

The Decorator

Volume IX, No. 1

Peterborough, N. H.

Autumn, 1954



Journal of the
ESTHER STEVENS BRAZER GUILD
of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.

THE DECORATOR

Volume IX, No. 1

Peterborough, N. H.

Autumn, 1954

Table of Contents

	PAGE
Editorial	3
Early Decorated American Pianos <i>Emilie Underhill</i>	7
A History of the Manufacturing of Japanned Wares .. <i>Elizabeth Innis Martin</i>	15
Original <i>Virginia Milnes Wheelock</i>	18
William Laurie - New York State Stenciler <i>Evelyn F. Sanvidge</i>	20
President's Report <i>Violet Milnes Scott</i>	21
An Evening with Elizabeth Yates McGreel	22
A Visit to Hancock Homes <i>Eugenie Dimon</i>	24
The Collections at the Goyette Museum <i>Eugenie Dimon</i>	27
Report on Chapters <i>M. Louise McAuliffe</i>	28
Excerpts from Patterns on the Wall <i>Elizabeth Yates</i>	29
Fall Meeting	30
Committee Reports	31
The Book Shelf <i>Elizabeth Balsbaugh</i>	42
Notices	44
Advertisements	45

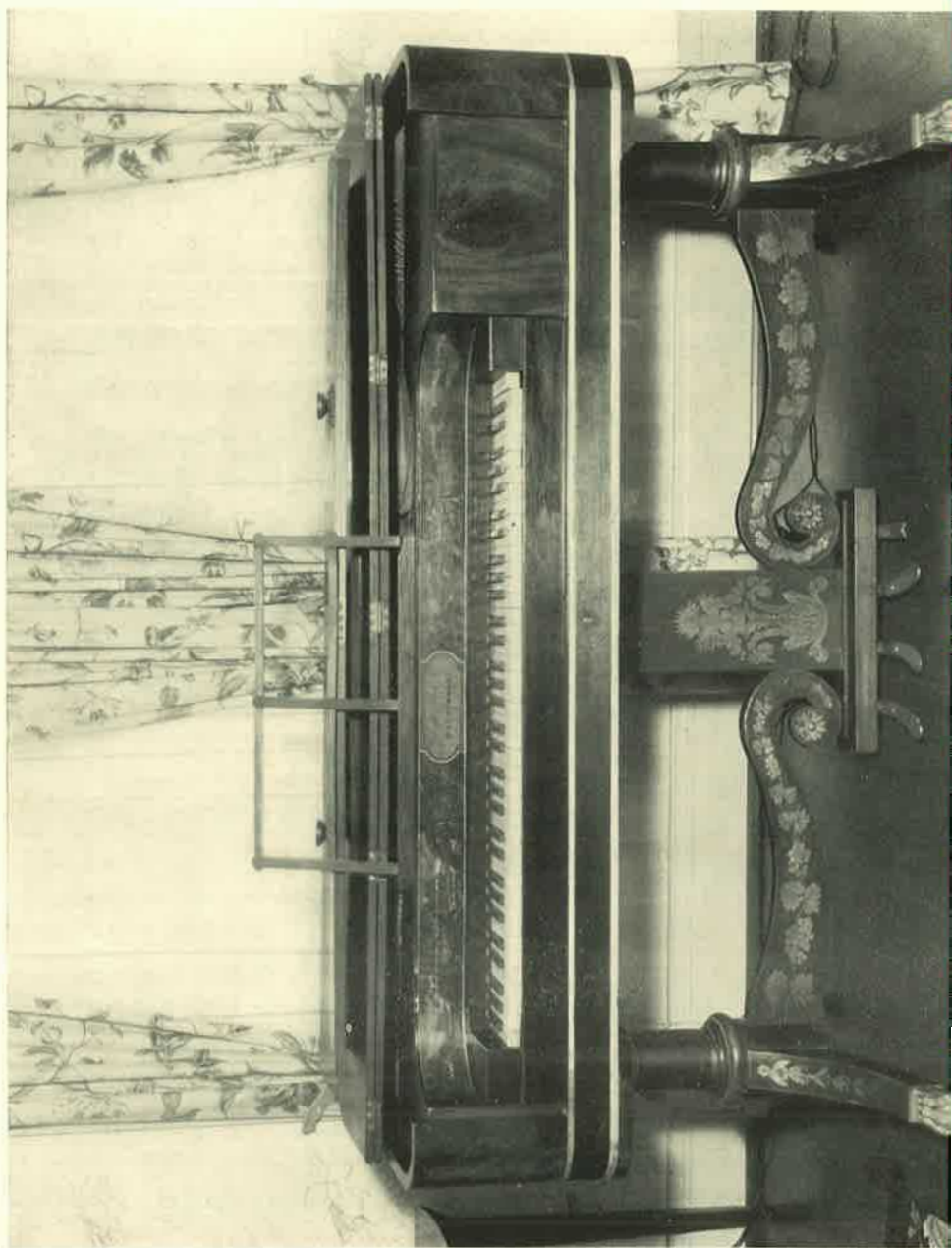
Cover photograph — Morgan Davis piano owned by the Historical Society of Early American Decoration. To be found in Fenimore House, New York State Historical Association, Cooperstown, N. Y.

Price per issue \$1.00 plus 10c postage.

Send check to Miss Jean Wylie, P.O. Box 894, Darien, Connecticut.

COPYRIGHT 1954

By the Historical Society of Early American Decoration, Inc.



Piano-forte by Joseph Hiskey. Owned by Mrs. Euphame Mallison, Charlottesville, Virginia



Editorial

The DECORATOR's staff wishes to express its gratitude to all those who have spent long hours preparing the material which follows. Your editor wishes to welcome Bernice Drury to the staff as Photography Editor, and to call to your attention Lucile Schecter's newest contribution the heading for Reports. We want to thank Mr. Lester Taft of the Taft Printing Company for his interest and advice; Mr. Calvin Hathaway, Director of the Museum for the Arts of Decoration of the Cooper Union, in New York City, who allowed us to use cuts of decorated pieces in the Museum collection; and Major A. Erland Goyette who has permitted the use of the cut of Goyette Museum.

It seems appropriate in this issue with "A History of the Manufacturing of Japanned Wares", to discuss the Barkers, father and son, English craftsmen who according to some authorities, decorated tinwares at Pontypool. Notice the coffee urn pictured on the following pages. Those of you who attended the meeting which was held at Cooperstown may remember the Levantia White tray which had similar scenes.

Benjamin Barker was born near Newark-on-Trent in Nottinghamshire, England during the first half of the eighteenth century. He studied to be a lawyer; but preferred attending horse races to practicing his profession. By the age of forty he had lost all of his assets and the respect of his family, at the race track. After a visit to Wright's Picture Gallery in Derby, he decided to attempt painting pictures of horses as a means of livelihood. Some years after that, he was employed at the japanning works in Pontypool. "The arrival of Benjamin Barker as chief decorator marks the introduction of flower painting in a style then known as "Van Huysum" flowers.¹ These were generally applied on a deep tortoise-shell ground for which Pontypool was well-known."² It is recorded that in 1774 Benjamin was paid six guineas for painting the royal coat of arms in the Trevethin parish church, Pontypool. In 1782, he took his family to Bath and en route one child was drowned in the River Afton. In Bath, Benjamin returned to his first love, working in a livery stable and painting pictures of horses to sell.

FOOTNOTES:

¹Jan van Huysum (1682-1749).

²The Chronicle of the Museum for the Arts of Decoration of the Cooper Union.



Tôle coffee urn. Probably painted by Thomas Barker. England, Pontypool, about 1800. Owned by the Cooper Union Museum.

Thomas Barker, Benjamin's son, was born in 1767 in Pontypool, so sickly at birth that a neighbor called in a passing priest to baptise him. Later he was christened in Panteg Church, when "Mad Tom", his godfather, a local eccentric, took the infant to church on horseback. Thomas showed artistic promise early and a Mr. Spackman, a wealthy coach-builder, became his patron. Spackman sent Thomas to Shepton Mallet Grammar School. After this Thomas spent some time learning the art of copying the old masters, a craft thought to be essential in the training of young artists of that day. The younger Barker became "Barker of Bath", a well-known artist. Mr. Spackman financed a three-year sojourn in Rome when Thomas turned twenty one, but the patron became bankrupt and had to abandon his financial aid. Barker evidently enjoyed his visit to Italy—"living high" and painting little.

W. D. Johns in *The Japanned Wares of Pontypool and Usk*, states that he has found no proof that Thomas Barker painted directly on tinware. However, it was the custom of the day to duplicate the works of popular artists on trays, etc. and it is known that such was done with paintings by West and the American, Copley. It has also been recorded that Thomas Barker's popular scenes of gypsy bands and rural figures were reproduced on Staffordshire pottery, Worcester china, Manchester cottons, and Glasgow linens.

The *Chronicle*, magazine of the Museum for the Arts of Decoration of the Cooper Union has this to say concerning decorations used on japanned wares:

"Another class of decoration popular during the decades following the beginning of the nineteenth century is the genre scene. To this group

