

THE DECORATOR

VOLUME VIII, NO. 1 *Cooperstown, N. Y. - Fall 1953 Meeting*

WINTER, 1954



"BUMP TAVERN"

New York State Historical Association, Cooperstown, N.Y.

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

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Published semi-annually by the

ESTHER STEVENS BRAZER GUILD

of the

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

Price \$1.00

(plus postage, 10 cents)

Send check to

MISS JEAN WYLIE, *Business Manager*

40 Fitch Avenue

Noroton Heights, Conn.

The Decorator

Volume 8

1953—Cooperstown Meeting

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SHERATON TYPE FOLDING BEDSTEAD
Owned by Senator Walter Stokes, Cooperstown, N.Y.

PRESIDENT'S REPORT

The first issue of *The Decorator*, published October, 1946, was sold out some time ago. The editor has been requested by many members to reprint the issue, and the trustees are considering publishing a reprint as a museum fund project.

Emily Heath wrote an article, "Looking Ahead" for Vol. I, No. 1, stating our very ambitious aims. It is surprising to find how much of our program has been achieved during the past seven years.

We have had spring and fall formal meetings with exhibitions of originals and of members' work. Chapters have been formed which have also held meetings and exhibitions.

Patterns of originals have been recorded by members, and research in history and decorations has been stimulated.

The library of source material and the patterns of Esther Stevens Brazer have been made available to us through the generosity of Clarence Brazer at Innerwick, and are being studied under the guidance of Martha Muller, our curator. Fine examples of originals have been donated for our museum collection and many more have been promised to us. A museum fund has been established, and gifts to the museum are being contributed annually by members.

Our membership has grown from 150 charter members, who had studied with Esther Brazer, to almost 700 interested decorators and craftsmen. Craftsmen and master craftsmen have made the standards program extremely beneficial to the Guild and have led to the establishment of the teacher certification program.

In "Looking Ahead", Mrs. Heath wrote, "The ideal, if it could be achieved, would be to acquire a library of literature and patterns, and a museum of actual pieces starting with Esther Stevens Brazer's own collection and library". Our start has been made as we have access to Esther Brazer's collection and we have received gifts to our museum collection.

We have made our first purchases for the museum this past year. They are the handsome grained and decorated *Morgan Davis* piano on exhibit at Fenimore House, Cooperstown, and the beautiful book, *Pennsylvania German Illuminated Manuscripts* by Henry S. Borneman, now on file at Innerwick.

In looking ahead to 1954, we hope that the museum library will increase its number of good books on decoration so that we may have a knowledge of historic periods and an appreciation of style. We are planning broader programs for our meetings with speakers qualified to talk on Oriental Decorations, Historic Ornament, The Classical Antique, as well as seventeenth, eighteenth, and nineteenth century decoration in architecture, furniture, costumes, fabrics, ceramics, and metal work.

New members are urged to take a more active part in the work of the Guild at meetings and to volunteer to help on committees.

Violet Milnes Scott

NOTICE OF ANNUAL MEETING — 1954

HERSHEY MUSEUM AND COMMUNITY CENTER, HERSHEY, Pa.

Monday, May 17th through Wednesday, May 19th

Exhibition Committee	}	Wednesday, May 12th
Standards Committee		through
Teacher Certification Committee		Wednesday, May 19th

Reservations should be made as soon as possible at the Hershey Community Inn. Double rooms from \$6.50. Trains to Harrisburg. Bus to Hershey — 10 miles — every half hour.

Further information will be sent with the President's letter in April—1954.

COMMITTEE

Sara K. Fuller	<i>Chairman</i>
Marjorie Mattoon	<i>Registrations</i>
Mrs. Ralph McDermond	} <i>Program</i>
Mr. and Mrs. Wm. Hilton		

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

1954

Jan. 26-27-28	May 25-26-27
Feb. 23-24-25	June 22-23-24
Mar. 23-24-25	Oct. 26-27-28
Apr. 27-28-29	Nov. 30, Dec. 1-2

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.

GUIDEPOSTS TO RESEARCH

JAMES TAYLOR DUNN

Librarian Research Library, Local History and Crafts, New York State Historical Association, Cooperstown, N.Y.

Exactly seven years ago today my esteemed colleague, Mary E. Cunningham, gave a most informative talk at this Historical Association's annual meeting in Elmira. With the title "To the Editor's Taste", she presented a very succinct accounting of what she, as the editor of our quarterly journal, *NEW YORK HISTORY*, thought were some neglected aspects in the history of the Empire State.

Taking a cue from Miss Cunningham's article, if I may, I would like to point out what is "To A Librarian's Taste", and perhaps at the same time give you a few guideposts to research in the years to come. May I admit—that because I know absolutely nothing about early American decoration, I am convinced you all speak a completely different language. I do, however, have very definite ideas as to what the Library of the New York State Historical Association should do to help you and many other similar groups along the way.

We of this Association are primarily interested in gathering together at the Fenimore House Library all reference material, which will aid us in interpreting the early farm life of New York State. We know, for example, that stencilled walls, floors and chairs, decorated tinware and other similar products were of some importance in the lives of many early pioneers. Therefore whatever books and manuscripts will assist in research concerning these decorative arts should find their places on our library's shelves as suitable companions to writings on maple sugar and hops, on herb culture and mulberry trees, on popular medicine and fariery. All such material is of use to us in acquiring a better understanding of country life as it was lived well over a hundred years ago in such typical Village Crossroads as we have at the Farmers' Museum.

Here in Cooperstown we are slowly assembling a library of the needed printed works on the early arts and crafts. Such books as the 1825 title, *The Cabinet-Makers' Guide: or Rules and Instructions in the Art of Varnishing, Dying, Staining, Japanning, Polishing, Lackering, and Beautifying Wood, Ivory, Tortoise-Shell and Metal* with its intriguing instructions for varnishing harps and dulcimers "in the Indian Manner", are continually being added to our collection. Modern books, too, like your own bible, Mrs. Brazer's *Early American Decoration*, like Janet Waring's *Early American Stencil Decorations*, and Nina Fletcher Little's amazing *American Decorative Wall Painting*, one of the few volumes with a much-needed bibliography, all are a very necessary part of any well-rounded collection. Books such as these will eventually turn up in booksellers' catalogs and I am not particularly concerned at the moment that we are perhaps lacking some of the important ones. A book is something most people hesitate to destroy. On the other hand, written records of the

japanners, the tinsmiths, the cabinet makers, the itinerant painters—those letters, diaries and record books of the little people, are fast disappearing, and it is up to each one of us to do what we can to save as many as possible from being carelessly burned or discarded. So often we hear of particularly valuable material being consigned to the trash barrel because it is believed to be “just a lot of junk”.

To point up this fact, I might ask you a question: How many of you are aware of extensive collections concerning the craftsmen of your hobby? Off hand I know of only one or two. It would be safe to say that in New York State we have none. Robert W. Hill, Keeper of Manuscripts at the New York Public Library, informs me that in their collection this is a “blind spot”. A personal inspection at the State Library in Albany has produced nothing, nor can Wayne Andrews, Curator of Manuscripts at the New-York Historical Society in New York City, locate any such separate group of papers.

In this field, our own Association also lacks primary source material. About the closest we can come are with such distantly related and unsatisfactory notations as those of Robert C. Scadin, cabinetmaker of Cooperstown, who in 1829 charged Constant Graves \$1.25 for “trimming Secretary”, and in 1831 billed E. Ingalls for a “sett of chairs *not* ornamented”. Where, for example, are the account books of Deacon Albert North, tinsmith of Fly Creek, who carried an “extensive assortment of plain and japanned Tin Ware which will be sold to Merchants, Pedlars or Farmers”? How much decorating of this tinware did his sister Mercy do? Since their father had come into Otsego County from Berlin, Connecticut, was he related to Oliver Filley’s tinsmith Abijah North? These are only a few of the many tangles which Margaret Coffin is trying to unwind in her research work concerning the North family. And then there is the question brought up in the 1953 spring issue of your magazine as to the identity of the initials “S.N.”. Could they belong to Susannah North of Fly Creek? The location of only a few personal papers might help straighten out the whole story. As it is, the lives of such little people are, in the words of Elizabeth Coatsworth, usually summed up by “little more than an old daguerreotype ... or the mute witness of the objects they perhaps cherished”.

In the Otsego County area alone there were many such craftsmen about whom we would like to know a great deal more. Notices can be found in the local newspapers that in 1808 Elnathan Mudge of Hartwick sought a well-skilled japanner; that Postmaster Lyman Harrington, for many years an active tinsmith in the settlement of West Hartwick, in 1835 was using “Seth Peck’s latest improved Patent Machines for manufacturing tin and copper ware”. Also prominent in the peddling business, in 1831 he advertised for “six or eight men with teams, for the purpose of peddling tinware and goods, for which liberal wages will be given”. In Cooperstown itself there were dozens of cabinetmakers like Col. Miles Benjamin, Wells Kellogg, Benjamin Wight, William Machan and the murderer-to-be Levi Kelley. And so it is in thousands of communities. Their records, if found, would perhaps give us useful data concerning the decorating of chairs and other pieces of household equipment. David Wakelee did “Coach, Sign, and Ornamental Painting”, E. S. Coffin paid parti-

cular attention to graining and marbling. The list could be multiplied ten fold, and if their day books or ledgers had been saved, what a wealth of information they might produce! Some day it would be pleasant to come across one of the glass paintings done by A. Janes, who in 1808 informed the Cooperstown public that he "executes Profiles in a superior style of perfection. He also gilds and shades profiles upon glass, in the neatest manner, and upon a new plan". Perhaps a few of these records will eventually show up! As Mr. Hill has said, such topics seem to be entirely fresh ones, never pursued through the collections at the New York Public Library. He is inclined to think that there are pertinent pieces in the "personal" and "domestic" accounts of some of their larger collections such as the Gansevoort-Lansing, Delancy Stow or Schuyler papers. Here is an entire field that is wide open, to be pursued by some future researcher in the various allied fields of your hobby.

You of the Early American Decoration Society have pioneered in the dissemination of valuable information about some of our early arts and crafts not only through the medium of your magazine, *The Decorator*, but also in the wider field of such publications as *New York History* and *Antiques*. Since its beginning in 1946, *The Decorator* has published much that is worthwhile.

Librarians everywhere would welcome a carefully done, complete bibliography concerning all the different phases of your hobby. Bibliographical work is not easy, and it would take a truly dedicated person to compile a thorough list, but I do hope that within your group there is one such person who would be willing to help the librarian in helping you.

Early newspapers often times are the sole source available for needed information. At other times they can furnish us with amusing sidelights, such as this rimed ad dated at Unadilla, Otsego County, July 18, 1831, and published in Cooperstown's *Freeman's Journal*. It is headed by the words, "A New Plan to cheat Lawyers, starve Justices, and cause the Constables to beg for work, viz: *Pay Your Debts When Due, or Before*".

*"The Tinman finds that if he waits
A few more years, 'twill be too late
For to collect a few demands
The which he now has on his hands.
Therefore he hopes, without delay,
Those who do owe will call and pay,
For in that way they will save cost
And if they don't it will be lost.
I hope this call they'll not neglect,
Nor an other call like this expect,
For then a louder call they'll hear,
Which unto them will prove quite dear.
He has on hand a genteel lot
Of good Tin Ware as e'er was bo't,
Which those that wish may call and try,
And if it suits them, they may buy.*

This from your best friend, *Russell M. Gallop*"

Our important guides to research are books, newspapers, and the primary source of all, manuscripts. We should all be eternally vigilant to safeguard the ledgers, account books, letters, diaries and the other irreplaceable documents of our "Golden Age of Homespun". It is only through an active interest in the history of a hobby, that one can come to realize the pleasures and fulfillments of historical research. The Library of the New York State Historical Association will be ever ready to aid you in your work. In return we welcome your help to build here at Cooperstown what can eventually become an important collection of books and manuscripts concerning your chosen field.

And once, again, please tell those who have the ledgers and day-books to think twice before burning or destroying *any* documents or letters. First ask the advice of someone who knows—your local historian, your public librarian or any other who will, through his experience, be able to tell you whether or not they are worth saving, and to whom they might be given. In so doing you will be guarding an important part of our American heritage.

