

THE DECORATOR

VOLUME VII, No. 2

Kingston, Mass. - Spring 1953 Meeting

SUMMER, 1953



EAGLE BELLOWS

From the collection of Mr. and Mrs. Robert Stone of Winchester, Mass.

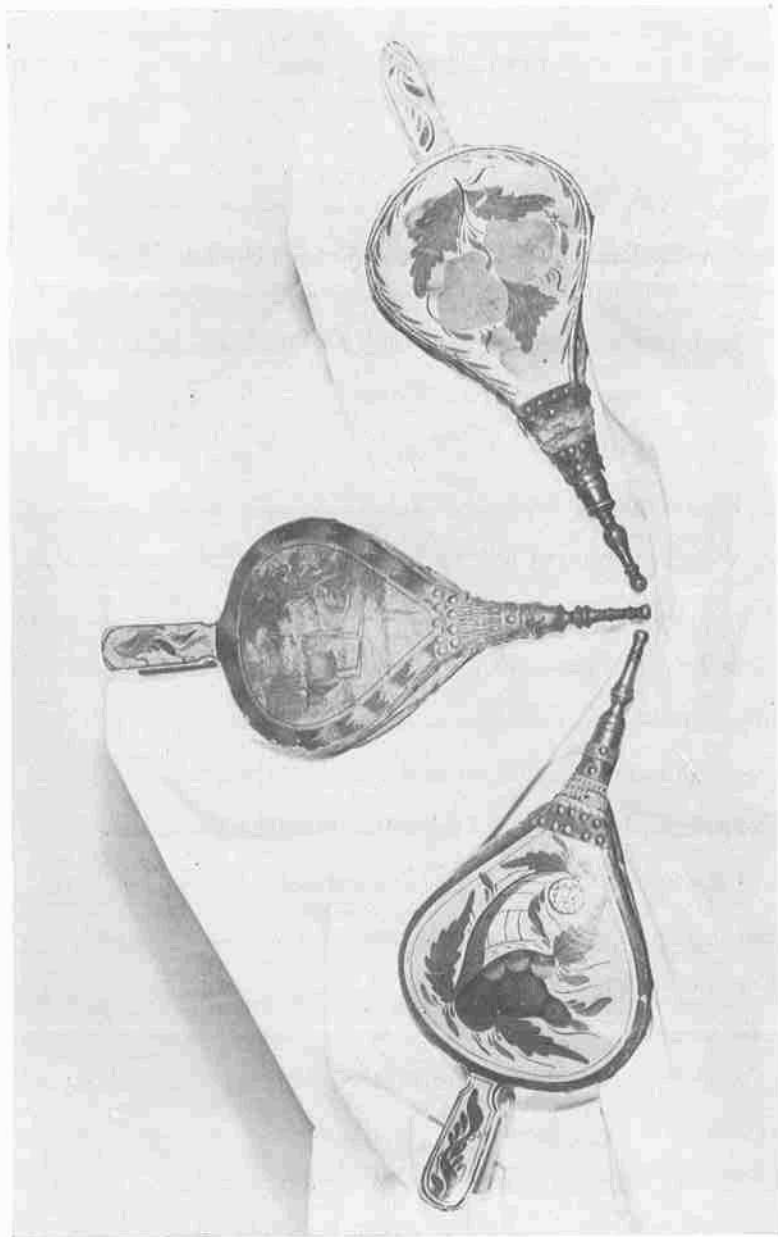
Journal of the
Esther Stevens Brazer Guild
of the
Historical Society of
Early American Decoration, Inc.

The Decorator

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ORIGINAL BELLOWS

owned by
Emily Heath

Virginia Carter

Virginia Carter

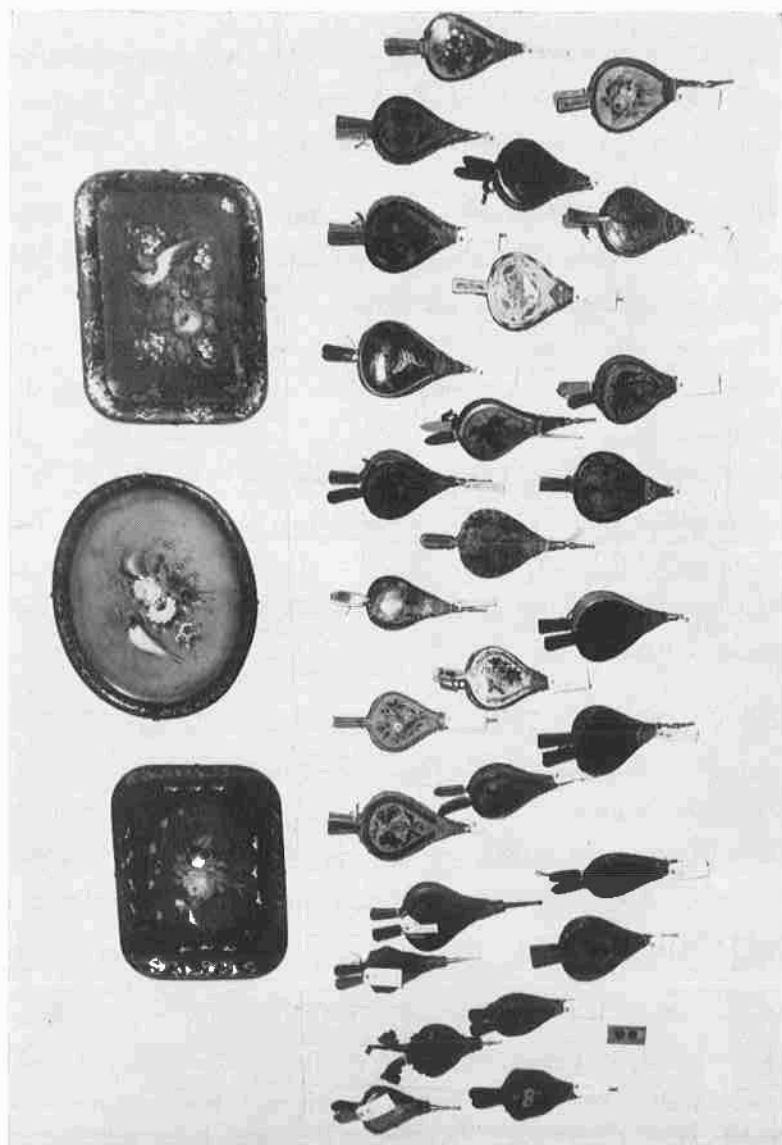
EDITORIAL

Cooperstown is of such historical interest that every one of the members should want to go to this meeting in October. It is rumored that quite a few of the men folk are going, if not to see our exhibit, at least to see the town where American baseball originated.

The meeting is scheduled for October 12th and 13th, but it is planned to have the exhibition hall open on Sunday afternoon. On Monday morning there will be a talk on publications and education of the New York State Historical Association by Miss Mary E. Cunningham. In the afternoon one may visit the outstanding Early American Exhibit in the Fenimore House galleries, of which Miss Janet R. MacFarlane is Curator. Mrs. Charles Coffin will give a talk on the Butlers of Greenville, N. Y. and show some of her slides. We will also hear from Mr. James Taylor Dunn, Librarian, on local history and crafts. Tuesday will be another exciting day when we will see a demonstration in coach stripping and an exhibition of decorated vehicles.

Henry S. Bourneman's book on "Pennsylvania German Illuminated Manuscripts" will be displayed. This book was donated to the Museum Fund by Mrs. Sarah K. Fuller. Contributions will be gladly accepted at this meeting and, who knows, perhaps you will be the one to hold the lucky number! Full information relating to this will be included in the President's letter.

In the future, a suggestion box will be displayed for members to offer any suggestions they may wish to make. As it is difficult to find appropriate places to hold our meetings, it is thought that perhaps a member might come up with a good idea. The place must be large enough to house our exhibition, have plenty of parking space, and lodging accommodations. Get your "thinking caps" on and have some suggestions ready for the box—they will be most welcome.



ORIGINAL BELLOWS SHOWN AT KINGSTON, MASS.

From the collection of Mr. and Mrs. Robert Stone of Winchester, Mass.

BELLOWS

DOROTHY D. STONE

Bellows are described in the *Encyclopedia Britannica* as an appliance to produce a current of air for blowing fire, by compressing a collapsible bag into which air has been admitted. Their invention is ascribed to Anacharsis, the Scythian. Herodotus described Scythia as the country on the Steppe from the Carpathians, a mountain system eight hundred miles long between Poland and Czechoslovakia, to the Don, a river in South-east Russia over which the nomad Scythian lords roamed. Anacharsis was a brother of the King, and travelled all over the known world in search of wisdom and was reckoned a sage among the Ancient Greeks. It is believed, however, that the discovery of bellows took place in different countries. The Old English word was *blast-baelig*, *blow-bag*. This became *baelig* in Middle English, and then "bely". The plural "bellies" was found up to the XVI Century, when the word bellows appeared and the singular ceased to be used.

Among the earliest contrivances employed for producing movement of air under a small pressure were those used in Egypt during the Greek occupation in the VI Century B. C. In India there is still used in the process of iron-smelting an artificial blast produced by a simple form of bellows made from the skins of goats. Bellows have continued to be in constant use from these ancient days. In William Shakespeare's "Mid-Summer Night's Dream", Flute, the bellows-mender, is a worthy artisan, who can act his part in a play before the Duke, along with Bottom, the Weaver, and Snout, the Tinker, and others of the same ilk.