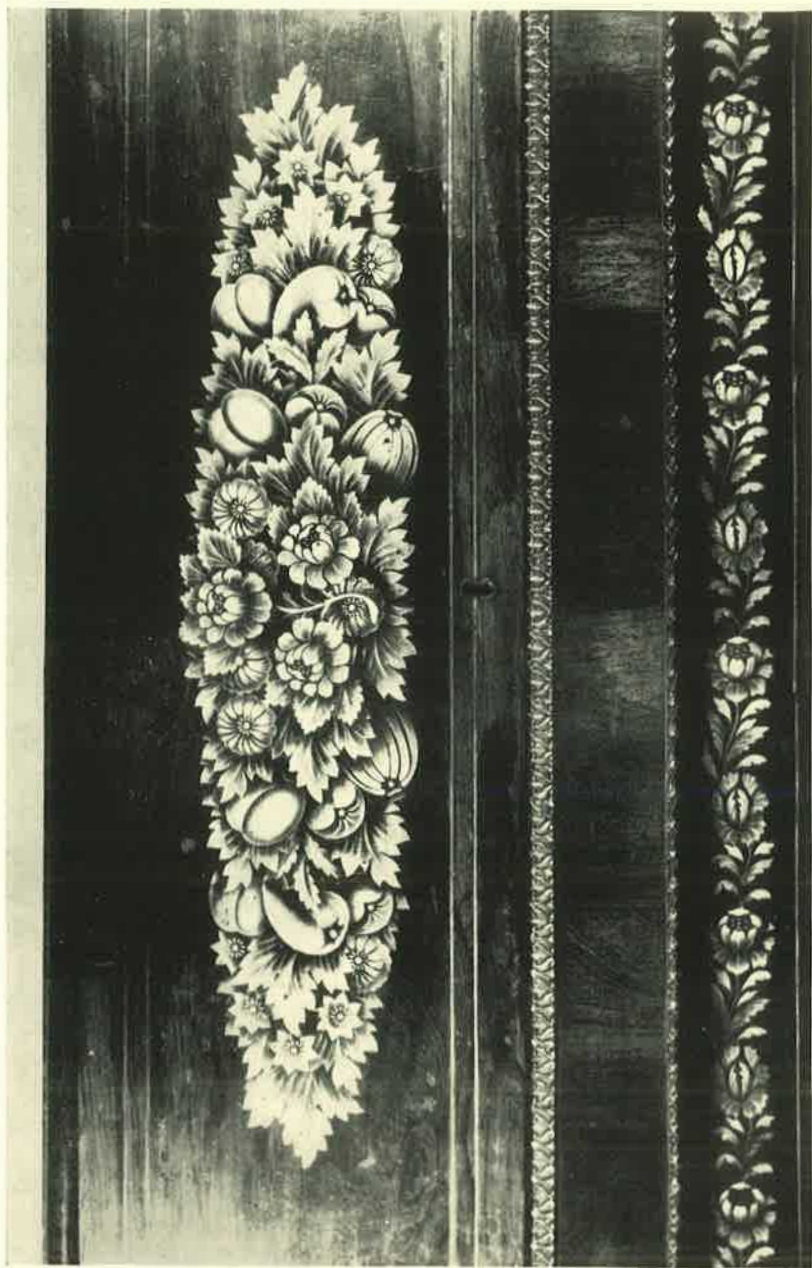


Detail of painting on coffee urn — Courtesy Cooper Union Museum

belongs the work of Thomas Barker (1769 - 1847), . . . whose rustic views of cottages, countryfolk, and animals animate with such favor the classical shapes on which they were applied. His painting is not confined to panels but occurs in vignette on the pieces it adorns."

The younger Barker's prosperity lasted for some years during which time he built a mansion on Sion Hill in Bath, where he collected sculpture and other objects of art. He decorated a wall of his home with a fresco thirty feet long and twelve feet high, said to be one of his best works.

Eventually his popularity waned and at the time of his death he was living on a one hundred pound per year pension from the government. Mr. Johns classifies Thomas Barker as a "self-taught artist" whose earliest paintings, depicting rustic life on a widespread landscape, were his best.



Detail of name board panel of the Morgan Davis piano owned by The Historical Society of Early American Decoration, Inc.

EARLY DECORATED AMERICAN PIANOS

by Emilie Underhill

Before discussing the decoration on our early American pianos, it might be of interest to learn something of the history of the piano itself.

Keyboard instruments were known in England and Europe as early as the 14th Century as Eschequier, Exaquir, Cheque or Clavichord. The Psaltery was another instrument in use at this time, looking like a small rectangular and sometimes pentangular box resting on the knees of the player. It is pictured in ecclesiastical murals and sculpture.

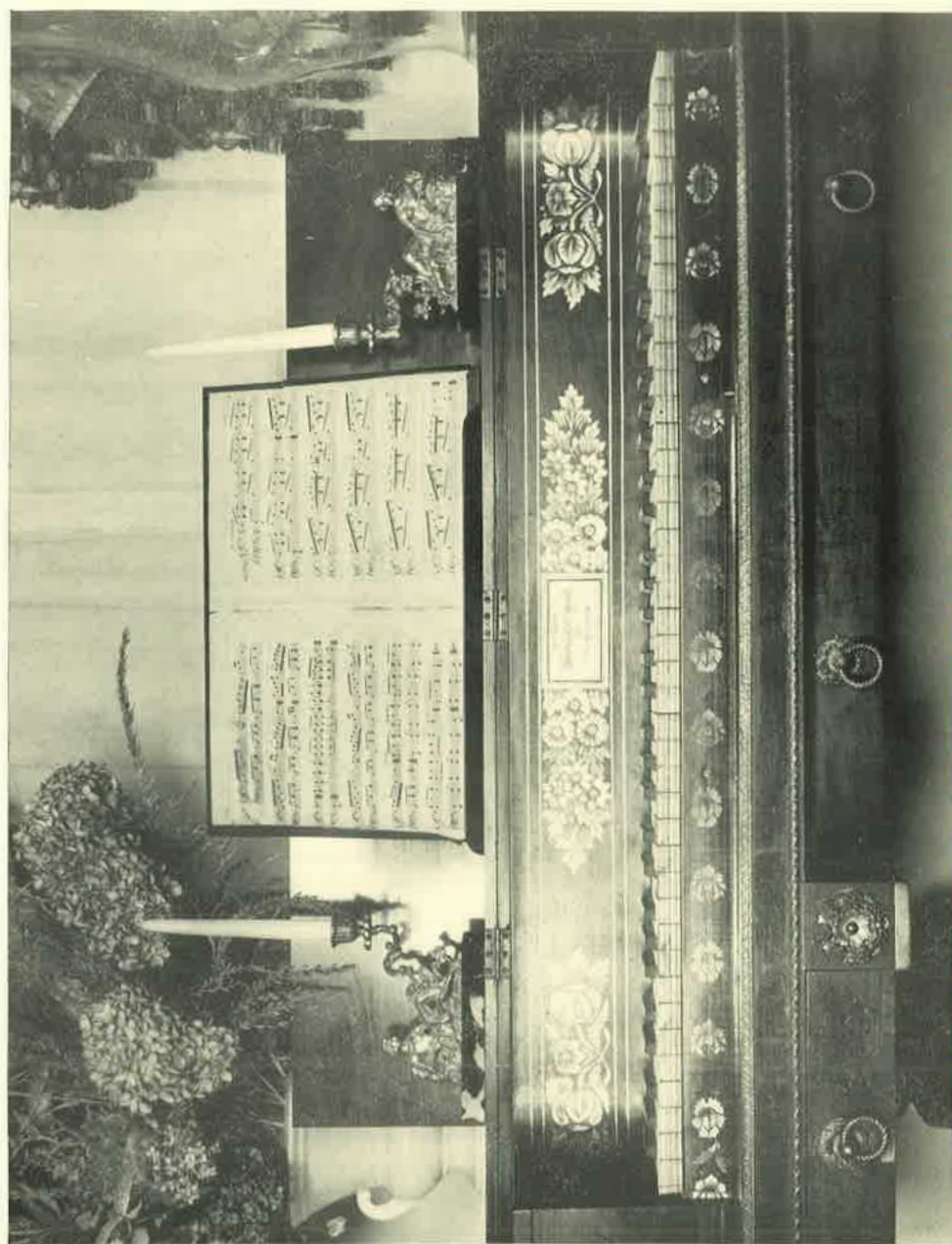
The 15th Century produced the Harpsichord and the Virginal, so called because of its popularity with the young maidens of the day. It was also very much favored by Queen Elizabeth who became an adept performer. These, together with the Spinnet, which came a Century later, were instruments employing the same device of plucking the strings with a plectra or spine which gave the Spinnet its name.

It was not until 1709 that Bartolomeo Cristofori of Padua, Italy, experimented with and introduced a new instrument shaped like a harpsichord but with a striking mechanism called the hammer action. The strings were struck with soft hammers controlled by the keys, producing soft or loud tones, depending on the pressure exerted upon the keys. Cristofori called his new instrument the Piano-forte, in Italian, meaning "soft" and "loud". Thus our piano was born. You may see this ancient piano-forte in the New York Metropolitan Museum of Art.

From the last quarter of the 16th Century in England, Germany, France and Italy the manufacture of keyboard instruments was well established. The cases to hold them, especially from Italy, were fabulous in their decoration. Some were inlaid with ivory and semi-precious gems, others elaborately carved or painted inside and out with mythological and allegorical subjects, or completely covered with rich velvets, brocades or leather finely tooled in gilt. The keys were of ebony or olive wood intricately inlaid with silver or ivory.

In France the Oriental influence was being felt around 1785-90. Red or black lacquered backgrounds with intricate and delicate chinoiserie were popular. Owners of instruments in Europe were engaging prominent artists of the day to decorate them. It is believed that Angelica Kauffman did some of these.

English cases became more severe and chaste in the 18th Century. Similarity in turnings and detail on instruments from different manufacturers leads one to surmise that one cabinet maker might have served more than one firm. It is an established fact that Thomas Sheraton was engaged by John Broadwood to design the case for a piano-forte for Don Manuel de Godoy, Prime Minister of Spain in 1796. Inlaid woods and gilt moldings served as decoration. Adams designed the case for a harpsichord for Catherine, Empress of Russia in 1778, using wood inlays.



Thomas Gibson piano in the home of James Madison, Charlottesville, Virginia

Meanwhile instruments were being imported in America. John J. Astor, who was carrying on a lucrative business in New York in 1800, sold many harpsichords and piano-fortes made by his brother George Astor of London, England. Several of these exquisite instruments are in existence to-day. I have seen three, one at Monticello, home of Thomas Jefferson in Charlottesville, Virginia, another in the U. S. National Museum, Washington, D. C. and a third in the Museum at Hershey, Penna.

The N. Y. Herald, 1774, gives a list of goods sold at P. McDavitt's Auction Store from the wrecked ship Pedro — "a set of hammer harpsichords slightly damaged." A sale took place in Boston in 1779 for the benefit of the National Treasury, of booty from a British merchant ship, captured by Capt. Tucker of the Frigate Boston. This included — "London made piano-forte, flutes, harpsichord wire and tools — " These imported instruments were incompatible to our climate, with its dry air, severe winters, drastic changes in temperature and heated houses.

Harpsichords and spinets were being made in this country at this same time, of native woods which could withstand the climatic conditions. It was a struggling and disheartening business owing to the lack of clientele able to afford to purchase and who looked upon the local product with scepticism, preferring the prestige lent by the display of a foreign instrument. The earliest American harpsichord, dated 1759, is credited to a cabinet maker in New York named Tremaine, and the first American piano-forte in 1775 to John Behrent or Brent of Philadelphia. Manufacturing was not taken up in earnest, however, until after the war of 1812, when the business depression abroad brought an influx of craftsmen to this country.

Before this time the early instruments were delicate in construction and detail. The cases were movable and rested on separate stands. Interest was centered on the name boards, which were usually of contrasting wood with inlay or delicate painted scrolls or swags. Bands of inlay were used around the cases following the line of construction. Gilt medallions were placed at the tops of the slender legs of the stands. This grace and chaste elegance gave way to the full square piano case of the Empire Period with heavier supports. Name boards became simpler, ornamented with fret work panels, some backed with silk, each side of the name plate. About this time stencilling came into vogue. The thrifty and ingenious American employed it to simulate the gilt and brass ornamentation being used abroad. This was followed by moulded or carved edges around the cover and baseboard and ormolu and brass ornamentation. In some cases the fret work was made of brass.

About 1825 cast iron frames were introduced to resist the terrific tension of the strings. These were built on a bottom board sometimes $2\frac{1}{2}$ inches thick and the sides of the case had to be buttressed with large corner blocks.

