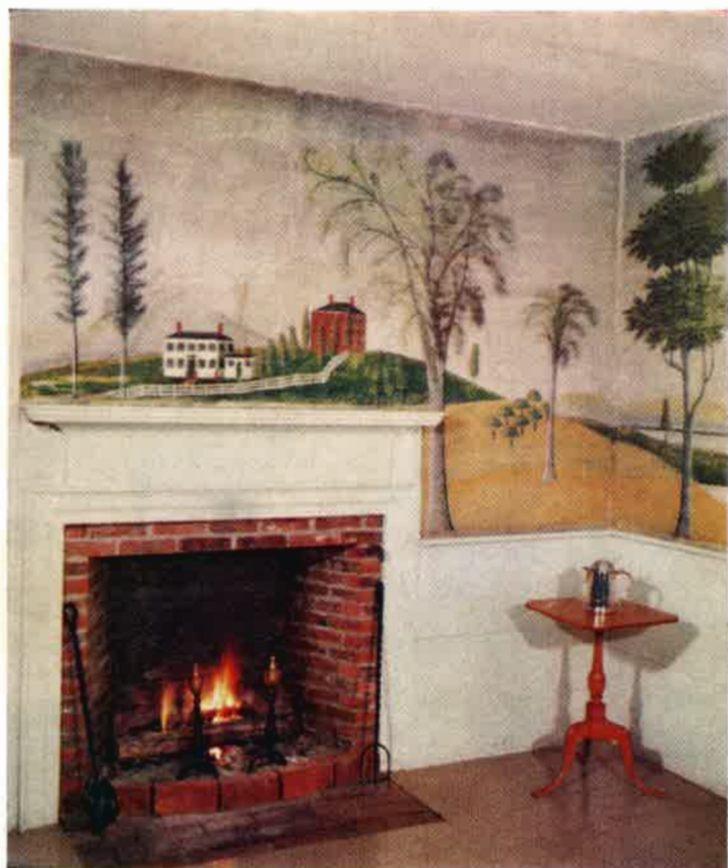


# The Decorator

Volume IX, No. 2      Hampton Bays, L. I., N. Y.

Spring 1955



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

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

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COVER PHOTOGRAPH—*Decorated wall from the home of Miss Patricia Holsaert, Hancock, New Hampshire. Photograph by Berenice Perry, Wilton, New Hampshire.*

Price per issue \$1.00 plus 10¢ postage.

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Courtesy National Museum of Wales

## Editorial

This issue of the DECORATOR boasts a colored cover, another first for the DECORATOR of which we are justly proud, and for which we are indebted to Mrs. Catherine Hutter. Mrs. Hutter is an author, whom many of us have met as an associate member. When Bernice Drury, Photography Editor, raised the question of a colored cover, Mrs. Hutter offered advice, and eventually presented the four-color plates, necessary for color reproduction to our members. We are tremendously grateful to her.

I wish to thank those of our members who with their articles and reports have made valuable contributions to this magazine, and to express appreciation to Dr. Bertram Little and Mr. Bruce Lancaster for their permission which has allowed us to reprint an article from *Old-Time New England* about Mary Ann Hardy. Those who attended the Peterborough Meeting will remember pieces decorated by Miss Hardy and brought to the exhibit by Rebecca Shepherd. I wish also to say "Thank you" to Dr. Alfred Shoemaker and Dr. Earl Robacker for allowing the DECORATOR to print "Painted Tin" first published in the Spring 1955 issue of *The Dutchman*. Jeanette Rattray has also contributed extracts from a talk which she gave before members of our Society at the Hampton Bays Meeting, and our printer, Mr. Lester Taft, Jr. has offered technical "know-how" in putting this issue together.

It seems appropriate that this editorial should do honor to our colored cover. Since I feel inadequate to comment intelligently on this subject I have asked Nina Fletcher Little to carry on for me. Here is her comment:

## COMMENT CONCERNING COVER

*Nina Fletcher Little*

In the vicinity of Hancock, New Hampshire, where the Guild held its 1954 fall meeting, are a number of houses with original decorated walls. Some of these are stenciled with patterns attributable to Moses Eaton, while others have scenic frescoes by Rufus Porter. It is not surprising to find designs by Moses Eaton in this region as he was born in Hancock in 1796, and the stencil kit now in the Society for the Preservation of New England Antiquities was found in the attic of his home there.

Rufus Porter on the other hand was an itinerant mural painter born in West Boxford, Massachusetts in 1792, whose journeyings took him through eastern Massachusetts, New Hampshire and Maine during the 1820s and 30s. Although his output was in the form of landscape frescoes on plaster walls, he sometimes combined these with stenciled borders, the motifs of which were original with him and are unlike any of those used by other decorators of the time. Because of the appearance in several houses of Eaton stencils and Porter murals it has been suggested by Jean Lipman in her "Rufus Porter Yankee Wall Painter" that the two may have worked together at times. It is, however, known that several other decorators, probably pupils of Porter, executed landscape frescoes very similar in type to his.

Porter followed the fashion of the popular scenic papers which were being imported into this country from France in the early 19th century, but he employed typical New England scenery for his murals. Making liberal use of rolling landscapes, neat buildings, and winding rivers dotted with islands and boats, Porter produced compositions of great charm, which, with their clear colors and rhythmic patterns are still a delight to the eye.

The small red house of Miss Patricia Holsaert in Hancock retains, in the lower right room, a fine example of Rufus Porter's work probably painted about 1825. Over the simple white mantel stands a red brick building, possibly an early 19th-century academy, looking down from a high eminence onto a winding river below, while in the foreground is a square white farmhouse of a type built throughout New England during the first quarter of the 19th century. The white rail fence and feathery trees, their trunks outlined on one side with black, are also characteristic of Porter's individual style.





Usk

## A DAY IN WALES

*Muriel L. Baker*

The Amgueddfa Genedlaethol Cymru or National Museum of Wales at Cardiff had just opened when we went to the information desk and asked where the Pontypool collection of tinwares was located and if it would be possible for us to talk to someone who knew about it. The attendant showed us the collection, located on a gallery encircling the main floor, and told us that Mr. Rollo Charles, the Keeper of the Department of Art, would be glad to give us any information that he could.

The collection on public view was enclosed, for the most part, in two large glass cases beautifully arranged and lighted. The cases contained trays of all kinds, tea caddys, coffee and tea pots, chestnut urns, coffee urns, candlesticks, boxes, vases, cheese cradles and cannisters.

The first thing that Mr. Charles pointed out was how difficult it is to know just what pieces were made in Pontypool and what in Usk, and in many instances, what was French and what Dutch. Because of the great movement of workmen, because so many pattern books were published and used by all the factories, because so many articles were manufactured in one place, decorated in another and sold in yet another, the picture, of necessity, is quite confused.



Also, the quality of the wares produced at Pontypool was so fine that the term Pontypool was inaccurately used to denote all decorated tin wares produced at this same time, much as the terms Hitchcock and Sandwich are carelessly used today.

Only a small part of the museum's collection of decorated pieces is on public display, but there are great closets filled to overflowing with choice pieces. After a study of these it would seem safe to say that the most typical of the Pontypool work was the lace-edge or "tortoise shell decoration" as it is known in Wales—the term lace-edge is unknown to them, and that the most typical of the work produced at Usk was metal leaf.

The lace-edge work is delicate and beautiful. The designs are very rich, the colors glowing and the *impasto* strokes extremely delicate, almost "thick transparent" if they could be described that way. Many of them looked like the most beautiful of the china paintings such as are seen on Royal Worcester, Dresden and Spode. Quite a few of the tortoise shell backgrounds did not show any crimson at all but rather a buffish color, which was made by flowing brown varnish over silver leaf. Many of these trays were very large and round and the phrase "round as a Pontypool waiter" is still used in that section to denote a rotund personage.

The background colors used at both factories are interesting. There are many—opaque red, transparent red—opaque blue, transparent blue, maroon (very popular), a lovely soft green, and chocolate brown, the last a special characteristic of Usk, as well as the familiar tortoise shell in red as well as buff.

One of the favorite patterns in use at both factories was the Stormont pattern. Possibly this pattern was named for a town in Ireland or possibly from the name of a politician of that time who was noted for his long, meandering speeches! When the Allgoods started a factory at Usk in 1764 after a family disagreement, they took this pattern with them as they did all the others and they developed its use on a maroon or chocolate brown background.

Usk shapes differ from Pontypool shapes somewhat. Usk trays were chiefly octagonal or "double-four S shape" (Chippendale). The large octagonal was one of their favorite trays and on them they favored a plain center with elaborate scroll-work along the border and outer edge.

