

The Decorator

Volume X, No. 2

Rochester, N. Y.

Spring 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
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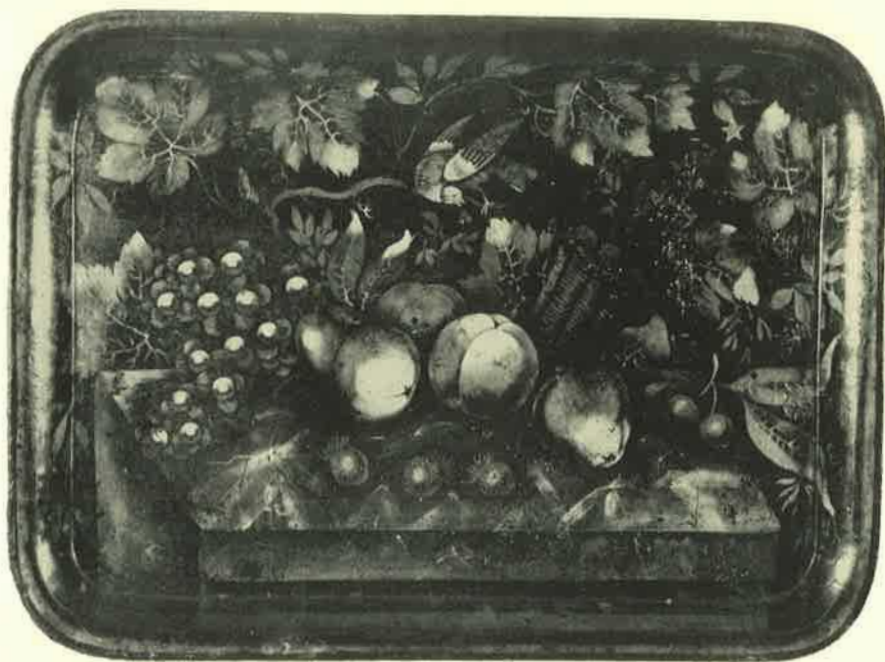
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Free hand bronze—owned by Esther Oldham

EDITORIAL

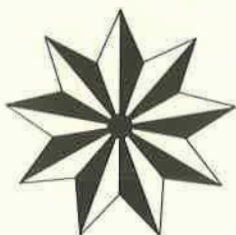
The Rochester Museum of Arts and Sciences was a beautiful place to hold our tenth annual meeting, for it was well equipped to fill all our needs. The exhibits at the museum include habitat dioramas of animals, birds, wild flowers, insects, protoza and geology as well as dioramas of early man and American Indians, early home and shop interiors and the history of costume and optical science.

It seemed a sad coincidence that as our Guild which originated to perpetuate the teachings of Esther Stevens Brazer celebrated its tenth anniversary, it marked the death of Clarence Brazer, who had from its start been a sort of "elder statesman" to our Society. For years he stood ready to commend or advise as the need arose.

Clarence Brazer was a versatile gentleman. An architect by profession, his career was brilliant. He was a well-known philatelist and an expert on coins. His interest in furniture and its decoration led to his collecting the Pennsylvania German chests which may be seen at the Pennsylvania Metropolitan and Winberthur Museums*.

He knew the art of engraving and edited a magazine for stamp collectors. Esther Stevens Brazer relied upon Mr. Brazer as her severest critic and her staunchest advisor. Clarence Brazer's standards were strict and his interest kindly. His was the kind of help we need. As individuals, and as a Society, we will miss him.

*See *Decorator* Vol. V, No. 2, Vol. VI, No. 1.



RANSOM COOK

Mary MacMorris

Few men have as many sided a personality as Ransom Cook. Whether we think of him as an inventor, manufacturer, decorator, philanthropist, or politician depends upon our interests. Each phase of his life was equally interesting and successful.

He was born to Joseph and Mary Tolman Cook in Wallingford, Conn. on November 8, 1794 and lived there until he was seven years old. His father was a furniture maker and saw the opportunity there was in the rapidly growing district around Saratoga to sell his products. At this time the village had only about three hundred people and most of the city, as we know it, was covered with a growth of white pine. He settled in the town of Milton and young Ransom was soon initiated into the art of making chairs. It was said that at the age of ten years he could make a complete chair, turning the posts and rounds on a foot-lathe, framing, seating, painting and varnishing.

When only twelve years of age he manufactured electrical machines for several physicians. "The cracking shocks they would give were thought to cure all diseases for which there was no other remedy." At this time he had never seen such a machine, but his success with them no doubt stimulated his

desire for scientific experiment and investigation which was a prominent trait of his character. Mr. Cook patented seventeen inventions. The most profitable was probably the auger. In his chair making he had for a long time tried to invent an auger, which would bore at an angle with the grain, but without success. One Sunday he went for a walk in the woods north of Broadway in Saratoga and sat down on a log to rest. He noticed some insects working in the wood and that the holes they were making were perfectly round. He went home and got an ax and returned and cut out pieces of the log containing the insects and the holes they had made. Later he examined them with a powerful microscope and discovered their secret instrument for making round holes. He made a model of Cook's auger and patented it. The royalties that makers of augers paid him gave him a very comfortable income.

In 1813, when nineteen years old, he started his own furniture business in Saratoga. It was about this time that the Cook family moved to a place near the high bridge over the railroad about one and one half miles south of Geyser Spring on the road to Ballston. Near them lived a farmer by the name of Ayers and it was not long until Ransom was courting the daughter Rachel. They were married in 1818 but did not move to Saratoga until Ransom opened his shop on Congress Street in 1822. The business prospered and five years later he bought a lot on Broadway and built a large house with his shop in the north end. He began making bedsteads, tables and other pieces of furniture as well as selling paint and varnish. His increased volume of business demanded more room so he built a shop in the rear of his home extending it to Hamilton Street. Here he put in the first steam engine in the community used to run lathes and other machinery.

From his account book, which is still in existence, we can judge something of the output and the wide variety of things made. For turning six sets of bottle-necked ten pins, he charged six dollars. Twelve maple fancy chairs brought nineteen dollars and fifty cents, but six fancy painted chairs could be had for nine dollars and seventy five cents. Twelve Grecian chairs were priced at thirty-five dollars. That also was the price charged for a mahogany pillow and claw table. However he only charged three dollars and thirty-eight cents for painting and ornamenting nine chairs. A tray cost from twenty five cents to a dollar as did boxes of various kinds. He also made and sold coffins. A large coffin and case cost around twelve dollars, but a cherry one of first quality sold as high as fifteen dollars. A child's coffin could be had for as low as six dollars. During 1843 he sold three hundred and forty chairs, fifty-six bedsteads, sixty-five tables and twenty-eight coffins.

Not only did Ransom Cook sell furniture but he sold the services of himself and employees as well. He would letter a firebucket for thirteen cents or a sign for a dollar. For hanging nine and a half pieces of paper he charged two dollars and eight cents. For gilding a tambourine he received a dollar

but for setting twelve lights, eight by ten, in an old window sash he received only half as much. He would put a handle on a parasol for thirteen cents or grind a pair of shears for twelve. For painting the eagle and striping a barber pole his charge was three dollars and fifty cents. He would repair and ornament a Boston rocker for a dollar and for five dollars he would matt, paint the seats, ornament and varnish six chairs. Both varnish and Japan could be bought for fifty cents a pint. Spirits of turpentine was nineteen cents a quart. Two ounces of chrome yellow sold for thirteen cents. One wonders about an item that says, "Three pints oil, one third Japan for seventy-two cents." One pound of Rose pink cost thirty cents. One could go on and on with the fascinating entries in the old ledger, but space will not permit.

Ransom Cook was a fine craftsman as existing pieces of his work show. His stencil patterns are graceful, dignified and classical in spirit. They are beautifully done which is rather remarkable considering the quantity that were produced. Whether or not he did all the decorating that his shop turned out, I have been unable to determine. It is certain that he employed other men and some of them may have helped with the decorating. If they did, they without doubt used his patterns, for all the known work of his shop has a striking similarity of workmanship and design.

