

The Decorator

VOLUME 4

WINTER 1949-50

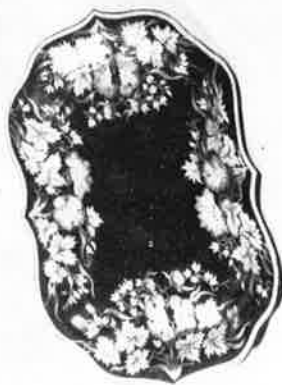
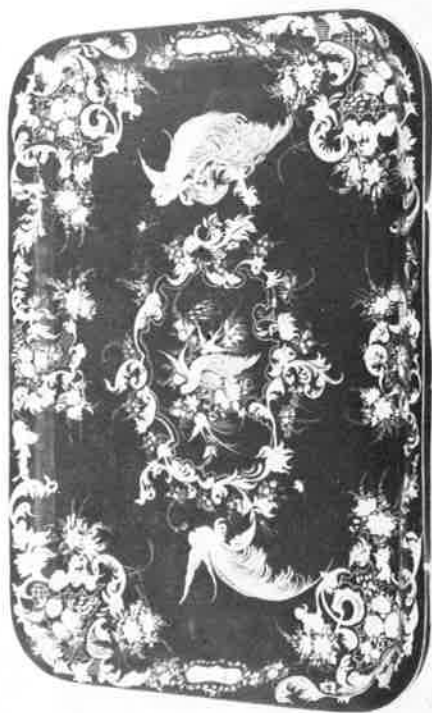
NUMBER 1

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"A" Awards for Gold Leaf, by Mrs. George Elder and Mrs. Stuart Brown
 "A" Awards for Freehand Bronze, by Miss Marion Taft and Mrs. George Elder

Editorial Notes



Old Sturbridge Village, in Southbridge, Mass., seems like a particularly fitting meeting place for the Fourth Annual Meeting of the Esther Stevens Brazer Guild, incorporated as the Historical Society of Early American Decoration. Their own exhibits include very interesting examples of some of the types of decorated wares with which we are so much concerned, particularly of early country tin.

They are opening the grounds to us two days in advance of their season's opening, thus giving us an unusual opportunity for touring the Village. We hope that the members will show their appreciation of this invitation by a large turnout. The Village management is working very closely with our general chairman, Mrs. G. L. Plimpton, to see that all necessary details are arranged for our pleasure and comfort. Mrs. H. T. MacDuffie, program chairman, is working out details for the two-day program.

Each member should do what she can to make this meeting a big success by her presence and by entries for the exhibition—originals if possible, and one or two pieces for the judging.

* * * * *

It is a pleasure to welcome Miss Alice Winchester, Editor of the magazine *Antiques*, to our program again. Since she first spoke to us, she has helped develop the new Annual *Antiques and Decoration Forum* held at Williamsburg, Va. Because of her belief that antiques should be lived with and not just amassed, she always has a useful message for lovers of old things.

* * * * *

During Edith Holmes' talk to the Guild which followed the Steak or Lobster dinner, at Kingston, Walter Wright and Frank Holmes were making a bit of unexplained commotion. Then each person present was handed a most attractive volume titled "Ships of Kingston" by Henry M. Jones, as a gift from Aunt Edith Holmes. There was a round of applause expressing each person's thanks and appreciation.

* * * * *

We are happy to announce that our next issue is already being prepared. It will contain an article of interest on decorated tables by Mrs. Evelyn Holmes of Maine; experiences in restoration by Mrs. Esther Broughton of New York.

As usual, we would appreciate more pictures; our members constantly ask for more. We are on the lookout for some fine clock and mirror pictures, and an article on the subject of clock decorations is in progress.

A coming issue will feature early decorated cornice boards, and any one having originals or pictures or information concerning these items is invited to contact the editor.

We ask that all material for the next issue of the *Decorator* be mailed before April 15. This includes Chapter news, committee reports, articles and pictures — everything except what actually takes place at the meeting in Sturbridge.

ANNUAL MEETING OF THE ESTHER STEVENS BRAZER GUILD TO BE HELD AT OLD STURBRIDGE VILLAGE MAY 12 AND 13, 1950

The facilities of Old Sturbridge Village in Sturbridge, Mass., have been offered to us for our annual meeting and exhibition which will be held on Friday and Saturday, May 12 and 13.

The Old Sturbridge Village Museum and Crafts Center portrays a typical country town of central New England as it might have appeared early in the 19th Century. More than thirty buildings house the collections of furniture, glass, pewter, brass, toys and household equipment—everything that might have been found in a town of that period. These are shown historically in museum displays and according to use, in furnished houses and shops. The purpose of the development made possible by Albert B. and J. Cheney Wells, is to present the everyday things of New England's past in a manner that will show what they imply—how they were made—how used—and how their designs were necessarily influenced by the people and conditions of life of those times.

Mr. Earle Newton, Director of the Center says "Sturbridge Village is a growing and promising institution with great significance to both New England and the nation. It will be important not only for informing Americans about their heritage, but also for increasing the stress being given craft work."

Miss Alice Winchester, editor of the magazine *Antiques*, will be a speaker Friday afternoon. Those who heard her at our organization meeting in Darien will recall her as a charming young woman, soft spoken, but with vitality and enthusiasm. She is a Smith graduate, attended the Sorbonne, Grenoble, and is a member of Phi Beta Kappa.

The exhibition consisting of originals and members' work will be opened in the Mashapaug House following Miss Winchester's talk in the afternoon. The public will be welcome to attend both events, and guest tickets may be procured at the Village Meeting House. The exhibition will not be opened for guests until the conclusion of the meeting.

Choice Originals To Be Shown

A number of fine originals are expected, and anyone, whether a member of the Guild or not, having an original decorated piece, tinware or chair, etc., which he would be willing to loan for the exhibition may bring it to the Mashapaug House either the day of, or the day preceding the meeting. All articles exhibited are covered by blanket insurance during the exhibition. Further information may be had by writing to Mr. Walter Wright, Ch. Exhibition, Arlington, Vermont.

Members should write to the Publick House, Sturbridge, Mass., for accommodations, giving approximate time of arrival and nights staying. They will place people as best they can; since their rooms are limited, the majority will be in nearby guest houses which are vouched for by the Publick House. Each person will be notified by mail of her placement. Dinner the evening of May 12 will be at the Publick House.

The following buses run directly by the main entrance to the Old Village grounds: Peter Pan between Boston and Springfield; Greyhound be-

tween Boston and Buffalo; the Interstate between Providence and Springfield; Worcester Street Railway between Worcester and Springfield. Greyhound from New York to Boston passes one-half mile from entrance.

Those planning to come by bus should notify Alice Plimpton, General Chairman, 19 Chapin Drive, Springfield, Mass., several days in advance, so transportation can be furnished from the bus stop at entrance, into the old Village which is about a half mile.

LETTER FROM THE PRESIDENT

Dear Guild Members:

The Kingston meeting adds another outstanding gathering to the Guild list of fine meetings. All who had the pleasure of attending must agree with me that the hospitality of the people of Kingston will be long remembered.

The Executive Council held its first meeting on September 27th preceding the Directors' meeting. The Directors and Committee Chairmen hope, through these Council meetings, to form a closer relationship between the two boards for their mutual benefit.

I regret to announce the resignation of Mrs. Thomas K. Davis as Chairman of the Nominating Committee. Mrs. Donald Cooney, 1626 Main St., Glastonbury, Conn., has kindly consented to be the new Chairman. She will welcome any suggestions you wish to make for the Directors to be voted on at the Annual Meeting in May.

