdown will not be too unwelcome to him, ribbed his brother about Connecticut, the land of steady habits, and shown all hands to be interested in the lottery, with Oliver joining in with one of the numbers. All together a lively and spirited group, one which was successful and having some fun out of life, as well as energetically running a business establishment.

The painting of Oliver by Philip Hewins, a recognized portrait painter of Hartford, listed as an early American primitive, has caught this personality and depicted it in the expression portrayed. All else was left subservient to that portrayal and the background, attire, posed position, and all has been deftly minimized. The portrait is a very unusual one for a

OLIVER FILLEY, 1781 — 1846
Painted by Philip Hewins, Hartford, Conn. in 1840.

primitive and with a knowledge of the principal, the portrayal is remarkable. The fact that Oliver was inactive and in poor health in 1840 is faithfully portrayed with a trace of unhealthy puffiness about the face but the expression gives one the impression that Oliver was endowed with benevolence and tolerance and would laugh very easily, was satisfied with life, and the fullness thereof. There is a total absence of the usual staring-sternness of the primitive. The paints used, perhaps the crude artist materials then available, show the usual over-accentuated reds and yellows, perhaps further distorted by aging; but the native talent of the artist is unmistakable and obvious. He has given us Oliver Filley as he knew him to be so well—successful business man, gentleman farmer, Connecticut legislator, public spirited patriot and prominent in art, military affairs, politics, and religion, "popular and well known in Connecticut circles." It is a remarkable specimen of early primitive painting of a distinguished early American.

In conclusion, there is ample evidence in these documents to support several important deductions. Berlin, including the surrounding towns of Hartford County, was a tinsmithing and japanning center in this country as was Pontypool the center of the same industry in England. As the industry grew, it spread to other important cities and sections, but with Berlin still the source of trained tinsmiths and decorators. It was the capital of the industry in both japanning and tinsmithing. Oliver Filley was a typical and successful operator in this field.

Further evidence to substantiate this claim will be presented in another installment concerning the affairs of the St. Louis branch as established by Oliver Filley's son Oliver Dwight and will cover the period of 1832-1850 in letters and documents. It was the period of expansion and the opening of the western territories. The Filley establishment expanded with the country as the elder son followed the dictate of the times—"Go west young man, go west".

EXCERPTS FROM LETTERS TO THE EDITOR

I want to tell you what a fine looking DECORATOR came in the mail just after I wrote you. It is a fine issue and you can feel very proud of yourself and your contributors.—Miss Florence Wright.

A REPORT OF THE DEMONSTRATIONS AND SPEECHES
Poland Spring Meeting, First Day

Alice Plimpton

Following luncheon on the first day of our Poland Spring meeting the program was given over to two demonstrations—the first, "Country Painting on Glass" was given by Mrs. Muriel Link and the second, "Gold-leaf on Glass" by Mrs. Irene Slater.

In order to give all a chance for closer observation, Mrs. MacDuffie, our program chairman, divided the audience into two classes. The demonstrations were given simultaneously, then repeated when the classes changed places. Each demonstration lasted about one hour and the completely absorbed attention of the audience spoke volumes for the ability of the demonstrators, as well as proving that a demonstration program is the sort we all enjoy.

It would be impossible to give more than the merest suggestion, in these few short paragraphs, of an hour's talk, aided by our own visual experience. So here we will only attempt to give some of the outstanding steps as each demonstrator proceeded.

Mrs. Slater demonstrated a clock face pattern with gold-leaf border of leaves. Since glass patterns are obviously done in reverse, the glass is laid face down on the paper pattern and work built up on the back. Using a mixture of tube black in Japan, thinned with a very little turpentine, the lines for the gold border were drawn on the glass with a ruler. To accomplish this, the drawing pen (No. 302) was loaded with the black mixture by wiping it on pen with an old brush only as far as the eye of the pen. The pen must be wiped frequently. The border and leaves were outlined, as well as any place where black was indicated on the pattern, using the pen loaded in the same manner as before. The glass must then dry.

