

THE DECORATOR

VOLUME VI No. 1

1952



Red Lacquer Secretary
Owned by James Ferguson, St. Augustine, Florida

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

Published semi-annually by
The Historical Society of Early American Decoration, Inc.
and the Esther Stevens Brazier Guild
Copyright 1952

Price \$1.00
(plus postage, 10 cents)

Send check to
MISS JEAN WYLIE, Business Manager
40 Fitch Avenue, Noroton Heights, Conn.

The Decorator

VOLUME VI

1952

NUMBER 1

EMILY DODGE HEATH
Editor

LUCILE STUART SCHECTER
Art Editor

CONTENTS

Editorial	3
Oriental Lacquer Work, <i>Maria Murray</i>	5
Portable Desks, <i>Dr. Ralph Little</i> , Part II	6
Pennsylvania German Decorations, Part II. <i>Clarence W. Brazer, D. Sc.</i>	9
Varnish and Brushes, <i>Christian Thomae</i>	12
John White, Chairmaker and Decorator, <i>N. Grier Parke</i>	15
Notes on Hitchcock Chairs, <i>Shirley Spaulding DeVoe</i>	17
Quotes from Letters written by Esther Stevens Brazer to <i>May Hale Auer</i>	19
Striping on Stencilled Trays, <i>Lucile Stuart Schecter</i>	20
Reports from Ithaca Meeting	23
How to Make Your Own Fancy Papers, <i>Louise McAuliffe</i>	36
The Book Shelf, <i>Jessica Bond</i>	38

Copyright 1952

By the Historical Society of Early American Decoration, Inc.



Country Tin Originals Shown at Ithaca, N. Y., October, 1951

EDITORIAL

Congratulations are in order for members of the Esther Stevens Brazer Guild! The New York State Board of Regents has granted our petition for a permanent charter, and thus we have public recognition and encouragement for our efforts.

We do not have to give up our cherished name of the Esther Stevens Brazer Guild, but our formal and official name is the Historical Society of Early American Decoration, Inc., explanatory in small measure of our objectives.

ARTICLE I, Section 2, of the BY-LAWS is as follows:

The purposes of this corporation shall be:

To carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of early American Decoration as an art; to promote continued research in that field; to record and preserve examples of early American Decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art, and the elevation of the standards of its reproduction and utilization. To assist in efforts, public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

A careful reading of this will reveal the seriousness and sincerity which has prompted many persons to unite in a common effort. Without the cooperation of a large number of interested members, so much could not have been accomplished in these six years.

We have three committees which have made outstanding contributions toward the accomplishment of these objectives, devoting their energies specifically toward the purposes listed:

1. —*to promote continued research—to record and preserve examples of early American Decoration.* The outstanding work of cataloging at Innerwick, under the supervision of Martha Muller as curator, is aimed toward this.

2. —*to maintain exhibits*—The exhibits under the direction of Bernice Drury have been opened to the public, and enthusiastically received.

3. —*elevation of standards*—The judging program so ably directed by Violet Scott has unified and authenticated standards of workmanship.

Although we pay high tribute to these three committees and their members, we do not pass lightly over any of the others. Each one of them has made a valuable contribution to the growth of our Society.

One of my pleasantest duties is to welcome the new Editor of the Decorator—Peg Watts (Mrs. Joseph B. Watts, Harrington Park, New Jersey). She is capable and efficient, and has had experience which will be valuable.

Peg will take over with the next issue, and I know that you will let her in on your interests, and continue to share interesting information with her, for the benefit of all.

My deepest gratitude to everyone for your patience and kindnesses.

COMING ISSUES

The next issue will contain some further interesting material on the Pennsylvania type of decorations, and will contain the account of the Bryn Mawr meeting.



Red Lacquer Secretary

Owned by James Ferguson, brought from England
by Harry I. Mabbett of Plymouth, Mass.

This beautifully ornate secretary was made in England of very heavy mahogany, and is believed to have been sent to the Orient for decoration. The bands, birds, flowers, landscapes and figures are all in gold leaf, shaded with raw umber.

Photos, courtesy of Mrs. Arthur B. Holmes, Kingston, Mass.

ORIENTAL LACQUER WORK

by MARIA MURRAY

The art of China had its first recordings as long ago as 3000 B.C. No record has been found as yet which tells of any concrete philosophical or religious thought, until the birth of Confucius, 550 B.C.-478 B.C. Confucius wrote in black lacquer, "Keep your mind pure and free through art." Laotse, 580-530 B.C. introduced the cult of Taoism. These two philosophers guided the mental, artistic, and religious beliefs not only of their own time but for decades to follow. In the third century B.C. Buddhism was introduced from India. In 300 A.D. paper was invented and brush work in ink replaced the use of lacquer. Fukko, a Chinese artist, seized the opportunity of painting with brush strokes, but pictorial art remained inferior until the end of the second century.

The early Persian flower decorations which inspired India, and thus China, became Chinese symbols. The rose colored lotus was sacred to Buddhism and an emblem of purity. It was often used as a base on which the Budhisattwa was seated or on which it stood. The drops of water which appear after a rain are likened to the jewels of enlightenment. The Taoists chose the peach for longevity. The tree of life was their paradise. Durability was attributed to the pine and bamboo because they flourish during winter and remain green, and to the prunus because its twigs flower from leafless stalks when the plant is old. The wild plum was representative of winter, the tree peony of spring, the lotus was summer, and the chrysanthemum was for autumn.

Screens, furniture, boxes, cups and other equipment for use in the ceremony of Taoism, as well as statuary and decorated interiors were all done in lacquer. Japan became noted for this craft after the 15th Century A.D. They learned to carve the lacquer and to inlay gold nuggets or scales and solid squares of gold or silver (Karikane, the cutting of metal; Hirame literally flat eye;). They also inlaid lead, mother-of-pearl and coral and used both cinnabar as well as silver and gold leaf. Their decorations were done in low relief by the use of metal leaf as well as lacquer in various colors. This process was called Hiramakie. Their lacquered objects were also done in high relief, which process required a build-up of many layers of lacquer. This was done both in gold as well as in color and was called Takamakie. They also employed a method known as "polishing out" called Togidashi. The result was similar to our freehand-bronze method. It was without relief. This method resulted in exquisite pictorial shadings. They often cut the large leaves of a design in solid metal and placed them into lacquer while it was still wet (called Karikane). Veins of leaves and blossoms were either painted on with thick lacquer or done in gold thus giving a raised effect called Kariwari. During the period of Japan's superior work scratching in the veins was considered inferior. Filings of gold or metal were sprinkled on wet lacquer, a form of decoration called Nashiji, used on the inside of boxes.

Whereas the origin of bronze as an art media by China can be dated, no one has as yet identified the beginning of lacquer. It is legendary and belongs to the dynasties of Early China. This land of vast dimensions was the home of the *Rhus Vernicifera* or Ch'i'shu, the plant from which genuine lacquer was derived. There are 120 species of the genus *Rhus*. It grows in the form of a low shrub and also as a small tree. It is a member of the same group as sumac. In English, the word "lac" refers to the deposit left on an East Indian tree by the insect known as "cocus lacca." These tiny larvae dwell usually in fig-trees and immune themselves in a secretion much like that of the plant *Rhus Vernicifera*. The secretion from the larvae is also used as a type of lacquer by the Burmese.

The sap of the Ch'i'shu of China is gathered in shell receptacles and may be in its fluid or hardened stage. It is heated to a liquid form, purified and strained, then stored in tightly covered jars. Lacquered objects had their origin in wood or molded cloth. Large articles were sculptured on hollow frames modeled upon a wooden structure over which coarse cloth, soaked in glue, was stretched. Upon this primary blocking, lacquer was molded and modeled with thumb and spatula. Many layers of lacquer were applied and dried to a rock-like hardness. Eight layers are usual but as many as 35 processes are involved in preparing any surface before the design is applied. The lacquer may be opaque or transparent and used over the design. It flows rather sluggishly from a brush and dries into a firm flat coating which does not crack readily as it is not brittle.

Do not confuse oriental plant lacquer with the European product manufactured artificially from fatty oils, turpentine, copal resin, and pigment, and which is used for a surface preservative. Contrary to European products plant lacquer hardens best in a damp atmosphere. China hardened its lacquered products in damp caves, Japan used dampened chambers for the purpose.

PORTABLE DESKS

by DR. RALPH LITTLE

The most famous portable desk in America is the one on which the Declaration of Independence was written. It was designed by Thomas Jefferson and built for him by the Philadelphia cabinetmaker Benjamin Randolph. (See copy of his label in *American Antique Furniture*, Edgar G. Miller.) Its history was pleasantly told by Marie Kimball in the November 1927 issue of the magazine *Antiques*. I am indebted to her article for some of the facts about this desk. The Independence desk received considerable publicity in the year 1925 through the medium of the daily press, for it was reported that this historic piece had been reposing in the Bismarck Museum in Germany for the previous twenty-five years. The authenticity of the desk was not questioned, for it had been given to Prince Otto von Bismarck by Jefferson's great-grandson, Thomas Jefferson Coolidge. Moreover, a faded yellow paper in Jefferson's handwriting, pasted to the inside of the desk, stated that: *Thomas Jefferson gives this writing desk to Joseph Coolidge, Jr., as a memorial of his affection. It was made from a drawing of his own by Benjamin Randolph, Cabinetmaker at Philadelphia, with whom he first lodged on his arrival in that city, in May 1776, and is the identical one on which he wrote the Declaration of Independence. Politics, as well as religion, has its superstitions. These gaining strength with time, may one day give imaginary value to this relic, for its association with the birth of the Great Charter of our Independence. Monticello, Nov. 18, 1825.*

Naturally, much concern was felt in this country over the fact that such an historic relic should have been permitted to leave this country. Interested citizens immediately took steps to have the desk returned to its native land. A letter was directed to the President and the matter was turned over to the Department of State. The files of the Department revealed that in 1887 the desk had been offered the United States by the heirs of Jefferson Coolidge but no record of acceptance could be found. All the evidence thus indicated that the desk in the Berlin Museum was indeed the one on which the Declaration of Independence had been written and the Ambassador to Germany was asked to take steps to obtain its return to this country. Later it was reliably reported that the Bismarck family were willing to dispose of the desk for a consideration!

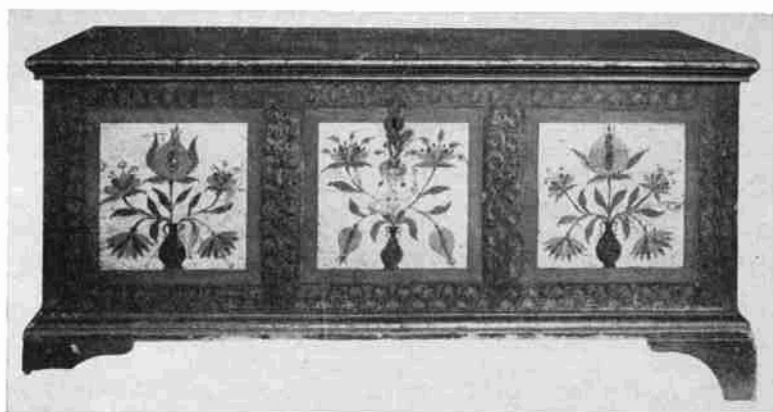
While the negotiations were proceeding, the matter came to the attention of an expert familiar with Jefferson's documents and affairs and the true history of the desk was finally cleared up. The Bismarck desk was merely a copy; the original had never left its native land. It had, in fact, reposed in Washington for a period of fifty years; for most of this time it stood directly beneath the Declaration of Independence in the Department of State but was later removed to the National Museum.