PUBLICATIONS and EDUCATION of NEW YORK STATE HISTORICAL ASSOCIATION

MARY E. CUNNINGHAM

Associate in Publications and Education

The oldest of the publications of the New York State Historical Association is *NEW YORK HISTORY*, originally titled our PROCEEDINGS. This began as a one volume per year affair, consisting largely of the papers given at our annual meeting and the first volume is dated 1901. In 1920 we transformed this yearly proceedings into a quarterly journal, *NEW YORK HISTORY*, still binding it up at the year's end as the PROCEEDINGS. The format of this journal has been several times changed. It took on its latest dress in 1948 with a larger type size for the articles, a fancier cover, designed by a professional, and a little more attractive paper. The magazine appears in January, April, July and October of each year, as near the middle of those months as the editor, the contributors and the printer can manage. Each issue now consists of 128 pages, 60 of them roughly given over to three to five articles on New York State history, 14 or 15 pages of book reviews, 8 to 10 to an antiques department. Then our librarian, Mr. Dunn, does each time for us two pages of listings of articles of interest to our members culled from other historical magazines, both on the national and state level. He does, too, a department on the libraries. There is a Director's Page each time by Dr. Jones and occasional reports of other departments. For example, the July issue of the magazine every year carries a fairly extended summary of the chapter reports of our juniors run in their own *YORKER* the preceding month. Most issues of the magazine carry a Documents section, too.

We are most happy with our printers, the Freeman's Journal Com-

pany of Cooperstown. Mr. Frank Carpenter and Mr. Rowan D. Spraker because of their long experience in printing and imaginative skill have been helpful ways to improve our mutual productions. The Freeman's Journal Company has a strong tradition in the life of Cooperstown. Elihu Phinney, our first printer and the second printer west of Albany, was imported here by Judge William Cooper, founder of the town, and arrived in 1795 bringing his press on sleighs over the snow from Albany. Although William Cooper had brought him here, Elihu Phinney was no yes-man and soon had a political falling out with his patron. So bitter it was that at one time Phinney actually persuaded the people of Cooperstown to change the name of the village to Otsego to eliminate the Cooper taint. Judge William retaliated by bringing in a rival printer. Phinney flourished, though. The business continued here for several generations. In fact eventually Phinneys and Coopers intermarried. Phinney's had several specialties. The Bible, for one, and the almanac. Phinney almanacs were a revered item in every early 19th century home throughout central New York and the story is told here that at one time through a typographical error, Phinney predicted snow for the 4th of July. Of course Phinney could never be wrong and on that day it obligingly snowed. Phinney's even flourished to the point that at one time they operated book boats on the old Erie Canal.

As to the content of our journal, with NEW YORK HISTORY we serve two publics: the professional historian of New York State history, largely in the colleges, and the amateur, the layman with whom New York history is a hobby. Ideally we should vary our diet to suit both. Ideally I would wish to run always a well-written article with solid content. Since NEW YORK HISTORY is in no position to pay for articles, this is not always possible and we sometimes settle either for the well-written article without too much original contribution, or for the article perhaps somewhat heavily handled but which holds rich meat. As a matter of fact, sometimes the well-written article which does not introduce any particularly new data, or new theory, but is a happy summary of facts already known, is sometimes desirable.

THE YORKER, second of the regular publications of our Association, was designed to serve our junior members. THE YORKER appeared first in September of 1942, and it, too, has undergone a change in format. Originally it came out monthly from September to June each school year and appears now only bi-monthly, making five issues. The new magazine is larger in size and much more richly illustrated, for this is a "must" in a publication for young people.

The little YORKER has each time sixteen pages. One of those is always the Editor's Page, one a page called "So They Tell Me" started originally by Dr. Jones and now edited by Mr. Dunn. There is also at least one page of "Yorker Doings"—that is, news notes of what's going on with our junior members throughout the state. The rest is articles. I would dearly love to have all these articles student-written. In practice, however, they are quite often adult written but must always be handled in a manner within the understanding of a twelve-year old (our junior program begins in the 7th grade and most 7th graders are that age).

Although the little magazine was born as the child of the junior program and is still intended primarily to serve junior members, adult members of the Association may elect to receive it without further charge on their membership fee and at the present better than three-fourths of our adult members do. In fact some of them tell me that they prefer the little magazine because of the brevity and simplicity of its articles and the wealth of its illustrations. Frankly, it is always more fun for the editor to prepare than NEW YORK HISTORY.

Although NEW YORK HISTORY and THE YORKER are the regular journals of our Association, they are by no means our only publications. We have a flourishing book program. Some years ago we had a tie-in with Columbia University Press and in this relationship published the ten-volume *History of the State of New York* and a series of eight monographs, including such excellent items as Milton Hamilton's *The Country Printer*, Edward P. Alexander's *James Duane*. These books are on display in our book shop. Our book publication program lapsed during the war but has since been renewed with Cornell University Press of Ithaca as our publisher. Just this past summer we put out a book of which we are most proud, *The Golden Age of Homespun* by Jared van Wagenen, Jr., of Lawyerville. This book is the reminiscences of a man now eighty-two years old, a man who has a long memory of how things were on the farm in his earliest boyhood and not only that, who always seems to have cultivated the society of older men so that he has profited by what he himself calls "hereditary memory". He puts down not only the way of farm life that he recalls, but the ways he heard described by his grandfather, or by the old hired man on his father's farm when Jared was a boy. Jared is a dirt farmer who still plows his own acres at eighty-three, but he is also a graduate of Cornell's College of Agriculture, a writer of long standing, a former teacher at Cornell and Rutgers, a man who gives frequent talks on the radio and elsewhere. He handles his pen with a delightful grace, found more often perhaps in his generation than today. *Golden Age* is rich not only in material but rich in style. This summer, too, saw the publication of Edward Deming Andrews' gracious *The People Called Shakers* which was not published directly under our aegis but was the recipient of one of our Dixon Ryan Fox Fellowships, an award given for creative writing in memory of our late Association president, Dixon Ryan Fox, president, too, of Union College. Two books are currently on the griddle for early publication, one a collection of essays on James Fenimore Cooper which were given at our annual meeting devoted to the centennial of Cooper's death. This collection contains papers by such authorities as Robert Spiller, Howard Mumford Jones, Walter Whitehill of Boston's Athenaeum, Willard Thorp. Scheduled for publication at least by 1955 is a project we all look forward to most eagerly; a one-volume history of the state of New York to be the collaborative work of four noted scholars, Dr. David M. Ellis of Hamilton College, Dean James Frost of Oneonta State Teachers College, former Dean Harry Carmen of Columbia University and Professor Harold Syrett, also of Columbia. Over half the book is already finished. In fact it is on my desk right now. A one volume history of New York, suitable for use in college classrooms or for the enjoyment of the layman, has been a crying need for some time. We plan to fill that need.

From the time our Association was founded in 1899 until 1942 it was kept for adults. In that year, however, the New York State Education Department put into effect a new syllabus requiring that New York State and local history be taught in the 7th and 8th years. Here, it seemed to us in the Association, was an opportunity for us to be of larger service, a challenge to use our resources. We were the organization in the state which had a long tradition of preserving the history of New York, of disseminating that history. We thought much on how we should bring our riches to the schools. We finally came up with a plan which opened our membership to the school children of the state up to the age of eighteen at a reduced rate. There were two classes of such membership available—individual and chapter. Individual members might pay \$1.50 a year (when originally launched the program charged less but all prices have gone up and the prices we will mention from now on are current ones). In return each individual member gets a year's subscription to THE YORKER, each may visit our museums free at any time—the two here in Cooperstown and the one, the Hancock House, at Ticonderoga. Some young people do subscribe individually. More have subscriptions taken out for them as Christmas or other presents by parents and friends. The bulk of our individual subscribers to THE YORKER come from libraries, schools or public. Most of the children who belong to the Association belong through school clubs, or chapters, as we call them. Last year there were approximately 150 such chapters in the state enrolling nearly 5,000 young people. These chapters are in every part of New York—from the tip of Long Island to Buffalo, from the St. Lawrence to the Southern Tier. Chapter members pay only \$1 per member per year. Each gets not only the year's subscription to THE YORKER and free admission to our museums, but also each Yorker gets an individual inscribed certificate, an emblem suitable for sewing on T-Shirts or sweaters. Each belongs, of course, to his home club but over and above that he belongs to one of the ten regions into which the state is divided. Within those regions there are annual, sometimes semi-annual, zone get-togethers, a zone panel of officers, in two instances a zone publication. Over and above the regional set-up is the state-wide organization with its state-wide officers, its big annual state-wide meeting a two-day affair attended each May by an average of 1700 youngsters from every part of the state. At these meetings Yorkers meet the pen pals with whom they have been corresponding all year. They tour historic sites in convention city. They dance and picnic together. They sit down for a business session at which they give and hear reports, discuss problems, nominate and elect new officers and receive awards. There are two classes of such awards: ten "Who's Who Among Yorkers" statuettes for individual accomplishment, three chapter trophies for group good work, trophies for high membership totals and percentage increases. But Yorker life largely is lived at the local level. That is where activity chiefly goes on, where accomplishment is centered. The activities of Yorker chapters vary as widely as the community in which these chapters are located. We at Central Quarters, though we send out a monthly letter to each chapter, do not try to dictate its activities. There does, though, seem to be a certain general pattern to these activities. Yorker chapters go on pilgrimages to historic sites in their neighborhood,

or at greater distance, they write and present plays for school assembly, P.T.A. night, local service clubs—D.A.R., Women's Clubs—for presentation over local radio stations. They write for their YORKER magazine, for the school paper, for the local newspaper. They make collections of historical books and antiques, perhaps for a school or local museum. They take part in local historical celebrations.

Here in Cooperstown we like to cite the accomplishments of two chapters in particular, The French Creek Yorkers of Sherman and the Culluloo Yorkers of Valley Stream. Now Sherman is a small town, perhaps 800, in the western part of the state, sixty miles from Buffalo. Though a small town, Sherman has a big central school and a big Yorker club. A few years ago this group learned that the second oldest building in their community, a dilapidated wreck, was in danger of destruction. They persuaded the owner to deed it to them, moved it to their town's central common—Sherman is one of the comparatively rare New York State towns that does have this feature so prevalent in New England. There the Yorkers rehabilitated their old wreck, repainted and refurnished it appropriate to the period and opened it as a community museum. This was not done alone by Yorkers obviously but by the whole town working together. The youngsters had talked the project up to their fathers and mothers. They had gone up and down the streets of Sherman ringing door bells, selling the idea. They have now a museum of which town, community and state can be proud. They were delighted a year ago to receive an award from the nation-wide organization, American Association for State and Local History. Down at Valley Stream last year Yorkers heard of the pressing need to raise a fund to save the home of Walt Whitman. Of the \$10,000 total netted, they rolled up \$1,400. Not all Yorkers do big things like these at Sherman and Valley Stream but all seem to be having a rich experience learning about their state and community, to be proving the Yorker motto that "History Can be Fun".

Now these are by no means all the educational activities of our Association. Space prevents my mentioning all. There is for instance the series of loan exhibits of material from our museums circulated in the schools of the state. There are the teacher's packets, our "When Your Class Visits" folder sent out in advance to brief school groups coming to see us. There are, too, our various tie-ins with teachers colleges and other teacher training institutions throughout the state resulting in some cases in week-long seminars of prospective teachers learning how to use the museums as a school resource. Above all are each year our Seminars in American Culture, a unique and flourishing experience in adult education. We had the 6th in 1953 with the largest attendance and in many ways the best program presented to date. We feel confident that we will be able to say this about seminars for several years to come.

These are some of the ways in which our Association strives to be a living museum. There is something a little frightening about the formal word "education". We try to rub off that frightening connotation. We are sincerely convinced that education is as wide as the world and as long as life. We are proud of some of the experimental ways in which we have carried our message. We trust that these experiments will be by the beginning of others even richer and more fruitful.

DESIGN SOURCES IN COOPERSTOWN MUSEUM COLLECTIONS

JANET R. MACFARLANE, Curator

Working in the museum field, where historical values and esthetic values are delicately balanced in relationship, I am often in a position where it is necessary to clarify or define. One day, in an effort to more closely ally in my mind the two words "history" and "painting", I turned to Mr. Webster's famous book. There I discovered that "history" is defined as "A systematic record of past events, particularly those in which man has a part", and "painting" was defined as "A representation on a surface by means of pigment—a picture in paint". If we carry this a little further we realize that both are pictures; one outlined by knowledge which controls the hand and its movements; the other outlined by knowledge which influences the thinking processes.

Documentary paintings as works of art sometimes do not meet the full expectations of critics who either specialize in esthetics or who desire perfection in all phases of life. On the other hand, these paintings may fulfill to an unanticipated degree the requirements of a researcher who needs to know facts, and perhaps at the same time they offer a pleasant pictorial experience. How else would we know how the early mill streams ran, what the almshouses were like, how the great Niagara looked to first travelers there, how the interiors of homes appeared, and how trim the barnyards looked. Photography cannot reach around corners but a drawn line can. The very colors chosen, the quality of line, sorting of images for this record, are like the preparation of a learned manuscript which seeks to put on paper a concentration of impressions which seek expression.