A size for the gold-leaf, which is freshly prepared each day, consists of a *tiny* pinch of gelatin, soaked for about an hour in one tablespoon of cold water, then one tablespoon of hot water is added. Use when cool. The same size may be prepared by dissolving 1/2 gelatine capsule in 1/4 cup warm water.

A gilder's pad simplifies the handling of gold leaf and is made as follows . . . . Use a piece of wood one quarter or one half inch thick cut 5" by 9". Pad this with cotton batting and cover securely with cheese cloth. Now "upholster" this with a piece of sheepskin (or leather) wrong side up (shiny side down) and fasten securely by tacking around edge. Sandpaper the rough skin. Smooth with finer sandpaper. Sprinkle on a little talc then rub with sheet of rouge paper taken from book of gold leaf.

When the lines on glass are thoroughly dry, *puddle* size on outlined border to the length of one gold leaf sheet. Using an old case knife wiped on rouge paper on which gold-leaf was mounted, and covering gold-leaf sheet to be cut with rouge paper, cut gold leaf the desired width for border. Hasting's leaf "Especially selected for gilding on glass" is used. With a camel's hair

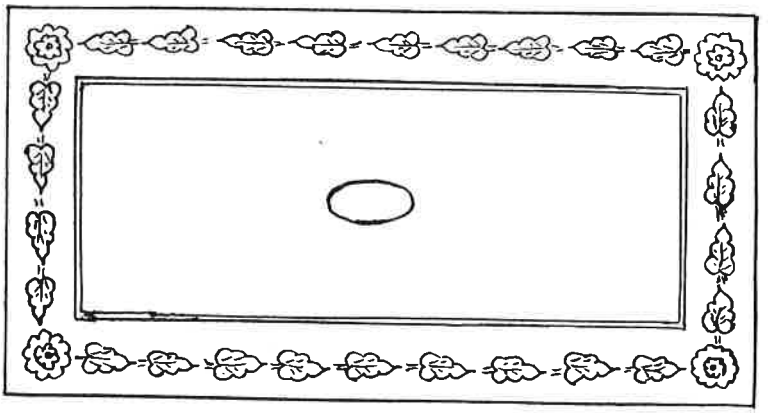
tip, wiped on hair or face to electrify, pick up the slice of gold-leaf and hold flat just over size. The leaf will "jump" to the size. Do not smooth or touch it in any way. Continue until border is finished. If any patching is necessary, leave until the next day.

On the following day, etch small veins of leaves (or any other tiny lines) using an etching tool. An etching tool may be made by inserting a No. 10 needle, or needles, into a pen holder, using tube solder to hold in place. No. 9 needles, though not quite as fine, may be used. In making a 2, 3 or 4 point etcher care must be taken that they are evenly placed.

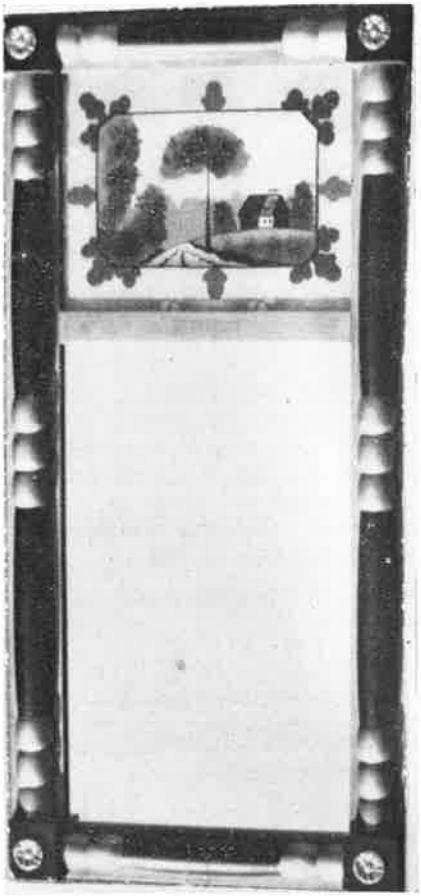
After etching, back the pattern with paint to hold the gold leaf. Let dry thoroughly. Then wash the surplus gold leaf, showing beyond design, away. Use a wad of absorbent cotton and clear cold water. This *must* be done very gently.

