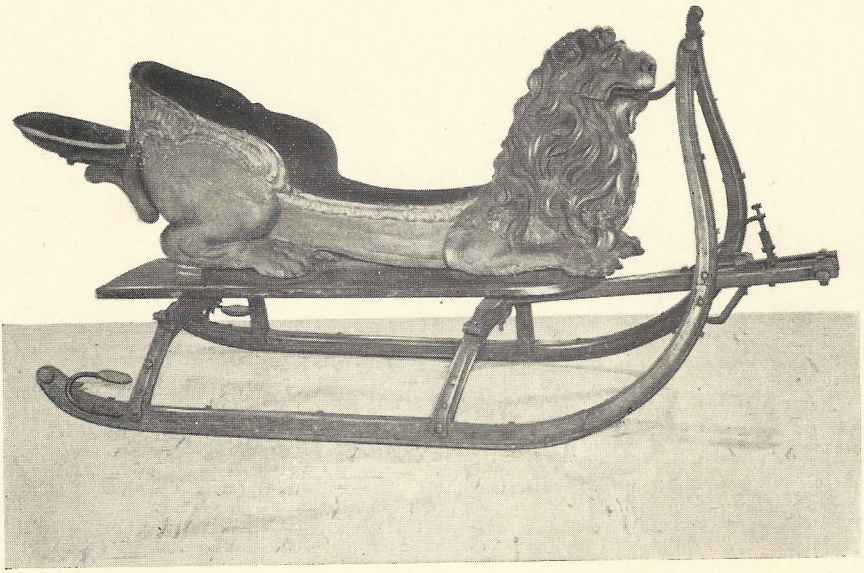
The Decorator

Volume X, No. 1 South Sudbury, Mass. Autumn 1955



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

Journal of the

ESTHER STEVENS BRAZER GUILD

of the

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

Volume X, No. 1

Autumn 1955

South Sudbury, Mass.

THE DECORATOR

Volume X, No. 1 South Sudbury, Mass. Autumn 1955

Table of Contents

		PAGE
Editorial		5
Painted Decoration in Colonial Homes, Part I	*Esther Stevens Brazer*	6
Early Decorated Vehicles, Part I	*Emilie Underhill*	9
The Robinson Chair	*Anne Eschelman Avery*	15
A Fragment or Two	*Muriel Baker*	17
Papier-Mâché	*G. B. Hughes*	18
Dates in the History of Papier-Mâché		22
Original	*Virginia Wheelock*	22
President's Report	*Violet Milnes Scott*	24
Wayside Inn		25
Japanese Screen Painting	*Lois Greer*	26
Guild Exhibition	*Zilla Lea*	28
List of Members Receiving "A" Awards		34
Photographs of "A" Awards		32-35
Report on Chapters		36
List of Chapters and Officers		36
Hudson Valley Chapter Exhibit		37
Bookshelf	*Muriel Baker*	38
Notices		39
Advertisements		40

Cover photograph — Late 18th Century French Sleigh.

PRICE PER ISSUE

Vol. I, No. 1 and Vol. IX, No. 2 - $1.50 plus 10¢ postage.

Vol. I, No. 2 to Vol. IX, No. 1 - $1.00 plus 10¢ postage.

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

Abby Pattison and her tin churn
(Courtesy of *The Lure of the Litchfield Hills*)

Editorial

I wish to thank Miss Alice Winchester, Editor of the magazine *Antiques,* for allowing the DECORATOR to reprint G. B. Hughes' papier-mâché article.

Mr. Lewis S. Mills has furnished the photograph of Miss Abby Pattison, previously used in *"The Lure of the Litchfield Hills."* The photograph is an interesting one, showing Miss Pattison near the doorway of her home, with a tin churn from the shop of one of the Pattison tinsmiths. Abby was the granddaughter of Edward, first tinsmith in this country.

Miss Abby must herself have been a fascinating person to know. She lived a long, busy and charitable life, passing on information about the past to those younger than she. She was the source of some of the information used in Catherine North's *History of Berlin.* Born in 1811, Abigail lived at a time when Indians were still seen in Connecticut. Deprived of their land, many were reduced to begging food and lodging. Abby's mother allowed some of the Indians to sleep in the Pattison barn, and the young girl sometimes helped make their beds. She reminisced about one such occasion when an old Indian and his squaw enjoyed Pattison hospitality. The woman appeared to be reading her Bible studiously—bottom side up!

Luther Pattison, Abby's father promised that she could attend the school for girls founded by Emma Hart Willard in Troy, N. Y. Abby's mother became ill, though, and was invalided for years; so, conscientious Abigail stayed at home and nursed her mother.

She never married, and lived for years alone with her pet cats. In 1897 when she had become quite feeble she worried considerably about the pets, and after carrying a favorite kitten up crooked stairs to a bedroom chamber, she fell and was fatally injured. Thus ended the life of one of the last Pattisons to live in the Pattison homestead, where one could look across the street and imagine the tinshop busy again, with smiths at their benches and peddlers crowding around the door.

In the early 1800's, Charles Lewis Decrest tried to convince the public that houses and bridges could be built successfully from papier-mâché.

PAINTED DECORATION IN COLONIAL HOMES

Part I

By Esther Stevens Brazer

Read November 12, 1930
The Cambridge Historical Society

Two methods of ornamentation were used in old Colonial days to enrich the homes of our ancestors: painting and carving. Of these two, much has been said and written concerning the carved decoration of furniture and panelling, but little has been published on the subject of early American painted ornament. Such is the transitory nature of paint that few examples of original decoration remain, but here and there we find fragmentary evidence helpful in piecing together a rapid and perhaps incomplete, but nevertheless enlightening, survey of early American decorative design.

Of course we cannot say that the history of American painted decoration goes back to the days of the first settlement at Plymouth, for the pioneers' first thought must always be of food and shelter. Besides, the Puritan religion frowned upon all attempt at personal or household adornment. So we find the fine arts flourishing earliest in the Connecticut River valley where luxuriant farms and a more liberal religious doctrine fostered a love of beauty and fine living. Here were men of wealth who had lived in fine homes abroad and who rapidly built for themselves houses of comfort and architectural beauty second to none in New England. From Guilford or Saybrook, adjoining towns near the mouth of the Connecticut River, hail those beautifully painted chests and boxes which date in the closing years of the seventeenth century. Some appear Dutch in their derivation, others show a more delicate touch as of Flemish or French influence, and still others seem unimaginative and English in feeling. No doubt several different craftsmen of these various nationalities were responsible for the fabrication and ornamentation of these so-called Guilford chests. Carved Connecticut chests are well known for their richness and beauty. So also will the painted Connecticut chest hold first rank in the lists of American painted furniture. There were also decorated highboys made in this region, and chests of drawers were ornamented in similar fashion by Connecticut decorators. Then there were small chests and Bible boxes, salt boxes and miscellaneous small items made for the pure love of creating something ornamental.

Gradually Massachusetts began to follow the lead of her sister colony, and occasionally produced a few painted chests, though these never equalled the Connecticut chests in elaboration or sheer beauty. The chief runner-up in this competition was the chests from the region of Taunton, Massachusetts, made probably by Robert Crosman, a drum maker and joiner by trade, and a prominent man in the political and martial history of Taunton. These chests

date from 1725 to 1745, and are always decorated with a vine or tree-of-life design in white with a few touches of color superimposed upon a rusty black background. From the vicinity of Ipswich, Massachusetts, come the distinctive little chests-on-frame ornamented with a simple spray design painted on its sunken panels.

Early in the eighteenth century our cities attracted men trained to do that lacquer-like Oriental type of finish known as japanning. In Boston we know of seven different japanners working between 1711 and 1770, and we have every reason to believe that other progressive and cosmopolitan cities such as Philadelphia, New York, Newport, and Salem also had japanners at work. Their efforts were not confined to any one type of furniture, for a wide variety is listed in some of their advertisements. The chief kinds of japanned furniture now remaining, however, are mirrors, tall case clocks, and highboys, with an occasional lowboy and bureau.

The finest piece known of its kind is a japanned highboy found to have a Boston cabinetmaker's name on the back of each drawer and therefore undoubtedly finished by a Boston japanner. The highboy would be amazingly rich and beautiful without any painted ornament, inasmuch as the carved shells and festooned garlands are most perfectly executed. But with the japanned finish, the final product makes a masterpiece of which Boston may well be proud.

In Pennsylvania during the middle and late 1700's there developed a unique folk-art among the German or so-called "Dutch" settlers. This was the land of the dower chest, upon which the decorator lavished all his ability depicting unicorns and horsemen, vases of flowers, and even brides and bridegrooms in their quaint eighteenth century costumes. Nowhere was the love of decoration and gay color more indulged in than in the older German counties of eastern Pennsylvania. Here is the only place in the country that decorated barns are customary!