The bellows now in domestic use consist of two boards, usually pear-shaped, connected around the edges by a band of leather so as to include an air chamber, which can be increased or diminished in volume by separating the boards or bringing them nearer together. The leather is kept from collapsing by wires or reeds, which act like the ribs of animals. The lower board has a hole in the centre covered inside with a leather flap or valve, which only opens inward. There is also an open outlet in the form of a nozzle aperture, much smaller. When the upper board is raised, air rushes into the cavity through the valve to fill the partial vacuum produced. On again depressing the upper board, the valve is closed by the air seeking outlet, and this air is discharged through the open nozzle with a velocity depending on the pressure exerted. The air produced thus comes in a series of puffs very useful in starting a fireplace fire. In the early forms of smith's bellows a continuous blast was obtained by using two pair superimposed upon each other.

As I understand it, the earliest primitive types for hand use were made of flat boards with iron nozzles and were not decorated. Some were quite large in size, no doubt for use at the huge kitchen fireplaces with ovens and cooking devices. Smaller more delicate ones made of nicely

finished wood were no doubt used in the front rooms and bedrooms, and numerous were they, since the houses of our early history were heated entirely by fireplaces. Bellows for home use kept pace with the times. In the period of the cabinet makers from 1750 to 1840, the sudden increase of the wealth in the colonies and England brought about an extravagance of taste and fluctuation of fashions never known before. The turtle-back, a more elaborate shape, appeared, and the same techniques used in decorating furniture and trays were employed to ornament the bellows.

Some of the types I have in my collection are as follows: one is Italian, a heavily carved pair with the date 1840 written inside; another is of mahogany veneer with a brass inlay line and an English address inside. There is a pair of hammered brass bellows of similar shape and vintage. This type coming from France, Italy or England often has a grille opening on the side of the back piece. This necessitated a nice piece of work, because the maker had to get a narrow passage thru the wood for the air to reach the inside of the bellows.

Historically there are three bellows of interest in my collection. The belligerent Eagle, illustrated on the cover, with lightning and shield, defending the dawn of a new Country and a new Freedom, has sixteen stars on his shield, which, if they have historical meaning, places this bellows early in our history. Both a green pair with gold leaf leaves and border and large bunch of grapes (slightly curved in shape) and a yellow pair with center gold leaf and dusted pears have pasted over the valve in the back a printing that reads "Epstein-Richardson Patent 36—North 3rd St., Philadelphia". Congress created the first patent commission in 1790, so this dates these bellows quite accurately. Another early one is a yellow turtle-back embellished with gold leaf basket in which the fruit and leaves are tinted half red and half green. This pair has the original leather intact. Background colors show yellow or smoked yellow predominating, but dark green and dark red were also used.

Bellows should be today as they have been for many, many years a vital part of the fireside equipment, always on hand for use and yet contributing in their own way to the decoration of the home and to the warmth of the hospitality they symbolize.



TRACING NEW ENGLAND WALL AND FURNITURE STENCILS HISTORICALLY

By MARJORIE VON SUCK

Old stencils, on both walls and furniture, cry out for more detective story treatment: "Who dun it", and when. The how and why of these decorations are rather well known, especially to members of the Esther Stevens Brazer Guild. And if we can detect the 'who' it becomes easy to date a pattern.

Walls were decorated with bordered patterns from the late 1700's. By the middle of the 19th century, walls were covered with borders, all-over designs and combinations of border and designs. A gentleman, known only as Mr. X, walked and worked on walls from Guilford in Connecticut, through the Townsend area and around Marblehead in Massachusetts, in Cavendish, Vermont and to southeastern New Hampshire. His method was to apply delicate borders, using very lovely shades of peach or rose with white and darker colors for accent. Although specimens of his work have been identified in so many parts of New England, he is one of the earliest and also the most sophisticated of the itinerants. Nothing is known of him yet; but somewhere there must be old letters or journals which would give us a clue to his age, name or home.

Moses Eaton, Jr. is another wall stenciler. The mystery about him is chiefly concerned with the question of where he got his training, and from whom. Eaton was born in Hancock, N. H., in 1796. He died in 1886. When he was doing walls, he traveled all through southern New Hampshire and into southern Maine. He belongs to the period when walls were divided into panels by means of a stenciled upright pattern; then the panels were decorated with one or two motifs well spaced and alternated, or with several motifs almost filling the paneled areas. Since Eaton's stenciling kit and over two dozen of his patterns exist, it isn't difficult to identify his work. And he DID travel, and work, most prodigiously. His pineapple design and several flower sprays, very reminiscent of crewel work designs, have been frequently copied from the photostats of the originals which are part of the Janet Waring collection of over 2000 pieces, which belong to the Society for the Preservation of New England Antiquities. Anyone may trace these photostats or have their own copies made for a very reasonable fee. They are preserved by the Society for your use, and are filed in transparent sleeves under the name of the man to whom they originally belonged, or, by the place they were found.

Erastus Gates of Plymouth, born in 1811, seems to have worked industriously up and down the valley of the Connecticut River in Vermont. The similarity of many of his designs to those of Moses Eaton, lead me to believe that he was, at one time, apprenticed to Eaton.

Another itinerant is known only by the name of "Stimp". His work is

found in many houses in the southwest corner of Massachusetts and in nearby towns in New York and Connecticut. His borders and flower patterns are quite distinctive; perhaps a little finer than Eaton's; and very beautifully spaced on the walls. It must have been his finely executed work which caused so many householders to hire him when he also had a failing which was equally well known to them! In fact, along with his nickname, his overfondness for drink seems to be the only historical data we have about him.

There are other stencilers known by name; there are many more walls known, which give us no clue to the artisan who did them. Every old wall, painted now, or papered, is a potential source of new designs; a chance to meet old known patterns in new colors; and even a hope that somewhere there might be a name or initials which would help in tracking down some of these elusive craftsmen.

Trying to tidy up the historical carelessness or unawareness of our forebears, it isn't long before one discovers that even though the artist seems to have vanished into thin air, if he did a wall stencil, at least we have a geographical clue to start with. But when one begins to hunt for facts about furniture, geography is no help at all. Instead of beginning with a clue to "where", we must start down a trail with such queries as: "Who owns it now"? "Whose attic did it come from"? "At what auction was it bought"? And it is much better if we can find some older citizen at that auction who knew just where that chair always stood (as well as the rest of the things we're not interested in just now!).

The single biggest help is tracings of a pattern, laid over designs already known to be the work of a certain man. A bluet clump, a few ears of grain, a bunch of strawberries, are quite distinctive units and not too common. A footed compote for fruit is amazingly common, but the more closely one looks, the more differences there are, between one dish and another—the number of rings in the design of the foot, the shape of the cut-outs of the stem, and above all, the shape of the cut-out at the center front of the bowl itself. Occasionally there is a band of design just below the lip of the dish. These, too, help to differentiate. As a rule, men guarded their designs closely and one man's recutting of his own pattern of a flower, for instance, will much more closely resemble the original, than a cutting of that flower, made from a tracing from a piece of furniture. And two men, each using a rose as a design source will both make stencils, obviously roses, but each quite different from the other.

While there are a multitude of furniture stencilers, the earliest we know is Jared Johnson of Sheffield, Mass., born in 1801 and died in 1873. It is probable that some of the earliest Hitchcock chairs have his handiwork. His designs are rather small and delicate and beautifully cut. There are several borders which are especially fine.

Ivers White who was born in Ashburnham, Mass. in 1804 and died there in 1884, is another early artist. The Waring Collection of his patterns is the second largest in size. It includes patterns for washstands and bellows; patterns cut in brass as well as paper. The workmanship is excellent and shows a keen student of nature as well as a master of the stencil knife. The bluet stencil, mentioned earlier, is his.

As a matter of fact, the same stencil is found with the name J. A. Gibson written on it. But when one finds that Gibson was almost the same age as White, that Gibson married an Ashburnham girl, it isn't too much to assume that White gave or swapped the pattern with Gibson. Moreover, in design and execution it resembles White's careful work more than Gibson's.

Gibson's full name was Joseph Augustus Gibson. He lived in New Ipswich, N. H. between 1812 and 1875. With his brother, Charles, he stenciled and frescoed several houses in the vicinity. He and Irwin DeWitt Baldwin of Van Deusenville, Mass. are the only two known men who did both walls and furniture.

Another noteworthy collection of stencils, is the one labeled "Lee, Mass". They are probably the work of Reuben Goodrich. Some of these rather small patterns may be found on early Hitchcock chairs. There are many small urns, rather lovely honeysuckles for seat rails and stiles, and other geometric patterns.

The most prolific of the furniture stencilers, is also one of the last. William page Eaton was born in Salem, Mass. in 1819 and lived most of his life in Boston and at his farm in New Boston, N. H. If, on the back of your Boston rocker, you have people, or landscapes, or, in the scrolls at the ends, birds — especially birds on the nest and feeding their young, you may be sure you have a chair done by William Eaton. He is also the one man to have signed his stencils, cutting his initials or his name in the end of a scroll or at the bottom of the design. He didn't do this for all his patterns, but apparently for those most likely to be pirated. Somewhere, Eaton met a circus, or at least, a book of natural history, as his work includes an ostrich, and a two part stencil of a lion. While many of his patterns are flowers and houses familiar to New England, surely these "critters" never roamed here. In Eaton's account book, we find that in 1856 he averaged \$11.03 a week income for his work. He decorated over 5000 pieces that year and received \$500 for the work. Considering the time and craftsmanship required, even with the dollar worth more, this isn't really munificent. And he was one of the better known men.