Mrs. Slater showed further how to deal with colored picture transparencies on glass. In this case, it is necessary to paint in the trees or other objects in foreground in desired color by holding glass so as to see the face, but working on the back. After foreground was dry, a beautiful sky in the background was managed by painting on a streak of blue at top, a streak of white below and a streak of pink at the horizon. This was then thoroughly blended with the finger to produce a pleasing shaded effect.

Our attention was called to the fact that old thin glass is always better to use in restoring antiques, if it is obtainable.



For Mrs. Link's demonstration of country painting on a glass used for heading a mirror, she chose a stencilled border pattern with a typical center scene showing a house, road and tree in the foreground with mountains and sky in the distance. Mrs. Link stressed the point that there might be other and better ways of working out the mechanics of country painting on glass, but her method she had largely worked out for herself, having done only two patterns under Mrs. Brazer's guidance. The result proved her method to be very satisfactory.



After placing her pencil pattern tracing over white paper and covering it with the glass, Mrs. Link's first step was to outline her pattern wherever outlines showed. With a No. 1 wooden handled brush, she drew the outlines with a mixture of raw umber, burnt umber and varnish. Of course, black or other colors might be used, as the pattern demanded. With a piece of sponge dipped in green paint, the foliage of trees and the grass were then "spotted" on. This was a specially happy choice of medium as it gave the exact effect of the old-time manner. After these two steps were completed, a line frame was drawn around the picture using a sword striper, short side down. One nice point was to draw past each corner and later wipe off so the meeting of horizontal and vertical lines would be smooth. This would complete the

To show succeeding days' work, first day's work on this glass.

Mrs. Link used eight different pieces of glass which had previously been prepared to show step by step procedure.

On the glass showing the next day's work, the area on which the border was to be stencilled was covered with spar varnish and stencilled in the usual manner only more bronze powder was used. This step must be dry before proceeding. With French quill brushes Nos. 3, 5 and 6, other colors were then added. For the road, a mixture of white, chrome yellow, English vermillion and burnt umber was used, put on in streaks and then blended together. The green grass was painted on with a combination of blue, raw umber and chrome yellow, well mixed. The sky was executed in a manner similar to that used by Mrs. Slater except the mountains in the distance were painted in with Payne's gray, while the sky was still wet. Each of the colors must be applied on succeeding days. The finished result so nearly resembled an old glass unusually well preserved, that it might easily deceive the most practised eye.

In the evening of Oct. 18th we were privileged to hear Mr. Bartlett H. Hayes of the Addison Gallery of American Art, Andover, Mass. who talked to us on the subject "New Wine on Old Trays".

Mr. Hayes introduced his talk by telling us of a personal experience

when he visited the island of Dominique in the West Indies. The natives of this island are doubtless the same as those of Columbus' time and are the Caribs from whom the Caribbean Sea was named. Mr. Hayes, in company with an Englishman and a guide, traveled on foot around the island, climbed mountains, swam rivers and stayed over night in native huts. Eventually they visited the head village. By some primitive telegraph the natives knew the white men were coming and turned out in force to welcome them. When the white men arrived, on stilts, they were invited to the chief's "palace" to meet the king, who was pure Carib—a short man with straight black hair. His palace was a tiny hut of two rooms—the antechamber and the royal bedroom. In the latter was the finest (?) brass bedstead ever seen and the main decoration in the antechamber consisted of two pictures—one of Norma Talmadge and one of Charlie Chaplin.

This dramatic incident indicates ancient culture overcome by modern civilization as all culture must necessarily be a blending of the past with the present. The pictures chosen—and no doubt admired—by the king, were a symbol of his obeisance to the present civilization. He had no basis for discerning whether they were false or true symbols of present day culture. The implication of this being that all history not only connects the past with the present but all history is prophecy. If you know the past you know yourself and vice versa. Who did what—when—does not provide a forecast of what is to come, but true prophecy requires a breadth of understanding of former peoples—how they lived—what they accomplished—how they thought, etc. Thus it follows that antiquarians are the best prophets and real social scientists who have a valuable function in society.