It is to be presumed that the Revolutionary War marked a temporary hiatus in the production of painted furniture. After the soul-stirring and desperate conflict there ensued a long period of depression and economic upheaval, during which little fine furniture was produced. In England, furniture styles had taken a complete turn from florid Chippendale types to the classic simplicity of Adam and Heppelwhite designs. Owing to the post-war depression, therefore, little American-made furniture on Adam or Heppelwhite lines was ever produced, and of this small amount but little received an ornamental paint finish. Occasionally, however, we find this style of chair made of maple (not beech, as it would have been in England), and sometimes we run across a three or four chair back settee with naturalistically painted roses and leaf sprays. Once in a great while we find a hall table built on Adam lines boasting of painted ornament in classic style. But the duration of this Heppelwhite

period was exceedingly short even in England, and was rapidly superseded by the Sheraton style.

Emerging from the post-war depression early in the 1790's, American business once more began to build upon a sound basis, and the fine arts came into a period of prosperity such as they had never before experienced. At this time Sheraton had brought out his book of designs which was used by American cabinet and chair makers as a basis for the construction of furniture classic in beauty and highly restrained in ornament. During this period painted decoration on chairs was almost universal and every house must have had a "fancy chair" or two. The term "fancy chair" which lasted in popularity from the 1790's to the 1840's seems to have meant simply decorated or painted with some ornamental design. Chairs with painted finish could be made of inexpensive woods, and turned out quite reasonably, whereas mahogany chairs were still expensive. "Fancy chair" manufactories sprang up everywhere, some in every city and others in certain outlying rural communities such as western Connecticut, where forests of wood to be worked were most accessible.

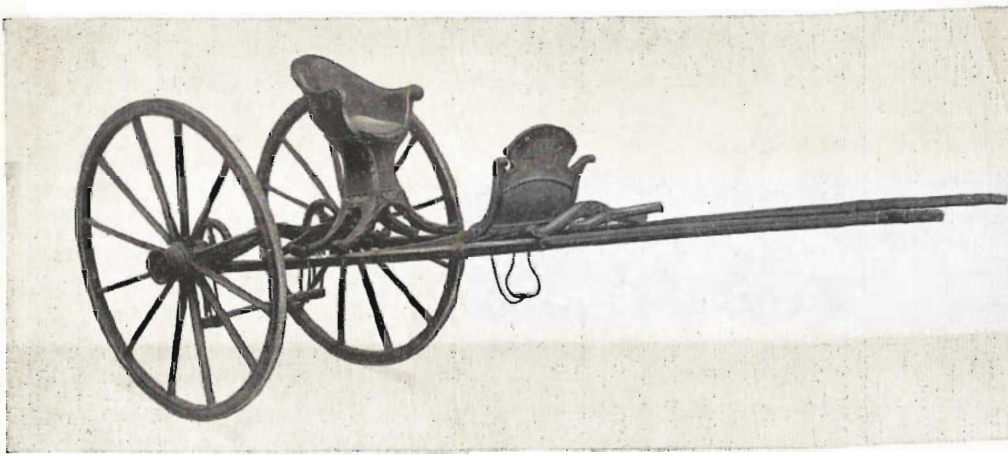


Fig. I Italian Gig or Matua

EARLY DECORATED VEHICLES

PART I

Emilie Underhill

This subject is so tremendous and the gathering of material pertaining to it so time absorbing and endless that we can only hope to touch upon the "high spots."

Webster defines the word VEHICLE as "that in or on which anything is or may be carried, especially a contrivance with wheels or runners for carrying something." In attempting to determine the what and where of the first vehicle, let us consider the remains of pre-historic sledges which have been unearthed in Sweden and Finland. These are of solid wood and were dragged along by means of one runner, grooved in the center. Man, in the Viking Age, began the use of decoration on these sledges, many examples of which, richly and artistically decorated, have come to light.

Runners gave way to wheels, sledges to two wheeled chariots. Structural development and wheel formation may be traced through ancient sculpture, pottery, etc. With time the urge for ornamentation became completely unrepressed, as witness the description of a vehicle discovered but a few years ago. Sir Leonard Wooley, Director of the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania to Mesopotamia says in his book "Ur of the Chaldees,"* ". . . A little way inside the entrance to the pit stood a wooden sledge chariot decorated in red, white, and blue mosaic along the edges of the framework and with golden heads of lions having manes of lapis lazuli and shell on its side panels; along the top rail were smaller gold heads of lions and bulls, silver lionesses' heads adorned the front, and the position of the vanished swingle-tree shown by a band of blue and white inlay and two smaller heads of lionesses in silver. In front of the chariot lay the crushed skeletons of two asses with the bodies of the grooms by their heads, and on top of the bones was the double ring, once attached to the pole, through which the reins had passed; it was of silver, standing on it was a gold 'mascot' in the form of a donkey most beautifully and realistically modelled." This was the craftsmanship of 3,000 B.C.

Mention has been made of the chariots of Egypt in 1,900 B.C. as being elaborately carved and painted in brilliant colors with matching harnesses and blankets for the horses.

In 1,700 B.C. we find that gold, bronze, silver, lead and tin were used in the building and ornamenting of chariots.

In China, in 1,100 B.C. gem encrusted chariots were used to carry sacrificial offerings. Others, leather bound and tooled, were used for military purposes. Great attention was given, on the other hand, to balance for the comfort of the animal as well as the riders so that ". . . After a whole day's travel

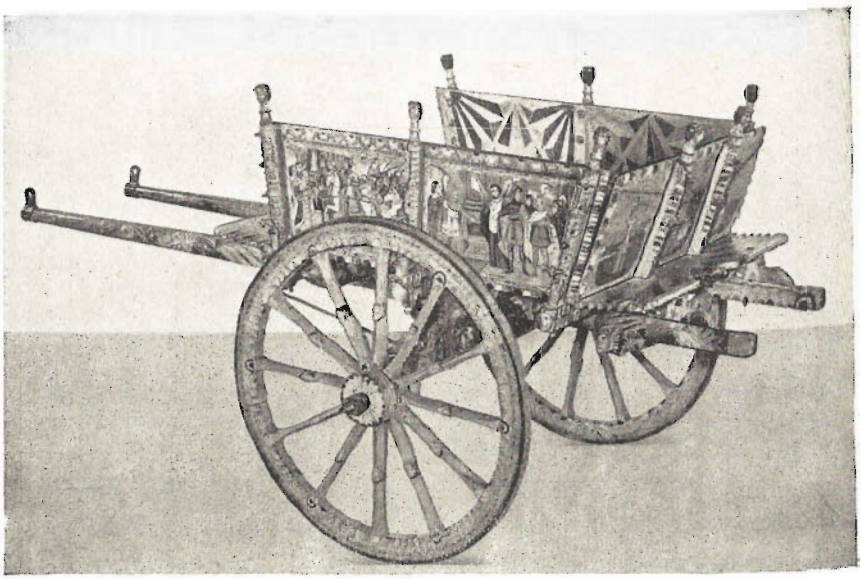


Fig. II Sicilian Donkey Cart

the attendants would then be untired; the horse, although he had passed over a thousand la, would not be jaded; and the clothes of the charioteer would not be rubbed or worn, even after a whole year; this from all being well adapted." Translated from an ancient Chinese text of 1,121 B.C. by William Raymond Gingell, Interpreter to her Majesty's Consulate, Foo Chow Foo, London, 1852.

By the 17th Century A.D. the small two-wheeled chariot had become the gig, the Italian matua or sediola, the Neapolitan calesso, Norwegian carriole, Dutch tilbury and later, the Cuban volante. These vehicles were all constructed with enormous wheels. There were no springs, but great bouyancy and perfect balance was achieved by the long and sturdy shafts. The tiny driver's seat lent itself to elaborate decoration, by carving or painting of pastoral or allegorical subjects. The huge wheels were highly ornamented, hubs, spokes, and rims all receiving intricate painting and carving. Fig. I shows a matua. In this case gesso was used to bring out accents in the beautiful decoration.

Perhaps the most colorful and appealing of the small two-wheeled vehicles was—and still is—the little Sicilian donkey cart, pictured in Fig. II. Not a square inch was left undecorated. The posts dividing the panels of the body, the hubs, spokes and rims of the wheels, and the shafts were intricately carved and painted in architectural motifs, or terminated in the heads of animals or humans. The axle commanded no less consideration, often carrying a separate carved panel of a Biblical subject, placed there to protect the cart and driver

from evil. The panels of the cart itself received the most important ornamentation. Scenes of war, mythology and even of the theatre were represented, each bordered with a caption such as: "Bataglia d'Otello con i Saracini," "La Morte di Otello," "Coronazione di Ruggiero." The inside and bottom side of the cart too, were painted in bright geometric patterns.