When we compare the historical value of a painting and its artistic merit we must do it this way. Is the painting of worth as a documentary record? Does it visualize sufficiently for you the scene it seeks to portray? Does it successfully record the patterns, design sources and technique used to create the picture? If so, it is successful at that extreme. Looking at the other side, you may well ask about its esthetic worth without considering its value for any other purpose. Does it satisfy the trained eye for color and composition? Is it stimulating to have about? If so, then it is successful. It is when we find the historicity and the artisanship good and comparable in quality that the beginning of greatness comes. When both are superb we have some of the greatest works of art that this world knows.

Portraits of famous Americans, such as *Robert Fulton* by Benjamin West, *Joseph Brant* by Gilbert Stuart; documentaries such as George Durrie's *Cider Making in the Country*, 1863, Thomas Cole's *The Last of the Mohicans*, 1827, Alburdis Browere's *Mrs. McCormick's General Store*, 1844, Thomas Waterman Wood's *The Village Postoffice*, 1873, are known for their esthetic value first and their subject matter second. Yet all are significant contributions to the historical record of our country.

Another form of art expression other than the high grade professional is the work of amateurs who, for our purpose, are those who have not had much professional training or do not make this a full-time effort and means of livelihood. Whether he painted in 1700, 1800 or 1953, the amateur approach is more or less the same. Work of this kind is often very good, is generally charming and has a freshness which appeals rather than greatness or monumentality. If it was done a century ago, we call it Folk Art. The magnificent animals in the imaginative paintings by Edward Hicks' "The Peaceables Kingdoms" and the warmth of feeling he has for his subject are notes which carry these pictures into the realm of art which must be recognized for its many pleasant virtues. The humor of Eunice Pinney's watercolors, where she drew what she knew and made it represent what she wanted it to, can be lightly passed by in favor of the composition. Her memorials in the Folk Art gallery have wonderful textural quality. The amusing quality of her portrait of *Two Women*, which hangs in the Lippitt House, seems to suit that little building. Rich fabric colors shown in her paintings are like those which were dyed by the housewife when she was bringing in butternuts, walnut hulls, goldenrod, yellow oak bark, green peach leaves, to dye her fabrics or her yarns over the kitchen fire. The old term, "dyed in the wool" can be better understood if you see in these paintings the yarns and the fleeces in process. "Dyed in the wool" means what it says—dyed before spinning.

There are many design sources in museum collections. One of the most important pieces in the Folk Art gallery is the plow. There is a fireboard painted with a touch of Rousseau. It is called "A Romantic Scene", c. 1830, and has a toleware-type border which may have been done by a tin decorator. The artist who painted *Wisconsin Farm Scene* made his clouds of gold. The theorems, the hair wreaths and the cut-paper designs all have a unity in their attention to detail, their effective texture and their rather middle quality of beauty. When lifted from the environment in which they were created, all of these pieces may be looked at impersonally without sentiment, and their esthetic value analyzed. The watercolor of Elizabeth Cooper seated in Otsego Hall, the residence of the founder of the village of Cooperstown, has caused some controversy, for we have not learned whether the patterned floor represents a carpet or a painted floor cloth c. 1816. There is also a yellow striped wall paper which brought warmth to the huge room of the Hall. In the room with the theorems, are two Connecticut scenes of 1810 with both floor pattern and wall design, painted or done in some other manner. Noteworthy also are the Davis paintings in one of the cases in the main Folk Art gallery. Portraits of Azariah Caverly 1836, Joseph Emery 1834, Betsy McGrillis 1831, in addition to heavy designs in the floor, show a quantity of painted furniture which looks like graining.

There are certain pieces in the Folk Art collection which have rhythm as a primary design function. It shows up particularly in the rugs and in the wood carvings. The flowing sweep of line necessary to create a figure in the round makes a flowing rhythm which reminds me of much of the painted brush stroke work, you people who are interested in country tin admire. The Victorian Lady figurehead, the two Skillin portrait heads of Ceres and Apollo, the small carved roosters in the case with the toys, are

among the best examples we have. Ornamental motifs such as you find in design books make their appearance in such pieces as Coxe's cake-mould of 1834, a memorial to Lafayette. In the printed fabrics which we find in all museum collections, there are designs which are closely akin to embroidery, painting, carving and decoration of all kinds. In the dress fabric of the Empire period are designs which could have been source material designs on tin.

One of the most amusing little pieces in our Folk Art Gallery is a dainty scene c. 1860, entitled "*Christopher Columbus Landing...*" Here is an example of the translation of historical fact. The picture represents an event which supposedly occurred in 1492—the costumes of Columbus and his crew are about the Civil War period, and the fabrics worn by the Indians are dainty little prints such as we find so often in dress fabrics of the 1840's to 60's. The highly imaginative quality of the picture is delightful, and it becomes uproariously humorous when one realizes how far the imagination went. Our staff have dubbed this painting, "The Indians in Short Pants".



Photos by Chas. B. Coffin

JOHN MILLER



MINERVA BUTLER MILLER



MINERVA MILLER AND HER AUTOGRAPH ALBUM

MARGARET COFFIN

*"Some may wish you fame and fortune
For your future lot;
But I will wish you happiness—
So many have it not!"*

The above is only one of the many charming rhymes in the autograph album which many years ago belonged to the decorator, Minerva Butler Miller. We are greatly indebted to Marilla Whitbeck, Minerva's granddaughter, who has cherished and preserved this illustrated collection of poems, which is now in the manuscript collection of the NEW YORK STATE HISTORICAL ASSOCIATION. Autograph albums, scrapbooks, and manuscript cook books are treasures which give us insight into the lives of women of earlier days. Genealogists wrote at great length about the menfolk of a family, but the women were only listed! Women were seldom mentioned in early newspapers unless they had eloped and their husbands wished to post notice that they were no longer responsible for their debts. Books written by American women of this period are rare and local histories usually tell about the men only.

Minerva Butler was born in 1821, in the middle of the "Tin Age". She was the sixth child of Aaron and Sarah Cornell Butler, who lived in East Greenville, N. Y. Her grandfather was Abel Butler, who, along with the majority of his neighbors, moved from Connecticut at the end of the eighteenth century. He may have come from Wethersfield, Conn., where there were a great many Butlers. In East Greenville he built a log cabin and settled with his family.

Minerva was a kind child, destined to live a long and useful life. She was one of eleven children born to Aaron and Sarah. What a busy household this must have been, particularly with Aaron's several business interests! Just the family and various spouses made a community in itself. Minerva's favorite among her brothers and sisters was Hiram, the boy who was crippled in the following way by a playmate. In school, the teacher made any child who whispered stand and hold a ruler. If the child saw someone else whisper, he could hand the ruler to that child, who in turn had to stand while the original offender sat down. One day while Hiram Butler was standing, he gave the ruler to a whisperer. At recess time she threw a rock at him, which hit his hip. He contracted what people of that time called Hip-Disease, eventually lost the use of the leg, and died in his early thirties. Minerva particularly loved this gentle boy because of his sweet nature.

In 1824 Aaron opened his tin shop, where, along with his apprentices, he carried on his trade. Here the decorating business was born, with Ann, the oldest child, in command. It is logical that in turn, each girl was taught to decorate since this was the custom in "tin" families. Probably a great

deal of tinware was decorated and sent out on Aaron's tin carts, its identity lost to us. While Ann undoubtedly made model pieces, each Butler who decorated must have had an individual style. This is where the illustrations in Minerva's album can be helpful. The one with the border is a familiar type, but there are things about the second painting which are different—some of the flowers, the hair-like stems and use of colors (especially the blue), and the way that the tiny brush-strokes cluster along the stems. Since seeing the album, I have seen originals which resemble the painting very closely.

Minerva may have decorated over a long period. She had the opportunity to; for, after attending Greenville Academy, she fell in love with and married John Miller, who had migrated from Germany, and who was in charge of Aaron's tin peddling business. John might have written this verse in Minerva's album:

*"Shall I forget or cease to love thee?
Yes, when the sun shall cease to shine,
Or when the faithful stars above thee
Forget to shine and leave the skies."*

The couple fixed up an old house down Brandy Hill from the large white Butler home; and lived there for several years. There, two daughters, Sarah and Marilla, were born. After the death in Germany of John's father, John inherited his share of the estate and built a new home near the old one, and moved his family into it. At about this time, in 1859, John gave up peddling and farmed the acres surrounding the new home. At the age of 16, Marilla Miller died. Sarah, however, grew to maturity, and married William Conklin. Their one child is the Marilla Conklin Whitbeck who has so graciously given interviews and allowed the story of the Butlers to be published.

John Miller died when Minerva was only 58, and she spent most of her time with her daughter's family. Sarah Conklin died in 1899, the year that Mrs. Whitbeck was a senior at New York State College for Teachers, in Albany, N. Y. Mrs. Whitbeck, then Marilla Conklin, went home to care for the house and her father, with the help of her grandmother, who lived with the family until her death in 1912.

The Millers were religious folk. They attended the Christian Congregationalist Church at Medway (midway between Coxsackie and Greenville). This verse is found in Minerva's album:

*"Could I one vacant corner find
Within a great and worthy mind,
It would be my sweetest care
To fix my Savior's image there."*

I like to think of the following verse as one which Minerva Butler, herself, may have written. It reminds me of Mrs. Whitbeck, and may be typical of Minerva's philosophy, too. When I read it, I substitute the word "life" for "album".

*" My album is a garden plot,
Here all my friends may sow,
Where thorns and thistles flourish not
But flowers alone may grow:
With smiles for sunshine, tears for showers,
I'll water, warm and watch these flowers."*

STENCILLING

Rules governing the painter's craft in 1665 declared that stencilling was a "false and deceitful work and destructive to the art of painting, being a great hinderer of ingenuity, and a cherisher of idleness and laziness in all beginners in the said art."

Pictures of Cooperstown 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

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.



A DECORATED BUREAU

VIOLET MILNES SCOTT

Painted bedroom sets are coming into their own at last. I wonder how many beautiful flower-sprays and painted scenes have been removed from four drawer chests by misguided souls who finished them in natural wood to be used with furniture of an earlier period.

While visiting in Philadelphia, Penn., I stopped to see Ethel Spangler at the Crossways Antique Shop in Bala, just over the city line. I was delighted to see her carefully restoring a very large handsome bureau. She kindly took snapshots (opposite page) for us before shipping the bureau to its new owner, and included them with the following information.

ITEM: Bedroom Set: Double bed, wardrobe, drum-shaped table-cabinet. All pieces very large, condition excellent. Reputedly made in Philadelphia before 1845. Black finish, beautifully decorated.

HISTORY: "It was a beautiful black ormolu suite painted in floral design in gold leaf and soft rich colors. It had been given as a wedding present to Congressman Alexander Ramsey, later Governor of Minnesota (who married Anna Earl Jenks on September 10th, 1845), who was an uncle of Mrs. Mary S. Boas and of her brother, M. John Speel, U.S.N., and Alexander Speel".

Purchased by management of Jones House, Harrisburg, Pa., to furnish the suite of Prince of Wales during visit of October, 1860. "During the seventies, when the contents of the Jones House were sold at a sheriff's sale, the entire set was purchased by the father of Captain Henry M. Stine and has remained in the family. The secretary (now in Harrisburg Historical Society Museum) was bought by the Rev. James Calder".—from account in HARRISBURG PATRIOT.

PRICE: Valued at \$2000 by insurance appraiser in 1925.

STENCILER'S BOX

ISABEL CAMPBELL

The Stenciler's Box shown at the Cooperstown meeting is now owned by the grandchildren of John Ideson, Honeoye Falls, N. Y., who was a stenciler. He served his apprenticeship in England and came to this country at the age of fifteen. On display with this box was his expense book which was dated 1820-1847. In this were accounts for the cost of his materials and paints. Many of Ideson's stencils were cut from old bills and love letters. Not only were his brushes and powders still in good condition but traces of pigment indicated that he made much of his own paint. His hand-made stenciler's knife was sharp and still usable. As a young man, John Ideson worked in the Brigham Young chair factory as a stenciler on chairs and rockers. After Young moved westward, John Ideson continued to stencil and decorate in this area.

CURATOR'S CORNER

The Historical Society of Early American Decoration is incorporated as an educational non-profit organization. The income from the membership and initiation fees is not sufficient to increase the scope of our purpose, which is to further the enjoyment, understanding and appreciation of the art of decoration. Therefore, gifts of money to establish an endowment fund for the Society and gifts or bequests of authentic decorated articles for the Museum Collection will greatly aid the unfolding work and add to the importance of its purpose, which is of such interest to all of us.

Gifts of money are tax-exempt. Any amount will be appreciated and can be sent at any time or bequeathed by will for future date. Checks should be made payable to the Historical Society of Early American Decoration, Inc. and mailed to Mrs. Sara Fuller, 117 N. Merion Ave., Bryn Mawr, Pa.

