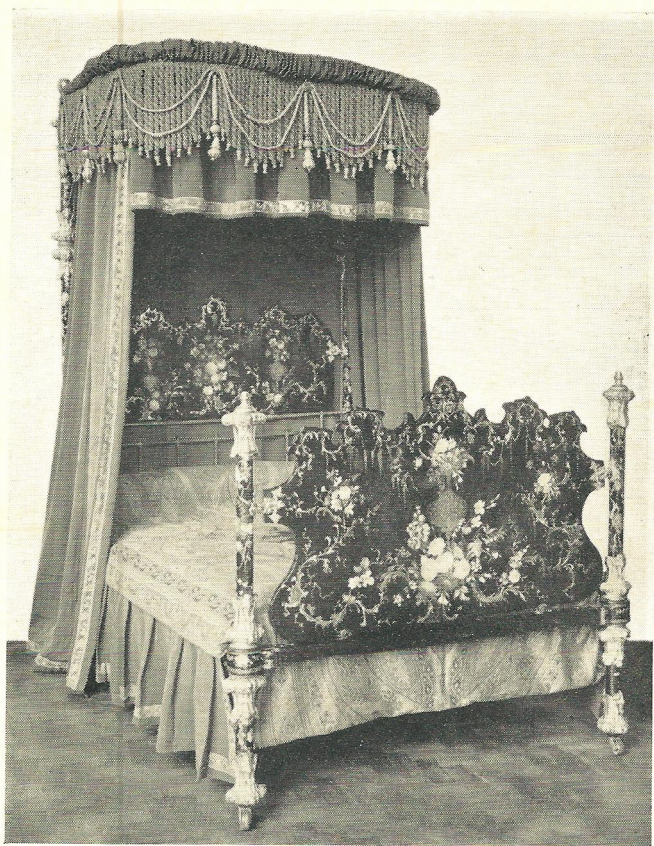


The Decorator

Volume XII, No. 1

Old Deerfield, Mass.

Fall 1957



Journal of the
ESTHER STEVENS BRAZER GUILD
of the
HISTORICAL SOCIETY OF
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EDITORIAL

A while ago I sat with one of my eleventh grade English classes listening to a discussion which reminded me of the setting of our Deerfield meeting. Members of the class were discussing the fact that Americans live too fast a pace. One girl suggested that at Christmas time each of us should take time to make decorations as done in earlier days. She felt that the comradery of stringing popcorn and frosting gingerbread men with other members of one's family would be rewarding. Another youngster lamented the commercialization of Christmas, and reminded members of the group of the original meaning of Christmas.

It seems to me that Old Deerfield was a happy choice as a meeting place for our Society, if only because it brought to mind earlier, less frenzied times in our history. One just couldn't get an ulcer dipping candles or weaving a coverlet. As the season of the birth of the Christ Child envelopes us in activity, let's recognize the possibility that perhaps the folks who lived in Deerfield two hundred years ago had a better perspective and realization of life's values and goals than we have today.

SWAG SHOPS - LONDON 1851-61

by Shirley Spaulding DeVoe

In mid-nineteenth century London, there were "Swag" shops, a merchandise outlet which supplied street venders with inexpensive merchandise. The term swag as we know it today is ascribed to stolen goods and this may have been so one hundred years ago. The warehouseman in charge of the Swag shops bought at "starvation dealers prices to sell at wholesale to the street venders." This type of business dealing could have furnished the source of the present meaning of the word swag.

The street sellers were the blind, crippled or in the majority, impoverished men, women and children. (Remember the story of the *Little Match Girl*?) The children sold small objects and often were forced to street selling by impecunious or shiftless adults. Whether the articles were from "Swags," or from dealers in commonplace merchandise, the profits were pitifully small. For example, graters which the vender would sell for one d. each could be purchased for 7d. per dozen. If sales were slow and the day was ending the vender was forced to reduce the price to a ha'penny in order to dispose of the graters. The few pennies were necessary for a day-to-day existence. Children driven by fear of returning home with unsold objects worked long hours and into the dark of the evening.

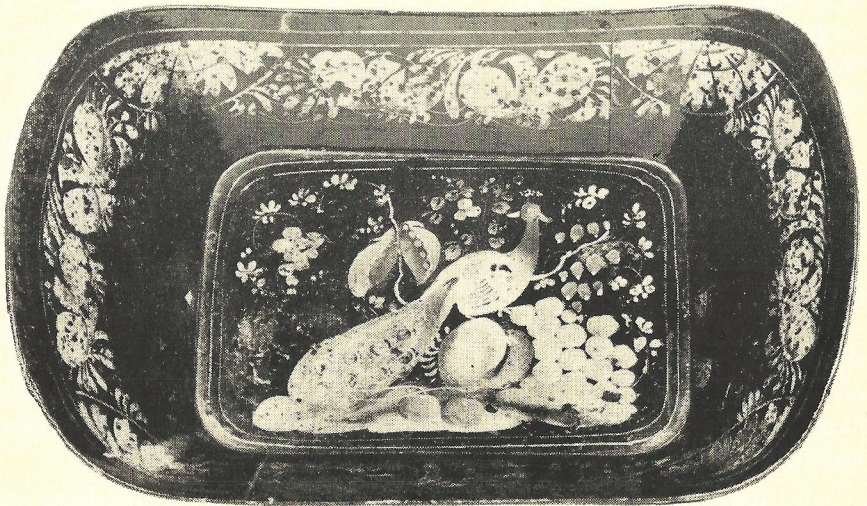
In "nineteen cases out of twenty," stock for the Swags was purchased in Birmingham. That city being closer to London than Sheffield, transportation costs were less. Goods were bought of "poor craftsmen who turned out poor

quality products." These "small masters" provided low cost merchandise which was shipped from Birmingham by canal.

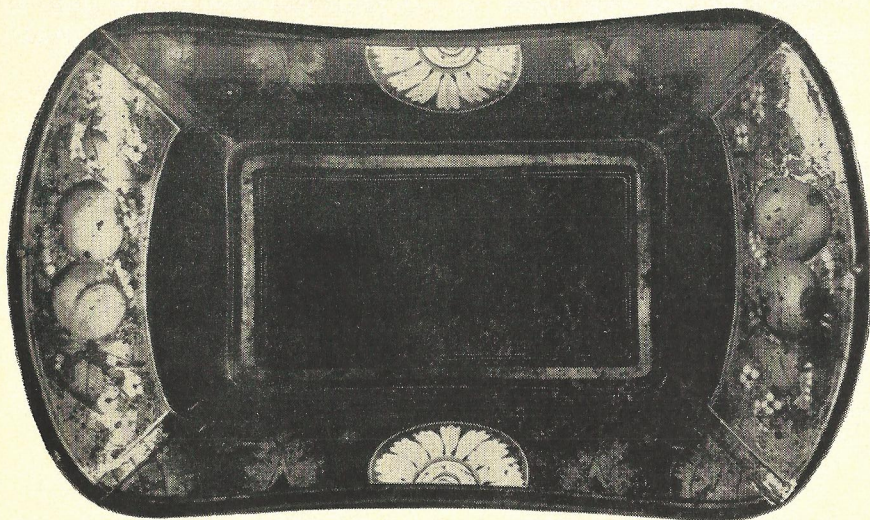
The common practice was to mark the articles "London," "Sheffield" or "Paris" or with the name of whichever city was to retail them, but they were "Birmingham made." (In the Williamsburg silver shop, a large japanned iron scale hangs from the ceiling. The shaft is nicely decorated with a design in gold leaf. Though it is marked London, one can be sure it was made in Birmingham.)

Tins for household use were not sold in general swag shops "but fancy tins such as japanned or embellished trays were vended there extensively." Another item included with japanned goods were "parlor bellows with brass pips and nails, which sold for 2 s. 3 d. to 3 s." The most salable articles were the eighteen inch tea boards (Rectangular paper trays in the manner of Clay) which could be bought at Swags for 10s. 6d. per dozen to 4s. each. Twenty-four inch tea boards were 20s. per dozen to 5s. each. Bread baskets, (the Bilston makers called bread trays baskets too, and it seems to be an English term) were priced at 4s. 6d. per dozen and Britannia teapots at 10s. per dozen. At the Mews one could buy stable lanterns of punched tin as well as "tins for singeing horses!"