Originally, the desk had been given by Jefferson in 1825 to his favorite grandchild, Ellen Randolph, who married Joseph Coolidge, Jr., of Boston. Along with her other luggage, an inlaid desk made by John Hemmings, Jefferson's skilled negro carpenter, was shipped in a boat sailing from Richmond. The boat sank at sea and carried down with it many of Ellen's treasures, including her inlaid desk. As a consolation, Jefferson gave Ellen the Independence Desk: *Now I happen still to possess the writing box on which [the Declaration was written] and I have used it ever since. It claims no merit of particular beauty. It is plain, neat, convenient, and taking no more room on the writing table than a moderate 4th volume, it yet displays itself sufficiently for any writing. Mr. Coolidge must do me the honor of accepting this. Its imaginary value will increase with the years, and if he lives to be my age, or another half century, he may see it carried in the procession of our nation's birthday, as relics of saints are in those of the church.*

Jefferson was right. The desk was on exhibition in 1876 at the Centennial Exposition in Boston. At that time, replicas of the desk and of the letter were made, apparently with the consent of Mr. Coolidge. It was one of these that was presented to Prince Bismarck.

Occasionally, these replicas are now being offered for sale by owners confident that they possess the original. At a dispersal sale of antiques held at a public auction gallery in New York City in 1938 one was sold for one hundred and fifty dollars. It was listed in the catalogue as: *Historic Mahogany Portable Desk, formerly owned by Thomas Jefferson, American,*





A Selzer Chest



Unicorns as Decoration

PENNSYLVANIA GERMAN DECORATIONS

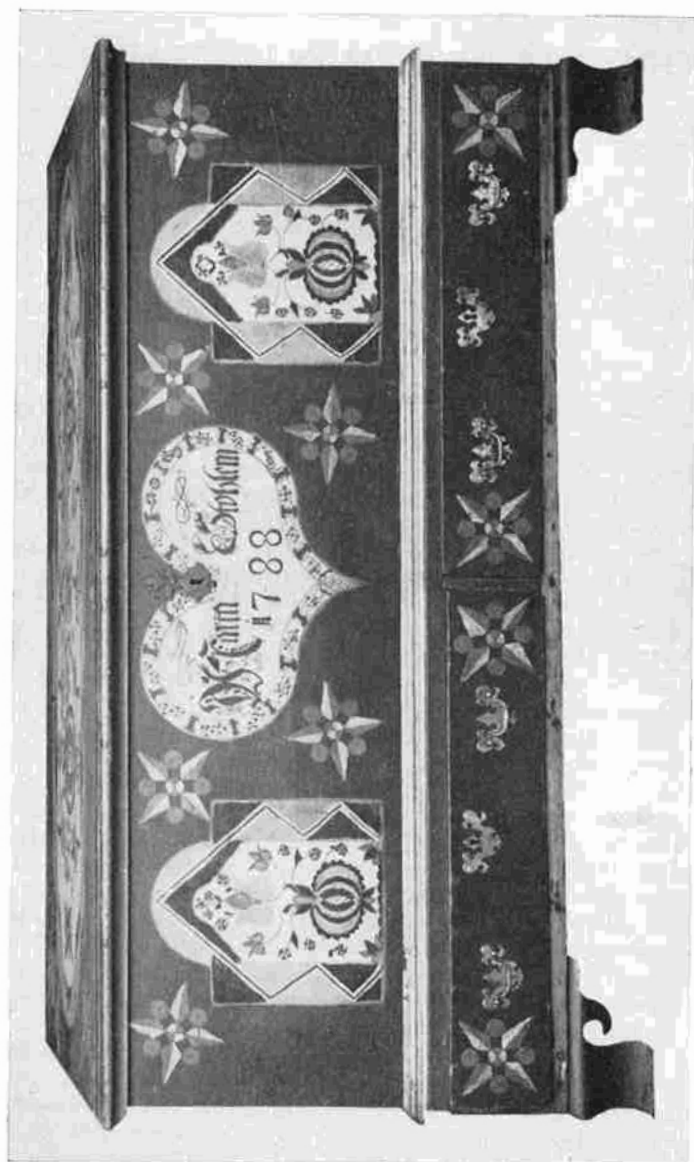
by CLARENCE W. BRAZER, D.Sc.

PART II

When I first began to collect Pennsylvania German decorated furniture about 1920, Dr. Henry Mercer, founder of the Historical Society Museum at Doylestown, thought all the decorated chests were brought over by immigrants. Several of those in his collection no doubt were. Such a heavy German chest with sunken panels on the top lid and arched panels on the front is evidently the prototype of the Lancaster County chests which are all painted in mottled green with white panels. It has painted on the back the name, address, and date of the owner. "No. 1 (star) 63/ Bernhardt Herrodt aus (from) Steinbach bey (near) Bad Sch (arfenberg)." The star of Israel may be Jewish or it may be the foundation of a "hex." Steinbach near Sharfenberg is about ten miles south of Erfurt, near Altenstein, in the Thuringen forest northeast of Nurenberg. There is also a Steinbach (stony brook) about 34 miles from Heilbron in South Germany.

I was not convinced that all these chests originated in Europe and began to collect them and eventually had at least seventy-five. My interest in the decorated chests led to my collecting other decorated furniture, including dressers, chests of drawers and the like and fractur, which I believe was the first comprehensive collection of Pennsylvania German decoration. In November, 1925, I was invited to exhibit this large collection at the Pennsylvania Museum of Art in old Memorial Hall, after which the collection was broken and that Museum, Horace Lorimer, Harry Dupont, and Mrs. Emily De Forest, acquired some of them. The latter are now in the Metropolitan Museum of Art in New York. On two of these chests of similar decoration, there was scratched in the black flower vases "John Seltzer," and on one the date "februar the 7/1805" and on the other "John/Seltzer/1808." On another chest was scratched "Johann Rank."

As an architect I was familiar with the Pennsylvania pine and poplar woods, which differed from the woods of the German Palatinate where the trees then probably were not of sufficient size to provide boards wide enough to make the top lid from one board. From the virgin forests of Pennsylvania, however, boards of sufficient width were available and thus it was not necessary to use panels, and I found that all Pennsylvania-made chests have plain wide one-board lids. And eventually about 1927 I found the still standing houses in which some of these chests were decorated, in Jonestown, Lebanon County. I will not forget the exuberant enthusiasm when Esther discovered the signature of Christian Selzer both in English and in German, with date scratched in the black tankards on the face of one of my chests found in Lebanon County. His son also scratched "John Seltzer" in a right-hand vase and "Johannes Seltzer" in German script on the left-hand vase.



Dated Pennsylvania Chest

I then went to the Lebanon court house and found the will of Christian Selzer, and also the deed to his home property, which was located in Jonestown. From his will I was also able to compile a genealogy of his descendants, which Esther first published in *Antiques* for April 1927. Apparently he painted a chest when each of his many children were engaged. From Lebanon I drove up the Swatara creek to Jonestown, which then still had the quaint market square with the old town pump. On one corner facing this square was the white painted frame house of Christian Selzer with the small shop in the rear, where his chests were no doubt made and painted. In the Jonestown Lutheran Church graveyard I found four gravestones of Selzer and Rank decorators, with vital statistic dates.

Christian Selzer (1749-1831) was the master decorator of Jonestown and freely painted chests from 1771 to 1796. Until 1792 his brown-red chests with white panels decorated with ever varying flowers, always with brown leaves, sprang from large pewter tankards. Only in the last four years did he use the smaller vases then more fashionable. I found his early 1777 chest in the attic of his descendant Mrs. Broz, on Jonestown square.

John Selzer (1774-1845) son of Christian the yeoman, married Sarah Rank and called himself a carpenter in his will. His chests are dated from 1800 to 1810. In technique his designs were stiff and had little variation, indicating that he traced and repeated his decorations exactly in a thick pigment. His flowers were planted in small vases and wine glasses.

On another corner of the square, opposite the sign of the Buck Tavern is the brick mansion of the Rank family where I saw eight or ten decorated chests in the attic. Most of these were painted by Johannes Rank, innkeeper (1765-1828), a student of Christian Selzer as he was proud to sign on the chest illustrated in the *Decorator* Vol. IV No. 2. Peter Rank was another pupil of Christian Selzer. A chest dated 1790 has scratched on the vase "Peter Rank His Hand." John Peter Rank, (1765-1851), painted a chest I found in the attic of the Rank Mansion dated "Januar der 23, 1800." It has two arched panels on the front, and a profusion of dots on the stems, leaves, flowers, and borders. The painting is amateurish.

Thus we have found at least four decorators of Jonestown chests. These were published more extensively and described by Esther in *Antiques* for July and August 1925, and February, April, and June 1927. The types of decoration that I located in various counties were then fully described. The map (page 28*) gives the names of each township. Some chests have the owner's name, date, and township painted on them. In other cases, chests of similar decorative design were found not far apart, hence were attributed as originating in the county where I found them. The earliest date I found painted on a Pennsylvania chest is 1731; it has an olive-green background with the 1700 gable end of a brick building and two men in antique knee-breeches, at the apex, on each end. There are also two miniature couples in antique dress in the center of the front of the chest, which is still in my collection at Innerwick. A wreck of a similarly decorated chest was too far gone to be restored, but it photographically recorded.

Not only chests were decorated, but knife-boxes, foot-stools, heckles, wardrobes, tall clocks, bureaus and kitchen dressers in beautiful colors were in my collection as exhibited at the Pennsylvania Museum of Art in 1925.

*See *Decorator*, Volume V, No. 2.

VARNISH AND BRUSHES

by CHRISTIAN THOMAE

VARNISH AND ITS PROPER APPLICATION

First—to enhance the beauty of surface. To protect it from injury. To increase the lustre and in its technical application to exclude moisture and gases and other atmospheric agencies of decomposition or decay to prevent corrosion.

When applying a coat of varnish I will have to inject the word *fear*. The thought is afraid of runs, sags, shrivels, brush marks, bubbles and specks.

This article is written for all brush application.

When applying a coat of varnish to Bare wood it should be thinned about 15% with turpentine. By so doing it will give it proper adhesion and penetration. When dry, scuff with wet or dry sandpaper No. 380 and water and follow with the succeeding coats without thinning.

For varnishing decorated trays—before applying the first coat of varnish, use a mixture of water and turpentine. Use a sponge or rag and wipe the surface. Then tack rag. By so doing you will avoid crawling and you will get the proper adhesion. Allow to dry 24 to 48 hours. Then use wet or dry sandpaper No. 380 with water or pulverised pumice No. 3 with water and rub the surface. This is to remove the gloss and any specks. I do not advocate the use of steel wool as there is more danger for scratches and cutting the painted decorations. Steel wool is all right on rough work. For a full depth and high gloss, 4 to 5 coats are sufficient. Rub between each coat with pumice stone and water or wet or dry sandpaper to flatten any specks that may appear. Varnish magnifies and you must have a perfect smooth surface for all succeeding coats.

Use a bristle, badger or oxford brush. Do not use a camel hair brush. The hair is too soft and will not cut the varnish. The varnish should be applied freely and spread evenly over the entire surface, by crossing it several times. The varnish must be cut by brushing and not dragged. This way the varnish finds its leveling. By following these instructions have no *fear* of encountering the troubles as mentioned above. I always when varnishing a tray stand it upright. The wet side toward some object. This prevents any foreign matter falling on the wet varnish.

By placing it flat after varnish is applied you will always get dust specks, no matter what precautions you have taken.

Ordinarily varnish thickening does not occur in a tightly sealed filled can. It does occur to a more or less degree in all varnishes in part filled cans. This is caused, in addition to the simple loss of thinner, by the partial oxidation of the liquid due to the entrapped air in the container.

It is understandable that since a varnish is designed to dry by oxidation in a thin film, this reaction can also occur if the varnish is exposed to air under any conditions. When this trouble is encountered a small amount of a good solvent such as turpentine will normally reduce the liquid to its original body and no other visible variation would be noticed.

It is obvious, however, that if thickening has occurred to such an extent that an addition of more than 10% of thinner is required to secure satisfactory brushing, a definite sacrifice in the film qualities will be incurred. This is true because in addition to the defect of obtaining shallower films from such diluted mixtures, the presence of small jells is highly probable. These jells are caused by uneven thickening throughout the can and will often appear in the brushing with the result that a non-uniform film is applied.

Most high quality spar varnishes will not show objectionable thickening even in a half filled can for periods of three to six months and usually require only a strain through cheese cloth to remove any incipient skins.

It is necessary, therefore, to only be sure to purchase varnish in reasonable quantities so that long storage is not necessary.