Thus the extra weight had to be taken care of, at first by the addition of two extra legs. As the instrument developed and grew in size and weight, larger and more massive legs, ornamented with elaborate and coarse carving, were employed. By the last quarter of the 19th Century some of the grand pianos weighed as much as 400 lbs.



The Upright piano by John Hawkins
Hugo Worch Collection of Keyboard Instruments, U. S. National Museum,
Washington, D. C.

There were four large centers for the piano-forte trade in America during the first half of the 19th Century. Baltimore was the chief center for the sale of instruments to the Southern States. James Stewart, one of the earliest to found his own company around 1812, was certainly the first exporter of piano-fortes. The Havana trade was his best. He used painted landscapes over the keyboard as decoration. In 1820 we hear of Joseph Hiskey, who made excellent instruments, well designed and decorated, most of them with

landscapes on the name board. There are two known examples, one in the Henry Ford Collection, Dearborn, Michigan, and the other, owned by Mrs. Euphame Mallison, Charlottesville, Virginia, is pictured in Fig. I. This has exquisite landscape decoration on the name board. On close examination it proves to be an engraving by Hedaing J. Bannerman from drawings by S. Smith, superimposed directly on the light satinwood, thinly colored with oil paint, giving it a soft and mellow quality. The trestle stand is elaborately decorated with gold leaf, accented with burnt sienna and high-lighted with white. Henry Hartye, Louis Fissore from France and William Knabe were all associated with Baltimore in the first half of the 19th Century.

New York had its early piano-forte makers of which the Guild has particular interest in Morgan Davis, who is responsible for the beautiful piano which is now on loan to the New York State Historical Association at Coopers-town, N. Y. (Pictured on the cover.) This piano was discovered in the shop of Mr. Theodore Wood, Charlottesville, Virginia by Mrs. Margaret Sage, one of our members. I had the opportunity to make a recording of the exquisite stencilling which decorates it. After many trips to complete the work, I asked if I might have it photographed. Permission was granted and several pictures were made, which were promptly sent to the Board of Trustees, who decided to purchase it. The case is of mahogany. Stencilling appears on three outer sides of the case, a delicate stencilled band frames the cover, and brass is used for inlaid stripes. It rests on a trestle stand, supported in the center by a mirror-backed lyre. The picture on the cover shows the lid lifted, exposing the beautiful decoration on the name board. Fig. II shows the detail on the front of the case when closed.

This winter while visiting Ash Lawn, the home of James Madison in Charlottesville, Virginia, I was astonished to find another stencilled piano. The maker, Thomas Gibson, was for a time a partner of Morgan Davis. (Through the N. Y. City directories we hear mention of both these men, singly and in partnership, from 1799 - 1836.) This instrument is smaller and more delicate in construction than the one by Davis. A copy was permitted to be made and to my delight, I found the same border decoration beneath the keyboard. My stencils for the Davis piano fitted exactly. The name Board panel is pictured in Fig. III. The mahogany case rests on a trestle stand, suspiciously like the work of Duncan Phyfe. John Paff, who succeeded John J. Astor as a dealer in musical instruments, advertised in 1816, that for "grand upright piano-fortes, the purchaser could inquire at Mr. Phyfe's Cabinet Warehouse, Fulton Street." (There is a recording by Esther Brazer at Innerwick of another Morgan Davis piano with similar border.) Owing to the similarity in these three pianos one is led to believe that the two manufacturers employed the same decorator, but who was he? In the N. Y. City directory for 1811 there is an Eliza Davis, 166 William Street, Gilder. Could she have been related in any way? A piano by John Tallman, which



Large Glass Name Plate on Hawkins Piano, Decorated with Reverse Painting

may be seen in the New York Metropolitan Museum of Art, and one by John Geib are pictured in "Early American Stencils on Walls and Furniture" by Janet Waring. Both are excellent examples of the finest in stencilling. Well known in New York in the industry before 1825 were George Chartres, Joseph Waites and John Kearsings & Son.

John Hawkins of Philadelphia experimented with and patented the first American upright piano-forte in 1800. There had been upright harpsichords earlier than this. The upright piano differed in that the strings ran up from the floor level, while in the upright harpsichord they went up from the top of the case, resembling an inverted harp or lyre. The upright piano in Fig. IV is by Hawkins and is in the Hugo Worch Collection of Keyboard Instruments at the U. S. National Museum, Washington, D. C. The keyboard rests on a lid which folds up like the front of a desk. It is of walnut with delicate satinwood inlay, but of great interest is the large glass name plate, decorated with reverse painting of an eagle, formal swags, oak leaf and olive branch

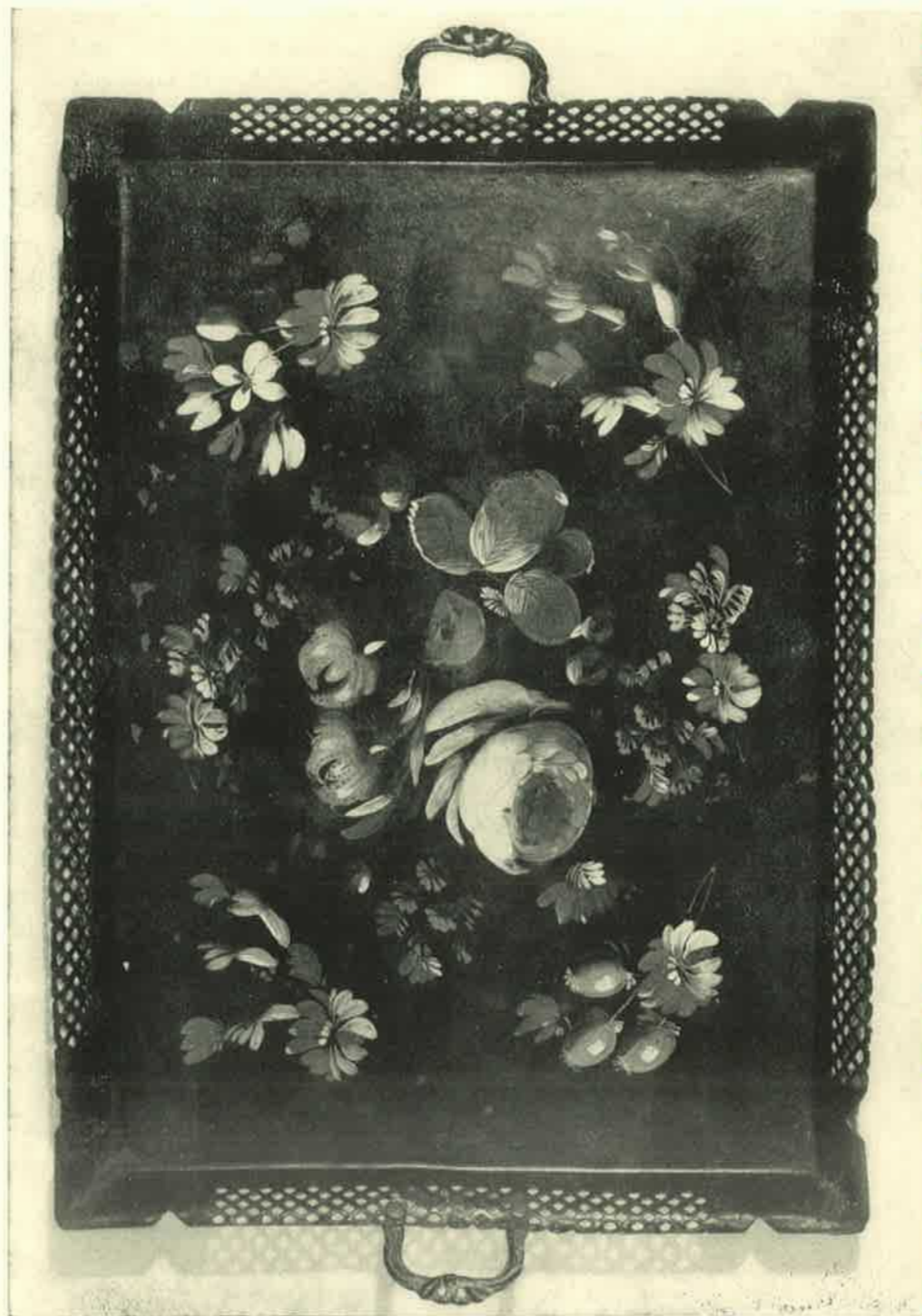
garland, sheaf of music and instruments done in Gold Leaf on a pale blue background. (Fig. V.) Thomas Jefferson was intrigued with this new invention and wrote from Philadelphia to his daughter: "A very ingenious, modest and poor young man in Philadelphia has invented one of the prettiest improvements in the pianoforte that I have seen, and it has tempted me to engage one for Monticello." Then he goes on to describe the upright in great detail.

A story is told of a piano-forte made by another prominent Philadelphia manufacturer of the day named Thomas Loud. It was ordered by a wealthy Louisiana planter named Gordon, formerly a New York stage driver, who was fed up with the social rebuffs he had suffered. He wanted the biggest, best and most gorgeously decorated instrument that could be made. The cost was secondary. So Thomas Loud made him just such an instrument, seven and a half octaves long (unheard of at that time) and every inch decorated with fabulous painting of allegorical scenes. Unhappily it has never been located. The names of John Behrent, Charles Albrecht, Charles Taws and Conrad Meyer are all associated with Philadelphia before 1825.

Unfortunately I have not seen examples of any decorated pianos from Boston, so can merely give here the names of those prominent in the industry in the first quarter of the 19th Century: Benjamin Crehore, John Osborn, Alpheus Babcock and Jonas Chickering.

Beautiful instruments as well as furniture continue to turn up, elaborately and expertly decorated, and we ask by whom? The exciting adventure of research still bids us dig deeper. Its uncharted seas and unexplored avenues beckon and tempt us.





Tôle tray. England, Pontypool, about 1770. Owned by the Cooper Union Museum

A HISTORY OF THE MANUFACTURING OF JAPANNED WARES

by Elizabeth Innis Martin

The art of lacquering was born in China (1122-255 B.C.) as an Imperial Art. Its painters were of the aristocracy and confined their work primarily to the court throughout the 12th century. All work was subject to official regulations. Carriages, bows and arrows, as well as ornamental objects, were decorated and oftentimes accepted as payment for taxes. The Chinese taught this craft to the Japanese. The Japanese made objects to add elegance to the sparse furnishings of their homes.

Examples of the first designs made are on display at the Art Institute in Chicago. They include: a Chinese lacquered wooden cup (650-249 B.C.) painted black and decorated in a geometric design of red, silver and white; a Japanese black tankard (392 B.C.) decorated with coarse gold dust (known as "Speckles" or "Flitters") blown through a quill or bamboo stick or sifted onto a wet lacquered surface in a decorative arrangement; a Chinese gold filigree applique on a mirror (618-906 A.D.), made originally on paper with lacquer and transferred to the mirror back, while still wet; a small Chinese case (918-1392 A.D.) done in relief, by means of applying a putty (charcoal, white lead and lamp black mixed with lacquer) and covering with gold leaf.

