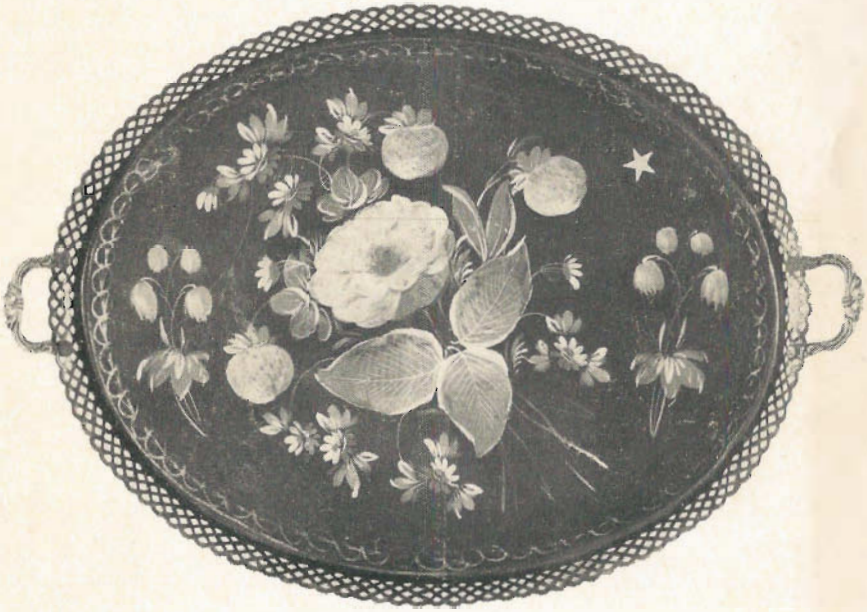
The Decorator

Volume XI, No. 1 Portsmouth, N. H. Fall 1956



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.

OFFICERS

Mrs. Gordon Scott ..... *President*
Mrs. Adrian Lea ..... *First Vice President*
Mrs. Sara Fuller ..... *Second Vice President*
Mrs. Sylvester Poor ..... *Recording Secretary*
Mrs. Stuart Brown ..... *Corresponding Secretary*
Mrs. Charles Safford ..... *Treasurer*

TRUSTEES

TERMS EXPIRE 1957

Mrs. Arthur Chivers
Mrs. Clarence Meyers
Mrs. Gordon Scott
Mrs. Robert Slater
Mrs. Sylvester Poor

TERMS EXPIRE 1958

Mrs. Eugene Bond
Mrs. Carroll Drury
Mrs. Burton Heath
Mrs. Sara Fuller
Mrs. Raymond Ramsey

TERMS EXPIRE 1959

Mrs. Stuart Brown
Mrs. Adrian Lea
Mrs. Julian Milliman
Mrs. Charles Safford
Mrs. Andrew Underhill

EDITORIAL STAFF

Editor ..... Margaret Coffin
Associate Editor ..... Violet Scott
Business Manager ..... Jean Wylie
Art Editor ..... Lucile Schecter
Research Editor ..... Isabel MacDuffie
Bookshelf Editor ..... Muriel Baker
Originals Editor ..... Virginia Wheelock
Photography Editor ..... Bernice Drury
Advisory Board ..... M. Louise McAuliffe, Lester Taft, Jr.

Journal of the

ESTHER STEVENS BRAZER GUILD

of the

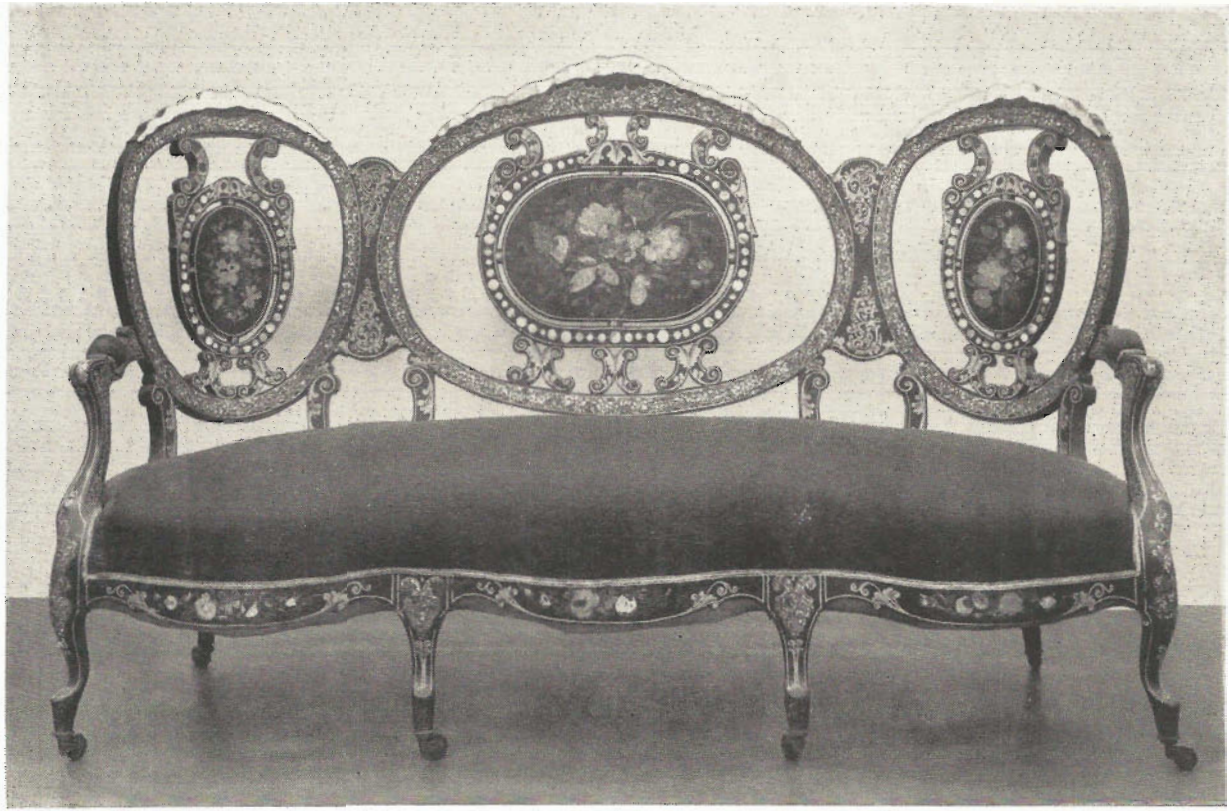
HISTORICAL SOCIETY OF

EARLY AMERICAN DECORATION, INC.

Volume XI, No. 1

Autumn 1956

Portsmouth, N. H.



Courtesy Victoria and Albert Museum, London, England, Crown copyright

THE DECORATOR

Volume XI, No. 1 Portsmouth, N. H. Fall 1956

Table of Contents

Cover photograph—Original owned by Esther Hall

PRICE PER ISSUE

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

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

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

Original tray—Free hand bronze—Courtesy of Helen Hague

EDITORIAL

Robert Browning believed that "A man's reach should exceed his grasp." This seems to apply in our Society in a number of different ways—we aim at bettering our craftsmanship, at learning more about the history of our crafts, at teaching others through exhibitions, meetings and publications more about American and European decoration of tinwares and furniture. We dream of the day when we will have a Museum, and perhaps a workshop. We are always planning ahead and reaching toward aims which we are not yet ready to achieve.

One of the facets of our growth closest to me is, of course, the *Decorator*. We can keep our present standards and improve upon them only with the active participation of you individuals who make up our Society. What have you done to help?

If we had more "ads" perhaps our magazine could be larger. Do you know of any craft houses, or suppliers of any materials which we use who do not advertise in the *Decorator?* Can you get an "ad", or will you send names and addresses to Jean Wylie?

We need articles. What have you contributed? Probably each person in the Guild has a particular interest, or an interesting tale, or access to a library

which makes that person better able to write some special article than any one else. Get at that bit of research you've been thinking about for years and you'll find compensations of all kinds.