The afternoon was spent with Mr. W. D. John whose recently published authoritative book "Pontypool and Usk Japanned Wares" is a "must" for anyone interested in this subject. Mr. John has a fine collection of the Wales japanned wares as well as a unique collection of Nantgaru porcelain which was also produced in Wales. It is believed that some of the workmen from this porcelain works also worked at the tin manufactories.

It was in 1425 when the first iron factory was started in Pontymoel, which is a part of Pontypool as it is to-day. In 1577 John Hanbury started the iron mills that are still in operation to-day in the busy, thriving city of 50,000.



Teapot from Usk — Courtesy Cooper Union Museum

Pontypool, which along with Usk is in the heart of Monmouthshire, is not a particularly beautiful city. It is highly industrialized; it is smoky; great smoke stacks dot the skyline above it and its buildings are dingy with the accumulations of years of charcoal dust and grime. The city is built on hills overlooking a river whose abundant water power is used in the operation of the mills. Usk, on the other hand, is a quiet little country village of about 2000, perhaps less, and has the rural charm that all little towns have in that part of the world. In neither of the two places are there any traces of the japanning works.

It was the iron industry started by Hanbury that brought the tin-plating and japanning industry to Wales. For make no mistake about this—this was an industry, a strictly commercial venture, not a craft. During the early 1700's it became commercially necessary to find a way to keep the iron from rusting. Thomas Allgood and Edward Allgood, father and son, solved this problem in two different ways, by tin-plating and by japanning. It is probable that the first actual tin-plating was done about 1725, but that date is a matter of conjecture since much of this work was clothed in real cloak-and-dagger secrecy.

At about this time there arose in England a great vogue for Oriental lacquered furniture and decorative objects. This caused a commercial loss to English furniture makers and they tried in various ways to find some way to imitate the Oriental wares that were so popular. After the Allgoods developed their tinning process, which was used for industrial purposes, they began japanning the metal for ornamental effects and soon the newly decorated articles

were able to compete with the Oriental products in English and continental markets. This process, as explained by Mr. John, was a technique based on the application of linseed oil varnishes which had been oxidised and which were fired in ovens. Mr. John felt that the "secret" of Pontypool Japan was a built up thing. For the sake of their prosperity, the Allgoods tried to keep it secret—but it is doubtful if it remained much of a secret for long. The japanning works at Bilston, Wolverhampton and Birmingham were turning out acceptable japanned products at the same time. And by the early 1800's anyone could buy "Pontypool Black" and "Pontypool Clear" varnishes.

The names of quite a few of the workmen at both these factories are a matter of record although no pieces, with one notable exception, can be attributed to them: (At the National Museum there is a tea set—crimson varnish background with gold decoration, the sugar bowl of which was marked by Pyrke.) John Stockman was one of the first outside the Allgood family to work at Pontypool; Benjamin Barker also worked there. Morgan Davies, John Hughes, Jonathan Lewis, Elisha Reed and John Pyrke worked at Usk.

The wares produced at these early Welsh factories have never been excelled in quality or in workmanship and were the models on which other factories based their products.



Courtesy Mrs. E. W. Rowell



## TWO NORTHS CAME NORTH

*Evelyn M. Holmes*

In the June 1939—*Antiques Magazine*—Esther Stevens Brazer tells us in her story of "The Tinsmiths of Stevens Plains," Part I, that Elijah and Elisha North came to Maine from Berlin, Connecticut, early in 1800 to join the tin makers. The records of those days are meager. Just how much the arrival of these two men added to or influenced the output of tin we do not know. However, they seem to have been active men who quickly became a part of this group.

From the John North family of Farmington, Connecticut, geneology by Dexter North, we learn—"Elijah North was born December 1781—Removed to Falmouth, Maine—part of Portland—with his brother Elisha. He was the son of Samuel and Lois Woodford North of Worthington, Conn. He married his cousin, Martha Woodford, May 2, 1805. They had six children, Marie, Lois, Sophie, Rhoda, Silas, and Silas the 2nd. This last was living in Maine in 1894."

"Elisha North removed to Falmouth, Maine with his brother Elijah. Married Abigail Stevens, November 8, 1807. In an old burying ground at Westbrook, Maine, is a stone marked Abigail North, died Jan. 30, 1825, age thirty-four years. Wife of Elisha North."

The following is taken from newspaper clippings listed as "Grandpa's Scrapbook," which is an unpublished data book in the Maine Historical Society of Portland. Newspaper article dated May 6, 1897. "Elisha North whose younger brother Elijah resided the last part of his life in Windham Road, Morrills Corner, formerly Stevens Plains, now part of Portland, in an old house still standing, was born at Berlin, Conn., 1785. He united in marriage with "Nabby" ninth and youngest child of Capt. Isaac Sawyer Stevens and Sarah Brackett. His wife died in the prime of womanhood. He married again Nancy Bradbury of Fryburg, Maine. Elisha North was not only a manufacturer of tinware, he kept a shop at Brighton Corner and sent out into the country half a score of peddler carts which brought back to him various kinds of country produce in exchange for those he manufactured." It would seem that from what we have gleaned from the vagaries of the records these two men were very much a part of the Stevens group. Of their descendants I hope to learn more.

The North family in Maine is an old family and one that is part of the early history, particularly of Augusta and the coast section near there. However, we learn from the North genealogy that it is a different branch of the family from which Elisha and Elijah came. They are direct descendants of John North of Farmington, Conn., one of the first proprietors of Farmington. Hence the one more strong link for the Maine members of the Esther Stevens Brazer Guild with the Connecticut members.

John North of Farmington, Conn., came to this country at the age of twenty on a sailing vessel from London in 1635. He landed in Massachusetts but soon found his way to Connecticut, finally taking up a proprietorship at Farmington. He was a strong, capable citizen, important to Farmington. During the next century other Norths came—a cousin to John, a grandson. In 1730 another North sailed for America from a different part of England, landed in Portsmouth, New Hampshire, then bought land at Pemaquid, Maine, our first North settler. From him descended the Augusta family and those now prominent in Maine.

In 1790 the Federal Census gives ninety-two North families in this country, thirty-three in Connecticut, eighteen in New York state, two in Massachusetts, others in Vermont, New Hampshire; in the south, Virginia, Maryland, and the Carolinas. Of these the Connecticut families, the two in Massachusetts and four in New York can be identified as descendants of John North of Farmington, Conn. Now the North families are in the thousands, scattered from Maine to California. Among our Guild members possibly there are those who belong to the North family. Possibly you have pieces of early tin that came from these tinsmith descendants of John North. If so, to share any story of them with your fellow decorators would be much appreciated. Let us hear more from you who may have such a connection.



Courtesy Dr. Earl Robacker





Courtesy Dr. Earl Robacker

## PAINTED TIN

Earl F. Robacker

(Reprinted from *The Dutchman*)

Good for an argument any time is the question of whether or not the painted tin of Dutch Pennsylvania was actually a Pennsylvania product.

One school of thought maintains that it was New England ware, peddled from door to door by enterprising Yankee salesmen. Another is equally sure that it was produced in Philadelphia, from where it made its way to the hinterland to brighten the kitchens and warm the hearts of the Dutch housewives. Still a third group, of whom the writer is one, finds evidence to indicate that some Dutch tinware is natively Pennsylvania Dutch.

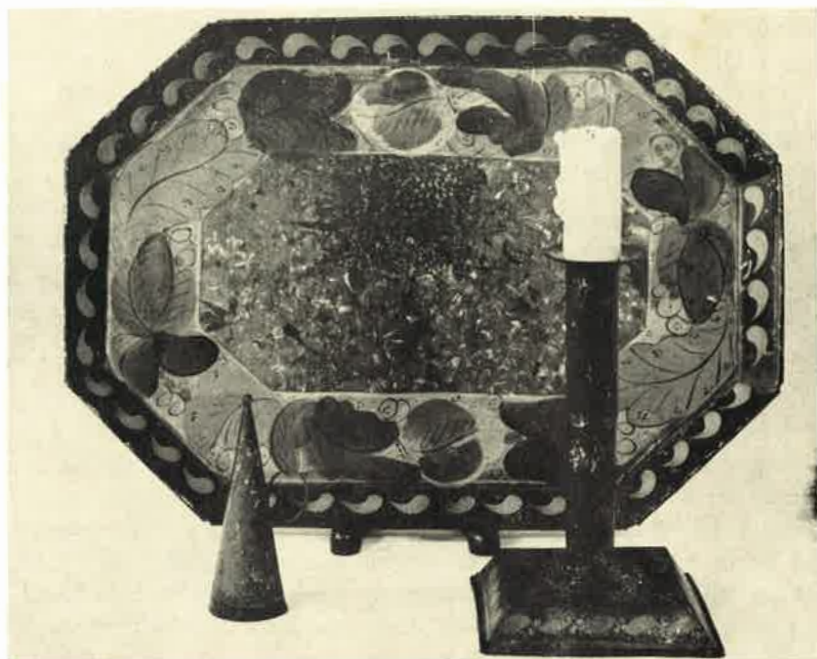
Now, among genuine old objects, which may be called Pennsylvanian, and which not? In some cases, with documentation and records lacking, it is admittedly out of the question to give a positive answer. Some of the "Pennsylvania" motifs, and the objects on which they are likely to be found, are given below, not as a complete check list but as a partial guide. First there is the tulip, represented in profile, showing two petals only; it has been found on apple trays, and on octagonal "coffin" trays—the bases on which teapots were set. These tulips are generally yellow or red.