Duke Frederick of Saxony, in the 16th Century, introduced the four-wheeled chariot which later gave way to the coach—the coach of Kings, of Queens, of Nobles, of Pontiffs and of fairy tales. The photographs of the actual vehicles leave one aghast. It must have been impossible for the horses to draw these monstrosities at more than a sweat-letting, painful snail's pace. They were not only ornamented with carving, but sculptured life-size figures as well. Precious metals were employed on the coach built in 1629 for the marriage of Duke Eduardo Farnese and Margarita of Tuscany. Twenty-five silversmiths were occupied for more than two years to fashion the twenty-five thousand ounces of silver that went into it.

The men of God, the Popes of the time, threw humility and everything akin to the simplicity of Christ to the wind. Their equipages outdid all others in pomp and lavishness. Just one, the coach of Pope Clement XI, bears description. The coachman's seat is supported by nearly life-sized figures atop horses. The golden roof is surmounted with a sculptured group of figures. The rear end of the gear depicts a struggle between two life-sized men, a dragon, a lion and a sea monster. Perched upon the supports above the rear wheels are four cupids and two female figures with Mona Lisa-like smirks upon their faces as they witness the scene. The whole is gilded. The small unembellished areas upon the bodies of these cumbersome coaches were painted by well known artists of the day with allegorical or mythological subjects. There is a large collection of these incredible conveyances in the Museum of Vehicles in Lisbon, Portugal.

The Berlin Coach was an innovation and improvement on the foregoing cumbersome vehicles which had no springs. It derived its name from the city in which it was invented and first built in 1660. The body rested on a double serpentine perch between which were leather straps. This was the forerunner of springs, and of most of the aristocratic formal carriages of later days. It was graceful in line. A beautiful example may be seen at the Carriage House of the Suffolk Museum at Stony Brook, L. I. See Fig. III. The body is completely gilded. The joinings of the squares of leaf show plainly through the mellow finish. The panels each side of the door are painted with cherubs carrying garlanded flowers and ribbons. A group of mythological figures commands the doors and front and rear panels of the body. Each panel is bordered with small groupings of flowers and fruits. A running band painted with lions, birds and fine scrolling encircles the body. The supporting gear is a soft vermillion with carved gold trim. The leather braces are enhanced with a

graceful bell flower motif stitched in white. The door handles, hinges and brace buckles are of richly fashioned yellow metal.

Sleighs of various kinds were very popular in Europe in the 18th Century. Some were ornamented as lavishly as the contemporary coaches. Such a one was built for the Kurfüsten Karl Theodore von de Pfalz of Mannheim, Germany. It is decorated in bronzed and painted plaster. Cupids perch either side of the seat, while two Tritons support a statue of Diana poised atop the dash. The runners converge high above the swingle-tree into a large ball upon which is seated a female figure blowing a trumpet. The seat is upholstered in leather as is the tiny driver's seat, suspended directly in back. Another, elaborately carved, was painted with delicate Chinoisserie by Boucher.

The bodies of some of the smaller sleighs took the form of various animals, such as lions, bears, horses, humans, swans or dolphins. See illustration on the cover.

These ornate and fantastic vehicles were of the nobility, but peasant art and craftsmanship held its own in simple and more primitive models.

There is a little Dutch sleigh at the Carriage House in Stony Brook pleasingly painted all around the body with pastoral scenes of village square, farm yard, herdsmen and milk maids. The runners meet above the swingle-bar in front of the dash with a small carved figure of a lion. Instead of upholstery, the back of the seat is ornamented with an iron heart. Fig. IV.

Fig. III Berlin Coach

There were racing sleighs upon which the driver straddled the seat. These were sometimes decorated with sculptured or carved figures. A photograph shows one with a bag-piper seated aloft the two runners as they meet, while another piper kneels astride a dog at the front of the box seat.

Other conveyances which fall under the heading of vehicles, were the chaises and the palanquins. The former were, for the most part, as exquisite as a jewel case, with gilded backgrounds decorated with delicately painted pastoral, mythological or floral subjects. The interiors were upholstered in rich fabrics. The palanquins from India, carried on elephant's back, were fabulous in design and ornamentation—tiny shimmering bejewelled temples with luxuriously canopied doorways.

Vehicles for pleasure and social life have been dealt with so far, but work wagons felt the influence of man's desire to beautify. Those from the Netherlands resembled our prairie schooners, except that they were richly ornamented. Fine carving was found on the upright posts of the bed. The high rear panel of the body, ornamented with carving and painting, with sometimes a motto or a poem, make one think of the stern of a galleon. Intricate iron grill-work further enhanced these sturdy wagons.

The gypsy caravan was an outlet for freedom of artistic expression. Most of them were homes on wheels, constructed like tiny cottages with steps of ornamented iron leading up to a rear porch, with carved and panelled door, windows of choice frosted patterned glass and remarkably carved shutters that could be closed against curious observers. The roof was supported at the corners by carved brackets and over the doorway by a carved panel, very often of a horse's head surrounded by a horse shoe. At the corners and center back of the roof appeared animals' heads, like gargoyles, with spouts in their mouths to run off the rain. Angle brackets and door knocker were of heavy brass. Amber glass was used exclusively for all knobs on door, shutters, windows and cupboards. Rows of carved spindles formed the panels on the outside walls. The overhanging roof at the rear was supported at each side by large screen-like brackets, rich with carving and cutout work, running to the porch. These served as a shelter from inclement weather. These cheery little travelling cottages, painted a vivid emerald green, striped with dark bottle green, crimson or plum color, fine-lined in white, were as gay inside as out, being garnished with motifs of flowers, grape-vine, birds and scrolls in brilliant colors. Much of the carving was gilded in leaf.

Gypsy potter's carts and brush wagons for peddling goods, were decorated in much the same manner. Show cases or racks along the sides could be opened for display purposes. This undoubtedly was the inspiration for our own Yankee Peddlar's cart.

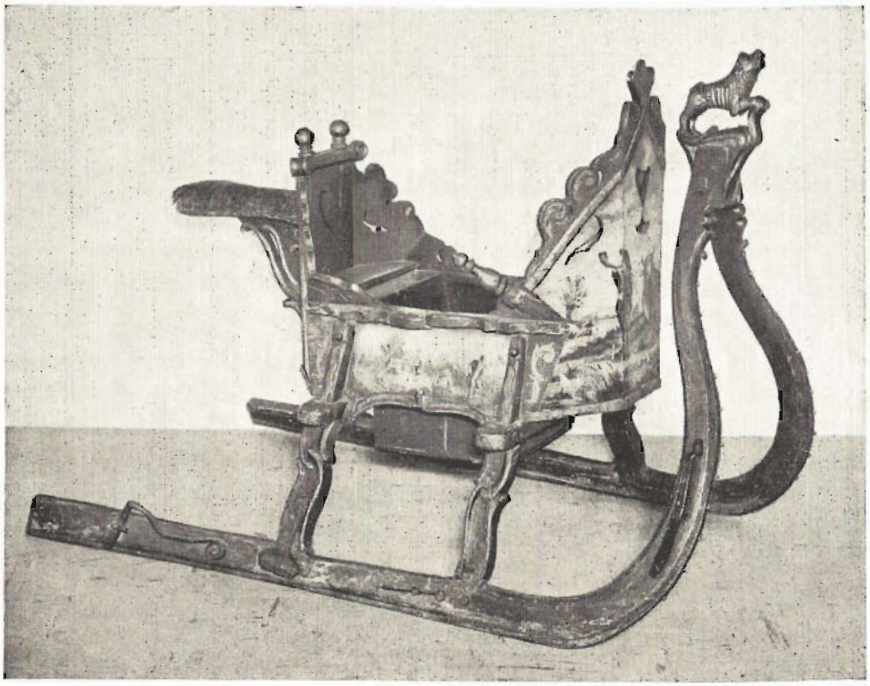


Fig. IV Early 18th Century Dutch Sleigh

So until a future article about the early decorated vehicles of America, let us dwell with nostalgia upon thoughts of the colorful gypsies, their care-free nomadic life and their intriguing camps. How much more romantic, these alluring little homes than the slick trailers of today! How much more friendly and gracious, a camp lit by crackling wood fire than one ablaze with neon lights!

---

*Kind permission has been granted to quote from "Ur of the Chaldees" by the author, Sir Leonard Woolley and the publisher, Ernest Benn Limited.

Acknowledgment

I am deeply grateful to Miss Margaret Wall, Curator of the Suffolk Museum, Stony Brook, L. I., for her help and interest, and to the Museum for permitting me to use all the plates which illustrate this article and the cover.

THE ROBINSON CHAIR

Anne Eschelman Avery

As students of Early American Decoration, we are all familiar with "Hitchcock-type" chairs, which terminology is used to distinguish these decorated pieces from the original *signed* Hitchcock chair. Here in Western New York we find many chairs which we are forced to call "Robinson-type." Yes, you guessed it: to distinguish them from the original signed Robinson chairs! To be more correct the chairs are usually die-stamped "Robinson" or "Robinson . . . Rochester" on the back of one of the slats. Sometimes this appears to have been burned into the wood.