In our own particular field we are concerned with the decoration of antique articles. We should learn to think of decoration as infinitely more than ornament. It is an insight into the way the decorators think and what they are. The ornament is incidental to the meaning and the meaning is great in proportion as it influences our living.

Early American decoration has its roots in European culture. Culturally we have never achieved independence. Many of our early decorators were extremely skilful and it may be noted that women began to contribute at an earlier date than is sometimes supposed. In 1804, William Bentley of Salem, Mass. wrote, "A collection of ladies of taste have begun painting the meeting house". Also we find that early decorators (as well as an occasional present day one) sometimes went really wild creatively. Such an instance was recently noted on seeing a hair wreath executed with the most intricate and painstaking workmanship and well documented as follows—"Hair wreath made in 1860 by Nancy Jane Sherman b.1838 and Betsey May Ellis b.1834 from the hair of 125 relatives and friends including red-headed auntie (who begrudged her bright tresses, so 'tis said), the faithful handmaid and the beloved family horse. The grey flower was donated by great grandmother aged 101 years. The tiny bud at the left came out of a curl from little Ann, aged two weeks." All of which gives insight into the character of the people at that time.

All art must be subjected to standards of acceptance. As a measuring stick we should ask such questions as—Is the authenticity measured by the

extent to which this work shows the spirit of the times? Was this article authentic at the time of completion? Is it accepted at present as of historical importance?

As for present day decorators, we have changed so much of ourselves and our world in very recent times—how far should decorations of the past be adapted to present day living? Our sense of fitness has changed. One modern school is concerned about function and stresses shape itself as its own decoration. This is wrong as the opposite is also wrong. Decoration *is* important but should always be an integral part of the object. When the nature of the decoration is determined, imagination enters in. It is necessary to fit one thing to another for the use of the present moment. Da Vinci said, "Imagination is a putting together of the unobvious in an obvious way", which is as true now as then.

Finally we must continually appraise our own work by values and standards. In as far as we uncover an increased understanding of the past through research and apply this understanding to every day life, decoration becomes an evidence of the spirit, a vital element of art, and not merely a fossilized image of the past.

EXCERPTS FROM LETTERS TO THE EDITOR

It's worth belonging to the Guild if only to receive THE DECORATOR. —Mrs. Arthur L. Haberstroh.

DUES PAYABLE

Dues for the Year 1948-1949 become payable June 30, 1949. No notices will be sent out to members, so please remit to Helen W. Chivers, 15 North Balch Street, Hanover, N. H., unless you have already done so. Dues for 1949-50 may be paid at the annual Spring meeting at White Plains.

INFORMATION FOR MEMBERS ABOUT THE SPRING MEETING, 1949

For the Annual Spring Meeting, the Guild will be entertained by the Housatonic-Appawamus Chapter, Mrs. Herbert L. Coggins, Chairman.

THE DATE—Friday, April 29th, 10 A.M. to 10 P.M. and Saturday, April 30th, 9:30 A.M. to 5:30 P.M.

THE PLACE—Westchester County Center, White Plains, New York (Meeting in the Little Theatre, Exhibits in the adjoining Rose Room).

RESERVATIONS—To be made at the Roger Smith Hotel, White Plains. Make your reservations EARLY as the Spring Antique Show opens at the Center the following Monday and dealers and exhibitors are congregating. There are NO reservations available for Saturday night. Other hotels in the nearby vicinity are the Roger Smith Hotel in Stamford, Conn., the Pickwick Arms, Greenwich, Conn., and the Hotel Gramatan, Bronxville, N. Y.

IMPORTANT—All articles to be sent for exhibition and for judging must be addressed to:

EARLY AMERICAN DECORATION
c/o Mr. John J. Brown, Manager,
Westchester County Center, White Plains, N. Y.

PROGRAM—Mr. Earl Robacker of White Plains, author of "Pennsylvania Dutch Stuff", will lecture and show a completely illustrative set of specimens for the forum.

More demonstrations will be featured, such as were enjoyed so much at other meetings.