If the re-use of a part-filled can of varnish is not contemplated for some time, it would be wise to cut a circular piece of paper (not waxed paper) and float it on the surface of the varnish. This will effectively prevent the further oxidation of the liquid and may be easily removed when needed.

Some Don'ts

Never place a freshly varnished tray near a gas stove—result you will get crow's foot.

Never place a freshly varnished tray close to a hot heater—result, Blisters.

Never have a freshly varnished tray in a cold place—result—Silky.

Never place a freshly varnished tray near a damp curtain—result—Pitting.

Do not place a wet varnished tray near a draft—result—it will dull the varnish and show a bloom.

Clear varnishes should not be shaken up, but always keep in a warm place.

All flat and semi gloss varnishes must be stirred thoroughly before using.

BRUSHES

For varnish use a bristle hair, badger, oxhair, or combination of bristle and badger. When finished using them do not let them rest on the bottom of the container. Bore holes through the handles near enough to the bottom so that when a stiff wire is placed through the holes resting on each side of the container, it will not touch the bottom. For the container, use equal parts of linseed oil and turpentine or three parts turpentine and one part of varnish. When you are ready to use brushes again, scrape them off at the side of the can and then work them out in some varnish. But do not use this varnish for your work. Never use a camel hair brush for varnish; a varnish must be cut to spread evenly. Using a camel hair brush you drag it and this will give you wrinkles and flaws.

For applying Japan colors, use a camel hair brush. After using hang in turpentine.

For striping and decorating work, use camel hair or sable. When finished using them 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 to be used again, wash with turpentine and be sure all the grease is washed out.

If you have any new brushes on hand wrap them in paper with camphor.



One of a pair of side chairs by White. Note little extra step, which is unusual. Ground color of these chairs is salmon pink; the leaf sprays, very dark green and white.

The extension of the sprays of leaves from post onto the slat appears on one of the chairs mentioned as being on view at Wadsworth Longfellow Home, Portland, Maine.

The basecoat colors for these chairs ranged from chocolate to dead black, and the greens from almost black to apple; various shades of red from Indian red and maroon to old rose and salmon pink have been found.

JOHN WHITE, CHAIRMAKER AND DECORATOR

by N. GRIER PARKE

Most of us who have repaired Plank Seat chairs are impressed with the fact that our ancestors used them principally for stepladders and sawhorses. Just one hundred years ago, two or three such chairs played an unusual role in the life of my wife's grandfather, E. H. Williams. He had recently completed the railroad line from Lachine Rapids, in Canada, through Caughnawaga to Plattsburgh, and had gone west to the Michigan Southern & Northwestern Indiana Railroad as Superintendent. An important part of his responsibility was for new trackage into remote sections, and, being an engineer at heart, he spent much of his time in the field with the Engineer Corps. On one such trip during the winter of 1851/2 he became separated from the rest of the party and with storm approaching and night coming on, he was rejoiced to see a light in an isolated cabin, with promise of much needed shelter. He reached the cabin only to find that the woman and her children were alone and, through fear of Indians and Renegade Whites, she would open to no stranger. This she told him through a small opening in the door. "How can we be strangers," he said, "when I see you using John White Chairs?" It appeared that these people came from Hartland in Windsor County, Vermont, and he from Woodstock, the Shire Town of the County, where John White had his Chair shop, on Oil Mill Pond.

Francis White, sixth in descent from William White of the Mayflower, Cordwainer, came to Windsor County, Vermont, from Groton, Mass., before 1790, for he and two other Whites, probably brothers, were listed in Hartland Twp. in that census, and had a chair shop on Happy Valley Creek between Taftsville and Hartland. The remains of the building and Mill dam are still there. Francis White's wife was Annis Tuttle of the Rutland Publishing House family. Their son, born in 1803, was John White, who started his own Chair Shop in Woodstock in 1838. He died of typhoid fever in 1865. The Mill Pond on which he operated has been gone for half a century and the Five-and-Ten store opposite the Post Office occupies most of the old Chair Shop site, but practically every Windsor County home boasts some of his chairs, and they are found in all parts of Vermont and New Hampshire. Last summer a member of the Guild wrote me that three of his chairs were in the Wadsworth Longfellow Home in Portland, Maine. I went to see them and found original decorations, in fine condition, very similar to chairs in my collection. John White's brush work was distinctive. He seemed fond of the shell and used it frequently with sweeping seagrasses to fill in. His ideas of what such incidentals should look like have been important in my own mind, in deciding what was his work, for unquestionably many chairs that have come to my attention have been redecorated or, at least, retouched.

As a chairmaker he developed a distinctive type, based on Windsor forms, and each set, according to local tradition, was made to order, more or less differing from the others. I am inclined to believe this accounts for the fact that, except where sets are to be found, no two slats are identical—no spindles have just the same bend—no posts have the same swing—no seats the same measurements.

One such customer was an ancestor, several generations back, and the set of six Side Chairs is till in remarkable condition, both as to soundness and design. In our family John White has been a tradition. Many such sets

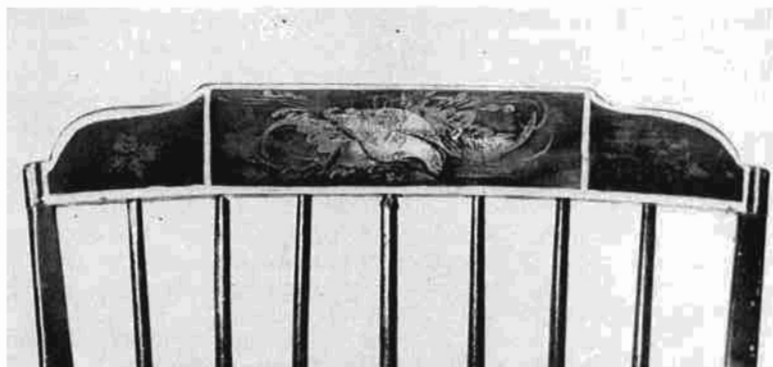
are to be found hereabout, in good condition as a rule, but so many have suffered the indignity of scraping and varnish and others have been many times repainted. This latter transformation has been a great help in preserving many patterns which had otherwise been lost. I have found people most cooperative in allowing the old overcoats to be removed in my search for more of his ideas. It is not possible for me to prove that he signed his better work, but from several sources has come the report that he did so. Two duplications of design, identical in outlines, have turned up, which makes it appear that he laid out his work with some sort of stencil. In some cases gold powder is to be found under the brush strokes. One Cornucopia pattern, identical in outline and colors, was completely reversed on another slat of quite different shaped stepdown form.

He also made benches of great delicacy, straight armchairs with and without Comb backs, Rockers with and without arms, Child's high-chairs, so-called Youth chairs, straight and with rockers, the seats about 13½" from the floor, and Slipper chairs of a size between this and the regular Side chair.

All of his chairs were not Stepdowns. The Comb-back Rocker at the Historical Society rooms in Woodstock is unquestionably his work. It is my opinion that not only the Comb but the slat designs themselves, have been restored. However, I have discovered another Comb-back Rocker, very similar in its lines and method of construction, that had, under some overcoats of paint, a painted design which I should unhesitatingly place as his work.

Some of the peculiarities of his work as Chairmaker and as decorator might be of interest: His legs and rungs were all of the Bamboo type, and the striping was carried all the way round; the majority of his striping was white, sometimes shaded with ochre, and he used a great deal of white in his patterns; as far as I have been able to determine, definitely, there were no side rungs on his Rockers, originally built as such, although many rockers are to be found with rungs on the side, but quite evidently added later; the seats in his Comb-back chairs, straight and with rockers, were as much as 19½" in depth and of varying widths from 15" to 19" in width; the arms are long and slender, of cherry, and the arm supports cut back sharply to accommodate the full skirts of the day, no doubt.

Although I have still to find one of his signed chairs, one may turn up later on. There are, however, so many distinctive marks, I feel some progress has been made in placing him as one of the fine decorators of his period which coincides with the activity of Thomas Jefferson Gildersleeve, Gilder and Chairmaker, in New York.



John White chair, Woodstock, Vt., Historical Society

NOTES ON HITCHCOCK CHAIRS

by SHIRLEY SPAULDING DEVOE

It was fortunate that Lambert Hitchcock was smart enough to sign his chairs. He did this in all his business affiliations, i.e. L. Hitchcock, Hitchcock and Alford, and the Union Chair Co. A few of his contemporaries copied the idea and so we find chairs signed Churchill and Co., Wm. Moore, Jr., and Holmes and Roberts. Recently a chair signed Hodges was found. Knowing the time Hitchcock was in business does help us to place the approximate time of other similar unsigned chairs. We can only guess about most of our pattern creators but we can be sure of signed articles. The next best thing we have to go on are the old stencils owned privately and in collections.

Janet Waring deserves a lot of credit for her research in the field of stencilling. Tho as far as I know, she never practiced the craft, she sought out and discovered many craftsmen or found old stencils and stencil kits hidden away in attics. Many of these stencils had names and dates written on them which many times gives a clue needed to name a craftsman, and to know his patterns. Janet Waring discovered George Lord "the last of the old-time stencillers" busy with the craft in spite of advancing years. Now we are familiar with his patterns.

Lambert Hitchcock used the same patterns over and over seldom changing their composition. The best known is the small basket with a rope edge. Its most distinguishing units are two long leaves draped from each side of the basket with three egg like fruits piled in the basket. If the chair top is a crown back it was decorated with a stylized urn and twin cornucopias holding grapes and leaves. The whole design is quite formal and has a richness and style that wear well.

The signed Hitchcocks that have been brought to me have had caned tho many signed chairs with rush or flag were made. The true Hitchcocks have a quality and uniformity that is hard to believe possible in articles decorated by hand. We know the chair slats were decorated by townspeople on a piece work basis and still the shadings and powders are as similar as tho done by one person. The pale gold powder had a light and lustrous that distinguishes the Hitchcock chairs from others of the same period. Other makers used the same patterns but rarely equalled the quality of the powder. It has been suggested that Gold Leaf Powder was used by Hitchcock. After inquiring of Hastings and Co., I learned that Pure Gold Powder was made from gold leaf. They said it had been used in bygone years and at the time was an imported product originating in France. Pure Gold Powder was made by a tedious hand operation and so was quite expensive. This product I am sure would have been too costly for Hitchcock to use. Examination of the metal leaf on chairs during the cleaning off process has shown me that an inexpensive white metal and also Dutch metal was used in place of true gold leaf on chairs of the Hitchcock period or later.

By examining carefully every article you come in contact with and keeping records or notations on patterns you may unexpectedly find another missing link in pattern history. It is the sort of thing that makes the craft interesting and stimulating.



Early Pennsylvania Chest

QUOTES FROM LETTERS WRITTEN BY ESTHER STEVENS BRAZER TO MAY HALE AUER

Dated 1938. The chest you copied at the Metropolitan Museum is a Christian Seltzer masterpiece, which I bought years ago—from a tiny snapshot. . . . When I sold it to Mrs. DeForest I felt I had lost an old friend, and I never quite got over the wrench its departure gave me. But Mr. Brazer has a similar one—panels rectangular and not arched. (Shown in last color plate in *Early American Decoration*.)

* * *

This business of finding out what kinds of designs came on different shaped trays is most complex. Only by photographing and recording hundreds, have I been able to acquire any definite knowledge. Photos in written articles are most misleading. Many authors call pieces "stencilled" when they are really gold leaf. I had to learn to take everything I read with a grain of salt, and learn to believe the *things that were supported by actual evidence* as true—the job of a researcher is tedious. But what a big kick we get out of painting something beautifully!

* * *

Dated 1939. I have seen nothing like your bread tray design with the bow knot. It seems early to me, about 1810 in date perhaps. Otherwise the colors of red, yellow and green put it in the usual class of country tin. Of course every piece of country tin was individual, because it was all handwork from start to finish.

* * *

Today I opened up the milk warmer and got a big surprise. Your design is not stencilled, but is freehand bronze and is a darling! I am thrilled and doubly glad you took the trouble of sending it on, as I might not have guessed this freehand bronze method from a tracing. It must be early and is quite as nice as any I have seen—usually they are stencilled.

