

# The Decorator

Volume XI, No. 2

New London, Conn.

Spring 1957



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



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

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*Cover photograph*—Original fire screen top owned by Mrs. Donald Cooney.

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## EDITORIAL

The staff of the *Decorator* is pleased to present the Spring 1957 issue to you. Since Connecticut was the locale of our recent meeting, it seemed appropriate to include two articles concerned with Connecticut craftsmen, Muriel Baker's "Guilford's Painted Chests," and gleanings from the ledger of a tin-smith, Thomas Hayward, which may be found in the Connecticut State Library.

There are also photographs of late eighteenth or early nineteenth century Chinese skin puppets which were on display at the Lyman Allyn Museum in New London where our meetings took place. Mr. Mayhew, the curator, explained that these intricate figures, which look like the finest American cut paper work I have seen, were manipulated by bamboo sticks before a screen in the manner of marionettes. Sometimes lighting effects made the small figures throw large shadows. The figures have a "paper doll" quality but are tough, probably cut from the skin of goats.

Mrs. Glover of Upper Montclair, New Jersey, took time to write Miss Wylie, expressing her appreciation of "A Day in Wales" published in one of our earlier issues. She added information which will be particularly useful to any of our readers who plan a trip abroad with enough time to roam through Britain's midlands.

The Plainfield, New Jersey exhibition inspired a New Jersey Chapter member to delve into some interesting research which is recorded here in part.

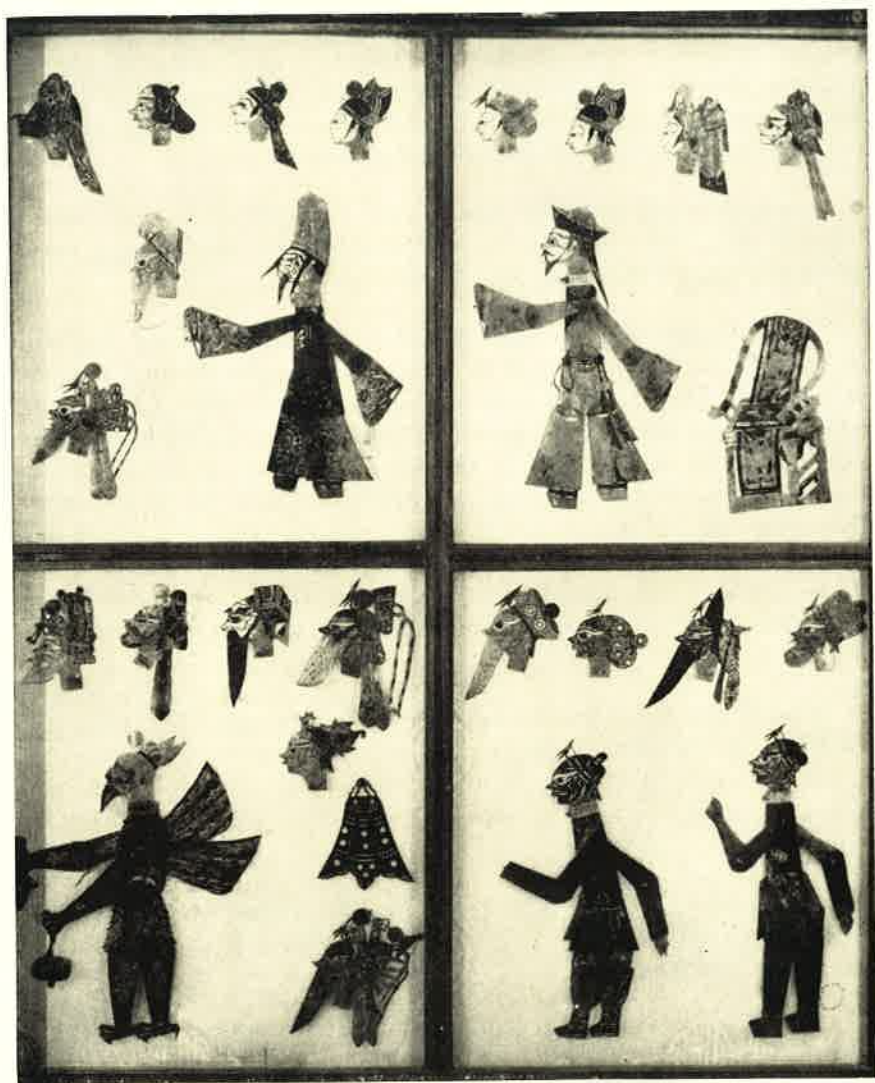
Our recent annual meeting brought the end of Violet Scott's term as President of our Society. I would like to pay tribute to her leadership over the past years. Mrs. Scott's personal charm, her diplomacy, and her perseverance, and her ability to organize have been assets to our Guild. I have just reread the second section of the By-Laws of our Society which has to do with its purposes, and it seems to me that Violet has furthered the growth of the Society toward accomplishing each of these aims:

The purposes of this corporation shall be:

To carry on the work and honor the memory of Esther Stevens Brazier, pioneer in the perpetuation of early American decoration as an art; to promote continued research in that field; to record and preserve examples of early American decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art and the elevation of the standards of its reproduction and utilization. To assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.



Congratulations and best wishes to Bernice Drury, who will be our President during the next year. Mrs. Drury has already proven her worth in several capacities (the new Guild brochure is one of her most recent accomplishments) and we can expect wise, energetic leadership during the coming year.



Chinese Skin Puppets, Courtesy Lyman Allyn Museum, New London, Connecticut.

## POSTSCRIPT TO "A DAY IN WALES"

*By Mrs. Clement Glover*

You might be interested to know that on a recent trip to Britain, I followed Muriel L. Baker's article, "A Day in Wales," carrying the *Decorator* with me, so as not to miss a single step. When we were ending our trip and talking to Mr. John at his home, he suggested that as long as I had to spend two weeks in the Midlands where my husband was to be on business, that I go to Birmingham and Wolverhampton to see their collections.

Birmingham had little, but hopes to have more when the new Blakesley House is opened next autumn. The reference library is good, having several articles on Japanned Ware and Papier Mâché.

Wolverhampton was like a pot of gold at the end of a rainbow. The main art gallery downtown has several interesting pieces and at Bantock House, a short bus ride from the center of town, there are some very fine pieces. Altogether there is as much as at Cardiff. I began to have a feeling of the difference in the work of the Midlands and that of Pontypool. I realized that the term "Pontypool Ware" had been used loosely as I had read in the library. The curator, Mr. Roberts (of the Wolverhampton Art Gallery) is a busy man, but his aide, Mrs. Morris, who is at the Art Gallery, was most hospitable. Mrs. Morris sent for a very interesting set of old pattern books which Mr. Roberts had rescued as the old Loveridge Papier Mâché Factory was being dismantled in 1920.

I traced and made some sketches of a few patterns and I am, so I understand, the first American to do so. However, the patterns are pen and ink sketches with little coloring, and one must utilize basic knowledge of our Early American craft plus imagination to be able to adapt the patterns to trays, boxes or other articles.

I understand that these books were kept by the apprentices or copy boys. The patterns were numbered and a workman knew by the number and sketch the type of piece he should create.

Perhaps your readers will enjoy this thankful postscript to "A Day in Wales."

## GUILFORD'S PAINTED CHESTS

*By Muriel L. Baker*

Possibly the first painted decoration in America had its beginnings at the mouth of the Connecticut River in Connecticut. From the Old Saybrook-Guilford area come the fascinating boxes, chests and highboys all decorated in a similar manner that have been named by antiquarian experts as "Guilford."

This entire area has a fascinating history. Adriaen Block, who was Dutch, first sailed up the Connecticut River in 1614. In 1623 and in 1633 the Dutch tried to establish colonies there but failed. As early as 1635, a group of Englishmen "of quality," among them Lords Saye and Sele, Lord Brook, Sir Richard Saltonstall, George Fenwick and Sir Arthur Haselrig, signed a pact with John Winthrop, Jr. empowering him to establish a colony at the mouth of the Connecticut River. Accordingly, a small group arrived in 1635, drove out the Dutch, and established a fort at the mouth of the River.