Mrs. Lally Alexander, Garden City, Long Island, will continue as our Publicity Chairman, and is already busy preparing the good news about our next meeting.

Your Directors have unanimously accepted the invitation to hold our Spring meeting at Old Sturbridge Village, Mass., on May 12th and 13th. Mrs. G. L. Plimpton, our Recording Secretary, has accepted the General Chairmanship for the meeting. A letter with all details will soon go to you in ample time to make your reservations.

The latest list of Guild members is being sent to members only, and if there should be any change in your name or address please notify the Membership Chairman, Mrs. Elizabeth Gordon, Hanover, N. H. We have worked very hard to make this list as nearly correct as possible. Some of our members have been so busy moving it has been hard to follow them. It is particularly difficult during the summer months unless you leave forwarding instructions with your post-office.

Let me remind you again that our next Annual Meeting will be held at Old Sturbridge Village on May 12th and 13th. With such a central location and the privilege of viewing the Village before their season opens officially, we expect a large attendance.

Have you planned your entry to be judged? Our exhibits are improving with each meeting, and are generally found to be very helpful and stimulating.

Cordially,
HELEN W. CHIVERS.



General View of the Exhibition
Reed Community House, Kingston, Mass.

TALK BY NINA FLETCHER LITTLE AT KINGSTON, MASS., ON SEPTEMBER 29, '49

Members and friends of the Esther Stevens Brazer Guild, I consider it a great honor to be here today, to come to you in memory of Esther Stevens Brazer, because it was her interest and enthusiasm and knowledge which flamed or fanned the spark in Early American Decoration.

I think it was in the early spring of 1929 that I studied with Esther Brazer, at that time living in Cambridge. My husband and I had bought a little farm about three years before. Fixing it up, we had discovered two stenciled rooms. We were much excited about this discovery and didn't know much about stencilling, but heard there was a lady in Cambridge who had interest in it. I called Esther Brazer about it and asked her to come out and see the house. She came out and spent a day in the country. From that moment on we became very warm and enthusiastic friends, because our interests were in the same direction. About ten years later we bought a larger house at Essex, and after Esther Brazer's teaching, started to scrape paint. We expected to find some good 18th century colors on it that we could put back. We found most strange combinations of paints, as also different parts of older work in different colors. Immediately it reached to Esther Brazer, who by that time lived in New York, and we asked her what we had. She wrote, "Very interesting," and came back to see it. A short time later she and Clarence Brazer came back and we scraped paint all day. She was delighted when we found anything rare and interesting and requested we keep her informed as we uncovered anything and she would come up. She had for a long time been very much interested in the architectural use of paint, — one of my present hobbies, — but had not actually painted. However, this was something new and interesting and she must try it! The result was we lived with old messy paint for two years. Then in June 1939 she came and stayed for three weeks and we all painted literally day and night and she did the exterior. I don't know how many of you have done work on woodwork — sometimes the paint would run on a design and would have to be brushed in again. Esther Brazer would always tell us never stop an operation — I remember that very well.

I went with Esther Brazer on a good many field trips before she left Cambridge and I was continually impressed by the wonderful craftsmanship she showed. I have seen her make a stencil from a wall design, put it on the paper and expertly and quickly fill in color so when finished the two were absolutely identical. I thought it was amazing then and I find now in trying to do something I more than ever realize how expertly she could do it. It was an education to see her mix paints on an old newspaper palette and arrive so quickly at clear colors and then take that paint and apply it to woodwork. You could not tell her work and the original apart — it was certainly exceptional workmanship.

Perhaps I am not an actual painter. I just don't seem to have the urge to actually do the work. I am not personally so interested in the modern reproduction of the old operations as I am in finding and recording the original designs and that actually is what I spend most of my spare time

doing — trying to track down the old woodwork and walls and wherever possible get photographs of them and make careful color notes so we will know the type of interior in which our ancestors lived.

When Esther Brazer wrote her book we discussed contents and title. The title was quite a problem. We discussed contents and I tried to persuade her to give a portion of this to woodwork, but, obviously, of course, it was selfish on my part as it was my particular interest. However, she told me at that time there was more interest and popular demand for painting on tinware and furniture, but promised me to put in book form what she knew about architectural painting. Unfortunately, her untimely end in 1945 prevented. It was certainly a great loss. I shall never know a quarter of what Esther Brazer knew. I find I miss her more and more, because in old times when I ran up against a problem I could call and get an answer and always felt the right answer. Now there seems to be no one I can turn to in these days, so, in an uncharted sea I have to poke around and work out my problems for myself.

Now I spoke a few minutes ago about how Esther Brazer taught me to scrape paint. That is really literally true. She taught me how to use a putty knife, how far down to go successfully.

Actually, as you know, the knowledge of original paint colors is quite recent. By that I mean the early 1920's. Up to that time a house built in the 17th, 18th or 19th century was scraped down to bare woodwork — not a coat at a time — and it was generally thought that the thing to do was to paint it Colonial white; that you couldn't go wrong if you painted an old house white. I think that was replaced by the dark colors of the Victorian period.

I think now we have come generally to believe that in the 17th century, 2nd quarter, most fine Georgian was intended to be painted, and, as most people could afford to paint, relatively few interiors were left plain. Houses in cities were very prodigal in the painting of rooms.

The 18th century painted in pastel shades and regarding the 19th century we have come to realize now that brighter colors were used — bright blues — yellows — a great deal of red and red center in the colors used. I think we have the restoration of Williamsburgh to thank for the general interest and knowledge of painting interiors.

Williamsburgh started from the very beginning, scraping to find original color, both outside and inside, so they would have the correct colors. Now it's Williamsburgh blue or Williamsburgh something else. The fad for correct colors for Colonials sprang all over the countryside, — a subject I could talk quite a little about. I won't talk about it except that I am often tempted to say that we found and know the farm houses had colors of their own and you don't have to go to Williamsburgh to get colors.

You may also think that this packaging of special mixed paint, which of course the larger paint houses have done for some time, is a product of the 20th century, something rather modern. However, that is not true — I found an advertisement dated 1736, which advertisement went — "My dear — Prepared to mix and send out paint to gentlemen in the

country, with directions how to put it on." So you see that particular practice is over two hundred years old.

Something that seems to strike the public mind is plain, bright colors. When we painted our house in '39 many people came to see it, who looked on in surprise and said, "Well, how early do you consider this layer", — and when we said this is the first paint, we believe about 1740, they looked at us in perfect amazement.