It has been most interesting to search out something about the maker of these pieces which appear with such regularity in our part of the country. Records show that Charles R. Robinson, then aged 17, came with his family to Rochester, New York, from somewhere in the Northeast. As did so many of the migrant families of that day, they traveled on the Erie Canal, and as near as can be determined with any degree of certainty, the date was soon after the opening of that famous waterway in 1825.

Young Robinson has been called a "jack of many trades," but he must have settled down to furniture manufacturing and wood-working quite early, for by 1847 he was said to be producing chairs on a large scale as well as making extra "turned" pieces for furniture dealers.

On February 19, 1851 there appeared an advertisement for his business in the "Rochester Daily Advertiser." It stated that his volume had by then exceeded $15,000. Imagine what his output and his profit would be in terms of present day figures! The number of his employees is given as thirty. Of course he made other types of furniture, including tables and beds, but chairs were and remained his specialty.

The particular chair that most of us think of in connection with Robinson is a simple cane-seated, "two-slat," with the stiles ending in two small "ears," although I have seen the more graceful "Empire" type where the stiles are terminated behind a broader top slat. These chairs were stenciled with various patterns, one found so often that it is referred to as the "Robinson Rose." These were often well done, the units as a rule being large, bold, and usually showing quite a bit of copper or fire powder. They do not have the refinement and the delicacy of some of the earlier patterns but they are well suited to the furniture that they adorn.

In 1858 Robinson and Co. took advantage of a prime source of the labor supply of those days and moved to the House of Refuge, the rather euphemistic title for a state school of correction. There are old engravings showing this institution which was located in Edgerton Park. It is presumed that from

then on the business really boomed! The contractor supplied the tools and the furniture parts and the poor boys the labor, for which they received the princely sum of 15¢ for a 7½ hour day. About 1885 the era of social reform set in; the system was abolished, and the "House" was moved to a nearby town called (of all things) "Industry," where the school now survives as a model juvenile penal institution. (To be truthful, I do not know, which came first, the name or the School!)

Robinson himself died on September 13, 1878 presumably leaving the business to the "and Co." which appears to have been his brother, Oliver. He was survived by his wife, Mary, one daughter, and another brother, Cyrus. This does not seem a large family for those days, but the chairs that he left behind him have outlived mortal flesh and blood. They stand as a monument to the days when the craftsman took pride in his work. Simple, sturdy and moderate in price, their very utilitarianism has appeal. We hope to be able to show a representative collection of Robinson furniture at the Rochester meeting in May.

Signed Robinson Chair

A FRAGMENT OR TWO

Muriel Baker

As we look about us for any facts that might give us a clue as to who pursued this fascinating craft of ours, "how," "when" and "where," the files of old newspapers are often the source of interesting material. The other day I was looking through a book entitled, "The Arts and Crafts in New England 1704-1775," by George Francis Dow. In it are clippings from the newspapers of Colonial times. True, they are fragmentary—but is it not intriguing that in March of 1710, one Zabdiel Boylston was advertising in the *Boston News Letter:* "Painters' Colours, most sorts of," along with "lancets, pills, spices, tea, raisins and snuff!"

In September of 1713, Nehemiah Partridge, "Japanner, up the Mill bridge, Boston," advertised: "Painters' Colours. All sorts of Paints and Oyl to be sold by Wholesale and Retayle . . . likewise all sorts of Japanning, Painting and all sorts of Dials to be made and done by the said Partridge at reasonable rates." Apparently, either the rates were not reasonable enough or else no one was very interested in Mr. Partridge's wares, because Mrs. Brazer states in her article in *Antiques Magazine* of April, 1930, that Nehemiah Partridge soon removed himself from Boston and wound up his career in Portsmouth, N. H.!

In June, 1724, we find from the *News-Letter* that painters' colours had just arrived from London to be sold at wholesale and retail. An advertisement from the *New-England Journal* of about the same time specified the colors on hand to be sold as: "White lead, Red lead, Spanish white, Spanish brown, Spruce yellow, Fine smalts (3 sorts), Vermilion Red, Indian Red, Ruddle, Terraumber, Leaf Gold, Leaf Brass, Carmine and other Fine Colours (16 in number) of Oyl or Water." Also to be sold were "Shell Gold, Silver and Brass, Gold Litherage, Lamp Black, White Vitriol, Indian ink, Powder Gold, Zint, all sorts of Hair Pencils, Gumbouch, Arabac, Sandrach, Allemy, Splatum Sudlach, Borax, Linseed Oyl, Nut Oyl, Turpentine Oyl, Varnish . . . Powder Blew, Copperas, Madder, Nut Galls, Argal and Redwood." And then we wonder why we can not always approximate the colors and textures as we see them in originals!

Do you suppose that John Waghorne, who in May of 1740 had "lately receiv'd a fresh parcel of materials for the new method of Japanning, which was Invented in France, for the Amusement and Benefit of the Ladies and is now practiced by most of the Quality and Gentry in Great-Britain, with the greatest Satisfaction" had any success teaching this fine art to the young ladies of Boston? And we must pause to wonder what the "new method" of Japanning was. How did it differ from the old, and what technique was employed? To teach the eager, Waghorne had a school on Queen's Street, to attend which

each scholar was charged five pounds, but we do not know for how long a period of time. He also gave private lessons, and would even go out of town to teach should the classes be large enough to make it worth his while.

Mr. Waghorne had competition, too! Maybe one of his pupils started her own classes, for in the *Boston Evening Post* of April 18, 1748, appeared this notice: "Drawing, Japanning and Painting on Glass taught by Mrs. Sarah Morehead at the head of the Rope-Walks near Fort Hill."

As time went on the varieties and shades of colors became more numerous and we read the copy of one John Gore, who advertised that he was a painter and who in March of 1761 had for sale "Cheap for Cash at the Painter's Arms in Queen Street" the following assortment of colors that he had "lately imported from London,—WHITE PAINTS—White lead, Flake White, Spanish White. RED—Red lead, Vermilion, Carmine, Drop Lake, Rose Pink, Venition, Red, Indian Red, Spanish Brown, Umber (note umber listed under red). YELLOW—King's Yellow, Naples Yellow, Spruce Yellow, Stone Yellow, Orpiment, pale and deep, Dutch Pink, and Brown Pink. BLUE—Ultramarine, Prussian Blue, of various sorts, Calcin'd smalts, Strowing ditto, Blue Verditer, Powder Blue. GREEN—Vertigrease, Distill'd ditto, Sap green, Green Verditer. BLACK—Franckfort Black, Ivory Black, Blue Black, Lamp Black."

Since Mr. Gore does not seem to have been a portrait artist or landscape artist, would we be too far wrong to presume that he decorated furniture, woodwork and possibly even tin? Or was he merely a house painter? Our first surmise seems to be correct, as in the *Boston-News Letter* of May 7, 1767, he advertised: "Coach and Carpet Painting done in the best and cheapest manner." And, I very much suspect that if he were adept at these two skills he also used his artistry elsewhere. It was this same John Gore who in 1769, rather proudly it seemed, ran a small notice which said in part: "Very good red, black and yellow paints, the produce and manufacture of North America."

Fragments, surely, yet they do add a bit to our meagre knowledge of the "how," "when," "where" and "who" of those who first followed this craft.

PAPIER-MACHE

G. Bernard Hughes

(Reprinted from *Antiques* Magazine, March '29)

The original papier-mâché appeared in France during the early years of the eighteenth century. Large quantities of old poster and paper had accumulated in the civic stores of Paris. At that time paper was an expensive commodity; hence, the idea of mashing the waste paper in water and utilizing the resulting pulp was welcomed. Papier-mâché of this type was made in England during the middle of the century. There are records to show that, in 1770, a Mr. Watson of 76 High Street, Birmingham, carried on a business of papier-mâché manufacture.

But papier-mâché, as known to-day, is an entirely different product. In 1772, a Birmingham jappaner, named Henry Clay, invented a heat resisting material suitable for japanning. The body of the material was produced by pasting together sheets of paper, one upon the other, over a metal mould, until the desired thickness was obtained. The mould was then removed. Articles made by this process were known as paper ware until about 1825, when the misleading term of papier-mâché was applied. A greenish-gray paper was used, rather thicker and tougher in texture than ordinary blotting paper, but hardly so smooth. This paper was made of rags from which woolens were carefully excluded, as they would perish in the stoving, and cause blemishes to appear on the final polish.

A papier-mâché panel was made with a flat metal plate as a basis upon which to dress the paper. A film of oil was smeared over the plate, and the first sheet laid on smoothly. This sheet was then coated with a mixture of glue, flour, and resin. Another sheet of paper was laid over this and smoothed; after which the plate and sheets were placed in a drying oven. After stoving, a perfectly smooth surface was ensured by rasping and pumice-stoning before the next sheet of paper was applied. The solidity of the panel and its capability of receiving such a high gloss were due largely to this careful smoothing. Several sheets of paper were applied and stoned, to obtain a panel strong enough to withstand ordinary wear and tear.