Seemingly peculiar to Pennsylvania is the "tomato"—an almost circular design in red, its spherical contours denoted by brush strokes, cross-hatchings, or both, in white or cream or gilt. Coffee pots, tea pots, and large measuring cups and mugs offered generous surfaces for this decoration. Another nearly circular design seems to have been inspired by a cut section of fruit, showing the arrangement of seeds—possibly a tomato but more likely a pomegranate. In either case, some artistic license has been taken. This is a coffee pot design. Bold green leaves, in most cases darkened almost to black by the passing of time, serve as a background.

Peaches, very like the peaches found on stencilled or painted furniture of the Painted Period (roughly the first three quarters of the Nineteenth Century) are found on trays, canisters, and tea caddies. The peach and its leaves usually stand alone on smaller objects—not as part of an elaborate garniture.

Seemingly peculiar to Pennsylvania also is the six-pointed tea caddy design, comparable to the six-petaled open tulip of spatterware, and a first cousin to the six-pointed compass designs seen in barn designs, cheese strainers, pie cupboards, and elsewhere.

Found also in Pennsylvania, in its natural colors of yellow and black, is an unmistakable wild canary—the "distelfink" of Dutch Pennsylvania. This motif is used on large mugs and coffee pots.



Courtesy Dr. Earl Robacker

Common to all the simple household objects of decorated tinware are boldness of color, freedom in execution of design, and restraint in the number of motifs used on any one given piece. Besides the objects mentioned, one might list pin trays, children's drinking cups and small pails ("blickies"), nutmeg graters, sanders, salt shakers, sugar bowls, cream pitchers, boxes with flat or trunk tops from four to twelve inches in length, and still others.

From the collector's point of view, the color of the basic varnish is at least as important as the design in establishing a collection. Dark brown is the usual color; red is far less common, and therefore much sought for; blue is almost never seen, but exists; green and yellow are real finds.

An interesting pair of pin trays in the writer's collection offers some data as to the time when tinware was actually in use. The trays were a Christmas gift in 1837, according to a notation scratched on the back of each by Susannah Miller, who goes on to record interesting bits of history and genealogy: "I done this in the year of our Lord 1837 on the 24th of December"; "Susannah Miller her hand and knife"; "Conestogo is my dwelling place"; "done this on Sunday afternoon by myself"; "names of my father, mother, brother, sister" (the names follow). In the same hand appears a notation of "Price, 15"; in an alien hand, "Susan is going to get married to John Eshbach"!







Stencils from the kit of Franklin Miller

## FRANKLIN MILLER—DECORATOR, FURNITURE DEALER & CASKET-MAKER

*Dorothy Hutchins*

After having had antique chair stencilling classes in Cortland County, New York State, for several years, we were rather certain that there must have been old-time decorators in this area. Many of the same stile patterns were found repeatedly on two-slat or thumb-back chairs. It was a wonderful surprise when, in July 1951, I was able to locate and buy an old grocery ledger full of cut and uncut stencils. These were all very brittle, cut from parchment-like paper. There were 122 pieces and many of these fitted exactly a number of the designs that we had copied and used in our classes.

The old ledger is dated May 26, 1811. Some stencils were put in the ledger while still wet with varnish and are stuck fast to the paper. All of the cutting is good. As well as various units to make dozens of chair patterns, there are a large number of stile designs. There is also a stencil marked "From the floor of———," a unit from a tray border, and a sheet that looks like wall stencils. Since we have found two stencilled walls here in Cortland County, all of this makes us feel that there may have been a great amount of this work at one time. This man must have decorated furniture, walls and trays, as well as being in the general furniture and casket business.

From an old family Bible, we found that the decorator was Franklin Miller, born in Homer, N.Y. on August 9, 1801. He was married November 9, 1826 and was in the furniture business then. He died February 1, 1863 at the age of 61.

From the collection of materials found, we would guess that before using his stencils on chairs, he made copies on his stencil paper to recut when a new stencil of that pattern was needed.

In another ledger dated February 1837, orders for several chairs are listed, along with other kinds of furniture.

"1854 Mar. 3	to a Boston rocker	\$3.00
1851 Jan. 25	by 27 standing cherry trees	35.00
1851 Dec. 11	to a coffin for his mother	7.50
1850 July 17	to a little chair with rockers	.88
1861 Mar. 26	to three cottage chairs @ 69¢	2.07
1851 Mar. 25	to 6 fancy chairs at \$1.25	7.50
1851 May 20	by 6 lbs. veal at 3¢	.18
1851 Jan. 4	to a cradle chair	3.50
1852	to seating two chairs	.63
1853 Jan. 18	to a set of black walnut chairs	13.00
1849 Oct. 18	to a large chest	2.00
1838 July 27	to a sewing chair	1.00
1856 Aug. 16	to a bedsted	2.50"

These are only a few items picked at random from this large ledger of Franklin Miller's Furniture and Casket Business. The descendants of Mr. Miller are interested in learning more of his history. They have promised to be on the watch for more stencils, etc. which we feel may be stored away with old furniture in their barn.

## MARY ANN HARDY—AN APPRECIATION

*William Lamson Warren*

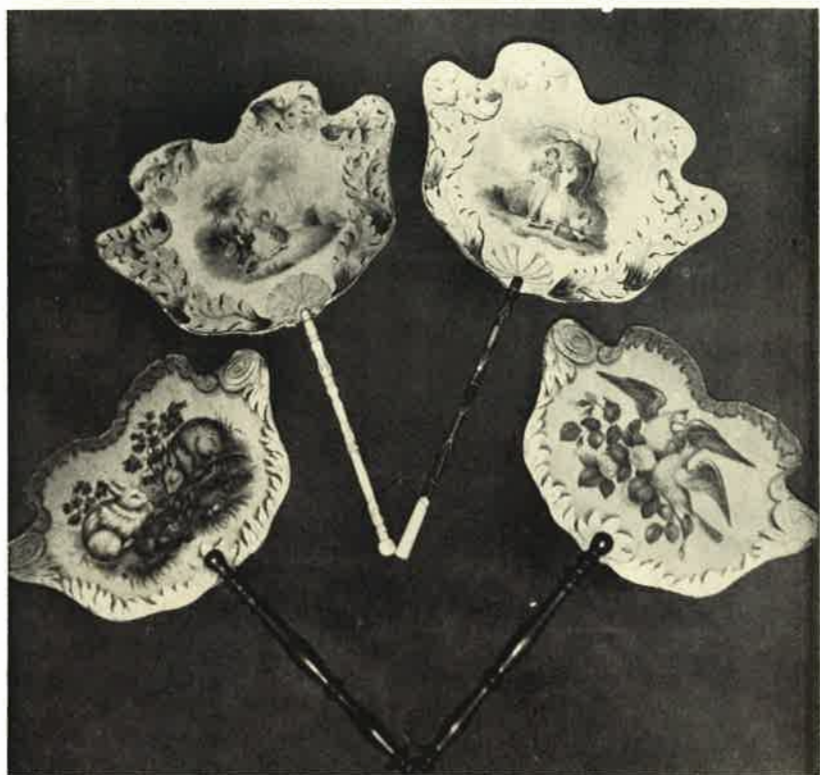
(Reprinted from *Old-Time New England*, Vol. XLV, No. 3)

There was such a diversification of art work after the birth of the American Republic, such an abundance of latent talent bursting into bloom, that one can touch at any corner and, with little research, find evidence of artistic endeavor, either urban or rustic, which shows a range of talent, taste and experimentation that is remarkable.

In one far corner, around Bangor, Maine, there was a serious interest and activity in painting throughout the nineteenth century. Its development and the results were not greatly different from that in other regions. The artists were self-taught in the most part, romantic, earnest, experimental and personal, all inspired by a desire to emulate European culture. American shipping developed rapidly right after the Revolution and the sea captains brought back not only cargoes of European furnishings but a desire to live as well as European lords, which their new wealth enabled them to do.