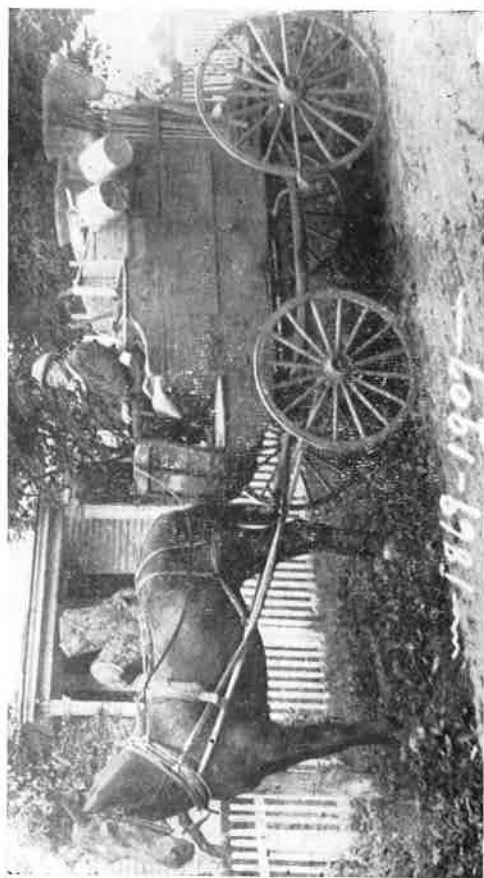
I don't know why we thought that grained woodwork was early Victorian, with no graining existing before the 19th century — it actually started very much earlier than that, and here again we have to thank Williamsburgh. It was not used in England very widely in early 17th and 18th centuries, but in 1705 the capitol probably showed that grained woodwork was used and if you call today you will see that one room is grained, so from 1730 on you will find a great many rooms obviously in imitation of all kinds of wood — cedar, mahogany — and also of marbles of different kinds. We are coming to realize surprising coating changes on all the original woodwork on any old house, and hope it will flick off and show us first coat, but we find again and again there is evidence, at least in some part of house, of graining, until 1790, and then we know it was done in early 19th century and much later.

Now what I want to do today is speak to you about the subject that is of great interest to me. It is a strange thing to me and it seems that since Esther Brazer's death I have gotten into this subject that interested us both so much. I hope some day I will be able to put what little I know — which will not take the place of what she would have written — into a book. I know I have been able to see, particularly in New England, a great many things Esther Brazer never saw. I have been through notes, photographs and records she never saw and about which she had no notes and records whatsoever. If she had lived she would have seen these things which still exist, but they are disappearing. Some people are restoring and while some are kept, others, unfortunately disappear.

Today I am going to divide my talk into two sections; first half on woodwork and decorative woodwork and in that I would like to take up free hand painting on woodwork, graining, marbleizing finishes and landscapes, frescoes. The first group with wall decorations are repeat patterns, that is free hand repeat pattern, and others hand painted with landscapes, and combined with stencils, and then entirely stencil patterns. At the present time I am not doing any particular research work on stencilled walls, — it seems that is a subject apart. It isn't that I am not interested in stencilling, — I love stencilled walls, — but I have left this for others, and try to go on to less known aspects of work. Now I would like to show you the slides and I hope as we go along you will not hesitate to stop and ask me about anything that may interest you.

* * * * *

A number of slides were then shown, with explanations by Mrs. Little. Among them was a 1631 free hand painting on beams; marbled painting in plain dark color; 1761 house; her own house in Essex; pointed out work done by Esther Brazer, told of colors and graining.



Lucius W. Bigelow, of Simsbury, Connecticut.
"THE LAST OF THE YANKEE TIN PEDLARS."

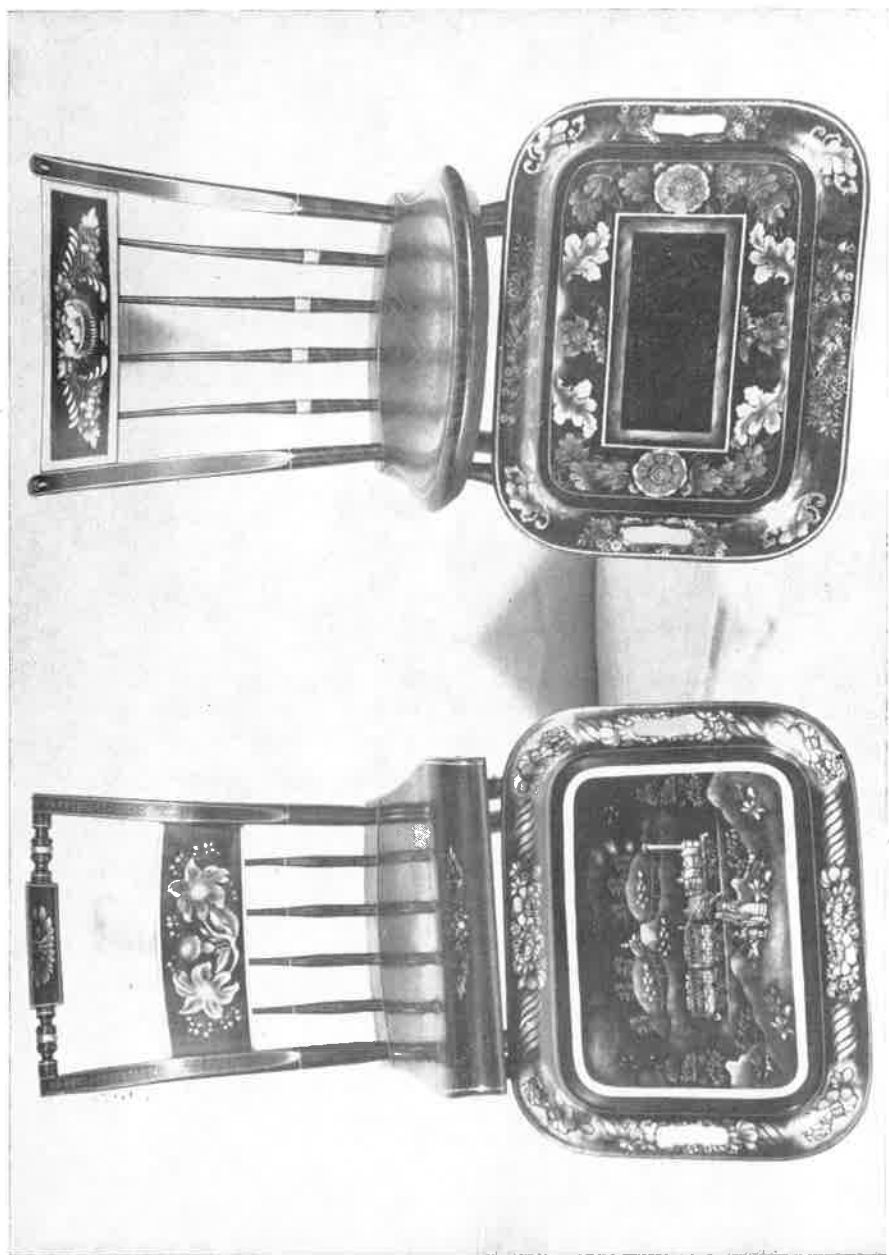
GOLD LEAF PICTORIAL WORK ON GLASS

BY JOSEPH M. SPELLMAN

Part II — Continued from Volume III, No. 2.

Now let us assume you have an intricate pattern you wish to reproduce on glass. The design consists of border decorations, floral or pictorial scenes.