Metal articles which sold in the streets in addition to those above were razors, table and pen knives, tea trays, snuffers, candlesticks, cheese trays and nutmeg graters.



English bread basket. Owned by Mrs. Morgan Henry.



Wolverhampton "Pontypool" bread basket. Owned by Shirley Devoe.

In 1861, the window of a Swag shop had among its contents writing desks and tea trays; one of the latter described as "having a nondescript bird of most gorgeous plumage forming a sort of centerpiece." Also in the window were American clocks.

Chauncey Jerome sent his first consignment of brass clocks to England in 1842. Prior to that time the clocks had wooden works which had a tendency to warp and swell when shipped by water. Several attempts to prevent the cheaper American clocks from entering England were foiled by Jerome's Yankee ingenuity. Other American manufacturers after laughing at Jerome, hastened to export their clocks so that by the 1860's, American clocks had almost replaced the Dutch clocks in the English households.

Two other interesting items, in the markets, one new at the time and one not so new, were japanned table covers and wash leather or "Shammey's." With no description of the japanned covers we must assume them to be a forerunner of what was known as oil cloth with applied decorations similar to the regular japanned articles. The demand must have been fair as there were three manufacturers of the "glazed table covers" in London.

Wash leather which was used by the Midlands japanners for bronze work was sheep or lambskin "split by machinery to a nicety into two portions. The flesh side or half was dressed as wash leather."

In 1861 there was still some of the "old metal" trade in the streets. At intervals usually Saturday or Monday evenings, secondhand trays were sold in

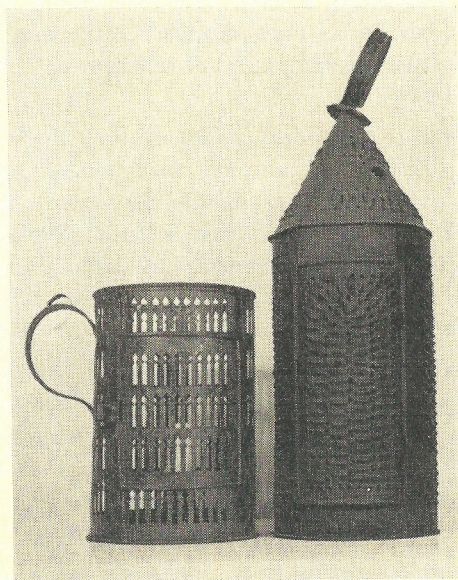
the street markets or small stands. In such places they were piled on stools or stands, or, sometimes carried under the arm. A few were sold at Public Houses and in all such places a beautiful tray sold for as little as 6d.

This was ten years after the Great Exhibition at the Crystal Palace in London. The Usk works had closed in 1860 and Clay's would close in 1862. Hand-decorated trays were no longer in demand. Though the Midlands produced trays for many years after 1861, they were strictly cheap and utilitarian. Except for a few old-timers still working in the old manner, the decorations were applicable by cork, transfer or still later, off-set printing. For "beautiful trays" to be sold in the streets for 6d. was an ignominious finish to a flourishing era of hand-done japanned trays.

s. - shilling d. - pence mews - stables.

Mayhew's London .

History of Briston, Conn.



Stable lanterns of punched tin. Owned by Shirley Devoe.



Crewel Embroidery, courtesy of Ashley House, Old Deerfield, Mass.

CREWEL EMBROIDERY

by Muriel L. Baker

The term "crewel embroidery" technically means any embroidery done with wools—the word crewel being a form of "clew" which means "a ball of worsted thread." The famous Bayeux Tapestry, which is probably the most interesting of all the very early embroideries, was worked on linen with crewels or wool thread and is therefore a crewel hanging rather than a tapestry. It was worked by Queen Matilda and her women sometime between 1066 and 1068 and tells of the battles and victories of William the Conqueror, who was her husband.

However, we have come to associate the word crewel with the beautifully rich hangings, bedspreads, valances, curtains and various decorative objects such

as bookcovers and caskets (boxes for jewels and the like) of the Jacobean Period or roughly the time when the Stuart Kings ruled England.

Embroidery had flourished in England from the time of the Middle Ages, when most of the work was done in the convents and abbeys by the religious personnel and was done for the churches. We read that Queen Elizabeth and the unfortunate Mary, Queen of Scots were accomplished needlewomen, and some of their work still survives. Indeed, it was Elizabeth who granted the charter to the Broderers' Company three years after she gained the throne. The charter, granted in 1561, established the Guild under the name of the "Keepers and Wardens and Society of the Art and Mistery of the Broderers of the City of London." These Guild craftsmen were thought to be responsible for many of the great hangings that were embroidered during the Jacobean period. All work that they did was to be brought to the Guild Hall, which was on Gutter Street, in London, and had to be inspected and sealed before sale. If the work was not up to the Standards of the Guild it was cut up and burned!

The beginnings of the period of crewel embroidery, as we think of it, date from 1603 when the first Stuart King James (Jacobus) came to the English throne and lasted until 1714, when Anne, the last of the Stuart rulers, died. In embroidery, the term Jacobean is usually applied to the massive crewel hangings, while the term Stuart is generally applied to all other types of contemporary needlework, such as the fascinating padded Stump Work.

The earliest of the crewel embroidery was generally worked in shades of blue and green. Occasionally it was worked entirely in shades of red. After a little other colors were added, browns and terra cottas, with a bit of dull rose or golden yellow. Later the palette of colors increased but still the same colors predominated—the greens and blues remaining the most popular.

In design, all these embroideries were somewhat similar. Mostly, they featured a great tree trunk growing from a base of mounds or hillocks, in which were interspersed all kinds of animals and flowers. From these tree trunks, many of which had a serpent entwined around them, grew great leaf shapes and clumsy flowers, whose outstanding characteristic were the variety of "fillings" used to fill in their large spaces. These designs showed a distinct Oriental feeling, for it was during this period that trade with the Orient flourished and of course the rich Palampores and other fabrics which were brought back by the traders were greatly admired and copied. In fact, a poet of the Jacobean period, John Taylor, related that the designs for the embroideries of his time were:

"Collected with most praise and industrie,
From scorching Spaine and freezing Muscovie
From fertile France and pleasant Italie,
From Polande, Sweden, Denmarke, Germanie,
And some of these rare patterns have been set

Beyond the bounds of faithlesse Mahomet,
 From spacious China and those kingdoms East
 And from great Mexico, the Indies West.
 Thus are these workes farre fetched and dearly bought,
 And consequently good for ladies' thought."

To say however, that the designs for these works were solely based on the Oriental influence is a fallacy. We know that the Stump Work which was in vogue during this same period (done chiefly on caskets, mirror frames and book bindings, is full of symbolism and naturally the same inspiration was used by the crewel workers.



Typical motifs of Jacobean crewel embroidery.

In the 17th century the designers had several sources of inspiration from which to draw. They could draw their designs from knowledge of what they actually saw and from memory of what they had seen. They could call on their knowledge of symbolism and allegory as it had come down to them through ballads and legends. Or perhaps they might have access to one of the books of patterns that were published at this time. These books contained engravings of every kind of flower and animal and insect imaginable and they also contained allegorical figures for incorporation in the work. The language of the flower and of symbols was taken very seriously and there is a great deal of hidden meaning behind many of these embroideries.

For example, when Cromwell ruled England from 1649 to 1660 many of the Royalist ladies took great delight in working beautiful pieces of embroidery with the emblems of the Stuarts hidden about the design, and many of the figures used were supposed to represent Charles I and his Queen. Also the carnation and the caterpillar are both Stuart emblems and they both occur in nearly all work done during this time.

When Charles II (1660-1685) returned from exile and the Monarchy was restored there was a riotous reaction to the age of Puritanism in everything including the embroideries! The patterns became more gay, and the

colors brighter. They also became more and more exotic. Trees of all kinds have always been a popular motif in embroidery and now the apple tree, the pear tree and the oak tree joined the Tree of Life. Roses, lilies, tulips, hyacinths, pansies, foxgloves, jasmine, thistles, wheat, shamrocks and bunches of grapes and cherries were used. The rose, of course, was the national emblem and was used in both its natural form and the more stylized Tudor rose. The oak or the acorn appears after the Restoration. The carnation, the caterpillar and butterfly appear and sometimes one finds a strawberry tucked in here and there. They had just been imported and were considered a great novelty.