Perhaps because of the place where you live, or the fact that you have family responsibilities you have not been able to attend many meetings or help on committees. The people who feel really a part of an organization are those who work for it. Writing an article isn't very difficult and we need your talent.

What can you do to help?

MARGARET COFFIN

MOTHER-OF-PEARL

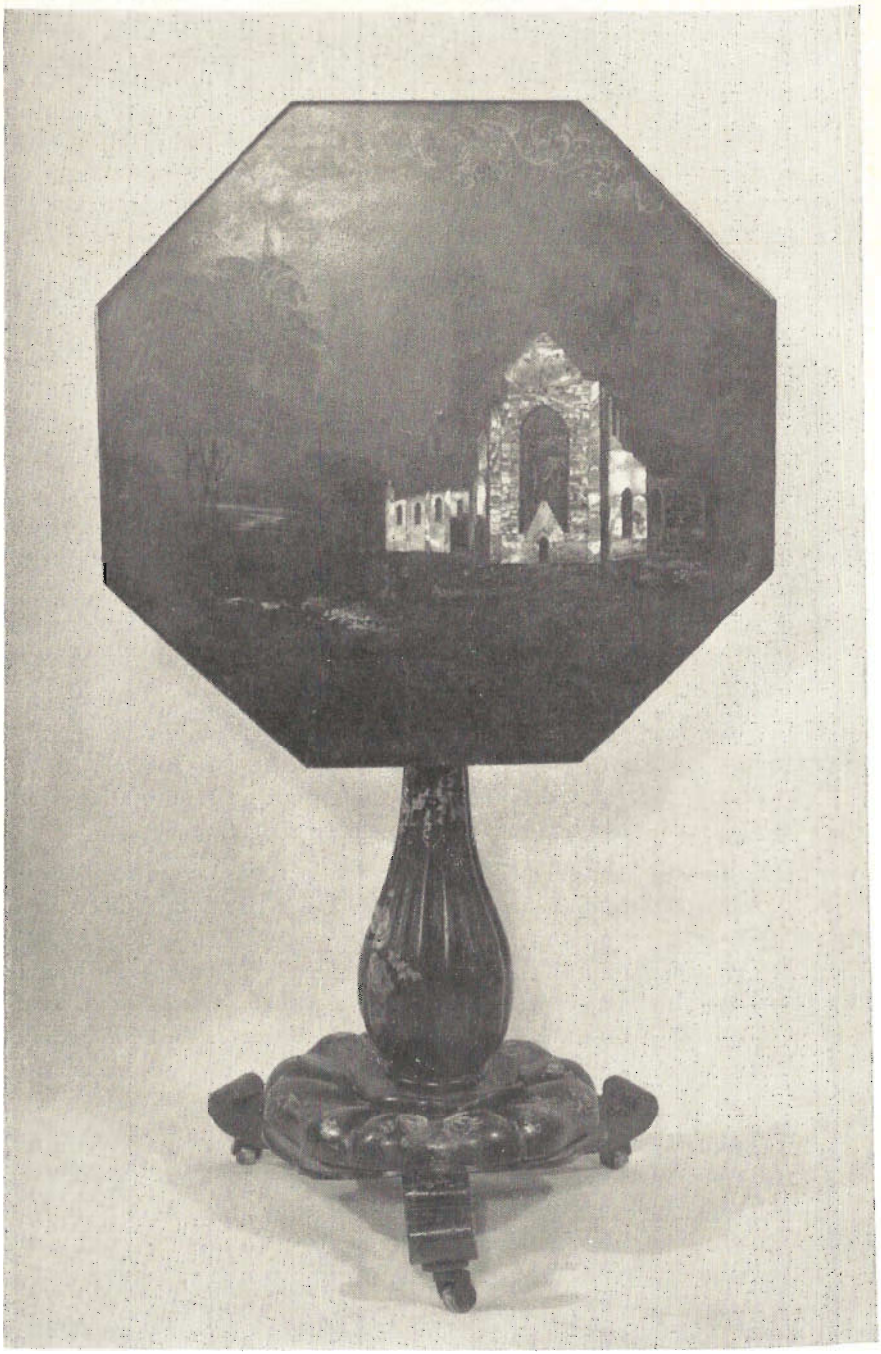
Shirley Spaulding DeVoe

The intrepid East India men of England and Holland laid the foundation for the "curious art of japanning" when they returned to Europe with "India-skreens" and lacquered cabinets. From 1595 on, more and more Oriental goods arrived with the English and Dutch ships. Oriental pearl marquetry appeared, and the English japanners learned to combine pearl with painted decoration which created a demand for shell. This inevitably led to its importation in large quantities in the 18th and 19th centuries.

There were many fisheries which supplied the shell, namely the Persian Gulf, Ceylon, Arabian Sea, Mexico, Panama (after 1840), Australia (after 1861) and others. Large outputs of shell would exhaust an area in a few years to a small uncertain yield and new areas would be sought.

Because the shell was shipped from many ports it was named for the different shipping ports such as "Bombay" or "Panama" pearl. Still others were designated by their color or the nacre, i.e. "black-edged" or "yellow-edged." The variety in color and quality were useful for furnishing contrasts in decorating effects. Even the near-white or least opalescent gave contrast when combined with a more colorful variety. Particular types were needed for buttons, for handles for cutlery, for buckles, and numerous other things popular at the time.

The shells which were most valuable to the mother-of-pearl trade were the Great pearl-oyster (Margaritiferae) which produced the most sought after pearls and the Abalones (Halitidae). The interior of the shell is covered with a smooth, lustrous, opalescent material which is the nacre or mother-of-pearl. This material "mothers" the foreign irritant within the shell by coating it and eventually producing a pearl—hence the name "mother-of-pearl." The best nacre comes from the full grown shell and reaches the peak of perfection in the pearl oyster.



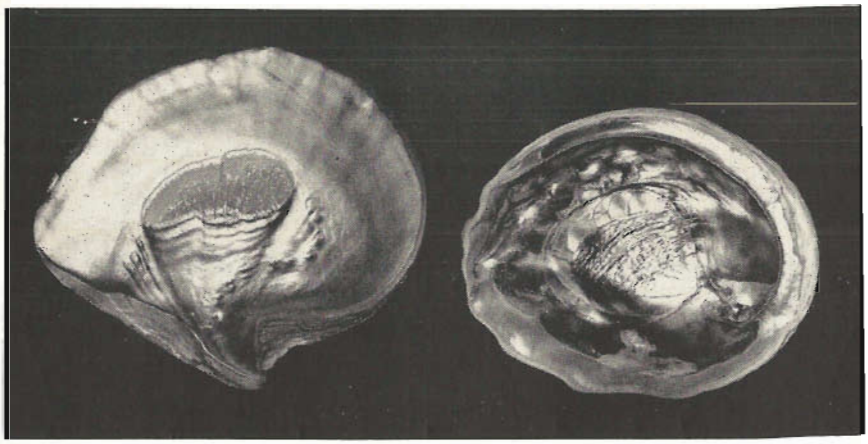
Tintern Abbey—Papier mâché table, product of Midlands, England
Courtesy Mrs. S. B. Heath

Pre-Victorian pearl work, signed Clay, King St., Covert Garden
Courtesy Mrs. Eugene Bond

France, Austria and England imported tones of shell annually, and at one time the products of the fisheries sold for from one to six hundred dollars per ton. During the peak of mother-of-pearl popularity, twenty-five hundred tons of shell would be offered in London in a single year. The best quality would bring from ten to twenty shillings per hundredweight (one hundred twelve pounds), while the ordinary grade brought as little as three shillings per hundredweight.

After the shell was purchased by the manufacturers, the workers had to prepare it for the decorators, which meant reducing it to a thinness of from 1/100th to 1/40th of an inch. A more or less flat piece of shell was cut out with nippers, then placed on a flat surface for filing and grinding, first one side, then another, until it was sufficiently thin. Then it was smoothed and pumiced. This tedious work was usually done by boys and girls, many of whom became victims of a form of silicosis from the shell dust.