A get-together dinner will be arranged for Friday night. Further details will be announced in the circular sent to members by the President and the Program Committee.

PRESIDENT'S REPORT

Dear Fellow Guild Members:—

Soon the year will be at the Spring, and it is my hope that we have been carrying on this winter striving continually to keep our work at a high standard of craftsmanship, thereby gaining a rightful place in the art world. Without it our work has little value artistically as well as financially. We honor the name of Esther Stevens Brazer when we set ourselves a standard as high as she set herself.

Theodore Roosevelt once said, "The best prize life offers is the chance to work hard at work worth doing." As president of the Esther Stevens Brazer Guild I never realized the amount of work, the hours, the distances travelled and the problems which confront my office. But the reward is my ever increasing happiness in the work and my greater belief in it daily.

Each director and chairman very rightly feels that her work is undoubtedly the most important and all the strength of our ever growing organization should be behind her work and at her disposal. As president I realize this; but like the previous president, have my special interest—Keeping the standards of our craft high and those interests centering around it. Every craftsman always was first an amateur and we are either progressing or retrograding; there is no such thing as remaining stationary.

During the past few months many of our members have requested a copy of the Invocation offered by the Reverend Percy L. Vernon at our Poland Spring meeting. In view of an ever growing interest I am happy to include this prayer.

We are to have our annual meeting. It will be held in White Plains, N. Y., April 29th and 30th. I am appealing to each and every member, that can possibly attend, to please do so. One of the best means of supporting any organization is to attend the meetings. To quote E. E. Hale, "Look up and not down; look forward and not back; look out and not in; and lend a hand."

Sincerely,

M. Louise McAuliffe, President

AN EXPRESSION OF JOY AND HUMILITY

From Part 3 of "A New Prayer Book" (Formerly the "Gray Book")

"Let us praise God in gladness and humility for all great and simple joys;

For the gift of wonder and the joy of discovery; for the everlasting freshness of experience, and for the newness of life each day as we grow older;

For the fireside and intimate talks of friendship; for the little traditions and customs of the home; for meals eaten together in fellowship; and for all the sanctities of family life;

For games and holidays in the open air; for bright eyes and lovely bodies; for books and pictures and all our small possessions;

For birds; for children and the joy of innocence; for the joy of work attempted and achieved; for the joy of harvest and the wedding feast;

For the beech trees in spring and the fruit blossoms; for the smell of the country after rain; for the green grass and the flowers; for clouds and hills and sun and mountain streams;

For the joy which is born of sympathy and sorrow; for the joy of the lost soul finding love again; and for the joy of the angels of God over one sinner that repenteth;

For all pure comedy and laughter; and for the gift of humor and gaiety of heart;

For all the Lord's merry men, who have consecrated mirth with the love of Christ;

For all singers and musicians; for all who work in form and color to increase the joy of life;

For poets and craftsmen; for all who make things well and rejoice in their work;

For all who have loved the common people and borne their sorrows in their hearts;

For all obscure and humble saints; for village priests and ministering women, who have made life sweeter and gentler;

For the image of Christ in ordinary people, their forebearance and generosity, their good temper in crowds and on trains, their courage and their kindness;

For the glory of God shining in common-place lives; for husband and wife scheming to please one another; for the sacrifices of both for their children;

For all holy and humble men of heart, in whom the loveliness of our Saviour Christ has been made manifest to the world." Amen.

REPORT OF THE EXHIBITIONS COMMITTEE

Emilie Underhill, Chairman

Month of June 1948: Suffolk Museum, Stony Brook, L. I. During the month of June, the Long Island members of the Esther Stevens Brazer Guild presented a show of outstanding merit. The main gallery of the Suffolk Museum was devoted to the work of the exhibitors, including many trays of exquisite beauty and a number of stencilled chairs of top craftsmanship. A case at one end of the room contained two miniature trays painted by Esther Stevens Brazer and two of her large framed patterns hung on the wall above. This special exhibit was kindly loaned by Mr. Clarence Brazer.