Often we find sacred symbols such as the pelican, which stands for divine love, the dove of peace or the pomegranate which means eternal life.

Also many animals appear. One often notes the pursuit of the human soul in the form of a hart by evil which is personified by a huntsman, the hounds and various beasts such as lions and leopards. The progress of the poor hart is often hindered by snails, rabbits and large ugly grubs. Apparently the symbolism of the beasts was carefully studied.

Also worked in among the hillocks we find unicorns, stags, elephants, camels and many exotic birds of paradise, as well as gay parrots.

After the second James (1685-1688) came into power no more work was done with the Stuart emblems prominently displayed probably because this James was very unpopular. When Mary, the daughter of James, and her husband, William of Orange, were invited to take the throne another great period of crewel work began. Here the designs again became quite solid and massive.

In the reign of Anne (1702-1714) the crewel work became finer and finer. The designs became more open and scrawling. The central tree motif all but disappeared. All the grotesque figures were eliminated. Grace and softly modulated colors took over. While the work done during this period is Jacobean in feeling from first to last it is still quite different. Here we find the carnation the favorite motif. It is found in almost all examples that are definitely of this period. It may be a beautifully worked detached flower with its stiff stalk and opening bud (the emblem, incidentally, of the Pretender), or it may be hidden away in some corner of the border. It was however, always evidence of the loyalty of the worker to the Stuarts. This is the period of crewel design in England after which most American crewel is patterned.

Women have always sought to relieve the monotony of plain surfaces and bring color and grace into their homes. So it was that crewel embroidery, a skill brought with them from Europe, was practiced in the very early days, by the pioneer women in this country. In these harsh early days, they were faced with the necessity of spinning the fabric upon which to place their

stitchery as well as the dyeing of the wools with which to work. Whereas the material of the Jacobean embroideries of England is always the same—a twill of which the warp was of linen, the weft of cotton, the American women used for the most part homespun. It is possible that some of the other type of material may have been imported, but it is doubtful because of the expense.

However, the designs were often imported and of course those early workers had very clear memories of the hangings with which they had been so familiar.

Thus it is that in the early American examples, we find the rose, the carnation, the tulip and the familiar deer and hounds. We also find the fantastic leaf and flower forms that were common in English work. Soon, of course, the women began looking around them for inspiration and in many instances early crewel work of the Colonies employs only the tree, flower and animal forms that could have been seen not a stone's throw from the worker's doorstep. In examples of crewel worked during the Revolution it is not unusual to find tiny soldiers or other symbols of the fight for Freedom.

Certain types of stitches were used in the making of crewel both in England and in America. First and foremost was the Shading or "Long and Short" stitch. This was used almost entirely in many of the finest examples along with the beautiful "filling" stitches such as the Brick Shading, the Solid Couching, the Trellis with Cross Stitch, the Star, the Seeding, the Link and the Faggot, to enliven the design. The Outline or Stem Stitch was used for all but the very massive stems and for general outlining, the Basket and Back Stitch were also used for stems. The Buttonhole stitch was often employed for leaves especially to edge those having the elaborate fillings. The Satin Stitch was used for most of the flowers, the small foliage, and whenever flat shading was needed. Also used were the Split stitch, the Thorn, Coral, Crewel, Chain and Brick stitch. On American crewel examples, the work for the most part is limited to the use of one or two stitches. The colors used in American crewel are apt to be more varied and more vivid than in their English counterparts.

The study of Crewel embroideries is a rewarding one. It opens up fascinating avenues and by-ways of history. It invites one to learn more of symbolism. It entices you to study out the stories told by the patient fingers of long ago. And it teases you to try for yourself the old techniques. A grave stone of the 18th century bears upon it this inscription—

"She excelled in needlework;
She painted in water-colour.
Of such is the kingdom of heaven."



Crewel box worked by author using old techniques and designs.

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<i>Samplers and Tapestry Embroideries</i>	Marcus B. Huish
<i>Old English Embroidery</i>	F and H Marshall
<i>The Art of Needlework</i>	Countess of Wilton
<i>Jacobean Embroidery</i>	Lady Ada Fitzwilliam
<i>English Secular Embroidery</i>	M. Joudain
<i>The Development of Embroidery in America</i>	Wheeler
<i>English Embroidery</i>	A. F. Kendrick
<i>American Needlework</i>	Harbeson
<i>Dictionary of Embroidery Stitches</i>	Thomas
<i>Jacobean Embroidery and Traditional Designs</i>	Penelope

WAYSIDE INN REVISITED

by Isabel MacDuffie

The meeting of the Guild at Wayside Inn in the Fall of 1955 was probably one of the last large group meetings to be held there before that historic landmark was almost destroyed by fire.

A day of October's bright blue weather in New England was only a natural stimulus to revisit the old place and to see firsthand what was being done in the way of restoration.

Approaching in the late afternoon, the clear sunlight was diffused through glorious autumn foliage and the scene was breathtaking. The old

stone walls were completely covered with brilliant red woodbine and the stillness of the countryside was broken only by the distant whirr of an occasional motor on the Old Post Road.

It was fortunate that Mr. John Saint, the Manager and our host when the Guild met there, happened to be on the premises. He was most gracious and enthusiastic in giving information about the work being done and plans for the future.

Although no longer owned by the Ford family, the Inn restoration is being financed by the Ford Foundation. It is also fortunate that the Board of Trustees serving locally chose to operate under the direction of the National Trust for Historic Preservation. Mr. Saint serves as clerk of this corporation.

Under the direction of Roy Baker, restoration specialist and builder of Antrim, New Hampshire, the work is progressing rapidly. It is planned to maintain the front of the structure strictly as a museum. At the front entrance is the original old brick stoop at ground level rising to a broad flagstone step. The dormer windows and front porch which were added in 1897 have been eliminated and a simple New England doorway now graces the entrance. Wayside Inn Pink has been reproduced exactly. Mr. Saint said that the color has been attempted by many a local painter but missed by a country mile.

Guest rooms will be at the rear replacing the ballroom over the large dining room. This also was a late addition. The small ballroom and the stencilled floor in the Lafayette room will be restored. How fortunate that the original design was recorded for just such a project!

Exactly how much of the furniture can be salvaged has not yet been determined, but the three most valuable originals were saved. The original spinet which Longfellow mentions in *Tales of a Wayside Inn*, the grandfather clock, and the Howe family coat-of-arms are intact. The original diamond inscribed panes of glass are sooty from the fire, but will be cleaned and preserved.

The East Wing of the building was not destroyed and is now open as a Snack Bar. The gift shop under the direction of the curator, Miss Priscilla Staples, is in business and really should be stocked with Early American tin-ware! The old kitchen with its collection of fine old wooden ware and pewter is open to tourists. It was being inspected by a couple from Illinois who had driven many miles to visit the shrine. They had not heard of the fire and were disappointed, but planned to go to Sturbridge the following day and return to Wayside Inn again next year. Present plans are for reopening about the middle of April.

Departing in the sunset, the beautiful Wayside Inn Pink of the building blended into the colorful autumn landscape. It seemed to emanate a sense of serenity and security which reflected the hope of America for so many generations and which will now hopefully be carried into the future.

ORIGINAL

Virginia Milnes Wheelock

Miss Elizabeth L. Childs has furnished the following information on the engraving which hangs in the upper hall of The Hall Tavern, Old Deerfield, Mass.

The scene painted on the freehand bronze tray pictured here appears to have been a copy of this plate or the original picture.



Original owned by Dorothy Hutchings

THE FLEECY CHARGE

London

G. Moreland Pinx

Pub. Jan. 7, 1796

C. Shepheard Schult

The Macklin Poets Gallery

Fleet St.

From an original picture in the collection of Mr. Ben'j. Babbage to whom this plate is dedicated.