Another method of reducing shell was the revolving wheel. The shell piece was held against the wheel with the palm of the hand which was protected by a piece of corduroy. As the laminae became thinner, care was required to prevent breaking. In this thin state the shell could be cut with a knife or scissors.



Left side—great pearl oyster Right—red abalone

Still another way to reduce the shell was by the use of hydrochloric acid. Extremely thin shell was not necessary for this, so results were quicker and less breakage occurred.

The preparation of the laminae was necessary for the so-called inlay used on sheet-iron and papier-maché. Perhaps "marquetry" is a better word. Mr. Arthur DeBles defines it as follows: "Marquetry differs from inlay in that the former is simply a design let into a thin veneer and of the same thickness, whereas inlay is let into the solid wood and may go to any depth." The mother-of-pearl is "let" into the japan or varnish, but perhaps it is stretching a point to call this marquetry. Some true pearl marquetry can be seen in tables of wood such as the French 17th and 18th century Boulle furniture.

Pearl shell was used on wood, tinned sheet iron and tortoise shell, but it was associated with papier-maché more than with any other material. It is always thought of as Victorian but it was used in Birmingham (the city which developed a large pearl-grinding industry) at the end of the 18th century by Henry Clay and a little later by Jennens and Bettridge.

After the pieces were set in the japan, they could be covered with paint, usually transparent, with the outlines of the petals, stamens or veins of leaves put on with opaque paint or gold. Where the edges of the shell were irregular, a fine gold line was drawn around the design, to give the illusion of perfectly shaped edges.

Careful cutting and filing of straight edges was necessary for architectural effects as in the Abbey scenes, with attention paid to the run of the color for dimensions. Broken bits were used up as fillers in a loose mosaic effect in

borders and corners or vases and cornucopias. Again the gold outlines were used to make edges look smooth.

If shell motifs were cut with care it is an indication that the article was made before the decadent, commercial period. During the period of poorest decoration lumpy pearl was used. When this was combined with stiff flower painting and exaggerated shapes in furniture, the result was unappealing.

Two Methods for Using Pearl Leaves

1. Hydrochloric acid (which can be purchased at a druggist's) is used in this method.—First place the pearl leaves or sheets on a piece of glass and paint the required flower, leaf or geometric design on the pearl with varnish. Allow the varnish to dry; then, brush over the varnish and shell with acid. For a short time the shell will bubble and dance and turn faintly yellow. Fumes of carbon dioxide and free chlorine will be noticeable but harmless. After one or two applications of acid, the unvarnished portion will disintegrate and vanish, leaving the varnished part intact. Serrated leaves and petal scallops will remain as they were painted on the shell.

2. Trace the desired motif on the shell and soak the shell in warm water for about one half hour. With a small scissors carefully cut out the traced design cutting the shell under water to prevent breakage.

With either method, the cut pieces can then be applied with prepared casein glue such as Borden's Glue-All. Spread the glue on the object which is to receive the shell and gently mop the excess glue with a cloth. Varnish may be safely used over the finished work when the glue is dry.

Bibliography

Papier-mache by Dickinson.

The Book of the Pearl by Kunz and Stevenson.

The Shell Book by Rogers.

Grateful acknowledgement is offered to Mrs. Jessica Goodearl for information concerning the glue used with shell.

Papier mâché tray showing contrasts in shell
From the collection of the author

PAINTED DECORATION IN COLONIAL HOMES

Part II

by Esther Stevens Brazer

Read November 12, 1930

The Cambridge Historical Society

This American Sheraton period was responsible for the production of many beautiful pieces, for tall post beds with painted cornices from which the bed draperies were hung, for dainty dressing tables ornamented in delicate gold leaf designs matching "fancy chair" patterns, for decorated sewing tables and dainty settees with flower sprays in gold. This was the period of delicate and beautiful background colors, pale gray, yellow buff, sea foam green of palest hue, vermilion, French green of middle tone, and white, beside the more customary darker grounds of dark red, tortoise-shell, and black.

But alas! the period of good taste and restrained beauty was slowly undermined by that insidious destroyer of fine art, factory competition. Once machines were introduced and quantity production was fostered, with price cutting aiding and abetting the downhill slide, we no longer produced the praiseworthy examples of painted furniture that we had been fabricating. In

an effort to achieve quickly executed ornament (for "fancy chairs" were still popular) stenciling was introduced, whereby a bronze design could be applied in half an hour rather than half a day. Many of these chairs were produced in the western Connecticut towns where wooden products of various kinds were being turned out on an extensive scale. Chief among these manufacturers was Lambert Hitchcock, whose name has survived the century so well that it has been applied to many chairs of stencil-decorated type that never came out of his factory. Hitchcock made an especially fine chair (both straight and rocker types) and refused to abandon all the niceties he believed a chair should have. His declining fortunes keeping step with the country-wide period of financial distress, he tried many ways to attract business. He even shipped knockdown chair-parts to Jamaica for assembling, much in the way now made famous by Henry Ford. But this was of no avail, for Hitchcock died a bankrupt and broken-hearted man, wrecked by the fatal combination of competition, depression, and inartistic appreciation of the times.

The only thing of universal success in this forlorn period of the 1830's seems to have been the Boston rocker, turned out in huge numbers all over the country and usually ornamented with a bronze stencil design. Still, we must admit that the popularity was more likely due to the comfort of the rockers than to any particular beauty of chair construction or of painted ornament!

Early Victorian days were ushered in with the invention of the wood-carving machine, destined to put an end to all fine ornamental design in this country for several decades. So we leave the study of painted furniture at this point to take up the question of painted walls and floors which oftentimes formed a background for some of the foregoing pieces of furniture.

This brings us to a fascinating subject, for few ornamented walls and floors remain in their original paint, while many old designs have been scraped away in unscholarly restorations of Colonial houses. Even when our earliest floors were sand-covered, our great-great-grandmothers swept patterns in them with their brooms. So when sand gave way to paint as a floor covering, ornamental patterns soon sprang into popularity. Paint on interior woodwork in Colonial houses does not appear to have been used prior to the 1720's; yet in the typical Cape Cod town of Barnstable there are two freehand decorated floors that were executed only a few years after that date. Many floors were stenciled in a sort of rug pattern, with a running border a foot or more in width, and an allover design laid off in square or diamond shaped units. At the Wayside Inn in Sudbury, Massachusetts, one such floor used to exist in the "Lafayette room" but is now very badly worn away. The stenciled floor period began in the 1780's and lasted well into the nineteenth century. The age of spatter floors is doubtful; I have yet to see an old-time floor where the first paint upon the boards gives evidence of having been finished in spatter

work. It therefore makes me suspicious that this method of finishing came into vogue around the 1840's, when artistic decoration met with a sudden and disastrous decline.

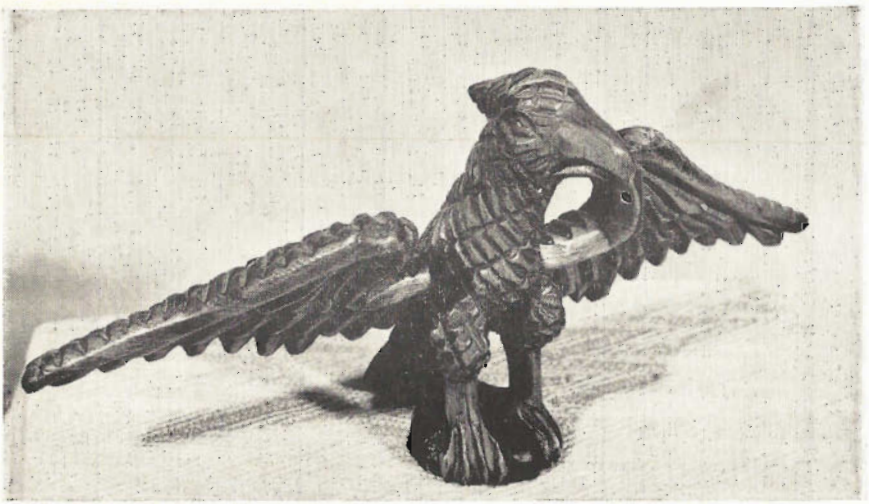
The earliest form of American wallpainting appears to have been the ornamentation of the overmantel panel with decorative designs or landscapes. From this it was only a step to the complete decoration of a panelled room such as the one from Virginia now installed at the Metropolitan Museum. In parts of Connecticut whole rooms or fireplace walls were marbled in realistic fashion. Other sections of the thirteen colonies doubtless followed suit where the owner could afford the finest of finishes, but evidence is lacking concerning the extent of this ornamental painting. So many panelled walls have been repainted and so many others have been scraped of all their various paint layers that it is impossible for us to know just how many of these once had ornamental painting.