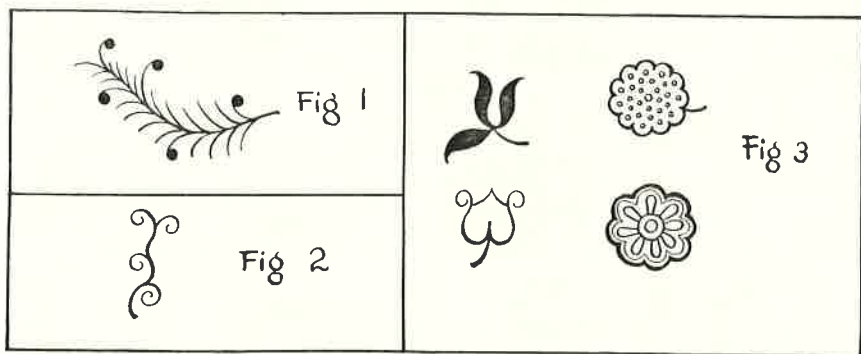
Although the plan for the colony called for homes to be built within the fortifications for "men of quality" during the first winter, most of the settlers did not arrive until the summer of 1636.

These first settlers remained and started the colony laying out streets, assigning house plots, and building suitable fortifications.

The people who settled Saybrook were people of consequence in England and they brought with them many skilled artisans and retainers to help with the establishment of a new life in this country. When George Fenwick, one of the founders, and among those who came in the first party and then returned to England, came again to Saybrook in 1639 he brought with him his wife, Lady Alice Fenwick. Lady Fenwick is credited with being a fine gardener and having a beautiful walled garden of roses, poppies and flowers which she had brought with her from England. She died at Saybrook in 1648.

With the prospering of the Saybrook colony, in 1639 a Mr. Henry Whitfield and five associates signed a deed with the Indians to land that comprises what is now known as Guilford. A settlement was begun in 1639. The first settlers of Guilford, like those of Saybrook, were also gentlemen. None of them were poor and all brought with them their own retinue of craftsmen and retainers. Mr. Whitfield at once set about to build a house, which would serve both as a dwelling place and as a fortification and said house which was begun in 1639 is still standing and is believed to be the oldest stone house in the United States.

There was a close relationship between the two settlements and many who lived in Saybrook plied their trade in Guilford and vice-versa.



It appears that the man we are most interested in lived and worked in Saybrook, although he may have worked in both Guilford and Saybrook. His name is Charles Gyllam or Gillam and the inventory of his estate filed August 23, 1727 shows that he was a cabinet maker and also a decorator. This inventory lists, among many things, a book of mechanical exercises, a book of architecture, a case of drawers (not finished), a frame for a chest of drawers, many carpenter's tools, and also a painted chest with drawers, a parcel of "collours," brushes and gums, as well as umbers and "oakers."

The chests that have been found in this area are all of such similar design as to make it possible to assume that they were the work of one man, and it seems quite likely that Charles Gillam was that man.

The chests are usually painted on a greenish-black ground, although a rusty brown-black and a greenish-blue do appear. The designs are fairly intricate and feature stylized roses, fleur-de-lis, thistle and often crowns. Often small figures appear holding in their hands intricate scrolls which spread out over the entire front of a drawer of the chest. Sometimes a vase or urn holds these scrolls from which spring the stylized flowers. The ends of the chests usually carry a large bird—all out to proportion to the other decoration—on them. This has been identified by some authorities as a pheasant, but it resembles nothing quite so much as a picked chicken. Most Guilford pieces have two basic themes, if we may call them that. One is a feathery border executed in buff which shades from an off-white to a light brown, sometimes with a greenish cast, and is similar to the one shown in Figure 1, and the other is a red scroll. The red is rather bright for old red and the scroll is a simple one as is shown in Figure 2.

The symbolism of the Guilford chest designs is a matter of conjecture. Some authorities think that because of the crowns, the thistles, the fleur-de-lis and the roses that the chests were the work of some craftsman who was an ardent admirer of King Charles II who was on the English throne from 1660-



1685. And they therefore place these pieces as being decorated in the late 1600's which would surely make them among the earliest if not the earliest painted pieces in the colonies.

It was at this time, during the Restoration, that everyone became most interested in European things, and it is true that the designs on the Guilford chests seem to have a bit of the Flemish, the Dutch and even the Italian in them. They certainly resemble in a very marked way the English crewel patterns that were popular at that time.



Guilford Chest, owned by W. S. Walcott, Litchfield, Connecticut.

The crewel hangings of the period showed vine-like runners which cover the entire surface, developing from mounds. From these vines grew acanthus-like leaves and clumsy flower shapes. Some of the leaf and flower shapes that are strikingly similar in the crewel work of the late 1600's and the Guilford chests are shown in Figure 3.