*by his humble servant
Thos. Macklin*

"Now Shepherds: to you helpers charge be kind
Baffle the raging years, and fill their pens
With food at will, lodge them below the storm
And watch them strict."

Thos. Winter

VERRE EGLOMISE

Glass Painting and the 18th Century Silhouettists

by Maria D. Murray

It is known that the earliest pictures made completely of glass were "gold-glass engravings" done as early as Roman times in the technique known as "under painting." The decoration, then, was done on glass vessels. Examples of gold-glass engraving remain which belong to the fourth century A.D. (See the collection of early Christian glass at the Metropolitan Museum of Art, New York City.) Gold was attached to the glass. It was engraved or etched and then pigment was applied from the back. Another piece of glass was used to seal this engraving and was annexed to the article which was then fired. A Cleveland craftsman, Edris Eckhardt, is currently producing such glass today and her technique is explicitly described by Dido Smith in an article entitled "Gold Glass, An Ancient Technique Rediscovered." The article appeared in *Craft Horizons*, December, 1956.

Color was used more profusely when Medieval stained-glass windows were done. All of these ideas combined gave rise to the production of devotional glass pictures which became common during the fourteenth century and continued to be used widely in Europe until the sixteenth century. Two or three hundred years passed during which time the Medieval devotional pictures lost their popularity. The techniques used to produce them went into near oblivion.

In 1760 a French artist whose name was Monsieur Jean Baptiste Glomie revived the under painting techniques done on glass during the Middle Ages. Thou Monsieur Glomie was not the inventor of this process, the method was named in his honor. The terms "agglomizzato" (Italian) and "verre églomisé" (French) have been used since for pictures which were painted in reverse, but directly on the underside of glass. The pictures were done with metal foil or leaf, wax or some other colored pigment.

Later, another type of picture on glass was produced by the technique known as "back painting." This is not as old as "under painting." Back painting was done on fine Bristol glass upon which an adhesive, usually Venice Turpentine, was applied. A fine old color print was soaked in water for four or five hours to remove the size from the paper. The print, then, was laid carefully upon the glass, picture down, over the adhesive. The paper was carefully removed from the back of the picture. It is believed that the engravers at first produced these back-painted glasses. The earlier ones are more beautiful due to the fine quality of the paper used to produce the prints. These have a brilliant limpidity due also to the fact that only the smallest quantity

of paper remained. Amateurs of a later time were less skilled and their pictures became stodgy due to the thickness of the paper left on them.

Venetians, long ago, made glass and decorated it. To them the substance was not beautiful in itself. They considered it merely a base for embellishment. Due to the imperfections of their glass their objects were gilded so that they might as well have been metal glass. Arab craftsmen also were expert at mingling gold and color and they wrought Oriental designs of superb richness on glass which was used in court and mosque.

It was a Venetian who first backed glass with metallic leaf to make mirrors. The Murano or Venetian glass decorators never learned to cast the smooth glass which was later done by the French during the reign of Louis the XIVth. The method the Frenchmen invented has resulted in today's plate glass. Murano looking glasses, however, became very popular in France before and during the reign of Louis the XIVth. Venice consistently refused to send her glass craftsmen to France. When the looking glass industry in Italy grew so enormously, a corporation was formed "to protect the secret rights of mirror foiling." Terrorism and dire consequences resulted for anyone suspected of disclosing the secret. In 1664, Colbert, Minister of France, tried to learn the secret and succeeded in helping Francis de Bonzi, French Ambassador, to secure eighteen glass workers who were sent to Paris. Parisian mirrors have since been much sought after for their smoothness of glass and beauty of silvering.

Another method of under painting was called "mirror painting." Tin and mercury, amalgamated, were applied to glass to make it a mirror. The part of the glass which was to be painted was scraped and then the required design was applied in reverse. Many of these designs were done in China after Jesuit missionaries introduced the technique from England. Chinese craftsmen did their work upon Vauxhall, bevelled, plate glass which was exported to China for this purpose during the 18th Century.

Noted silhouettists used the technique of "*verre églomisé*" and also gold glass engraving, done as etching, but not as it had been done in Rome long ago. The Parisian artist, A. Forberger, (1762-1865) backed his silhouette portraits with gold leaf or blue wax and often did floral borders. John Miers (1758-1821) became noted for his bronzing, or metallic shading which was done with real gold powder and was usually, but not exclusively, used in painted work on glass. Isabella Beetham (1760) did her work on the back of converse glass and was the equal of Miers who also did finely painted work in delicate miniature. Isabella Beetham and her husband have been credited with the rediscovery, in Venice, of the art of under painting on glass. They are believed to have introduced it to England during the 18th Century. Borders of silhouettes were decorated as an intrinsic part of the portrait and were often done under frame glass in *verre églomisé*. Mrs.

Beetham often combined églomisé mounts with portraits in plain black which were painted directly on the under side of the same glass.

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RESTORATION OF OLD DEERFIELD

from talk by Mr. Henry Flynt, reported by Isabel MacDuffie

Old Deerfield founded in 1669 is just about a half mile from busy Route 15 in Massachusetts. Its main street runs for about a mile parallel to the main road, and takes us back a hundred years. The beautiful elm trees lining the street shelter a group of houses representing some of the most colorful incidents in our early history.

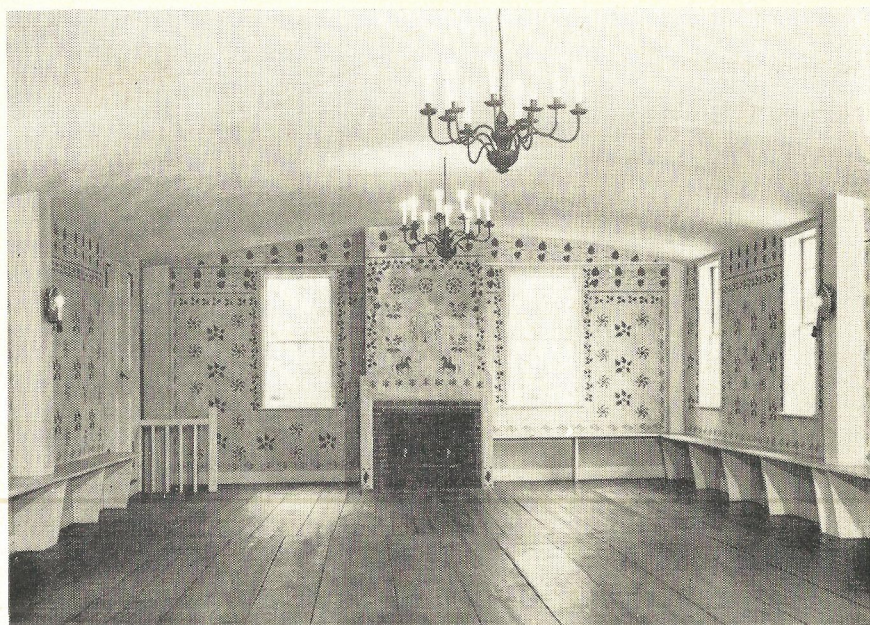
Mr. Henry Flynt, the Head of Heritage Foundation, has written a book on Old Deerfield houses. He gave a most interesting talk, illustrated with colored slides, describing the early life and history of the town and telling about some of the houses which our members were privileged to visit.

The old houses were taken over in the beginning by a group of spinsters of Polish ancestry. This group of ladies with intellectual curiosity was interested in early crafts and houses. Mr. Flynt gave them credit for keeping these buildings from complete destruction.

Mr. Flynt congratulated the Guild for carrying on the spirit of older times. He stated that the spirit of Deerfield is more easily felt than seen, and described the town as a frontier of freedom. The town was built through the hardships of raising families on the battlefields of the Indians and it felt the rigors of the French and British wars and massacres. At time of an Indian raid in 1704 many Deerfield people were killed or taken captive to Canada, and many fine homes were burned.

In 1782 there were sixty houses in Deerfield. Presently there are fifty-seven, forty-three of which are at least one hundred years old. Twenty-nine are products of the eighteenth century. This is a "living community" with seventy-one rooms opened to the public

The doorways are considered among the most-photographed in New England. Not the least of these is the famous "Indian doorway" in the Museum with the tomahawk left just as it was thrust through. The Museum holds much documentary information, and is known as Memorial Hall. It was originally Deerfield Academy, opened in 1799. It is quite different from the magnificent buildings which house the Academy today!