1. Clean both sides of glass thoroughly with newspaper and water.
2. Lay a very thin film of chalk on back of glass.
3. Pounce your pattern on back of glass.
4. Scribe all straight lines of pattern with sharpened, wooden stick.
5. Outline and shade your entire pattern with burnt sienna or any other neutral tint of color ground in japan, diluted with turpentine and add a drop of japan gold size and mix to right consistency.
6. Wait till fully dried (about 3 hours), then thoroughly clean off the chalk film and the entire glass with a soft piece of cheesecloth.
7. Make up the water-sizing.
8. Wash the entire glass with the solution and let contents drip off.
9. *Gild* the parts on your pattern you wish to appear gold, making sure the part is wet, not flooded. If by chance the gold leaf runs with the sizing, merely push in place with your gilder's tip until it stays put. Never mind if the gold more than laps over the designated parts.
10. When the gold dries (about 3/4 hr.) *burnish* with a piece of absorbent cotton. Preserve all pieces of gold leaf in a box, for if enough can be accumulated, it can be sold to gold buyers. After burnishing, add a small amount of water to the water size to make it weaker and proceed to wet the glass and re-gild the same parts.
11. When the leaf dries once more, paint or *Back Up* the parts you wish to remain gold with equal portions of chrome yellow and lamp black in japan, diluted with turpentine and add a drop of japan gold size. The burnt sienna outlines on your pattern will guide in painting the parts you wish to appear gold.
12. Make sure paint is thoroughly dry, about 4 hours, before *removing surplus* gold. Take a piece of absorbent cotton, dip or soak in plain water, ring out excess water, wet the gold parts and rub off surplus gold with a dry piece of absorbent cotton. (Remember to save all pieces of gold cotton).
13. After all excess gold is thoroughly cleaned off glass you are ready for *tinting* and coloring the various designs and decorations with oil colors only, with a drop of dryer added. It is a good policy to brush in all light tints first, then stipple all colors applied to glass. It will help if a drop of good spar varnish is added to all oil colors used.
- Stipples are light balls of absorbent cotton wrapped around a lintless piece of cheese cloth. It is used to tap the colors applied to glass, lightly, thus removing brush marks and smoothing out colors.
14. *Thoroughly dry* everything overnight. Finish and preserve your work by mixing a portion of Dutch Boy white lead, dilute with linseed oil and drop of drier, tinted any shade you wish. Usually it is a color matching the background of the design. Then stipple the background after it is applied over the entire glass.
15. *Varnish* the entire work with a slow drying spar varnish after it has dried overnight.



Stencilling "A" Awards To Applicants
 Mrs. Samuel Hart, Mrs. William N. Martin, Miss Maria Murray;
 Also Mrs. Muriel Link, Reg.

FALL MEETING OF THE GUILD

The people of Kingston offered their hospitality to members of the Guild when the fall meeting was held there at the Reed Community House in September. Homes in Kingston and other nearby places made rooms available, and meals were enjoyed at several of the well-known Inns and eating places in the vicinity. Many of the members did some successful Antiquing in the attractive shops, while others visited art galleries or made the trip to Plymouth Rock.

Following the registration on Wednesday, the popular demonstrations were staged under the direction of Mrs. H. T. MacDuffie, and continued through part of the afternoon. After dinner, members assembled in the auditorium to hear Mr. Sidney T. Strickland, authority on restorations, talk on the "Restoration of 17th Century Pilgrim Houses".

On Thursday morning, a business meeting was held, Helen W. Chivers, President, presiding, and the committee reports were read. Mrs. Elizabeth Gordon, membership chairman, reported a total of 593 members. Following the adjournment of the meeting there was opportunity to view the exhibition which was open on both days.

At the afternoon session Mrs. Max Muller gave a talk on the progress of her work as curator of the "Esther Stevens Brazer Collection of Early American Designs", explaining the expenditures for which the Guild has voted authorization. She had with her representative selections from the patterns, showing how they have been mounted and covered. The value of her work in cataloging and arranging these designs is incalculable, and the expression of approval by the members was unanimous.

Mrs. Nina Fletcher Little, a close friend of Esther Brazer for many years, graciously talked of "Early Decoration on Woodwork and Walls". She was very informal and related several anecdotes concerning her experiences with Esther Brazer.

The Kingston Committee in charge of the general arrangements for the meeting included Mrs. Arthur B. Holmes, Chairman; Mrs. LeBaron Hathaway; Mrs. Warren Sampson; and Mrs. Morton Kyle. The Guild Program was in charge of Mrs. Harry T. MacDuffie and Mrs. Mell Prescott, as Co-Chairmen; Mrs. James Piper acted as Correspondent for the Decorator, and Mrs. Maxine Loveland for the press.

The Judging Committee held a preliminary meeting on Sunday, September 25, to discuss the judging procedure and to review the guidance sheet. On Monday and Tuesday they met for the actual judging of the work submitted.

Mrs. Gordon Scott, chairman of the Judging Committee, reported that they were pleased with the excellent finish on the work submitted. The Judges were: Mesdames Mildred Abbott and Irene Slater, Vermont; Elizabeth Gordon and Dorothy Howard, New Hampshire; Ruth Brown, Esther Hall, Florence Sampson, Massachusetts; Ruth Coggins, Helen Elder, and Virginia Martin, Connecticut; Florence Stanforth and Miss Lucile Stuart, New York.

The final arrangement for staging the exhibition was in charge of Mr. Walter Wright who was assisted by Mr. Frank Holmes.

ESTHER STEVENS BRAZER COLLECTION OF EARLY AMERICAN DESIGNS

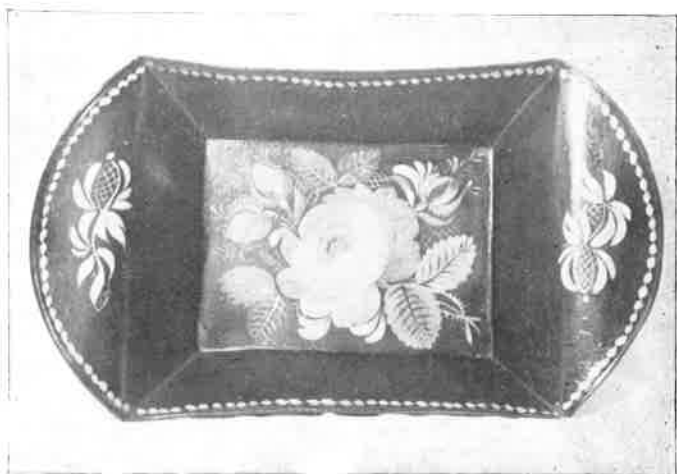
Talk by Mrs. Max Muller at Kingston, Mass., Sept. 29, '49

I know you have all been curious about what has been going on at Innerwick. As has been previously reported at Guild meetings, the Esther Brazer patterns have all been catalogued according to the request and the wishes of Mr. Clarence Brazer. Each finished pattern was filed in her portfolios in the order as they had been listed in her own catalogue. About 500 more were given numbers, filed and described in the catalogue, according to the plan which she had devised, listing, as far as was possible to determine, the name of the original owner of the article from which the pattern was recorded, plus some other distinguishing features. All were sorted according to the type of pattern, that is, bellows, boxes, chairs, glass, etc. There are approximately 1200 finished patterns. Besides this there are many tracings, drawings, color and crayon sketches, hundreds of extra cut stencils, voluminous notes, many photographs and slides and a lot of books pertaining to this sort of work.

After this entire collection had been presented to the Guild, we started to comply with the conditions of Mr. Brazer's Deed of Gift. Mr. Brazer and I shopped for what might be a suitable housing for this collection. This proved quite difficult. We had to contend with post-war shortages of steel which made it almost impossible to procure well-built steel cabinets of the proper size. The great shortage of paper made it hard to get the mounting paper which we needed. We waited almost a year for some of our orders to be filled and longer for others. Now all materials have arrived, except one unit, to house the colored slides. Personally, I am quite proud and pleased with the choices we made and I hope you will all be pleased, too.

We have now cleaned, mended, mounted and covered between 450 to 500 patterns. We are working at the moment, on stencils. As each stencil for each pattern must be handled separately and mounted with each pattern, I know you will realize that this takes time. Mrs. Klein and I have been assisted frequently by Mrs. Heath and Mrs. Devoe and we have worked faithfully all summer long, every Tuesday, save one, since the Spring meeting and frequently on Thursday also. Some of these days have been mighty hot.