Did Charles Gillam get his inspiration from some of his wife's crewel work? Or was he an ardent follower of Charles II and did he want to immortalize that monarch on his boxes and chests?

In the hall of Mrs. Brazer's home at Innerwyck stands a fine example of one of these Guilford chests. Its large upper panel carries a stylized urn from which is growing the vine on which appear the tulips, fleur-de-lis and roses so typical of these chests. The drawer has the figure of a man as its central motif and from his hands spring the vines which carry the flowers. The top panel is outlined in the feathery border shown in Figure 1 and the drawer in the red scroll of Figure 2.

Another of these chests, a low one drawer blanket chest, has a large fleur-de-lis surmounted by a crown, as its central motif, and the vines grow from this fleur-de-lis. On the drawer is a mound from which is growing not only the vine which supports the flowers but also a group of carnation-like flowers, so like the ones found in crewel.

Another is a larger 42x40x20 two-drawer chest, but it has all the same scrolls and the stylized flower motifs, although they are placed differently. That is another feature of these chests. Although they are so similar that no one could reasonably doubt that they all came from the same hand, there are no two that are exactly alike, the artist using his designs with great freedom and originality on each one.

Another of these chests features a large tulip on the ends instead of the pheasant or "picked chicken" motif and is a wonderful example having on its front decoration practically all the motifs found on other Guilford chests. However, on the two top drawers are two human profiles from whose mouths extend the vines that are on the drawers, these faces are a rather gruesome addition and do not add to the beauty of the chest.

Possibly Charles Gillam was influenced by both his ardent belief in Charles II and the designs of his wife's embroidery--but in any case it appears that he may have been our first American furniture decorator, as both the symbolism and the crewel designs would indicate that he did his work in the late 1600's or early 1700's. And unless he died very young his death in 1727 would indicate these to be his most productive working years.

## THE THOMAS HAYWARD LEDGER

*By Margaret Mattison Coffin*

There were a good many tinsmiths in Connecticut at the turn of the nineteenth century; one of them was Thomas Hayward of Woodstock. He has left a ledger which touches fleetingly upon his enterprises between the years of 1806 and 1820.

His shop turned out plain and japanned wares. He sold to independent peddlers and probably sent out some of his own. A trip to Windham "to secure a pedlar" was noted in the account book. An item of \$300 was entered for the purchase of a "coach." This may have been converted into a peddler's wagon, or used as a stagecoach, for Hayward also ran a livery business, renting wagons and horses and picking up and delivering freight. He mentioned financial interests in several different manufacturies all of which enterprises took him on frequent trips to Hartford, Providence and Boston, thriving business centers a hundred and fifty years ago.

Hayward's tinsmithing was evidently a typical small town business. He does not mention hiring other tinsmiths to work with him, and he bought tinplate in small lots—two or three boxes at a time. The retail prices for which he sold goods are revealing:

Tumblers . . . . .	\$ .12	Milk pans . . . . .	\$ .37
"Coffipots" . . . . .	1.00	Pairs of candlesticks . . . . .	.57
Roasting ovens . . . . .	5.00	Pails . . . . .	1.00
"Lanthorns" . . . . .	1.00 and 2.00		

"Night hawks" were mentioned. These, I presume, were lanterns of a particular type. Without much doubt, the "spit boxes" itemized were cuspidors.

It is interesting to compare prices of foods mentioned in the ledger with those of today—potatoes cost \$1.00 for three bushels; butter was \$.17 a pound; tea cost \$1.25 a pound. (No wonder it deserved an elaborately decorated caddy, which was often padlocked). Cheese was worth only \$.06 a pound; corn, \$.67 per bushel; eggs sold for \$.01 apiece; and while gin cost \$.18, rum and "cyder" brandy were worth \$.50 per quart. Shoes sold for \$1.00; satina, \$2.00 per yard and silk \$1.75 a yard.

Most of Hayward's dealings were with Ashford and Westford men. Several were mentioned — Lezar Baker, Benjamin Eastman, Ephraim Lyon, Aaron Tufts, Jr., Joseph Burnham, Eseck Preston and Benjamin Palmer. As with other tinsmiths and peddlers of this time, many transactions were consumated with barter, rather than cash. Bartered items included: "shews," "toe cloth," old "puter," old brass, "bare," wolf, deer and calf hides.