A small adjoining room was arranged as a tin pantry. Two fine old pine cupboards were loaned to hold the many interesting originals. Among them were coffin trays, apple and bread trays, tin trunks, an old decorated wooden chest, coffee pots and other small articles. The most important exhibit in the show was an original signed Ann Butler cannister.

A second gallery was arranged as a Victorian parlor and was devoted solely to originals. A handsome old mantel and small settee were loaned and a fine ancient square piano with a dummy attired in a gown of the period standing beside it, added greatly to the charm of the room. On display were many fine exxamples of trays (Chippendale, lace edge, gallery, Sandwich rectangulars, Windsors), bellows, fire screen, papier mache table, mirrors, clock with gold leaf glass, chairs (among them a signed Hitchcock) and many small articles.

The attendance was large and steady throughout the entire month.

October 18th and 19th, 1948: Ricker Inn, Poland Springs, Maine. This was the semi-annual exhibition of the Guild, held in conjunction with the fall meeting. Owing to the remoteness of the locality and the reluctance on the part of the members to ship their exhibits, the show was not as large as usual. The quality was good, however, especially the work of our applicants for membership. It is gratifying to see the efforts made by those wishing to join the Guild, to attain the high standards required of them.

Along with the exhibition of work submitted for judging, there were a number of large patterns and examples of adaptations. Several originals were displayed, among them were pieces of country tin from Maine, an interesting group of lace edge trays and a handsome glass cornice decorated with gold leaf.

Respectfully submitted,

Emilie Underhill

REPORT OF THE JUDGING COMMITTEE

Violet Milnes Scott, Chairman

As chairman of Exhibitions, Mrs. Andrew Underhill arranged the exhibit for the judges at Poland Springs, Maine, on October 15th, 1948. Miss Susan Hills, acting for the Chairman of the Judging Committee, instructed the judges and carried out the judging program most capably. The judges' final reports were turned over to Mrs. Carroll Drury and Mrs. Charles Safford, who checked and tallied the results.

The A awards were placed on the articles on Monday, October 18th at 4:30 o'clock.

The judges were:

New Hampshire—Mrs. Alfred Ells, Mrs. Elizabeth Gordon.
Massachusetts—Mrs. Stuart Brown, Miss Susan Hills.
Connecticut—Mrs. S. Burton Heath.
New York—Mrs. F. R. Stanforth, Miss Lucille Stuart.
A awards were received by the following:
Stencilling on Tin—Elizabeth Gordon.
Stencilling on Wood—Adele Ells, Ruth Brown.
Country Tin—Helen Chivers, Francis Scavello (2 awards), Irene Slater.
Lace Edge—Helen Chivers, Emilie Underhill.

The work of five new applicants was judged and accepted.

QUESTION BOX

Emilie Underhill, Editor

Questions received by Violet M. Scott from members, concerning guidance sheets for judging.

Stencilling:

No. 4 — Shading "powders" should be skillfully blended from light to dark to give form; where one unit seems to disappear behind another it should fade into black with no sharp lines overlapping.

Q. Must a piece entered under stencilling have unit behind unit, or if some unit has shading, would that fulfill requirement?

A. "While late style stenciled chairs and tinware were ornamented with designs cut all in one piece, we find the better patterns were executed with composite stencils. We must learn to dissect a design by observing where two units touch, and where one seems to pass behind the other into mysterious depths."—*Early American Decoration,* Brazer, p. 49-50.

Q. As it is so difficult to ship chairs for judging, would some of the chair patterns, using baskets or bowls of fruit and flowers be acceptable on boxes with grained backgrounds for awards in Stencilling on wood?

A. Yes, they would be acceptable, if kept in the manner of the large Ransome Cook box or some of the others, that have been recorded.

Freehand Bronze:

Q. Do we have to have color on our freehand bronze patterns as it seems so difficult to find such patterns?

A. "Shaded areas are generally made from varnish and the transparent colors, or from opaque japan colors reduced to a semi-transparent state by being flowed in a plentiful proportion of varnish."—*Early American Decoration,* Brazer, p. 70.

Since this seems to be one of the chief charms of these early patterns, it would be well to wait until such a pattern is available in submitting toward an "A" award.