Fine panelling had eventually to give way to plaster walls for the display of newly fashionable wall paper, imported from France, England, or the Orient for the wealthy or locally made for those who could not afford the foreign product. Back in the remote country sections this interest in patterned walls brought forth a new form of craftsmanship, the painting of walls with designs that resembled wall paper. Friezes and borders may have been all that the earliest walls could boast of for ornament, but allover patterns soon followed. One of the most fascinating walls I know of is to be seen in the finest house at New Gloucester, Maine, where the two-story hall is decorated in a freehand allover pattern of delicate grape vines and leaf sprays. The time required to complete this hallway would make such artistry quite expensive today, but in those days time and artistic labor were more easily obtained and less costly.

Stenciling was more usual for painted walls in these remote sections, however, for travelling decorators with their stencil kits were busy persuading housewives to have their walls ornamented like wall paper. Often the only pay demanded was board and room while the work was being done, the paints or dyes used sometimes being made from natural products. Scattered through highly inaccessible sections of Maine, New Hampshire, Vermont, and Connecticut, as well as rural Massachusetts, we find fascinating examples of stenciled walls or remains of them peeping out from behind torn bits of wall paper. Occasionally the decorator had the ability to paint large landscape frescoes that come very close to approximating the scenic wall papers being brought over from France. Just how widespread the custom of stenciling walls became, we may judge from the fact that the oldest building now standing in Ohio (a tavern built at Conneaut in 1810) has several old-time stenciled walls. Very possibly a few housewives or husbands who possessed a goodly degree of artistic ability may have stenciled their own walls. In general the coloring of such walls is gay, the design being executed in vermilion, dark red, green and

black on a pink, a yellow, or a pale gray background. Surely we must believe that no matter where our ancestors lived, they were not forced to put up with drab surroundings!

In these various ways our forefathers made use of paint to brighten their homes and their furnishings. Let us look forward to the time when original paint will receive all the respect it deserves, and will be preserved as a sort of archaeological record of the days now gone by. For the ruthless scraping away of paint must yield to the scientific uncovering of original designs by expert methods now being developed. The care and preservation of old-time decorations become more and more imperative as untouched examples grow rarer and rarer year after year.



Carved eagle—Unpainted pine—traces of cream colored paint in cracks. Attributed to Wilhelm Schimmel C. 1880 Courtesy of the New York State Historical Association.

INTRODUCTION TO SCHIMMEL MATERIAL

Guild members will remember that Mr. Galleher is comparatively new in our group, having become a member at the Sudbury meeting. Mrs. Galleher is a charming woman whom many of us have met at meetings with her husband. The Gallehers have travelled around Pennsylvania gathering information about Wilhelm Schimmel and together prepared this for your pleasure.

Editor

WILHELM SCHIMMEL (1817 - 1890)

Helen and Chester Galleher

"Schimmel's work is the foundation of creative art and the crude forceful expression of the common people."

The almshouse was dark and quite lonely at times
For the old man who spent long hours alone.
He filled these sad times with thoughts of the past
A boyhood which was filled with dreams.

He would lie in the fields near an old German town
As eagles and larks flew above.
A knife was the treasure he longed for the most
Though money was scarce—the knife dear.
He got one at last with some pine to his liking.
His joy knew no bounds; he felt sure of his goal.

At first all his birds were so crude he was frantic.
His fingers were thumbs that did not serve his will.
Always attempting to reach his ideal,
Young Schimmel kept on at the work of his soul.
He was seldom at school except when forced to it
And managed to be much alone.

At last he formed a bird he thought fitting.
Well he remembered that day!
And so he decided to leave his old home
To strike out with a trade all his own.
And he wandered about, an itinerant carver
His jack-knife with razor-edge shining.

Eagles and roosters and biblical scenes
Crew improvingly under his hands.
He exchanged them for food, and sometimes for lodging,
Sleeping wherever he could.
America lured him—he left his homeland.
Trade in his hand, he explored this new country.

He settled at last near Carlisle, Pennsylvania
Where he felt he was near his own kind.
To get pine for his carving, he helped with barn raisings
And kept the odd blocks that were left from the task.
Because he was skillful he helped make the coffins
To form a last home for each in his time.

Sometimes he would chuckle as he thought of Bloser.
"Old Sam" used to think he took too much wood from his jobs—
Yet never a move would he make to deprive him.
Already Wil's temper was far too well-known.
The home of the Greiders was where he stayed oftenest
On the banks of the winding Conodoguinet,[1]

There John Greider was friendly, and trusted his children
To sit beside Schimmel to watch as he worked.
The shade of a covered bridge was welcome in summer—
He'd sit there for hours singing songs from the past,
Or find refuge in the loft of a barn
Where sleep closed his eyelids and hay kept him warm.

At dawn roosters awakened him with their crowing,
And he'd start on his carving and watch the fowls strut.
Then he'd study their wings and their strong sturdy claws
To mimic in wood their "feel" to his touch.
When the weather was cold he would seek out the blacksmith
To warm numbed hands at the colorful blaze.

He would bargain for colors of paint that he needed,
Black, yellow, brown, red—the best he could have.
With Barlow knife sharpened, each stroke counted surely.
He could carve out an eagle with wing-spread three feet
Then wash it swiftly with plaster-like "gesso"
And gaze at his work with pride—not conceit.

The stippling on bodies was done with great care.
While a smooth surface also took time.
How he loved to gouge out on the wings each shaped feather
And make a sharp angle where wings dovetailed body!
The body, carved saw-tooth from head to rough claws
Gave great satisfaction when finished and done.

Some said that his eagles were German.
His roosters were carved from the barnyards around.
He'd make them foot tall or only three inches.
They required smooth working and took steady hands.
Squirrel tails he worked over the back of the body
Each hair carved out with infinite pains.

For lambs and dogs he used saw tooth excising
He felt they were worthy of time and care.
What a keen satisfaction he found in creating
The Garden of Eden as it looked to him.
Its pickets-like fence and the red apples shining
The snake and the tree—then Adam and Eve.

All his friends approved warmly; so he went to the fair[2]
With his work that he knew to be good;
But the judges were stupid. They gave him no ribbon
And wrath rose within him beyond his control.
He hurled curses upon them and shook his strong fists
So that even his friends backed away.

How well he remembered the mornings in springtime
When with basket brimming over with "Fogels"
He'd start out afoot for Carlisle or Newville
Or from Conodoguinet to North Mountain's base.
From household to household he trudged with his basket
As lighter and lighter it grew.

For ten cents or a quarter, lunch, dinner or lodging,
He exchanged priceless carvings with friends, old and new,
They might call him gaunt and they might call him ugly,
But none dared "tant" him and many were kind.
And children, who loved him, clustered about him
To hear folk songs that he knew.

As he sat in the Almshouse some memories shamed him.
His head rested low on his breast.
For on some days when the thirst for raw whiskey was strongest
He'd carve like a madman, then peddle his wares
From barroom to barroom 'till mad hunger lessened,
He'd stagger off roaring and screaming with rage.

Mothers would gather their children about them
And doors would slam shut in his face.
But when these wild orgies were over and done with
He would sit and carve quietly on,
And the children grew closer and closer about him
Forgetting their fear and alarm.

He would hum in his throat and his hands would carve surely.
The magic within him all peaceful once more.
As he thought on, his old head raised a little.
At least he never had begged nor "stole"
But walked on two feet, his shoulders erect
Though never quite sure of his goal.