The last smoothing was a long and laborious affair. After the final stoving, the panel was rubbed and polished with a chamois leather, when it was ready for japanning. If panels of a specific shape, such as that of a tray were needed, the sheets were taken over the edges and molded on the metal core by hand.

This, briefly, is the invention, patented, by Henry Clay in 1772, an invention that was never improved upon during a century of continuous manufacture. During the first fifty years, little more than panels and trays were made from papier-mâché. The panels were incorporated in tables, furniture, boxes and Sedan chairs. The earliest trays made in Clay's factory were decorated with plain geometric designs in two or three tints. A little later large flowers and leaves covered the entire surface. Three shades of yellow and a greenish-yellow bronze were the colors used for the foliage. Stalks were painted in gold.

The first bronze period in papier-mâché decoration began in 1812 and lasted until about 1830, when it was superseded by pearl decoration. Pictures were painted entirely with colored bronzes, the powders being strewn directly on the picture. The bronzes were formed by pulverizing copper, brass, silver, zinc, gold and Dutch metal in various alloys. Woolen or cotton-waste swabs, wrapped around a stick, were employed in place of brushes, to mix and dab the powder as required. The smaller swabs consisted of a quill and a fragment of leather, with which the finest lines and most delicate shading could

be accomplished. The artist began his picture by thickly smearing the sky with gold size. Yellow bronze was then sprinkled over and worked in with a swab. Before this dried, other shades were added.

Gold was another important medium used for decorating papier-mâché. Gold paint was never used, the gold was utilized either in leaf form or as a powder strewn upon a sticky surface. Several shades of gold were used, their tint depending upon the alloy mixed with the gold. The general method was to lay the gold leaf and then to cover, with a protective substance, the portion of the leaf required for decoration. The remainder of the gold was then washed off and the protective substance dissolved, leaving the gold uncovered. Very often gold or silver leaf was used as a ground for painting, to give extra brilliancy to the design. The paint used was almost transparent.

Pearl decoration on papier-mâché was patented, in 1825 by Messrs. Jennens and Bettridge. Contrary to popular opinion, the pearl was not inlaid, but was attached to the polished surface of the papier-mâché with cement, varnish, or other adhesive. Two kinds of pearl were used, both derived from the nautilus shell. One kind was of greenish hue; the other, pink. Ordinary mother-of-pearl was never used. Flat pieces of the pearl were ground down, at first by hand and later with a bob, until reduced to a small fraction of an inch in thickness. Great care was needed in handling the material, as it became thinner and thinner, sometimes to the fineness of paper.

Finally the pearl was cut to the shape desired, with knife or scissors, a press tool being utilized only when large quantities of one particular shape were desired. Pearl decoration flourished until about 1850, the earlier examples showing infinitely finer workmanship than the later. After 1840, the pearl used was thicker and duller. Large pieces of pearl were coated with transparent paint to give an iridescent effect. In 1841, Jennens and Bettridge invented the scarce gem-inlay papier-mâché. In this type, inlays such as glass, beads, cut glass, ivory and enamel were stuck into holes on a decorated panel and covered with a sheet of glass.

The Oriental style of decoration was introduced about 1825, by Joseph Booth, an employee of Jennens and Bettridge. The favorite design executed by this artist was the willow pattern. Every factory copied it with variations. The willow pattern was superseded by temples, pagodas, and towers.

The second bronze period began a little before 1845. This bronze was especially suitable for sunlight effects. Frederick Perks, employed by Messrs. Walton, Old Hall Works, Wolverhampton, was the artist who did the best work in this medium. Pictures made during this period were a development of the earlier ones, with various modifications. The sky and backgrounds of the later ones were produced with different shades of metallic powders. Much of the picture is generally painted with a brush, and many of the finest examples have sunny skies in gold and colored bronzes against which appear

dark masses of green trees with ruined buildings gilded with sunlight. Paintings in oils came after this bronze work on papier-mâché.

Floral designs were painted on papier-mâché from the very beginning. Henry Clay's trays were decorated with flowers and foliage in conventional shapes. With the introduction of pearl decoration, flowers were indicated by slabs of pearl brushed over with transparent colors. The shapes of the pearl and its surrounding sprays were considered sufficient to show that a flower was intended. No attempt was made to delineate petals or other naturalistic details. Between 1820 and 1830, when bronzing was extremely popular, no flower painting was done. With the advent of flowers painted in a realistic manner, bronze colorings gradually fell from favor. George Neville, employed by Jennens and Bettridge, first made use of realism in flowers. He was responsible for the introduction of the black background in 1830. Previous to that year, all decorations had been painted on pale or bronze backgrounds. Neville raised the art of flower painting on papier-mâché to a higher standard than it had before attained. The chief flower artists were Haselar, John Breckspear, Philip McCullum, Alfred Harvey—who was a genius among flower painters—Luke Amner, famous for his tulips, Albert Cooper and many others. During the later years of papier-mâché manufacture, however, some of the most disgraceful flower painting was turned out.

Henry Clay's firm was succeeded in 1802, by Small & Son, Guest, Chopping and Bill, who in turn were followed, in 1816 by Jennens and Bettridge. The last named firm were responsible for much of the best papier-mâché work now in existence. Specimens of poor quality should never be attributed to this firm. Their name is stamped on much of their work; otherwise there are no special characteristics to help in the matter of attribution.

Other firms famous for their papier-mâché were Loveridge; Deans, Deans, and Benson; Mappleton, Alderman and Illidge; Shoolbred and Coveridge and Walton and Company of Wolverhampton. The latter firm made most of the tea trays and employed such artists of repute as Edward Bird, R.A., George Wallis, and Joseph Barney, famous for his scriptural subjects.

Some of the finest pearl shell decoration was done in the following manner:

After pearl "patches" were laid, the exact shape desired was painted in varnish on it with painstaking care. When the varnish had dried, the whole "patch" was brushed lightly with nitric or a similar acid. The strong acid ate away the pearl which was not covered with varnish, leaving only the intricate pattern painted in varnish on the pearl.

Dates in the History of Papier-Mache

1772	Henry Clay invented what he called "paper ware." Accepted decoration at this time, "a copy in oils of some picture"; geometric designs; later Clay trays had large flowers and leaves over whole surface.
1812-1830	First bronze period—freehand bronze pictures (powders applied with swabs).
1825	Joseph Booth, employee of Jennens & Bettridge, started era of Chinese decoration.
1825-1850	Period of pearl-shell inlay, process invented by George Souter, employee of J. & B., patented in 1825.
1830	George Neville, famed as flower painter, was at the height of his decorating career.
1832	Edwin Haseler, J. & B. apprentice, introduced naturally painted flowers with pearl inlay.
1841	Gem inlay originated at J. & B.
1845	Views of cathedrals and mansions became popular.
1845	Second bronze period—Frederick Perks of the Old Hall Works, Wolverhampton, best known decorator of this period.

ORIGINAL

Virginia Milnes Wheelock

The black papier-mâché lap desk pictured above is beautifully decorated with realistically painted flowers and leaves. The gold leaf border is arabesque in feeling and has a heavy red painted background in the corner units to match the red velvet inside the desk.

The pearl for the three small roses is clearly cut out of greenish shell. Two are shaded in the center with a transparent crimson wash and have very fine details for petals and stamen painted in crimson. The third is washed with yellow, petals outlined in yellow and stamen painted in crimson and yellow.

The large rose is painted with semi-transparent white, modelled with heavier paint, glazed and shaded with crimson and detailed in white.

Top of papier-mâché writing desk
Courtesy of Violet Scott

The passion flower's base coat is gray, the over strokes on the petals are painted white. The fine long brush strokes which represent the crown are prussian blue while the halo is composed of white brush strokes. The yellow center is circled with mauve and crimson around the black pistil with yellow stamens.

The anemone is modelled in white and washed gray on the right hand petals with crimson washed in the center portions. The pistil and stamen are yellow and some crimson with fine crimson stems.

The small five petalled flowers are painted on a semi-transparent background.

The large rose leaves are painted light yellow green with yellow and burnt umber veins, and shaded with umber and blue washes. The smaller leaves, stems and buds are painted a dark blue green.

The box measures 10¾" x 8½" across the top, 3" deep at the back and 1¾" deep in front.

PRESIDENT'S REPORT

The Wayside Inn provided an ideal background for the fall meeting on October 4, 5, and 6, 1955. Eleanor Jones, meeting chairman, and the members of the Wachusett Chapter graciously made everyone feel most welcome.

The registration desk, in charge of Bessie Eldridge, was opened Tuesday at one o'clock and kept open during the entire meeting. Aileen Aldrich, Chairman, and the hostesses remained in attendance in the Washington Room which was a friendly meeting place for members to gather and keep informed.

The exhibition, in the ballroom, which opened Tuesday evening at eight was well attended at all times. It was beautiful, inspiring and varied. (See page 26). Later, members and guests enjoyed a social hour in the old kitchen where hot spiced cider and doughnuts were served from the old tavern table. It was handsomely decorated with a harvest of fruits and leaves arranged by Priscilla Staples, hostess and historian at the Inn.