The "Heian" epoch (1000-1500 A.D.) was known for introducing pictorial designs and scrolls. The flat work was called "Hiranakaye" and the relief work was "Takamakeye". Next came the "Ming" period (1369-1644 A.D.). The subjects of decoration derived from legends and symbolic objects of nature such as shells, landscapes and flowers.

History establishes the belief that the "Golden" period of art lasted until the 17th Century. There is a difference in this early work from the commercial wares to be imported by the Dutch during the 18th Century. This difference was noted when a ship returning from the "World's Exposition", sank and stayed at the bottom of the ocean for two years. When the cargo was raised the commercial work was damaged beyond repair and the old wares were still in perfect condition. This we can understand when we realize that the preliminary work took about 18 days and all stages were executed in the same painstaking manner. All lacquering was done in a cellar, flooded with one foot of water and all shelves and tables covered with water. This not only kept the articles free from lint but helped the lacquer to dry properly.

In 1609, Spain acknowledged the independence of the Netherlands, and Holland became an asylum for religious refugees of all creeds, freedom-loving foreigners, many of whom were skilled workers in metals and wood. During the same period, Dutch maritime power reached its zenith. Dutch vessels



One of a pair of tôle chestnut jars. England,
Pontypool, about 1800.

Owned by the Cooper Union Museum.

carried on a flourishing trade with the Orient. These two conditions led to experimentation in copying the gold leaf and free hand bronze work from the beautiful Oriental lacquered wares.

Pontypool, Wales, erected the first mill for rolling sheet iron in 1664, and tin-plating soon followed. At about the same time, Thomas Allgood created a coal product called "Varnish" for use on tinware. Artists and craftsmen flocked to Pontypool. Between 1668 - 1709 the art of japanning practiced in Britain imitated Oriental style. After that era, the word "japanning"

applied to all tole (tin) ware. During the years 1660-1761, japanners of Pontypool produced the best "japan" wares of Britain. In 1761 two members of the third generation of Allgoods moved to Usk and set up a rival manufacturing company. Billy Allgood remained in Pontypool and succeeded in maintaining a high quality of merchandise, and established a good export trade with the French and Dutch. Other companies were established in Bilston, Wolverhampton and Birmingham — all wares produced were known as "Pontypool wares." The Martin Brothers, japanners of great perfection, were established in France during the reign of Louis XV and their products were known as "Vernis Martin" wares.

By 1818 there were fifteen japanners in Bilston and twenty in Wolverhampton. In 1834 Gerard Barber of Bilston created a method of transferring designs to all articles of tinware and could export 50,000 trays and caddies each week. This method cheapened all tinware and even though the Old Hall factory at Wolverhampton employed 800 hands to speed up production they were compelled to lower their standards and turn out hand-decorated pieces that were coarse and poorly done.

Japanners who migrated to America used styles learned abroad. Nehemiah Partridge is considered our first japanner. He worked in Boston in early 1700, died in 1718. During the next fifty years there were nine japanners in Boston, one in Newport, one in Salem, and one in New York, that are recorded.

Through the years only a few materials have been used to make the small wares which are decorated. The first material to be painted upon was a very thin wood covered with a layer of paper and then a thin hempen cloth which was fastened on with paste. This was sized, lacquered and dried thoroughly, then rubbed down with charcoal powder and water, finished to a very smooth surface with powder and oil. Other woods were used also. The second base to be used was metal, formed over wooden molds and plated with tin. Third, papier mache was made in France (1700) by mixing pulverized paper with glue and pressing it into desired forms. (The French paper was of such high quality that the government felt it should not be wasted.) George McKrisson used the same method in England (1750). Henry Clay (1772), a Birmingham japanner, created a heat-resistant product using layers of paper pasted and pressed over a metal mold and dried in an oven, pumiced and rubbed with a chamois skin to give a smooth surface suitable for decorating. To the present day these same three materials are being used.

As for materials used for applying designs — lacquer and varnish are tested and true for all times. Brushes have been made of human hair, animal hair, and bristle. Bronze, which is a pulverized metal — gold, silver, brass,

copper, zinc — mixed together and with alloys, to a variety of shades, has been applied with a brush, woolen or cotton wrapped around a stick, charcoal stump, folded velvet, and bits of leather pulled through a quill.

As for the designs which followed these copied from the Orient, almost any popular artist was eligible for employment by tray-makers, as a designer, making patterns for copyists to duplicate in quantity.

This fine, particularly-executed art flourished until almost 1820. Gold leaf was universally used through all periods of decorating. Freehand bronze is at least as old as japanning, but met its doom in 1820 when stencilling took over. The old-timers were as skilled in one medium as another so we find many patterns with all methods combined.

This brings us to the time of the revival of this old craft with which we are all familiar. Each of us in our small way is trying to uphold the high standards set by Esther Stevens Brazer and hoping to recapture the beauty that came from the finger tips of patient, hardworking people who had an appreciation and feeling for perfection.

BIBLIOGRAPHY

Early American Decoration — Brazer

The World Books

The Magazine Antiques

March 1929

October 1930

November 1932

March 1933

July 1937

May 1943

"Papier Maché"

"Picture Trays"

"Art of Lacquering"

"Papier Maché"

"Japanned Wares of Pontypool and Usk"

"Early Boston Japanners"

ORIGINAL

by Virginia Milnes Wheelock

The photograph of the eighteenth century chest on a gilt console was loaned to us through the courtesy of the Massachusetts Horticultural Society by their editor Mr. Daniel J. Foley.

To commemorate its 125th Anniversary the Society staged an unusual loan exhibition entitled "Flowers in Art and Decoration."

Mr. Foley has written an article which will be of special interest to the readers of the DECORATOR describing the outstanding pieces assembled for the first time in Boston in October. The article will be published in a later issue.



18th century chest on gilt console base.

WILLIAM LAURIE - NEW YORK STATE STENCILER

by Evelyn F. Sanvidge

Included in the illustrated lecture by Mrs. Margaret Coffin at the October 1953 Guild meeting, were pictures of the work of, and the equipment used by a New York State Stenciler, William Laurie.

Born in Leith, Scotland, about five miles from Edinburgh, November 23, 1876, the son of a wholesale dealer in butter and other dairy products, William Laurie began his "guilders" apprenticeship at the age of 15. After serving two years without pay, he further developed his talents with John M. Clarke & Company, a Scottish firm in Edinburgh, specializing in stencilling and gold leaf work. While serving with this firm, he was commissioned to do extensive restoration work at Faulkland Palace, Town of Faulkland, Fyfehire County, Scotland. (Faulkland was one of the English royal residences and the locale of many grouse shooting parties.)

When Mr. Laurie arrived in America at the age of twenty-three, he went directly to Albany, N. Y. to work with his uncle, Mr. John Laing, who like his nephew, was a master decorator. Previous to the establishment of the firm of Laing & Laurie in the early part of the century, Mr. Laurie's work was confined mainly to the intricate colored striping and gold leaf work which decorated the ceilings and side panels of early railroad coaches. Soon however, he began decorating chairs, settees, panels, cornices and mantles, and the quality of the patterns in his "old kit" which is now owned by the author, prove without a doubt that William Laurie possessed a trained hand plus the instinct of an artist. His composite patterns for chairs were systematically arranged in hand-made folders, each theorem having been meticulously cut from letter-heads and ledger sheets. On the outside of each folder was Mr. Laurie's completed pattern, executed on cardboard or tin and tied with an ordinary piece of string. His hand-made pounces are in good condition; however, like his brushes and other tools in the kit, they bear evidence of much use. The needle and two tiny hammers show Mr. Laurie's method of "cutting" the tiny dots which today give many students in the art of bronze stenciling a bit of trouble. Among the items in his kit were the April 1922 number of "Antiques" which contains an article titled "The Golden Age of Stenciling" by Esther Steven Brazer and an article by Henry Longcope — "Some Rescued Stencils of Earlier Days." A copy of C. R. Clifford's "Period Furnishings—An Encyclopedia of Historic Furniture, Decorations and Furnishings" was also found in the kit. The encyclopedia was fully illustrated and was published in 1911. Specimens of Mr. Laurie's work, including settees, chairs and mantle decorations are, according to information received from old Albanians, still in the possession of Albany, N. Y. families.

William Laurie's first wife was Miss Carrie Ingenthron of Albany, N. Y.

He married Miss Catherine Reid Dick in 1928, who still lives in Albany and who, with other area residents remembering Mr. Laurie and his work, graciously contributed to the factual data in this article. (Mrs. Laurie is the sister of Sir William Reid Dick, sculptor to the late King George VI. Sir William lives in London and was knighted by Queen Elizabeth II's grandfather.)

Mr. Laurie died September 26, 1950, leaving a rich heritage of artistic accomplishments in the field of American decoration.



PRESIDENT'S REPORT

The Peterborough Historical Society generously invited us to hold our meetings in their building in the beautiful lecture room, September 13, 14 and 15, 1954.

Our guest speaker on Monday evening was Elizabeth Yates McGreel who spoke on "Patterns on the Wall" inspired by the early decorators.

It was a privilege to receive Greetings Tuesday morning from the Society's president, Mr. George Abbot Morison, who gave a lively and informative history of the settlement of Peterborough.

A special exhibition of material pertaining to our craft arranged by the Society for our benefit was most gratifying as were the fine permanent exhibitions on the first and second floor of the building.

Following Mr. Morison, Major Erland Goyette welcomed us, and told us of the collections at the Goyette Museum. He extended to us a very cordial invitation to be his guests at the Museum on the following day.

After the lectures which were much enjoyed, the members watched a demonstration on Lace Edge Texture Painting given by Walter Wright. He discussed the various mediums he had used and showed the results on patterns from his portfolio.

After luncheon, served at Twombly's Tavern, a meeting on Chapters conducted by M. Louise McAuliffe was well attended by chapter chairmen, delegates and members. The tour to Hancock to visit the open houses was part of the afternoon program. We were graciously received by our hostesses who showed us their decorated walls and treasures.

Dinner was served by the Ladies' Auxiliary of the American Legion in the vestry of the Congregational Church. During the dinner an auction was held by the Ways and Means Committee.

In the evening Awards for Research were made to Esther Oldham for her research on fans and handscreens and to Jean Lipman in absentia for her book "Rufus Porter." Muriel Baker gave an entertaining illustrated lecture on "A Day in Monmouthshire." After the lecture members and guests visited the excellent guild exhibitions in the Town Hall.

The business meeting was held Wednesday morning and the dates for the Spring Meeting to be held at Canoe Place Inn, Hampton Bays, L. I., N. Y. were announced as May 23, 24 and 25, 1955. After the meeting adjourned, the members visited the Goyette Museum and enjoyed the gallery talks by Major Goyette.