He thought of farm chores, the wood he had chopped
For the women who had made his shirts.
But always his mind returned to the work
His stiff fingers no longer could do.
Then as his disease crept on slowly but surely
His hours still shorter grew.

Upon that old face, so rugged and lined,
Came a peace he in life never knew.
They took him away to the potters field.
A newspaper recorded his death[3]
But his crude birds live on and the legends grow, too—
Itinerant carvers today are few.

---

[1]Pronounced Con-i-go-in-it (spoken rapidly).

[2]Cumberland County Fair.

[3]"Old Schimmel the German who for many years tramped through this and adjoining counties making his headquarters in jails and almshouses, died at the Almshouse on Sunday (August 3, 1890). His only occupation was carving heads of animals out of soft pine wood. These he would sell for a few pennies each. He was apparently a man of very surly disposition."

Bibliography

Antiques Vol. XLIV Oct. 1943, "Schimmel the Woodcarver," Milton Flower.
Pennsylvania Dutch Stuff, Earl E. Robacker.
The Index of American Design, Irwin O. Christianson.
Mr. Wallace Boyer, Curator of Folk History Division, Pennsylvania State Museum.

Original—Scenic painted tray—Courtesy of Luella Frazier

PICTURE TRAYS

G. Bernard Hughes

(Reprinted from Antiques Magazine - October 1930)

The art of japanning was not practiced in Great Britain until the end of the seventeenth century, when the popularity of Oriental lacquer work stimulated efforts at imitation. The process shortly became a trade and as early as 1709 was taken to Bilston from Pontypool; later it spread to Wolverhampton and Birmingham.

The first japanned items were of wood, decorated in the style of Japanese and Chinese lacquer or lac work. English japanners, however, worked at a disadvantage. The Orientals had a better product in a tree gum that supplied them with a better medium than anything available to their English imitators. This gum had the valuable property of setting hard in the sun, without the aid of artificial heat. English varnishes on the contrary required "stoving" to give them durability. Accordingly, while the Oriental was able to work his designs on wood, and allow them to dry naturally, his English rival's dependence on artificial heat soon necessitated the abandonment of wood, which proved liable to crack during or soon after the drying process. So lacquering on wood—except in the case of furniture, which involved different methods—was discontinued. Instead metal was used as a base and later papier-mache.

The metal tray was first developed at Pontypool in Wales. But during the greater part of the eighteenth and early nineteenth centuries, Bilston, Birmingham and Wolverhampton were the chief centers of the manufacture of what was known to the trade as Pontypool ware. The earliest japanners in Bilston were William Smith 1709, Joseph Allen 1718, and Samuel Stone 1719. A record of 1745 tells the tragic fate of Edward Careless, one of Bilston's chapel wardens. "He went into his stove room to examine a vessel of spirit varnish that was heating on one of its stoves, and unfortunately pulling out the cork, the spirit took fire, and with great fury burst over him in flames." Careless died from his injuries.

In 1818 there were fifteen japanners in Bilston and twenty in Wolverhampton.

Japanning did not reach Wolverhampton until the middle of the eighteenth century. Here the first decorated trays were made in 1770 by Messrs. Taylor, Jones and Badger at the Old Hall Works. Later on William and Obadiah Ryton were in possession of the Old Hall factory which in the middle of the nineteenth century became famous as the center of the japan trade and employed more than eight hundred hands in manufacture. The chief Wolverhampton japanners were Walton & Company, Schoolbred & Loveridge and Edward Perry.

The early trays were decorated with simple geometric designs in two or three colors on a plain black ground. About 1750 a tortoise-shell background more elaborately covered with painting and gilding was introduced in Birmingham. Flowers and foliage in neutral bronze tints became popular about 1780. Sets of trays whose entire surface was covered with huge, vividly colored chrysanthemumlike flowers of conventional design came into vogue. The leaves of these flowers displayed varying shades of yellow and yellow bronze with a greenish hue. The stalks were painted in gold. Excellence of design, color and workmanship characterizes trays from this time until 1860.

In 1810 was conceived the idea of crystalizing trays and afterwards staining them with colors such as verdigris, lake and yellow, finished with gold. Various decorations were laid on such grounds and flower painters from the potteries were engaged to add flowers and fruit.

Sparkling bronzes of different hues became popular as a decorative medium between 1812 and 1830. The method of using them was invented by Thomas Hubball of Clerkenwell. Ornamental compositions and even pictures were wrought entirely in colored bronzes, which were applied in powder form on the gold-sized surface of the tray. Gold leaf and gold powder were also used but gold paint never.

The Oriental style of tray decoration began its prosperous course in 1825. It was originated by Joseph Booth, a Birmingham artist. At first he employed

a conventional willow pattern, which was widely copied by other artists. But in time temples, pagodas and towers were multiplied, while willows became fewer. Fine gold penciling with no conspicuous masses characterizes the style.

This vogue was superseded by Sargent's fern, introduced about 1830 by David Sargent. For the next twenty years sprays of fern were painted with meticulous regularity and precision, every atom of frond showing without a flaw and generally in vivid green. Backgrounds were white, yellow or gray.

In 1834 Gerard Barber of Bilston invented the art of transferring designs to trays, a method universally adopted later for the decoration of cheaper goods. At the height of his prosperity, Barber exported fifty thousand picture trays and tea caddies every week.

The shell pattern first appeared about 1845, the original design being the work of Charles Neville. Sea shells in brown and gold bronze were painted in rows around the margins of trays, and occasionally on the tray itself in regular pattern. One favorite picture for the center of shell trays was a striped Bengal tiger in the act of springing on its victim. Tens of thousands of these trays were exported every year.

A second bronze period began about 1844. Here the bronzing was so mingled with oil painting as to produce pictures in which attractive sunlight effects were skillfully achieved.

About the middle of the century pictures showing the interiors of famous mansions and manors, cathedrals and schools as well as romantic landscapes, castles and so on—all painted in oils—enjoyed a wide market. In the early sixties imitation wood graining on metal trays appeared, walnut being the most common. At this time japanners had begun to suffer severe competition as far as their picture trays were concerned, from the makers of silver electro-plate, whose shining product caught the popular eye with its sham magnificance. So the era of fine painted trays may be said to end soon after the close of the mid-century.

The above classification of styles is, of course, not exclusive. One method often overlapped another and different methods flourished side by side.

Flower painting, for example, runs through the whole course of tray painting from 1780 on. Some very fine conventional flower painting, boldly done but without any attempt at verisimilitude was produced before George Neville in 1831 introduced a more realistic treatment. He had spent three years in Paris. Upon his return to England he began painting flowers "on the black" whereas such motives had previously been depicted on a pale or bronze background.

The artist Edward Bird, R. A. (born 1772) began his career as a painter of picture tray centers, at the Old Hall Works, from 1785 to 1795. Edwin Booth, the tragedian, at one time was in the same factory decorating Indian