Besides conducting his business, Ransom Cook found time for community service. He had a great interest in the young workmen of the village and organized the first boys' club in the Saratoga area. He fitted up a large room in the building in the rear of his home with comfortable chairs, tables and books. He kept it warm and well taken care of and invited the young men to use it as a club-room. It was a great disappointment to him that only a few took advantage of the opportunity. Eventually he had to close the room.

In 1828 he was elected to his first public office, that of justice of the peace. This office he held until 1845 when he was appointed by the state to build Dannemora prison. With fifty convicts from Sing Sing and fifty from Auburn he accomplished the task. As warden he was given the extraordinary authority to appoint all his subordinates, physician, chaplin, guards, etc. This appointment was made without his knowledge. In fact he never applied for any office but refused many.

Ransom Cook led a long and useful life being over eighty when he died. His widow and two sons, Miles T. and Eli R. Cook survived him.

References:

Reminiscences of Saratoga by Cornelius E. Durkee

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Newspaper Clippings

Material furnished by Saratoga County Historian, Mrs. Grace Leddick

See *Decorator*, Volume I, No. 2, Page 5.



Ballroom wall

MOSES EATON SLEPT HERE

Rebecca Chilcott Shepherd

Moses Eaton—Junior, that is—must have slept here in this house on Meeting House Hill, New Boston, New Hampshire, from which we produce a copy of the stencil from the walls of the ballroom. The house is within a reasonable distance of his home in Harrisville, near Hancock, New Hampshire, from whence he travelled on horseback or on foot.

Moses Eaton, we can safely assume, slept in the houses where he left examples of his decorative handiwork adorning the otherwise blank, tho' perhaps interestingly tinted walls. Like Washington and Lafayette, he could not have slept in all the places where one attributes work to him or where rumor has it that he stayed. Therefore one must weave a theory and be willing to accept the fact that tho' the Eatons' designs and patterns are found far afield, Moses, Jr. was not necessarily the one who carried them there, or who executed them. It is a perfectly proper assumption that he could now and then have given an apprentice some of his used stencils which the younger man in turn could have used as they were, either out of sentiment or because he did not want to take time to renew them.

The accompanying photograph is a faithful copy of the ballroom walls in the above-mentioned tavern. It was impossible to acquire a photograph of the actual wall painting as the only design remaining is in four closets, each built into the corners of what was the ballroom. The room in its original state was of pleasing proportions, having a low ceiling, a pine dado, and a large

fireplace at one end at the head of the stairs which came up from the common room on the ground floor. The original woodwork was unpainted and what was left in the closets was that mellow rosy attic-pine color. The ballroom—you have guessed it—has been divided into four bedrooms. The house is now used as a private residence but former owners gave permission to make a transcript of the design at the time when they were leaving the house.

The wall of the ballroom is a warm, neutral tone while the pattern is executed in the familiar soft reds, greens, and, typically "Eaton," introductions of coral. The border above the dado is in the recognised running vine in coral and green.

The greatest thrill I ever got while working on this line of research was when I took a transcript of this design to Boston to the Society for the Preservation of New England Antiquities at the Harrison Gray Otis House and found that the collection which Miss Waring left to the Society was being reviewed and catalogued at the time. It was a pleasant coincidence and a privilege for me to place original stencils on the transcript and to find that they fitted exactly and even had pigments remaining on their edges which were identical with colorings I had copied. I think it can be said safely that the little ballroom did have original stencils and that Moses Eaton did sleep at the tavern. There are several houses on the Hill with the same type of decoration, perhaps done at this same time when Eaton was staying in New Boston.

Certainly there were inspirations in the work of these early itinerant painters which must have come from some of the beautiful things which surrounded them. There were gardens filled with fragrant and colorful flowers. There were magnificent trees with their beautiful foliage, and there must have been other sources. These challenge one's imagination. For instance, what inspired the Bell motif in the border of this ballroom design? Within a stone's throw from the tavern was an exquisitely beautiful church with a splendid tall spire. In the belfry was a bell cast by Paul Revere. When the church was struck by lightning in 1900 there was a fire which destroyed the building and the bell was moved to the Lower Village and installed in the church there. When it rings on the Sabbath for morning worship, it brings inspiration and warmth to the hearts of all who hear its tone. If, after all these years, it can bring inspiration to all of us who have so much, how much more it must have given to those who lived more than a hundred years ago. One has the feeling that the bell in the border of the Eaton ballroom design could be no other than the Paul Revere bell in the meeting house which stood on Meeting House Hill in the early days of the town.

To add just a bit of whimsy—note that the clapper on the bell in the design is shown by a round spot. Below, note another round spot which is quite irregular on the edge and is larger. Couldn't this be a symbol of the tone? I have always thought so. I wonder if Moses Eaton did?

BATTERSEA ENAMELS

Isabel MacDuffie

By the middle of the 18th century in this country, the pioneering of our forefathers at Plymouth had developed and paved the way for posterity. The population had spread farther inland and along the coast, and immigrants from other parts of Europe had settled along our eastern seaboard. The era of hewn timber and cutting through forests for bare necessities had advanced to the point of indulging in some luxuries. Interest in the beautifying of the home was manifesting itself. Household objects of metal and wood were being produced by our early craftsmen. The beauty of their tinware was being enhanced by the hand decoration of the itinerent painter,—that picturesque figure whom we have come to associate with early American decoration. Much in hand decoration and art was being imported from the mother country by the more affluent members of our society.

It is interesting to note that while all this activity was going on in the colonies, a new craft had arisen in the old world. It was at York House in Battersea, in England that the art of painted enamel was introduced. Or it may be stated that an old craft had been revived and adopted to its own era, a procedure not new then or at any time through the ages. To quote a certain reprobate craftsman, one John Baptist Jackson, "An art recovered is little less than an art invented."

While painting on enamel was by no means a new craft, its origin is obscure. It is believed to have been used in Venice at the close of the 15th century. The process had subsequently been confined to cloisonne or applying enamels in patches. The art of painted enamel reached its height in France before the Revolution and was a secret closely guarded by the Penicaud family at Limoges, in the manner of Medieval craftsmen who frequently worked as family groups in competition with others. Leonard Penicaud, often called "Nardon," was head of this family which flourished for generations. They produced snuff boxes which have never been surpassed in beauty, workmanship or design. They were jewel-like in quality. With the French Revolution all this was destroyed and the Revival brought forth craftsmen whose skills were directed to clocks and furniture; also the use of snuff had gone out of fashion.

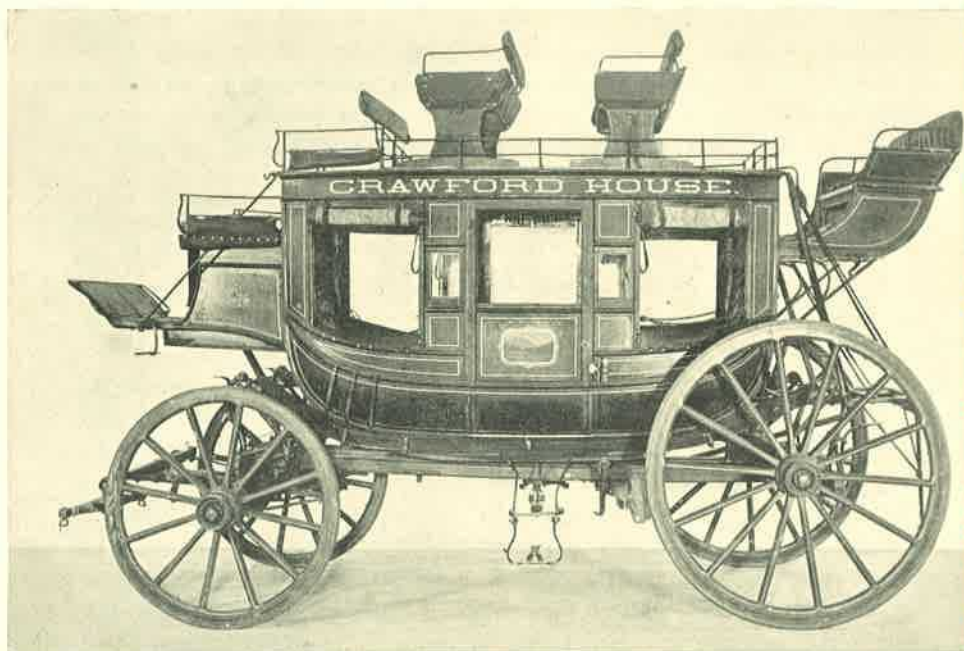
While the Battersea enamels were never comparable to the French and never considered in the Fine Arts category, they are none the less prized by collectors for several reasons. They were executed on a soft white or peculiar pink ground, highly glazed and mounted on copper.¹ Three techniques of decoration were used. The most widely known and earliest was the painted decoration. The slovenly or perhaps unskillful painting could be interpreted as being highly competitive and therefore speed was a necessity. However the figures