The Museum Collection already contains some very interesting pieces: a very fine stencilled piano, now housed at Cooperstown for five years, the Oldham collection of Ann Butler tinware (consisting of 7 signed pieces) two fine chairs, two boxes, a gold leaf palette once owned by Duncan Phyfe and the Borneman book on Pennsylvania German Illuminated Manuscripts. If you wish to make the Guild the benefactor of some of your decorated treasures, which may be given now or bequeathed for some later date, please write to Mrs. Max Ernst Muller, Box 178, East Williston P. O., Long Island, N. Y.

Bequest forms are available upon request from Mrs. Fuller or from Miss Jean Wylie, 40 Fitch Ave., Noroton, Conn.

Remember your Guild when making your will.

Museum Committee:

Mrs. Burnham Carter

Mrs. John Gordon

Mrs. Sara K. Fuller

Mrs. John Klein

Mrs. Max Ernst Muller, Curator



BRIGHAM YOUNG CHAIR FACTORY

ISABEL CAMPBELL

Brigham Young, a famous leader of Jesus Christ of Latter Day Saints, was a son of Mendon, N. Y. He spent the early part of his life on a farm just three miles south of Mendon. He lived and worked the land of a farm on Cheese Factory Road. This is also where he operated a chair and basket factory at the time of the famous trek into Western New York, to the West, some 110 years ago—approximately 1820—1840.

Heber C. Kimball, a blacksmith who afterwards became the first minister of State of the Church of Latter Day Saints, was a neighbor of Brigham Young's. As that part of the country was rich in veins of clay, most of the men were potters. Like many of the early settlers, they migrated from New England around 1790.

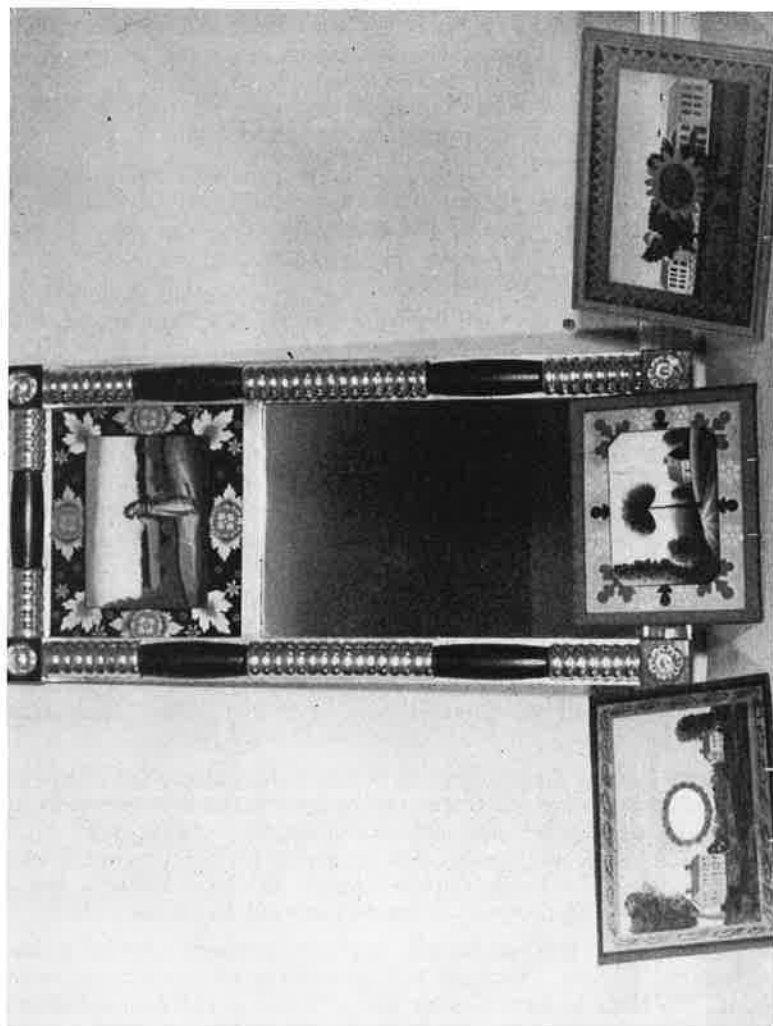
Toward the back of the farm, once owned by Brigham Young, there is a merry little cascade in the brook that flows lengthwise through the property, right in the heart of beautiful rolling hills and woods. This is where the famous Mormon leader, it is said, rigged up a saw mill to cut the material for his chairs and baskets. A pile of sawdust, which resembles a mound of earth, is the spot where his mill was actually located. A part of an old water wheel still exists and is over the creek. People have dug into the earth and found bricks with the initials "B.Y." thereon, which would seem to indicate that he made his own bricks. Also, it is claimed that if one digs deep enough there are still traces of almost fresh sawdust. Old square cut beams still lay over the creek were the water mill once stood.

Brigham Young was unpopular locally because of his argumentative disposition and especially his intense delight in arguments concerning religion. He is reputed to have known his bible better than many preachers.

Because he had no horses or oxen, it is said he packed his chairs and baskets on his back and peddled them from door to door. Brigham Young rockers are now among the most valuable antiques because there are so few in existence. Some of the old settlers claim he lived over his chair factory. We know of no living descendants of Brigham Young's, but all this history is known by the people located around Honeoye Falls.

We are always on the lookout for chairs and rockers believed to have been made in his factory. There are still traces of a few chairs and rockers to be found. We hope to have a chair and a rocker at the next meeting so that we can all become familiar with the "Brigham Young chair".



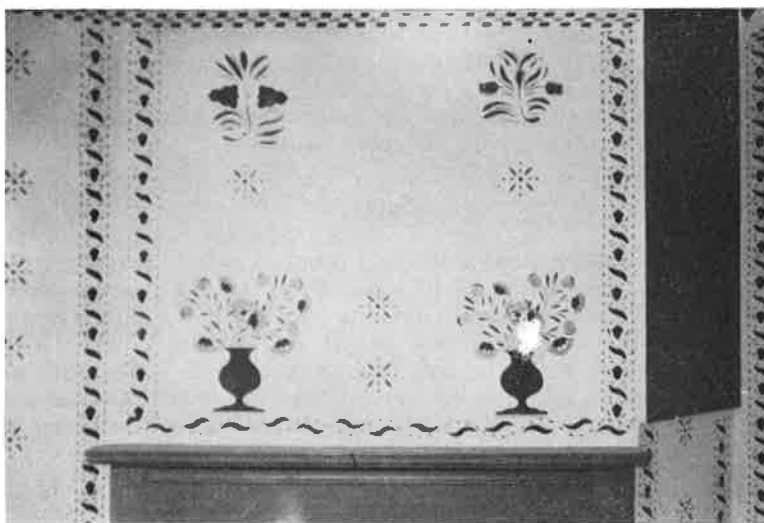


"A" AWARDS — GLASS PANELS

Grace Meyers
Polly Clement

Helen Chivers

Dorothea Meehan



STENCILLED WALL

Restored by Shirley DeVoe in Bump Tavern, Cooperstown, N.Y.

DEMONSTRATION OF WALL STENCILLING

SHIRLEY S. DEVOE

When you have decided which room you want stencilled, plan where the borders should go and the type of design suitable. A whole day of planning will save time later. You will need a wide border or frieze with a narrow border for outlining doors, windows and the chair rail, if any. Another border should run around above the base board. Walls within the borders may be left plain but a pattern of stripes or single motifs or both are the usual plan. If the room has dormer windows and sloping ceiling or is somehow different from the regular four straight walls it will help to think of your design as wallpaper. Judge where paper would be applied and frame the doors and windows with the borders in

the usual way. If you are in doubt about what to use above a mantel or any particular spot, stencil an idea on paper and fasten with masking tape over the place in question and study it before going ahead.

Preparing Walls

Check the plaster in the room and if there are cracks or holes repair them with Spackle. In a pie pan mix the Spackle and water until creamy and fill cracks or holes with a putty knife. Later smooth the places with sandpaper. Cover the walls with two coats of good flat paint and save some of the background paint for corrections.

Color

If you are restoring the walls in a room or planning a purely traditional room, you may wish to repeat the colors the old-timers used. Some of them are not always suited to modern taste but it is a simple matter to change the colors, using the same motifs and placing. The old designs look just as well or better on soft background colors. Remember that a color might change a little when placed over the background and some colors dry darker, especially blues and greens. When matching those colors prepare them a shade lighter.

Stencils

Make at least two sets of stencils so that one can be cleaned while you are using the other. Architects tracing cloth is satisfactory and can be fastened to the wall with masking tape. Save the worn stencils as they can be cut up to fit into hard to get at places. Good stencil cutting is essential for a professional looking job—smooth edges and good curves with fullness at the end of the brush stroke type leaves. If you do not care to be traditional, design your own stencils. For example, in a children's room alphabet blocks or simplified farm scenes would lend themselves to stencil design.

Paints

Japan paints can be purchased in tubes or cans and turpentine is used as the medium. Oil paints can be used mixed with japan paints and will make the mixture somewhat creamier than straight japan paint. Mix the paints and turpentine in foil pans and when creamy put the mixture into small screw-top jars. Then, as needed, a little can be removed with a palette knife. A medicine dropper is practical for adding the small amount of turpentine needed as you work. Cotton velvet, velveteen or fine velour can replace the brush for applying the paint thru the stencils. Dip the wrapped finger into the mixture (the paint is in a foil pie plate which serves as a palette) and waste the excess on a folded newspaper. A rubber finger will protect the finger from the paint. Should a blot occur under the stencil do not try to remove it but let the paint dry, then trim the edge of the motif with the paint you have saved. Have plenty of rags and newspapers, as well as a yardstick and chalk. Good Luck.



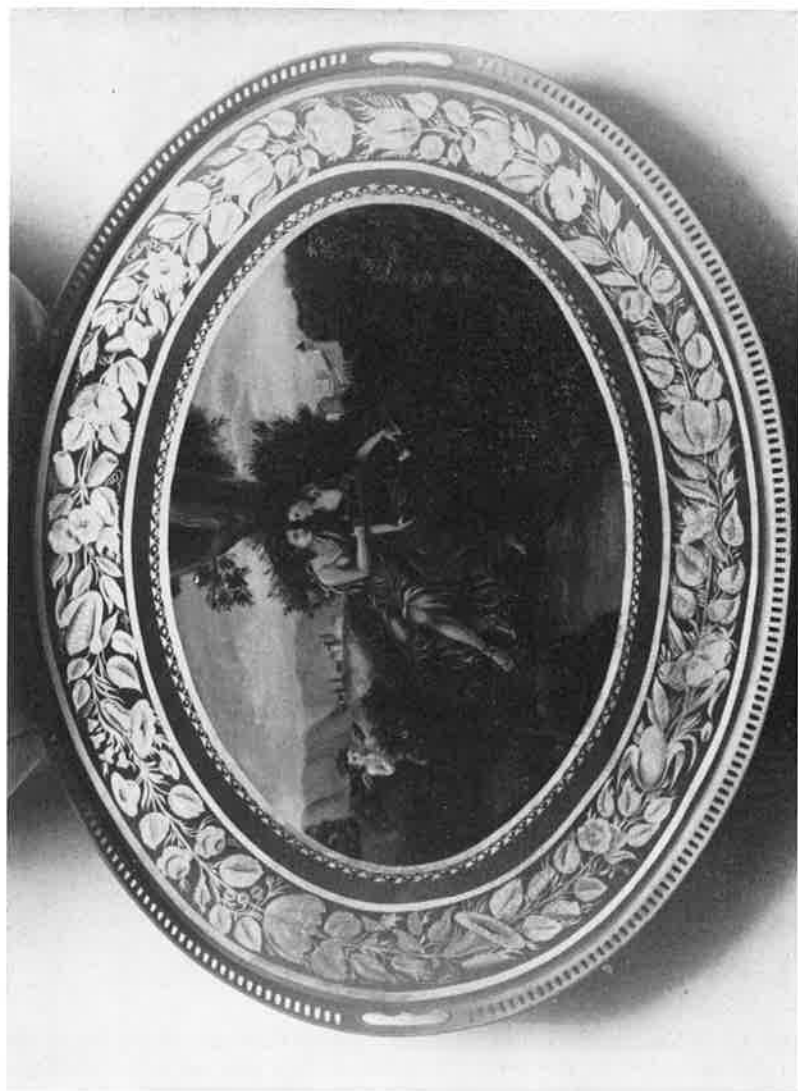
ORIGINAL

VIRGINIA MILNES WHEELOCK

This tray is the property of Mrs. Bryan Leonard of Scituate, Mass. and was on exhibit at the Kingston Meeting, Spring, 1953. Since the war a number of similar trays have appeared on the market. We have been unable to obtain accurate information concerning the history of the piece and its decoration. If you can supply us with any information concerning the origin, history, or period of the tray, we would be pleased to publish the facts in the following issue of *The Decorator*.