This article just high-lights some of the patterns available in the Waring Collection; and shows some of the fun of historical detective work. A visit to the Harrison Gray Otis House in Boston, where the collection is housed, is well worth the time. And anyone who can add to the little we know of these men, or the houses and furniture they decorated, or who can tell us of other craftsmen, would find us most receptive to any scrap of knowledge, and overjoyed to have more pieces for these historical puzzles.



MODERN JOURNEYMAN

SHIRLEY SPAULDING DeVOE

It was a dark snowy March day in Cooperstown and I was stencilling a north room. Even with the furnace going the cold wind found it's way in through the fireplace and small openings in the unfinished room. Due to the cold my mind dwelt upon the old timers working in houses without central heating.

In the Introduction to "American Decorative Wall Painting", Nina Fletcher Little stated "the provincial artists working in the eighteenth and first half of the nineteenth centuries did not specialize in one branch only". Probably during those old fashioned winters when it really snowed the craftsmen painted standard portraits leaving the faces to be painted in on order, or perhaps they painted clock and mirror panels, working in a room heated by a large fireplace.

Turning back to the present again, I concentrated upon my work which was stencilling green and yellow motifs on a white wall. I had finished putting on the red and black swag and bell frieze that I was to use in the upper hall and the larger north room. A border of acorns in black followed the outlines of the rooms above a chair rail with a simple border in black, framing the woodwork underneath the chair rail. The green and yellow motifs on which I was working were placed at regular intervals on the walls but the original stenciler had little use for a chalk line or ruler. Similar motifs are shown in illustrations 36 and 37 in Janet Waring's book "Early American Wall Stencilling". In this case an interesting difference was that the acorns pointed to the floor.

The hall and larger bedroom each had the same all over design using a very dark green, almost black combined with light red. All of the borders were the same and each of the rooms had white backgrounds.

These rooms were in an old tavern which had been moved to the Crossroads at the Farmer's Museum in Cooperstown, N. Y. This building had been moved from it's original site on Route 23, near Windham, N. Y. In order to make the transfer, a distance of seventy-one miles, the building was cut into seventeen pieces and the pieces transported by truck to be happily reunited at the Crossroads. Mr. Carter Burnett, engineer for the museum, devised this original and unique method of moving the building.

"Bump Tavern", as it is called, was built in the eighteenth century with additions made in later years. The upper porch and pillars were added when the front of the building was raised in the year 1841.

The old stencilling was found when the wall paper was pulled off, but the walls were in such poor condition the original could not be restored. The colors of the stencilling were those described above on white-washed plaster. The old plaster was cracked and broken so it had to be replaced. One section was saved for posterity by a covering of wallboard.

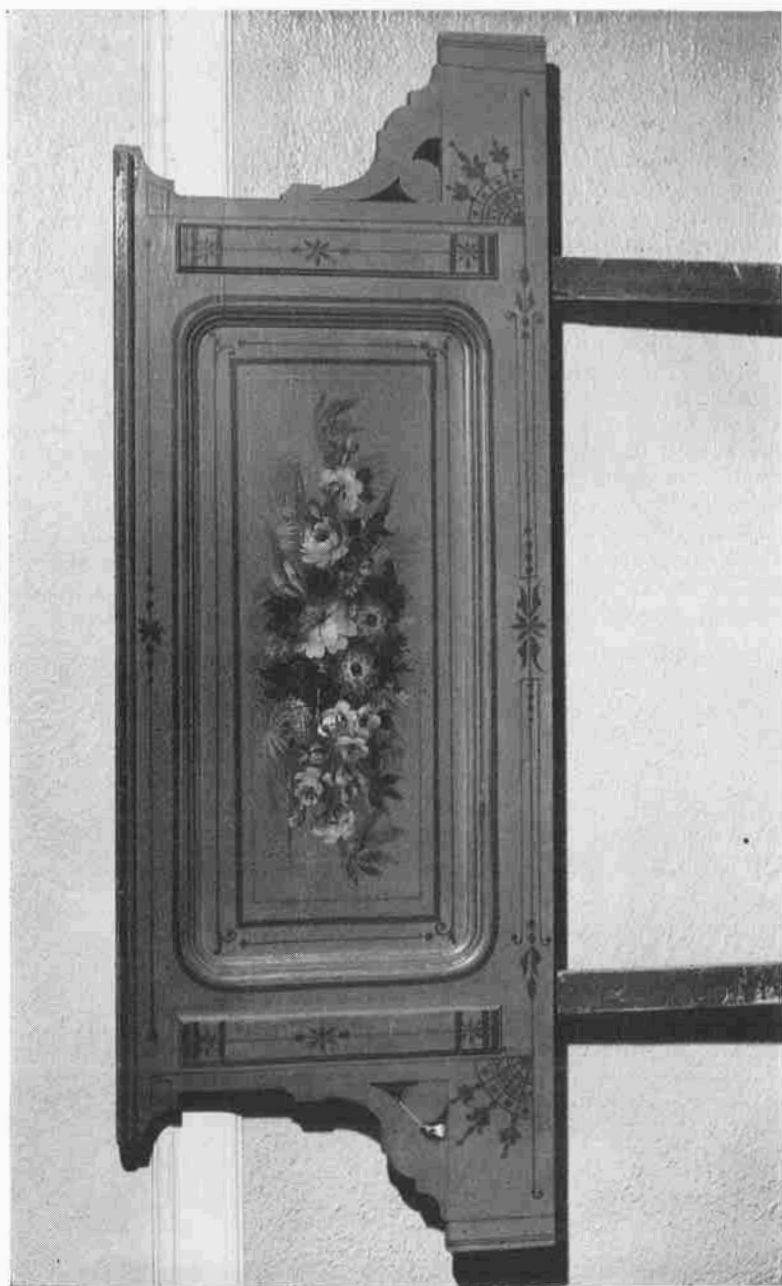
My job was to replace the wall stencilling in two rooms and the upstairs hall. To the tube paints in japan and oil, I added turpentine to obtain the proper consistency. Past experience had taught me to mix the paint in aluminum foil dishes which are readily creased for easy pouring and to use a medicine dropper when adding turpentine. Foil dishes are useful as palettes too. I used screw top jars to store the paint.

I made up several sets of stencils and my helper cleaned one set as I used another. I used ordinary cotton velvet to apply the paint through the stencils which were cut from architect's linen. The worn stencils were saved for hard-to-get-at spots. For example, one space between the ceiling and top of the door frame was narrower than any of the others in the room so I cut off part of the old stencil and the remaining piece fitted nicely.

The red farm cottage which is at the Crossroads too, was being completed for the Spring opening. I was to stencil the floor with a pattern from an old house in that vicinity. This was a simple all over design as Lippitt House is a tiny unpretentious dwelling. The background color chosen for the floor was greenish gray. Parallel lines forming diamonds were then laid on the floor with chalk after which the motifs were stencilled with black in the center of each diamond. When the paint was dry the chalk lines were erased and several coats of varnish applied. The method for floor stencilling is the same as for walls and is accomplished by crawling around on hands and knees.

The people with whom I worked and those I met were co-operative and interested. They are enthusiastic about their town and Museums. With all this and a Treadway Inn too, I know the members who can attend the Fall meeting will thoroughly enjoy themselves.





VICTORIAN HEADBOARD PANEL
Owned by Violet Scott, Uxbridge, Mass.

THE "VICTORIAN" ROSE

MAJORIE MILLIMAN

We think of the Victorian period dating 1837 to 1890. Chippendale, Adam, and Sheraton inspired the rather pretty furniture, and the artists of France and England were inspired to decorate in like manner. The painting on the furniture, trays, etc. resembled that of the old Flemish flower paintings, and some had the feeling of a Rembrandt with his subtlety of light and shadow, but all gave the feeling of peaceful luxuriance. The rose was the symbol of love and the Virgin Mary.

The Chrystal Palace Exhibit, England, in 1851 made popular papier mache' and also the use of mother of pearl. This made an ideal background for floral decorations.

As this work appeared in this country, our painters began to copy it. As it became more commercial, the effect was obtained, but with fewer brush strokes. A brush was loaded with several tones of one color and each stroke was the entire shaded petal, etc. Later some washes and a few details were added. The early Victorian rose, however, required a much longer time. It was usually the central flower in a design and had to be well done. Hours and even days can be spent in reaching the desired effect. Some roses were so subtly painted, it is rather hard at first to tell just how they were done, but by half closing the eyes, you can at least determine where the light and shadow is going to fall. Keep in mind that your lightest light is going to come next to the darkest dark.

Step 1. Paint the contour of the rose very smoothly with white in Japan, signwriter's red, and burnt umber. Indicate shadows with deeper pink. The leaves are painted at this time, at least around the rose, using the pink as a base, adding Prussian blue, yellow ochre, and umber.