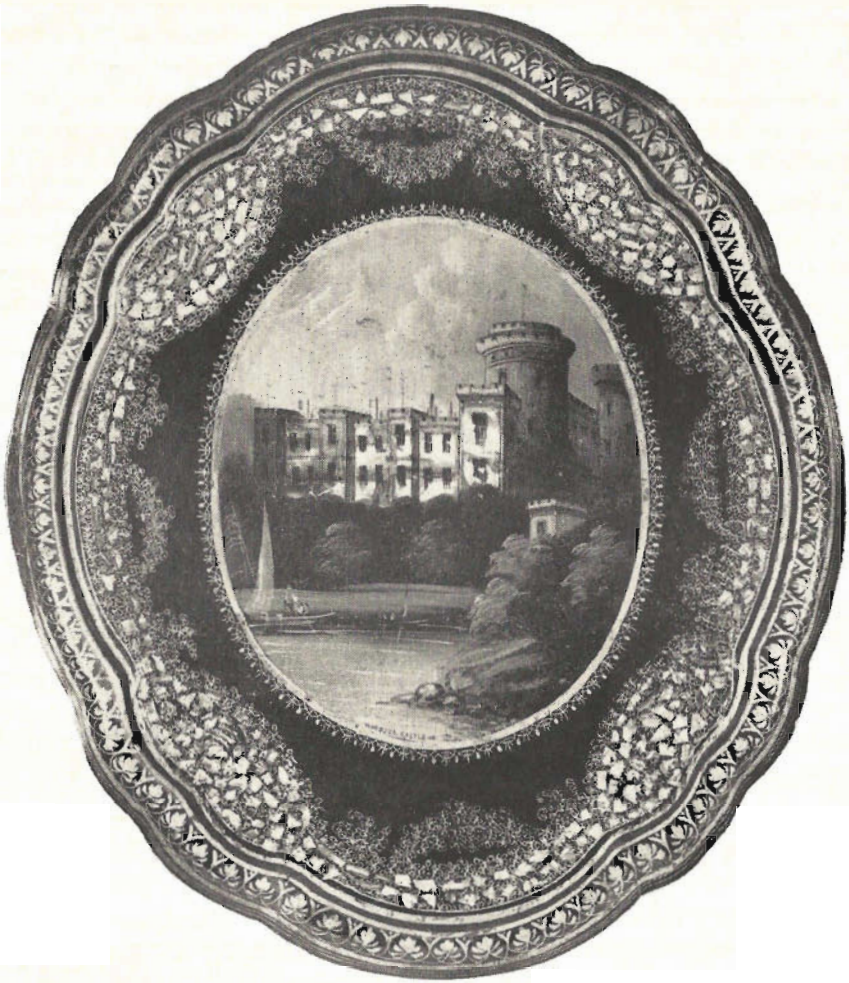
trays with fine gold designs of great charm and originality. George Wallis (born 1811) the artist commissioner of the Great Exhibition of 1851, was for some years employed at the Old Hall in painting the centers of the finer trays. Authentic specimens of the work of these three celebrities command exceptionally high prices.

Peacocks on trays are generally attributed to Frederick Newman, an employee of Loveridge; verbenas were the distinct specialty of William Bourne of the Old Hall Works; Jackson painted lily of the valley, Luke Amner, tulips and Thomas Hamson, a majority of the parrots that we find on picture trays.

About 1850 "Brown's Border" was devised. Executed in bronze of all colors, it was composed of formal flowers, usually roses and convolvuluses. Copies of Morland's rustic subjects are generally the work of William Davis, an early painter from Birmingham. Birket Foster's landscapes and country scenes were copied by George Hicken at the Old Hall after 1852. Authenticated trays by this artist are rare and valuable. Joseph Tibbits was another painter whose work was far above the average in quality. Edwin Haselar, who was in Birmingham from 1832 to 1845, when he went to the Old Hall was a flower painter of outstanding merit.

Scriptural subjects are generally the work of Joseph Barney, an artist of repute, whose more ambitious pictures are to be found in several Staffordshire churches. In fact, almost any artist whose work met with popular approval was employed by the tray makers to originate appropriate designs, which copyists might duplicate in quantity.

Trays varied in diameter from twelve inches to thirty inches. The smaller ones sold as low as eight shillings sixpence the dozen. These were simply japanned and decorated with a stencil. Each maker had some *two thousand* distinct patterns. Gaudy colors were exported to South America, Russia, Norway; bird decorations were popular in Spain; while a wreath of coffee berries surrounding a shield was the natural preference of Brazil.



Papier-Mache Tip Top Table

UNUSUAL ORIGINAL

Virginia Milnes Wheelock

This table top was bought in Vermont by Mrs. Edward Cobb for Mrs. Gordon Scott. At the bottom of the painting is printed "Windsor Castle," on the back is marked *52*. The overall measurement is 28″ x 23½″.

The facade of the castle is set with iridescent pink and green mother-of-pearl, while the turrets and sides are painted in umber tones. The blue sky just above the building has birds flying and fleecy white clouds. In the background, the trees are painted a dark green, in the foreground, olive green

highlighted with ochre. Rocks and two sailboats in the water complete the picture.

The entire scene has a wide gold stripe around it with a fine "lace edge" type border next to it. The outer border is made of uneven chips of mother-of-pearl and gold stormont and on the outermost flange is again the fine type border in gold.

Plate XII, in the book *English Papier-Mache* by George Dickinson, depicts a round tip table of Melrose Abbey treated in a similar way and dated about 1840.

PRESIDENT'S REPORT

Portsmouth, N. H. was one of the loveliest places we have ever visited. The beautiful foliage and handsome buildings were a joy to behold. Our meetings were all held at Wentworth-by-the-Sea. Plans had been made by Mr. William C. Walton, convention director, with Mrs. James Piper, chairman of the meeting, and her committee for our every comfort. Most of the members stayed at the hotel which gave them the opportunity of visiting the exhibition of members' work, originals and teacher certification materials many times during the meeting. (See page 25).

On Tuesday, October second, the registration desk was opened in the lobby by Mrs. Edward Holden, registration chairman. The executive board and the trustees meetings were held in the afternoon. Everyone present attended a conference on Chapters in the evening and the lively table discussions were followed by a coffee hour. Judging from the results it seemed beneficial to chapters, as well as a pleasant way for members from different areas to become better acquainted.

After Mrs. Piper welcomed our members and guests Wednesday morning, Mrs. Harry Norman, program chairman, outlined the program and introduced Miss Dorothy Vaughn, Librarian. Miss Vaughn brought greetings from the Portsmouth Historical Society and briefed us on the history of Portsmouth and the "Open" Houses.

Before the conference on Innerwick Mrs. Norman read the "Story of Innerwick" by Clarence Brazer. His will, correspondence, clippings, photographs and pamphlets on Innerwick were displayed. Records of the discussions, which took place at each table with the possible solutions for Innerwick were collected by Mrs. Norman.

After the conference, members divided into two groups: one group watched Mr. Walter Wright paint delicate roses in the "Chippendale" manner while the second group studied originals with Mrs. Sherwood Martin and Mrs. John Clark who discussed the many unusually fine pieces on exhibit.

In the afternoon three buses were filled to capacity. Mrs. Piper, Mrs. Norman and Mrs. Holden described the places of interest we passed on our

way to the open houses. We visited the homelike residence of Thomas Bailey Aldrich's grandfather which the author described in his famous book "The Story of a Bad Boy." The handsome Governor Langdon house, its magnificent stairway, mantels and elegant furnishings, was as fine as it is pictured in Richard Pratt's *"Treasury of American Homes."* The Warner house with its painted stairway wall, so well described by Nina Little in "American Decorated Wall Painting" was beautifully furnished with museum pieces. St. John's Church, oldest Episcopal parish in New Hampshire, was opened especially for us to see the grisaille deception painting on the walls. We were fascinated with the "Vinegar" Bible published in Oxford in 1717 and the prayer book with the prayer for the president pasted over the prayer for the King!

Our guest at dinner was Miss Eleanor Randall from the Boston Museum of Fine Arts, who spoke on "Sources of Ornament and Design" and showed colored slides. Her description of color and design was excellent.

Applicants whose work had been accepted were welcomed as members at the business meeting Wednesday morning. A summary of the conference on Innerwick, compiled by Mrs. Gleason Mattoon and Mrs. Arthur Chivers was read by Mrs. Chivers. Members felt more time was needed to consider the problem as at present there are not sufficient funds in our treasury to buy and maintain Innerwick. A telegram from Mrs. Clarence Brazer stated she would petition to extend the time limit provided in the will.*

For the benefit of prospective applicants for Teacher Certification, Mrs. S. V. Van Riper, chairman and the committee staged an interview in "Stencilling" with Mrs. Chester Armstrong. She showed her patterns, told their history and explained her method for filing and teaching. The interview was conducted in a friendly atmosphere and was most enlightening and encouraging to members.

At noon a delicious New England Clambake with lobster, clams and all the trimmings was arranged at the beach and thoroughly enjoyed. After the clambake Mrs. C. W. Hague assisted by Mrs. Edwin Rowell showed how to releather old bellows. A prepared outline, a peg board with materials, helped members follow the demonstration step by step as the reeds, leather, and tacks were applied.