CORRECTION

On page 23 of Volume VII, No. 2, it was stated that one of the most important fan factories in the world was located on our eastern coast and owned by L. Gillette. This fan factory was founded in 1867 by Frank B. Allen and moved to Braintree. Mr. George Keiswetter was the head designer and painter for the "Allen Fans" as they were known all over the world. Mr. L. Gillet worked under George Keiswetter as did many young women. He was a gifted painter, but not as great a master as George Keiswetter.



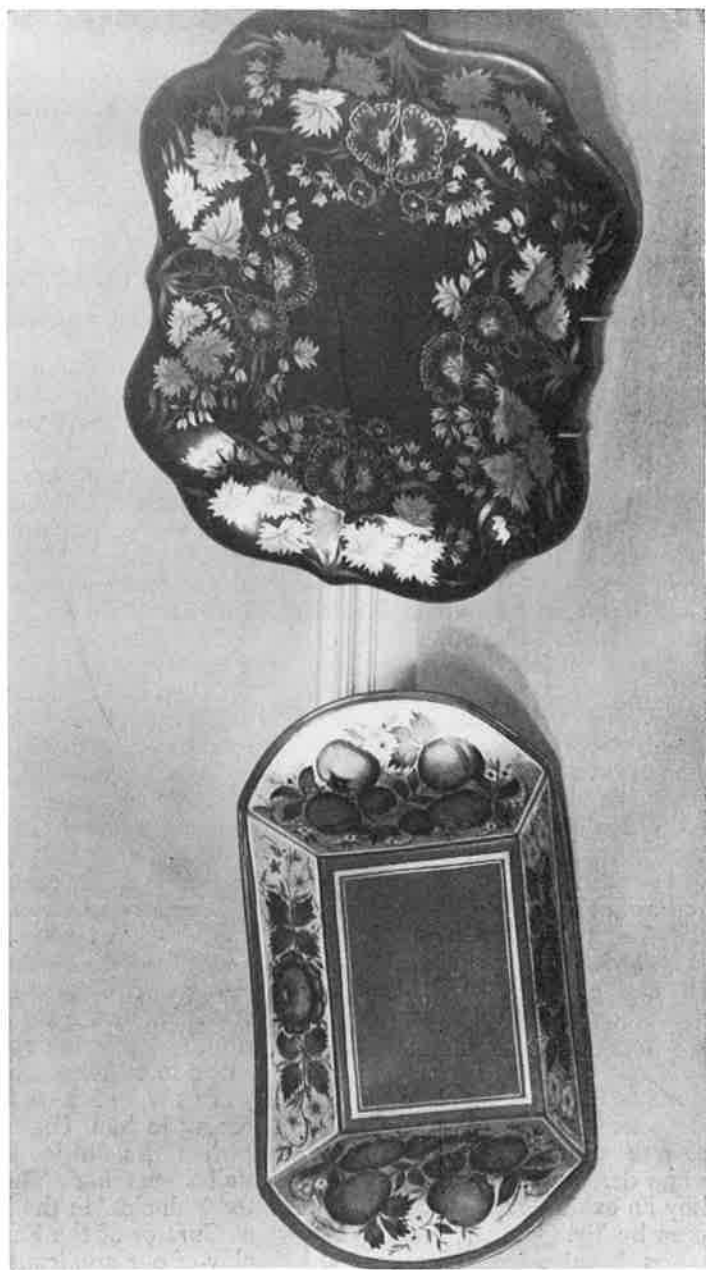
“A” AWARD — METAL LEAF
Margaret Watts

REPORT OF THE FALL MEETING, OCTOBER, 1953

For the Fall Meeting on October 12th and 13th, the members of the Esther Stevens Brazer Guild were the guests of the New York State Historical Association at Cooperstown, N. Y. The meeting was in charge of the following:

Registrations Mrs. H. G. Mattoon
Program Mrs. Esther Hall and Miss Harriet Murray
Hostesses Miss Louise Goodwin
Program introductions Mrs. Muriel Baker

The program was started at 10 A.M., Monday, at Fenimore House, with a greeting and welcome to members of the Guild by the Chairman, who is a New York State member. Miss Mary E. Cunningham was then introduced and gave an interesting account of her work as Associate in Publications and Education of the New York State Historical Association. The business meeting followed a brief intermission and was conducted by the president, Mrs. Violet Scott. At noon a luncheon was served at Cooper Inn for those who had made reservations. After luncheon, Miss Janet MacFarlane, Curator of the Museum, conducted a fascinating tour of the galleries and lectured on "Outstanding Early American Exhibits in Fenimore House Galleries". Directly following, we had the pleasure of meeting Mrs. Theodore Whitbeck, who was interviewed by Mrs. Margaret Coffin in regard to "The Butlers of Greenville, N.Y.". We then had a short recess before tea was served to us at Fenimore House by members of the Museum Staff. The tea table was artistically decorated with pom-pom chrysanthemums in all the russet and yellow shades of autumn. There were 250 people assembled to enjoy their delicious homemade sandwiches and cakes and to visit and become better acquainted. Three of our trustees, Mrs. Elizabeth Safford, Mrs. Sara Fuller and Mrs. Muriel Baker and your Chairman poured tea during the afternoon. An attractively arranged buffet dinner was served to about 125 persons at Cooper Inn at 6:30 P.M. Mrs. Nina Fletcher Little and Mr. Clarence Brazer were both presented by Mrs. Jessica Bond with awards of merit for their outstanding research in the fields of Early American Decoration. Mr. George DeVoe then auctioned off the last five copies of the first edition of the Decorator thereby adding considerably to our Museum Fund. Our evening speaker, Mr. James Dunn, Museum Librarian, then gave us a most interesting talk on "Signposts to Research". I am sure that many of us were inspired to do more and better research in our field after listening to him. One of the high spots in the program was Tuesday morning when Mrs. Shirley DeVoe gave her fine demonstration and lecture on "Wall Stencilling". This was followed by an exhibition and talk on "Decorated Vehicles" in the Farmer's Museum by Mr. George Campbell, Assistant Curator of the Farmer's Museum. Mrs. Bernice Drury arranged the display of our applicants' and members' work, as well as originals brought in by members and many local residents, and did her usual excellent job. This exhibition opened a



"A" AWARDS — FREEHAND BRONZE

Mary Jane Clark

Grace Meyers

day earlier than usual so that Sunday Museum visitors might have the privilege of seeing it. There were about 1200 visitors through the Museum grounds on Sunday and I am sure well over 1000 of them came through Bump Tavern where the exhibition was held. Mr. Robert Crooks, Assistant to the Director, extended greetings to the members of the Guild at an informal meeting in Fenimore House on Sunday evening. Mrs. Margaret Coffin then showed some very interesting colored slides of her own and several other members.

We will always remember Cooperstown and the friendly Museum Staff for their wonderful hospitality and thoughtful cooperation.

*Sara Fuller,
Zilla Lea,
Co-Chairman of Meeting*

REPORT OF THE NOMINATING CHAIRMAN

Committee members are Mrs. Ludwig Link, Vermont, Mrs. Donald Cooney, Connecticut, Mrs. Sidney Alden, New York, Mrs. James Sherman, Massachusetts.

In co-operation with the Trustees we have set up a framework which we hope will be useful for this committee in the future. At present we are asking all members to send us their suggestions for candidates with their reasons for thinking that person suitable trustee material. We would like those suggested names to be of persons with a selfless objective viewpoint toward the organization. The names should be sent to me or my committee as soon as possible so we can finish our selections in time for the names to be published with the president's letter; six weeks in advance of the spring meeting.

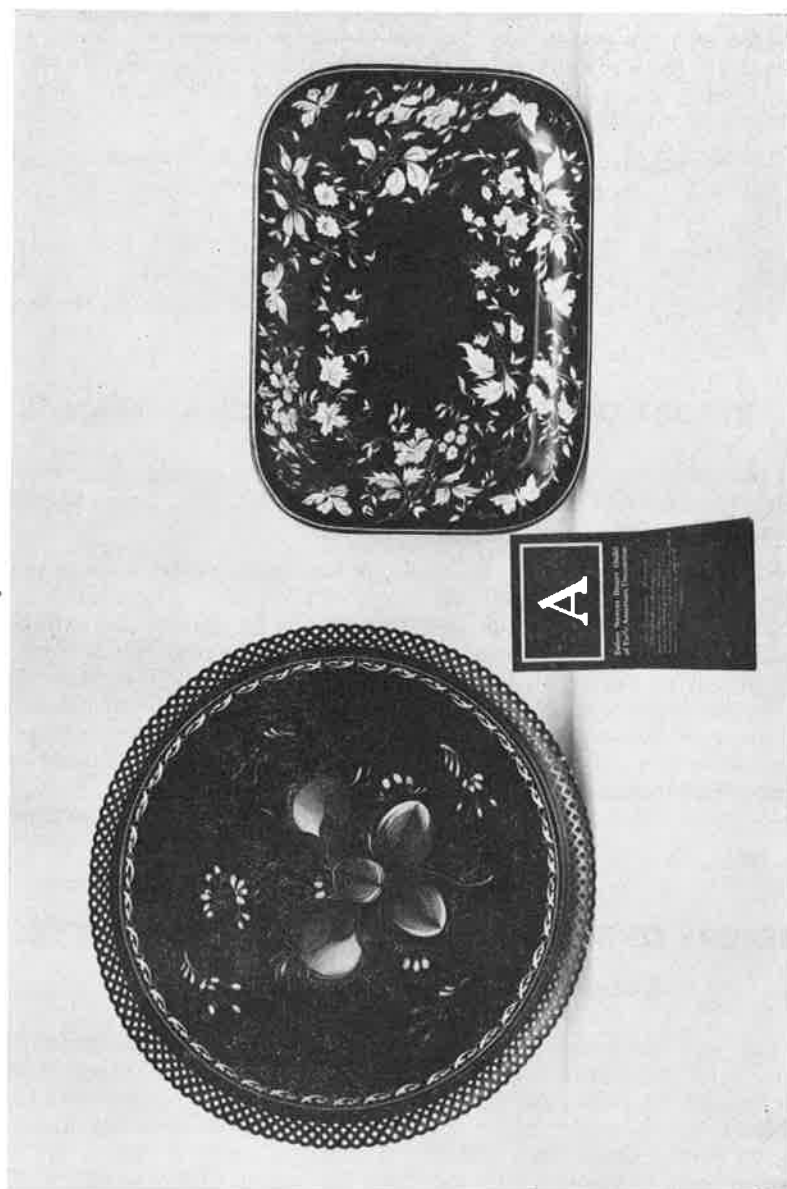
Shirley S. DeVoe, Chairman

REPORT OF THE WAYS AND MEANS COMMITTEE

Cooperstown, N. Y., October, 1953

The very handsome book entitled "Pennsylvania German Illuminated Manuscripts" by Henry S. Borneman was donated to the Esther Stevens Brazer Guild for raffle and we received \$174.00. The drawing took place at dinner on Monday night and Mrs. Whitbeck, granddaughter of Minerva Butler, drew Mrs. Sherwood Martin's lucky number. We also had an auction of five first editions of the Decorator, giving us \$63.50. This Committee would like money raising suggestions for the future. Please send these to—

*Mary Jane Clark, Co-Chairman
Ruth Coggins, Chairman*



"A" AWARDS — LACE EDGE AND METAL LEAF

Marion Poor

SIXTEENTH EXHIBITION

Cooperstown, N. Y.

Oct. 11-12-13, 1953

As guests of the N. Y. State Historical Association, the Esther Stevens Brazer Guild was provided with an ideal setting for its Fall Exhibition.