Stencilled Ballroom walls.
Courtesy of Hall Tavern, Old Deerfield, Mass.

Hall Tavern holds an old-time pewterer's shop with all the necessary tools of the craft. Also available here are documented wallpapers. The stencils used in restoring the ballroom are hung in the attic as was the custom of old-time stencillers.

Ashley House was the home of the first clergyman. He must have been an affluent gentleman, judging by the house and possessions which have been restored after much research. During the period of its decline, the house was used as a tobacco barn. In 1897 it was restored with the help of a map found in Sunderland.

The Liberty pole, a British flag with the word "Liberty" on a red field, was flown at homes in 1774. There is one now on Main Street.

George Shelden and his wife collected all types of Americana and wrote a history of Deerfield. Early in 1870 he helped originate the Pocumtuck Valley Memorial Association. The Shelden-Hawkes House is now owned by the Historical Society. It contains a red-painted chest dated 1726 which was a Hawkes family piece. There is also a Hadley chest known as the Sunflower chest.

A number of other houses have interesting features. The Frary House which is charming was granted the original license for selling spirit liquors. The Wilson Printing House which has been moved five times was given by Wilson's father-in-law to set him up in business. The Stebbins House has a

colorful plaster dado. The color could have been produced by using brick dust or berries mixed with the plaster. In the dining room there are painted brush strokes done in a geometric design. Nina Fletcher Little has identified these as the work of Jerry Jessop.

Mr. Flynt concluded his talk by saying that a country community prevails in Deerfield with hope in carrying forward with faith and trust in God.

PRESIDENT'S LETTER

Dear Members—

It is a privilege to be a member of the Historical Society of Early American Decoration. From Darien to Deerfield, from teeming New York City to the Wayside Inn at a country cross-roads—you, who have attended all the meetings, have had a rich experience.

Old Deerfield was no exception, but it was more than a meeting place. It was truly a journey back in time to the more leisurely ways of those who have gone before. Deerfield Academy is a school for boys. It was in its fine, new Memorial Building that members attending our twenty-fourth meeting met. Mrs. Harley Riga, General Chairman, and her assistant, Mrs. Edgar Vernon (with the aid of Miss Childs, Mr. Conklin and Mr. Herlihy of the Deerfield staff) had spared no effort to help committee chairmen and to welcome members. After the tour Tuesday afternoon, the early arrivals appreciated the hot, spiced tea awaiting them in the lounge.

In the evening it was our pleasure to meet the Deerfield staff and with them visit the Exhibition so effectively arranged by Mrs. Avery and her committee which was made up of Mrs. Catherine Hutter, Mrs. Clinton Burnett, Mrs. Russell Annabal and Mrs. Ira Robinson.

Standards and Judging: Chairman Mrs. Joseph Watts, with the following committee members, had awarded eleven coveted "A's" and seven distinguished "B's" to members submitting work.

Judges:

Viola Barrows

Gina Martin

Marion Poor

Mary Jane Clark

Helen Hague

Natalie Ramsey

Grace Meyers

Zilla Lea

Tallies:

Marguerite Mattoon

Walter Wright

The many applicants' pieces judged resulted in twenty new members. Of these nine are from New York, seven from New England and two each from New Jersey and Illinois.

Wednesday morning we were greeted by Nashoba Chapter and friends, graciously serving as hostesses, under the capable guidance of Mrs. William Hopfmann.

Registration Chairman, Mrs. H. J. Parliaman, and assistant, Mrs. Herbert Aldrich, with their helpers, gave out 165 Tin Peddler tags to identify members

and guests for the meetings, demonstrations, tour and meals. Many had registered in advance which speeded this operation. Program chairman Mr. Walter Wright announced that the meeting had been planned to exemplify the Art of Stencilling on wood, tin, glass, walls and fabrics.

After greetings by Mr. Boyden, Headmaster of Deerfield Academy, Mr. Henry Flynt held us spellbound for over an hour narrating the history and restoration of Old Deerfield, while we watched colored slides of the buildings which we were to visit later in the day. Mr. Flynt and his wife, recognizing Deerfield's historic worth, have set up the Heritage Foundation with the purpose of preserving Deerfield for all people. Our Society is deeply indebted to Mr. Flynt for his cooperation and courtesy.

Demonstrations: Wednesday and Thursday:

Stencilling on Velvet — Jessica Bond

Stencilling on Glass — Mary Jane Clark

Stencilling on Walls — Shirley DeVoe.

These were so planned that a member attending both days could see them all without missing the inspiring and educational gallery talks under the direction of Mrs. S. V. Van Riper, Chairman of Teacher Certification, and Mrs. Joseph Watts, Chairman of Standards. Again stencilling was the theme illustrated by originals and the fine work submitted by applicants and members.

Business Meeting

Nothing could please a presiding officer more than the keen interest displayed by the many members attending.

Reports from New London and minutes of Trustees meetings were read by Recording Secretary, Marion Poor.

In addition to her regular report Elisabeth Safford, Treasurer, presented a special Museum Account. By means of a large chart, Sara Fuller of the Museum Committee showed how money has been raised by gifts and auctions. Expenditures included: protective mountings and fire-proof cabinets for Esther Brazer's Portfolio, insurance, and purchase of museum originals. (Reports will be published in Annual Reports 1957-1958 sent to all members.)

In a spirit of good fun and with deep appreciation a "Seal of Approval" was awarded to Violet Milnes Scott, President 1953-1957.

At the request of the chair, Mrs. Scott gave a special report on Innerwick business:

1. The Trustees, for financial reasons, have voted regretfully not to purchase Innerwick.
2. The executors will be approached by Martha Muller, Curator, and a special committee, regarding the purchase of desirable articles at Innerwick not included in the "Deed of Gift" (see Annual Report 1955-1956).

3. Proper housing for "The Esther Stevens Brazer Collection of Early American Designs" and other property acquired by our Society is under consideration by the Trustees.

Pertaining to this, Mrs. Stuart Brown, Corresponding Secretary, read two letters: one from the New York State Historical Association at Cooperstown, New York, and one from Old Sturbridge Village, Sturbridge, Massachusetts.

Reports from the standing committees were made. The loyal service rendered by these committee chairmen cannot be estimated. Our thanks go to each one.

I call to your attention these items:

Chapters:

Mrs. Alexander McCaw, Radburn, New Jersey will serve as Chapters Chairman.

Please keep her informed of changes in officers, membership and programs.

Why not invite her to a meeting? She stands ready to help you in forming new chapters and in guiding those already established.

Membership:

Mrs. Willis Howard, Lebanon, New Hampshire again calls attention to the fact that your check for dues made out to The Historical Society of Early American Decoration, Inc. should be sent to her rather than the Treasurer.

Mrs. LeRoy Butler, Glens Falls, New York became an Associate Member through a vote by the Trustees. This brings our total membership to 601.

Publicity:

Fine publicity was achieved by newly-appointed Chairman, Mrs. Cranston Eldredge, Winchendon, Massachusetts and her assistant, Mrs. Llewellyn Jones. Radio "spots" on local stations drew many interested craftsmen, collectors and historians. The Greenfield paper, carried an account of our meeting. National recognition was achieved through two luncheon guests from the American Home Magazine.

Dinner:

131 people, including 16 loyal husbands, gathered for the social hour and festive dinner Wednesday evening.

Our guest speakers Stell and Shevis, a husband and wife team of craftsmen from Maine, pursued the stencilling theme. Starting with the history of early stencilling in other countries they brought us up to the present day—demonstrating stencilling on paper and fabrics by means of silk-screening.

Spring Meeting:

Time and place of the Spring Meeting will be announced later.

If you know of an interesting historic site with the following facilities, please notify the president.

- | | |
|--|--------------|
| 1. Housing—150 people | for 2-3 days |
| 2. Auditorium—150 people | for 2 days |
| 3. Exhibition Hall approximately 40' x 30' | for 6 days |
| 4. Smaller rooms (4) for demonstrations,
conferences and Trustees | for 3 days. |

I'll welcome letters from any of you with constructive criticism and suggestions for the betterment and growth of the Society and the Guild.