Country Tin:

Q. Should overtones always include some white?

A. Not necessarily. See "Superimposed Light and Dark Tones", *Early American Decoration,* Brazer, p. 61.

SUGGESTIONS FROM MY MAIL BAG

When Higgins ink clogs your Crow Quill pen, dip it in ammonia. It will clean it off in a jiffy and your disposition will improve.

To check a stencil for any corrections before making your pattern in tacky varnish, make a print on dry black mounting paper by rubbing carbonate of magnesium through your stencil. Any errors may be quickly detected by this method and the carbonate of magnesium may be wiped off the mounting paper so that it can be used again. Economy always pays.

When long haired unwieldy quills seem to be the only available thing, they may be shortened by slipping through the quill of a tail feather from

your favorite setting hen and mounted at the desired length. Glue to quill with airplane glue and secure by winding tightly with thread.

The following suggestion needs a visual illustration, but perhaps I can put it across to some of you. When you have mixed your dirty yellow striping liquid in preparation for finishing up those half dozen Hitchcock chairs for your most important customer, and the telephone rings, and you realize you are about to hear the juiciest bit of gossip of the year,—what to do? Desperately plead "Wait a minute!" Then set your bottle cap with the striping mixture in a Mason jar cover, with about 1/8" of water. Over the small bottle cap place one a little larger in diameter and with more depth, so that it will rest on the bottom of the Mason jar lid, as well as completely cover the small bottle cap. When done, run back to the telephone and listen for the rest of the day, and even the next day, if you want. The striping liquid will not thicken or coat.

If you live in a city apartment where dust settles daily like the blizzard of 1888, and you want to get that smooth satin finish free of specks and fuzz, the following has been suggested. Thoroughly vacuum the hall closet and wet wipe the shelf. Chuck out the family hats! The shelf is for the wet and newly varnished tray! Close the door gently. You have removed the dust from the closet ceiling, so there isn't any left to fall and settle on your masterpiece.

One of our most able decorators says there is nothing to making the "drips" on the elaborate Chippendale trays. I am from Missouri!! His recommendation follows. Use ½ black serviceseal, ½ japan gold size and a few drops of turpentine. Apply with a Crow Quill pen. Easy!

Blow into your varnish can before putting the lid back on. This helps to prevent a skin from forming on the unused varnish. If you are of healthy and hearty proportions, standing on the can will seal it tighter than the weight of your hand.

You, fellow members, have neglected me completely these past six months. Not one of you has sent me a question, so that I have had to ask them myself and ferret out the answers from those in the know. Should you have a problem within the next half year, please let me try to help you. I assure you I am not an encyclopedia personally, but will try to look up the information for you and shall continue to collect my pearls of wisdom from each and any of the experts with whom I come in contact. Now ask me something!

SWAP COLUMN

Nothing for the Swap Column, either, and do you know that through it I have become the proud possessor of a baby Boston rocker, a seamed coffin tray and a beautiful old coffee pot resplendent in its brilliant original decoration? All these items were purchased at far more reasonable prices than those quoted by the dealers, who must, of necessity, cover overhead. You are missing a golden opportunity to acquire many choice treasures, to say nothing of delightful friendships, by not taking advantage of the Swap Column.

Works of the late Esther Stevens Brazer

Early American Designs for Stenciled Chairs

Seven authentic full size drawings with complete patterns and directions for executing Hitchcock type flat slat and rocking chairs will be mailed now upon receipt of $5.00.

Basic Instructions for Home Painting in the Early American Manner

Contains detailed instructions, lists of materials required and where obtainable, bibliography, etc., for decorating and restoring home interiors, walls, floors, furniture, tinware, etc. Will be mailed now upon receipt of $1.00. Add 10c for check, P.O.M.O. or Postal Note.

CLARENCE W. BRAZER

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"If you think it is safe to call this tray a Chippendale, I would like to have it advertised as a Chippendale".

Chippendale Tray

size 25" x 21" made of steel hand made best quality. Wire bound edge.

Unpainted raw **$5.00**
Painted black or white—
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