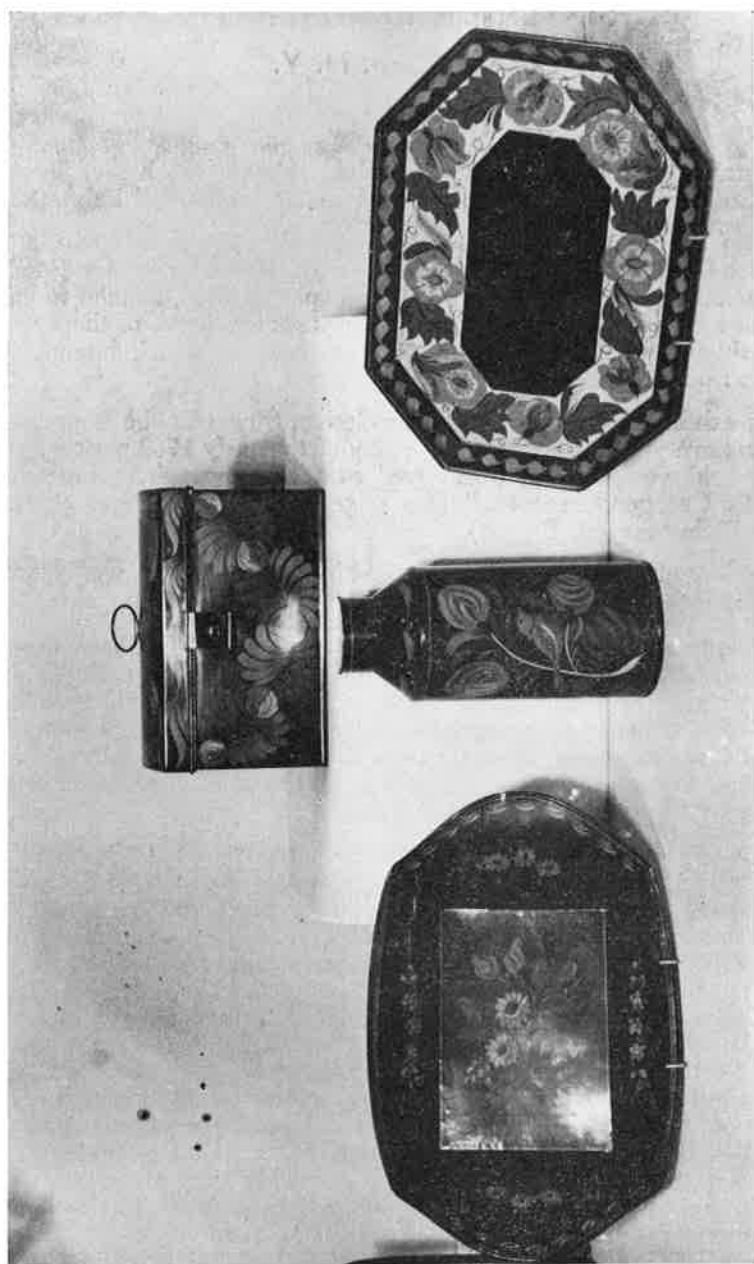
Bump Tavern of the Farmer's Museum, built around 1810 and lately moved from Windham N. Y., was set aside for our exclusive use. Rooms, with gracious fireplaces, on either side of a spacious hall, seemed to have been made especially to display the antiques shown. Some of these were generously loaned by local people, others were, as usual, brought by members from many states.

The exhibition of Chippendale, or Gothic, trays was the largest and finest we have yet seen. It included many of the early 1760 period "with intricate gold work, applied with a pen" as well as those done during the "1840-1850 Chippendale revival". (See page 153 "Early American Decoration" by Esther Stevens Brazer).

Five large trays, with typical textured lace-edge designs, were closely studied by members; two of these were on key-hole gallery trays.

It is only occasionally that really good examples of free-hand bronze are exhibited. Members wishing to enter this class poured over the two fine examples shown, and the casual visitor admired them for their mellow beauty. One shown was painted on a dark green tin floor; a beautiful Sheffield silver brim rose abruptly from this to a height of two and one half inches. The owner stated that it was imported from England about 1820 as a wedding gift to Lavantia White.

Known New York decorated articles included the seven signed pieces of Butler Tin discovered in Greenville N. Y. by Mr. and Mrs. Stanley Paddock and later presented to the Guild by the Oldham family (see Butler Tinware by Esther Stevens Brazer-Antiques, August 1945). Margaret Coffin made for us a miniature village showing Greenville as it appeared when Aaron Butler owned a tin shop and store there in 1824. James C. Stevens of Greenville, N. Y. loaned us further good examples of Butler Tin from his private collection. Of great importance was the signed "Mercy North" bread tray and other similar pieces of country painting from the hitherto unknown tin-shop of the North family, located at Fly Creek about three miles from Cooperstown. A collection of known Maine tea-caddies, deed boxes and a yellow painted Stevens Plains tin book, offered a chance to compare the two styles of decorating. Mrs. John Mac-Morris brought five good examples of the oval trays made and decorated in the American Tea Tray Works, Greenwich, N. Y. 1860-1887 (See Decorator Spring 1952). The back of one of these bore the price in English currency in spite of the fact that the American decimal system was adopted in 1790.



"A" AWARDS — COUNTRY TIN

**Natalie Ramsey
Evelyn Russell**

Emilie Underhill

Zilla Lea

Decorated tables, benches and chairs added greatly to our exhibition. Nearly every one paused to study the exquisite detail on the white, Sheraton style bench or folding bed-stead. In American Antique Furniture Edgar Miller states that "almost all kinds of articles of household furniture in fashion in our country from 1795-1820 were made in the Sheraton style". Encyclopedia Britannica on Sheraton writes: It is said "that his inventive ingenuity led him to devise many of the ingenious pieces which the later eighteenth century loved. A library table would conceal a step-ladder for reaching the tops of bookcases, an ottoman with heating irons beneath, *folding bed-steads*, other articles with various contrivances—all of which were popular at the time". (See bedstead, page 2).

We hope you saw the metal-leaf swans on the elaborate chair from Fenimore House and did not miss the Southern type chair decorated in gold leaf with Wilhelm Tell shooting the apple from his son's head; the Victorian sewing machine, the rare Chippendale tea-kettle and the pair of graceful Chestnut urns. The large number of carved wooden butter molds shown by Emilie Underhill had many good designs very similar to those used by the early American painter.

Truly important was John Ideson's decorating kit with stencils, graining tools, brushes, and year book. Sums dated 1820-1847 were entered in English currency. This was lately found in Honeoye Falls, N. Y. by Mrs. Robert Campbell. (See page 21 for additional information.)

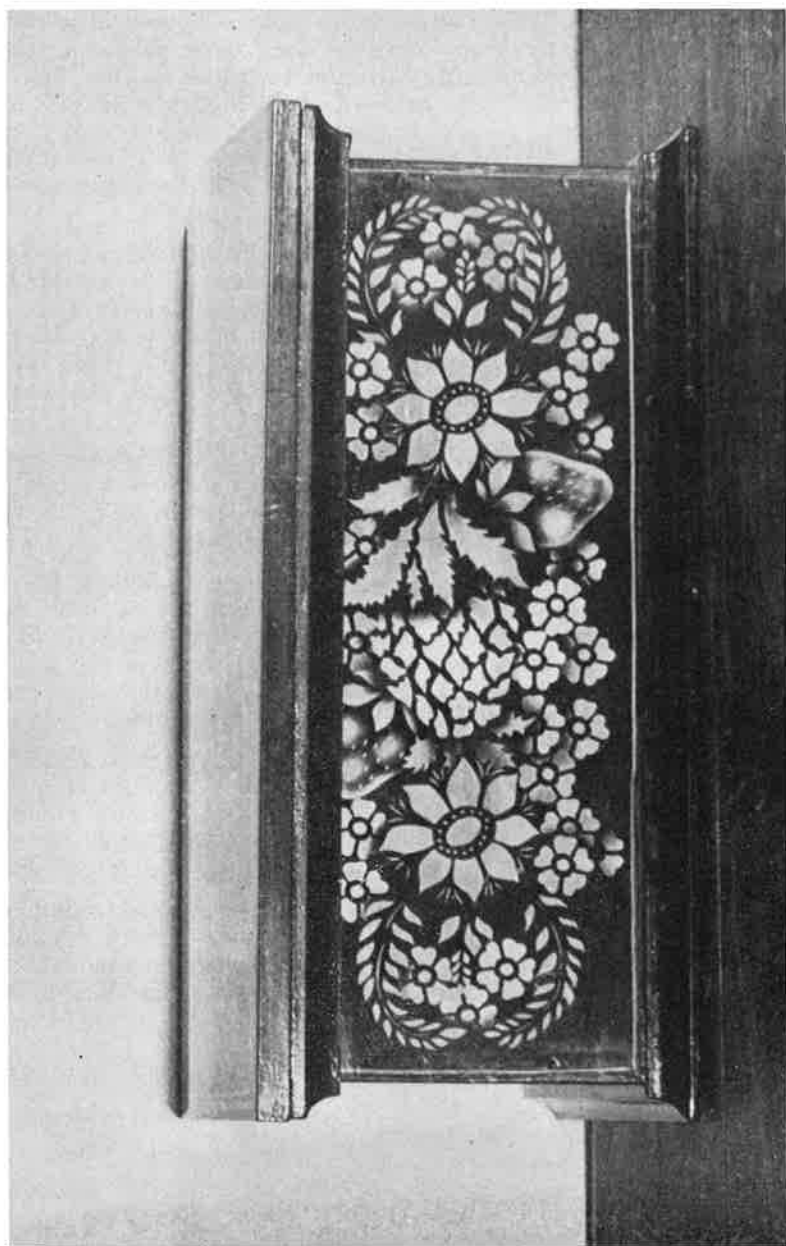
The lately finished stencilled walls by Shirley Spaulding DeVoe, Modern Journeyman, in two upstairs rooms at Bump Tavern furnished a fitting background for our members' work of exhibition quality and for the "A" awards. Across the stencilled hall, where a panel of the original stencilling had been preserved, one saw the work submitted by applicants. Fourteen people met the Guild requirements for membership.

One entire room was given to our fast growing and most important Teacher Certification Program. As promised, the Committee here displayed model teaching portfolios in Stencilling and Country Painting. Authentic records from originals showed good coverage of all types of articles; certainly an inspiration and a fine guide for prospective teachers.

We could not close this report without extending our heart-felt thanks to Janet MacFarlane, Curator of the New York State Historical Association and her kindly staff, to Miss Amelia Bielaski, Otsego County Farm Bureau, with her gracious hostesses, and the hospitable and helpful residents of Cooperstown.

<i>Isabel Campbell</i>	New York
<i>Elizabeth Chaplin</i>	Maine
<i>Dorothea Meehan</i>	Ohio
<i>Zilla Lea</i>	New York
<i>Bernice Drury</i>	Vermont

Exhibition Committee



"A" AWARD — STENCILLED WOOD
Sara K. Fuller

REPORT — STANDARDS AND JUDGING COMMITTEE

Cooperstown, N. Y., October 10, 1953

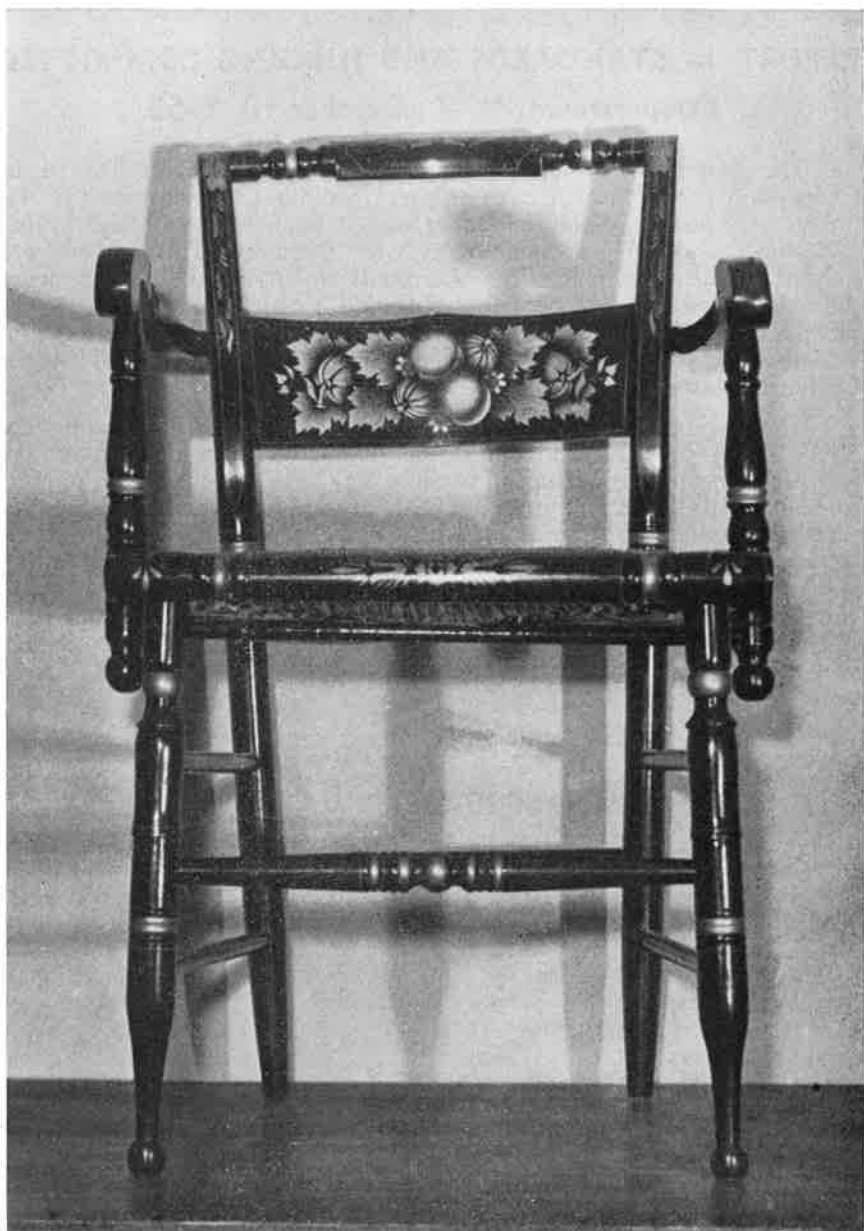
The Standards & Judging Committee met at Bump Tavern in Cooperstown, N. Y. on Oct. 7th at 9 a.m. Opinions and problems of the judges were discussed before judging started. Some of the originals which had come in as early as Wednesday were discussed. This proved very helpful because the committee was made up of members from many different states and each contributed some bit of information which was enlightening. We put stars on some of the originals to show a sample of a design which would meet requirements as outlined in the "Standards for Craftsman Awards" booklet.