We have tried constantly to keep in mind that the ultimate goal of our efforts is to give the Brazer collection a permanent protection, so that, not only Guild members of today may come to Innerwick to see, compare and copy patterns, but also our younger people and our future generations

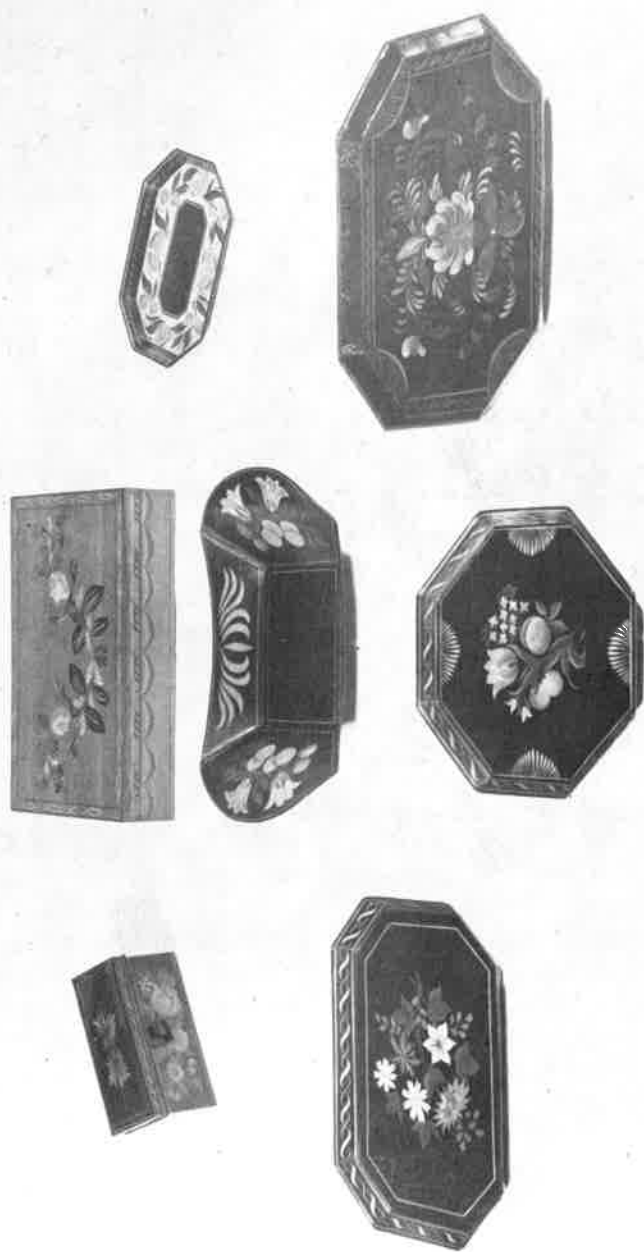


"Grandmother's Tray"
From Collection of Esther Stevens Brazer

may still have the privilege of seeing the work of the person responsible for the remarkable revival of the art of Early American decoration. This revival of interest in this art may die down again some time in the future and then again flare up and the Guild will have been the instrument thru' which it will be possible for other generations to see Esther Brazer's work and to get the same appreciation and pleasure from it that we have all gotten.

As the plans stand at the moment, in order to iron out some of the still unravelled difficulties of having painting and viewing sessions at Innerwick, the Board of Directors will meet there on January 11 and 12, after which the Innerwick studio will be opened on certain days to Guild members. I believe, in order to simplify matters, at first, we will give the Pioneer Chapter the first opportunity to come to paint. If not enough of them can come, then the Hartford chapter may send enough to fill the quota. Cards will be printed with all necessary instructions and details on them for members to fill in and return in order to reserve a place. I have with me some patterns I would like to show you, which have been mounted. Mr. Wright will bring them closer to you.

Mrs. Muller exhibited various beautiful patterns, explained the mounting and showed the mounted stencil units on the back. The members were greatly impressed with them. Mrs. Muller answered questions and the patterns were passed from row to row.



“A” Award for Country Painting
by Ruth Brown, Esther Hall, Martha Muller, Laura Nichols.

DEMONSTRATIONS BY GUILD MEMBERS

REPORTED BY EDYTHE PIPER

BRUSH STROKES AND STRIPING — LOUISE MCAULIFFE

Mrs. McAuliffe began her demonstration by telling us to paint only when in the mood, for best results; to have plenty of elbow room, and good clean brushes. She likes to use quill brushes with or without handles. The handles were small and rather short and were secured by liquid solder. This last Mrs. McAuliffe finds indispensable for many things and suggests using it to prevent shedding in old brushes.

She used thin oil paint and varnish solution and said that she'd found Murphy's Bar Top gave extra depth to stencilling. In making her brush strokes she laid brush down, waited a minute and lifted fingers. Brush strokes are like learning to write, you improve only with practice. It may be easier to start a group of graduated brush strokes from large to small — out to in. For brush stroke borders measure distances only, don't try to work on traced outlines.

The demonstrator likes to apply two coats of varnish before starting to decorate. She uses 4-0 steel wool or wet-or-dry sandpaper to rub down varnish. After the above she rubs each coat with Dutch cleanser and water, changing on the last coat to paraffin oil and rottenstone.

For the Palmer method "squiggles" she used her brush straight on end, a large (#4) brush for brush strokes and a 3/4" quill for striping.