Scanty? Sketchy? Yes. This old ledger is incomplete, but from it we are able to draw a few more conclusions, to twist a few more solid threads. In time, from such sources as this one, we will be able to weave a tight fabric of legends and historic facts concerning American smiths, and their conniving cousins, the tin peddlers.

## OLD-TIME CARRIAGE STRIPERS AND OTHER DECORATORS OF PLAINFIELD, NEW JERSEY

*By Genevieve Ventrone*

Located at the corner of Somerset and Pearl Streets in Plainfield was the palatial home of Louis M. French and his family. Nearby (on the spot now occupied by Drake's College) was the Frenches' Carriage Shop. French carriages were the finest and were built for discriminate owners — prominent among these were the Edisons and the J. P. Morgans. The late William Waters Sr. did the decorating, striping and monogramming on these fine carriages. (William Waters Jr. later did monogramming for Tiffany's.)

Among the many carriage makers in the Plainfield area was Mr. W. L. Runyon, Sr. who still lives in North Plainfield. Mr. Runyan, now in his nineties, is still active in cabinet work and many handsome examples of his craft decorate his home. He likes to sit at his ease and recall his days as an apprentice at French's. Then too, he remembers when he "had up Hank Klein to stripe, or decorate." According to Mr. Runyon, Hank could paint a rose with a few strokes of the brush. He recalled sadly, "Old Hank is gone." Then he laughed merrily, "Go up to see Jimmy Conroy. Tell him to show you the baby carriage still left from his Dad's carriage shop. That's a funny thing." He stared out of the window where the traffic of the atomic age raced past and I knew he did not really think the old carriage amusing, but I agreed that I would go to see it.

Jimmy Conroy was not as young a man as the name implied. He remembered the carriage shop and the activities there when he was a boy. Jimmy's father, W. J. Conroy, was also a blacksmith, and the local stripers, gilders and decorators all seem to have congregated in Conroy's shop at some time. Jimmy learned to stripe as a boy and in a building near the place where his father's shop once stood, Jimmy now stripes cars for today's "Hot-Rodders." Elaborate striping is coming back I learned, and the latest in a "Hot-Rod" is a car completely stripped of all ornamentation, then elaborately striped. Look in any "Hot-Rod" magazine; the stripers are back in business.

Over in a deserted corner of Jimmy's shop sat the baby carriage. It was a thing of beauty—its striping fine and perfect with dainty roses and morning glories adorning the back. Perhaps this beautiful example of the earlier decorator's art is amusing to the many who must visit the shop to have a "hopped-up" jalopy striped in the modern manner.

In an adult school class last fall I found myself being watched closely by an interested little lady who was not a member. One evening I asked, "Are you a decorator?"

"Oh, no," she answered, "I'm a bird watcher."

Non-plussed and not feeling at all like a ruby-throated humming bird, I announced to the class that we would spend the evening striping. Now the little lady became as fascinated as she must have been on a field trip to a bird sanctuary. She absorbed every movement the students and I made.

A few days later I answered my doorbell and there, with a friend, was the bird watcher. When I invited them into the house, the little lady introduced herself as Mrs. Brain and her friend as Mrs. Brower, the daughter of Henry G. Klein—the "Hank Klein" of whom Mr. Runyon had spoken. Mrs. Brain explained that they were in possession of some of Mr. Klein's brushes and they wished to give them to someone who knew their true value.

Words cannot express my feeling when handed four trays of striper's quills, most of them hand-made; some marked "Bavarian"; some marked "Yankee"; most of them not marked at all. They are made of badger, sable, other animal hair, and human hair. Mrs. Brower knew nothing of their exact origin except that they had been handed down through three generations of stripers, to her father. Her gift also included many books of well-kept gold leaf, silver leaf, a jar of gold powder, and Mr. Klein's gilder's tips.

Mrs. Brower was happy to talk about her father who came to America at the age of eleven and learned his craft as an apprentice in New York City. Although Mr. Klein gilded and lettered and made fancy designs on the windows of buildings long since destroyed, he was best known for his safe decorating. He traveled north as far as Rochester, New York and south to North Carolina following his trade. One of his safes won a gold medal at the World's Fair in St. Louis, and another is still in use at the Bloomfield Bank in Bloomfield, New Jersey. When not decorating safes with flower paintings and gold leaf borders, he painted many other useful items for friends and customers. In a letter of recommendation which his daughter cherishes, Mr. Klein is referred to as "a man of extraordinary skill and good taste as a painter and ornamentor and a man of steady and temperate habits and general good character."