There were 35 members' pieces submitted, out of which there were 15 A's, 11 B's, 4 C's, no D's and 5 rejects. The judges were delighted to see so many glass panels coming in because this indicates that more master-craftsmen will be coming up in the near future. There were 32 applicants' pieces submitted, out of which 27 passed, 3 did not pass and 2 were rejected. On the whole, the committee was pleased with the work submitted and considered it very good craftsmanship. At this meeting all the applicants' work which passed was shown. Some pieces were better than others, of course, but they all show promise in varying degrees, and we hope they will encourage others who are interested in becoming members.

Jessica Bond, Chairman

MEMBERS "A" AWARDS

Mrs. Sara K. Fuller, Bryn Mawr, Pa.	Stencil on Wood
Mrs. E. McCaw, Radburn, N. J.	Stencil on Wood
Mrs. A. Lea, Glens Falls, N. Y.	Country Painting
Mrs. A. Underhill, New York, N. Y.	Country Painting
Mrs. J. R. Ramsey, Hackensack, N. J.	Country Painting
Mrs. W. E. Russell, W. Somerville, Mass.	Country Painting
Mrs. S. Poor, Augusta, Maine	Metal Leaf
Mrs. J. B. Watts, Danbury, Conn.	Metal Leaf
Mrs. J. P. Meehan, Maderia, O.	Glass Panel Metal Leaf Border
Mrs. A. Chivers, Meriden, N. H.	Glass Panel Metal Leaf Border
Miss Pauline Clement, Belfast, Maine	Glass Panel Stencil Border
Mrs. C. Meyers, Westfield, N. J.	Glass Panel Stencil Border
Mrs. C. Meyers, Westfield, N. J.	Freehand Bronze
Mrs. J. Clark, Norwell, Mass.	Freehand Bronze
Mrs. S. Poor, Augusta, Maine	Lace Edge



"A" AWARD — STENCILLED WOOD

Clara McCaw

APPLICANTS ACCEPTED AS MEMBERS

Mrs. Harry Haas, Pelham Manor, N. Y.
 Mrs. L. A. Griffin, West Harwick, Mass.
 Mrs. Emma Billings, West Hartford, Conn.
 Mrs. L. M. Bradley, Springfield, Vt.
 Mrs. R. Antoniewicz, Springfield, Vt.
 Mrs. U. Wakefield, Lyndonville, Vt.
 Mrs. M. T. Wellman, Manhasset, N. Y.
 Miss Alice F. Phillips, Bangor, Maine
 Mrs. C. L. Hahn, Basking Ridge, N. J.
 Miss Adah Jane O'Brien, St. Albans, Vt.
 Mrs. H. N. Wallace, Trenton, N. J.
 Mrs. H. Van Valen, Cresskill, N. J.
 Mrs. L. Mattil, Tenafly, N. J.
 Miss Beulah C. Gately, Whitman, Mass.

STANDARDS AND JUDGING COMMITTEE

Chairman:

Mrs. Eugene Bond, Baltimore, Md.

Chapters

Maryland

Judges:

Mrs. Joseph Watts, Danbury Conn.
 Mrs. Arthur Chivers, Meriden, N. H.
 Mrs. Stuart Brown, Linwood, Mass.
 Mrs. Vernon Hall, Wellesley Hills, Mass.
 Mrs. Clarence Meyers, Westfield, N. J.

Fairchester
 Pioneer
 Old Colony
 Old Colony
 New Jersey

Trial Judges:

Mrs. John Clark, Norwell, Mass.
 Mrs. Sylvester Poor, Augusta, Maine

Old Colony
 Pine Tree State

Alternates:

Mrs. Carroll Drury, Springfield, Vt.

Pioneer

Talliers:

Miss Louise Goodwin, Albany, N. Y.
 Mrs. Glenn Murphy, Washington, D. C.
 Mrs. H. Gleason Mattoon, Narberth, Pa.
 Mrs. Willis Howard, Lebanon, N. H.

Maryland
 William Penn
 Pioneer

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.

Corrections for "Standards for Craftsman Awards" Booklet

page 7

GLASS PANEL WITH STENCILLED BORDER

IV. Requirements, to read:

Use lining bronzes as in other stencilling. Include motifs with painted background. Show enough stencilling to judge ability.

page 10

CHIPPENDALE

Add note at top of page:

Fine examples of craftsmanship in this class which do not meet these exact requirements will be considered.

For past corrections to this booklet write to:
Miss Jean Wylie, 40 Fitch Ave., Noroton Heights, Conn.

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

REPORT OF THE TEACHERS CERTIFICATION COMMITTEE

The Teachers Certification Committee met at Bump Tavern on Thursday, October 8, 1953 at 4 P.M.

The requirement sheets were reviewed and minor changes and corrections were made.

Lists of reference books will be printed and will be available to applicants before the Spring meeting.

Three applicants were interviewed on Friday and two on Sunday. Three Certificates in Metal Leaf and Free Hand Bronze, two in Country Painting and one in Stencilling were issued as follows:

Elizabeth Martin	Metal Leaf
Elizabeth Martin	Free Hand Bronze
Mary Jane Clark	Metal Leaf
Mary Jane Clark	Free Hand Bronze
Margaret Watts	Metal Leaf
Margaret Watts	Free Hand Bronze
Mrs. Robert Keegan	Country Painting
Dorothy Hutchings	Country Painting
Dorothy Hutchings	Stencilling

An exhibition of two typical teachers portfolios, one in Stencilling and one in Country Painting was arranged in Bump Tavern. This collection of patterns demonstrated the coverage required by the Committee of the various types, styles, shapes examples from the various tin centers and of known craftsmen. We believe that in collecting patterns representative of the above list of subjects, the teacher, as well as the pupil, will derive inestimable stimulation and knowledge.

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 74th Street, New York 21, N. Y. (Nov. 1st—June 1st) 37 Bellport Lane, Bellport, Long Island (June 1st—Nov. 1st).

We ask that you plan your appointments for the days laid aside for that purpose. The Committee arrives at the meetings at least three days in advance and uses the two days before the meeting for appointments. In fairness to the committee and to the applicant, please do not ask for time the night before or the morning of the meeting. The Committee members are tired and cannot give a just interview. Distance from the meeting place should not enter into the case. The majority of the Committee members travelled over 500 miles to Cooperstown, one of the applicants travelled over 900 miles by bus and another over 600 miles by car to be on time for her appointment. So we ask all future applicants to plan to be on hand during the days laid aside for appointments.

The Committee was comprised of:

Margaret Watts

Walter Wright

Virginia Martin

Greta Kidner, Alternate

Eugenie Dimon, Alternate

Louise McAuliffe

Eleanor VanRiper

Ina Johnston

Emily Heath, Alternate

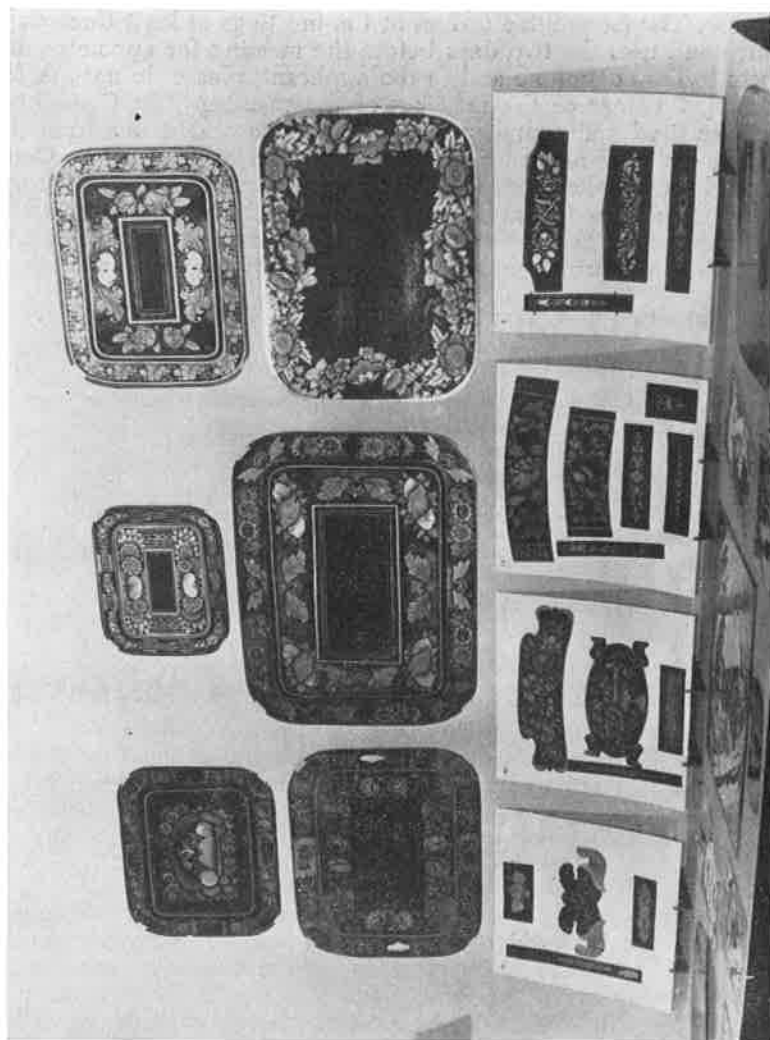
Emilie Underhill, Chairman

FROM THE TEACHERS CERTIFICATION COMMITTEE

In the last Decorator we all read a most enlightening and interesting message from the Standards and Judging Committee. It cleared up so many questions that I thought a letter from the new Teachers Certification Committee might help to acquaint the membership with its functioning.

The Committee, in the main, is composed of members from the original Committee. Since the members form a board of judges, it seemed sensible, for the present, in this early stage to use those who have had a part in the drawing up of the requirements. However, at each meeting two alternates from the vicinity of the meeting place, if possible, are called upon to serve. In this way it is hoped that more people will become acquainted with the aims and the functioning of the Committee.

Serving on the Committee is a Chairman; three members familiar with pedagogy, who themselves have received college credits in Teaching Methods; three members who are craftsmen (in time it is hoped that these places will be filled by our own Master Craftsmen); and at least



TEACHER CERTIFICATION PROGRAM

Part of stencil portfolio shown at Cooperstown to assist those in applying for teaching certificates.

two alternates, one holding credits in Teaching Methods, the other a craftsman.

The certificates, proving the required credits and teaching hours presented by the applicant, are checked by the three Committee members, plus the alternate, all being versed in the subject. The craftsmen and their alternate pass on the quality of the work in the portfolio. The Committee as a whole passes on the appearance and coverage of the portfolio, the lesson plans and takes part in the discussion on historical background.

We have tried to make the interviews as informal as possible. To put the applicant at her ease, we ask her to give an account, in her own way, of the history pertaining to the class in which she desires a certificate. She may use the patterns in her portfolio as illustrations. Occasionally she may be questioned if she has failed to mention an important fact necessary for her to know. This questioning is meant to be helpful, a means of drawing out something she has forgotten. This historical background is important in teaching. Without it, how can one recognize the characteristics of the various tin centers, the work of the few known artisans, the date of a place, etc. A good teacher should be able to impart all this knowledge to her pupils, and in so doing, stimulate a finer appreciation of good originals and the importance of saving them or of reproducing them accurately in the manner in which they were originally decorated.