were slender and the shapes refined but the detail less meticulous. Although the attempt to equal the beauty of the Regency piece was not achieved, the copies managed to express a freedom of originality indicative of its era with no feeling of artificiality. Like the china painters of the period their color was brilliant but not always well harmonized—according to present day tastes or standards.

The second method used to decorate enamels at the Battersea Factory was a process of engraving borrowed from the "dominitiers" or makers of blocks like tiles used in assembling patterns for the earliest wallpapers. As early as 1685 there is a record of one of John Briscoe who applied for a patent "to make a good quality paper as white as any French or Dutch papers and as good and as serviceable in all respects." The availability of paper in England encouraged the art of engraving. Some of these engravings copied the work of John Papillon whose French wallpapers show a seventeenth century influence recognized today as French Chinoiserie. However, the engravings were widely used by craftsmen for patterns in various crafts such as china and trays. At Battersea the method was used first in black and white and later as a basis for painting within the outlines, the third Battersea technique used in later years. The factory at Battersea thrived under Stephan Theodore Jannsen from 1750-1820. Large quantities of small boxes, wine labels, candlesticks, patch boxes, etuis and other objects were produced during this time. Bonbonnières imitating those made in Dresden were produced as were boxes in the shapes of animals and sand shakers and candlesticks in turquoise blue. At Fine Arts Museum in Boston is a Sheraton bureau bearing knobs of Battersea enamel. These are executed on a white ground and depict a tall slender lady gazing at a ship in the distance. Her stance, as she leans against a large anchor with one foot crossed jauntily before the other belies the dignity and grace of her long Grecian gown. The miniature articles produced at Battersea are elusive; very few are found today outside of private collections.

¹Some enamelled decorations were also apparently applied to porcelain at the Battersea Works.





Crawford House stage

EARLY DECORATED VEHICLES

PART 2

Emilie Underhill

Early America, hampered by decrees and restrictions imposed by Great Britain, did not commence a coach-building industry of any importance until the middle of the 18th Century. All coaches before the Revolution were imported, and the private ones were owned by the wealthy only. In 1752, in Philadelphia, the complete list of four-wheeled chaises of any kind numbered but thirty-seven. Single horse models were more numerous. At the time of the Revolution, New York boasted but four or five coaches.

The earliest importers were Elkanah and William Deane of Philadelphia, 1766, who later advertised that they built "coaches, chariots, landaus, phaetons, post-chaise, curricles, chairs, sedans and sleighs" and they would "gild and japan, and carve and paint." Manufacturing in Philadelphia between 1769 and 1773 were Samuel Lawrence, Elias Anderson, John DeWitt, Joseph Chartres, David Shaddle and David Sawyer.

The earliest wheelwright to locate in New York, in 1738, was a Scotchman named William Campbell. The City Directory of 1786 lists but four coach builders: Stephen Steel, Isaac Jones and James & Charles Warner. By 1789 six more firms were added to the list, among them were Robert Mauly, Thomas Parsons, James Keller and Charles Warner.

Importation of vehicles was forbidden after the Revolution. The story goes that George Washington was compelled to purchase a "used coach" once owned by Gov. Richard Penn of Pennsylvania. It had been decorated by the famous artist Giovanni Battista Cipriani who was responsible for the beautiful painting on the Royal State Coach of England. In 1804 its handsome body was seen in a store yard in New Orleans. Riddled with bullet holes during the battle of New Orleans, it showed evidence of having housed a flock of chickens.

The first American vehicle of any significance was the Conestoga Wagon, designed in 1755 in the Conestoga Valley of Lancaster County, Pennsylvania. Chief characteristics of this wagon were the downward curve of the "bed" or body, its high rear wheels and its maximum lightness and strength. Built for long and heavy hauling, they might be called the first land freighters. Regular routes were established between New York, Philadelphia and Pittsburgh. During the wars of 1776 and 1812, arms, supplies and ammunition were transported to the troops in them. For decoration they depended on iron work exclusively. It was found on the hound bands (diagonal braces forward of the front and back carriages) where dates were sometimes stamped into the iron, on toolboxes, ends of tongues and double tree, on axle sockets and tarpot hangers, on the double tree hasp, hinges and axle pin. In fact, everywhere that iron was necessary it was intricately ornamented by stamping, gouging, punching or cutting, while the metal was hot. The motifs included fish, hearts, tulips, pomgranates, stars and crescents. Even individual links of the chains were not ignored, but received their share of delicate tracery. The choice of color never varied. Running gear was always red lead, the bed, bright blue, the lazy board red. Strong and hardy horses called Conestogas were bred to haul these huge wagons. The harnesses for these animals were immense and carried out the same metal ornamentation. The back bands were fifteen inches wide and the hip straps measured ten inches. Some carried large iron or brass arches fitted with bells and gay ribbons. Reins were scarlet, orange or green.

The 19th Century brought coach manufacturing into its own. Charles Goold was established in Albany. Charles Veazie, Orasmus Eaton and Uri Gilbert were all building Troy Coaches in the city of that name. Painted red and lined with red morocco, they were shipped to every state of the Union and were exported to Nova Scotia, Mexico, Yucatan, Canada and South America.

In Concord, N.H. in 1826, the first Concord Coach was designed and constructed by Lewis Downing. (The firm later became Abbott, Downing & Co.) It was sold to John Sheppard of Salisbury, N.H. These coaches were built for passenger travel. Heavy models were shipped to points as far away as South Africa and to the West where terrain was rough. They were the romantic stage coaches of frontier days, Wells Fargo and wild west hold-ups. The lighter models were used in the East on the regular Stage Coach Routes.



Fig. II. Country Sleigh—Carriage House, Stony Brook, L. I., N. Y.

Painted in bright vermillion and yellow, the body of one color, the running gear of the other, they were given names which were painted on their sides;—"Lady of the Lake," "Nelly Long," "Gentle Annie," "Rosa Lee," together with masculine "General Rusk," "Old Bullion," "King William" and "Choc-taw." Lurid pictures of actresses appeared on the foot board or side of the driver's seat of some. Occasionally rural scenes with titles such as "Under the Vine" or "Won't you come along?" appeared on the doors. Each was framed by expertly executed scrolls. There was much banding and stripping in gold leaf or brilliant colors and fine-lining in black and white. Orders were received with the request "to ornament in very good style" or "to ornament up rich and flowery."

Many Concord Coaches were owned by the large hotels. Fig. I shows the old Crawford House Stage which is in the Carriage House of the Suffolk Museum, Stony Brook, L.I. The body is painted maroon. On each boot panel is a shield and crossed flags in two shades of gold leaf, framed with elegant gold leaf bands and black fine-lining. The pictures on the doors are New England mountain scenes, believed to have been painted by the artist John Burgum, who was employed by Abbott, Downing & Co. for over fifty years. Not too long ago he painted a coach for the Boston & Maine Railroad, one for the New York World's Fair and another for Peckett's at Franconia, N.H. He is said to have been the artist for another Concord Coach in the Carriage

House. "Bryants Pond, Andover and Rumford Pond" in yellow lettering appears upon a black band just below the roof. Soft straw color, ornamented with light brown ochre scrolls accented with red and green, is used for the body, bright canary yellow, striped in contrasting black and red hair lines, for the running gear. Pastoral scenes of cows wading in a quiet pool are shown on the doors.