It was a great pleasure to meet in Portsmouth and to be entertained by the local members and friends of the Guild. On behalf of the trustees, I wish to thank all our chairmen and members of committees for the splendid meeting we all enjoyed so much at Wentworth-by-the-Sea.

VIOLET MILNES SCOTT

---

*See Annual Reports—1955-1956—page 4, "Last Will and Testament of Clarence Wilson Brazer."

Original mirror—Gold leaf eagle frame
Courtesy of Mrs. Elizabeth Stokes

GUILD EXHIBITION

by Zilla Lee

Our Guild's twenty-second exhibition was held October 3rd and 4th at Wentworth-By-The-Sea, a beautiful place on the ocean in Portsmouth, New Hampshire. One of the large rooms on the main floor of the hotel was literally crammed with fine examples of Early American Decoration.

There were 127 original pieces shown, 19 pieces done by members, 12 of which were Awards, and over thirty pieces done by applicants which were judged to be of exhibition quality. Every type of Early American Decoration was well represented. There were metal trays, document boxes, tea caddies and teapots showing the different styles of country painting done in Maine, New York and Pennsylvania.

The stenciled group had some interesting chairs as well as trays, boxes

Original—Free hand bronze tray—Courtesy of Mrs. Albert Peterson

and bellows. There were three small childrens' rockers which had gay Victorian painted flowers on the top slat combined with the stenciling. A thin wooden slat decorated like a chair slat attracted much attention. This was about four inches by ten inches and had a hole drilled in one end so that it could be hung on a nail. It has a mustard yellow ground with a charming painted design on one side. On the opposite side were the patterns for the styles and seat front to complete the decoration for a chair. This was a sample slat from a chair decorator's shop and was something new and very interesting to most of us.

Freehand bronze and gold leaf decorated pieces made another interesting group. Among these was the most attractive Greenwich oval tray we have had. The pattern was made up of white painted lilies combined with the usual gold leaf leaves. Lace edge painting was unusually well represented by round, oval and rectangular trays, both large and small, and had fine examples of typical patterns with the usual fine gold leaf borders. We were fortunate in having six beautiful gold leaf framed mirrors with the original painted glass panels. These frames were all different styles and the reverse painting on the glass was combined with gold on silver leaf and stenciled borders. Mother-of-pearl inlay and beautifully painted flowers were seen on a charming lap desk, an ink stand, watch box, oval plaque and a beautiful oval tilt-top table.

The Chippendale group had some outstanding pieces, the most impressive

being a nest of fine matched trays. We have seen nests of three and four trays but five is very unusual. These trays were in mint condition and had some of the finest Chippendale painting we have ever seen. Another large tray was unusual because of its green background and elegant Chippendale painting and gold leaf border.

Four attractively painted window shades were studied with great interest, also four painted window screens. We have never had these items before and hope soon to have a lecture telling us about their history. The window shades had scenes painted in soft colors. The screens were painted in black and shades of grey. The design was on the outside making it impossible to see from the outside into the house but not interfering with the visibility from the inside out.

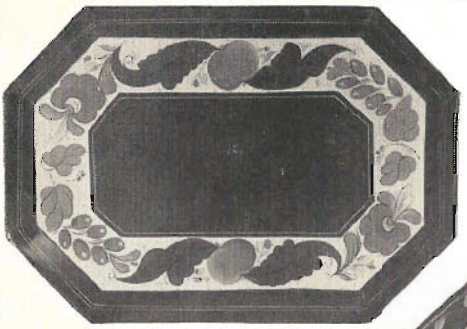
We want to thank all of the people in Portsmouth and vicinity for this excellent exhibition. It is a great inspiration to our members and always interesting to see what type of things a new locality will bring to us. We are impressed by the treasures that are entrusted to us and deeply grateful to the enthusiastic friends who make these excellent exhibits possible.

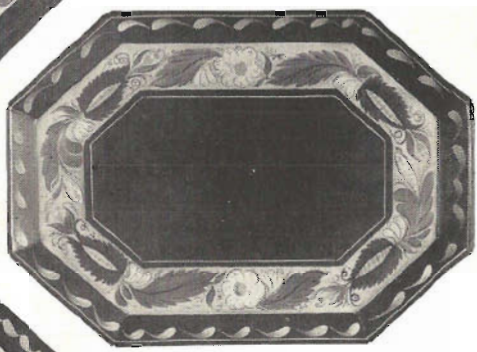
A award—Stencilling on wood—Harriet Murray

A award—Stencilling on wood—Viola Burrows

MEMBERS RECEIVING "A" AWARDS

Mrs. Walter Burrows, Noroton, Conn.	Glass panel, stencilled border
	Stencil on wood
Mrs. John A. Clark, Norwell, Mass.	Country Painting
Mrs. E. R. Fiske, Norwalk, Conn.	Freehand Bronze
Mr. Chester Galleher, Carnegie, Pa.	Country Painting
Mrs. L. F. Mitchell, Wilton, Conn.	Country Painting
Miss Maria Murray, New Rochelle, N. Y.	Glass panel, stencilled border
	Glass panel, etched leaf
Miss Harriet Murray, Newton, Mass.	Stencil on wood
Mrs. Philip Peck, Glens Falls, N. Y.	Country Painting
Mrs. Joseph Watts, Danbury, Conn.	Glass panel, stencilled border
	Glass panel, etched leaf
Mrs. Robert Hutchings, Cortland, N. Y.	Teacher Certification
	Lace Edge Painting





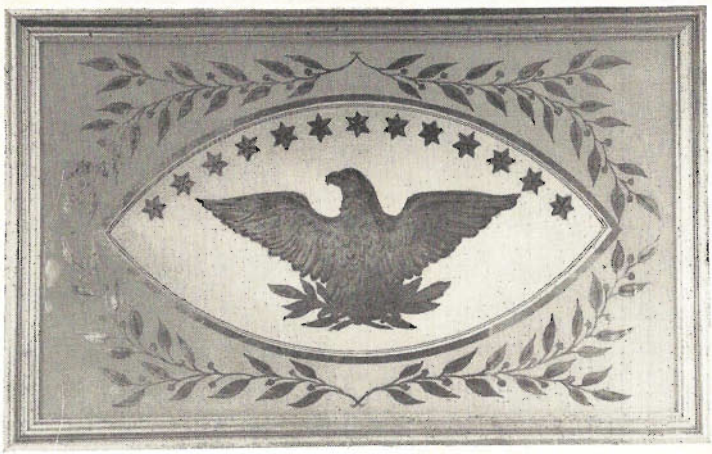
A awards—Country Painting

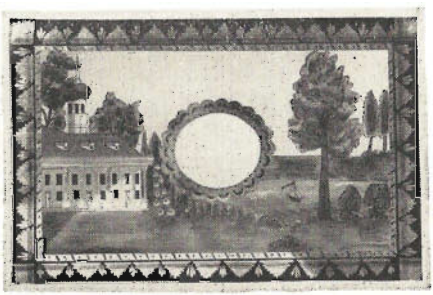
Chester Galleher

Elizabeth Peck

Mary Jane Clark

Elizabeth Mitchell





"A" Awards—Glass panel—Gold Leaf—Maria Murphy

Glass Panel—Stencilled border—Viola Burrows

Glass panel—Stencilled border—Maria Murray

Glass panel—gold leaf border—Peg Watts

Glass panel—Stencilled border—Peg Watts

APPLICANTS ACCEPTED AS MEMBERS

South Sudbury, Mass.

October, 1955 - (omitted earlier by error)

Mrs. J. P. Claydon, Lewiston, N. Y.
Mrs. Earl Collins, Oak Park, Ill.
Mrs. Albert A. Cooke, Shrewsbury, Mass.
Mrs. Joshua Cookenbach, Jr., Harrisburg, Pa.
Mrs. Kenneth Fletcher, Canandaigua, N. Y.
Mr. Chester Galleher, Rosslyn Farms, Carnegie, Pa.
Mrs. James W. Halls, Montreal, Que.
Mrs. Stanley B. Hyde, So. Portland, Me.
Mrs. Floyd Jones, Flying Point, Water Mill, L. I., N. Y.
Mrs. L. D. Kohr, Harrisburg, Pa.
Mrs. L. F. A. Mitchell, Wilton, Conn.
Mrs. Florence M. Sides, Elmira, N. Y.
Mrs. W. W. Stainton, Ardmore, Pa.
Mrs. T. A. Ventrone, No. Plainfield, N. J.
Mrs. Harry C. Wilson, New York 27, N. Y.