In the afternoon a demonstration on Striping by Eleanor Van Riper was followed by a panel discussion on metal leaf with questions from the floor, answers from the panel members, Jessica Bond, Emilie Underhill, and Peg Watts, and suggestions from the group.

In behalf of the members of the Esther Stevens Brazer Guild, I extend my sincere thanks to all our Committees, friends and members who gave their valuable time to assist and entertain us at the fall meeting and exhibition.

VIOLET MILNES SCOTT.



AN EVENING WITH ELIZABETH YATES MCGREEL

One of the pleasantest evenings at Peterborough was spent in the company of the charming authoress, Elizabeth Yates McGreel. In 1943 Alfred A. Knopf published her *Patterns on the Wall*, the story of Jared, a young New Hampshire farm boy, who travelled with Mr. Toppan, a veteran stenciller of walls, in order to learn his trade. The story is written in a straightforward style and the characters are unforgettable. The impression of rural life of about one hundred forty years ago rings true. *Patterns on the Wall* is interesting to members of the Esther Stevens Brazer Guild because it sketches an accurate picture of early itinerant craftsmen. Although you'll find the book under a Y A (Young Adult) classification in the library, I thoroughly enjoyed it from cover to cover, feeling, incidentally, that it was full of sage advice for anyone in the decorating field. If you haven't, do read it!

Mrs. McGreel told about returning to the United States after having lived for ten years in Britain. The McGreels chose the vicinity of Peterborough as a pleasant and convenient place for their home, and started house hunting. The little house which they finally picked looked uninviting at first but as



Decorated walls in the home of Miss Patricia Holsaert, Hancock, N. H.

they left, the gate seemed to squeak an invitation to return which was hard to forget. When they couldn't erase the place from their minds, the McGreels relented, bought it, and moved in. They found fireplaces to open with old cranes still intact. They stripped seven coats of paint from the twenty-four to twenty-six inch panelling, finding brown, blue, mustard and red paint as they removed layers. Windows which had been changed were replaced with small panes. Then, under seven thicknesses of wallpaper, grey walls with stencilled motifs appeared, terra cotta and moss-green oak leaves. In the entry-way another stencilled pattern emerged with pineapples and hearts, the latter flaunting the news that the home had been decorated for a bride and groom. I like to think that it was this wall which suggested *Patterns on the Wall*, for Mrs. McGreel did say that the story was inspired by the little house. We echo her comment that a "house" becomes a "home" only when it is filled with "love and beauty."

In *Patterns on the Wall*, Jared asked his master about their stencilling:
"Will it always be beautiful, Mr. Toppan?"

T.: "Yes, if you keep true to your own feeling for beauty. Some may call it dainty, some may call it daring — but none will call it aught but beautiful."

J.: "What do you mean by keeping true?"

T.: "It's letting God take your hand so that it does the work He wants it to."

A VISIT TO HANCOCK HOMES

by *Eugenie Dimon*

On Tuesday afternoon under the direction of Miss Virginia Gleason we visited houses opened to us which contained decorated walls. The tour to the houses in Hancock, N. H., and vicinity was a pleasure we all enjoyed, and we appreciated the hospitality of our hostesses.

We visited the home of Elizabeth Yates McGreel and could not help but feel some of the pleasure she must have experienced in restoring her house. The stencilled walls in the front hall with their red hearts and pineapples must have been a sweet welcome for the bride who was the first mistress of the house.

The house which we visited in the center of Hancock was the home of Mr. and Mrs. William Sheriff. The walls were probably stencilled by Moses Eaton although we understand that Emery Rice also plied his trade in the vicinity of Hancock and some of his stencils were very much like those used by Eaton. The hall had a pineapple in the design and the room off the hall had large motifs of leaves and alternating sprays of berries. A vertical design separated these panels in a red and green vine-like pattern. At the top of the wall was a border of green berries.



Decorated walls in the home of Miss Patricia Holsaert, Hancock, N. H.

The home of Miss Mary and Dr. Fredrika Moore offered a room in the rear painted in 1824, probably by Rufus Porter. This had been discovered under twelve layers of wallpaper. All but one wall had been restored in the Rufus Porter manner.

The house of Mr. and Mrs. Thorn King had three walls done by Porter. The records show that this house was occupied in 1783. These walls showed the usual harbor scene with the island, sailboat and waving trees. The scene had not been restored but the house had been remodelled in 1867. The front hall was probably originally part of the living room. It showed that nine very wide floor boards evidently formed the original floor. All of the beams in the kitchen were hemlock and the wall boards, pine. Probably they had been cut from native wood.

The home of Miss Patricia Holsaert and Miss Margaret King had another fine example of wall painting of Rufus Porter. Opposite the door as we entered the hall was an Empire mirror with the painted scene of "Perry's Victory." On the long wall of the dining room was the harbor scene illustrated. There were several sail boats—without a crew on any of the craft. A lone man with a pole in his hand, which might have been a fishing rod, stood on the deck of a small boat almost in the corner of the wall. On the other walls there were orchards, rolling hills and trees. Over the mantel was a different scene, including a large white house, with windows and rolling hills. Atop one hill was a building resembling a four storied school with many windows trimmed in red. In the foreground surrounding the buildings and lawns was a three-rail white fence — with no gate or entrance of any kind to the pathway or either building!

The other rooms were attractive, and at the end of the pine-walled kitchen there was a door cut in two, opening both ways, into the "borning-room." At one time this room had a turtle dove stencil, but was papered because the tenant disliked the stencil.

In the house owned by Mr. and Mrs. Lloyd Briggs one large room had been stencilled. In the kitchen, the old pine cupboard stood against the wall, and the pine boards over the fireplace had no mantel, but faced from the brick smoothly to the ceiling. Old iron hooks remained in the ceiling — in past days these hung heavy with apples, herbs and corn a-drying.

The house to the north of Hancock was the Herrick home. The hall was the only original stencilled room. The border was a swag and tassel design in red and green. The upstairs hall had a pale pinkish background. Other rooms had stencilled paper and were most attractive. Originally the walls had all been stencilled but as there was little left of the pattern they could not be restored. The kitchen, as in the other houses, was in natural pine. In the center stood a huge pine tavern table and benches.

The charm of these old houses still lingers with us and we feel closer to the earlier decorators from examining their work.



THE COLLECTIONS AT THE GOYETTE MUSEUM

by Eugenie Dimon

After welcoming us to Peterborough at our meeting in the Historical Society on Tuesday, Major Erland Goyette told us the story of how he started collecting stamps when a small boy in school. He gave us a most cordial invitation to visit the Goyette Museum which we were pleased to accept the following day.

In later years, the varied interests of Major and Mrs. Goyette resulted in their collecting many items of historical value, now housed in the Goyette Museum. Major Goyette told how he bid in this building at a public auction, thus acquiring a place for his collections. Major Goyette wanted his museum to be different; so, he decided to duplicate an old village street with old-time shops filled with the products they originally sold. The second floor is devoted to this idea. The many school children who pass down this street and look through the store windows can understand more clearly the ways of their ancestors.

The first floor houses the fascinating collection of coaches, horse-drawn vehicles and automobiles. Downstairs is a painted wall which was transported here and set in place. Even the studding had to be cut in order to keep plaster and painting on the wall in good condition. This floor also houses Mrs. Goyette's colorful collection of African violets, a favorite spot for all green-thumbed visitors.

R eports

REPORT ON CHAPTERS

Charter Oak Chapter

This chapter reported that its fall meeting was held on September 20th at the home of Mrs. Francine Christ, Kensington, Conn. Round table discussion on practical application of patterns suitable for gifts. Samples were brought by the members. An exhibition and sale of tole ware from the Harris Shop, Orange, Conn. A report of the Guild Meeting at Peterborough was read. Tea was served by the Executive Committee.

A work meeting was held at the home of Mrs. Mel Prescott, East Longmeadow, Mass. on October 11th. A "Day in Pontypool" (Illustrated) by Muriel Baker.

On November 8th a meeting was held at the Y.W.C.A. The subject was "Gilding for the Amateur" by A. Harry Dreeson.

Old Colony Chapter

Elizabeth Balsbaugh, Secretary and Treasurer, reported that the Old Colony Chapter held its Spring Meeting on March 25th at the Harrison Gray Otis House in Boston, Mass. In the morning the members made tracings from the photostatic copies of the Janet Waring collection of stencils. In the afternoon a short business meeting was held, followed by a very interesting and informative lecture on "More about Gold Leaf" by F. Henry Caffin.

Pioneer Chapter

Helen C. Murray reported that The Pioneer Chapter held its Spring Meeting on April 27th at the Woodstock Inn, Woodstock, Vermont. Eleven members attended. The morning was devoted to work and a short business meeting, followed by a luncheon. In the afternoon the members were privileged to hear Greer Parks of Woodstock. His subject was "The White Chairs". Mr. Parks exhibited twenty-four of these chairs including in the collection a John White side chair, rockers, child's high chair, bench, slipper chair, child's low arm chair. These chairs all had original decorations and finish, and were the work of Francis White and his son John White of Taftsville, Vermont, between 1760 and 1860.

The Fall Meeting was held at the home of Helen Chivers at Meriden, N. H. on October 25th. This was a one day meeting, and was well attended.

New Jersey Chapter

Helen B. Fish, secretary of the New Jersey Chapter, reported that a Work Meeting had been held on October 1st at the home of Mrs. E. R. Hardie of Westfield, N. J. Grace Meyers presided with eleven members present. A business meeting was held followed by the election of officers. President Mrs. A. S. Johnston, Vice President Mrs. J. R. Ramsey, Treasurer Mrs. H. C. Fream, Secretary Mrs. W. B. Fish, Librarian Mrs. E. R. Hardie. The next meeting will be held in April 1955.

Pine Tree State Chapter

Polly Clement, Secretary of the Pine Tree State Chapter, reported that the Fall Meeting had been held on September 29th at the home of Mildred Norwood, South Portland, Maine, with ten members and five guests present. After a brief business meeting, Eleanor Cobb of Franklin, Mass. talked and demonstrated on "Finishing and Refinishing Wood and Tin." Mrs. Clyde Holmes reported that the chapter exhibition at the Lincoln County Museum is necessarily delayed until the Museum project is completed. The next meeting of the chapter will be held at the Farnsworth Museum, Rockland, Maine, the date to be decided later.

In November thirteen Guild members met in Schenectady to discuss forming a chapter to be known as Hudson Valley Chapter. They plan another meeting in January, 1955 and will include seven more members. Louise Goodwin is acting as temporary chairman.