Sleighs lent themselves to gay ornamentation. Two examples of rural models at the Carriage House are particularly intriguing to the tin decorator. One is painted a brownish maroon, reminiscent of the asphaltum of country tin. Fig. II. Around the top runs a broad band of white, upon which is painted a running brush stroke vine of "country green" leaves veined in chrome yellow, and regularly placed sign writer's red stylized flowers accented with alizarin and chrome. The back panel carries in the center, a large red flower and green leaves and is bordered with the same band. The body rests on running gear of bright chrome. Another, boat-shaped, has pale yellow gear which supports a body painted a soft burnt sienna with striking black moldings. Around the top of the body it boasts a wide yellow band edged with green and painted with a grape vine pattern—large "country green" leaves, yellow veined, and clusters of purple grapes, highlighted with soft blue to dirty white. Painting on both sleighs is crude, but has the distinct flare of the tin decorator.

One of the most exquisite American sleighs to come to the writer's attention is owned by one of our members, Mrs. Kenneth Hampton, Teaneck, N.J. Fig. III. The graceful curved dash-board is painted red on the outside. The outside of the body and inside of the dash has dark bottle green for a background, framed with a wide black band striped in gold and fine-lined in red. The delicate gear is a brilliant scarlet with black and white striping. There are remnants of the American Beauty red plush on the upholstered seat. A worn rose patterned Brussels carpeting covers the floor. The panels on the back and sides of the body and the inside of the dash are decorated with bouquets of flowers executed in the most refined style of painting. There are floated pink roses, tulips, ranunculas, cerulean blue morning glories, spotted tiger lilies, and in one, a fragile white rose turned face downward. Tiny ruby-throated humming birds with emerald wings hover above. It is known that William Eaton used tiny birds in his designs. Also known, is the fact that he once painted a sleigh that was the talk of the country side. He owned and lived on a farm between New Boston and South Weare, N.H. This lovely little sleigh was manufactured by J. & F. French & Co., Keene, N.H. Mrs. Hampton bought it in Mt. Vernon, N.H. which is about five miles south of New Boston. Might this not have been the sleigh which Eaton decorated and which had been so much admired by his neighbors? Who knows?

Perhaps the most intriguing and dramatic American vehicles were those



Fig. III. Cutter—owned by Mrs. Kenneth Hampton

of the various fire departments. In the earliest days the fire fighters were volunteers, as they are in rural areas today. Competition ran high, as it still does, in enthusiastic participation in fire tournaments. The speed and efficiency of gasoline-propelled vehicles was unknown in the 18th and early 19th Centuries. The apparatus was man or horse drawn. Therefore pride in paraphernalia and personel led to the purchase and maintenance of the most elaborate hose, hook and ladder and pump wagons. They were extravagantly decorated with scrolls and flowers worthy of the finest in Chippendale painting and with carving gilded with gold leaf. Elegant plaques, painted with scenes or emblazoned with insignia, were executed by famous artists of the day. Among them were John Quidor, George Hoffman, William Philip, Henry Inman and Joseph Johnson. Subjects of some of these panels were "The Burning of Troy," "Bunker Hill Monument," "Columbia." Panels from Engine No. 4, of New York City, built by James Smith and decorated by Hoffman in 1853, bear the titles; "Joy and Sorrow" (inspired by Milton's *L'Allegro* and *Il Penseroso*), "Niagara Falls," "Venus Rising from the Sun" and "Trojan Fugitive."

Engine No. 6 of the Americus Engine Co., built in 1851 by James Smith may be seen in the Museum of the City of New York. The company was organized in 1765 and was first known as "Neptune and Bean Soup" Co. It

had to disband because of numerous street brawls with its rival, Engine Co. No. 1, the "Hayseeds." It was later reorganized in 1850 by Boss William M. Tweed of Tammany Hall and named "Tiger." A large tiger's head was painted on the box of Engine No. 6, which inspired Thomas Nast, well known cartoonist, to use it as a symbol for Tammany Hall.

There was "Black Joke" of Engine Co. No. 33 of New York City, manufactured by James Smith, and named for a famous privateer during the war of 1812. Painted a deep sea blue, it was decorated with paintings of square riggers on a turbulent sea. It was equipped with runners for snowy weather. In 1835 it was run aboard a brig at the foot of Wall Street, where it supplied water from the river to another engine fighting a fire up the street. Hot headed fighters in Company No. 33 engaged in so many street brawls with rival companies that it, too, was suspended.

Engine No. 41, built by A. Vanness, was called "Old Stag." Its lanterns were topped with brass stag's head finials.

Most remarkable of all the apparatus were the hose carts. Some were encased in gold or silver and studded with semi-precious stones. Fig. IV shows one of a pair of panels from "Mazeppa" Hose Carriage No. 42 which won a prize in 1851 when it was exhibited at the Castle Garden Fair. The scene is taken from "Mazeppa," a contemporary drama, and was painted by the artist Prof. A. J. Moriarty (no kin to Sherlock Holmes' adversary, I feel sure). This and the panels from Engine No. 4 may be seen at the Museum of the City of New York.

Buckets and hats were as decorative as the engines. Elaborate shields were held in place on the hats with brass holders fashioned in the shapes of eagles, sea horses, serpents, beavers, foxes or tigers; or the whole front of a high "stove-pipe" hat might be painted with eagles, shield and crossed flags, patriotic emblems, symbolic subjects or portraits of presidents. These were costly items and it is said that one fire chief paid as much as \$200.00 for his dress hat.

Space does not permit more than mention of some other types of decorated American vehicles. There were the gay and gaudy circus wagons, even the earliest trains and the lugubrious black hearses, white for children. The writer was born early enough to remember them, and the mournful horses, draped in black or white blankets or nets, heavily fringed and tasselled, that drew them; she remembers too, with a thrill, the fiery and spirited steeds that furiously pulled the clanging fire engines down the streets of New York!

Coach painters, wagon painters, letterers and scrollers, and stripers each constituted a distinct branch of the trade. Artists were commissioned to paint the important panels. The coach painter would not demean himself to touch a wagon. The wagon painter either would not take the pains or was not expert enough to paint the coach.



Fig. IV. Panel from Hose Carriage No. 42. New York City

Each carriage shop had a separate paint shop and a holy-of-holies varnish room, which some spoke of as the "parlor." It was well ventilated by skylights. Ceiling and walls, denuded of shelves or pictures, were smooth and of light color, in order to reflect the light from the many windows. No cans, cloths or brushes were permitted to be left in the room, where an even temperature of 60-75 degrees was maintained constantly. Two or three hours before a job was to start, the room was dusted and sprinkled. NO ONE except the varnisher entered, and in some cases he wore a silk suit over his clothes.

It took about 90 days to do a good job. Here is the procedure for painting the body of a coach:

4 coats of lead—each sanded

7 coats rough stuff—each sanded

*Rough stuff—2 prts. English filling, 2 prts. dry white lead,

wet with mixture of 2 prts. varnish and 1 prt. each of Japan oil and Gold size. Reduce with Turpentine.

- 1 coat lead—putty and sand
- 2 coats lead—sanded
- 3 coats color—pumiced
- 1 coat glazing
- 4 coats hard drying varnish—pumiced
- 1 coat wearing varnish—rubbed down

23 coats in all! The coach was then ready for the decorator.

Carriage and wagon striping were two different branches of the trade. Carriage stripes were known by name and combination. Wagon striping was referred to as "panel striping"—a 3/16th of an inch stripe and a fine line in any number of combinations. Brushes or "pencils," as they were called, were made of sable. In 1883 the price ranged from 50¢ to \$8.00. The long hair came from the tip of the tail of the sable martin.