Across the whole century the name of Hardy makes a conspicuous mark in Maine. There was Jeremiah P. Hardy, the first artist of the family, both in time and in quantity of output. A pupil of Morse for a short time, he was mostly self-taught. He is chiefly known for his portraits of famous Maine people which are now scattered across the country, both in private collections and in museums. . . .

But it is Mary Ann Hardy, Jeremiah's sister, of whom we are taking particular note. She was born in Pelham, N.H., in 1809. Her picture was her brother's first attempt at portraiture. During her brother's formative years, as he taught himself, she was his constant companion and he encouraged her own talent for drawing and painting. Other than this and several lessons in water color from a Boston artist, she had no other instruction. It is a pity that she suffered from shyness, for that, combined with the strict confinement in those days to family and domestic duties, was not conducive to the development of her abilities. But her productions in the fashionable mediums for ladies of her time, painting on ivory, velvet and china, and illustrating romantic poems, show a remarkable ability, charm and originality. She became interested in miniature painting and gradually developed such proficiency that she was able to make this her profession. Unlike so many of the young ladies of her time, there is a complete lack of sadness or mourning. Indeed, she was blessed with a keen sense of humor and a lively imagination which showed itself in her landscapes, genre painting and her clever, quick sketches, caricatures of friends and family, which she presented on several occasions. Few of her landscapes have survived and those that have are so covered with the dust of time that they do not photograph. A few genre scenes in oil have come down in the family. There is a Coon Hunt on the edge of the Maine woods, two pictures of women gossiping, and several Maine seascapes. They all show merit and her love of familiar subjects. But comparing these with her water colors, it



is easy to see that it was this latter medium in which she excelled. The oils are overworked and due either to an accumulation of dust or deterioration of the pigments, the pictures lack color and appear drab, whereas the water colors have a freshness of execution and, although faded by time, the mellowness has added a charm. Miss Charlotte W. Hardy, a great-niece, possesses some china that Mary Ann painted which is beautifully and expertly done. There is also a wreath of the wild flowers found growing around Hampden, painted on silk, which shows an extraordinarily keen observation and a patient hand.

Much of her early work was in a humorous, intimate vein. It was of a trivial, personal nature, things done to amuse the family and friends. She made all kinds of clever things for family parties out of paper and plaster and wrote little poems. But there are several things that reveal a master and development. Mary Ann made fire screens herself, the kind ladies used when sitting close to a fireplace to shield their faces from the heat. The decorative designs, such as one with oak leaves, done in striking green and gold, are of her own creation, adapting a native flora from the woods she knew and loved. The children on one screen depicted in a rural scene near her home, were taken from life, perhaps showing her own nieces and nephews in quaint poses. They





"Timothy Collins," Miniature

by Mary Ann Hardy

are exquisitely done and show her ability in miniature painting. Each stroke of the water color brush is sure and faultlessly applied, and the result shows that her ability was in the devotion to detail and the small rather than the broader technique of oil painting. . . .

Mary Ann painted little classical scenes on ivory for box tops, one of them being a delightful scene of Hebe feeding a very energetic eagle. It is a lively and engaging miniature, done with sure and dexterous strokes and careful washes and is typically American in its naiveté. It may be pertinent to say here that of these things there are none that could be judged in the same creative and original category as the work of a rural artist like Eunice Pinney of Connecticut.

It is not known how many miniature portraits Mary Ann did. She was so shy, it is said, that she could not bear to look at a subject for very long, and that she relied on her memory to do the finished product. None the less, she had a gift for putting down a likeness. Since she loved children and babies, she felt no embarrassment in their presence, and a great many of her commissions were for tiny miniatures of the children of families around Bangor. These were done with realism which is surprising as the subjects were done as they looked and not idealized at all. Her work was uneven and sometimes her drawing was poor. Some of the miniatures look as if they had been worked over to try to correct mistakes. Little of her work is dated and there are not enough examples to study and estimate her characteristics. . . .

Jeremiah painted his sister again in 1829 when he was beginning to become well known, and this picture is of a shy, reticent girl, looking very

mature for her age, the kind who was loved and made much of but never married. In a gifted family she represented something more than just another talented lady of her time. She founded no school nor is her work of tremendous influence or worth, but at a time when there were thousands of artistically inclined ladies she stands out as an accomplished miniaturist in one of the corners of the republic, a singular product of her times and the miniature of "Timothy Collins" and the water color of her niece are certainly creations that deserve praise and appreciation and should give her a conspicuous place in any evaluation of female art work.

### PRESIDENT'S REPORT

Hampton Bays, Long Island, N.Y., was a perfect place for the ninth annual May meeting. Nothing could have been finer than the weather, nothing more magnificent than the wisteria blossoms nearly covering the front and side of the Canoe Place Inn, nothing better suited to our needs than the accommodations at the Inn, and nothing more gracious than the hospitality of the chairman Jean Dimon, the Long Island members, and the friends who entertained us.

Members who arrived on Monday afternoon studied the exhibits which had been beautifully arranged in the Terrace Room. In the evening Miss Margaret Wall, director of the Stoney Brook Museum, which houses the Mont collection and the Carriage House, gave a charming talk on carriage stripers and decorated vehicles. Punch was served during the social hour following the talk.

On Tuesday morning members assembled, and three groups were arranged to rotate from "Freehand Bronze Demonstration" with Maryjane Clark to "Slides of Originals" with Bernice Drury to "Originals on Exhibit" with Virginia Martin. After the luncheon was served in the Ball Room, we were greeted by Mr. William Dunwell, President of the Southampton Colonial Society, who invited members and guests to visit the Captain Rogers Homestead built in 1843 and now the Southampton Historical Museum. He told about the exhibition of decorated chairs collected for the benefit of our society and about the newly arrived glass collection.

Mr. Clarence Brazer cordially invited members visiting Long Island during the week to stop and see Esther Stevens Brazer's collection and home at Innerwick, Flushing, Long Island.

Mrs. Jeannette Rattray, editor of the Southampton Star, spoke on *Bounty of the Sea; Wrecks and Wrecking on Eastern Long Island* and gave a glimpse of the past history of the island, and an entertaining preview of her book *Ship Ashore* just published. After the lecture a round table discussion on Metal Leaf by members proved interesting.

The tour to the Southampton Historical Museum, Home Sweet Home, and the residence of Mr. and Mrs. Charles Niles started at four o'clock and was so fascinating that it lasted for some until it was time for the buffet dinner in the ball room. After dinner, Walter Wright played "Home Sweet Home" and other favorite old songs on the piano and members joined in the singing. Boxes

were provided at the exhibition for questions on originals to be answered in the morning.

Wednesday morning the business meeting was held. Five trustees, Jessica Bond, Bernice Drury, Emily Heath, Sara Fuller, and Natalie Ramsay were elected by ballot to serve for a term of three years.

Dates were announced for the fall meeting to be held October 5 and 6, 1955, at the Wayside Inn, So. Sudbury, Mass. Isabelle Campbell extended an invitation to our society from the museum in Rochester, N.Y., to hold the 1956 spring meeting in Rochester.

It was announced that the Hudson Valley Chapter had been invited to arrange an exhibition for the summer at the New York State Museum in Albany, N.Y.

Martha Muller, curator, described the decorated pieces donated to our museum by May Auer, Sara Fuller, and the Long Island Chapter. She proposed a new plan for members to visit Innerwick in groups with a responsible member in charge.

A panel discussion led by Esther Hall, based on the contents from the question boxes was quite lively. The members participated more actively in the program at Canoe Place Inn than they had in some of the past meetings. This was most gratifying to the committees in charge.

It is always a privilege to meet in a different community and a pleasure to be so hospitably received by the historical societies and museums.

On behalf of the trustees, committee chairmen, and members of the Guild I extend my sincere thanks to all who gave so generously their time and effort to make our Long Island meeting such a success.

*Violet Milnes Scott*

Extracts from paper read at Canoe Place Inn, Hampton Bays, Long Island, New York, on May 24, 1955. Based on the book "SHIP ASHORE! A Record of Maritime Disasters off Montauk and Eastern Long Island, 1640-1955" written by Jeannette Edwards Rattray and published June 17, 1955 by Coward-McCann, Inc., of New York.