GOLD LEAF

JESSICA BOND

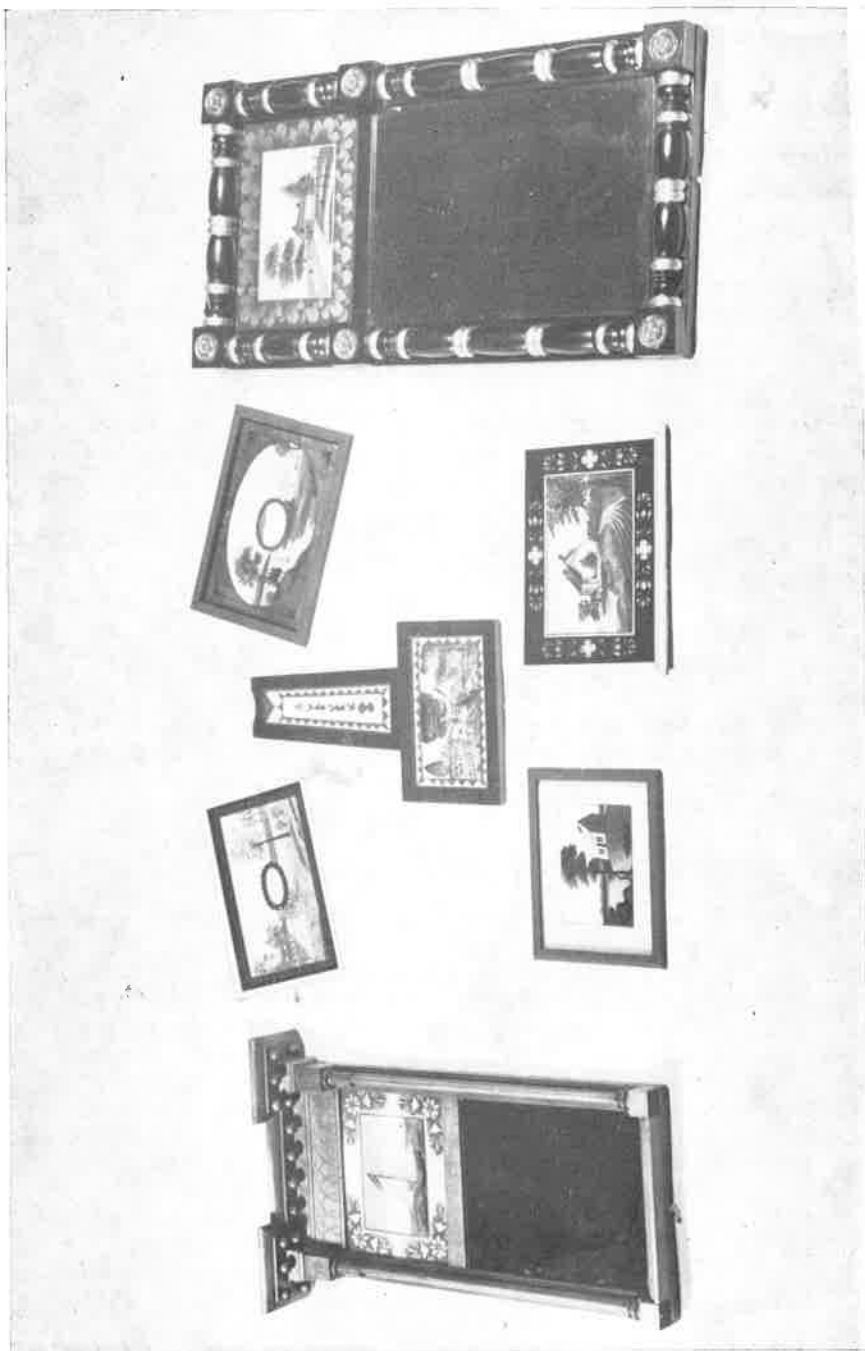
Mrs. Bond uses unmounted gold leaf which she picks up with thin waxed paper.

Trace the design with ink on regular tracing paper. Rub the back with magnesium carbonate to transfer to dark surface. Dust the tray surface and hands with cheap talcum and rub off using a piece of unabsorbent cotton. To transfer use a hard pencil over ink lines tracing only the large units. The small ones should be done free hand. If you're too busy following lines you lose rhythm and your strokes will have a pinched look.

Because the weather was damp Hein's gold size was the solution used. To this chrome yellow in japan was used for visibility's sake. A square tipped, camel hair quill (#3) was carefully loaded by using a back and forth motion until there was paint down to the ferrule. Spend time loading the brush correctly and it can be used for several brush strokes. A #2 sable scroller (worn down to a #1) made 7 strokes without reloading. Get smooth coat of varnish by accurate strokes or you'll have different thicknesses and the leaf will be bumpy.

"Stormant," the wiggles on Pontypool borders, and the fine lines on Chippendale borders were put on with a fine pen and a solution of powdered gum arabic (1/2 tsp.), simple syrup, water and some kind of alcohol. The recipe is never the same and the solution must be doctored each time it is used. It should flow easily from pen and dry quickly.

Examine work at light for "pin holes." Move leaf crumbs around with unabsorbent cotton. Etch any time the solution has dried hard, but wait a week before varnishing over the leaf.



Glass Painting "A" Awards
 Jessica Bond, Greta Kidner, Gina Martin, Mell Prescott, Irene Slater.

GOLD LEAF ON GLASS

GERTRUDE BYRAM

Purchase clear, white glass and size "O" gelatin capsules. Dissolve 1/2 capsule in 1/3 cup of warm water. Wash glass and hands with hot water and soap, dry thoroughly and rub with alcohol. With a clean brush deluge glass with solution. If it crawls the glass isn't clean enough. Take plenty of time as the glass won't absorb the liquid! With a gilder's tip pick up unmounted gold leaf and lay it on wet glass. Oil the tip by rubbing it over hair or cheek first. If there seems to be too much liquid on glass tip it and let some run off, but be careful as gold will run off also. This may make gold lie more smoothly. To cut gold into smaller pieces place it on a gilder's pad (made of a block of wood which has cotton padding covered with cheesecloth and tautly stretched pigskin) which has been rubbed with rouge paper. Rub case knife also with rouge paper from gold leaf book, and cut by drawing knife toward you slowly.

When gold is not quite "hard dry", in about 2 hours, mark design by tracing it on with carbon paper. Then outline the design with a single stylus and draw in veins. For the shading use a triple stylus. These can be made by using a pen holder, needles and liquid solder. Now back the design with black enamel (from Sears), and in about 12 hours wash away the excess gold with water and cotton.

If you are using silver leaf it will be necessary to use the whole gelatin capsule in same amount of water.

LACE EDGE PAINTING

MARTHA MULLER

Nearly all large lace edge units have a red undercoat. The demonstrator used sign writer's red with a touch of burnt umber. Occasionally a creamy white background is used.

When the background is dry, the next step is the "floating color" stage. For this it is important to use a slow varnish. This can be obtained by adding linseed oil to varnish, the amount depending on the size of the unit and the speed of the worker, it is necessary to experiment to discover the correct amount for you. For the demonstration Mrs. Muller used 1/4 oil to 3/4 varnish. The mixture will have to be stirred if it is not kept mixed. McClosky's or Man-of-War Spar were suggested as very satisfactory for this. Mrs. Brazer said you should be able to float varnish over a peach for an hour. Cover the dry background with a generous coat of this slow varnish using a large (#10) brush and being careful not to go all the way to the outside edge. Now to add the color; for the rose, alizarin, burnt umber and yellow ochre were used to give the "cup and saucer" shape. The petals were "pulled" around outside edge where there was no varnish. The edge should be smooth as you've gone beyond the floating color varnish. "Caress" the color with a dry brush so edges will merge with varnish. Strive for a nicely shaped rose even if it isn't an exact copy. The difference between a lace edge rose and other early roses is that lace-edge has some white pulled in at floating color stage. The outside petals are "outlined" with white to lighten the edge so transparent red will show. Keep a rag handy and use it! The floating step allows for much individuality. Twenty-four to 36 hours



Stencilling, "A" Awards To Regular Members
 Phyl Keegan, Greta Kidner, Muriel Link, Helen McCarthy, Lucille Stuart.

later "veiling" can take place using regular varnish. On the peach all colors were added at once in the sections where they belonged. The darker portions were worked in first near the outside edges by "stroking" with a dry brush. When blending is complete add the fuzz of the peach using white on an upright brush and stipple it.

The next step is veiling and for that mix Phillips white, raw umber and yellow ochre.

The leaves are painted with a mixture of prussian blue, yellow ochre and raw umber in a dark value, shaded with a dirty green-white and highlighted later with a small quill brush.

FREE-HAND BRONZING

EMILIE UNDERHILL

For this decorative medium a smooth under surface is most important. A solution of varnish, quick gold size (Hein's, or Hasting's), and black in japan was used. The gold size made it dry faster for the demonstrations. The brush was dipped in the solution and rubbed off on paper before using so brush would not be overloaded. Cheap toilet tissue makes a good paint rag as it doesn't slough off and can be discarded when soiled.

Remember when testing for bronzing that it must be much dryer than for stencilling. Mrs. Underhill used velvet pounces of various sizes to obtain natural looking highlights. She cautioned us to stay away from the center of the powder pile and to begin with the highlight and work outward. If background is black the edges are bright; if background is light, the black must be allowed to show. Petals are highlighted with pounces and veins can be "spit", made with a charcoal stump or with a tiny pounce. The last two make a softer line. A free bronze rose has a cup and saucer effect just as the other roses do and lines are added like the leaf veins.