We visited Mrs. David A. Teeter in Plainfield, and found a very alert lady of ninety-three years. She enjoyed recalling the days when her husband owned his own carriage shop in Whitehouse Station. Previous to that he had worked for his brother-in-law, John Vandervort. David Teeter made carriages, wheels, sleighs, bobsleds, and even wheel-barrows. He was most famous for the wheels he made for a Georgian lumber company,—forty pairs of wheels from seven to ten feet high with axles, for use in forests. These were perhaps the biggest wagon wheels ever made, the ten-footers weighing twelve hundred pounds apiece.

During slack periods in the summer the Teeter Carriage Shop made heavy logging and farm sleds and graceful "swell-body" sleighs. These last were



trimmed with painted flowers and gold leaf. Inevitably the carriage factory forced the lone carriage maker out of business. The price of a hand-crafted carriage plunged from \$125 to \$65 for a comparable factory-produced one. The Teeter Carriage Shop closed its doors in 1891.

Gilders, decorators and strippers were all prominent in this Central New Jersey area, and we have merely scratched the surface. One need only step into the Swain art and frame shop to see the original sign of Walter Swain's father: "PHILIP SWAIN - PRACTICAL GILDER." The sign is ninety-eight years old and still in excellent condition, proof of the durability of Philip Swain's art. Many of the homes in this region have pieces that were decorated by Mr. Swain. His account book, loaned for the Plainfield exhibit by his son and grandson, showed proof of the number of local families who availed themselves of his services.

## THE ALLGOODS OF PONTYPOOL AND USK

- I. Thomas Allgood (about 1560-1716).
  - A. *May* have traveled with Andrew Yarranton and learned about tin-plating on the continent.
  - B. Arrived at Pontypool in 1670.
  - C. Was made foreman of Hanbury Iron Works.
  - D. Had sons, John and Edward.
  - E. "First invented the Pontypool Japan and Ye Art of Tinning Iron Sheets in England," according to son, Edward.
- II. Edward Allgood (1681-1763).
  - A. Organized tinplating in 1720.
  - B. Beginning of best continuous tinplating in Britain under Edward, manager and proprietor of Pontypool works.
  - C. Married Elizabeth.
  - D. Had two sons, Thomas and Edward.
- III. John Allgood (born before 1681).
  - A. Brother of Edward.
  - B. Worked with him.
  - C. Had sons, Thomas and John.
- IV. Sons of Edward—Thomas and Edward.
  - A. Argued with their cousins and left Pontypool.
  - B. Started rival works at Usk in 1763.
  - C. Thomas died in 1770.
  - D. Left a son, Thomas, Jr.
  - E. Edward lived to be ninety.
  - F. Left daughter who had married Hughes, and borne son, John.

- V. Sons of John, Sr.—John and Thomas.  
 A. Remained in Pontypool to manage works there.  
 B. Thomas was also partner of Davis and William Edwards, attorneys, who provided new money for Pontypool.  
 C. Tom married and had five children, Jane, Rachel, John, Henry, William.
- VI. Henry Allgood and William Allgood.  
 A. Henry went to Birmingham to work for John Taylor.  
 B. William (Old Billy) was proprietor of Pontypool Works in 1780.  
 C. William married Mary, and fathered three children, Mary, Sarah and William.
- VII. William Allgood, Jr.  
 A. Married Rachel Morris.  
 B. Migrated to America.
- VIII. Mary Algood.  
 A. Married Dr. Thomas Jones.  
 B. Died in 1848.  
 C. Secret of japanning supposedly died with her.

## THE ALLGOODS OF PONTYPOOL AND USK

*Compiled by MaryJane Clark*

### THOMAS ALLGOOD c. 1650-1716

JOHN b. before 1681		EDWARD 1681-1763 m. Elizabeth	
John	Thomas d. 1779	Thomas c. 1720-1770	Edward 1710-1799
	Rachel m. J. Rudge	(Usk)	(Usk)
	Jane	Tom Jr.	daughter m. Hughes
	Henry		John
	John		
William d. 1810 m. Mary 1760-1822			
	(Ol' Billy)	(Widow Allgood)	
	Mary d. 1848 m. T. Jones		
	Sarah		
	William m. R. Morris		

The National Museum of Wales has a collection of japanned articles of this period which it credits to the japannery at Pontypool and, after 1800, to the japannery at Usk.