Step 2. With a large brush, paint the entire surface of the rose with varnish. This varnish may be slowed up by adding a little linseed oil, if necessary. Then add alizarin red, English vermillion, and burnt umber to the brush. A little turpentine may be added if too thick. Deepen shadows, keeping the feeling of roundness by blending from the darkest red to nothing where it meets the light. Give depth at opening of rose with a wash of the alizarin and English vermillion, adding alizarin and raw umber at edge where it meets the lightest light. Give wash also to the petals. Don't work too long as the varnish sets up quickly. Let dry thoroughly before the next step.

Step 3. Repeat Step 2. By this time the rose should be well rounded. Unless you have it built up to this point, you have nothing. It is like painting a portrait; you must first feel the bones and muscle which make the light and shadow, before the features can be added. If you examine a rose by pulling back the petals, you will see the formation that gives the roundness or cupped effect.

Step 4. With a very thin mixture of varnish, wax medium, and turpentine, add a touch of Payne's gray (when used on a black background) and a touch of white on tip of brush. Start with opening of rose. Have petals overlap. Then come down sides and leave out gray and add English vermillion. Final strokes are of wax medium only, white yellow ochre, and raw umber, used as highlights. Go over darkest parts again, and thin strokes of English vermillion or alizarin red in varnish on inside of petals. *Step 5.* After second coat of varnish has been applied in finishing, tone once more around opening of rose by working into the varnish a very thin amount of raw umber. Keep light part clean.

Pictures of Kingston and previous exhibitions, including "A" awards, are available by writing:

MRS. C. H. DRURY
9 Harvard Street
Springfield, Vermont

Glossy 8 x 10 prints for \$1.00 each

Glossy 5 x 7 prints for .75 each

—
Check, with 10¢ to cover postage, should accompany each order

—
If picture desired is printed in Decorator, state page and issue

THE EARLY HISTORY OF TIN

VIOLA BURROWS

To those of you who are interested in recognizing and distinguishing early tinware, it might be interesting to refresh your minds on the history of early tin. Tin, a whitish metallic chemical element, is said to have been put to use thousands of years prior to the dawn of recorded history. The decade or the year in which this almost indispensable unalloyed metal was first introduced into Europe is impossible to ascertain. It is known that Italy imported tin from mines located in Cornwall, Britain shortly after, if not prior to the invasion of that island by Julius Caesar and his armed forces. The primary sources lay in mines found on the European continent. An ingot of tin is nearly white, slightly tinged with blue. This metal, if kept for several years in a very cold climate, may disintegrate into a fine powder-like substance. Tin, however, does not tarnish in clear air or erode if kept from undue exposure to the elements such as moisture and dampness. The widespread use of tin is due, in part, to the fact that it is proof against certain acids and liquids, and it is because of this fact that this metal may be used with impunity for various culinary purposes. The word *tole* is derived from "*taule*" in the early dialectic form of Latin, signifying a tablet or sheet of iron. It has for centuries been produced in Russia, France and England, and is an alloy which in its heavier quality is used for many practical purposes such as in the manufacturing of large caldrons, roof coverings, etc. It is made from bars or toles of iron, submitted to great heat and hammered by hand into thin sheets in which a certain percentage of lead, zinc or tin appears. This process in England and France has been replaced by mangles or revolving cylinders between which heated iron sheets are pressed and thinned out. After repeated firings in great ovens or furnaces, it is with the utmost difficulty that the metal is reduced to the proper thickness. Without the introduction of lead or zinc, *tole* if exposed to the weather easily rusts and corrodes and it is because of this it is usually painted.

When several thin sheets of metal are heated and soft, they are pressed through the cylinders, one upon another, resulting in a single sheet of *tole*. This is then pierced with holes in order that the enameLER may more easily manipulate it. It is then japanned or painted a desired foundation color, fired and then ornamented with pictures. Of the early examples extant, which through the charm of their association and exquisite decoration no longer are adapted to their original usage, but are kept as cherished relics, one finds the articles of ordinary use such as samovars, trays, tea caddies, candlesticks, etc. These came into popular use in France and England during the late 18th and early 19th centuries. It was then that artists of rank turned their talents to this form of livelihood. Hubert Robert is known to have decorated pots and pans during his incarceration under the "Terror", and many such articles were sold to procure necessities for himself and his fellow prisoners. Evidences of a master hand are

to be found in the decoration of some of the more elaborate pieces of old tole, but owing to a lacking signature or designating mark their authorship will never be determined.

Artists with reputations for certain specialties were employed by tray making concerns and decorated important pieces for them. Flower painting, always popular, became more so due to the influence of George Neville. Peacocks on English trays were attributed to Frederick Newman. Verbeanas were the specialty of William Bourne.

During the 18th century and throughout the great period of its popularity, many makers of tole earned great distinction for the quality and decoration of their wares. In 1622 it was forbidden to paint or gild pewter unless such pieces were unimportant objects and merely intended for presents. Sometime during the second half of the 17th century, a Thomas Allgood migrated to Pontypool and became one of the managers of John Hanbury's. According to "The Hundred of Abergavenny" he was the first to discover the method of japanning or lacquering iron plates, and succeeded in finding "a substance capable of application, under heat, to metal, which made a hard lacquer". On his death, in 1710, he passed the secret on to his sons, and his descendants continued to carry on the industry in Pontypool until about 1822, while collateral relations started a similar industry at Usk. The chief characteristics of these particular pieces appear to have been a finish resembling tortoise-shell, red seaweedish designs, and butterflies. In Bristol, also, H. Bartlet and Sons and probably others, decorated bowls, canisters, etc., in Chinese designs on green grounds. It is interesting to note that frequently pieces of Sheffield plate were decorated, while there is no doubt that the Adam brothers and their designs largely influenced the shapes of the pewter or tin articles, both here and in Holland. Much of this ware is said to have been made over there, sent to Wales to be decorated and re-imported into Holland.

For about one hundred years tinsmiths imported all tin from England. The smithing of tin was a trade brought to the colonies about 1740 by an Edward Pattison. He established himself in Berlin, Connecticut and began building an industry which by 1815 in that town alone was annually converting 10,000 boxes of tin plate into finished wares. Actually the first tray factory was started in the United States in 1837. Up to that time all large trays were imported from England and France and were mostly of so-called tole metal, which is a tin and alloy metal and not the iron coated with tin. With the passing of the years the word "tole" has been used loosely to cover anything in tin. Carl Drepperd quotes "When it is very cheap it is painted tin. When it is middle class it is japan ware and when it is very high hat it is tole". This, of course, is not entirely correct.

What is the difference between Japanned ware, tin-plate and tole? Japanned ware is the coating of metal with colored varnish. After each coating it was baked from ten to twelve hours at 165 degrees. It was then rubbed with pumice, rottenstone and finally with the palm of the hand. Tin plating was invented in Pontypool, England in 1709. A sheet of charcoal forged iron was given a thick coat of pure tin. Tole is an iron and tin

alloy and not tin-plated. The two are altogether different. Early tin in America was decorated by skilled workmen trained in techniques used abroad and the machines for cutting, forming beading, turning, bending, stamping, etc., were nearly all invented before 1820. It has been said in certain decorating studios, and I think understandably so, that one person did only peacocks, another roses, and still another borders. Have you not seen a beautiful decoration on the floor of a tray along with a poorly executed border? I have.



SCHEDULE FOR PAINTING SESSIONS AT INNERWICK, FLUSHING, L. I.

Balance of 1953

October 27-28-29

November 17-18-19

All members are eligible to attend these classes. Apply to Miss Jean Wylie, 40 Fitch Avenue, Noroton Heights, Conn., for reservations. Tuition to be paid in advance. No refund will be given. If cancellation is necessary, arrangements may be made for another member to substitute.



"A" AWARD IN FREEHAND BRONZE AT KINGSTON, MASS.

Maria Murray

PUTTY OR VINEGAR GRAINED CHAIR SEATS

CHARLES HALLET

While there is unquestionably great personal satisfaction in cleaning down, painting and rosewood graining an old chair, the process is often tiring, certainly elementary. When you continue this foundation work with careful striping, application of bronze stencil or gold leaf you use your skill and technique to your utmost ability.

Putty or vinegar compound mottling, however, is really pure pleasure. The hit or miss as well as definite shells are fun to apply. It is related to finger painting so popular today. Your efforts may not please you; whisk them off with a cloth and start over.

Why would we want to grain chair seats anyway? Commonsense deduction might list the following reasons:

1. Originally the sales point overcame the increasing competition of the many factories turning out plank seated chairs.
2. Grained seats showed less soil on a yellow chair where they usually had hard usage.
3. Contrasting color harmony was pleasing, contrasting nicely on a dark green or effective on the even darker rosewood grain. We recently had a baby's high chair with immaculately preserved hit-or-miss vinegar compound seat. The effect added immeasurably to the chair's charm.
4. Like all hostess decorated chairs they become usually a "conversation piece" and of course the interest is heightened with a mottled seat.

So much for the pleasant process and the why of vinegar grained chair seats. Now the procedure.

1. Apply masking tape around the seat enclosing the area which when removed leaves a sharp line without fuss.
2. Paint the area enclosed with a yellowish buff flat paint, sometimes called French yellow or ochre. If the chair is yellow no other coat is necessary before graining.
3. For graining you will need:
 - a. Bottle of ordinary cider vinegar.
 - b. Pound box of dry color burnt umber.
 - c. A one-inch camel's hair or ox-tail brush.