* * *

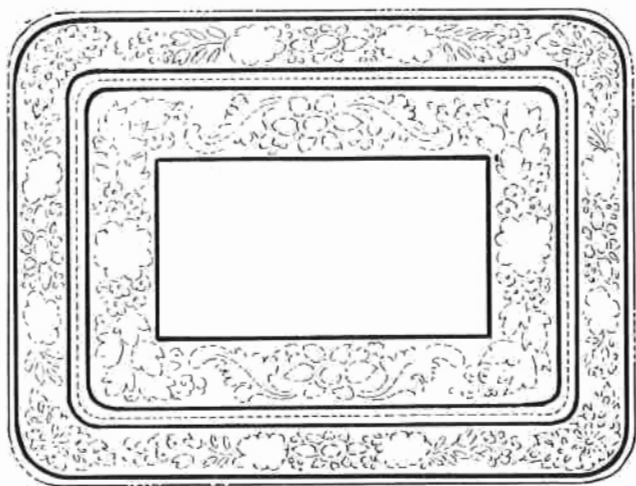
I am quite excited about the prospect of getting the small hunting tray to do, and I am so glad we will be able to have it in our repertoire. The way I feel about copies of interesting trays is that you can never take away the value of the original from the first owner. If a lot of pleasure and fun is given to other people through copies of the design, then it just spreads the amount of good that it does in this world.

It is far better to make *good, accurate* copies of something old than to make poor substitutes that faultily resemble the original. Museums do not object to having Rembrandt or any other masters copied—for the value of the original is not impaired at all.

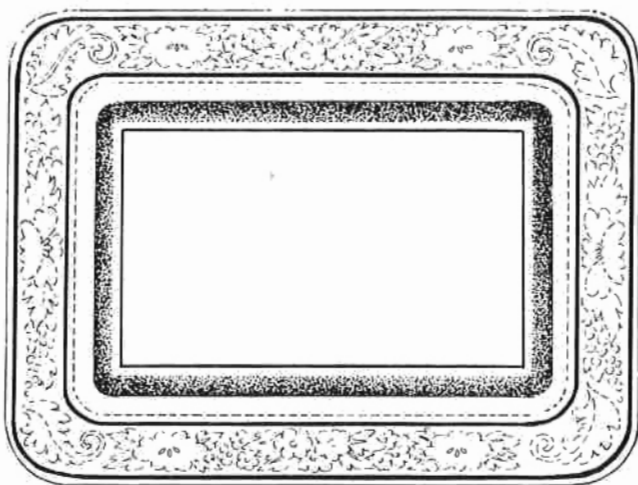
If I were the owner of an original that was copied over and over, I'd feel glad that I had it to broadcast like the kitten tray! People just love it, and I bought it so I could give that much pleasure to my students and their friends.

* * *

The silver you said you saw under the flowers in the hunter tray was probably the silver or pale gold band on which the pattern was executed. This silver turned to gold color when finished with orange shellac. The silver leaf looked brighter and was more noticeable underneath the spots of pattern, as the pattern was an extra layer of paint, and served as added protection when the rest was exposed to wear.



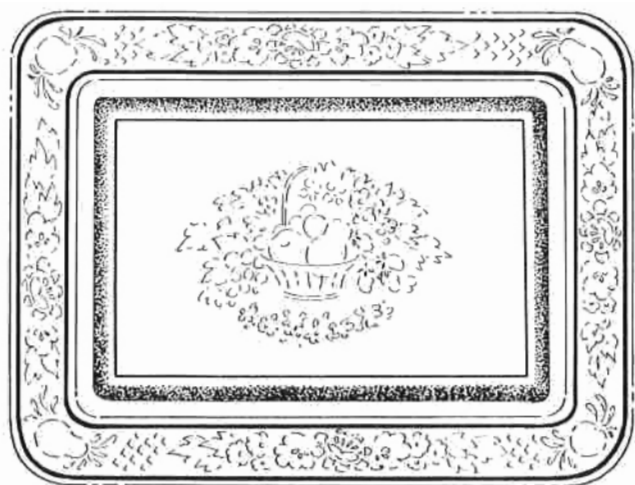
No. 1



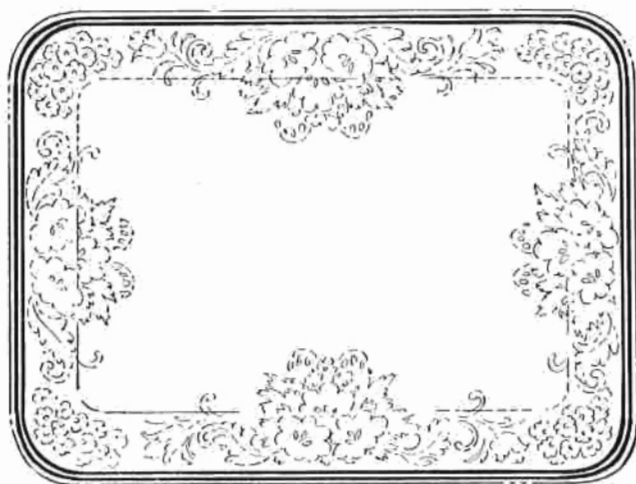
No. 2

THE STRIPING ON STENCILLED TRAYS

Striping completes a pattern. The old-time craftsmen had a natural instinct for knowing where to stripe trays, and we would do well to imitate them. Here are a few typical examples showing the minimum amount of stripes required to complete different types of stencilled trays.



No. 3



No. 4

No. 1. DOUBLE BORDER

Double borders, one stripe each side of each border.

No. 2. SINGLE BORDER

Single border, one stripe each side of border and wide bronzed band on floor with accompanying stripe.

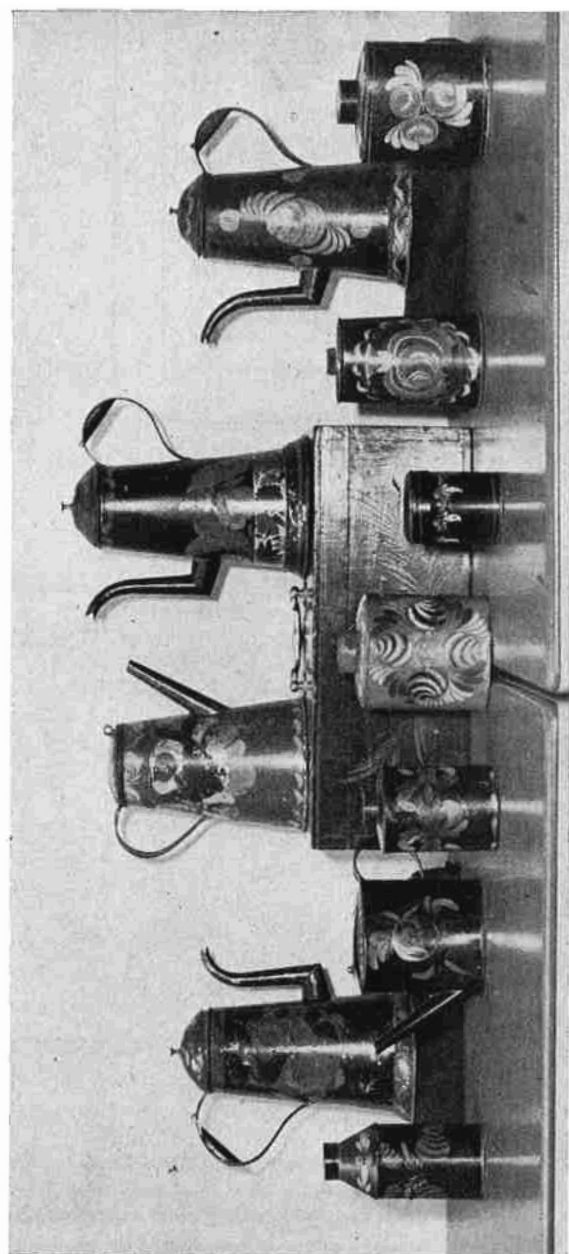
No. 3. FLOOR PATTERN

Floor pattern, stripe each side of flange border, and wide bronzed band on floor with accompanying stripe.

No. 4. UNEVEN BORDER

Wide uneven border that does not look well boxed with stripes is complete with two stripes on rim of flange.

"Drawings by Lucile Stuart"



Teapots and canisters, exhibited at Ithaca

MEETING AT ITHACA, N. Y.

The Fall meeting of the Historical Society of Early American Decoration and the Esther Stevens Brazer Guild was held in Ithaca, New York, at Statler Hall of Cornell University on Wednesday and Thursday, October 3rd and 4th. This meeting was unusual in many ways. First of all, the setting was unique in that Statler Hall is operated by the students of Cornell who are taking a course in hotel management, and is expertly and interestingly operated to the comfort of the guests, and secondly, all those present made titanic efforts to reach Ithaca, some rising at 2 a.m. to travel to the meeting, and others traveled sixteen hours or more by bus or train. Members were present from all the New England States and as far south as Virginia. In addition to these, there was a remarkable exhibit of old and new articles of all kinds which, in many ways, surpassed former exhibits, many of which are described at length elsewhere in this report. Also an interesting fact was that 18 charter members, who were pupils of Esther Stevens Brazer, were present.

Following the opening of the meeting by the President, Mrs. Emily Heath, of Darien, Conn., introduction of officers and committees, Miss Florence Wright, graciously welcomed the Guild to Ithaca and Statler Hall and explained a little about the gift of the Inn for the special use of hotel students. The meeting was then turned over to the Program Chairman, Mrs. Julian Milliman of Weatogue, Conn.

WALLS—A LA RUFUS PORTER

Mrs. Alfred E. Ells of Dover, New Hampshire gave an extremely interesting demonstration which she called "Walls, a la Rufus Porter." Rufus Porter, while he was born in Massachusetts, spent a large part of his life wandering from Maine to Virginia painting and doing divers other things. His wall paintings, many of which are now called "Tree Rooms," are to be found largely in Maine, make him of timely interest today.

Mrs. Ells took to the meeting two panels which had been previously built up (in her hotel room) to resemble plaster painted wall panels. For this she used first, a gelatine size and then applied either gesso or commercial casein tinted according to Porter's instructions (see April Decorator). For the third step Mrs. Ells laid in a harbor scene, keeping the horizon breast high, delicately suggesting the outlines for the trees and emphasizing the geometrical elm branches and pine trees which were peculiar to Porter's landscapes. These usually extended from the dado to the ceiling and were prominently placed in the foreground. All of this was carefully kept in monotoes, these being easy with which to live, not only being gentle upon the eyes but in no way conflict with other furnishings.

The mediums available for this type of wall painting are, Gesso, or commercial casein; either one tinted with water colors, or tinted with Powdered pigments of high quality, or Best grade of oil pigments placed on a blotter and allowed to dry, after which these may be mulled and then mixed with tube casein.

Due to lack of time Mrs. Ells was not able to complete the panel, but later in the day she demonstrated the peculiar inter-lacing of Porter's geometrical elms, and his pine trees. These were finished off with a bristle brush and a cut-up sponge, and were done almost black with yellow. This was an exceedingly interesting demonstration, and one which requires more than this space allows to report it properly and in greater detail.

PANEL ON EARLY AMERICAN CHAIRS

A panel discussion led by Mrs. Gordon Scott, assisted by Mrs. Esther Broughton, Mrs. Shirley DeVoe, Miss Florence Wright and Walter Wright followed Mrs. Ell's demonstration.

Those who did not attend the meeting at Cornell missed a rare treat in seeing the collection of chairs which had been assembled for discussion and study. There were at least thirty specimens, each one a museum piece in its own right, and the variety of designs offered a most unusual opportunity for comprehensive study. There were original turtle back, crown top, Empire slab top with curved lower stretcher, all typical of the Hitchcock type. The panel members brought out the points of interest which might be missed by the casual observer. It seemed to be generally agreed that the earliest chairs have gold leaf in their decoration and for banding on the legs, and that chairs can often be dated by their turnings and decoration.