The exhibition of the two typical teachers portfolios at Cooperstown demonstrated an excellent coverage in their respective fields. In the portfolio of Country Painting there were examples from the Tin Centers, of the known decorators, and patterns copied from the many types of tin articles made by the now extinct tinsmiths of long ago. The Stencil portfolio held examples of the early, middle, and late periods, patterns recorded from chairs, trays, mirrors, clocks, boxes, etc. and from pieces decorated by known stencillers. We do not insist upon extravagant mountings of patterns, but certainly a complete recording of a document box; front, top and side, or of a chair; pillow, slat posts, seat front, spreader and striping is to be encouraged. The same goes for trays,—a complete recording showing the tray as a whole, its size and shape, is better to work from than a section of the design. Neatness and thoroughness in the teacher will be reflected in the pupil.

The portfolios are not judged in detail by the Standards Booklet, but the collection of patterns submitted must as a whole be at least of B quality. The brush strokes must be good, the stencils clean cut, bronze powders well polished, and the colors correct. A teacher owes it to her pupils to provide patterns of good quality from which to work.

We, as a committee, have the responsibility to the Esther Stevens Brazier Guild of keeping the standards on a high level. Thus we must weigh everything in the balance before issuing a certificate. It is not easy to meet all the requirements. One may have an excellent historical background, but fall down in the quality of her work, one may have an adequate collection of patterns, but be weak in her historical knowledge or

still another may have an excellent lesson plan and a tremendous coverage in her portfolio, but the patterns badly executed. When a teacher has satisfactorily met all these requirements and has received her certificate, she will appreciate and respect it. She is qualified to take on this same responsibility of furthering the high standards already created by the Esther Stevens Brazer Guild by exposing her pupils to finely executed patterns and by sharing her knowledge and research not only with her students but with interested listeners also. Esther Brazer did as much for us. It was through her painstaking and conscientious research, her countless beautiful patterns which we copied, her enthusiasm and devotion to her work that led to the organization of this respected society, the Esther Stevens Brazer Guild, which has carried her aims so far.

Emilie Underhill, Chairman

REPORT ON CHAPTERS

Charter Oak Chapter

Mrs. George Hallen, President, reports a Fall Picnic Meeting on September 29th at the home of Mrs. Muriel Baker in Farmington, Conn. The Chapter plans a Work Meeting on October 27th. Members to bring originals to be copied or patterns to be exchanged. The dates for the following meetings are:

January	1954	Historical Society—Hartford, Conn.
April	"	Work Meeting
May	"	Annual Meeting

Long Island Chapter

The Spring Meeting was held on June 3rd at the Suffolk Museum in Stony Brook, L. I. After a short business meeting, Mrs. John H. Gordon spoke on the assembling of portfolios, stressing the importance of the Searingtown group portfolio. Mrs. George DeVoe's lecture on stencilling walls in Bump Tavern, Cooperstown, N. Y. was most informative and received with much enthusiasm.

New Jersey Chapter

This Chapter has the honor and distinction of being the first Chapter to donate to the Museum Account. We extend our sincere and heartfelt thanks for its contribution of \$35.00.

Wauchusett Chapter

This Chapter was formed recently in Gardner, Mass. by Elinore I. Jones, together with Mona D. Rowell, Marjorie E. Baumgartner, Evelyn E. Merrifield and Marjorie E. Johnstone. Elinore Jones reports that the members plan the study and discussion of original decorated pieces and other authentic properties pertaining to the early craft, demonstrations of technique and the exchange of ideas on materials and methods used.

Seneca Chapter

The first meeting was held on June 6th, 1953 at the home of Mrs. Spencer Avery, Batavia, N. Y. with eight members being present. Officers were elected as follows:

President Miss Florence Wright
Vice President Mrs. Spencer Avery
Secretary and Treasurer Mrs. J. Robert Campbell
Chairman of By-laws Mrs. Dorr Redman
The dues for the coming year are to be decided by the Chairman of By-laws and her Committee. Their meetings will follow the Spring and Fall meetings of the Guild. The Seneca Chapter is the first of its kind in Western New York and they hope to grow in members and in knowledge and to be able to fulfill the standards of the Esther Stevens Brazer Guild.

The first Chapter Chairmen's Meeting of the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration, Inc. was held at Fenimore House in Cooperstown, N. Y. and it was most gratifying to your Chairman that all twelve Chapters were represented.

M. Louise McAuliffe
Chairman of Chapters

MINUTES OF THE REGULAR MEETING OF THE ESTHER STEVENS BRAZER GUILD OF THE HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

FENIMORE HOUSE, COOPERSTOWN, N. Y.

MONDAY, OCTOBER 12, 1953

The meeting was called to order at 11:00 A.M. Mrs. Scott presiding.

The prayer of St. Francis of Assissi was read by Mrs. Chivers.

The minutes of the annual meeting held at Kingston, Mass., May 22, 1953 were read and accepted.

The minutes of the Trustees' meetings at Northfield, Mass., July 22-23, and at Cooperstown, N. Y., October 10-11, were read and accepted.

The Corresponding Secretary made a short report.

The Treasurer reported:

Balance on hand May 1, 1953	\$5,405.86
Receipts	2,614.37
Total	8,020.23
Disbursements	3,057.14
Balance on hand October 1, 1953	\$4,963.09

The Treasurer's report was referred to the auditor.

Reports from the Committee Chairman were called for.

CHAPTERS

Mrs. McAuliffe read a petition from five people to organize a chapter at Gardner, Mass. to be called Wauchusett Chapter.

EXHIBITIONS

Mrs. Lea reported for Mrs. Drury

34	member exhibits
32	applicant exhibits
221	originals

MEMBERSHIP

Mrs. Freeman reported

145	Charter members
387	Regular members
4	Honorary members
10	Associate members
5	Family members
3	Life members
1	Benefactor
555	Total members
48	1st year applicants
14	2nd year applicants
5	Applicants since July 1953
67	Total applicants

PUBLICITY

Miss Maria Murray reported that she had sent out

36	Releases for the Kingston meeting
45	Advance Releases for the Cooperstown meeting
53	Releases sent to papers after Cooperstown meeting

STANDARDS AND JUDGING

Mrs. Bond announced that there were

35	member entries — 15 A's awarded
32	applicant entries — 27 passed

REGISTRATION

Mrs. Mattoon reported

127	Registrations
89	Luncheon registrations
103	Dinner registrations

TEACHER CERTIFICATION

Mrs. Underhill announced that 3 certificates in Metal Leaf, 3 in Free Hand Bronze, 2 in Country Painting and 1 in Stencilling had been issued at this meeting.

Short reports were made by the following:

HOSPITALITY	Miss Goodwin
MEETINGS	Mrs. Baker
PROGRAM	Miss Harriet Murray
DECORATOR	Mrs. Watts
MUSEUM	Mrs. Fuller for Mrs. Muller
NOMINATING	Mrs. DeVoe
WAYS AND MEANS	Mrs. Clark for Mrs. Coggins

Meeting adjourned at 12:30 P.M.

Emilie Underhill, Recording Secretary



THE BOOK SHELF

ELIZABETH BALSBAUGH

AMERICAN PRIMITIVE PAINTING, by Jean Lipman. It is especially appropriate to review this intelligently written book after the Brazer Guild meeting at Cooperstown, New York. The American Primitives about which Jean Lipman writes were at their prime simultaneous to the years of 1790 to 1875 when Cooperstown was being settled and developed. Miss Lipman has most skillfully given her readers a complete history and understanding of our American Primitives. The folks who created these pictures were ordinary craftsmen such as sign, coach or housepainters, also young ladies and housewives using their leisure time, and there were the travelling artists, some of whom did murals and others who did portraits.

The full page illustrations in this book are well worth hours of time and study. They are beautifully reproduced. They are arranged in groups pertaining to the text of each chapter with its discussion and explanation. The group of "Comparisons" between typical compositions of paintings by a primitive and an academic artist is most interesting. "Portraits, Family Groups and Miniatures" comprise another chapter. "Landscapes, Genre, Biblical and Historical Scenes, Ship Pictures" are next discussed. In the section called "Ladies' Work" the photographs reveal that the feminine sex of those days painted on velvet and glass and used mostly watercolor to execute their pictures. The chapter on "Wall Decoration" with its excerpts from articles written in 1845 by Rufus Porter and the lovely photographs of decorated walls was most enlightening.

The Bibliography and List of Primitive Painters known by name, which Miss Lipman has included in this fascinating book are, in themselves, a source of unexcelled reference material.

To quote from the St. Louis Post-Dispatch; "It is seldom that a writer on art does as skillful a job for the general reader as Jean Lipman has done in *American Primitive Painting*". Published 1942 by Oxford University Press, N. Y., \$10.00.



MEMBERSHIP FEES

	Initiation Fee. \$10.00	
Regular \$5.00		Associate \$10.00
	Life Membership \$100.00	
	Benefactor	\$500.00

Dues of \$5.00 for the fiscal year 1953-54 became payable July 1, 1953. 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

No further copies of "The Decorator" will be sent to persons whose dues remain unpaid.

**Persons interested in becoming members of the Guild
may write to Mrs. Freeman for application blank.**

WE REGRET

the loss by death of the following members

MISS ADELINE JOYCE Dedham, Mass.
MRS. EDGAR KNAPP Brookline, Mass.
MISS DORA GEBHARDT (applicant) Rockville Ctr., L. I.

NOTICE

Only applicants and members are permitted to attend business meetings and demonstrations unless otherwise specified on the program. The public is cordially invited to view our exhibits at a nominal fee.

OFFICERS

<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	Miss Elizabeth Fox Mrs. John McAuliffe
<i>Terms expire 1956</i>	Mrs. Frederick Baker Mrs. Stuart Brown Mrs. Vernon Hall	Mrs. Charles Safford Mrs. Adrian Lea

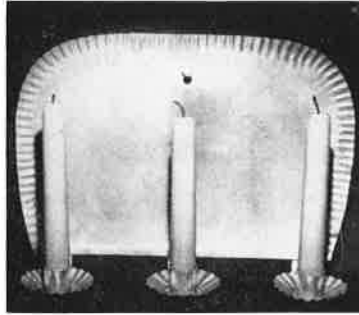
COMMITTEE CHAIRMEN

<i>Chapters</i> -----	Mrs. J. McAuliffe	<i>Publicity</i> -----	Miss M. Murray
<i>Curator</i> -----	Mrs. M. Muller	<i>Standards & Judging</i> ----	Mrs. E. Bond
<i>Exhibition</i> -----	Mrs. C. Drury	<i>Program</i> -----	Miss H. Murray
<i>Membership</i> -----	Mrs. H. Freeman	<i>Teacher Certification</i> --	Mrs. A. Underhill
<i>Meetings</i> -----	Mrs. R. Slater	<i>Hospitality</i> -----	Miss L. Goodwin
<i>Museum</i> -----	Mrs. M. Muller	<i>Ways & Means</i> -----	Mrs. H. Coggins
<i>Nominating</i> -----	Mrs. G. DeVoe	<i>Registration</i> -----	Mrs. H. Mattoon

Addresses

Mrs. Frederick Baker	30 High St.,	Farmington, Conn.
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.
Mrs. George DeVoe		Bridgewater, Conn.
Mrs. Carroll Drury	9 Harvard St.,	Springfield, Vt.
Miss Elizabeth Fox	Beechcroft,	Huntington 3, L.I.
Mrs. Herbert Freeman	51 Elm St.,	Springfield, Vt.
Mrs. Sara Fuller	117 N. Merion Ave.,	Bryn Mawr, Pa.
Miss Louise Goodwin	333 State St.,	Albany, N. Y.
Mrs. Vernon Hall	55 Glen Rd.,	Wellesley Hills 82, Mass.
Mrs. S. Burton Heath	Box 3,	Noroton, Conn.
Mrs. Adrian Lea	2 Philo Ave.,	Glen Falls, N. Y.
Mrs. H. G. Mattoon	838 Summit Rd.,	Narberth, Pa.
Mrs. John McAuliffe	100 Carver Rd.,	Newton Highlands, Mass.
Mrs. Max Muller	Bacon Rd.,	Old Westbury, N. Y.
	(Mail-Box 178, E. Williston, L.I., N.Y.)	
Miss Harriet Murray	584 Center St.,	Newton 58, Mass.
Miss Maria Murray	Wykagyl Gardens,	New Rochelle, N. Y.
Mrs. Charles Safford	187 Summer St.,	Springfield, Vt.
Mrs. Gordon Scott	Blackstone Rd.,	Uxbridge, Mass.
Mrs. Robert Slater		So. Royalton, Vt.
Mrs. Andrew Underhill	145 E. 74th St.,	New York, N. Y.
Mrs. Joseph Watts	King & Birch Sts.,	Danbury, Conn.

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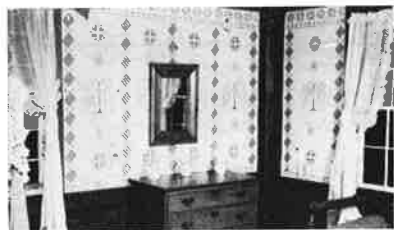
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