Sincerely,

BERNICE M. DRURY, *President*

EXHIBITION REPORT

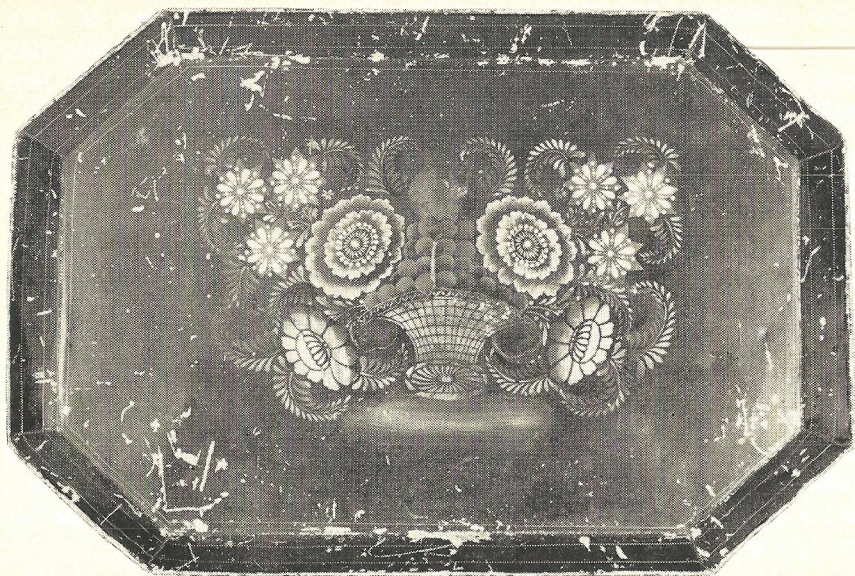
by Anne Avery

The beautiful, historic village of Old Deerfield provided a memorable backdrop for the twenty-fourth Exhibition of the Esther Stevens Brazer Guild. We were privileged to set up our display in the attractive art room of the Memorial Building of Deerfield Academy.

This meeting marked the initial step in co-ordinating program and exhibition, a plan which was received enthusiastically. The wealth of stencilled material exhibited had to be seen to be appreciated. Peg board screens serving as room dividers, though modern in feeling, provided the perfect means to display the collection of J. A. Gibson stencils presented to the Society by



Large white bellows decorated with gold leaf and free hand bronze.
Owned by Viola Burrows.



Stencilled tray. Owned by Muriel Baker.

Mr. Bruce Buttfeld. Their intricate cuttings were much admired. Also shown was a ledger found in western New York containing a number of stencils cut from paper. Early Chinese stencils fashioned from bamboo with some of the pattern ties made with human hair; a collection of impressions from Berlin, Connecticut stencils; and meticulous copies of the beautiful work on two pianos, completed our background material. One of the pianos is the Morgan Davis instrument owned by the Guild and presently at Fenimore House, Cooperstown; the other, a "Thomas Gibson" now at Ashlawn, Charlottesville, Virginia, former home of President James Munroe.

128 originals were shown. The stencilled group was, of course, the largest and ranged from a bewildering array of trays of various types and periods, through bellows, boxes and cannisters, to a child's tin pail. This was marked "For a Good Boy!" Three handsome chairs showed fine early techniques, including stump work. Many double border trays utilizing gold leaf motifs to set off the stencilling were loaned. The examples of perfect cutting, transparent color, effective placement of units and shading were an inspiration.

While the country painting display was not as large it included a number of unusual pieces. Three large document boxes with elaborate yellow brush work dominated the table. One had the pattern placed on a thin white oval surrounded by strokes. It incorporated a design of flowers with a yellow butterfly. An asphaltum bread tray in mint condition had a crystallized floor. A white band with red-centered yellow lilies and green leaves pointed up a

color combination that demonstrated well the charm of this type of work. There was an oddly shaped white box, unfortunately badly flaked, that must have been a real beauty in its day. Remnants of the design showed little birds, yellow and blue flowers and pinkish-red buds.

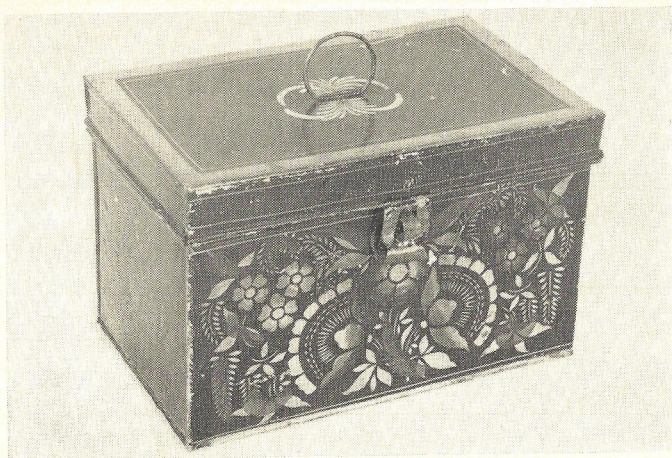
Perhaps the most appealing single item in the show was a child's sleigh. This was painted on the dashboard and back panel with roses and morning glories in the Eaton manner.

The collection of items in the "glamour" group was impressive. A beautifully preserved oval lace-edge tray featured roses, yellow "lace" flowers dragonflies, and an orange butterfly. There were nine others, all demonstrating the semi-impasto strokes so important to this type of painting. We were fortunate in having another signed "Clay" piece. This one was a bread tray with exquisite white carnations, striped in pink and green, enfolded in leaves modeled with green gold power. A pair of book covers, said to have been painted by Michael Powers of Litchfield, Conn., a tilt-top table, a writing box and a doctor's medicine case (elegant with mother-of-pearl, but still smelling strongly of iodine!) were examples of Chippendale style painting.

Two distinguished examples of gold leaf, one a white tray, the other a very large papier maché, one brought from England and decorated in two shades of gold, were outstanding. A hot water kettle on a stand (perhaps French) was shaped like a melon with a delicate fruit finial and graceful



Stencilled foot warmer. Owned by Shirley Devoe.



Berlin stencilled box. Owned by Emilie Underhill.

handle. Each melon "section" had a different motif — ladies bonnets, a bird's cage, sheet music, etc. Truly feminine and guaranteed to please!

The bellows were all attractive. Two were red, executed in gold leaf and freehand bronze. Another was pale yellow featuring a gold leaf pineapple surrounded by fruit. This was interesting inasmuch as the leaf had been laid directly on the background. Because of this the elaborate etching was not at all prominent. The piece de resistance in this category was a very large white bellows. Two gold leaf cornucopias, filled with freehand bronze fruits flanked a blue monogrammed shield on a standard. This was surmounted by a small painted eagle crowned with fifteen stars. The border was magnificent! It combined leaves of gold leaf, acorns done in bronze powders and lifelike strawberries to complete a most decorative article.

The display of glass was small. Noteworthy was a glass patch box with a little scene in soft browns on a cream ground. The two inner containers were white, about the size of a match box. Each had a little lady done in brilliant red and blue, one a winged "fairy." Three theorem paintings completed our exhibit. Perhaps the loveliest was one loaned by Memorial Hall, Deerfield, consisting of a compote filled with various fruits. It was extremely large and well-preserved.

Eleven "A" award pieces and the work of the applicants was much admired by those attending the exhibit. It was gratifying to note the large number of visitors. The enthusiasm, helpfulness and interest of all the residents of this charming community made it a most rewarding experience for the members of the committee. We must express our obligation to the members of our newest chapter, the Nashoba Valley, and to the staff of Deerfield Academy for the planning and advance work that made our task so pleasant.