The letterer and scroller was a man of artistic ability. It was he who devised the beautiful and tasteful monograms, the handsome heraldic devices and trimmed the vehicle with rich and dignified borders or scrolls of Greek, Moorish or Renaissance influence.

The names of a few of these craftsmen are known to us. Among them were Thomas and John Barron, and Abram Quick of New York, coach painters. Letterers and scrollers included the names of John Caswell, Concord, N.H., J. H. Houdolphe, F. B. Gardner of New York, and H. C. Wilson of Newburyport, Mass.

The era of painstaking craftsmanship has passed. To-day we are living in an age of the assembly line, spray gun, air brush and mechanical striper. We could not tolerate the length of time required to construct, paint and decorate a carriage. Perhaps in the 25th Century one will be able to drop a coin in the box, push a button and drive or fly a conveyance from a stream-lined dispenser. Our slick jewel-toned, sparkling chrome-trimmed cars of to-day, will, in all probability, be gazed upon in museums by an amused public with the comment:

"HOW QUAIN!"

Illuminating and New England.

WHAT has illuminating to do with New England—or New England (at least old New England) with illuminating? The answer that comes at once to mind is, “NOTHING!” But wait! The illuminator is, or should be, first of all a scribe and the illumination or decoration should be subordinated always to the script, which in turn should be beautiful in itself, while script and illumination together serve to emphasize the meaning of the text and to enhance the beauty of already beautiful words.

With these thoughts in mind, illuminating can hardly be out of place where reading and writing are at home and, if that is the case, surely illuminating belongs in New England.

Illuminating is used in making small books, testimonials, certificates and greeting cards, or more often, selections of poetry or prose, house blessings, mottoes, copies of family records, coats of arms or pictorial maps to be framed and hung on the wall.

The script and decoration must first suit the words of the text. “Gothic” or “Black Letter” would never do for the comic (unless in sarcasm) or for the simple and childlike. The austerity of Emerson goes well with plain Roman letters and with a dignified, classical style of ornament. Whittier may have lighter weight

romans or italics and more realistic, though still simple, decorations. For the modern New England poets there is no rule but the scribe's own taste and fancy - and the copyright laws, which apply to illuminating as well as to printing.

Quaint verses may be found in books or on samplers. Lettering may be studied in the title pages of old books and even on tombstones. Patchwork quilts, embroidery, trays and painted furniture suggest color schemes.

Speaking of furniture brings us to the second consideration for the illuminator - "Where will the piece be hung?" It must look well with its surroundings. While strictly "Period" rooms are found more often in museums, hotels and department stores than in homes that are lived in, still, the family tastes and traditions are reflected in house and furnishings and for those who inherit a home, or who cherish old things and old associations it is important to make something to fit the mood of the house.

A family coat of arms (be sure that it is authentic) may be interesting in a dignified Colonial mansion but a pictorial map of Grandfather's voyages or of the road to Lexington, with Great-grandmother, as a little girl, watching the Minute Men march by to fire "The shot heard 'round the world", or Grandmother's story of the wife of an early settler who scared away

a bear by throwing her knitting ball at him. All these would seem more appropriate than heraldry for a sturdy farmhouse or a Cape Cod sea captain's home. Good lettering may be studied in several standard books and the modified "Italic," or "Chancery Cursive" hand, now being enthusiastically revived in England, seems to me especially adapted to making books and for the lettering on maps and pictures.

The third, last and most important point for the illuminator is to combine the first two considerations (which contribute to the craftsman's own satisfaction with his work) with pleasing the customer. This is sometimes easy, sometimes difficult, but it is part of the job and it is often the source of much pleasure and also the means of learning a great deal.

Alice Ropes.



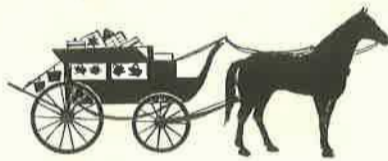
Asa Pride's Tin Shop officially reopened during the Annual Meeting of the Guild on "Main Street," 3rd floor in the Rochester Museum of Arts and Sciences.

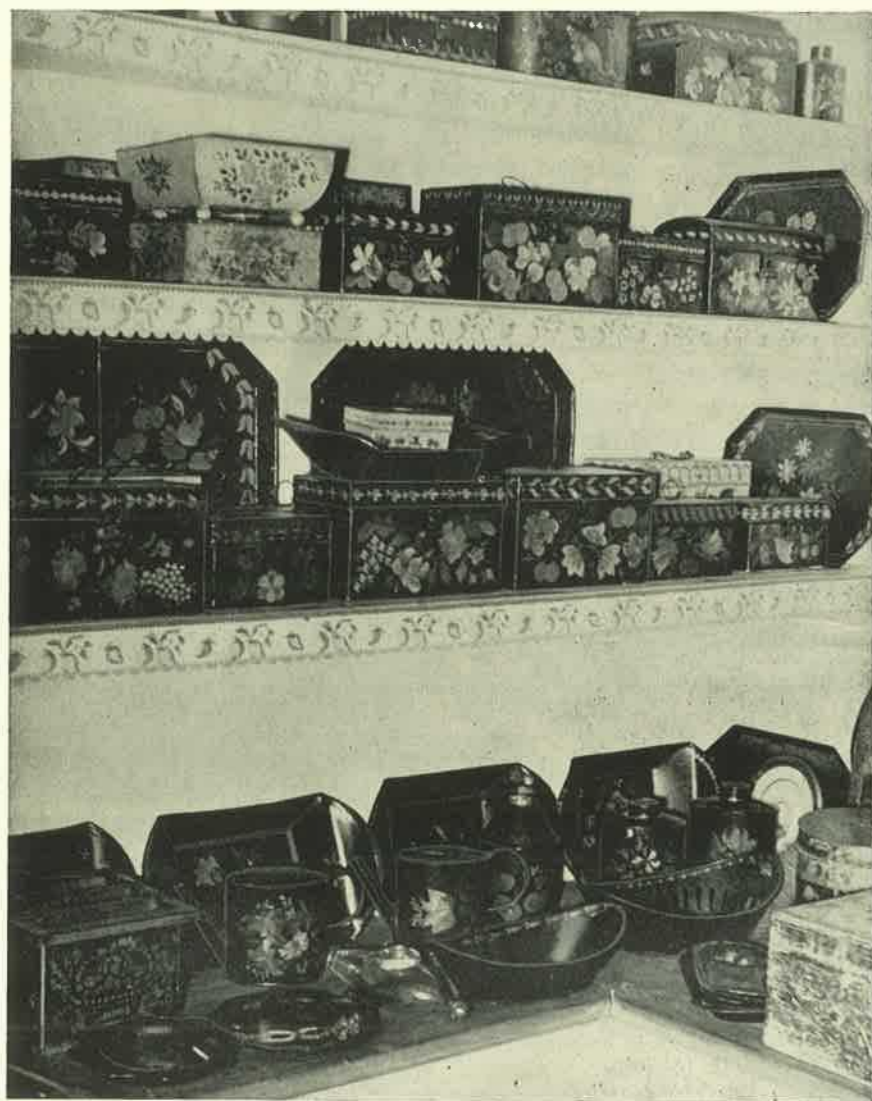
ORIGINALS

Virginia Milnes Wheelock

The first comprehensive collection of decorated tin from Stevens Plains was collected by Esther Stevens Brazer and is now on display in the "tin pantry" at Innerwick. Many pieces decorated by Zachariah Stevens in a free and imaginative manner are shown in the photograph opposite. Other pieces with quite different techniques are in the tin collection which makes an interesting study of regional decorations.

According to the terms of the will of the late Clarence Wilson Brazer, "Innerwick, 31-07 Union Street, Flushing, New York, including the two plots, house, garage, and all the furnishings as contained therein except those otherwise herein bequeathed, shall be first offered for sale to the Historical Society of Early American Decoration * * * to be the permanent home of the Esther Stevens Brazer Guild with its museum and library."