- d. One pound can ordinary glazier's putty.
- e. A little whiting or rotten stone in a saucer if the putty is too soft.

Procedure.

Into an empty coffee can pour one cup vinegar. Add enough dry umber powder to make a mixture about the consistency of thin paint (one-half cup approximately). Stir thoroughly with brush. It will foam through some chemical action. While the foaming settles down, wipe carefully the painted seat with a cloth dipped in vinegar. This will neutralize any oil on the surface so it will properly "take" the brown solution. The solution dries fairly rapidly.

Take a lump of putty from the can and roll it between your hands until you have a thick thumb. If too soft to work with, roll it around in the whiting or rotten stone in the saucer, until it is drier and retains its shape. Press putty thumb *end* in adjoining blobs entirely around the edge of the seat. It may be necessary to roll the putty lump frequently in the hands to assimilate the loose vinegar. You will find that the softer the putty thumb (in a workable condition), the more interesting the figure will be, where the oil in the putty separates the vinegar solution.

For the larger figures inside this border roll the putty thumb thinner and apply it in semi-circles adjoining, over the entire seat. You may get something that resembles shells, and then you may not, but the vinegar separation will be interesting. If you want more definite shells have the putty thumb firmer by using more whiting or rotten stone, rolling it *into* the thumb. Anchor one end of the "thumb" with the left hand circling it around with the right. With this method the result resembles more a scallop shell. Another more distinct shell technique is to anchor one end with the left hand and with the right lifting the putty slightly letting it contact the seat four or five times for each shell. The hit-or-miss is easier and about as interesting. Some of the old craftsmen never bothered with the shells using hit-or-miss entirely. If on a hot day or in a warm room the solution dries too fast in spots to "take" the putty brush over these again with the vinegar solution. The tone of the final effect can be regulated light or dark by the amount of powder in the vinegar. Some of the old chairs had a very light grain with little powder. You will have a half hour of fun and be so enthusiastic you will want to do chest panels, and even house door panels. There are infinite variations with different colored powders over different colored painted backgrounds.

When the graining is dry in a few hours shellac with thinned orange shellac and afterwards give it two coats of varnish, rubbing the last with pumice and oil. This is strictly vinegar graining and we will not go into corn cob, sponge, feather and other graining forms which if properly explained could fill a small volume.

"THE ART OF GOLD BEATING"

Mr. F. Henry Caffin is one of the last seven hand gold beaters left in Massachusetts. He is a direct descendant of Louis Anselm Lauriat, who in 1812, at the age of 26, came from France to America and is believed to be the first gold beater in the United States.

Mr. Lauriat was the grandfather of Francis Henry Caffin, who started the present business of F. H. Caffin & Son. Mr. Francis Caffin served his apprenticeship with his grandfather, after which he went to California with the forty-niners, returning in 1852 and bought a gold beating shop from George Bacon in Roxbury. In 1857 the shop was moved to Hyde Park, where under Frank Herbert Caffin and his son, F. Henry Caffin, the business continued for 100 years.

The "Art of Goldbeating" is one of the oldest known skills. In 1926, the Egyptian government announced the discovery of an unplundered royal tomb of the Fourth Dynasty, Sealed 6000 years ago. It is now definitely known to be that of either the father or mother of Cheops, greatest of all Egyptian Pharaohs and builders of the great pyramid. The wooden furniture found in the tomb was completely covered with gold leaf.

Mr. F. Henry Caffin lectured on the "Art of Gold Beating" and exhibited the tools, old parchments and uses of gold leaf at the present time.

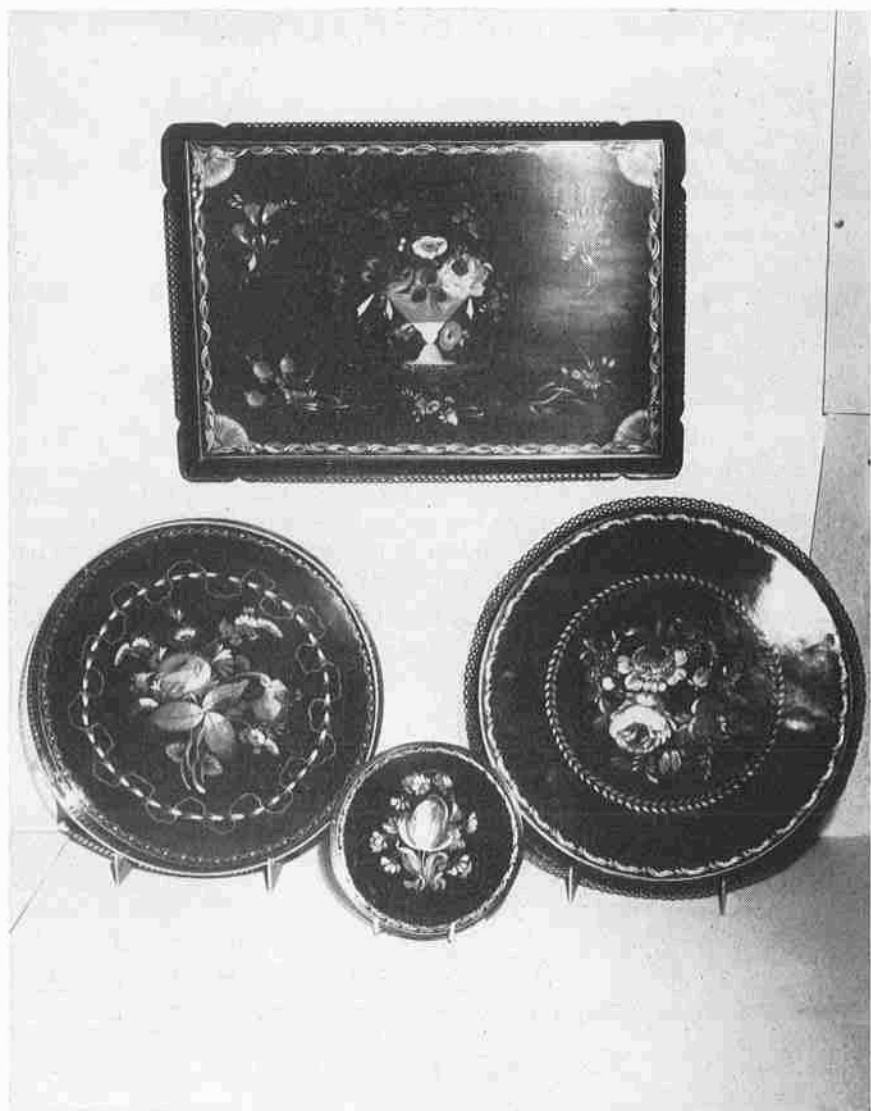
FOR SALE

Velour palettes for bronze powders made by the
New Jersey Chapter to help the Guild Museum Fund

Price \$1.00

Mrs. Clarence W. Meyers

246 Clark Street
Westfield, N. J.



"A" AWARDS IN LACE EDGE PAINTING AT KINGSTON, MASS.

Grace Meyers

**Helen Elder
Pauline Clement**

Mary Jane Clark

THE FASCINATION OF FANS

ESTHER OLDHAM

What a beautiful and comprehensive display of fans Miss Oldham had for the Kingston Meeting and how interesting and informative was her talk on the history of them. Rare and exquisite examples of fans from all over the world were in her collection and it was with delicate grace and poise that Miss Oldham told us about them. She had us thinking, with her, of fans as an implement for creating a current of air, brushing away flies or insects, as ceremonial symbols and as accessories of significance used presently as well as among the ancient peoples of the world. She told us how fans, both folding and non-folding had been made out of almost every conceivable material in the world, with feathers, especially ostrich and peacock, being borne in solemn processions throughout the western world. She made us appreciate the beautiful crafts that went into the use of precious and semi-precious metals, stones, beautiful woods, leather, papers, ivories, bones, glass and grasses as they have been used in the art of fan making even as far back as the thirteenth century B. C. She explained how the beautiful folding fans are of Japanese origin and how both the Japanese and Chinese men as well as women carry and use fans. How simple and disarming the signal given by a Japanese general when he threw his fan to his army. Miss Oldham's souvenir fans easily recalled for us many famous personages, and it was with pride that we were told that one of the most important fan factories in the world was located on our eastern coast and owned by an L. Gillette, this factory shipping fans all over the world. Once again we, as an Esther Stevens Brazer Guild audience, were delighted to find many of the same mediums used in fan decoration as were and are presently used in our Early American Decoration.

Reported by

Natalie Ramsey



GENERAL VIEW OF EXHIBITION HALL, KINGSTON, MASS.
May 22-23, 1953

FIFTEENTH EXHIBITION

KINGSTON, MASS.

MAY 22-23, 1953

Kingston, Mass., rich in history and tradition, famed among Guild Members for its genuine hospitality, provided fine facilities in the Reed Community House for the Exhibition of the Esther Stevens Brazer Guild and The Historical Society of Early American Decoration, Inc.

It is only by comparison that we can measure growth and accomplishment. We met at Kingston in September, 1949, showing 65 originals, 41 pieces submitted by Members and 34 from Applicants, for a total of 140 articles. This time we checked in 153 originals, 44 entries by Members and 31 by Applicants, for a total of 228. It was soon apparent that where, before, one exhibition hall had been ample, it would this time be necessary to have more space. Two identical halls on either side of the auditorium were used.