Mrs. Rattray, editor of the East Hampton, L.I. Star, called the paper

## **WRECKS AND WRECKING ON EASTERN LONG ISLAND**

The sea permeates our lives here on eastern Long Island, and often dominates us. Our early houses were built by ship's carpenters, often for seafaring men, and have details borrowed from ships. Their furnishings include articles brought home by sea captains from the Far East or the West Indies on whaling or trading voyages. Our early economy depended upon fishing more than farming, although almost every man turned his hand to both; and real wealth came from whaling, both the offshore and the deep sea variety. Our language still quite unconsciously contains seafaring expressions; not so much in my generation as it did in my father's.

Father helped kill sixteen whales off the beach at East Hampton and Amagansett. He fished with one hand and ran other businesses with the



other all his life and was an expert surfer. His father was a round-the-world whaler for eighteen years. Father drove an automobile the way he steered a boat. Backing out of a parking place, he would ask his passenger, often one of our small sons—"Anything coming astern?" The boy would answer: "All clear astern, Grampy!" The older Long Islanders would say, if your fender is dented in an accident, that it is "stove in." The wind doesn't just blow hard out here, it is "blowing feathers" (whitecaps on the ocean). A henpecked husband is "lashed to the mast." A man with too much liquor aboard is "makin' heavy weather of it." Asking after the behavior of someone not encountered lately, the inquirer is apt to say: "How's she carryin' sail these days?"

Today, everybody, even the day laborer, is rich beyond the wildest dreams of our pioneer forefathers. Manufactured gadgets are available for all, and raw materials such as the lumber that used to drift ashore from wrecked vessels would mean little or nothing to anyone now. But not so long ago these things meant a great deal. So much, in fact, that there was great rivalry and jealousy among shore-dwellers for the possession of these gifts from the sea.

It was necessary for New York State to appoint, in 1787, Wreck Masters for each shore-front locality to protect the owners' and insurance companies' interests or those of the state. In due time after a wreck a vendue or auction would be held for anything of value that had been salvaged. The office of Wreck Master continued until 1890. The largest number of Wreck Masters were appointed for Suffolk County because it was here that most wrecks occurred.

Spanish silver dollars were still being picked up along the beach at Southampton in the 1890's; they were thought to have come from the mysterious vessel without name-plate or papers found adrift and abandoned on the bar opposite Shinnecock Bay in the fall of 1816 . . . A square-rigged packet ship, the *Louis Phillipe*, bound from Bordeaux to New York, went ashore at Mecox, between Southampton and Bridgehampton, on April 14, 1842. She carried dry goods, champagne, trees and shrubs. The trees and shrubs were thrown overboard when it became necessary to lighten the ship to get her off the bar. They drifted ashore and were planted in dooryards throughout the Hamptons—beech trees, laburnums, elms and lindens. I have half a dozen rose bushes now in bud, descended from roses that came ashore in 1842 on the *Louis Philippe* . . . Village flagpoles in the Hamptons have been made from the masts of wrecked vessels . . . A ship's bell from the tragic John Milton wreck at Montauk in 1858 hangs in the belfry of the Presbyterian Session House in East Hampton . . . A ship's clock from the terrible Circassian wreck of December, 1876 at Bridgehampton still ticks away keeping good time in the cozy kitchen of J. Howard Hand at Wainscott; Mr. Hand, five years old at the time of the wreck, can remember it . . . A pretty cottage in Amagansett, a counter in Daniel Miller's country store at The Springs, various fences and outbuildings were made from yellow pine timber that came ashore from the *James A. Potter*, three-

masted schooner wrecked at Amagansett on Dec. 22, 1878 . . .

Most of the shipwrecks took place in sailing-ship days and before wireless. And those were the days when a dollar was a day's wages or more and any gift from the sea was a help . . . The only treasure one is likely to pick up on the beach today is an armful of drift-wood or a few shells. Yet from inborn custom most people living in the coastal towns visit the beach nearly every day to "take a look," especially when the surf runs high and dangerous. No one living here can ever be unaware of the sea, which is never twice the same.

### HAMPTON BAYS TOUR

During the Hampton Bays Meeting, members of the Guild were privileged to visit East Hampton's "Home Sweet Home," the Southampton Historical Museum and the home of Mr. and Mrs. Charles Niles at Bridgehampton.

Esther Hall reported,

"Three groups visited "Home Sweet Home," the birthplace and homestead of John Howard Payne, and inspiration for his song "Home Sweet Home." The house itself, modest and simple with a complete lack of ornament, has been standing since 1660 and is a fine example of Pilgrim days. The sweep of roof, almost to the street—the extra long shingles of a beautiful weathered grey—the quaint windmill and the beautiful dark lilacs by the walk seemed as everlasting as the song itself. Inside we viewed the paneling and the collection of Pilgrim furniture, some with dates carved in the wood, a very large collection of lustre ware—pink and copper, a tea set of very unusual yellow lustre, and the largest pink lustre pitcher known to exist. Around the kitchen fireplace were all the cooking utensils and household tools of Pilgrim origin. After one visit we could understand the love of home that inspired the song."

"The Southampton Historical Museum reflects the life of the people of yesterday who, in doing their daily work, laid the foundation and built the town of Southampton. In the collection of Indian relics, primitive tools, household implements and furnishings, costumes and documents, the purpose is to show the development of the community from the settling of the town in 1640, through the Colonial and Revolutionary periods and the Whaling Era to the Twentieth Century." (From the Museum's folder prepared by its historian, Mrs. John Herrick). Mrs. Herrick and Mrs. John Porter were responsible for arranging a special exhibit of decorated furniture featuring chairs of various types ornamented with many different patterns, which was excellent. A loan exhibit from the Corning Glass Works had just arrived and was also fascinating.

An excerpt from Jeannette Rattray's column "Looking Them Over" in the June 2 *East Hampton Star*, describes the Niles House. "The big square house is shaded by tall elms and set in flowers and greenery, right on the main highway just east of the business section of Bridgehampton village. It was built in 1734 by D. Halsey. Lodowick Post bought it in 1770. It was bought in 1832, Mrs. Niles told me, by Uriah Sayre from John Pierson. . . . The house has always been loved; its owners have never rented it, and they have cherished family possessions now beyond price as early Americana. . . . The collection

in the Niles House is really impressive; I have never seen anything like it outside of a museum. It was a great opportunity to be able to see it. Mrs. Niles has utilized old glazed chintz found on the place, wherever possible; and has made curtains and bed-hangings of materials exactly suited to the rooms. Mr. Niles makes a hobby of collecting antique clocks, there are hundreds of them I should think, hanging on the walls, standing in corners, or on shelves; he repairs them with a loving hand and nearly all are ticking away cheerfully.

Uriah Sayre was a whaling captain who sailed out of Sag Harbor; I know he commanded the *Argonaut* in 1823 and 1829. . . . He must have done well, and so did every other owner of the fine old house, from the relics left behind.

There are corner cupboards full of Canton, Wedgewood, Staffordshire, Royal Doulton, Bristol, Ironstone, Lowestoft, French Delft, majolica china; there are small wall-cabinets containing darling children's tea sets; shelves of antique glass; old silver by Pelletreau, Hedges, Foster, Pitkin, and Pritchard. There are ancient Salem and Boston rockers; small chests from China and big chests the captains took to sea; Sheraton desks; a 1700 mirror; Sheffield candelabra especially made for the buffet. "The Room" as one of the two front sitting rooms is always called, is furnished almost altogether with pieces brought home long ago from China. The kitchen is something out of a book—with its deep old bench, its tilt-top settle by the fully equipped kitchen fireplace and the floor painted deep red to match the bricks; with all necessary equipment carefully hidden or screened. What was once a second kitchen is now Mr. Niles' study and clock room; here is a Franklin stove with Hessian andirons. One of the early American clocks here was refinished by Mrs. C. Edwin Dimon.

Upstairs, Mrs. Niles' own room is all in yellow and white, with a beautiful old bed with a tester and petticoats and samplers on the walls. A New York store has offered her a fabulous sum for the room, just as it is, "but they're not going to get it," Mrs. Niles says. Across the hall from the yellow room is one all in blue with a "pencil bed" painted by Mrs. Niles' great-grandmother, Sally Miller of Amagansett, who married Elias Ludlow of Bridgehampton; she loved blue and the room is kept in her color. Another bedroom is beautifully panelled with H L hinges ("Holy Lord hinges" according to Mrs. Niles, which would protect the house). Here is a tapestry frame of rosewood and mahogany, portable so that the lady of the house could move it from room to room as she liked to work on it. This bedroom, the upper hall, and the fourth big bedroom—"chambers" they were called, have hand-decorated walls and ceilings. A tiny upstairs bedroom has a small "slave bed."

Of course, our ancestors did keep slaves; not so many as in the more completely agricultural South, but a good many. On the wall in the downstairs hall at the Niles house is a bill of sale for a twelve year old negro slave boy Cato, sold by Ambrose Parsons of East Hampton to Lodowick Post in 1806 for \$112.50.