M. LOUISE MCAULIFFE,
Chairman of Chapters.

Excerpts from PATTERNS ON THE WALL by Elizabeth Yates

"Getting ready is the biggest part of any job, and the hardest . . . Have you never seen a house a-building — the foundation first, the heavy frame, the ridgepole, and all the thought beforehand? These are the things you do not see when it is finished, but you'd have no house without them. Lay your foundation true and firm . . . prepare your work well; the rest all but does itself."

"Art, . . . is to do just enough to satisfy, just enough to intrigue. The spacing of your stencil reveals your skill more than anything else you do. Crowd your designs, and you have bound the wings of fantasy, space them well, and you give it full flight."

"The secret with colors, that is, if you want to make people happy just by the seeing of them, is to use colors that have kinship with each other. People won't always know it is your colors. They'll think they just happen to feel happy; but that doesn't matter."

FALL MEETING

Minutes of the regular meeting of the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration, Inc.

The meeting was held in the Historical Building, Peterborough, N. H. on September 15, 1954.

The meeting was called to order at 10:00 A.M. with Mrs. Gordon Scott presiding.

The prayer of Saint Francis of Assissi was read by Mrs. Sara Fuller, vice-president.

The minutes of the Annual Meeting at Hershey were published in the Decorator Summer 1954 therefore were not read at this time.

The minutes of the Trustees' meeting held in Springfield, Vermont, July 20, 1954, were read.

The minutes of the Executive Board meeting and the Trustees meeting held September 13, 1954, were read.

A short report was given by the corresponding secretary, Mrs. Stuart Brown.

The treasurer's statement was read by Mrs. Charles Safford, treasurer.

The chair announced that two new booklets were available to members: The Index for the Decorator Volume I through Volume VIII and the Reference Reading List collected by the Teacher Certification Committee. Mrs. Scott expressed appreciation for the assistance given her by Martha Wilbur, Betty Beard and Lester Taft in compiling the contents of the Index.

Tentative dates were given for the meetings to be held in 1955 —
Long Island — May 23, 24 and 25.

Boston — October 3, 4 and 5.

The reports from the Standing Committee were read.

The meeting was adjourned at 10.45 A. M.

APPLICANTS ACCEPTED AS MEMBERS, PETERBOROUGH, N. H., SEPTEMBER, 1954

Aldrich, Mrs. Herbert, 96 Pleasant St., Athol, Mass.

Bogert, Mrs. Herbert, 351 Durie, Closter, N. J.

Brackett, Mrs. Wm. A., 151 Ridge Ave., Newton Center, Mass.

Carlson, Mrs. Thos. R., Box 105, So. Hanover, Mass.

Croncher, Mrs. Charles, 270 Riverbend St., Athol, Mass.

Elsaesser, Mrs. John, 1061 Academy Drive, Youngstown 4, Ohio.

Faccio, Mrs. A. Frank, 362 Winthrop Rd., W. Englewood, N. J.

Kelley, Mrs. Thos. P., 31 Johnathan St., Gardner, Mass.

Lehta, Mrs. Arthur, Box 226, Enfield, N. H.

Malcolm, Mrs. Edgar S., 96 Seaver St., Stoughton, Mass.

Stengard, Mrs. Anna E., Blackburn Village, Ashburton, Mass.

Wachsman, Mrs. Alvin L., Drake House, Garth Rd., Scarsdale, N. Y.

Wallace, Mrs. C. C., 54 Green St., Athol, Mass.

REPORT OF EXHIBITION COMMITTEE

The eighteenth exhibition of the Esther Stevens Brazer Guild was held in the charming New Hampshire town of Peterborough on September 13th, 14th and 15th. The exhibition, one of the largest we have held, was in the Town Hall, a lovely red brick Georgian building.

We seemed to have more of the finer type of decoration than usual. Although the country painting group was small, nearly all pieces were important. The corner devoted to decorated glass was a veritable glass painter's paradise. There were few types of painting, metal leafing or stencilling that were not represented. Many members brought very interesting panels. There were two hundred and twenty-one originals on display. It is very difficult to choose a few outstanding pieces from such a wealth of material. The Currier Gallery of Art in Manchester, N. H. sent us eleven of their early American decorated pieces. Among them was one very interesting rectangular tray with gay Chippendale painting on the floor and a gold leaf border on the flange. A little green tin train, consisting of an engine and three cars stencilled in gold, attracted much attention. Two miniature document boxes with country painting and three snuffer trays were among the other attractive pieces. A group of four early wooden pieces, decorated in New Hampshire, in a very crude manner but with much charm, was interesting because many of us had never seen anything just like it before. A tip-top table, elaborately painted in the Chippendale manner, a large rectangular tray with a red background and a double border, a double border of freehand bronze, was decorated with stump work on graceful flowers, a large rectangular freehand bronze scenic tray, and face screens. The delicate painting and fine gold leaf scrolls and drips on these fan-like pieces never fail to fascinate the painter. A beautiful English double tea caddy, which you will find pictured in this issue was well preserved and gave an excellent opportunity for study. Two outstanding large rectangular trays had a Chinese scene painted on the floor and freehand



Detail from a papier mache bread tray.

Courtesy of
Mildred Stainton

bronze borders on gold leaf bands, both trays were the same pattern but treated quite differently. Three interesting clock faces were a very welcome and unusual addition.

Patterns from certified teachers portfolios were exhibited by the Teachers Certification Committee. An exceptionally fine group of country painting patterns showed typical New York State, Maine and Connecticut designs. An original document box was shown with the pattern which had been copied from it, also colored slides, taken of other originals.

There were beautiful patterns on display to demonstrate freehand bronze, stencilled designs for trays, boxes and chairs, and metal leaf technique.

One corner of the room was set aside for the work of our members and applicants. There were eleven "A awards" exhibited and two large tables were filled with the applicants' and members' pieces judged of exhibition quality. The excellent work of our Standards and Judging Committee is reflected in the fine quality of this work and it is a great satisfaction to watch the improvement of techniques each year.

Zilla Lea, *Chairman*

Anne Avery

Bernice Drury

Kay Fiske

Bea Haas

Natalie Ramsey

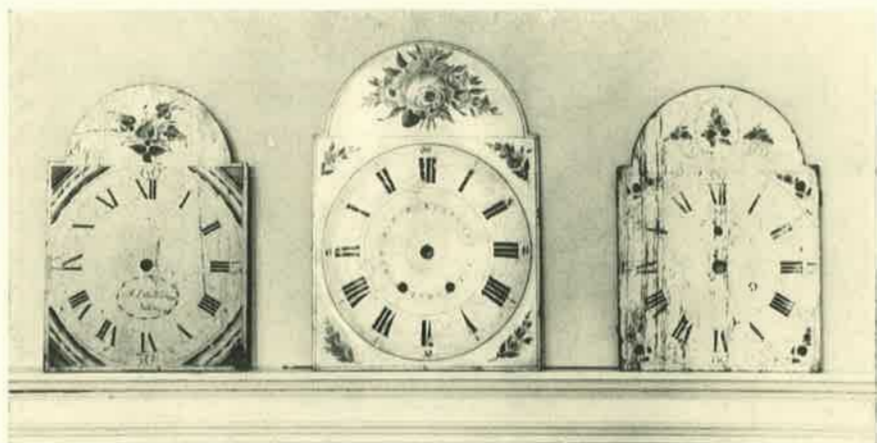
Charlotte Reed

Mildred Stainton

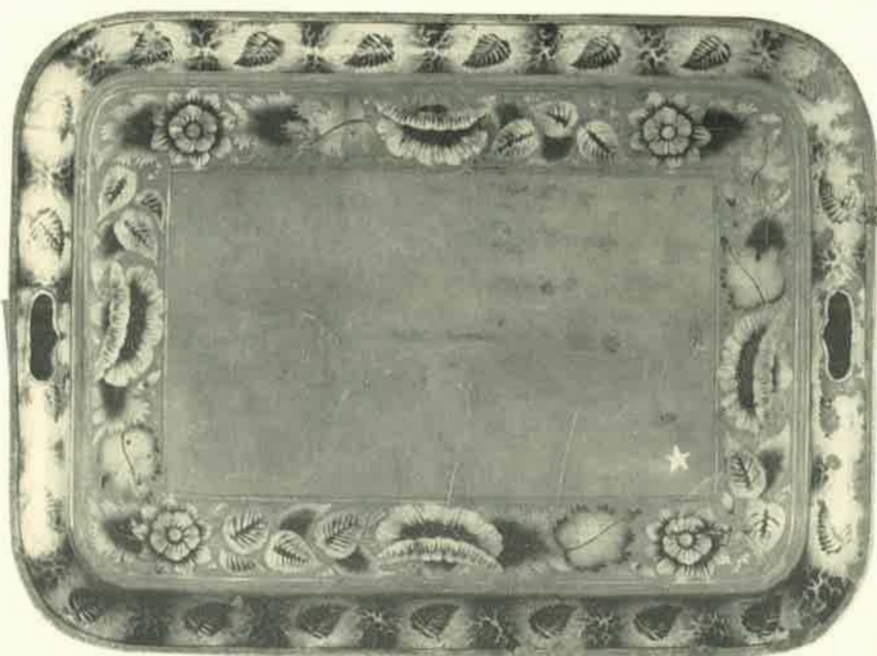
Juliet Wackman



From the collection of Mildred Stainton



Clock faces from the collection of Beatrice Haas



Large red tray—fine example of stump work used in freehand bronze process. Owned by Mrs. V. H. Hall.

STANDARDS AND JUDGING COMMITTEE REPORT

The Standards and Judging Committee met at Town Hall, Peterborough, N. H. on Sept. 10th at 9 a. m. The Standards booklet was reviewed and at the same time originals were studied, and many hours were spent on glass panels. Irene Slater brought many originals of glass panels as well as slides.

The judges have long felt the need of judging a piece not only by points but by its overall feeling of originals. This will be added to the Standards Booklet. So much time was spent at our committee meeting that the actual judging of members' work did not begin until Saturday. 66 pieces were judged in all; 31 members' pieces of which there were 12 A Awards. 35 Applicants' pieces of which 30 passed. Those on the committee were:

Jessica Bond, Maryland, *Chairman*

Mary Jane Clark, Mass.

Esther Hall, Mass.

Marguerite Mattoon, Penna.