Tin pantry at Innerwick
Collection of Esther Brazer

PRESIDENT'S REPORT

The Spring Meeting May 18 and 19, 1956 was very well planned at the Rochester Museum of Arts and Sciences, Rochester, N. Y. by Isabelle Campbell, chairman, and the Seneca Chapter. We were made most welcome by Mr. W. Stephen Thomas, director and members of the staff.

Mrs. Campbell greeted the members Friday morning and introduced Ann Avery, program chairman, who announced the two-day arrangements. Ribbons were given out by the registration chairman, Norma Annabal, to divide the members into two groups. One group attended a demonstration in "free hand bronze" given by Maryjane Clark, while the other took a conducted tour of the museum which included Asa Pride's Tinshop.

At two o'clock members gathered in the galleries to study "originals" which were beautifully arranged. Walter Wright led the group and discussed the various types of decorations and techniques. The "A" awards and exhibition pieces of members were much admired and the quality of the applicant's pieces caused favorable comment.

The display of material from the portfolios of those participating in the Teacher's Certification program was varied and extensive which created new interest in this educational program.

Two buses filled to capacity took members and guests to the Campbell Whittlesey House, a fine example of Greek revival architecture complete with furnishings and decoration of the period (see *Decorator* Vol. V, No. 2, page 19).

Punch and canapes were served for our 10th anniversary celebration. In the Museum Library by Dela Harvey, chairman, and the Seneca Chapter hospitality committee, while the silent Auction with Sara Fuller in charge proved to be most entertaining and profitable.

Even though the lilacs failed to bloom we were compensated by artistic flower arrangements placed on the tables for the buffet supper in the museum which made a flower show that would have been difficult to judge.

Miss Gerda Peterich, assistant in research at the George Eastman House, was our guest for dinner and later showed slides of houses built of cobblestone found in the vicinity and explained the history and methods used in this type of construction which is a regional pride.

Before the business meeting on Saturday morning Emily Heath, our first president, spoke of Clarence Brazer, of his interest and belief in our society during our first 10 years, and of his many accomplishments in various fields. His loss will be felt by all who knew him.

Five trustees were elected by ballot to serve on the board for three years,

Ruth Brown, Zilla Lea, Marjorie Milliman, Elisabeth Safford and Emilie Underhill.

A discussion on "Regional Differences" in country tin was moderated by Florence Wright, William Hilton, Pennsylvania, Marion Poor, Maine, Emily Heath, Connecticut, and Peg Coffin, New York, were on the panel.

A meeting of Chapter delegates met after the luncheon at the Treadway Inn, with M. Louise McAuliffe, chairman. Programs, By-laws and the Traveling Exhibition were covered. Two demonstrations followed; Emilie Underhill demonstrated Country painting and Walter Wright metal leaf mediums. Later members were privileged to visit the residence of Miss Elizabeth Holihan, president of the Society for the Preservation of Landmarks in Western New York. The house, one of the first architectural gems built in Rochester, is handsomely furnished with rare and beautiful pieces of the early 19th century.

Altogether it was a most stimulating meeting which we will all remember with a great deal of pleasure and satisfaction. It was covered very well by radio, television and newspapers in the region, thanks to our local chairman of publicity, Betty Goodwin. My heartfelt thanks are expressed here on behalf of the Trustees, to the staff of the Rochester Museum of Arts and Sciences, the Seneca Chapter and to our members and friends who participated and made our 10th Annual Meeting so successful.

Cordially,

VIOLET MILNES SCOTT.



Shirley DeVoe says that the best acid to use for reducing shell is hydrochloric, not nitric, which was specified in the Autumn '55 *Decorator*.



Papier mache tray—signed by Jennens and Bettridge—makers to the Queen—
owned by Robert Keegan

GUILD EXHIBITION

Zilla Lea

Our twenty-first exhibition was held in the Rochester Museum of Arts and Sciences on May 17th, 18th and 19th, 1956. It was a comparatively small exhibit but outstanding in many ways. Everything was displayed in wall or floor cases, behind glass, with bright, direct lighting. On account of their age, many originals are apt to be difficult to see and enjoy. Often the patterns are dim and obscure and adequate lighting has always been a problem, but in this exhibition the excellent lighting made it possible to see each piece clearly, bringing out details which would otherwise have been missed.

We had on display 32 pieces decorated by members, 21 by applicants, and 108 originals. Out of the 32 member pieces, 20 received the coveted A award. One of our members, after having had difficulty finding a reproduction of a small cut-corner tray like an original in his possession, started experimenting and finally fashioned a reproduction of his own with an acid-etched floor. This was sent in with his original to be judged and received an A award. It was a perfect reproduction. Every applicant piece was accepted and the majority were of exhibition quality.

All the techniques of Early American Decoration were represented in the 108 original pieces. There were 12 chairs, covering several types of work, three of them signed Hitchcocks, showing fine examples of stencilling. Sheraton Fancy chairs had both gold leaf decoration and fine painting. The top slat of one had a scene painted on it showing William Tell shooting the apple from his son's head. We had one example of the "Robinson" chair, manufactured and decorated by Charles R. Robinson in Rochester around 1845. It had the stencil pattern with the two roses, a simple one-piece stencil, typical of all his chairs. The country tin group was small but representative, showing types of patterns done in Maine, New York and Pennsylvania. Among the stencilled tin things was a document box typical of the ones done in Berlin, Conn. and trays with double borders, scenic designs and a variety of other patterns. One large Freehand Bronze tray was outstanding because it was an unusual type. It showed the interior of a barn with a man standing in the doorway which was lit up by lightning, with straw on the floor and farm animals and a shepherd dog grouped around him.* This tray was an excellent study in fine stump work. A group of Windsor ovals showed gold leaf decoration, mother-of-pearl and fine painting. The Chippendale pieces represented early fine painting and the latter, coarser designs done around 1850, during the Chippendale revival. Small card trays, boxes, cheese boats and snufer trays also showed expert Chippendale painting. Good examples of Lace Edge painting are not plentiful so we were fortunate in having eight trays for study. Two of these, both oblongs with brass handles, were loaned to us by the Cooper Union Museum in New York City. A picture of one can be found in Volume IX, No. 1 of your Decorators on page 14. These trays were in excellent condition and valuable for study and we were very grateful to be allowed to exhibit them.

Although glass is hard to transport, we had one case filled with examples of mirror panels, early and late painting, some with stencilled borders, some with etched gold leaf decoration. Among the latter a small but elaborate painting of "Saul's Conversion" was outstanding in its gold leaf frame.

An unusual collection of Persian book covers was loaned by a Rochester friend, making an interesting contrast to our Early American Decoration. The designs consisted of scenes with elaborately robed men and women and horses on a solid gold leaf background. The colors in the robes were clear and bright and the small figures and fine detail made intricate and elaborate patterns.

One case contained a group of articles suggesting what could be used for a traveling exhibit. We tried to show good examples of as many of the Early American Decoration techniques as possible in pieces that would be practical to ship. We hope soon to have such an Exhibition ready to send out.