ORIGINAL MIRROR  
*Courtesy of Mr. William Bazeley*

ORIGINAL  
VIRGINIA MILNES WHEELOCK

The large mirror was bought in Exeter, New Hampshire, some years ago by its present owner, Mr. William Bazeley of Uxbridge, Mass.

The mirror is framed with gold leaf and has two glass panels above it instead of the customary one or three panels.

The borders around the panels are laid in fine gold leaf on a bluish white background. The scenes are painted in soft tones of umber and grayed greens, highlighted with ochre. The details and outlines are drawn in asphaltum.

A FEW NOTES AT RANDOM  
ABOUT PAINTED CLOCK TABLETS

*By Isabel MacDuffie*

From General Time Corporation we quote the following:

"Today for production purposes it is impossible to have the panels on our antique reproductions painted by hand. First because of the quantities required and second because the cost would be prohibitive. A hundred and forty years ago when we manufactured the originals, production was limited to three or four thousand clocks per year, the panels were done by hand by artisans in our factory. Today only the original painting to be used in the reproduction is done by an artist, who in order to produce an authentic one, copies a selected panel from the many originals which proved popular in the past for the particular style or model selected. The original is then given to one of the several firms who specialize in reproduction and who use the silk screens process."

The above is along the same manner that many of the present day reproductions of chairs and furniture are being factory stencilled with air brush or silk screen techniques. We feel this is a commendable influence in the commercial world which has been inspired by the perpetuation of Early American techniques and good Early American designs. Obviously a well done hand decorated article is more to be desired than the factory made type, but it is gratifying to know that there is an appreciation for good reproductions, and that these are being made available to many who could never hope to own the craftsman decorated originals or restoration. After all few of us can afford original Rembrandts, but the joy of owning copies is not to be denied us.

\* \* \* \*

The word "eglomisé" is a fashionable name for a painted clock or mirror tablet. It comes from one Glomi, a French or Swiss decorator who painted gold leaf on glass. While an eglomisé panel should be of gilt on glass, the term has come into present use to designate any glass painted panel.

In our work it is generally accepted that gold leaf on glass either with or without transparent pigments denotes a more formal or elegant type of clock or mirror glass, while the opaque colors, sometimes with stencil borders, are associated with country painting.

More information about the above-mentioned M. Glomi has eluded us, any clues would be most welcome.

\* \* \* \*

Another point of interest on the subject of clocks. Simon Willard, who is generally credited with the invention of the Banjo Clocks, never used a naval battle, American flag or a landscape on his glass fronts for this type clock. The fact is made quite clear in the "History of Simon Willard, inventor and clock maker" by John Willard and is also mentioned in "Time and Time Keepers" by Professor Willis I. Milham.

## PRESIDENT'S REPORT

The Charter Oak Chapter was in charge of the Spring Meeting, held in New London, Conn. May 20, 21 and 22, 1957. Mrs. Donald Cooney was the meeting chairman, Mrs. Edward Beal and Mrs. Frank Buck were co-chairmen of Hospitality. We were invited to hold our meetings at the Lyman Allyn Museum and Mystic Seaport. The New London Chamber of Commerce and the staff at the Mohican Hotel assisted with plans at the Hotel.

On Monday, Mrs. H. J. Parlman, chairman of registration, opened her desk in the hotel lobby at one o'clock and issued tags, tickets, programs and the new brochures to the early arrivals. At four o'clock tea was served to members and guests by Mrs. Beal and Mrs. Maxine Loveland.

The Executive Board meeting was held Monday afternoon followed by the Trustees meeting. Isabelle Campbell was welcomed to the board to fill the unexpired term of the late Marjorie Milliman and Gina Martin was elected to the board to complete Sara Fuller's term.

In the evening, while the trustees reconvened, members and guests were shown interesting colored slides by Mr. and Mrs. Nelson White in the Chamber of Commerce room.

On Tuesday the registration desk was opened at nine o'clock at the Lyman Allyn Museum where members were greeted by Mrs. Frederick Baker, program chairman. Mrs. Baker introduced Mr. Edgar Mayhew, curator of the museum, who spoke of the beautiful building and its rare collections and made us feel most welcome. Peg Watts demonstrated the method of laying gold leaf on glass panels, to half the group while Jessica Bond pointed out the highlights of the Exhibition (page 18 ) to the other half. Members then changed places and the program was repeated.