The house has seven entrances, seven flights of stairs, and eight fireplaces. My visit to it was an experience I shall enjoy in retrospect for a long time."



## GUILD EXHIBITION

*Zilla Lea*

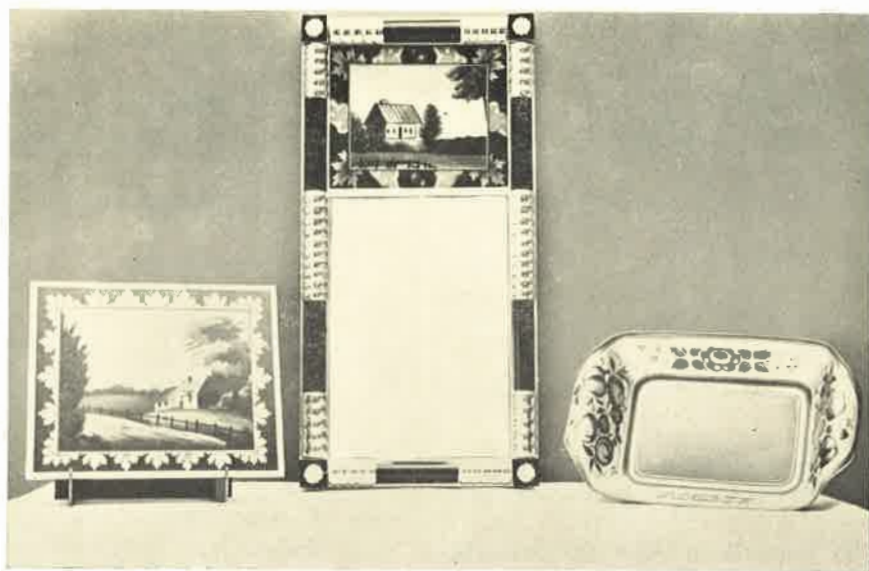
For the 19th meeting and exhibition of the Esther Stevens Brazer Guild, Canoe Place Inn at Hampton Bays, L.I. provided one of the most beautiful settings we have had. Our first view of the rambling white building with its wistaria vine in full bloom was breathtaking. The terrace room, where the Exhibition was to be held, with its semicircle of windows overlooking the ocean, was equally charming.

The committee found eighty-five pieces sent by members and applicants to be unpacked and made ready for judging. This was about twenty more than we usually have. Fifty-eight of these were members' work and twenty-seven received A awards. One A award was a Chippendale tray that added another Master Craftsman to our list. There was a table of members' work with B rating, and one of applicants'. B work is considered of exhibition quality and there were many impressive pieces in these groups.

We had made an appeal for Chippendale decoration and, as usual, our members responded most generously. There were forty-six Chippendale pieces among the one hundred and fifty-six originals shown. All types were represented, providing excellent material for Gina Martin's informal talk on Chip-



"A Award" — Mary Jane Clark



"A Awards" — Helen Hague, Helen Chivers, Phil Keegan

pendale painting. Lace Edge painting was well represented, too. Although so hard to find, several interesting Freehand Bronze pieces were on display. One small tôle basket was outstanding, with its fine examples of stump work and subtle shading. There were several beautiful trays showing Gold Leaf. In the Stencil Class we had all types of patterns, among them two different sizes of trays with our old scenic favorite, "The Train." The Country Tin display showed unusual pieces done originally in Maine, New York, Connecticut and Pennsylvania.

Many interesting chairs added variety to our Exhibit. Best and Co. loaned a pair of early, yellow, arrow-back chairs with attractive decoration, well-preserved. There were two "Boss Tweed" chairs which were described in the Summer 1954 *DECORATOR* by Ruth Wolf. One member sent a beautifully decorated chest and matching headboard, with its charming Victorian floral decoration in excellent condition. These things are heavy and difficult to transport and we do appreciate the time and effort involved by the owner in sending them to the Exhibit.

The Teachers Training Exhibit seems to grow in scope each year. This time a separate room was given over to it and the patterns from Certified Teachers' Portfolios, as well as the originals from which some of these patterns were copied, were studied, discussed and enjoyed.

We want to express our deep appreciation to all who made this valuable exhibition possible. We wish only that more members could take advantage of the opportunity such an exhibit gives for study and enjoyment.

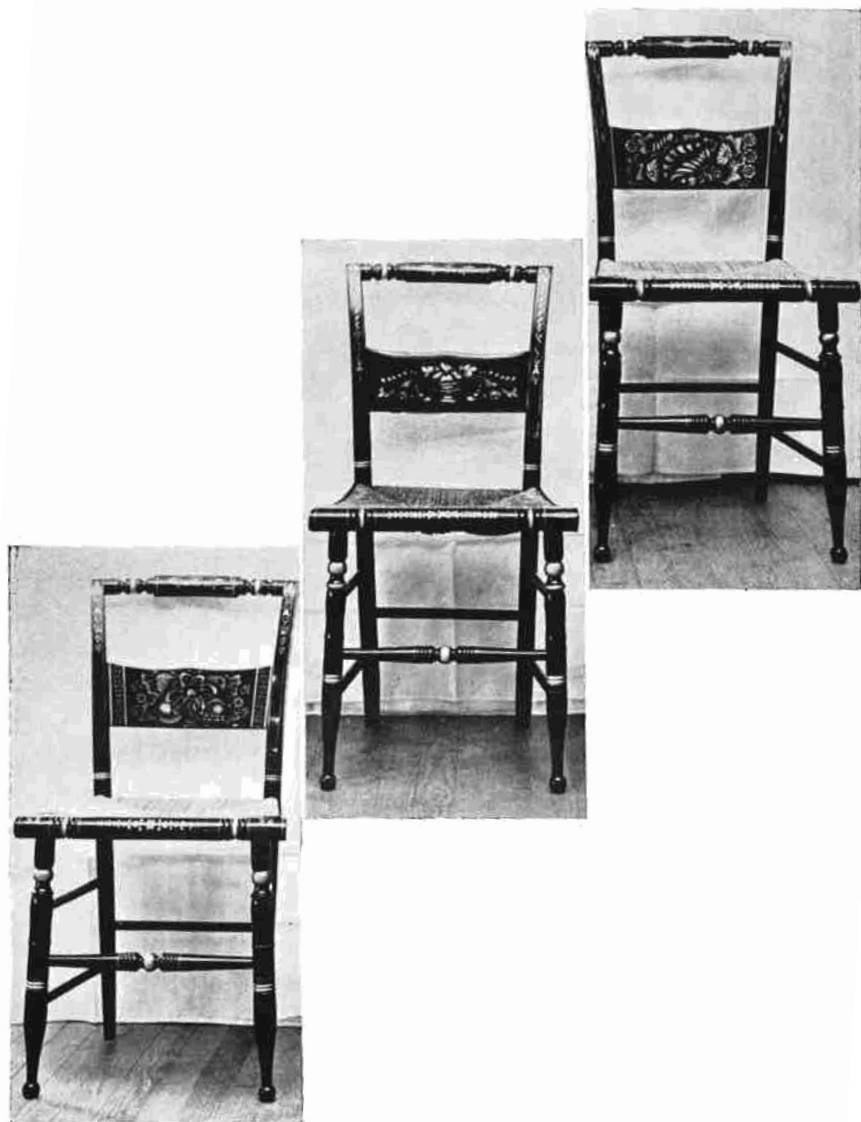


## MEMBERS RECEIVING "A" AWARDS

Mrs. William Brackett, Newton Center, Mass. ....	Stencil on wood
Mrs. Burnham Carter, Cornish, N. H. ....	Metal Leaf
Mrs. Joseph B. Chaplin, Bangor, Me. ....	Country painting
Mrs. Arthur H. Chivers, Meriden, N. H. ....	Glass panel, stencilled border
Mrs. John A. Clark, Norwell, Mass. ....	Chippendale
Mrs. A. Frank Faccio, West Englewood, N. J. ....	Country painting Stencil on wood
Mrs. William B. Fish, Westwood, N. J. ....	Country painting
Mrs. E. R. Fiske, Norwalk, Conn. ....	Stencil on tin
Mrs. Harry Haas, Pelham Manor, N. Y. ....	Stencil on wood Country painting
Mrs. C. W. Hague, Lunenburg, Mass. ....	Glass panel, stencilled border Metal leaf
Mrs. K. R. Hampton, Teaneck, N. J. ....	Stencil on tin
Mrs. Robert Keegan, Hudson, Ohio ....	Freehand Bronze Country painting
Mrs. Edgar B. Malcolm, Stoughton, Mass. ....	Country painting
Mrs. Frederick Masie, Paoli, Penn. ....	Stencil on wood
Mrs. Sylvester Poor, Augusta, Me. ....	Freehand Bronze
Mrs. J. Raymond Ramsey, Hackensack, N. J. ....	Country painting Stencil on wood
Mrs. W. P. Reed, Larchmont, N. Y. ....	Stencil on wood
Mrs. Edwin Rowell, Baldwinsville, Mass. ....	Stencil on wood
Mrs. Andrew Underhill, New York, N. Y. ....	Chippendale
Mrs. S. V. VanRiper, Yarmouthport, Mass. ....	Freehand Bronze
Mrs. Raymond Wallace, Leominster, Mass. ....	Country painting
Mrs. Joseph B. Watts, Danbury, Conn. ....	Lace Edge
Mrs. William C. Whiting, W. Hanover, Mass. ....	Country painting