The first hall contained originals, "A" awards, and Members' work of exhibition quality. The Kingston area is particularly rich in early and fine originals. Chippendales, Lace Edge and Gallery trays, most in excellent condition, predominated. Fine tip-top tables, precious handscreens or fans, were shown, along with the featured collection of Bellows so generously loaned by Mr. and Mrs. Robert Stone, Winchester, Mass. It is a collection like theirs, including all shapes and different types of decorating, that can make our exhibition of real worth in our search for a traditional design on a conventional article.

The 19 pieces, proudly bearing their "A" awards, spoke for themselves. Other Member's work of exhibition quality was outstanding. Only the eye of a trained judge could have made the distinction in all Member's work shown.

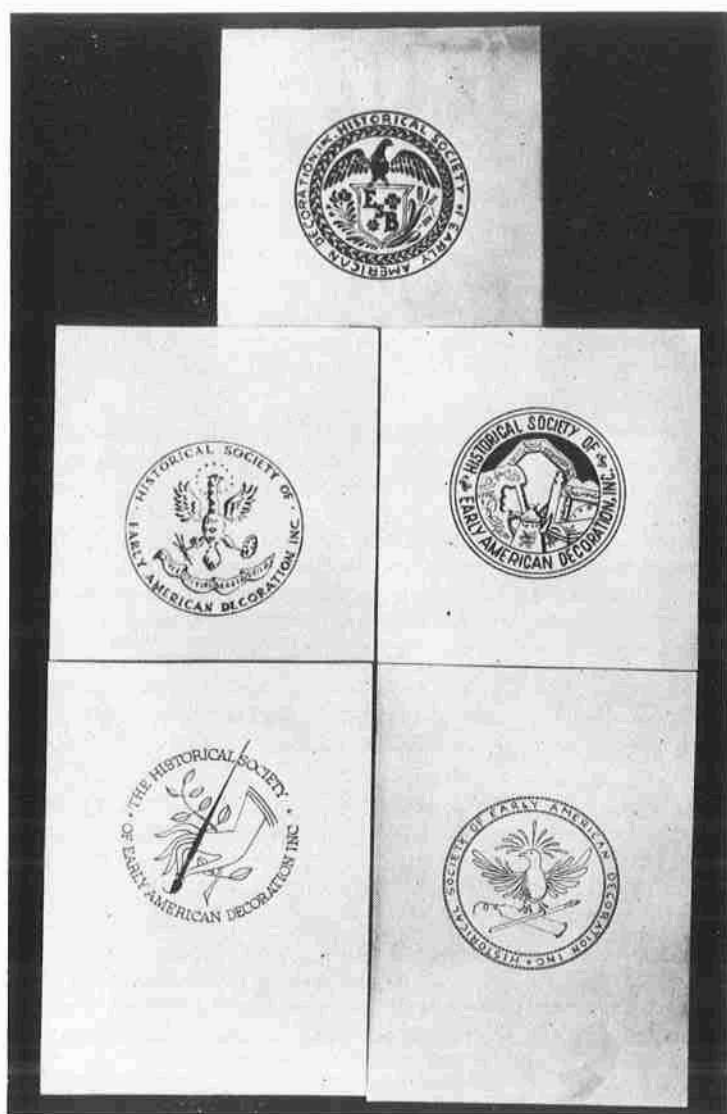
In the second hall, the excellent work submitted by Applicants for Membership, was given an honored place. Of special interest to teachers, were the carefully mounted records from portfolios shown by the Teacher's Certification Committee; and the reproductions in tin bearing the Guild Seal of Approval.

A large collection of Country Painting, around which more than one forum was held, again helped us in our search for authenticity. We hope you saw the Japanner's stove (over 300 years old) and had time to study the two fine examples of Victorian painting, as well as the clock faces and many other small originals.

Collectors, authors and other decorators are finding our exhibitions of interest because few, if any, museums can offer an opportunity to see so many decorated articles together.

The exhibition was well attended during those hours when it was open to the public.

ZILLA LEA
DOROTHEA MEEHAN
NATALIE RAMSEY
BERNICE DRURY, *Chairman*



SEAL CHOSEN IN COMPETITION FOR THE ESTHER STEVENS BRAZER GUILD

First Place — Lucile Schecter

Second Place — Violet Milnes Scott

Third Place — Jo Miller

Honorable Mention — Marjorie Milliman, Ruth Brown

THE JUDGES REPORT

on the

OFFICIAL SEAL OF THE ESTHER STEVENS BRAZER GUILD OF THE HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

First the judges were introduced. They were Mr. Henry J. Peck, Mr. Bertram K. Little, and Miss Esther Oldham.

A table was arranged on the stage with twenty-five exhibits, executed in black and white, according to specifications. We were given sheets on which we made notes for each sketch which took into consideration the design, its appropriateness, adaptability and originality. Each judge noted separately, and without consulting each other, our impressions and opinions on each design.

The panel of judges then eliminated the designs, one by one, checking against all three of our lists to see those that might be eliminated, thus one half were turned over, leaving about twelve facing up to be considered. It was a hard task as all submitted had their merits.

The judges gave serious consideration to the execution of the seal in metal for emblems, or stamps, or raised stamps, and in raised metallic papers, as well as in ink printing. Therefore, the simplicity of the design was one of the most important factors in leading us to our final choices. The stipulation in the prospectus said that the Society may appoint a trained draftsman or layout artist to prepare the design for reproduction. We felt the designs we have chosen will be equally effective when more dramatically and sharply drawn by a professional.

They were all so interesting and creative that we hope many will be used for chapter seals and special awards. We felt two designs should be given honorable mention.

I was thrilled to join with the other judges in helping to make the choice for the seal.

Esther Oldham





"A" AWARDS IN METAL LEAF AT KINGSTON, MASS.

Dorothea Meehan

**Eleanor Van Riper
Bernice Drury**

Pauline Clement

FROM THE STANDARDS & JUDGING COMMITTEE

The Esther Stevens Brazer Guild has reason to be proud of its members' superior craftsmanship. High standards and a resolve to maintain them have done much to elevate the work of our craftsmen and have placed the Guild on the list of other serious-minded organizations. All of us should cherish this respect, and do everything we can to continue the progress we have made.

Every profession or art has certain standards of performance in order to establish a reputation for quality and authenticity as a basis for sound and acceptable production. As stated in our By-Laws, Article I Section 2, one of the purposes of our organization is to "further the appreciation of such art and the elevation of the standards of its reproduction and utilization". That is the reason why there is a Standards and Judging Committee in the Guild.

Obviously a committee has to have people on it who will carry out their responsibilities as best they know how. They, too, must have standards for themselves and they, too try to improve their performance. The judges are picked from those who are working to be a master craftsman and have several A's to their credit. They are picked from ten different states so that ideas and opinions from one section will not predominate. Their knowledge of originals from their own section is of benefit to the committee. They not only have an understanding of originals but have proved that they can reproduce them accurately. Craftsmen of this type would seem to be the very best judges to serve our purpose as stated in the By-Laws.

The judging is inspired by a desire to reproduce good originals, and good originals are the basis of our requirements. When an exhibitor receives an A award in any class, it means that she not only has received an A for the one piece, but that she can reproduce accurately any original in that class. That is why so many different points are required on one article. That is why a piece should be large enough and have enough work on it to demonstrate the exhibitor's ability. If she can do that piece, she should be able to do anything in that class. Naturally, not all good originals can meet these requirements. Let me emphasize that we are not judging originals; we are only judging one's ability to reproduce them. Thus, our requirements state that stencilling should be composed of units; metal leaf painting should have etching; freehand bronze should have stump work, etc. There are, of course, good originals without those points and the judges are not condemning those originals when they reject a piece for not including those points.

In the actual judging of a piece, an experienced judge can usually tell what the grade is before she writes down the points. Most pieces are decorated with a consistency all the way through. That is, on a stencilled tray



"A" AWARDS IN STENCILLING ON WOOD AT KINGSTON, MASS.

Helen Hague
Velma Whiting
Elizabeth Chaplin

the shading, the cutting, the striping, the finish are all about the same grade. The judges enjoy these pieces. When a judge finds a piece with fair shading, uneven cutting, careless striping and an absolutely flawless finish, she is a bit puzzled. When brush strokes have been gone over, fine pointed ends added on, uneven edges corrected, the whole spirit of freedom has been forfeited. When judges find work of this kind, they mark off because they are not convinced that the exhibitor can make good brush strokes without touching them up.

Sometimes we have heard complaints about a judge giving 89 in points. The exhibitor asks why the judge couldn't have given her one more point to make it an A grade. This mark of 89 is not accidental. Many times the judge can tell at a glance that the piece is not quite A work but she feels it is so good that she wants to give it the highest mark possible without going into the A bracket. An exhibitor should not be disheartened at receiving a B. B is a mark of very good work and the Guild is proud to exhibit it. The judges comments about it are intended to be helpful. Oh yes, the judges are strict, and I am sure our Guild would not want them otherwise. It has been said that the judges use magnifying glasses. They do not, and it would not help them to do so.

In a few cases there are pieces which are really difficult to judge and the judging sheet will go back to the exhibitor with some divergent opinions on it. We are sorry about this, but feel that a happy balance of the grades is a fair grade. Such disagreements are not a calamity, for without them there would be no juries, no debates, no elections, no Supreme Court, no decisions by the majority rule.