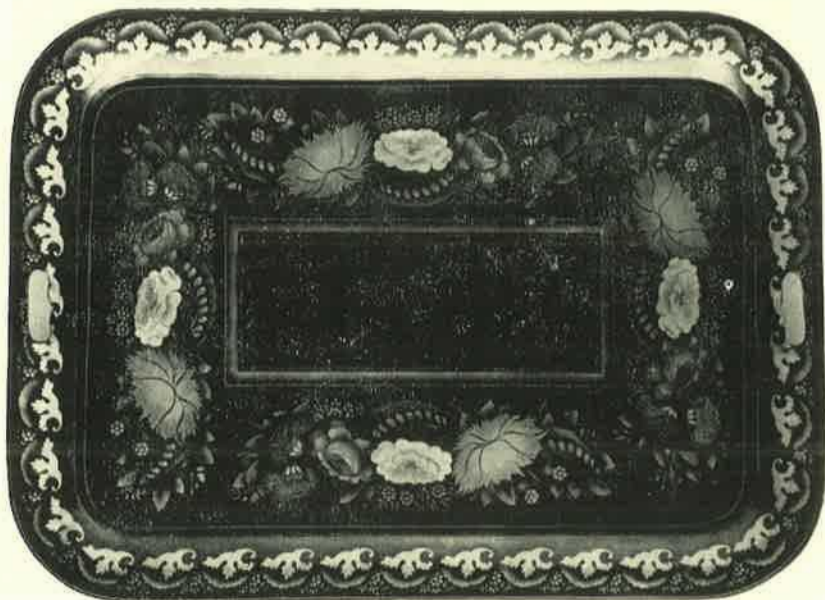
Dorothea Meehan, Ohio

Grace Meyers, N. J.

Marion Poor, Maine

Irene Slater, Vermont

Margaret Watts, Conn.



(Award received at Princeton meeting - photograph not published previously)

Helen Hague



"A" Awards - Country Painting - Top - Mona Rowell
Center - Kathleen Fiske Bottom, Left to right - Edna Jamnback, Margaret Watts

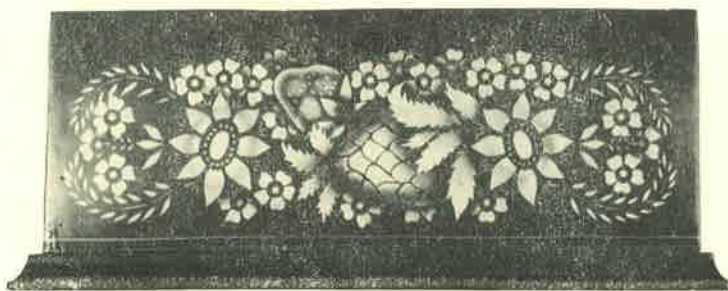
CORRECTIONS FOR STANDARDS BOOKLET

On all classes where the Points include Finish, add "and over-all feeling". On glass panels over-all feeling will be assumed on any of the points.

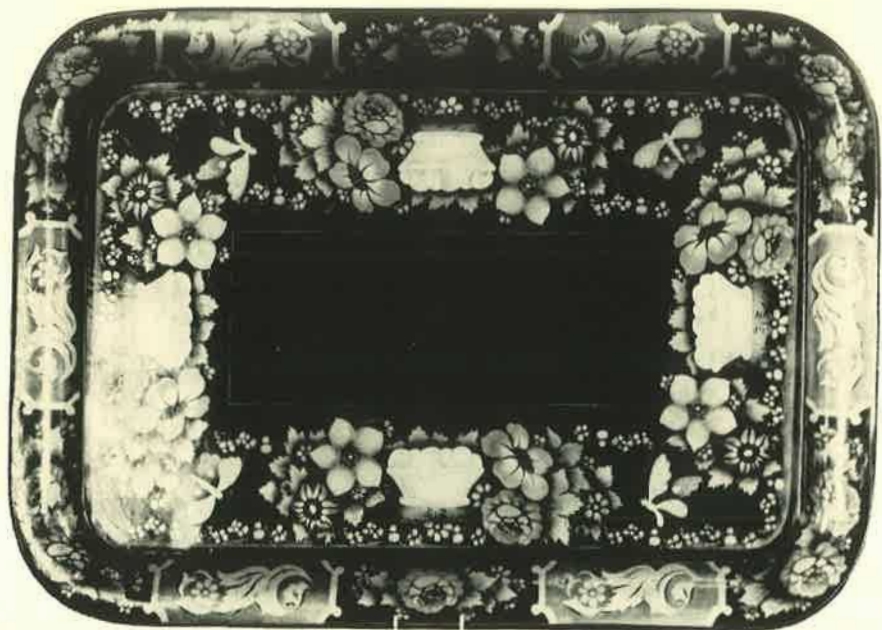
Page 3 Country Painting. Suggestions VI add "Many coats of varnish detract from old feeling."

Page 4 Metal Leaf. Point III 15% change to read "Fine lines on Metal Leaf". Add to suggestions III "Fine lines made with brush, pen or etcher accepted".

Page 5 Lace Edge Painting Requirement V cross out "Final finish must be smooth and glowing with or without high gloss". Overall feeling will be particularly stressed here. Add to Suggestions V "Most lace edge trays had a protective finish over the design. Many coats of varnish detract from old feeling".



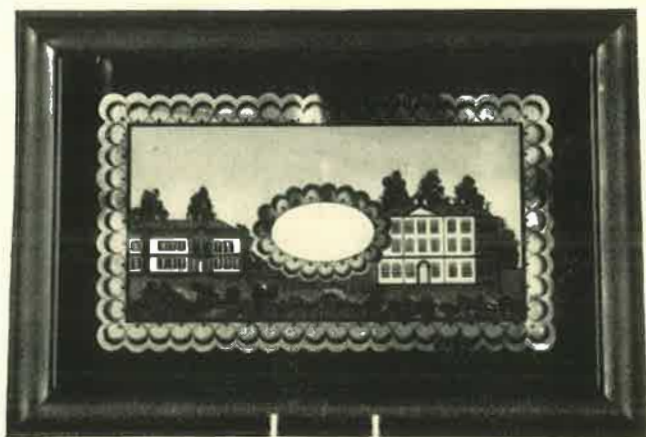
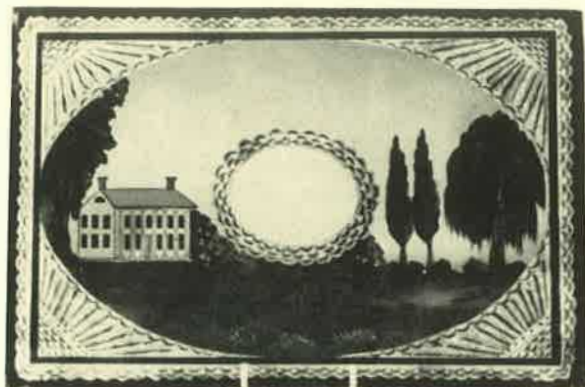
"A" Award - Stencilling on Wood - Kathleen Fiske



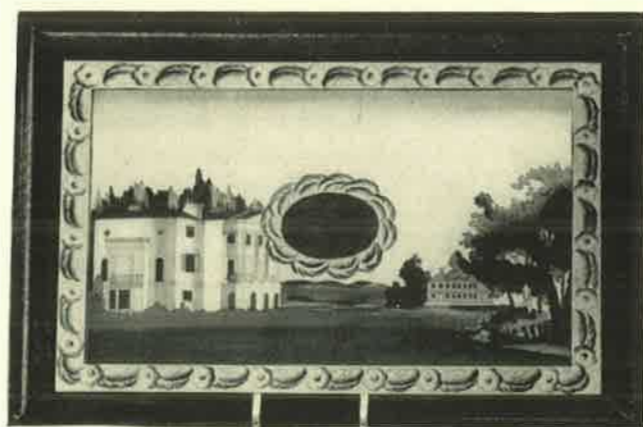
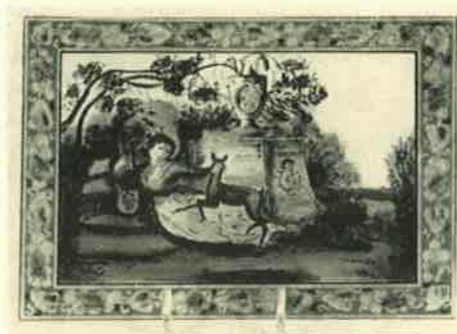
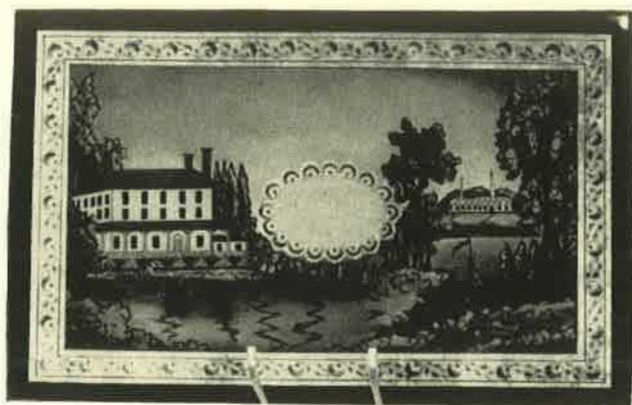
"A" Awards - Stencilling on Tin
Mona Rowell

MEMBERS "A" AWARDS

Mary Jane Clark	Norwell, Mass.
Glass panel with metal leaf border.	
Kay Fiske	Scarsdale, N. Y.
Country painting, Stencilling on wood.	
Esther Hall	Wellesley Hills, Mass.
2 Glass panels with metal leaf borders.	
Edna Jamnback	Lunenburg, Mass.
Country painting.	
Dorothy Meehan	Madeira, Ohio
Freehand bronze.	
Grace Meyers	Westfield, N. J.
Glass panel with metal leaf border.	
Marion Poor	Augusta, Me.
Glass panel with metal leaf border.	
Mona Rowell	Baldwinsville, Mass.
Stencilling on tin, Country painting.	
Peg Watts	Danbury, Conn.
Country painting.	



"A" Awards - Top to bottom - Glass Panel - Esther Hall
 Freehand Bronze - Dorothea Meehan
 Glass Panel - Marion Poor



"A" Awards - Glass Panels - Top to bottom
Esther Hall, Grace Meyers, Mary Jane Clark

REPORT OF THE TEACHER CERTIFICATION COMMITTEE

The Teacher Certification Committee met at 2 P. M. Sunday, September 12, 1954 in Town Hall, Peterborough, N. H.

Discussion took place regarding certain historical requirements which will be mailed with the craftsmanship requirements to an applicant for certification.

The new Reference Reading booklet was presented. It may be purchased from Jean Wylie, P.O. Box No. 894, Darien, Conn.

The remainder of the afternoon and all day Monday was devoted to interviews. I am happy to announce that eight certificates were issued as follows, to:

Margaret Coffin, Country Painting; Bernice Drury, Metal Leaf Free Hand Bronze; Dorothy Hutchings, Metal Leaf, Free Hand Bronze; Ellen Armstrong, Country Painting, Stencilling, Metal Leaf.

EMILIE UNDERHILL, *Chairman*

Gina Martin

Peg Watts

Walter Wright

Bernice Drury (Alternate)

Louise McAuliffe

Ina Johnston

Elanore VanRiper

Edith Hall (Alternate)

REPORT OF THE WAYS AND MEANS COMMITTEE

The articles that were for sale at Peterborough meeting were: Decorators, Binders, Note paper, Reference catalogues, Index catalogues, Metal Surfacers, and Wood Dough. It is hoped that the next meeting will have all of these and some added attractions. Possibly some thing to place for a silent "Auction".