The demonstrator used soft pencil rubbed on the back of her tracing for transferring the design, or carbonate of magnesium on dark surfaces.

MARBLEIZED PAPERS

AUDREY WOODMAN

For these interesting papers Mrs. Woodman demonstrated the method used by Edith Holmes. Make a solution as follows:

To 10 quarts of boiling water add 8 handfuls of sea moss and 8 table-spoons of borax. Remove from the stove and let stand overnight. Strain and pour into large bottles or jars

Mix oil paints quite thin with rectified turpentine in small cups or cupcake tins. Pour some of the sea-moss solution into a large, shallow white enamel pan; spatter on the surface by shaking or tapping your brush, any color combination that appeals to you. Then with your brush barely touching the surface, move the colors in swirls to produce a marbled effect.

Now lay on the surface any white or colored un-glazed paper. Pat gently and be careful not to have any bubbles of air underneath. Pick up the paper by two corners of one side and hang up to dry. Press with a warm iron. Rectified turpentine is also best for cleaning these brushes.

These papers made by Mrs. Woodman during her demonstrations were sold at the meeting, and the money turned over to the Guild Treasurer for the Museum Fund. Later at a meeting of the Pioneer Chapter, more papers were made and sold for the same fund.



Country Painting "A" Awards To Applicants
 Mesdames John Meehan, Elizabeth Angier, John A. Clark, Charles Coffin,
 C. Edward Dimon, William N. Martin, Frances Ruggles, Joseph Watts,
 and I. S. Wooters.

REPORT ON CHAPTERS

At this writing only two Chapters have reported meetings held this fall.

Ten members of the Long Island Chapter met and made tentative plans for their annual meeting next spring. They decided on an exhibition of originals, a business meeting and a tea. The exhibit will be free to Chapter members, but a charge will be made to the public. A sale of tin — old, new, plain or decorated — will, they hope, raise money for our Museum Fund. Several members of this Chapter meet once a week at the home of the Chairman, Mrs. Lewis Gordon, to paint and exchange patterns.

The Pioneer Chapter held a meeting on October 10 and 11 in Springfield, Vermont. Thirty-three members registered for work, bringing with them fifty-three originals to study, fifty-five work patterns and three portfolios from which to choose working designs. Bernice Drury gave a talk on Country Tin. Edith Hall demonstrated brush strokes and Frank Holmes demonstrated marble paper. Their spring meeting will be held in Woodstock, Vermont.

Our sixth and newest Chapter is the Pine Tree State Chapter of Maine, which has been formed through the efforts of Mrs. Evelyn Holmes of Belfast.

Within the last few days I have had two more requests for Chapter information, one from Princeton, New Jersey, and one from Norwell, Massachusetts.

THELMA C. RIGA

Chairman of Chapters,

November 14, 1949

MUSEUM AND LIBRARY COMMITTEE

The first meeting of the Museum and Library Committee was held at Kingston, September 28th, with the following members present: Mrs. Charles Auer, Miss Margaret A. Blouin, Mrs. Arthur Holmes, Mrs. Clyde Holmes, Mrs. Carl Kidner, Mrs. Edgar Knapp, Mrs. Harry Robbins, Mr. Walter Wright, and Mrs. H. L. Coggins, Chairman. The main objective of the meeting was to find ways and means of raising funds for the committee. There were many good suggestions:

1. A box at some conspicuous place, at each meeting for Museum Fund. (This has been tried)
2. Add one or more dollars to your dues; this extra our Treasurer assures us, will be turned over to this Fund.
3. A note of appeal to go out before next meeting to each member.
4. Raffle or auction of trays, etc. (One of our Chapters will do this for us.)
5. Possible printing of small booklet similar to others on new subject, to sell for about \$1.00.
6. Selling pictures of tables, trays, etc.
7. Write each Chapter and ask them to do something as a Chapter to earn funds for Committee. I hope that I will hear from all the other absent members, with some good suggestions.

RUTH COGGINS

Chairman.



This chair, owned by Miss Margaret Whipple of Bristol, N. H., is one of a set of six made by her grandfather, David C. Whipple. Mr. Whipple was born at Croyden, N. H., June 14, 1817, and died at Hanover, N. H., on November 5, 1852.

As a young man David Whipple was apprenticed to a cabinet maker at Lebanon, N. H., and in 1843-44 he built a fine brick house in the part of Hanover then called Mill Village, now known as Etna. The house was destroyed by fire in 1922.

After his death the chairs were divided among members of the family, and Miss Whipple is in possession of two of them.

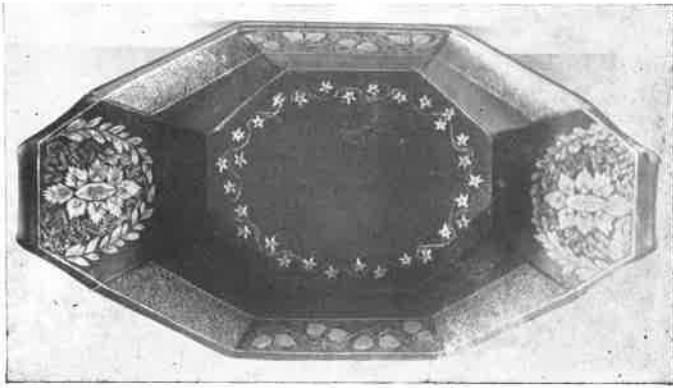
The chair has reddish brown graining with a yellow seat. The turnings are gold and the stripes are yellow.

UNUSUAL ORIGINALS

VIRGINIA MILNES WHEELLOCK, *Editor*

Gold leaf design on unusual shaped bread tray.

Owned by Mr. and Mrs. Frank Wilson, Hopkinton, N. H.

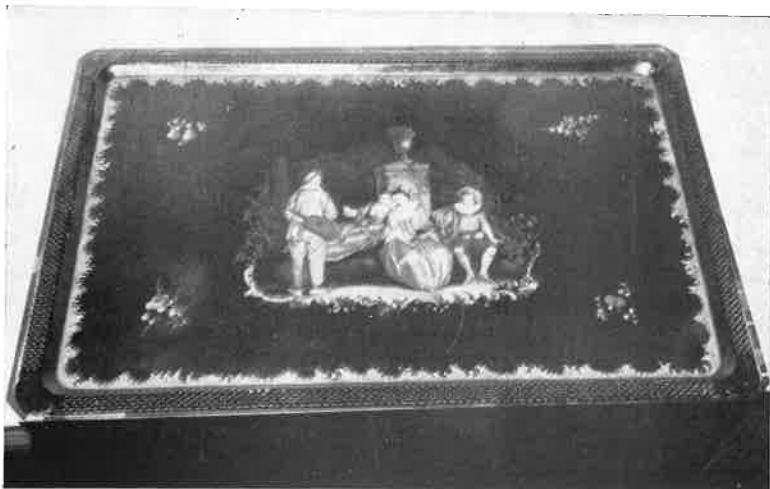


This decorated *Lace-edge* tray of the end of the XVIII century, measuring 19" x 27" is said to have been painted from a design by Watteau, a French painter of Valenciennes. He was noted for these gay, poetic garden scenes where fashionably dressed court-people gathered for music, talk or love.