"A Award" — Mona Rowell



"A Awards"

*Left to right — Tess Faccio, Charlotte Reed, Margot Masie*



"A Awards" — Top to bottom

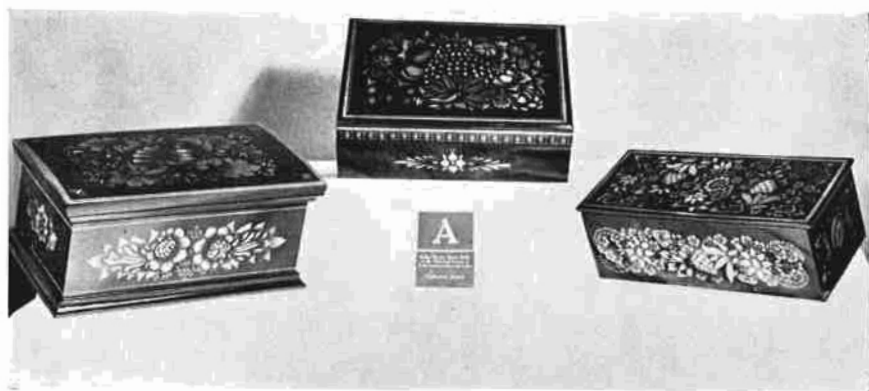
*Left* — Helen Fish, Velma Whiting

*Right* — Elizabeth Chaplin, Gertrude Malcomb



"A Awards" — Top to bottom

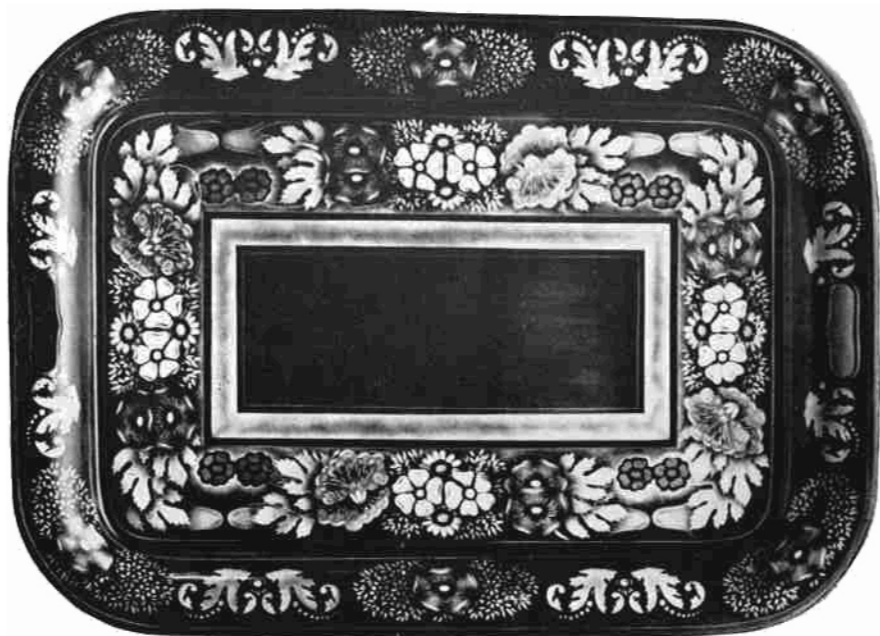
*Left* — Tess Faccio, Natalie Ramsey, Phil Keegan    *Right* — Louise Wallace, Bea Haas



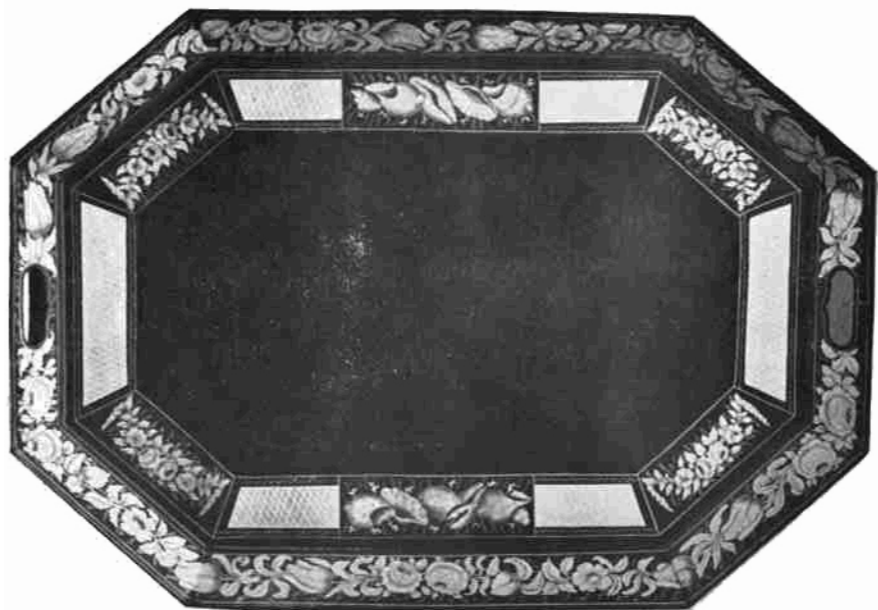
"A Awards" — Bea Haas, Natalie Ramsey, Marjorie Brackett



"A Award" — Kathleen Fiske



"A Award" — Madeline Hampton



"A Award" — Virginia Carter



"A Awards" — Top to bottom — Marion Poor, Helen Hague, Eleanor Van Riper





"A Award" — Peg Watts



"A Award" — Emilie Underhill



## REPORT ON CHAPTERS

### *Hudson Valley Chapter*

The first official meeting was held on January 25, 1955 at the home of Mrs. Harold White of Delmar, N. Y. This day was spent studying originals brought in by members.

The next meeting was held at the Albany Institute of History and Art in Albany on March 25, 1955. Each member submitted a completed pattern, and a fund has been started for mounting and maintaining same. An invitation from Mr. William Lassiter, Senior Curator of the New York State Museum to exhibit at the State Museum in Albany was accepted. Mrs. Harold White was appointed Chairman in charge of this summer exhibit. Miss Louise Goodwin, Chairman; Mrs. Donald Deane, Secretary; Mrs. Adrian Lea, Treasurer; Mrs. Harold Caswell, Librarian; Mrs. Thomas Sanvidge, Publicity.

### *The New Jersey Chapter*

A luncheon meeting was held April 29th at the Red Lion Inn, Hackensack, N. J. with Mrs. A. S. Johnson presiding. There were twenty members present and three guests. Mrs. Joseph Watts, a guest and former member, led a discussion on original pieces.

### *Old Colony Chapter, Mass.*

The Old Colony Chapter met at the home of Mrs. Gordon Scott in Uxbridge, Mass., Tuesday, May 10, 1955, at 1:30, with Mrs. John Clark presiding.

The following officers were elected for the fiscal year:

Mrs. J. C. Balsbaugh, Chairman

Mrs. William C. Whiting, Sec'y-Treas.

Mrs. Vernon H. Hall, Librarian

After luncheon, by-laws were discussed and approved. Members brought original pieces which were on display and the members enjoyed studying them.

### *Pine Tree State Chapter*

At a meeting held on September 29th at the home of Mrs. Leslie E. Norwood in So. Portland, Me., Clyde B. Holmes and Mrs. Sylvester L. Poor were re-elected co-chairman, and Mrs. Joseph B. Chaplin, Secretary-Treasurer.

### *Pioneer Chapter*

An all day "Spring Work Meeting" was held on April 25th at the Woodstock Inn, Woodstock, Vermont. This chapter holds two meetings a year.