Wednesday morning, Mona Rowell, chairman, greeted the members in the Martha Mary Chapel basement, and explained the arrangements for the program, then introduced John Saint, manager, who hospitably welcomed the Guild to the Wayside Inn.

Lois Greer's lecture, which followed with slides of Japanese screen painting on old and new screens was fascinating. The techniques she described were of great interest to all.

After lunch Peg Hall, our guest for the day, demonstrated her method of applying mother-of-pearl to painted surfaces. She showed the processes step by step and then exhibited the samples she had prepared. Everyone was encouraged by her stimulating instruction.

Gina Martin's demonstration of wall stencilling followed. She explained how to lay out the pattern, apply the stencils to the wall and what materials to use. She showed how to apply the paint and set up the design. Her large attractive collection of stencilled wall patterns was comprehensive and much discussed.

Following the demonstrations the reports of the chapters were given by the delegates at a panel discussion and ideas for a travelling exhibition were suggested.

After members met for dinner at the Inn they enjoyed hearing a lecture by Marjorie Von Suck, on "Early American Wall and Furniture Stencils and Stencillers" based on the Waring collection.

The business meeting was held Thursday morning in the chapel. Dates were announced for the annual meeting to be held at the Rochester Museum of Arts and Sciences in Rochester, N. Y., May 18 and 19, 1956. Jessica Bond explained, for the benefit of the newer members, the procedure for judging

exhibits submitted for craftsman awards and membership qualification. Mary Jane Clark, master craftsman of 1955, presented the award for research to Mr. W. D. John, in absentia, for his book "Pontypool and Usk." The resignation of Emilie Underhill as chairman of Teacher Certification was accepted with regret. Eleanor Van Riper kindly consented to fill her unexpired term as chairman. The meeting adjourned to the ballroom for the "Highlights of the Exhibition" and the answers to the questions from the box.

In the afternoon, the group was divided in half. At one end of the chapel basement, Bernice Drury gave a talk and demonstration on metal leaf on glass panels and explained how to achieve the best results with size, leaf, etching and backing. At the other end of the basement, Peg Watts demonstrated stencilling with bronze powders and showed how to overcome the mistakes made in cutting stencils and applying paint, varnish and powders. After the demonstrations the two audiences changed places and the demonstrators gave their instruction again.

As usual, I wished we might have had another day to talk about all the wonderful things we had seen and heard. It would have taken an extra day to meet and thank each one personally who contributed so much to make the meeting a success. Since that was impossible, may I say here, on behalf of the members and the trustees, "Thank you very much for a very fine meeting."

VIOLET MILNES SCOTT

WAYSIDE INN

The colorful history of the Wayside Inn goes back to the stagecoach days of the seventeenth century. Built by the Howes of Sudbury, the Inn was first licensed in 1683 and owned by the same family for five generations. It was originally called "Howe's Tavern" and later the name was changed to the "Red Horse Tavern" during which time it played an important part in the history of our country. It is believed that Washington stopped here on his way to take command of the Continental Army in Cambridge. It is known for a certainty that Lafayette slept here and that soldiers on their way to and from colonial wars stopped for rest and refreshments. However, its real fame did not come until around 1863 after the publication of Henry Wadsworth Longfellow's immortal poem, "The Tales of a Wayside Inn." The identity of the Inn was so clearly indicated in the poem that the old place became known all over the world as The Wayside Inn. In 1923 it was purchased by Henry Ford with the purpose of preserving its colonial character for future generations to enjoy. Before opening the Inn to the public, Mr. Ford traced and repurchased most of its original furnishings from the remaining heirs of the Howe family and brought them back to the Inn.

JAPANESE SCREEN PAINTING

Report of lecture by Mrs. Charles Greer

The talk about screen painting by Mrs. Greer, who has spent the last two years in Japan, was a fascinating one. Mrs. Greer used actual screens and colored slides of screens to illustrate her talk. She explained several differences between Japanese paintings and those of the western world.

1. Subjects are very different from ours—since Japan is not Christian, there are no paintings of Christ or of saints; the Japanese use Buddha or the high priests of their religion.
2. Landscapes appear different, for the Japanese rarely use a background and realism is sacrificed for effect.
3. The Japanese feel that perspective is unimportant.
4. Materials are different. No canvas is used, and no oil paints. Today silk or paper is used as a background and pigments have a water base. Old screens were done in "sumi," a black ink.
5. There are no standard sizes—a picture is made to fit the space where it is desired and may cover the whole wall of a room.
6. Every part of the painting is outlined and this outline is never covered. Mrs. Greer remarked that her teacher often said, "Mrs. Greer, be sure stay in line."

She said that it took almost as long to mix paints, as to do a painting. First, oyster shells crushed to a fine white powder are mixed with a few drops of glue. This is done with one's finger. Then two or three drops of water are added and mixed. Then this is diluted with more water.

Brushes are made from badger hair and are fat, with a fine point. The method of holding the brush is all important. It is held with the thumb and one or two fingers. Many of the old masters gave as a basic exercise the painting of a round jewel using only brush lines and the shading according to the position of the brush.

Each Japanese home has a scroll to cover the back of the "takenomo" or recessed alcove. Sometimes these are beautifully decorated. Within the alcove is placed something of especial value—a bronze or porcelain Buddha in the home of the wealthy; a flower arrangement in the home of the poor.

Mrs. Greer's slides were of old and new screens. Some were ones which she had done, illustrated here. Others were hundreds of years old, found in Buddhist temples.

Screen painting, as the Japanese do it, is painstaking work. Each bud, or leaf, is built up with coat after coat of paint to prevent cracking. Those of us who were privileged to hear Mrs. Greer's talk have a new respect for these exquisite Oriental paintings, and a great admiration for anyone from our western world who has the patience to learn this art.

Two screens painted by Lois Greer in Tokyo, Japan, 1955

Left—Scene from a private garden in Yokohama

Right—Wisteria twining over an old tree trunk

GUILD EXHIBITION

Zilla Lea

Longfellow's Wayside Inn, So. Sudbury, Mass., was a charming and appropriate setting for the twentieth exhibition of the Esther Stevens Brazer Guild. The quaint white-walled ballroom was filled with original decorated articles loaned to us for the most part by Guild members and friends in the vicinity of Sudbury and Boston.

We had hoped to have some early pieces of furniture made in a local factory and were not disappointed. A pair of miniature straight chairs, decorated by Thomas Hills were brought in as well as two commodes and a chest of drawers all gaily painted in the Victorian manner. There were also two portfolios of interesting chair stencils which had been used many years ago by decorators in the factory.

A beautiful lacquered sewing table nearly covered by a fine Chinese pattern in gold leaf was a distinct contrast to the gay Victorian pieces. Two unusually fine Sheratan fancy chairs with beautifully painted scenes on the top slats were among the many types of chairs shown.

Miniature chair decorated by Thomas Hills

Papier-mâché sewing table
Courtesy of Ruth Brown

Papier-mâché tray
Courtesy of Emilie Underhill

We had asked for articles with pearl inlay to follow up an excellent demonstration on how to apply mother-of-pearl given by Peg Hall. Among the many pieces brought to us were three writing portfolios, two lap desks, a jewel box, book rack, fire screen, card case, oval table top and the board from the back of a piano keyboard. Most of these pieces were elaborately painted over and around the pearl motifs. Two trays, a large Chippendale nearly covered with small Chinese figures and a large oval bearing a wreath of roses on the floor had the mother-of-pearl decoration only. This varied collection of originals, all well-preserved, gave us an excellent opportunity to become acquainted with the possibilities of this technique.

A table devoted to boxes made an interesting group. These pieces represented many types of decoration. A small chest of drawers, probably used for trinkets, made in Spain, had inlaid ivory incised and inked for its decoration. A dainty French box, made of ivory, was painted with a landscape in the most delicate colors. A lovely jewel box nearly covered with "ink painting" was most unusual. One little slant top wooden box painted by Lehn stood out among its more elegant neighbors. An oval German bride's box attracted much attention, also a beautiful double tea caddy from Usk, Wales, decorated ex-

quisitely in the Lace Edge manner. Two trinket boxes had covers of glass with reverse painting.

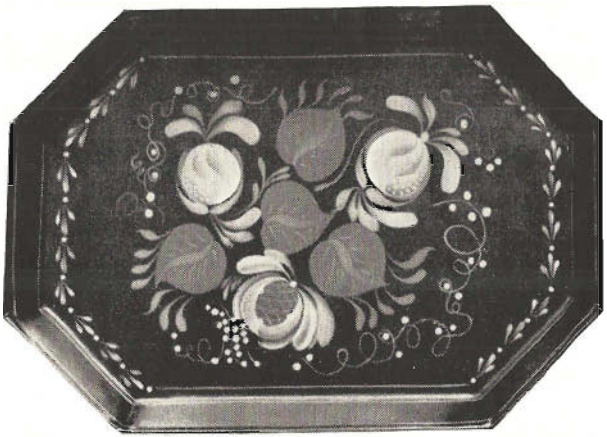
It is very difficult to choose a few outstanding pieces from the exhibition. Every piece was important in its way. All the fields of Early American Decoration were represented from country painting to fine examples of stenciling, painting and gold leaf on glass. There were one hundred and ninety-eight originals shown. We were especially proud of the pieces done by our members and applicants. Thirty-one of these were done by members, of which twelve won "A" awards and twenty-nine were submitted by applicants. They made an impressive display of excellent craftsmanship.