One chair had a crown back turtle back with dark green background and both gold and orange powders were used in the design. There was another, once owned by P. T. Barnum, which was a two-slat Empire with rush seat and a stencil which looks like a copy of a gold leaf design. Other examples were a brown background pillow top chair, coal black panel for the stencil which is of the type known as "piano stenciling" which indicates fine stenciling, but not necessarily fine cutting, with a finished effect resembling free-hand bronze; a Pennsylvania chair with plank seat, heavy legs and turnings, and slanting backward in what must have been a most uncomfortable fashion; a Sheraton fancy chair with beautiful detail; arrow back side chair with rabbit ear, splayed leg and plank seat; a Pennsylvania Dutch in a yellow background with primary colors used in the design; a group of Pennsylvania Dutch chairs ranging from stencil designs through the "sticky black" technique, to a freehand country painting and Victorian roses.

There were examples of every kind in construction, turnings, color of backgrounds, kinds of techniques used in the decorations; there were banister backs, thumb backs, rabbit ear backs, arrow slats, turtle, crown and pillow backs, a beautiful crown back Boston rocker with freehand bronze with wash of color and done with stumps, decorated Hepplewhite chairs and a group of Southern chairs showing the Adam influence and much curly maple graining. It was also brought out that many of the chairs done in Maine had painted rush seats done either in white or yellow.

It must have taken years of searching to be able to assemble such a collection in one place at one time and the donors deserve much praise for their generosity in placing these on exhibition for the enjoyment of Guild members. In summing up, Mrs. Scott said "Hardly a piece in this collection would not be shown with pride by any museum." As an historical society they should all be treasured as part of our heritage whether or not they suit our personal tastes. As craftsmen they serve us well and help us to discriminate between good and bad design and to differentiate the various types of techniques used in Early American Decoration."

ISABEL MACDUFFIE
Reporter

BUSINESS MEETING

The business meeting of the Esther Stevens Brazer Guild was held on October 3rd, at 2 p.m., in the auditorium of Statler Hall, following an excellent luncheon served by the students of the hotel course. Mrs. S. Burton Heath, President, of Darien, Conn., presided.

Mrs. Carrol H. Drury of Springfield, Vermont, chairman of the Exhibition, reported 200 originals on exhibit. She called attention to this unusual number and the excellent quality of the pieces. She stressed that parcels packed for exhibit were most acceptable when accompanied by the exhibit fee of \$1.00 and with the name of the exhibitor attached to the back of the articles. It was also reported that the Guild Exhibit at Old Sturbridge Village this past summer was visited by sixty to seventy thousand people.

Mrs. Violet Scott, of Uxbridge, Mass., Chairman of the Committee on Standards and Judging, reported that this committee met September 30th, October 1st and 2nd and reviewed the procedure for judging and standards of the Guild.

At length new requirements and guidance sheets were completed after which the trustees voted to accept the new sheets as drawn up and recommended by the committee, these new sheets to become effective January 1, 1952. Mrs. Scott also reported that nine applicants were accepted for membership, and six were given A awards.

Mrs. Charles H. Greer, in the absence of Mrs. Elizabeth Gordon, Membership Chairman, made the following report:

Charter members.....	157
Regular members.....	364
Honorary members.....	2
Associate members.....	22
TOTAL.....	545 from 22 states
Pending applicants.....	22
Apprentice applicants.....	13

Mrs. Heath reported that the by-laws had been re-written to accord with the New York State laws. Also that the recent vote taken with regard to the dues had resulted in the proposed raise from \$3.00 to \$5.00 annually, to be effective July 1, 1952; an initiation fee to be \$10.00 for new members; and two new classes of memberships:

(a) Life.....	\$100.00
(b) Benefactor.....	500.00

Mr. George Devoe of New Milford, Conn., whose company carries the insurance for the Guild, was asked to explain a little with regard to the coverage of this insurance. Mr. Devoe stated that it does not cover petty theft or minor losses, but does cover up to \$3000.00 when pieces are on exhibit; also partial coverage on collision in transit; explosions; wind storms; hail; air craft travel; smoke; and major thefts.

DEMONSTRATION OF APPLYING BRUSHED GOLD BACKGROUND

Following the business meeting, Mrs. Mary Jane Clark of Norwell, Mass., demonstrated applying a brushed gold background using a piece of fur—either seal, soft beaver or squirrel. A piece of any one of these furs about five by five inches is made into a ball by merely tacking the points together. Starting with silver, Mrs. Clark, lightly dusted a tacky background with the fur ball and then carefully patted the area to be covered with the different shades of bronze. This patting process always, of course, started each time from the center. This gives a beautiful and uniform dusting and eliminates the often-times unsatisfactory bronze backgrounds we have all experienced.

SILENT AUCTION

During the two days conference a Silent Auction Sale was taking place. Donations were placed on a table to which were attached slips of paper. People marked upon these slips the amounts they were willing to pay and following the dinner on Thursday evening the pieces were given to the highest bidder on each article. Mrs. Herbert Coggins, chairman, reported that the sum of \$86.20 was realized.

Mrs. Sara Fuller, chairman of the Commercial Exhibits at this meeting was named as Chairman of the Spring Guild meeting. Mrs. Fuller announced that the coming meeting would be held at Bryn Mawr, Penn., May 7th and 8th.

A rising vote of thanks was accorded Miss Wright for her efforts in arranging the meeting, for the smoothness with which every part of the meeting progressed, and which had made these two days the most outstanding of all meetings thus far held. The chairmen of all committees were also given thanks for their untiring efforts and interest.

LOIS G. GREER
Chairman Reporter

Mussel-shells or Bottle Caps

6. You should get 200 of Musle-shells, that you may have them always in readinefs to mix your Metals or Colours in, as occasion fhall ferve: not that you need use the tenth part of them at once, but that you may not be to seek when you want; and for change, when your metals or colours, by frequent mixture, fhall grow dirty, which will be, if you work in Gum-water, as I fhall hereafter obferve.

From the book, "A Treatise of Japanning & Varnishing," by John Stalker, 1688

WEDNESDAY EVENING

The auditorium was the setting for the dinner on the evening of the first day. It was prepared and served by the students of the hotel course of Cornell, and was followed by a delightful program of Folk Dancing by the Cornell Folk Dancers.

The high light of the evening was a talk by Dr. Albert Corey, "The Importance of an Historical Society." Dr. Corey is an historian of the State of New York and the recipient of degrees from many universities, both in Canada and the United States. Dr. Corey's address was not only interesting but it was also illuminating. His keen sense of humor intermingled with his astute deductions and profound knowledge of all things historical made the evening one of the most outstanding periods of the two days' conference.

He stressed the importance of historical societies in their efforts to collect and preserve historical materials and the dissemination of this information to the present generation. We can learn much of the past from these materials which we collect, he said, which should be treasured because they keep alive the creative handiwork of the past. This is especially important, he claimed, when today we are surrounded by machine age products wherein we see little that is choice or well done.

Dr. Corey believes that we should transmit this interest by publication and he especially stressed in this category the use of television and radio. He told us that New York is endeavoring to get more wave lengths set aside for educational purposes so that at least 96% of the population will be able to see such programs. Freedom of speech, he said, involves communication.

Another point which he made was that as an historical society we should associate with local historical societies in an effort to make the past a living past and that this can be done in many ways, such as the church, painting, houses, pictures, etc., etc. Also, that in the preservation of old houses the problem may be acute. A goal should be set for a particular thing; that is, we should adhere to a particular period in each part; that a museum should not be a place where one places everything they either do not want or do not know what to do with, but that it should portray a past in an interesting manner.

He particularly urged that we should emphasize how the past lived, the equipment used in the early colonial days and then the later period, and in our assembly of things and materials we should definitely mark with the words "This is authentic." We can recreate the past, Dr. Corey claimed by making it colorful. The past is worth studying and living with and working with only by representing what it really was originally.

LOIS G. GREER
Chairman Reporter

HOW TO ACQUIRE A SATIN FINISH

Mrs. "Betty" Goodwin, a staff teacher for the Rochester Home Bureau, gave a very interesting talk on "How to Acquire a Satin Finish on Tin." She gave demonstrations of each step and answered many questions about varnishing and care of brushes. She concentrated more on the varnishing process, as that seems to be the part of finishing that gives the most trouble. She brought out the fact that without smooth undercoats or a good foundation it is impossible to have a fine finish. She stressed the importance of a good clean brush and a surface wiped well with a tack cloth just before the varnish is applied. Her brush is kept submerged in linseed oil when not in use. The oil is squeezed out between newspaper before using and then washed well in turpentine and dried. Although some people "practically strip, tie their hair up in a towel and retire to the attic to varnish," she feels that good results can be obtained with less precaution. She does her varnishing on the dining room table after everyone has gone to bed at night. Her procedure follows:

The piece to be varnished has a thin coat of metal primer and two thin base coats. Each has been rubbed smooth: first, warm the varnish and the surface of tray and have room temperature at least 75°,—the warmer the room, the better the varnish will flow. Apply the varnish quickly and evenly and sweep out bubbles with tips of brush last. After this varnish coat has set for 48 hours, rub down with "500 wet-or-dry" sandpaper, using plenty of water and being careful that torn edges are not allowed to scratch surface. Next, wash well with water to remove white residue from sanding and dry thoroughly before applying next varnish coat. Betty uses at least four coats of varnish over a completed pattern and of course six is better.

Before the final rub-down, she waits at least a week to be sure the varnish is thoroughly dried to a hard finish. If it is possible to wait a month, it would be better. She has learned much about finishes from her husband who is a maker of fine violins. He puts as many as twenty coats of varnish on his violins and lets them stand for nearly a year before the final rub-down is done. The formula which she uses for this last rubbing is one that he uses:

Start with some rotten stone in a dish, add enough raw linseed oil to make a thin, runny paste. Then add a "dash" of vinegar and ammonia. Betty refers to this as her "salad dressing" and applies it with a soft cloth using a circular motion and rubbing until the desired finish is obtained. If there are stubborn bumps, the same formula, using pumice instead of rotten stone, can be used. If you like more lustre than this rubbing gives, the following polish can be applied:

$\frac{1}{2}$ part denatured alcohol
 $\frac{1}{4}$ part white shellac (new)
 $\frac{1}{4}$ part boiled linseed oil.

Put this in a small necked bottle. Shake well before using. Apply with a piece of old felt (a piece of a soft felt hat is good). Do not soak the felt—just tip the bottle up onto it and use a small amount at a time, applying with the same circular motion and polishing one small area at a time and finishing before going on. This will give the satiny glow that is so desirable.

Betty's office address is: Mrs. Bert Goodwin, 244 So. Plymouth Ave., Rochester 8, N.Y., c/o Rochester Home Bureau. I'm sure that if you have any questions, she will be happy to try to answer them.

Recorded by
ZILLA LEA

HIGHLIGHTS OF LACE EDGE FORUM

An intensely interested group gathered their chairs around to glean all information relative to lace edge trays.

The "feeling" of lace edge is difficult to define. However, with eighteen originals at the Ithaca meeting to study, one certainly must feel lace edge painting differed from other types. It appeared to be closer to canvas painting technique.

In this excellent collection of originals there were sixteen pierced and two unpierced trays—three oval, three round and twelve rectangular. There were eleven with roses, two with birds, two with fruit, one had a ranunculus, one a passion flower, and one rectangular had a landscape in center, which was new to us. The frame for this center scene had a small garland beginning at top center of scene—pine on one side and foliage on other, with a ribbon garland about one inch above this extending across tray and half way down sides of tray.

The roses ranged in color from real red to a deep wine, almost a blue-black. However, they all had that typical structural feeling, which seems to be the way the white is molded into the rose to give it a substantial and very real quality of depth. Another typical feature of lace edge is the small flower sprays of daisy-like flowers. The larger leaves are usually more blue than green and also show somewhat the same structural quality as the rose, and highlights of white are prominent, standing out at a distance and when photographed.