It is not perfection which the judges seek—it is the ease and grace of the originals, their freedom of brush work, their unfailing sense of proportion, their depth of beauty in the modelling of a stencilled rose, and the happy mood which they seem to reflect.

Jessica H. Bond, Ch.

STANDARDS BOOKLET

Correction sheet has been issued and those previously purchasing this booklet may have same by writing Miss Jean Wylie, 40 Fitch Avenue, Noroton Heights, Conn.



"A" AWARDS IN STENCILLING ON TIN AT KINGSTON, MASS.

Elizabeth Chaplin

Evelyn Russell

Ellen Armstrong

REPORT

STANDARDS & JUDGING COMMITTEE

KINGSTON, MASS., MAY, 1953

The Committee on Standards & Judging met at the Reed Community House on Monday, May 18th. Problems of standards and judging were discussed. We studied many originals together, mainly country painting, stencilling on tin and lace edge painting. Plans for a certificate for master craftsmen were drawn up. After the business meeting the judging started. Undecorated reproductions were also judged. The tallies were kept busy making the records and we finished Wednesday afternoon.

There were 73 pieces submitted for judging, 42 from members and 31 from applicants. The quality of the work was exceptionally good and the judges were pleased and proud to judge them. Among the members' work there were 20 A's, 16 B's, 3 C's, No D's and 3 rejected. Among the applicants there were 28 pieces accepted and 3 rejected. Perhaps I should explain here that a rejected piece is a piece that is not judged because it did not meet all requirements. At nearly every meeting there are also borderline cases. It is the judges' responsibility to accept or reject these pieces, and a great deal of thought and consideration is put into their decision.

On Thursday the judging of the seal took place. We were fortunate to have as our jury Miss Esther Oldham of Wellesley Hills; Mr. Bertram K. Little of Brookline and Mr. Henry J. Peck of Kingston. 25 seals were submitted for judging and three were chosen as the best, and two for honorable mention. It was a difficult decision because the seals were all so outstanding and the judges praised them highly. The members attending the meeting voted for the best seal.

Jessica H. Bond, Chairman

SEAL COMPETITION

First Place

Mrs. Philip Schechter
New York, N. Y.

Second Place

Mrs. Gordon Scott
Uxbridge, Mass.

Third Place

Mrs. Lloyd Miller
Long Branch, N. J.

Honorable Mention

Mrs. Stuart Brown
Linwood, Mass.
Mrs. Julian Milliman
Weatogue, Conn.

APPLICANTS ACCEPTED AS MEMBERS

Mrs. F. Masie, Paoli, Penna.
 Mrs. J. Edward Cheney, Fitchburg, Mass.
 Mrs. R. W. Rymer, Newtown Square, Penna.
 Mrs. Majorie Baumgartner, Leominster, Mass.
 Mrs. Edna Jamnback, Fitchburg, Mass.
 Mrs. John A. MacMorris, Argyle, N. Y.
 Mrs. Marion Sheehan, Hudson Falls, N. Y.
 Mrs. Florence B. Shaw, Berlin, N. H.
 Mrs. Wm. Moore, Jenkintown, Penna.
 Mrs. Willie Maie McLean, Bay City, Michigan
 Mrs. Norma B. Gee, Wellsville, N. Y.
 Mrs. J. R. Ramsey, Hackensack, N. J.
 Mrs. Robert L. Wilbur, Schenectady, N.Y.
 Mrs. Clarence E. Hall, Merion, Penna.
 Mrs. Harriet Dike, Athol, Mass.

MEMBERS "A" AWARDS

Mrs. Chester Armstrong, Ithaca, N. Y.	Stencil. on Tin
Mrs. J. B. Chaplin, Bangor, Maine	Stencil. on Tin
Miss Evelyn Russell, Somerville, Mass.	Stencil. on Tin
Mrs. J. B. Chaplin, Bangor, Maine	Stencil. on Wood
Mrs. C. W. Hague, Lunenburg, Mass.	Stencil. on Wood
Mrs. Wm. C. Whiting, W. Hanover, Mass.	Stencil. on Wood
Mrs. C. W. Hague, Lunenburg, Mass.	Country Painting
Mrs. Bryan Leonard, Scituate Center, Mass.	Country Painting
Mrs. John P. Meehan, Madeira, Ohio	Country Painting
Mrs. S. V. Van Riper, Yarmouthport, Mass.	Country Painting
Miss Pauline Clement, Belfast, Maine	Metal Leaf
Mrs. Carroll H. Drury, Springfield, Vt.	Metal Leaf
Mrs. John P. Meehan, Madeira, Ohio	Metal Leaf
Mrs. S. V. Van Riper, Yarmouthport, Mass.	Metal Leaf
Mrs. John A. Clark, Norwell, Mass.	Lace Edge
Miss Pauline Clement, Belfast, Maine	Lace Edge
Mrs. George Elder, Pomfret Center, Conn.	Lace Edge
Mrs. Clarence Meyers, Westfield, N. J.	Lace Edge
Miss Maria Murray, New Rochelle, N. Y.	Freehand Bronze
Mrs. Vernon Hall, Wellesley Hills, Mass.	Glass Panel
	Sten. Border

STANDARDS & JUDGING COMMITTEE

Judges		Chapter
Mrs. Robert Slater	Vermont	Pioneer
Mrs. George Elder	Conn.	Charter Oak
Mrs. Vernon Hall	Mass.	Old Colony
Mrs. Stuart Brown	Mass.	Old Colony
Mrs. Arthur Chivers	N. H.	Pioneer
Mrs. William Martin	Illinois	
Mrs. Joseph Watts	Conn.	
Alternates		
Mrs. Carroll Drury	Vermont	Pioneer
Mrs. Sherwood Martin	Conn.	Charter Oak
Trial Judges		
Mrs. Clarence Meyers	N. J.	New Jersey
Mrs. Evelyn Benson	Mass.	Old Colony
Recorders & Talliers		
Mrs. Wayland Porter	N. H.	Pioneer
Mrs. Willis Howard	N. H.	Pioneer
Miss Clara Trowbridge	Mass.	Old Colony
Miss Louise Goodwin	N. Y.	
Chairman		
Mrs. Eugene Bond	Md.	Maryland

Requirements for Master Craftsman

- 2 A's in Stencilling—one tin, one wood
 - 2 A's in Country Painting
 - 1 A in Metal Leaf Painting
 - 1 A in Lace Edge Painting
 - 1 A in Freehand Bronze
 - 1 A in glass panel with Stencil Border
 - 1 A in glass panel with Metal Leaf Border or with main subject Metal Leaf
-
- 9 A's before submitting Chippendale.

All articles submitted for judging
must be genuine old pieces of the
period, or authentic reproductions.



"A" AWARDS IN COUNTRY PAINTING AT KINGSTON, MASS.

Eleanor Van Riper
Dorothea Mechan

Helen Hague
Hazel Leonard

REPORT OF THE TEACHER CERTIFICATION COMMITTEE KINGSTON, MASS.

Friday, May 22, 1953

The Teacher Certification Committee met at Reed Community House on Wednesday, May 20, at 3 P.M.

After discussion it was decided that two new classes would be open for certificates at the Fall Meeting at Cooperstown, namely, Metal Leaf and Free Hand Bronze.

Requirements will be the same as for the first two classes with the exception of #2, Section IV, which will read as follows:

"An original article with copy is not required, providing the applicant has already met this requirement in Country Tin Painting".

A portfolio of 12 patterns is the MINIMUM requirement, but the Committee wishes to stress again that more examples prove a broader scope and knowledge of the subject, particularly in Country Tin Painting.

Requests for applications may be made at any time during the year. They must reach the Chairman six weeks before the meeting for which the appointment is to be made. Send requests to Mrs. Andrew M. Underhill, 145 East 74 Street, New York, 21 New York.

For the Cooperstown Meeting, it is planned to exhibit typical portfolios in Country Tin Painting and Stencilling which will demonstrate what the Committee considers a good coverage of the subject.

There was one interview which took place on Thursday, May 21. We are happy to announce the certification of

Elizabeth Innis Martin
Oak Park, Illinois

It is hoped that with each meeting more certificates will be issued, with the result that the Guild may present an adequate list of Certified teachers to meet the everincreasing demand. No one can deny that the Committee on Standards has raised the quality of members' work. Because of these same high standards, a Teacher Certificate will assure an employer of an experienced instructor and craftsman of high quality.

Up to date our Certified Teachers represent several regions.

- 1 from Vermont
- 2 from Massachusetts
- 2 from Connecticut
- 1 from Illinois

Our goal for the future should be at least one Certified Teacher for every section in which the Guild is active.

The Committee was comprised of:

Mrs. Sherwood Martin
Mrs. Joseph Watts
Mr. Walter Wright
Miss Ina Johnston

Mrs. John McAuliffe
Mrs. S. V. VanRiper
Mrs. Vernon Hall, Alternate
Mrs. Harry MacDuffie, Alternate

Respectfully submitted
Emilie Underhill, Chairman

REPORT OF THE SPRING MEETING, MAY, 1953

The Spring Meeting of the Brazer Guild was held at the Reed Community House in Kingston, Mass. on May 22nd and 23rd, 1953. There were 266 registrations—130 on Friday and 136 on Saturday. There were 97 for lunch on Friday, 87 for dinner, and 58 for lunch on Saturday. The following were in charge of the meeting:

Registrations Isabel MacDuffie
Meal reservations Christine Jameson
Program introductions Florence Sampson
Hostesses:

Mrs. M. Kyle	Mrs. W. Doble
Mrs. L. B. Hathaway	Mrs. G. Wiley
Mrs. C. S. Reed	Mrs. V. Alden
Mrs. W. Whiting	4 non-members from Plymouth

Mrs. Heath presented the Guild with a guest book and all guests who came to view the exhibition were asked to sign this book.