The Teacher's Training exhibit was a popular spot as usual. Many beautiful patterns done by members were exhibited with the originals from which

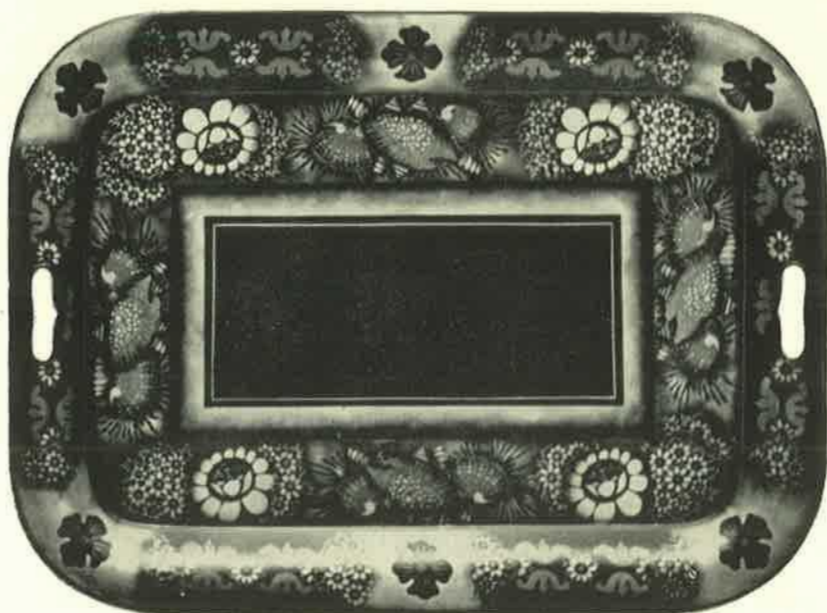
they were copied. Teaching aids, including some interesting scrap-books, were also shown.

The work of the exhibition committee was lightened considerably by the wonderful cooperation and help from the museum staff. They were always near by to offer suggestions and lend a hand. We left a part of the exhibit to be shown for a week following our meeting and hope it was enjoyed by many people who were unable to come in while we were there. Since this exhibition was held in a museum regularly open to the public, it was attended by many more people than usual and we were happy to have this opportunity to acquaint them with the work of our guild. We also felt that it was a privilege to have a meeting in a city and in a setting that had so much to offer.

*See cover.

MEMBERS RECEIVING "A" AWARDS

Mrs. William Brackett, Newton Center, Mass. ..	Stencil on tin
Mrs. Walter Burroughs, Noroton, Conn.	Stencil on tin
	Country painting
Mrs. John Clark, Norwell, Mass.	Country painting
	Stencil on wood
Mrs. E. R. Fiske, Norwalk, Conn.	Country painting
	Glass panel with stencilled border
Mr. Chester P. Galleher, Carnegie, Pa.	Country painting
Mrs. C. W. Hague, Lunenburg, Mass.	Lace edge
Mrs. R. Hutchings, Cortland, N. Y.	Glass panel with etched gold leaf
Mrs. R. Keegan, Hudson, Ohio	Lace edge
Mrs. Adrian Lea, Glens Falls, N. Y.	Glass panel with stencilled border
Mrs. Edgar Malcolm, Stoughton, Mass.	Stencil on wood
Mrs. M. Masie, Paoli, Pa.	Country painting
	Glass panel with stencilled border
Mrs. E. H. Mitchell, Wilton, Conn.	Stencil on tin
	Stencil on wood
Mrs. W. P. Reed, Larchmont, N. Y.	Country painting
	Stencil on tin
Mrs. J. B. Watts, Danbury, Conn.	Freehand bronze



Stencilled trays
Marjorie Brackett
Elizabeth Mitchell



Stencilled trays
Charlotte Reed
Viola Burrows



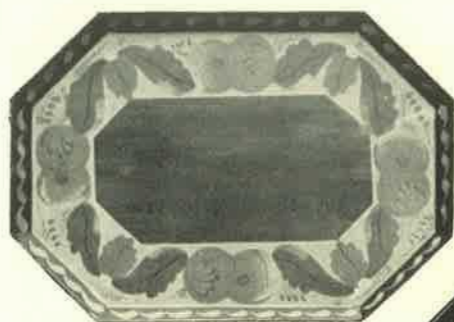
Stencilled—Cornice Board
Maryjane Clark



Stencilled chairs

Gertrude Malcomb

Elizabeth Mitchell



Country Painting
Cannister—Charlotte Reed

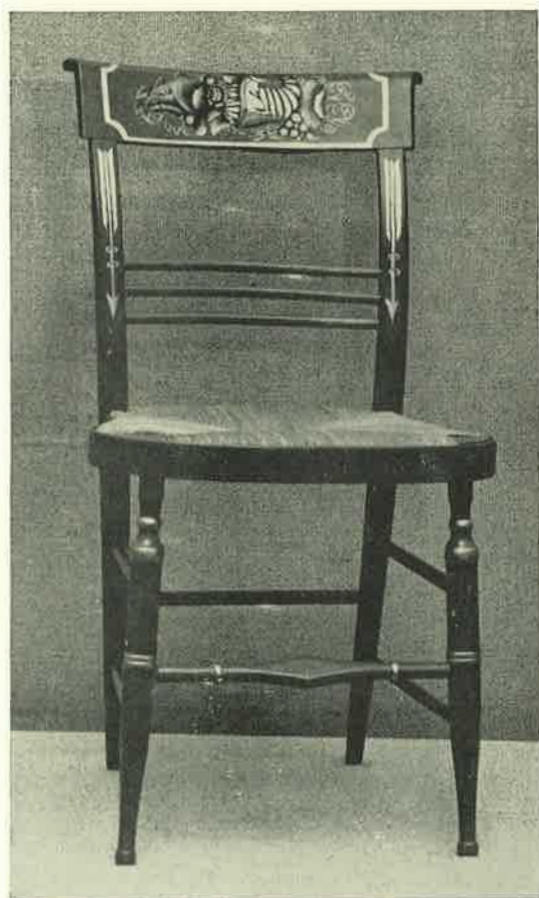
Trays—Charles P. Galleher
Viola Burrows

Maryjane Clark
Kay Fiske

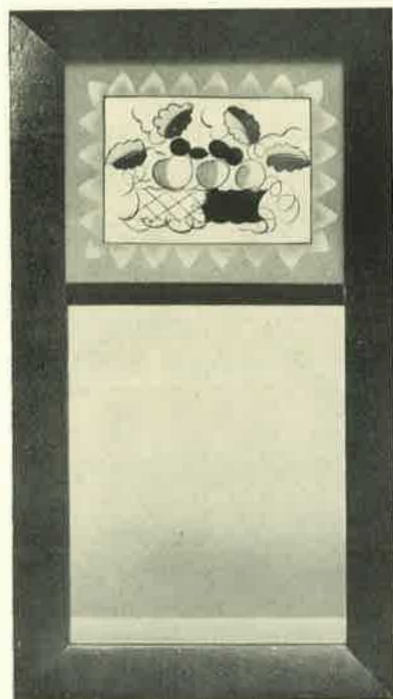
Trunk—Margot Masie



Lace edge trays
Phil Keegan
Helen Hague



Freehand bronze chair
Peg Watts



Gold leaf glass panel
Dorothy Hutchings

Glass panel—stencilled border

Margot Masie

Kathleen Fiske
Zilla Lea

REPORT ON CHAPTERS

M. Louise McAuliffe

CHARTER OAK

The Chapter voted to donate an original piece of decorated tin to the Traveling Exhibit. Gina Martin has given the Chapter a Berlin stencilled tin trunk for this purpose.

HUDSON VALLEY

The annual luncheon meeting of the Chapter was held at the University Club in Albany, New York. Nine members and one guest were present.

The librarian, Helen Caswell, reported that there are twenty-one patterns in the portfolio, all temporarily mounted at no cost to date.

Mrs. Sandvide reported that regular bi-monthly meetings are held from 10:30 a.m. to 3:30 p.m.

Members were in favor of a traveling exhibition.

It was unanimously agreed that all patterns submitted should be completed patterns taken from originals or exact copies thereof.

Chapter membership consists of seventeen members.

OLD COLONY

At the spring meeting it was voted to contribute an original piece to the Traveling Exhibit.

In accordance with the wishes of its members, the Chapter now meets every third month, with a two-day work meeting in the fall, one historical and one educational meeting in the spring and in the winter.

The last historical meeting took the form of a visit to the studio of one of the members to observe and study a collection of more than one hundred originals from many parts of the world.

The educational meeting included a lecture by a professional portrait painter, associated with Portraits, Inc. of New York, who spoke on "The Techniques and Mediums of the Old Masters."