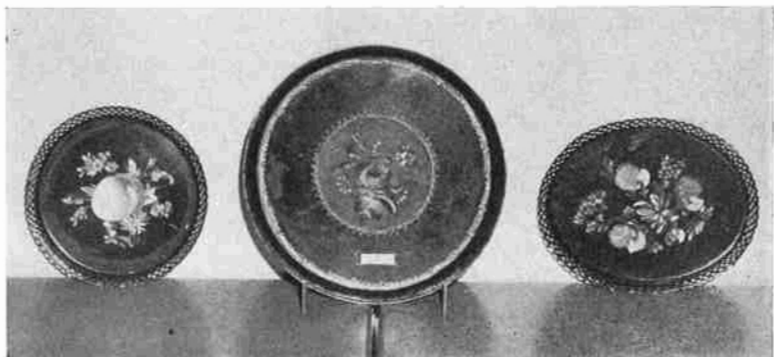
One fourteen inch round black unpierced tray had a circle (6½ in.) of blue painted as a background under the rose, with a fine lighter blue stripe around circle. This had the fine brush stroke border around edge of blue circle, the typical gold leaf stripe tight to flange and the fine gold leaf border inside of that. It was finished with a gold stripe on the edge and a narrow blue stripe inside it.

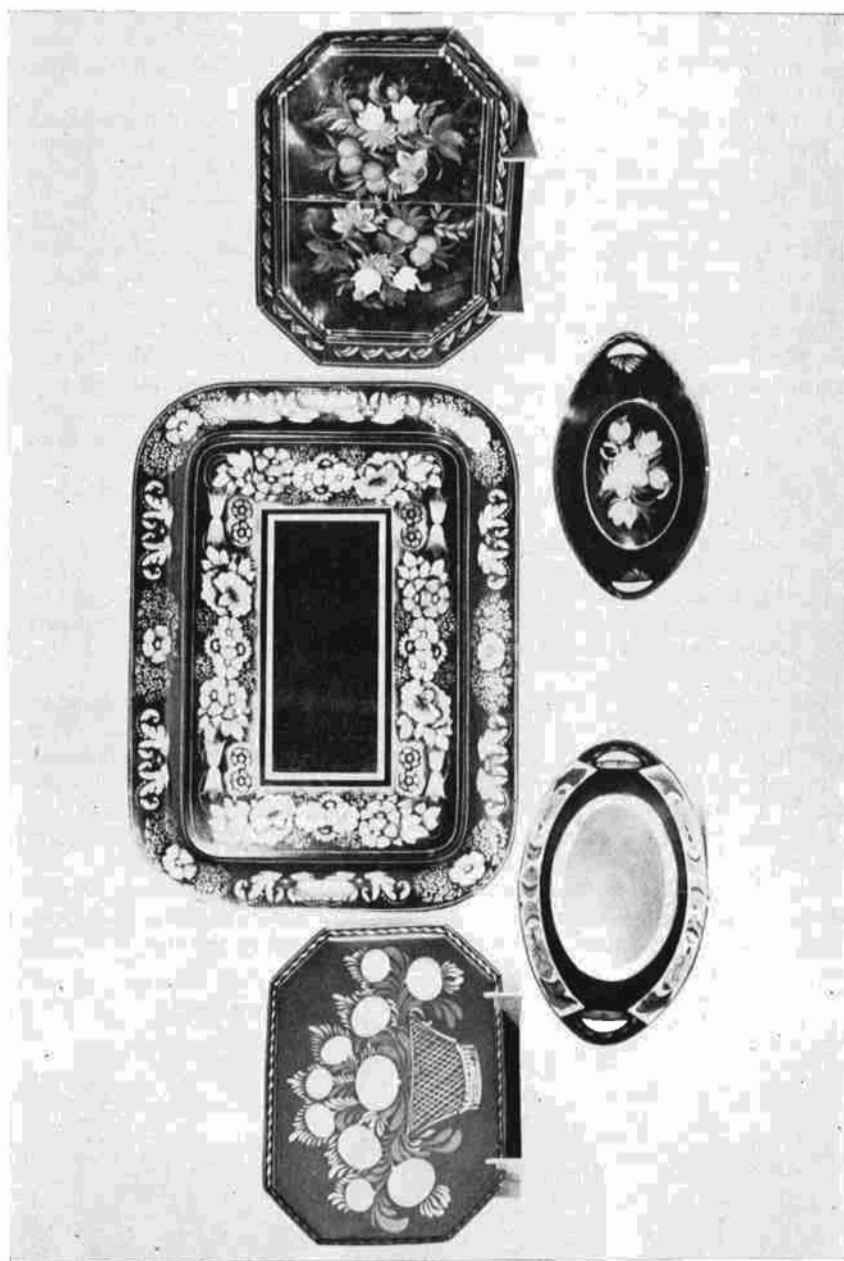
There were ten trays with tortoise shell background. It was the opinion that either gold or silver leaf or a red base was used for this, put on either in patches or across the whole tray and covered with alizarin and asphaltum.

Twelve of the trays were rectangular, and one of these seemed unusual in that it had rounding corners. Six of them had brass handles, and one set of handles was especially outstanding in design and shape. They ranged in size from 22" x 15" to 18" x 13".

The general opinion was that lace edge trays were imported. It was mentioned that there was no indication that Paul Revere ever made lace edge trays, but it was possible that he imported them to sell.

IRENE SLATER
Reporter





Applicants Awards at Princeton, N. J.

By Flora Mears, Grace Myers, Helen Hague, Helen Hague, Eleanor Thomas, and Helen Hague (stenciled tray omitted by error.)

THE TWELFTH EXHIBITION

OF

THE HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

and THE ESTHER STEVENS BRAZER GUILD

Oct. 3-4, 1951

Cornell, Ithaca, New York

Statistics are sometimes dull reading, but the following table of records kept by the Exhibition Committee since Kingston can tell us many interesting things:

Place	Originals	For Judging		Total
		Members	Applicants	
Kingston.....	65	41	34	140
Sturbridge.....	137	74	45	256
Burlington.....	125	26	45	196
Princeton.....	110	44	65	219
Cornell (or Ithaca)....	198	19	21	238

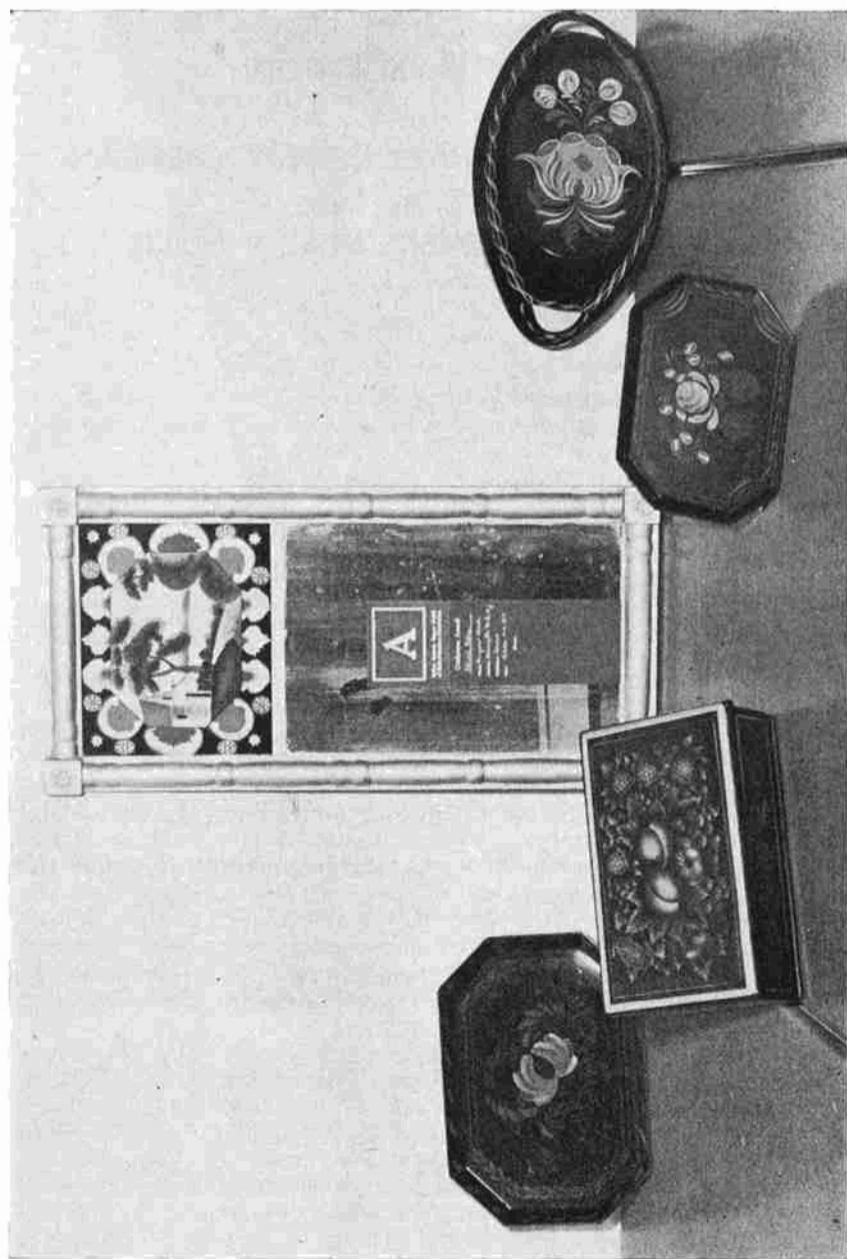
65 applicants submitting work for judging at Princeton would indicate much interest in Early American Decoration in that area.

Work judged at Cornell was small in comparison and to be expected because our membership in upper New York is relatively small.

Since, with some exceptions, we expect our Exhibitions may reflect the type of decoration or decorated articles most commonly owned and used in that area, it is interesting to note that upper New York state may have used and perhaps produced many stencilled articles. Certainly the stencilled tray (of these the so-called "picture" tray as opposed to the double-bordered) and the stencilled chair predominated in the originals shown. By comparison with Exhibitions in other areas, there were few Chippendales or other painted articles. An exception to this was the fine collection of Country Painting on coffee pots, tea caddies, deed boxes and trays.

198 originals was the largest number ever exhibited. 40 of these were decorated chairs. Miss Florence E. Wright, through her work at Cornell, knew where to find the *outstanding* collection of all types: Sheraton, Empire, Stencilled Hitchcock (early and late), Country Painted, Pennsylvania Deutsche, Victorians, etc. There were arm chairs, ladder backs, arrow backs, straight chairs, and rocking chairs, for grownups and children. These were moved to the Auditorium for a panel discussion. To many of us, Cornell will be remembered as the "Going to Jerusalem Meeting or Musical Chairs."

The Forum on Lace Edge Trays accounted for the large and unusually fine showing of this type of decoration. By request, members brought these to Cornell from widely scattered areas.



"A" Awards to Members, Ithaca, 1951
 Maria Murray, Margaret Alice Blouin, Margaret Watts, Mrs. Robert Keegan, Maria Murray

Of special note were the antique stencils and account book of one Franklin Miller, 1801-1863, Homer, New York. These were recently acquired by Mrs. Robert Hutchings, through whose courtesy they were shown.

Stencilled records from the:

Esther Stevens Brazer Collection of Early
American Designs were shown.

It is our plan to exhibit more records from this collection following the order as judged by the Standards Committee of the Esther Stevens Brazer Guild. You may look forward to Country Painting records at Bryn Mawr.

An estimated 400 people made up our own members, guest, faculty and students from Cornell, non-member exhibitors, and hotel employees attended and enjoyed the Exhibition.

MARGARET WATTS
ZILLA LEA
DOROTHEA MEEHAN
CARL KIDNER
BERNICE DRURY
Exhibition Chairman

Is your membership card up to date?