Originals from the collection of Dr. Ann Batchelder, whose "Line a Day" appears in the Ladies Home Journal, were exhibited. Our guest was Miss Lisa Sergio, daughter of Dr. Batchelder. A short business meeting was held after the luncheon with the Chairman Mrs. Willis L. Howard presiding. Mrs. Anthony Cacioppo, Treasurer, reported the amount collected toward the purchase of an outstanding decorated piece, which the Chapter will present to the travelling exhibit of the Society.

The Fall Meeting will be held in October at the home of Mrs. S. Burton Heath at Thetford, Vermont.

M. Louise McAuliffe, Chairman of Chapters

## FINDINGS OF RESEARCH EDITOR, ISABEL MacDUFFIE

The following "receipts" and advice to young ladies have been gathered from the writings of Rufus Porter, collected by May Hale Auer.

Receipts in *Scientific American*, by particular request of a mechanic in cherry.

Sept. 26, 1846—Painting in imitation of Rosewood

"Chairs ground coat—equal quantities ivory black and rose pink ground in mixture of equal quantities of linseed oil, drying japan and turpentine. When dry graining-color consisting 3 parts rose pink with one of vermilion ground in mixture of oil Japan and turpentine is put on with graining brush. For boxes and cabinet furniture—painted by a different process—one or more ground coats changed two or three shades with yellow ochre—when dry a thin staining of burnt sienna ground in water containing a very little sugar or gum arabic is laid on the work; while this continues moist graining should be applied. Graining should consist of mixture of black and rose pink ground in the staining compound. Varnish when dry with Copal Varnish."

March 27, 1847—Japanning Black

"Boiled linseed oil. Brushed on—left in open air till it has begun to become adhesive. Place in oven (common will do) gentle heat applied not above 300 until oil is nearly dry, then cool gradually. For more delicate work instead of oil—a solution of gum shellac in alcohol managed in nearly the same manner . . . or japan varnish made by boiling shellac in oil or for an extra dense black a solution of asphaltum in turpentine, or a compound of all these ingredients together, but heat of oven should be more cautiously applied."

### FROM *CURIOUS ARTS* BY RUFUS PORTER

second edition, published in 1826

The Art of Painting on Glass—"If the common cakes of water-colours are to be used in this work they should be mixed with water in which a little nitrate of soda has been dissolved. Other paints may be ground in shellac varnish, or in linseed oil, but this will not dry so quick. The most proper colours for this work, on account of their transparency, are India ink, or lamp black, burnt umber, burnt terre-de-sienna, lake or gamboge or chrome yellow. These must be laid on very thin, so that they may be the more transparent. Set up the glass on its edge, against a window or place a lamp on the opposite side, that the light may shine through, and with a fine hair pencil draw the outlines of your design on the glass with black; afterwards shade and paint it with the above named colours, observing to paint that part first, which in other paintings would be done last. The shading may be performed by laying on two or more coats of the colour, where you want it darker. If transparency is not required, a greater variety of colours may be used, and laid on in full heavy coats. Any writing or lettering in this work must be written from right to left contrary to the usual order. In some pieces the body of some of the principal objects may be left blank, so that by placing pieces of silk or paper of different colours on the opposite side of the glass, the picture will also appear in different colours, and may be changed from one colour to another at pleasure."



## THE BOOKSHELF

*Elizabeth Balsbaugh*

### PONTYPOOL AND USK JAPANED WARES

*by W. D. John*

Members of the Esther Stevens Brazer Guild are keenly interested in studying and in reproducing authentic, original designs taken from antique japanned tin ware. Of great importance also, is the interest shown in the authentic pieces of old tin ware themselves, on which these lovely designs were so deftly executed. Until the book, "Pontypool and Usk Japanned Wares," by W. D. John was published, many people understood little or nothing of the subject about which he writes.

Mr. John has studiously delved into the earliest history of the iron and tinplate industry at Pontypool, Monmouthshire, England. The Hanbury family controlled the industry for many years. In 1697 Major John Hanbury invented rolling mills which produced thin iron sheets. Two men, Thomas Allgood and his son Edward, employed by Hanbury, invented a method of tinplating these sheets for a more successful commercial use. Between 1720 and 1728 the continuous manufacture of these sheets was started. To compete with the lacquered ware that was being imported from the Orient, a method of japanning was developed by the Allgoods. This consisted of applying several varnish coatings, then stoving the article of tinware at high heat. The year 1760 was the peak of reputation of the Pontypool metal products and japanned wares.

The Japan Works at Usk were started in 1761 after the death of Edward Allgood, because of a family quarrel regarding the division of secret industrial processes. The intense rivalry between Usk and Pontypool japan factories resulted in the finest wares being made between 1770 and 1780. Papier Maché wares in Birmingham became competition in 1830, and electroplating caused the final blow to Usk Japanning in 1860.

Mr. John gives a "complete review of the Pontypool and Usk and related French and American wares." There are 88 illustrations, 7 of which are in color.

This enlightening volume will appeal especially to the student of research for knowledge of a broader background to the history of the origin of the painting craft. It is not a "how to do" book.

Published, 1953, Ceramic Book Co., Newport, Mon., England; \$12.50.

## PICTORIAL FOLK ART NEW ENGLAND TO CALIFORNIA

*by Alice Ford*

American folk art is currently a most popular and interesting subject, and this book by Alice Ford is one of the most enlightening. The reading material covers many varied topics from portraiture, with biographical sketches of early limners, landscape painting, religious, historical, still life, and female seminary art. Scrimshaw and calligraphic drawing is explained. There is a chapter on regional drawing including art from Pennsylvania, the Shakers, New Mexico, California and the American Indian. The collection of illustrations is excellent, many of which have never before been published.

Alice Ford has successfully covered the entire field of American pictorial folk art from the 17th century to popular painting of the present day.

This book is well worth adding to one's library.

Published 1949, The Studio Publications Inc., New York, \$6.95

## RAINBOW ON THE ROAD

*by Esther Forbes*

For love of New England and its past; for moments of pure pleasure and relaxation; for quaint reminiscences of old times and customs of the early days of the last century; this novel is a "must be read" book.

It is the tale of an itinerant painter travelling up and down New England with a young 14 year old boy as his helper, and a wagon load of unfinished portraits. The story is told by the young lad and through the enthusiasm of his adventures, the reader catches the spirit of early New England.

John P. Marquand wrote of "Rainbow on the Road," "I have never seen the illusion of a period so beautifully presented."

Published 1954, Houghton Mifflin Company, Boston

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*Scientific American*, Nov. 28, 1846 "Making Mouths"

"A London Gazette suggests that when a lady would compose her mouth to a bland and serene character she should just before entering a room say "besom" and keep the expression into which the mouth subsides until the desired effect upon the company is evident.

If on the other hand she wishes to assume a distinguished and somewhat noble bearing not suggestion of sweetness she should say, "brush" the result of which is infallible.

If she would make her mouth look small and pretty she should say, "flip," but if the mouth be already too small and needs enlarging she must say "cab-bage." Perhaps a due attention to these rules might be useful to persons intending to submit to the modern process of Daguerreotype of portraiture."



## NOTICES FROM THE TRUSTEES

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### 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.

### DECORATOR

"A Award" pieces decorated with a design previously pictured will be photographed in a group for the DECORATOR.

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

1. Type material.
2. Double space.
3. Use about 14 words per line.
4. Please, dont send the Editor of DECORATOR a carbon copy.

### FALL MEETING

The fall meeting of the Historical Society of Early American Decoration Inc. will be held October 5 and 6, 1955, at the Wayside Inn, South Sudbury, Massachusetts.

Corrections in the article on *Decorated Pianos* published in the DECORATOR, vol. IX, number 1.

p. 8 (Caption under picture) Should read "Thomas Gibson piano in the home of James Monroe, Charlottesville, Virginia."

p. 11 Should read "This winter while visiting Ash Lawn, the home of James Monroe in Charlottesville, Virginia . . ."

## SESSIONS AT INNERWICK

*Martha Muller, Curator*

Starting this fall in October we are going to try out a new plan for painting sessions at Innerwick. Groups of six or less may visit to work without instruction but under the supervision of a responsible Guild member who will be appointed as monitor for the day.

Reservations for sessions are to be made through Jean Wylie, Business Manager. For overnight accommodations at Innerwick contact Mrs. Brazer directly. Hours for study will be from 10:00 A.M. until 4:00 P.M. Days will be the same (last Tuesday, Wednesday and Thursday of each month) unless otherwise requested. Each person will pay two dollars, one dollar toward Guild expenses incurred there and one dollar to the Brazers for light, heat, cleaning, etc.

This arrangement was suggested by the curator after a discussion with Mr. Brazer, in order to make Innerwick more readily available to all Guild members. The Trustees approved the plan.

### 35 MM SLIDES

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

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

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