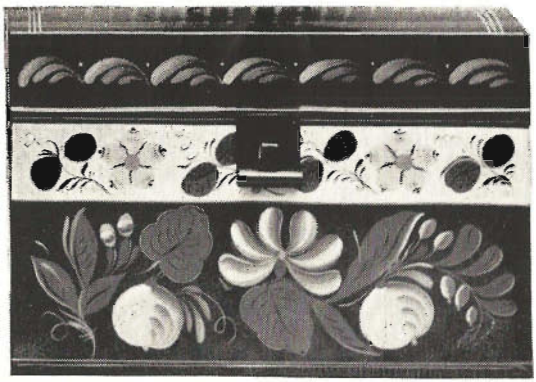
An exhibition tour was added to our program this year and proved to be very popular and helpful. Walter Wright conducted a group through the different exhibits and singled out pieces done by known decorators, told the history of many unusual pieces and brought out many high-lights we might otherwise have missed.

The Teacher's training exhibit was set up in the small ballroom and concentrated this time more on teaching aids than patterns. Scrapbooks, teacher's notebooks, colored slides, an old stenciler's kit, and a portfolio of old stencils were just a few of the things to see there. This was a spot to which people returned often and lingered long.

Because the exhibition was open to everyone making a tour of the Inn, we had many more guests than usual during the two days of the meeting. We are greatly indebted to the Wachusett Chapter and their many friends for making this exhibition such a success and we'll always remember Wayside Inn for its warm hospitality and friendly staff.

Sign from Wayside Inn



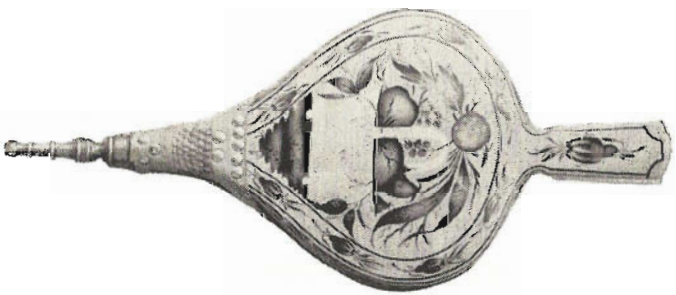


"A" Awards—*Top*—Tess Faccio *Center*—Edna Jamnback
Bottom (left to right)—Viola Burrows, Louise Wallace

"A" Awards—*Top to bottom*—Tess Faccio, Natalie Ramsey, Elizabeth Peck

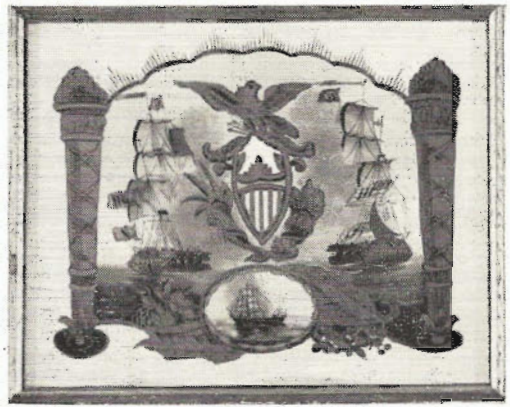
MEMBERS RECEIVING "A" AWARDS

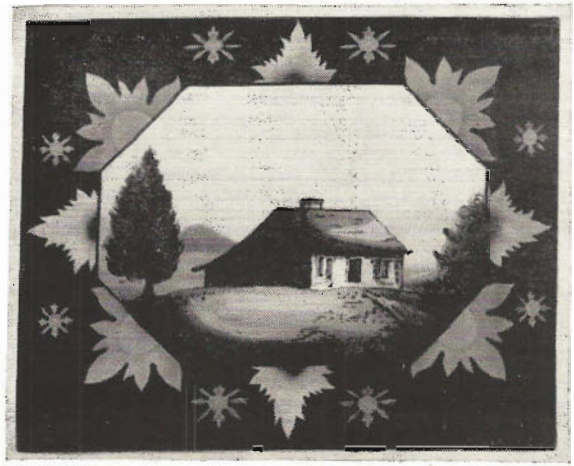
Mrs. A. Frank Faccio, West Englewood, N. J.	Stencil on tin Country painting
Mrs. J. R. Ramsey, Hackensack, N. J.	Stencil on tin
Mrs. Walter Burroughs, Noroton, Conn.	Country painting
Mrs. Raymond Wallace, Leominster, Mass.	Country painting
Mrs. E. M. Jamnback, Lunenburg, Mass.	Country painting
Mrs. Philip Peck, Glens Falls, N. Y.	Stencil on wood
Mrs. C. W. Hague, Lunenburg, Mass.	Freehand Bronze Glass panel, metal leaf border
Mrs. C. H. Drury, Springfield, Vt.	Glass panel, stencilled border Glass panel, etched metal leaf border
Mrs. J. B. Watts, Danbury, Conn.	Glass panel, etched metal leaf border

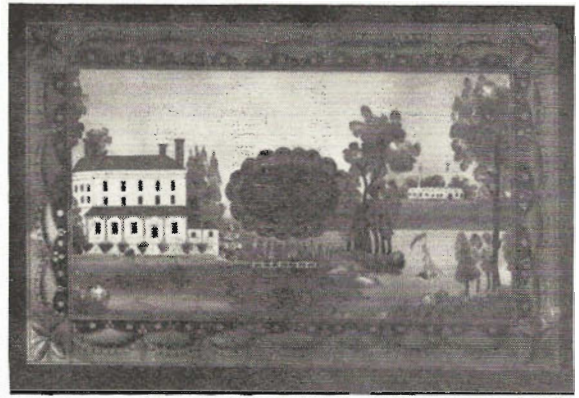


"A" Award—Bellows, Helen Hague

Opposite Page—"A" Awards—Glass Panels. *Left to Right. Upper*—Clock Glass and Panel, Peg Watts; Glass Panel, Bernice Drury. *Lower*—Stencil Border, Bernice Drury. Clock Glass, Helen Hague.







REPORT ON CHAPTERS

M. Louise McAuliffe

The meeting of chapters was held in Martha Mary Chapel, Longfellow's Wayside Inn, South Sudbury, Massachusetts, on October 5, 1955, with Mrs. Llewelyn E. Jones, chairman pro tempore, presiding, and forty-one Guild members present.

During the roll call of chapters it was found that there were representatives from ten chapters present and that three, Lexington, Maryland and Senaca had no representatives.

A report was given by each chapter present, outlining some of the fine work already accomplished and plans for the coming year.

Mrs. Scott then gave a report, covering, among other suggestions, forming chapters, and ideas for a traveling museum. Mrs. Scott asked that each chapter draw up a membership list and a list of officers, with their addresses and send the lists to the President, the chairman of chapters, and Miss Wylie.

A panel discussion of the traveling museum followed. Members present felt that they did not know enough about the traveling museum, and could not speak in behalf of their chapters as it had not been discussed in their meetings. Mrs. Scott explained further, answering questions. Discussion followed. Mrs. Meyers moved that Mrs. Stainton contact all chapters to have them discuss the traveling museum at their next meetings and report their opinions to the chairman of chapters in order that a vote may be taken at the spring meeting.

The meeting was then dismissed.

MONA ROWELL, *Secretary of meeting*

CHAPTERS AND OFFICERS

CHARTER OAK, Connecticut
Mrs. Maxine Loveland, *Chairman*
Mrs. Henry Seldon, *Secretary*

FAIRCHESTER, Connecticut
Mrs. Joseph Watts, *Chairman*
Mrs. Wm. Reed, *Secretary*

HUDSON VALLEY, New York
Miss Louise Goodwin, *Chairman*
Mrs. Donald Deane, *Secretary*

LONG ISLAND, New York
Mrs. John Doremus, *Chairman*
Mrs. Sidney Alden, *Secretary*

NEW JERSEY
Mrs. A. S. Johnston, *Chairman*
Mrs. W. Fish, *Secretary*

OLD COLONY, Massachusetts
Mrs. J. C. Balsbaugh, *Chairman*
Mrs. Wm. C. Whiting, *Secretary*

PINE TREE STATE, Maine
Mrs. Clyde Holmes and
Mrs. Sylvester Poor, *Chairmen*
Mrs. Joseph Chaplin, *Secretary*

PIONEER, New Hampshire, Vermont
Mrs. Willis Howard, *Chairman*
Mrs. A. Cacioppo, *Secretary*

SENACA, New York
Mrs. H. A. Harvey, *Chairman*
Mrs. Bert Goodwin, *Secretary*

WACHUSETT, Massachusetts
Mrs. Edwin Rowell, *Chairman*
Mrs. Herbert Aldrich, *Secretary*

WILLIAM PENN, Pennsylvania
Mr. William Hilton, *Chairman*
Mrs. Daniel S. Johnson, *Secretary*

Report of Hudson Valley Chapter's Exhibit at the N. Y. State Museum

The first project of our newly-formed Hudson Valley Chapter has proved a successful one. In April of this year Mr. William Lassiter, Senior Curator of History at the New York State Museum at Albany, asked our Chapter to prepare an exhibit for the Room of History at the Museum which would be displayed for six weeks during the summer. Museum officials were anxious to show leisure-time activities of New York State women.