DUES PAYABLE

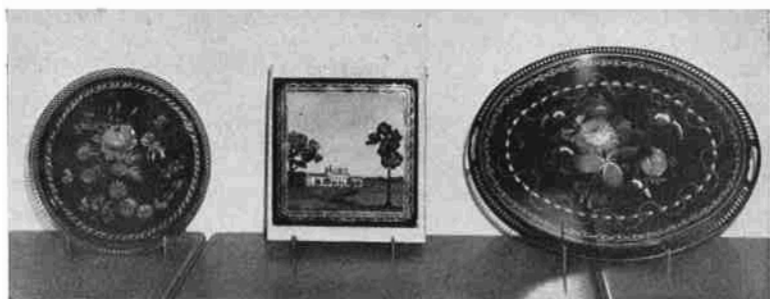
Dues for the year 1952 were payable July 1st, 1952

Make checks to:

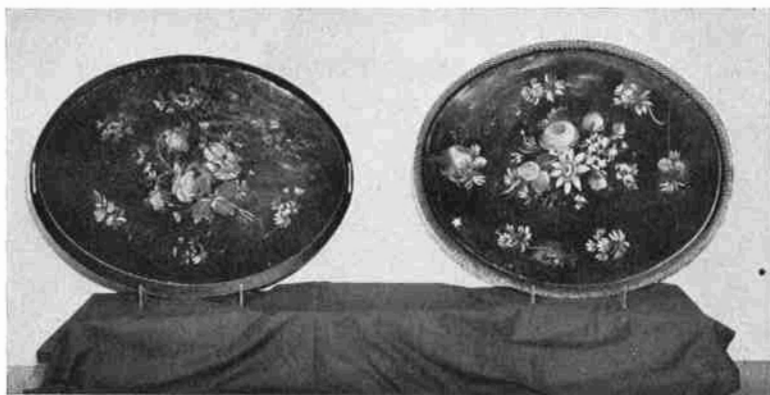
HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

Send to Mrs. Herbert C. Freeman,
Membership Chairman,
51 Elm Street,
Springfield, Vermont.

Regular \$5.....
Contributing \$15 or more, including regular dues.....
Life Membership, no further dues required \$100.....
Benefactor Membership, no further dues required \$500.....



"A" Awards to Members
Dorothea Meehan, Muriel Link, Margaret Watts



Original Lace Edge Trays

OFFICERS

President, Mrs. S. Burton Heath, Box 3, Noroton, Conn.
1st V.P., Mrs. Gordon Scott, Blackstone Road, Uxbridge, Mass.
2nd V.P., Mrs. Henry Hughes, 1526 Third Ave., Watervliet, N.Y.
Recording Sec'y., Mrs. Andrew Underhill, Bellport, Long Island, N.Y.
Corresp. Sec'y., Mrs. Edgar Knapp, 21 Warwick Road, Brookline, Mass.
Treasurer, Mrs. Charles Safford, 187 Summer Street, Springfield, Vt.

TRUSTEES

Terms expire 1953

Mrs. Herbert Coggins, Greenwich, Conn.; Mrs. Henry Hughes; Mrs. Charles Safford; Mrs. Andrew Underhill.

Terms expire 1954

Mrs. Arthur Chivers, Meriden, N.H.; Mrs. Sherwood Martin, Avery St., South Windsor, Conn.; Mrs. Gordon Scott; Mrs. Robert Slater, South Royalton, Vt.

Terms expire 1955

Mrs. Sara Fuller, 118 North Merion Ave., Bryn Mawr, Pa.; Mrs. S. Burton Heath; Mrs. Edgar Knapp, 21 Warwick Road, Brookline, Mass.; Mrs. John McAuliffe, 100 Carver Road, Newton Highlands, Mass.

COMMITTEE CHAIRMEN

Chapters, Mrs. John McAuliffe, Newton Highlands, Mass.

Exhibition, Mrs. Carroll Drury, 9 Harvard St., Springfield, Vt.

Membership, Mrs. Herbert C. Freeman, 51 Elm Street, Springfield, Vermont

Meetings, Mrs. Robert Slater, South Royalton, Vermont

Museum, Mrs. Max Muller, 166-17 17th Ave., Beechhurst, L.I.

Nominating, Mrs. George L. Plimpton, 19 Chapin Drive, Wilbraham, Mass.

Publicity, Miss Maria Murray, Wykagyl Gardens, New Rochelle, N.Y.

Standards and Judging, Mrs. Gordon Scott, Uxbridge, Mass.

Program, Mrs. Wm. McCarthy, 12 Meadow Ave., Bronxville, N.Y.

Teacher Certification, Mrs. Sherwood Martin, South Windsor, Conn.

Co-Chairman, Miss Margaret Alice Blouin, Lewiston, Maine

Hospitality, Mrs. Donald Cooney, Glastonbury, Conn.

Ways and Means, Mrs. Herbert Coggins, Greenwich, Conn.

Curator, Mrs. Max Muller, Beechhurst, L.I.



HOW TO MAKE YOUR OWN FANCY PAPERS

by LOUISE McAULIFFE

Procure from your grocer some sheets of brown wrapping paper, or you can buy a craft paper by the quire at art supply stores. The latter comes 24 in. x 36 in. in size. Cut these sheets to measure 18 in. x 24 in., which is a convenient size for most uses as well as for working purposes. You will also need a box of poster colors, containing blue, red, yellow, green, white, and black; six cheap half-inch brushes; and a 1½ in. paint brush. A package of Elastic Starch and two sponges, one large and one small, complete your working equipment. First prepare boiled starch by the directions on the package and let it become quite cold. Also provide yourself with a bowl of clear, cold water. Now you are ready for the decorating process.

COVER SURFACE CAREFULLY

Lay your sheet of paper on a smooth, flat surface. With the smaller sponge, squeezed out of cold water, go over it carefully, covering every bit of it. Turn the paper and repeat. Don't allow any excess water to stand on the surface. Now with the large brush cover *one side only* with the starch. This is done to give body.

The next step is to decide what colors you want to use. Suppose we start with a black and green combination—a very smart one, by the way. Stir your black paint thoroughly (little stirring sticks are included with the colors), and with one of the small brushes cover the entire starched surface of the paper not too thickly. Work fairly fast, since the paper must not be allowed to dry. Now with the green paint make spots about the size of a 25-cent piece at intervals over the black surface—not too close together.

This done, fold the paper from one corner toward the middle, press down and rub firmly with the hand. Do this with each corner of the sheet in turn and as many times as you like, or until the desired result is obtained. In this way the green "blobs" should be sufficiently blended and blurred; but in case they still stand out too much, wring your small sponge out of clear water and press them lightly. This paper will also show, when it is finished, what look like flecks of gold paint but what is really the original color of the paper showing through. Instead of green, you can use either red or blue in the same way, and the result will be astonishingly good-looking.

FOR A DAINTY PAPER

For a dainty paper, use green and yellow in alternate stripes about two inches wide. (Of course you understand that the starch and water baths always precede the application of color.) Fold and press down firmly as before. Now you are ready for another step.

From stiff cardboard cut a "comb," that is make a toothed edge, with the "teeth" square and far apart (They don't have to be too even either). The "comb" should be about three inches long. After the colors are sufficiently blended, take your "comb" and make scrolls up and down the

entire surface. The Spencerian capital letter "S" is effective; or you can follow the direction of a wave as it breaks and forms again. In short, you can do most anything and obtain an interesting surface.

For still another effect, instead of folding the paper after the color has been applied, wring your large sponge out of clear water and press lightly over the entire surface. As you work, new ideas as to color combinations and surface effects will occur to you. Incidentally, a plaid paper is easily made with the use of the "comb."

After you have applied the paint, spread the sheets on a flat surface to dry. When quite dry, they will be ready for the final step—the glazing. For this you will need three 10-cent sticks of Dennison's transparent sealing wax. Crush these into small bits and put into one-half pint of pure grain alcohol. Let stand four or five days, shaking well each day. This solution should be applied evenly over the entire surface; and you will find an ordinary atomizer excellent for the purpose. The glaze will dry quickly and give your papers a soft, smooth, professional look. Press with a warm iron. When used for covering boxes, etc., a thin coat of shellac applied to the finished object is desirable.

As reported by ETHEL M. EATON
in the *Christian Science*
Monitor.

TEACHER CERTIFICATION PROGRAM

Throughout the United States people are becoming increasingly interested in Early American Decoration. At the same time they are becoming aware that the instructions which have appeared from time to time in magazines and booklets are not sufficient to enable them to turn out work that compares favorably with originals which they have seen, or with the examples of our own work which they have seen at our exhibitions. Both individuals and groups of individuals are showing their interest in doing authentic work, and in their search for teachers are asking us to *suggest* names.

The position of authority which the Historical Society of Early American Decoration, Inc. has attained is gratifying. At the same time, it is somewhat startling to the loyal pupils of Esther Brazer who founded the Guild out of humble appreciation of her talent and personality, and their own sincere interest in the subject. It is through their integrity that we occupy our present position of responsibility for leadership. Thus, in suggesting the names of teachers of our craft, we must use the same fairness and integrity which is the basis for all good craft work. Thus the Guild standards for teachers!

VIRGINIA MARTIN, *Chairman*
MARGARET ALICE BLOUIN, *Co-Chairman*



THE BOOK SHELF

by JESSICA H. BOND

A TREATISE OF JAPANING & VARNISHING, by John Stalker (1688). If you have ever read a book which was written in the 17th century, you will know what a delightful book this is. It is almost poetry. The printing of the manuscript was so old that it required a good bit of translating to make any sense out of it. The book is composed mostly of recipes, the ingredients of which would vex a modern pharmacist or chemist. There are vague directions on how to make different kinds of varnishes; how to make isinglass size; gum water; gold size; how to make raised work; how to varnish; how to gild in oil; tools required for laying gold; how to make silver size; how to make lacquer; how to put mezzotints on glass; how to paint hair and drapery; how to imitate tortoiseshell and marble, and many many more seemingly endless recipes. To pick at random and to give an example of the text, here is what Mr. Stalker says in Chapter II in the making of varnish:

"Your Securing-varnish requires a quarter of a pint of the finest Seed-Lacc-varnish, (which is always the top of it) and one ounce of this boiled Turpentine finely powdered; they must be both shut up close prisoners in a double glass-vial or bottle, capacious enough to contain a double quantity; which being stoppt close, may be plac'd over a very gentle fire, that it may leisurely heat, thereby to forestall the danger of breaking the glass, which it is certainly past when tis exceeding hot; and in this condition keep it for some time, simpering, and smiling; then take it off, and give it vent by unstopping; so done, return the stopple shaking it well, and place it on the fire again, never discontinuing the operation; but repeat the foresaid method, till such time as your Turpentine shall be so far dissolved, that the bigness of a large Pea shall only remain visible; for that being the dross and indissoluble part, will not endure to be incorporated. Being arrived to this degree, remove your Varnish, afford it two days to cool and settle; and vouchsafe the clearer part fresh lodgings in a clean bottle, that may entertain and keep it for your future designs."

I am sure you will agree that it is much simpler to go out and buy a half pint of bar-top. At the end of the book there are 24 pages of copper plate engravings, very oriental in feeling, for tables, boxes, cabinets and many other small articles. There are directions for painting these designs, and it is quite interesting that the procedure was much the same as we would use today:

"When your Black, or any other colour is varnished and polished fit for draught, take a particular design out of this Book, or any thing else that is drawn upon paper, with whiting rub all over the back-side of your Print or Draught, and use a linnen cloth to wipe off all the whiting that lies rough and dusty on the back-side of your paper so whited. Then lay the Print on the Table or Box, with the whited side next to it, in the very place where you design the Draught should be made, and with a needle or piece of iron-wyer round and smooth at the point, fixed in a wooden handle for the purpose, not sharp to cut or scratch your Paper and Print, which we call a Tracing-pencil; with this, I say, draw over and trace the Print as much as you think necessary, taking the most material and outward stroaks, or all others which you imagin are hard and difficult to draw without a pattern. This, by the assistance of the whiting with which your paper was rubb'd, will give the fashion and lines of what you have done, upon the Box or Table. After this, if you draw in Gold-size, use Vermilion mixt with Gumwater, and with a small pencil dipt in it, go over those lines made by the whiting; for by this operation it will not easily come off, so that you may work at leisure with the Gold-size. . . ."

This book can be seen at the Congressional Library in Washington, D. C. and no doubt in other libraries. It is well worth reading.