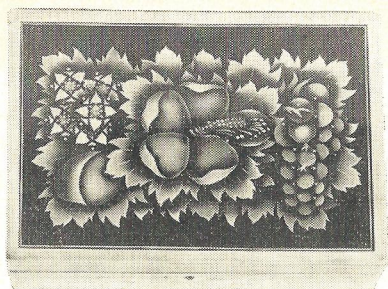
MEMBERS RECEIVING "A" AWARDS

Mrs. Joshua Cookenbach, Camp Hill, Pa.....	Stencil on tin
Mrs. Robert Hutchings, Cortland, N. Y.....	Country Painting
Mrs. Adrian Lea, Glens Falls, N. Y.....	Metal Leaf
Mrs. Ausel Lothrop, Belfast, Maine.....	Country Painting Stencil on tin
Mrs. L. F. A. Mitchell, Wilton, Conn.....	Glass panel, with stencilled border
Mrs. Sheldon Noyes, Rangeley, Maine.....	Stencil on wood
Mrs. Philip Peck, Glens Falls, N. Y.....	Country Painting
Mrs. W. P. Reed, Larchmont, N. Y.....	Country Painting
Mrs. Harley Riga, Wilbraham, Mass.....	Stencil on wood
Mrs. Robert Swan, Hyannis Port, Mass.....	Country Painting

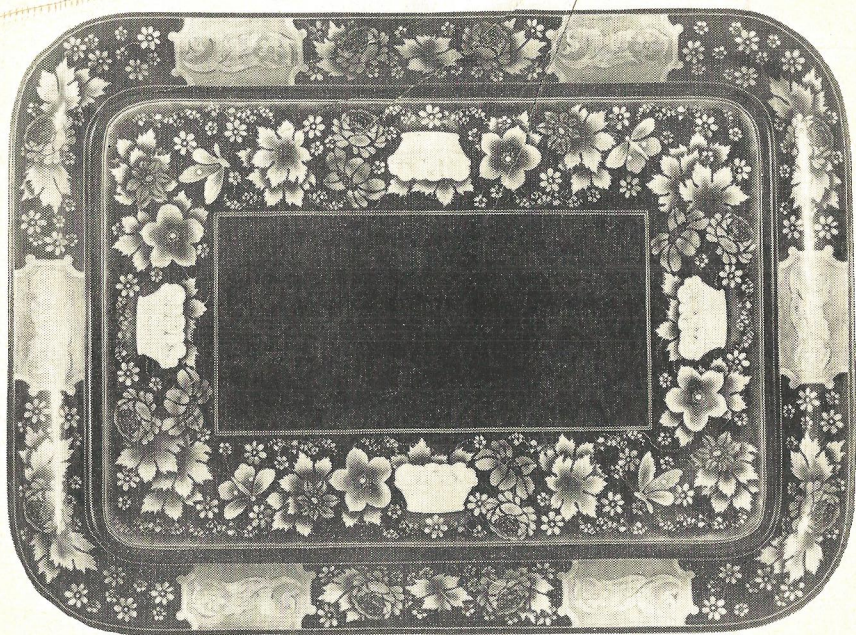
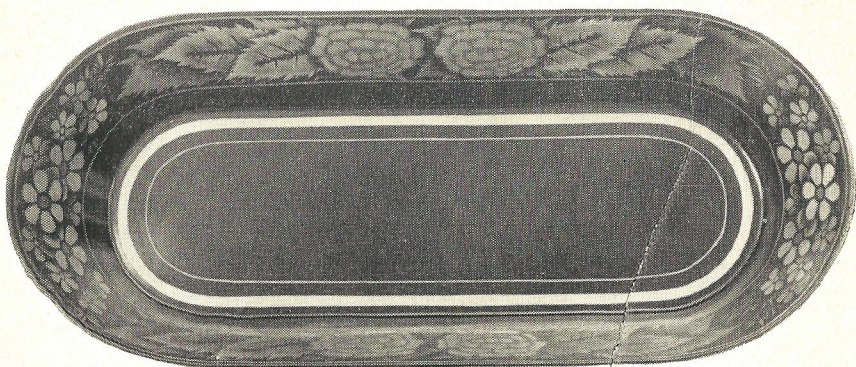
APPLICANTS ACCEPTED AS MEMBERS

SEPTEMBER 1957

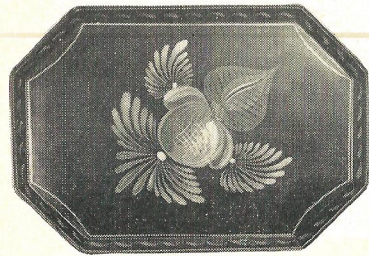
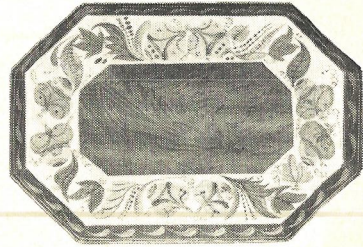
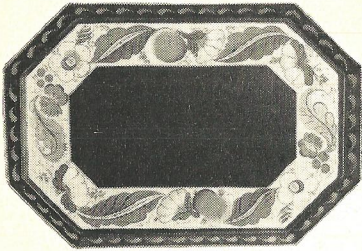
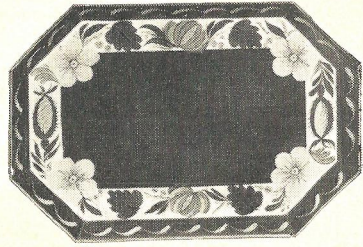
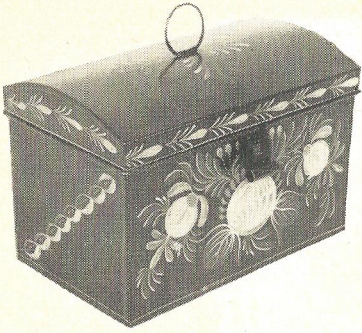
Blyo, Mrs. Benjamin, Norwich, Conn.	MacGregor, Mrs. Richard S., Oak Park, Ill.
Bradley, Mrs. Harry, Delmar, N. Y.	Mead, Mrs. George, Glens Falls, N.Y.
Douglass, Mrs. Norman, Derry, N. H.	Meredith, Mrs. George, Pennington, N.J.
Everts, Mrs. Clifford, Glens Falls, N. Y.	Nicoll, Mrs. Wm. N., Scotia, N.Y.
Fiske, Mrs. Edward, Norwalk, Conn.	Parisette, Mrs. J. O., Norwich, Conn.
Frost, Mrs. Irving, Rumford, Me.	Pawlowski, Mrs. W. B., Norwich, Conn.
Hazelton, Mrs. I. B., Rowayton, Conn.	Pierson, Mrs. Arthur, Bronxville, N. Y.
Howd, Mrs. Albert I., Delmar, N. Y.	Rogers, Mrs. Clyde, Evanston, Ill.
Hubers, Mrs. Geraldine, Glens Falls, N.Y.	Syversen, Mrs. Harold, W. Englewood, N.J.
Laughlin, Mrs. Francis, Mamaroneck, N.Y.	Wenborn, Mrs. H. J., Syracuse, N.Y.
<i>Associate Member . . . Butler, Mrs. LeRoy, Glens Falls, N. Y.</i>	



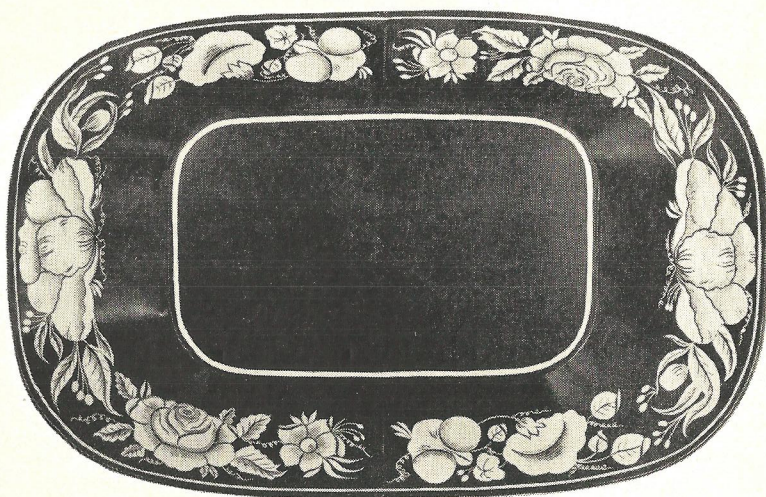
A awards - Stencilled wood
 Sally Noyes Thelma Riga



A awards - Stencilled tin
 Margaret Lothrop Harriet Cookenbach



A awards - Country Painting
 Charlotte Reed Elizabeth Peck
 Gladys Swan Dorothy Hutchings
 Margaret Lothrop



A award - Glass panel
 Elizabeth Mitchell
 A award - Gold leaf
 Zilla Lea

CONTRIBUTION TO MUSEUM LIBRARY

Mrs. Henry Shepherd of New Boston, N. H. and Stamford, Conn. has presented the Guild with a most interesting collection from New Boston, N. H.