PINE TREE CHAPTER

The fall meeting was held at the home of Mrs. Leslie E. Norwood, South Portland, Maine.

It was decided that a Traveling Portfolio of patterns executed in A or B standard quality, would be feasible for the Chapter. The work would be done by Chapter members, with designs taken from original pieces with good craftsmanship. The portfolio would feature patterns of old Maine decorators, since there are definite characteristics found in their work. This portfolio would be for the purpose of exchange with other chapters. When not in circulation it would be kept at the Farnsworth Museum, Rockland, Maine.

Each member was requested to register a pattern and submit it to be judged for its inclusion in the portfolio.

WACHUSETT

The fall meeting was held at the home of Mrs. Gordon Scott.

An exhibit of decorated clock faces from the collection of Mrs. Helen Hague was enjoyed by the members.

Mrs. Scott explained in detail the purposes of the Traveling Exhibition. At the January meeting the Chapter voted in favor of this exhibit.

The Chapter portfolio which now includes over forty designs, was examined and marked to specify those patterns which would pass Guild standards.

At the March meeting, arrangements were made for the preparation of portfolios by Chapter members on "Country Tin and Tinsmiths."

Mrs. John Clark gave a demonstration of freehand bronzing.

Our Chapter now has eighteen regular members, three associate members, and two applicants.

SLEEPY HOLLOW

The Historical Society of Early American Decoration welcomes a new chapter. Application was made at the Rochester, N. Y. meeting for approval to organize a new chapter and approval was granted.

The purpose of this new chapter will be to further research and to study the historical background and the decorative arts of Westchester County and New York's southern Hudson River Valley.

The application was signed by: Juliette Wachsman, Sarah Bailey Nelle Campbell, Adelaide Scott and Maria Murray.

PIONEER CHAPTER

The fall meeting was held at Thetford Hill, Vermont with twenty members present.

Mrs. Wallace Dodge was elected Secretary-Treasurer, and Gladys Freeman as Chairman for 1956.

It was agreed to present a beautiful original tray to the Traveling Museum of the Historical Society of Early American Decoration. Virginia Carter was appointed chapter chairman of the Traveling Museum Committee.

The morning meeting adjourned and luncheon was served at the Academy.

The afternoon session opened with Walter Wright who gave a most interesting talk on photographs of the Sudbury Meeting.

Jessica Bond gave a descriptive talk on the demonstrations held at the Sudbury Meeting.

Emily Heath discussed the trays, chairs, tables and boxes on exhibition at this meeting.

It was decided to hold the next meeting at Springfield, Vermont.

SENECA CHAPTER

The chapter business meeting is usually held as soon as possible following the meeting of the Historical Society of Early American Decoration, plus one all day work meeting.

Six women known as Chapter Cadets have joined and are working to become members.

Money is being raised to defray the expenses covering a portfolio of pictures of originals. This portfolio to be loaned to people that are not in contact with good originals.

Contact has been made with the State Education Department at Albany, N. Y. requesting a higher standard of teachers for teaching the subject of Early American Decoration in the adult education classes throughout the State.

Mrs. Homer Harvey was elected President and Mrs. Bert Goodwin, Secretary-Treasurer.

MARYLAND CHAPTER

The annual meeting was held at the home of Margaret Murphy on June 1, 1955.

As Jessica Bond would leave shortly to live in Vermont, new officers were elected.

After the business meeting Margaret Murphy gave a delightful Buffet Luncheon in honor of Jessica Bond.

An interesting exhibition of Theorem painting and floor stencils loaned by Mrs. James C. Freeman was arranged by Margaret Murphy. The floor patterns were the work of Mrs. Freeman's sister and executed while a student of the late Esther Stevens Brazier.

CARL DREPPARD

The Editors report with regret the recent death of Carl Dreppard, whom some members of the Society met at the Hershey, Pennsylvania meeting. Mr. Dreppard was an author, a collector of books concerning our history, our arts, and our crafts, and at the time of his death, Director of the Landis Valley Museum in Pennsylvania.

RESTORATION AT WAYSIDE

John Saint, Manager of Wayside Inn, reports that restoration of the historic Inn after the disastrous fire there last December 22 is underway. Although almost all of the second floor in the main building, where our exhibit was displayed, collapsed, the east wing which housed the gift shop and the cocktail lounge was relatively unharmed.

Much of the debris has been cleared away, and photographers have recorded the charred remains of old mouldings and paneling. The restoration, undertaken by the Ford Foundation, will cost an estimated \$500,000, and will be done as accurately as possible. It is hoped that the buildings will be completely rebuilt within two years.



THE BOOKSHELF

Muriel L. Baker

THE ART OF TRAY PAINTING

Maria D. Murray

In *The Art of Tray Painting* the author clearly outlines the basic principles of the Esther Stevens Brazer method of early decoration.

The first chapter deals with surfaces, backgrounds and finishes, and no type has been neglected. In chapter two, Miss Murray tells about equipment and tools and their care. This subject, often omitted by writers, is covered thoroughly. Chapter three treats with design planning, another important field. Here the author stresses the fact that the design must be appropriate to the style of the piece to be decorated. The various styles of trays and the proper design for each type are illustrated in this chapter. Correct striping for the various styles is also discussed. In chapter four, the techniques of metal-leafing are studied and in chapter five, metallic powders and freehand bronzing. The stencil is taken up in one of the longest chapters in the book and in the next chapter brushwork techniques are carefully described. Designs on tinwares found in Pennsylvania, and their execution, as well as a history of Pennsylvania ornamental designs, comprise chapter eight. It must be noted that the attribution of some of the patterns to Pennsylvania does not seem accurate.

The techniques of reverse painting on glass are told in a manner which makes this work seem entirely possible if the craftsmen uses the same careful approach as described.

The last three chapters deal with the decorative modes of heirloom pieces, the techniques of master craftsmen and good craftsmanship in modern design.

The book is profusely illustrated, largely with pictures of trays painted by the author or by the use of her patterns. Patterns were probably necessary to show techniques in detail, but the book would have been greatly enhanced by the use of more originals as illustrations, especially in showing the various types of trays and their decorations.

Everyone has his own way of arriving at a desired result, but if anyone followed accurately the instructions given in this text book I am sure that the result would be pleasing to the worker and to the viewer of the work.



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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.

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DECORATOR

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

FALL MEETING

The fall meeting of the Historical Society of Early American Decoration, Inc. will be held October 3 and 4, 1956 at Wentworth-by-the-Sea, Portsmouth, New Hampshire.

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COMMITTEES AND CHAIRMEN

<i>Applicants</i>	Mrs. Romeo Antoniewicz, R.D. No. 2, Box 490, Springfield, Vt.
<i>Chapters</i>	Mrs. John McAuliffe, 100 Carver Rd., Newton Highlands, Mass.
<i>Decorator</i>	Mrs. Charles Coffin, R.D. No. 2, Ballston Spa, N. Y.
<i>Exhibition</i>	Mrs. Adrian Lea, 2 Philo Ave., Glens Falls, N. Y.
<i>Meeting</i>	Mrs. James Piper, Jr., 77 So. Main St., Rochester, N. H.
<i>Membership</i>	Mrs. Willis Howard, 78 Bank St., Lebanon, N. H.
<i>Museum</i>	Mrs. Max Muller, Box 178, East Williston, L. I., N. Y.
<i>Photographs</i>	Mrs. Carroll Drury, 9 Harvard St., Springfield, Vt.
<i>Publicity</i>	Miss Maria Murray, Wykygal Gardens, New Rochelle, N. Y.
<i>Standards and Judging</i>	Mrs. Joseph Watts, King St., R.F.D. 4, Danbury, Conn.
<i>Teacher</i>	
<i>Certification</i>	Mrs. S. V. Van Riper, 3 Summer St., Yarmouthport, Mass.
<i>Ways and Means</i>	Miss Louise Goodwin, 333 State St., Albany, N. Y.