LACQUER WORK, by G. Koizumi. We discovered this little book quite by chance between "lace" and "metals" on a shelf of craft books in the library. It is quite apropos right here because it has much of the spirit of the Stalker book, but with a 1923 viewpoint. The lacquer Mr. Koizumi describes is European lacquer and not oriental. In fact he makes his own lacquer and gives the recipe for so doing. He describes how to use it, and says to brush it on with a varnish brush, smooth it out so there are no brush marks, and repeat the process in about two or three hours. If you have ever tried to brush lacquer on you will say at this point, "Now that I must see!" Of course the lacquer he makes may be entirely different from the spray on kind. The whole procedure of decorating a piece sounds very much the way we are used to doing it, except that he uses lacquer instead of varnish. The oriental designs in the book are very similar to those in the Stalker book, but with more refinement. The photographs are of original lacquered pieces, most of which are in the Victoria and Albert Museum in London. There is a very handsome screen; the front door of a corner cupboard; a card table, cabinets, desks, a grandfather's clock and many others, all in black and white. Anyone particularly interested in this type of design would find the book quite an addition to his library. Published in London by Sir Isaac Pitman & Sons, Ltd. 1923.

EARLY AMERICAN DECORATING PATTERNS, by Peg Hall. A well planned book first giving the background of painted decoration in America and describing types of articles and what pattern was traditionally found on them. There are 25 patterns chosen from a variety of good examples, among them shell work, bronzing, stenciling, metal leaf and painting. In fact almost any type of decorating is either pictured or described. The illustrations and working drawings are very good and the instructions fairly clear. It is always interesting to see how other people do things, and as Peg Hall herself says, there are other ways of doing things, but this is the way she does them. M. Barrows & Co., Inc., N. Y. \$5.95.

HOW TO STENCIL CHAIRS, by Florence E. Wright, is more than just a booklet—it covers the subject completely and leaves nothing to be guessed at. The development of chair styles is shown with photographs as well as a description of each. Not only is the method of stenciling given but the whole process of restoring a chair, from reglueing to the varnishing and finish. There are pages of striping suggestions, showing how to stripe different chair seats, posts, legs and slats, and even directions for making a striping brush from an Asiatic squirrel's tail. Drawing and photographs are numerous and large enough to be seen clearly. For the modest price of \$1.00, this booklet would be an addition to any decorator's library.

PROTECT YOUR TREASURES WITH VALSPAR

• Craftsmen everywhere use and recommend Super Valspar, the world's most famous clear finish for protecting and beautifying treasured antiques of wood or metal. Today's tray painters insist on Super Valspar Varnish for finishing their lovely trays and tinware . . . they know that no other varnish gives them Valspar protection. Even boiling water or dry ice won't harm a Valsparred surface on metal or wood.



• Famous furniture refinishers choose Super Valspar—or one of the other famous Valspar finishes . . . Duncan Phyfe, Sheraton, or Chippendale Varnishes . . . to bring out all the beauty of the wood in antique or modern pieces. Available at dealers everywhere.

VALENTINE & COMPANY, Inc.

11 East 36th Street

New York 16, N. Y.

DECORATORS

FROM

MAINE to CALIFORNIA

ARE TAKING ADVANTAGE OF OUR
CAREFUL MAIL ORDER SERVICE

Brushes
Japan Colors
Oil Colors
Varnishes
Primers
Tracing Paper
Supersee

Architects Linen
Ark
Stencil Papers
Gold Leaf
Gold Size
Aluminum Leaf
Silver Leaf

Palladium Leaf
Gold Etchers
Patterns
Finishing Materials
Oils, Mediums, Driers
Decorators Books
Bronze Powders (50)

Our 24 page catalogue shows what a very large assortment of each of the above items we carry.

E. P. LYNCH, INC.
92 WEYBOSSET STREET
PROVIDENCE, RHODE ISLAND

General Supply Headquarters for Early American Decoration Materials.

ALEXANDER'S PAINT STORE

137-02 Northern Boulevard
Flushing, L. I., N. Y.

•

WE SPECIALIZE IN SUPPLIES
FOR THE ARTIST and DECORATOR

Tracing Paper	Japan Colors	Sable Brushes
Architect's Linen	Oil Colors	Quill Brushes
Surpersee	Varnish, etc.	Show Card Brushes
Bronze Powders and Gold Leaf		

Agent for Windsor Newton and Grumbacher
Send For Our Catalogue

MAIL AND PHONE ORDERS ARE PROMPTLY
AND CAREFULLY FILLED

•

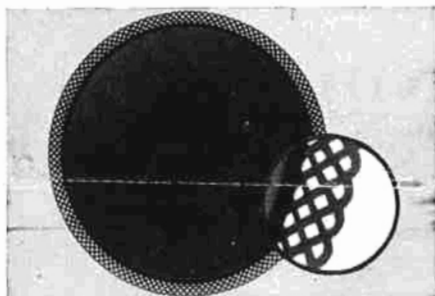
Our prices are standard, with a 10 percent discount to all Artists and
Amateurs engaged in Early American Decoration.

Our line is complete in supplies recommended for use by Mrs. Brazer.

•

COME TO VISIT

Our newly Decorated Store and see our line of beautiful
PERIOD AND MODERN WALLPAPERS



"For The Discriminating Decorator"

ROUND LACE-EDGE

	Raw	Flat Black
6" Diam. (Approx.).	\$1.50	\$1.75
9" "	2.95	3.25
14" "	5.95	6.50

Shipping charges extra. Please allow for it and we will refund any balance due you with order.

RECTANGULAR LACE-EDGE

	Raw	Flat Black
4" x 9 1/2" Snuffer.	\$1.95	\$2.25
5" x 7"	1.95	2.25
7" x 9"	2.95	3.25
9 1/4" x 12 1/2"	3.95	4.25
12 1/2" x 18"	5.95	6.50
18" x 25 1/2"	7.95	8.95

SEND 25C IN COIN OR STAMPS FOR OUR LATEST CATALOG OF TINWARE AND LIST OF DECORATORS SUPPLIES.

THE COUNTRY LOFT, Inc.

339-B Webster Street

Rockland, Mass.

Advertise in

THE DECORATOR

- RATES -

\$20.00 full page per issue

\$10.00 half page per issue

\$6.00 quarter page per issue

Send ads and inquiries to

MISS JEAN WYLIE

40 Fitch Avenue, Noroton Heights, Connecticut

Patronize the Advertisers

and mention THE DECORATOR as reference.

Works of the late Esther Stevens Brazer

* * * *

Early American Designs Now Available

Reveals the technique involved in the art of Early American Decoration of tinware, furniture, walls, floors, etc. An invaluable reference book and a complete course of instruction for the student of early design and restoration, illustrated from 34 plates in full color, direct from authentic drawings by the author, and about 150 other illustrations showing progressive steps leading up to the completed work. Each day's work is clearly described, 300 pages, 8 x 10 $\frac{3}{4}$ inches. It may be seen in most public libraries. When out of print has sold up to \$150.00 at auction. The third edition is the same in all respects as the 1940 and 1947 editions. Book will be mailed now upon receipt of \$16.50.

Early American Decoration 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, list 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 cash. Add 10c for check, money order or postal note.

* * * *

**Order from
CLARENCE W. BRAZER**

**Innerwick
31-07 Union Street, Flushing, N. Y.**

Beautifully Hand Made Round Gallery Trays with hand holes and keyhole piercing on the sides:

Size	Raw	Primed	Black
18"—1 $\frac{1}{4}$ " side	\$7.95	\$8.70	\$9.15
22"—1 $\frac{5}{8}$ "	9.35	10.70	11.15

Small Round Gallery Trays with dainty elongated, authentic diamond piercing, without handholes.

Size	Raw	Primed	Black
9"—7 $\frac{7}{8}$ " side	\$3.85	\$4.35	\$4.60
12"—1" side	5.25	5.75	6.00



We also spray these trays Dark Red and Dark Green, as preferred by The Society of Arts & Crafts, for use with gold leaf designs. (same price as black).
PLANT BOX—Hand crimped, made of heavy lead coated steel which does not rust. No liner needed for plants. Very attractive in pairs on your mantel or as a wall decoration. If desired with holes for hanging, please indicate.

Size: Top opening 4" x 6", depth front 2 $\frac{1}{2}$ " graduated to 2 $\frac{3}{4}$ ", back 6" high.

Raw	Primed	Black
\$1.85	\$2.35	\$2.60

THE VILLAGE TIN SHOP

1030 MAIN STREET

HINGHAM, MASS.

FIRST IN STENCIL SCISSORS

WE CARRY STENCIL SCISSORS WITH FINE BRAZER POINTS OF BEST QUALITY STEEL IN STOCK. FINE REPAIRING EVERY TYPE OF CUTLERY.

Prompt Delivery

MAX KNOLL

94 HIGHLAND AVENUE

HIGHLANDS, N. J.

LET'S BEGIN DECORATING!

A Plain Informative Handbook
Techniques
of
Early Decoration
Price \$1.50

EDITH ORDWAY HALL

Home Address—217 Pleasant Street
Claremont, New Hampshire

‘‘HAZENKOTE BLACK’’

A Black Paper Suitable for Stenciling
or mounting of Designs
in 26 inch rolls

277 yds.
55 yds.

\$21.20 per roll
6.65 per roll

Delivered

HAZEN PAPER COMPANY

Holyoke, Massachusetts

BINDERS and CLIPS

‘‘THE DECORATOR’’ BINDER, made exclusively for The Historical Society of Early American Decoration is now available. Each Binder holds six issues of ‘‘The Decorator.’’ They are sturdy, well-constructed and may be decorated. Price \$2.25 plus 20c mailing expense.

* * * * *

STAINLESS STEEL CLIPS are also available, recommended by teachers for holding patterns securely. Price \$1.25 per dozen, plus 10c mailing expense.

Your orders for Binders and Clips should be sent to Jean W. Wylie, Business Manager, 40 Fitch Avenue, Noroton Heights, Connecticut. Your remittance should accompany your order.

Everything for the Tray Painter

NOVIS PAINT CO., INC.

182 Post Road

Darien, Conn.

Tel. Darien 5-0250

WHITEMORE'S ART & FRAMING SHOPPE

Tray

Painting

Supplies

Trays, Brushes, Paints, Gold and Metal Leaf,
Powders, Black Paper, Supersee,
and a full line of Artist Supplies

Main St.

Hanover, N. H.



How to **STENCIL CHAIRS**

by Florence E. Wright



A COMPLETE GUIDE

for the restoration of
**Hitchcock-type chairs and
Boston rockers.**

The sixty-eight illustrations show
the historical development of the
art, and authentic techniques.

\$1.00 plus 5c postage

FLORENCE E. WRIGHT

BOX 435

PENN YAN, N. Y.

WANTED

Design of a seal, creative, imaginative and symbolic of the work of the
Historical Society of Early American Decoration, Inc., to be judged at the
Spring Meeting, 1953.

Open to members only.

Write for prospectus to

JEAN WYLIE

40 Fitch Ave., Noroton Heights, Conn.

THE KITCHEN TINSHOP

23 School Street, Lisbon, N. H.

A retired, old-time tinsmith with over 50 years' experience, is making a limited number of authentic reproductions—coffin trays, bread trays, apple trays, etc.

PRICES ON APPLICATION

"We do not do repairing."

ARTIST MATERIALS • DECORATING SUPPLIES

for every purpose and medium of decorating and art work

Brushes—Trays—Stencils—Bronze Powders—Gold Leaf—Oil Colors
Golden Touch—Toleware—Lacquers—Modeling Clay—Patterns—Gold
Size Picture Frames—Textile Paints—Tracing Supplies—Varnishes—
Japan Colors.

Complete selection of ART INSTRUCTION BOOKS

THE STONE COMPANY, INC.

**19-21 Elm Street
Danbury, Conn.**

**(Sorry, No Catalogs)
Mail orders promptly filled**

GLA-SON PAINT PRODUCTS, Inc.

Successors to Julius Glaser & Son, Inc.

Specialists in Decorating Supplies

PAINTS - BRUSHES - ARTISTS' MATERIALS

Mail Orders Promptly Filled

59 West 56 Street

Tel. LU 2-5197, 5198

New York 19, N. Y.

FIGURINES

Metal Trays

Aluminum Discs

Complete Line of Art

SUPPLIES

HOITT & WENTWORTH

**559 Central Avenue
Dover, New Hampshire**