APPLICANTS ACCEPTED AS MEMBERS

Portsmouth, N. H.

Mr. Juan Ayala, Ridgefield, Conn.
Mrs. Sidney Bingham, Stamford, Conn.
Mrs. Clinton Burnett, Candlewood Isle, Conn.
Mrs. George Cruze, Harrisburg, Pa.
Mrs. E. L. Holtermann, Crestwood, N. Y.
Mrs. John Knight, Newton Centre, Mass.
Mrs. Helen Lumpcio, Townsend, Mass.
Mrs. Harry Marble, Medomak, Me.
Mrs. Herbert Newbury, Marion, Mass.
Mrs. Shelton Noyes, Rangeley, Me.
Mrs. Charles Pease, Scarsdale, N. Y.
Mrs. Alex Semple, Trumbull, Conn.
Mrs. Newell Smith, Fairfield, Conn.
Mrs. Albert Spear, Bridgeport, Conn.
Mrs. George Stanton, Fairfield, Conn.
Mrs. G. F. Swanson, New Rochelle, N. Y.
Mrs. William Talbot, Machias, Me.
Mrs. John Whittemore, Riverside, Conn.

REPORT ON CONFERENCE CONCERNING CHAPTERS

Getting together to discuss problems and solutions informally seems an effective idea. As from the creative thinking "bull sessions" which large companies are now using to find answers to problems—something is bound to come of it. A large number of people naturally contribute more ideas than a few people. Although some suggestions may not be practical, many more are sound.

At Portsmouth a round table discussion concerning problems confronting chapters was held. This report sums up the suggestions from each group taking part in the conference.

Most important problems seemed to be related:

1. Lack of interest in chapter meetings
2. Achieving active participation of all members
3. Planning interesting programs
4. Compiling a worthwhile portfolio
5. Judging patterns for such a portfolio
6. Finding a place to house the chapter portfolio.

There are a number of logical explanations for these specific problems including scattered membership, lack of good organization within a chapter, and lack of a central place at which to hold meetings. Those at the conference also said that in their chapters members lacked confidence in their ability to submit patterns for portfolios which were up to Guild standards. Others said that they had no time to work on patterns to submit and only contributing members were allowed use of patterns. A lack of funds hindered other chapters. Lack of enthusiasm was another problem listed.

A number of possible solutions were suggested:

1. Lack of funds—

   Divide expenses at meetings among those present

Collect dues

Charge for use of patterns

Plan chapter projects to raise funds.

2. Achieving participation of all and keeping interest high

Plan local exhibitions

Have chapter secretary keep up-to-date on new members and changes of addresses

Have Guild secretary notify chapters of new members in their vicinity after each meeting.

3. Programs

Have interesting demonstrations

Borrow slides from Photography chairman or chapter members

Visit historic houses

Compile a list of members willing to speak or demonstrate in exchange for expenses

Make such a list available to each chapter

Exchange originals between chapters one for one—for study at meetings

Have workday meetings

4. Portfolio

Each chapter compile portfolio of regional tin patterns, and prices for use of patterns

Consider exchanging with other chapters

Take portfolios to meetings to publicize

Require members to submit two patterns a year in order to rent patterns from the portfolio

Make yearly project of portfolio in classes judged.

BOOKSHELF

Muriel L. Baker

How to Take Care of Your Pictures—a primer of practical information by Caroline K. Keck. Published by The Museum of Modern Art and the Brooklyn Museum. Price $3.25.

This knowledgeable "how-to-do-it" pamphlet by Caroline Keck, an official restorer of paintings for the Brooklyn Museum as well as other museum and private collectors, is presented in simple, easy to understand language.

It contains much information which is particularly valuable to anyone who uses oil paints and varnishes. While it is to the field of oil painting that the discussion of various oils and varnishes is applied in the pamphlet, there is much to be learned that may be carried over into other fields.

The author in her first chapter describes the structural composition of a canvas painting—its third dimension, the canvas and its priming, pigment mediums used, paint film, varnish film and the resultant structure of the whole.

In a most interesting paragraph she discusses the aesthetics of cleaning a painting. In it she says, "It depends upon your original concept of the painting, what you expect it to look like; and this may be *quite* unlike what it actually does look like under its obscuring films." She leaves the whole question of "to clean or not to clean" up to the individual owner saying, "it is really a matter of preference." Is this not true also in the restoration of trays, chairs, mirrors and the like?

She tells her readers what to do about "small troubles" your paintings might have—how to clean a painting on your own (she even discusses the onion and the potato technique!) first aid to a seriously injured painting and what happens when a painting is restored.

Illustrations, in the form of line drawings by Ruth Sheetz Eisendrath greatly enhance the easily read text.

NOTICES FROM THE TRUSTEES

ANNUAL MEETING

The spring meeting of the Historical Society of Early American Decoration, Inc. will be held May 20, 21, and 22, 1957 at Mystic Seaport, Mystic, Conn. and the Mohican Hotel, New London, Conn.

Members of Pine Tree Chapter wish to remind you that there is a portfolio of patterns for use by the public at the Farnsworth Memorial Art Museum and Library, Elm Street, Rockland, Maine. Patterns were contributed by members of the Guild.

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.

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.

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

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		

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 had primed. The primed price is halfway 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
17½x23⅝–Bare	5.00	Lac.	7.00
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

THE SWORD STRIPING BRUSH, *Its Use and Handling* - $1.00 postpaid

A valuable new illustrated booklet I have had printed, that shows and explains in exact detail the almost forgotten art and technique of using this versatile Tool.

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

CHAPTERS AND OFFICERS

CHARTER OAK, Connecticut
Mrs. Donald Cooney, *Chairman*
Mrs. Ernest Miller, *Secretary*

FAIRCHESTER, Connecticut
Mrs. L. F. A. Mitchell, *Chairman*
Mrs. T. Loftin Johnson, *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, New Jersey
Mrs. A. S. Johnston, *Chairman*
Mrs. W. Fish, *Secretary*

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

PINE TREE STATE, Maine
Mrs. Clyde Holmes and
Mrs. Silvester 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*

SLEEPY HOLLOW, New York
Miss Maria Murray, *Chairman*

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

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

ESTHER STEVENS BRAZER GUILD

of the

THE HISTORICAL SOCIETY OF

EARLY AMERICAN DECORATION, INC.

COMMITTEES AND CHAIRMEN

Applicants .... Mrs. Romeo Antoniewicz, R.D. No. 2, Box 490, Springfield, Vt.

Chapters ..... Mrs. John McAuliffe, 100 Carver Rd., Newton Highlands, Mass.

Decorator ..... Mrs. Charles Coffin, R.D. No. 2, Ballston Spa, N. Y.

Exhibition ..... Mrs. Spencer Avery, 145 Union St., Batavia, N. Y.

Meeting ..... Mrs. Robert Slater, South Royalton, Vt.

Membership ..... Mrs. Willis Howard, 78 Bank St., Lebanon, N. H.

Museum ..... Mrs. Max Muller, Box 178, East Williston, L. I., N. Y.

Photographs ..... Mrs. Carroll Drury, 9 Harvard St., Springfield, Vt.

Publicity ..... Miss Maria Murray, Wykygal Gardens, New Rochelle, N. Y.

Standards and Judging .. Mrs. Joseph Watts, King St., R.F.D. 4, Danbury, Conn.

Teacher Certification ..... Mrs. S. V. Van Riper, 3 Summer St., Yarmouthport, Mass.

Ways and Means ..... Miss Louise Goodwin, 333 State St., Albany, N. Y.