This was accomplished by displaying patterns, and designs executed on originals and reproductions. We covered all types of decoration, filling twenty lighted wall cases with twenty-four mounted patterns, twenty-four decorated articles, fourteen chair designs covering all types of stencilled and painted chairs, and seven glass panels for mirrors and clocks. Nine originals were included.

The exhibit was placed in the cases under the supervision of the Chapter Exhibit chairman and Mr. Schoonover, in charge of displays for the N. Y. State Museum. At the entrance of the room a standard held a legend explaining the purposes of the Historical Society of Early American Decoration, and of the exhibit, itself.

Six large cases were devoted to "techniques." We used charts showing steps in stencilling, laying gold leaf, freehand bronze, country tin, lace edge rose, and a rose with a modeled base. Working tools were displayed. One case showed how we copy and reproduce an original, with tracings, etc.

The exhibit was held over for an additional four weeks because of its popularity. We had to refuse requests from several museums who hoped to borrow the exhibit because patterns, etc. would have been tied up for months more. Museum authorities assured us that it was the most popular temporary exhibit ever shown there. Guards said that never before had so many people asked directions to a specific exhibit. The chairman and individual members of the chapter had telephone calls, letters and visits from people who were enthusiastic about the exhibit.

Members of the Chapter were extremely cooperative, although the exhibit meant a great deal of work for many people. Patterns and pieces were selected by the Exhibit Chairman of the Chapter, and by Zilla Lea, Chairman of the Exhibition Committee of the Guild. Work was of the highest caliber. The Trustees of the Society gave permission for the exhibit and the use of the name of the Esther Stevens Brazer Guild in connection with it.

JULIA WHITE, *Chairman of Exhibits for the Hudson Valley Chapter*

THE BOOKSHELF

Muriel L. Baker

EARLY AMERICAN WOODEN WARE

Mary Earle Gould

In this easily read and informative book, Mary E. Gould traces the story of wooden utensils used in the home from the very earliest days of our country. And inventories dated in 1643 mention oval boxes, their use and value.

She identifies the differences in the wooden wares found in the various sections of the country and writes at length on the various kinds of woods used in their manufacture and how to identify them. One especially fascinating chapter deals with "Common wooden boxes that graced pantry shelves." Here you learn how to identify Shaker boxes from those that grandpa whittled out while sitting beside the roaring fire on cold winter evenings. She tells how these boxes were fashioned and often painted. The uses to which they were put are legion—where to-day we have jars and tins, in grandma's day there were only these boxes to hold the flour, sugar, salt, spices and cheeses, to mention but a few.

Another chapter, which I am sure would attract anyone interested in the early paints is one entitled "The beginning of paint—soft mellow colors of the yesterdays." Here she gives some formulas used in making paints as well as the colors that were obtained from the various berries and tree barks.

Altogether a good book for reading some wintery evening and then studying your own small boxes and trying to guess to what use they had been put and in what part of the country they were made.

"In any case, Wales was the mother of tin, since Christ's godfather, (Mary's uncle) Joseph of Arimathaea, gained his wealth in the tin trade between Phoenicia and Cornwall. This ancient trade "is frequently referred to by classical writers, and is described at considerable length by Diodorus Siculus." Tradition there says that Christ went with Joseph on one of his voyages at the age of twelve and Joseph "taught him how to extract tin and purge it from its wolfram when the tin flushed. He remained in Glastonbury until 30 years of age. Later Joseph fled from Palestine, after burying Christ in his own sepulchre, and settled in Glastonbury. So much from a little book by Rev. C. C. Dobson that we bought there after visiting Pontypool in 1937."

NOTICES FROM THE TRUSTEES

PUBLICATIONS

Anyone writing an article or a book, wishing the approval or sponsorship of the Historical Society of Early American Decoration, Inc. should send manuscript and illustrations to the Bookshelf Editor who will clear it with the proper committees and the Trustees.

USE OF THE NAME OF THE SOCIETY

The name of the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration, Inc. may not be used for personal advertising, for stationery, or for business cards.

JUDGING

Member's new booklet of Standards for Craftsman Award now available by request. Send 25¢ to Jean Wylie for handling.

DECORATOR

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

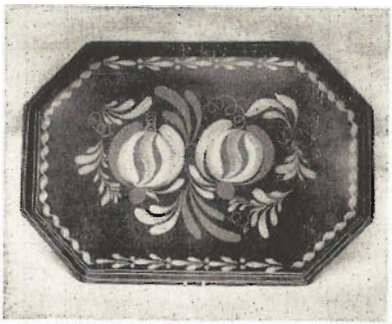
MEMBERSHIP DUES

Initiation Fee	$10.00	Associate	$ 10.00
Regular	5.00	Life	100.00
Benefactor	$500.00		

SPRING MEETING

The spring meeting of the Historical Society of Early American Decoration will be held May 18 and 19, 1956, Rochester Museum of Arts and Sciences, 657 East Avenue, Rochester, New York.

TINWARE REPRODUCTIONS



CUT CORNER TRAY

No. 96—Hand made of 195 lb. coke tin plate with wired edges. 8⅝" x 12½" with 1" sides. Floor 7¼" x 11". Sides are wide enough for brush stroke borders.

Raw metal $2.45

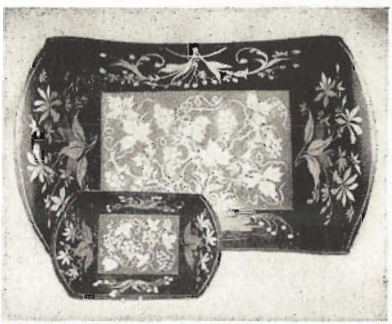
Flat black $2.95

OBLONG BUN TRAYS

No. 53—The small one is 4" x 6½" with 2" x 3" floor. No. 54—The large one is 8¼" x 13½" x 3½" high. Floor is 5" x 8". Both are hand made of sturdy coke tin plate.

No. 53—Raw $1.25
Flat black $1.50

No. 54—Raw $3.50
Flat black $4.00



APPLE TRAYS

No. 11—The small one is 6" dia. by 1½" high. Floor 2" x 2". No. 10—The large one is 12" dia. x 3" high with 4½" x 4½" floor. Both are hand made of sturdy coke tin plate and are copies of museum pieces.

No. 11—Raw $1.25
Flat black $1.50

No. 10—Raw $3.50
Flat black $4.00

Send for free folder of these and other tin reproductions.

CRAFTS MFG. CO.

DEPT. D-2 – MASS. AVE. LUNENBURG, MASS.

COLONIAL HANDCRAFT TRAYS

New Market, Virginia

HANDMADE *In The Early American Manner*

Exact reproductions of the early American trays made and finished by hand in the old time way. Edges wired, folded, or plain just as in the originals; carefully made of clean 24 gauge oiled steel. Hand holes have rolled edges for smoother grip.

Trays may be ordered direct from this page—in bare metal—lacquered ready to decorate or they may be hand primed. The primed price is half way between the bare metal and the lacquered price.

We furnished trays to Mrs. Brazer for a number of years and we still maintain the same high quality that she required.

CHIPPENDALES

29 x22½–Bare	$ 6.50	Lac.	$ 9.00
20¼x15¼–Bare	3.50	Lac.	5.00
14 x11½–Bare	1.75	Lac.	2.75
12 x 9½–Bare	1.25	Lac.	2.50
9 x 7 –Bare	.90	Lac.	1.75
Candle Snuffer Tray			
10 x 5 –Bare	.90	Lac.	1.75

RECTANGULARS

22¼x30½–Bare	$10.00	Lac.	$13.00
19¼x26¼–Bare	6.00	Lac.	8.50
15¼x20¼–Bare	3.25	Lac.	4.75
12¼x16 –Bare	2.75	Lac.	4.00
9½x12¼–Bare	1.25	Lac.	2.50
7½x 9¾–Bare	1.00	Lac.	2.00
Candle Snuffer Tray			
4½x10½–Bare	.90	Lac.	1.75