The table for which this tray was made is of fine *marquetry* — inlaid wood — using violet wood, rose wood, lemon wood and San Domingo Mahogany, all characteristic of the good furniture of the end of the XVIII century in France. It stands 29 inches high.

Trays to fit special tables were also made of beautiful examples of Rouen, Delft or other potteries of the period, and are to be seen in the "Musée des Arts Decoratifs" of the Louvre in Paris.

From a private collection.



QUESTION BOX

EMILIE UNDERHILL

Address all questions or suggestions to Mrs. Andrew M. Underhill, Bellport, L. I.

QUESTIONS FROM THE KINGSTON MEETING

- Question: How much benzoin do you add to varnish that has started to turn?
- Answer: Throw away the varnish! One drop to a bottle capful, if you **MUST** use it. Be sure to strain before using.
- Question: What causes bronze stencilled work to fade out under numerous coats of varnish?
- Answer: Powder loses its lustre when applied to varnish that is too wet. Perhaps the powder was not rubbed through the stencil properly. There are some powders that are just plain "ornery," that are affected by varnish anyway and will tarnish or fade to an anemic pallor.
- Question: Do coarse powders retain more sparkle in stencils?
- Answer: No. Stay away from coarse powders when stenciling. Some craftsmen even screen their fine powders through nylon stockings several times, considering it necessary to achieve the soft blending and modelling in a stencil.
- Question: Can't we exchange and copy patterns at the meetings?
- Answer: This was not considered feasible. Chapters can take care of much of this at their meetings and by establishing their own portfolios with patterns approved by the Judging Committee.
- Question: How do you antique a tray?
- Answer: There are various ways of doing this. Some craftsmen use transparent colours only, mixed with varnish. Others use black and recommend it for stencils. The two umbers, burnt and raw, seem to be the most widely used. Mix colour thoroughly in a little turpentine, set aside for a short time, then pour turpentine from the top into your varnish. Raw umber is apt to give the antiquing a milky look and should be used with discretion. Two or more coats of **LIGHT** antiquing is better than one heavy coat. The amount of antiquing is up to you or your customer. Just how ancient do you want the piece to look? The brilliance, colour and character of a design has been lost in too many instances by the heavy hand of an ardent antiquer!
- Question: What is best for the final rub down of a tray?
- Answer: There were several means to this end given by the experts at Kingston. Any of the following powders were used: Pumice, rotten stone or kitchen scouring powder mixed with oil: Lemon, crude, salad or light machine oil. Some recommended wet or dry sandpaper #600 or #700. And just to give you something more to experiment with, you can try 0000 steel wool. The powders used with oil will give a slightly dull finish. If you want a high satiny gloss you must start with any of the

above mentioned methods and then finish by waxing or better still, simonizing.

Question: How do you keep specks out of a newly varnished tray?

Answer: Rest a large piece of glass on four cakes of soap or blocks or "what have you" on top of a table and slip your tray underneath.

Steam a bath-room to settle the dust and be careful not to raise it again when you walk in with your wet work to deposit it there.

My favorite of all is to chew some gum to the right consistency and impale a wad of the same on the end of a toothpick. With this instrument you can pick up all the troublesome little specks and stray hairs before they settle in a permanent bed of varnish.

Question: What is crude oil? What is parafin?

Answer: Crude oil is the natural product that comes out of the ground. There are three basic types: asphaltic, naphthenic and wax. Parafin is a by-product which results from refining crude oil. (This information from a member of the Standard Oil Co.)

FROM MY MAIL BAG

You can make a good and ever ready etcher by securing any size needle you choose in your Exacto blade handle.

To stop your guide finger from sticking along the edge of the article you are striping, use an old silk or cotton glove. Cut off all but the last two fingers. Thumb and first two fingers will be free to clutch and discipline that long and unruly striper while the last two fingers will glide along with the greatest of ease, and lend that much needed confidence to an otherwise timorous hand.

Press a button on the end of your Scotch tape when not in use. In this way you can save even that fraction of an inch which perhaps you used to turn back, to keep the end from tenaciously sticking to the parent roll.

When smoothing irregular surfaces, such as the sides of a Chippendale cake dish or tray, to prevent going too deep on the elevated ridges, use a piece of cheese cloth wrapped around steel wool. This is also a great help in smoothing down light colored backgrounds, as it prevents any soiling from the steel wool.

There is a product on the market, plastic erasure, the purchase and use of which will prevent periods of petty profanity when removing persistent powder from perfectly prepared background paint. Art gum, kneaded rubber and Faber's type cleaner have been used by many, but I recommend trying this new marvel.

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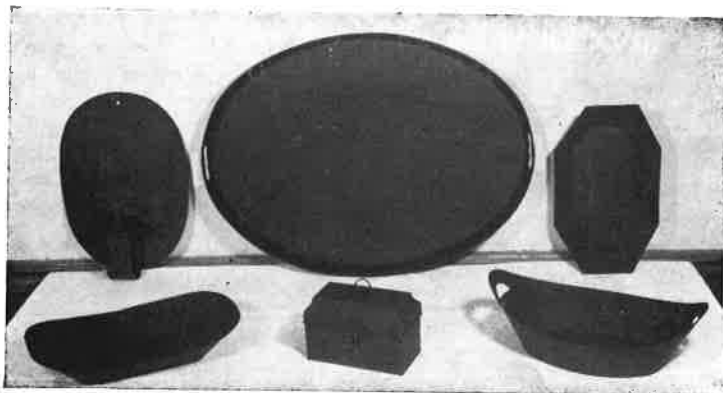
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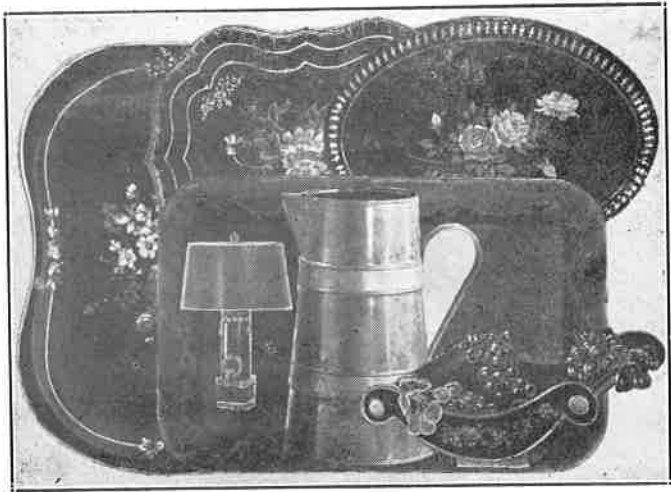
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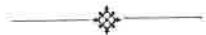
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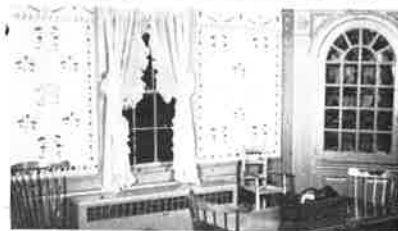
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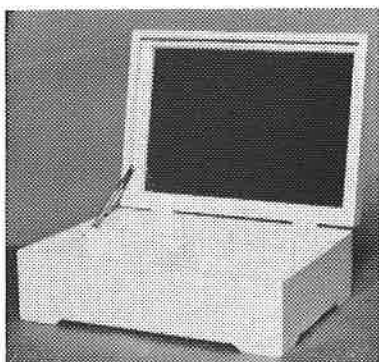
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