May Hale Auer generously presented to the committee, a 4th Edition of a very rare book by Rufus Porter, to be auctioned at the meeting, for the benefit of the Museum Fund. It was auctioned at the dinner and the Fund is \$26.50 the richer.

A total of \$334.10 was sent to the Treasurer.

Ruth Coggins, *Chairman*

Helen Bent

Eleanor Cobb

Marjorie Milliman

Charlotte Reed

PUBLICITY REPORT

Notices were sent to newspapers, societies and magazines following the Peterborough meeting. The notices included the names of Award Winners, Committee members and speakers as well as the program of the meeting.

Ann Avery has consented to travel to the place of our Meeting in advance to make contacts for publicity to be released before and during Meetings. Bee Haas and Kay Fiske have also consented to work on the Committee.

MARIA MURRAY, *Chairman.*

COMMITTEES AND CHAIRMEN

Chapters .. Mrs. John A. McAuliffe, 100 Carver Rd., Newton Highlands, Mass.
Decorator Mrs. Charles Coffin, R.F.D. 2, Ballston Spa, N. Y.
Demonstration Mrs. Edward Cobb, Chestnut St., Franklin, Mass.
Exhibition Mrs. Adrian Lea, 2 Philo Ave., Glens Falls, N. Y.
Hospitality Mrs. Clarence Meyers, 246 Clark St., Westfield, N. J.
Meetings Mrs. Frederick Baker, 30 High St., Farmington, Conn.
Meeting Places Mrs. Robert Slater, So. Royalton, Vermont.
Membership Mrs. Herbert Freeman, 51 Elm St., Springfield, Vt.
Museum Mrs. Max Muller, Box 178, E. Williston, L. I., N. Y.
Nominating Mrs. Andrew Underhill, 145 E. 74th St., New York, N. Y.
Program Miss Harriet Murray, 584 Center St., Newton 58, Mass.
Publicity Miss Maria Murray, Wykygal Gardens, New Rochelle, N. Y.
Registration Mrs. H. Gleason Mattoon, 838 Summit Rd., Narbeth, Pa.
Standards and Judging Mrs. Eugene Bond, 616 Warwick Rd., Baltimore 26, Md.
Teacher Certification Mrs. Andrew Underhill, 145 E 74th St., New York. N. Y.
Ways and Means Mrs. Herbert Coggins, Cat Rock Rd., Greenwich, Conn.

MEMBERSHIP FEES

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

Dues of \$5.00 for the fiscal year 1954 - 55 became payable July 1, 1954. Make checks payable to the Historical Society of Early American Decoration, Inc. Remit to Membership Chairman,

MRS. HERBERT C. FREEMAN, 51 Elm Street, Springfield, Vermont.



THE BOOKSHELF

Elizabeth Balsbaugh

"AMERICAN DECORATIVE WALL PAINTING"

by Nina Fletcher Little

This book is a scholarly and important contribution to the subject of architectural painting of early American homes. After many years of examining both exterior and interior walls of old houses, Mrs. Little has most skillfully compiled the results of her research into a complete survey of this field. Her book will appeal not only to people interested in a broader understanding of our American heritage, but also to those who wish to restore old dwellings in an authentic manner. Most definitely will it please the student and craftsman of early American decoration.

There are about 150 photographs, 6 of which are in color, showing fine authentic examples of the written text. Every chapter is full of information, with reference notes at the end of each, for those who wish to pursue further into research reading. Throughout the book, Mrs. Little has inserted as documentary evidence and background material, pertinent excerpts from early publications and newspaper advertisements. These are most interesting and enjoyable reading matter because of their archaic wording and spelling.

The book is divided into two parts, the first of which pertains to "Painted Woodwork." The five chapters in this section deal with subjects such as house painting, graining, marbleizing, woodwork with pictorial decoration, ornamental landscapes, chimney boards and painted floors. Part two pertains to "Painted Plaster Walls". It also has five chapters which cover the topics of plaster painting, freehand repeat patterns, stenciled walls, figure and subject pieces, and scenic panoramas.

"American Decorative Wall Painting" is a book of 145 informative pages, and will be used by scholars and general readers as standard reference for years to come.

Published 1952 by: Old Sturbridge Village, Sturbridge, Mass.

in cooperation with Studio Publications, New York, N. Y.

\$10.00

At Kingston, Mass. on September 29, 1949 (The DECORATOR Vol. 4, Number 1), Mrs. Little gave a talk to guild members on the subject of architectural painting. At that time she modestly said, "I hope someday I will be able to put what little I know . . . into a book".

The above review is of her published volume.

HOW TO RESTORE ANTIQUE FURNITURE

by M. Campbell Lorini and Henry Lionel Williams

All of us who have decorated furniture know that, at times some repair work has to be done before painting is started. After reading this book, any type of repair job could be accomplished easily. The instructions are clear and precise, and the glossary at the end of the book explains terms used. The well-drawn pencil sketches by Mr. Williams illustrate the text.

If the reader is not interested in the actual manual labor of repair work, Mr. Lorini has included in his book much valuable information about "what to restore and what to leave undone", the construction of old furniture, its hardware, and how to tell antiques from fakes. This information deals with chairs, tables, beds, chests, bureaus, desks and even old clocks.

The appendix is interesting, for it includes excerpts "from a small account book recently brought to light by Newton C. Brainard, Vice President of the Connecticut Historical Society". Under the heading of "Paints and Receipts for Wooden Ware—1801 — The Art of Making and Mixing Colours", is a list of intriguing "receipts" made by an apprentice cabinetmaker.

This is a good book for the person who wishes to learn to do for himself what the professional does to restore furniture.

Published 1949 by Peligrini and Cudahy, New York, N. Y. \$3.95.

"In finishing up landscape scenery, it is neither necessary or expedient in all cases to imitate nature. There are a great variety of beautiful designs, which are easily and quickly produced with the brush, and which excell nature itself in picturesque brilliancy, and richly embellish the work, though not in perfect imitation of anything." From "Of Landscape Painting on Walls", Rufus Porter.

See May Hale Auer's excellent Rufus Porter article, Vol. 5, No. 1 of *The DECORATOR*.

Editor's note: If you check in your local library, you will find that Elizabeth Yates is the author of a number of excellent books for teen-agers. At this season you'll like *Once in a Year*, a delightful Christmas story for younger children, aptly illustrated by Nora Unwin.





NOTICE OF SPRING MEETING

Canoe Place Inn, Hampton Bays, L. I., N. Y.

May 23, 24, 25, 1955

Write for reservations three weeks in advance.

Notice concerning reports, articles, notices, etc. sent to the Editor of the DECORATOR for publication:

1. If possible, type material.
2. Double space.
3. Use about 14 words per line.
4. Please, don't send the Editor of DECORATOR a carbon copy.

Send \$1.00 to Jean Wylie for your Index of the first 16 issues of the DECORATOR.

35 MM SLIDES

We would welcome a gift of one or more colored slides to add to the Guild Library. Make it a habit to take one for the Guild when photographing a good original.

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

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

Glossy 8 x 10 prints \$1.00 each. Glossy 5 x 7 prints \$.75 each

Check, with 10c to cover postage, should accompany each order

If picture desired is printed in the DECORATOR, state page and issue.

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

P. O. BOX 894 . . . DARIEN, CONN.

Patronize the Advertisers
and mention *The Decorator* as reference

BINDERS

"THE DECORATOR" BINDER, made exclusively for The Historical Society of Early American Decoration, is sturdy, well-constructed and may be decorated. Each Binder holds six issues of "The Decorator." Price \$2.25 plus 20¢ mailing expense. Please send your order, with remittance, to Jean W. Wylie, P. O. Box 894, Darien, Conn.

• DECORATING SUPPLIES •

. . . plus a selection of over

85 TRAYS and TOLEWARE ITEMS

ARTISTS MATERIALS

PICTURE FRAMES

THE STONE COMPANY, INC.

(Sorry No Catalogs)

Mail Orders Promptly Filled

19-21 ELM STREET

DANBURY, CONN.

The Decorator establishes confidence between craftsman and dealer

S
E
A
S
O
N
S



G
R
E
E
T
I
N
G
S

VILLAGE TIN SHOP

1030 Main St. Hingham, Mass.

Send for list of new items « » Beth and Bill Doble

"HAZENKOTE BLACK"

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

55 yds.	\$ 6.90 per roll
277 yds.	21.85 per roll

Delivered

(Zone 1 and 2 only)

HAZEN PAPER COMPANY

Holyoke, Massachusetts

DECORATORS
from
MAINE to CALIFORNIA

are taking advantage of our
CAREFUL MAIL ORDER SERVICE

Brushes
Japan Colors
Oil Colors
Varnishes
Primers
Tracing Paper
Supersee

Architect's Linen
Gold Ink
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)

- **Free Catalogue Mailed Promptly On Request** •

E. P. LYNCH, INC.

92 WEYBOSSET STREET

PROVIDENCE, RHODE ISLAND

General Supply Headquarters for Early American Decoration Materials

THE DAUBER SHOP

18 Mica Lane

Wellesley Hills 82, Mass.

- **Colors in Oil and Japan**
- **Brushes and Quills**
- **Supersee, Architect's Linen**
- **Tracing Paper**
- **Varnishes, Enamels**
- **Bronze Powders**
- **Hand-Beaten Gold Leaf by Caffin**
- **Authentic Tray Reproductions by Crim**

Mail Orders Promptly and Carefully Filled



Pattern A



Pattern B

Stencil Your Own Walls

Actual size drawings of authentic designs. Complete directions including hand-made color swatches with proportions for mixing paints. Illustrations of wall layouts.

\$3.00 EACH PLUS THREE CENTS POSTAGE

Connecticut Residents Please Include Sales Tax

GINA MARTIN, AVERY STREET, R.F.D., WAPPING, CONN.

Crafts Manufacturing Company

Colonial-Crafts Toleware Scandia Jewelry
MASSACHUSETTS AVE. Tel. Fitchburg 2-1717 LUNENBURG, MASS.
Originators of THE COLONIAL TRAY PINS AND EARRINGS

HARD TO GET SUPPLIES

French Quills (sq. tipped)

#0	25¢	#3	27¢
#1	25¢	#4	30¢
#2	25¢	Handle	2¢

Mack Stripers

#00	50¢	#1 Broad Liner	70¢
#0	50¢	#2 Broad Liner	80¢
#1	60¢	#5 Broad Liner	\$1.10
#2	70¢		

Devoe-Raynolds

1" Varnish Brush (white bristles)	\$1.50
1" Flat Black Brush	1.00

Art Sign

Series 9—Fine Point #3	\$1.45	Lard Oil (small bottle)	10¢
Series 2—Ever Point #2	\$1.10	Lithopone (small package) ..	15¢