*The collection contains original stencils cut by William Page Eaton who spent the latter part of his life on a farm between New Boston and Weare, N. H.

2 stencils for wooden chair seats (imitation cane).

2 stencils for chair rails.

1 stencil border for round table or tray.

1 stencil for checker board with border.

2 impressions of chair rail stencils.

2 sheets lined journal paper.

1 large sheet of designs for fancy Japanned bird cages, lithographed by Louis Wendell, N. Y., dated 1853 and awarded the seal of The American Institute of New York.

1 Cardboard picture frame painted white and decorated with flower sprays. Heart shaped opening.

The collection will be on exhibit at the spring meeting. The society is very grateful to Mrs. Shepherd for adding such valuable material to its Library.

*See William Eaton 1819-1904 Early American Stencils on Walls and Furniture by Janet Waring. Pages 123-131.

ECHOES FROM A CLASS ROOM

by Margaret Willey

Arts and Crafts Workshop, Willimantic

Questions for following and judging a demonstration:

Did demonstrator state objective at the beginning?

Did he or she select too big a unit? Too small?

How many new ideas were there?

Was the preparation of material adequate?

Was there preparation of the mind of the learner?

What method was used in the demonstration?

Did the demonstrator change the method?

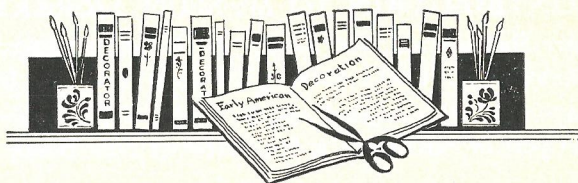
Did the demonstrator show, explain and demonstrate?

How did he or she gain attention?

How did the demonstrator develop attention into interest?

How did demonstrator nail down and drive home key points?

Did the demonstrator indicate a pride in workmanship?



THE BOOKSHELF

Muriel L. Baker

The Spring-Summer issue of *Art in America* carries on page 52 a most interesting article on Painted Furniture by our past-president, Violet Milnes Scott.

Mrs. Scott traces the development of painted furniture in America from the early date of the Guilford Chests up to and including the delightfully painted furniture that is associated with the Salem furniture makers. She discusses the Hudson Valley furniture with its decided Dutch influence as well as the skillfully decorated Pennsylvania-German chests and cupboards.

Her article is beautifully illustrated with outstanding examples of various kinds of decorated furniture, with detailed descriptions of the same in the cut lines.

This article, which appears in the magazine under the heading *Decorative Arts and Antiques*, is well worth adding to your reference material in this field.

Did you notice the weather cock on the Deerfield Meeting House? It was made by Shem Drowne, early tinsmith who made the grasshopper weather-vane on Faneuil Hall in Boston.

MEMBERSHIP DUES

Payable to Historical Society of Early American Decoration, Inc.

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

Mail to Mrs. Willis Howard, 78 Bank Street, Lebanon, N. H.

Motion: Carried January 18, 1957. "After dues are in arrears for one year, membership chairman will notify such members that their names will be taken from mailing list and no further notices or copies of the *Decorator* will be sent" until dues are paid.

NOTICES FROM THE TRUSTEES

SPRING MEETING

The Spring meeting will be held June 4, 5, 6, 1958, Chalfonte Hotel, Atlantic City, N. J.

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 booklet of Standards for Craftsman Award are 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*.

Send self-address 3-cent envelope $4\frac{1}{2} \times 9\frac{1}{2}$ to Jean Wylie for new brochure.

Send requests for Teacher Certification interviews to Mrs. S. V. VanRiper, chairman.

CHAPTERS

It is recommended by the Trustees that all chapters have annual meetings in the spring and that each should send its report to the Chairman of Chapters thirty days before the spring meeting of the whole Guild. Each chapter secretary should write highlights of chapter activity for the past year for the *Decorator*. This should be sent to Chapters Chairman who will forward it to Editor.

VOLUNTARY INITIATION FEE

May 1946 when the Esther Stevens Brazer Guild was organized, each Charter member contributed \$10.00 as a nucleus for the expenses of the Guild.

Since July 1952, when Applicants become Members, they pay an initiation fee of \$10.00.

It has been suggested by the Treasurer that it would be a considerate and helpful gesture for those who became members between May 1946 and July 1952 and were not required to pay \$10.00 when joining, to do so now.

Following are the names of those who have already sent in the voluntary initiation fee:

Ruth Brown	Margaret Murphy
Grace Meyers	Dorothy Dixon
Jean Chivers	Zilla Lea
Esther Hall	Belle Johnston
Genevieve Norman	Louise Goodwin
Edythe Piper	Eleanor Van Riper

Elisabeth Safford

CERTIFIED TEACHERS

Members who have been certified as teachers by the Historical Society of Early American Decoration, and who can be recommended by the Society:
Mrs. Chester Armstrong, Ithaca, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.

Mrs. John Clark, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. Charles Coffin, Ballston Spa, N. Y.—Certified in: country painting.

Mrs. Carroll Drury, Springfield, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. Robert Hutchings, Cortland, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. Robert Keegan, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting.

Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.

Mrs. Sherwood Martin, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. William N. Martin, Oak Park, Ill.—Certified in: stencilling, country painting, metal leaf, freehand bronze.

Mrs. John Burke, Buzzards Bay, Mass.—Certified in: stencilling, country painting.

Mrs. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.

Mrs. Raymond Ramsey, Hackensack, N. J.—Certified in: stencilling, country painting.

Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

MASTER CRAFTSMEN

Mrs. Eugene Bond, Dorset, Vt.

Mrs. John Clark, Norwell, Mass.

Mrs. C. W. Hague, Lunenburg, Mass.

Mrs. Sherwood Martin, Wapping, Conn.

Mrs. Andrew Underhill, Bellport, N. Y.

Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.

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\$15.00 half page per issue

\$ 7.50 quarter page per issue

\$ 5.00 one inch per issue

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DARIEN, CONN.

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BINDERS

"THE DECORATOR" BINDER, made exclusively for The Historical Society of Early American Decoration, is sturdy, well-constructed and may be decorated. Each Binder holds six issues of "The Decorator." Price \$2.25 plus 20¢ mailing expense. Please send your order, with remittance, to Jean W. Wylie, P. O. Box 894, Darien, Conn.

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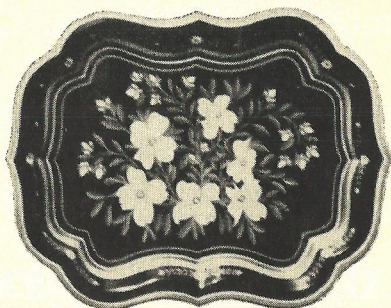
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General Supply Headquarters for Early American Decoration Materials

The Decorator establishes confidence between craftsman and dealer

COLONIAL HANDCRAFT TRAYS

New Market, Virginia

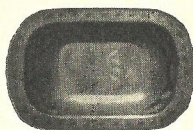


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12	$x 9\frac{1}{2}$	Bare	1.25	Lac.	2.50
9	$x 7$	Bare	.90	Lac.	1.75
		Candle Snuffer Tray			
10	$x 5$	Bare	.90	Lac.	1.75

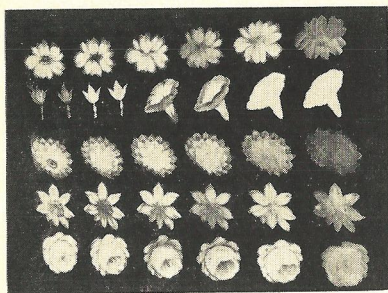
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