The program, arranged by Miss Harriet Murray, started with Mrs. Viola Burrows showing 60 pieces of original tin and telling us ways and means of identification. After luncheon downstairs, we had Miss Oldham's fascinating story of her fan collection. The three seals picked by Judges were displayed and the Members voted for one. Messrs. Coggins and Milliman auctioned off the pieces brought in by Members. In the evening we enjoyed Kodaslide of originals. Saturday, Mr. Caffin had us spell-bound with his talk on Art of Gold Beating; the most informative we had in that field. Mrs. Milliman followed with a demonstration of Victorian Roses—large enough for all to see! Mr. Stone told us the history of his Bellows' collection and then Mr. Hallett demonstrated graining on wood.

A gift of a quill was given to us at lunch from Hatfield's Color Shop in Boston.

Respectfully submitted,

Mary Jane Clark
Chairman of Meeting



REPORT ON CHAPTERS

Pioneer Chapter

The Spring meeting was held in Springfield, Vt., April 16-17. Members spent two days copying patterns and discussing methods. A short talk and demonstration was given on "What brush shall I use". A business meeting was held and the new officers for 1953-1954 were appointed, Mrs. Helen Murray — Chairman and Mrs. Anthony Cacioppo — Secretary-Treasurer.

Fairchester Chapter

Meeting was held in the studio of Mrs. Walter Burrows in Darien on June 8th. Mrs. Gordon Scott, Mrs. William Edmunds and Mrs. John McAuliffe were guests. The following elections were made for the coming year: Mrs. Walter Burrows—President, Mrs. Charles Johnson—Vice President, Miss Maria Murray—Treasurer, and Mrs. William Reed—Secretary. Mrs. Scott discussed from the standpoint of judging the two trays which had been submitted from this Chapter at the Kingston meeting. Many interesting and valuable suggestions were made concerning the Chapter's portfolio. Mrs. McAuliffe asked that in the future all useful discoveries made by members of this or any other Chapter be sent to her in order that they may be incorporated in a sheet that she will send out to all Chapters.

Pine Tree State Chapter

The Spring meeting was held at the Farnsworth Museum, Rockland, Maine on June 3 with eight members present. It was voted to submit the names of two members to Bernice Drury, Exhibition Chairman, to serve on her committee. Mrs. Clyde Holmes, Chairman, gave a most interesting and informative talk on the Kingston meeting. She brought photographs of tin pieces she believed to have been made and decorated at Stevens Plains, pointing out one particular characteristic she had found of cloudy white paint around the edges of the flowers. The members then copied patterns from the Museum collection.

Charter Oak Chapter

The annual meeting was held at the home of Mrs. Marjorie Milliman on April 28. The newly elected officers are Mrs. George Hallin—President, Mrs. Frances Scavello—Vice President, Mrs. E. W. Beal—Treasurer, and Mrs. Albert Welch—Secretary. It was voted that in the future at least five meetings each season would be held in members' homes. The Executive Board decided to hold one open meeting with a guest speaker.

Respectfully submitted

M. Louise McAuliffe
Chairman of Chapters

**MINUTES OF THE SEVENTH ANNUAL AND BUSINESS MEETING
OF THE ESTHER STEVENS BRAZER GUILD OF THE
HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.**

REED COMMUNITY HOUSE, KINGSTON, MASS.,
FRIDAY, MAY 22, 1953

The meeting was called to order at 11:00 A.M. Mrs. Heath presided. Mrs. John Clark, Chairman of the meeting, welcomed the members and guests to Kingston.

The minutes of the Sturbridge meeting were read and accepted. The minutes of the Trustees' meetings held in Stamford, Conn., January 29-30, 1953 and that held in Kingston, May 21, 1953, were read and accepted.

The Treasurer made the following report:

Balance on hand May 1, 1952	\$3,554.09
Receipts	5,411.56
Total	8,965.65
Total disbursements	3,559.79
Balance on hand May 1, 1953	\$5,405.86

The Treasurer's report was referred to the auditor.

Committee reports were read:

Program: Mrs. Baker announced that the Fall meeting will take place in Cooperstown, N. Y. on October 12 and 13.

Registration: Mrs. MacDuffie reported registrations on Friday, May 22—130, Saturday, May 23—136, total 266.

Exhibition: Mrs. Drury reported 132 admissions.

Standards and Judging: Mrs. Bond announced that there were 42 members exhibits with 20 receiving "A" awards and 31 applicants, 28 being accepted. The new Members were introduced and asked to stand.

Teacher Certification: Mrs. Underhill announced the name of one teacher who had received a certificate at this meeting. She also announced that two new classes will be open for the meeting in Cooperstown, Metal Leaf and Freehand Bronze.

Membership: Mrs. Freeman made the following report:

Charter Members	152
Regular Members	386
Honorary Members	4
Associate Members	14
Family Members	4
Life Members	3
Benefactor	1
Total	564

1st year applicants	32
2nd year applicants	14
Applicants July 1, 1953	20
Total	66

Deceased 3 members

Resigned 7 members

Ways and Means: Mrs. Coggins displayed a book: "Pennsylvania German Illuminated Manuscripts" by Henry S. Borneman, donated by Mrs. Sara Fuller, which will be raffled for the benefit of the Museum Fund.

Chapters: Mrs. McAuliffe announced that the petition for the Seneca Chapter of New York had been accepted.

Short reports from the following Committees were made:

Hospitality: by Mrs. Cooney

Publicity: by Miss Maria Murray

Museum: by Mrs. Fuller for Mrs. Muller

Decorator: by Mrs. Watts

Nominating: Mrs. Milliman presented the following names for election to the Board of Trustees, to serve for three years:

Mrs. Frederick Baker

Mrs. Stuart Brown

Mrs. Vernon Hall

Mrs. Charles Safford

Mrs. Adrian Lea

Mrs. MacDuffie moved to accept the report of the Nominating Committee. Carried.

Mrs. Fuller moved that the Secretary cast one ballot for the slate as read. Carried.

Mrs. Fuller moved that the fee for lesson appointments at Innerwick be paid in advance and sent to Miss Jean Wylie. Carried.

Mrs. Sampson was introduced and announced the program for the meeting.

The meeting adjourned at 11:50 A.M.

In the evening Mrs. Heath announced for the Trustees that the following had been elected to office:

President	to serve for 2 years	Mrs. Gordon Scott
1st Vice-President	to serve for 1 year	Mrs. Arthur Chivers
2nd Vice-President	to serve for 2 years	Mrs. Sara Fuller
Recording Secretary	to serve for 1 year	Mrs. Andrew Underhill
Corresponding Secretary	to serve for 2 years	Mrs. Stuart Brown
Treasurer	to serve for 1 year	Mrs. Charles Safford

Respectfully submitted

Emilie Underhill, Recording Secretary



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WE REGRET

the loss by death of the following members:

MRS. CHARLES BRENENSTUHL Wethersfield, Conn.

MRS. MARJORIE M. KEEFE Springfield, Mass.

MRS. WILLIAM MCCARTHY Bronxville, N.Y.

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<i>President</i>	Mrs. Gordon Scott
<i>1st Vice President</i>	Mrs. Arthur Chivers
<i>2nd Vice President</i>	Mrs. Sara Fuller
<i>Recording Secretary</i> ..	Mrs. Andrew Underhill
<i>Corresponding Secretary</i> ---	Mrs. Stuart Brown
<i>Treasurer</i>	Mrs. Charles Safford

TRUSTEES

<i>Terms expire 1954</i>	Mrs. Arthur Chivers Mrs. Gordon Scott Mrs. Robert Slater	Mrs. Andrew Underhill Mrs. Joseph Watts
<i>Terms expire 1955</i>	Mrs. Eugene Bond Mrs. Sara Fuller Mrs. S. Burton Heath	Mrs. Edgar Knapp Mrs. John McAuliffe
<i>Terms expire 1956</i>	Mrs. Frederick Baker Mrs. Stuart Brown Mrs. Vernon Hall	Mrs. Charles Safford Mrs. Adrian Lea

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<i>Museum</i>	Mrs. M. Muller	<i>Ways & Means</i>	Mrs. H. Coggins
<i>Nominating</i>	Mrs. J. Milliman		

Addresses

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Mrs. Eugene Bond	507 Drury Lane,	Baltimore 29, Md.
Mrs. Stuart Brown		Linwood, Mass.
Mrs. Arthur Chivers		Meriden, N. H.
Mrs. Herbert Coggins	Box 1162,	Greenwich, Conn.
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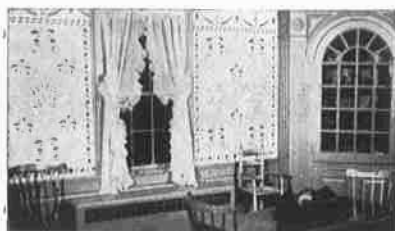
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