At one o'clock, the Exhibition was opened to the public. Members and guests drove to Mystic Seaport, Mystic, Connecticut and were cordially greeted



by Mr. Charles Brooks, the business manager, and shown an exciting film based on Mystic and the traditions of the sea. We spent a wonderful afternoon wandering around the picturesque seaport, taking pictures and visiting the Marine Museums, shops, and the "Henry Morgan," last of the whaling ships to sail out of New Bedford.

Before the dinner, a social hour was held in the Florentine Room at the Mohican Hotel. Dinner was served in the Continental Room. Helen Hague was presented with the Master Craftsman award by Peg Watts, and Mrs. White presented members with souvenirs. Our guest speaker, Mrs. Harriet Clingman, showed stunning combinations of Historical Wallpapers, lovely fabrics and rugs from Schumachers of New York.

On Wednesday, the Annual Meeting was held at the Museum at ten o'clock. It was announced that Mr. Bruce Buttfeld had presented a collection of 19th Century stencils to our Society. Applicants whose work met requirements were welcomed to the Society as members and members of the new Nashoba Chapter were congratulated. Marguerite Mattoon, Ann Parlman, Marion Poor, Peg Watts and Walter Wright were elected to the Board of Trustees by ballot. A panel on Teacher Certification, conducted by Eleanor Van Riper, chairman, followed, and questions concerning requirements and qualifications were discussed.

At noon the Trustees met for the election of officers. Members were pleased to hear that the following officers were elected to serve for two years: Bernice Drury, President; Emilie Underhill, 2nd Vice-President; and Ruth Brown, Corresponding Secretary.

In the afternoon, Mr. Charles Hallett, author of *Furniture Decoration Made Easy*, demonstrated to two alternate groups, "How to Grain with Putty on Wood," while Mr. Lawrence Sides demonstrated "How to Use Gold Leaf on Frames."

The meeting, which was very well attended, was all too short, as usual. It was a great treat to hear such fine speakers and see such excellent demonstrations. We are truly grateful to the members of the Charter Oak Chapter for arranging such a splendid meeting; to Mrs. C. H. Belden for her lovely flower arrangements; to Mrs. John Hurley for local publicity; to Miss Neva Peroni and to Mr. and Mrs. White for assisting with hospitality; to Mr. and Mrs. Ralph Smith for obtaining the many card tables; to the staff at the Lyman Allyn Museum; and to the staff at Mystic Seaport.

On behalf of the Trustees and members of the Society, I wish to thank all our chairmen, committees, members, and friends for their interest and help which contributed so much to the success of our 11th Annual Meeting.

Again may I express my personal thanks to the members of our Society for making my work so stimulating and rewarding during the past years.

VIOLET MILNES SCOTT



Stevens Plains Tinware, owned by  
 Marion Poor                      Gina Martin                      Bernice Drury

## REPORT OF THE TWENTY-THIRD EXHIBITION May 21, 22                      New London, Conn.

The Lyman Allyn Museum in New London, Conn. provided one of the loveliest settings that the Guild has been privileged to share for an exhibition. An imposing stone building with a tall Greek portico, it is placed in a veritable park of trees and shrubbery. It offered to us in addition to the twin assets of faultless lighting and ample space, the able assistance of the members of its staff. We were fortunate in having two galleries at our disposal. The upper floor was given over to the Teacher Training Committee and the display of progress charts from the various committees. The lower gallery boasted not only long windows from the ceiling almost to the floor, but also concealed lighting effects which enabled us to hang many of the displays on the walls. This in no small way contributed to the effectiveness of the exhibition.

We have had larger exhibitions it is true, but the calibre of the work submitted for judging was superb. There were 45 members pieces, of these 28 received the coveted "A" award. All 18 applicants who applied for membership were accepted! The crowning achievement of the meeting was the awarding of Master Craftsmanship to Helen Hague of Lunenburg, Mass.

The group of originals, 91 to be exact, showed a nice diversification. All classes of work were represented. There were trays, boxes, bellows, chairs, fire screens, cannisters and even some doll furniture. The tiny table and small dolls chest were perfect examples of graining. A miniature document box had a background of marbled green paint. One fine stencilled chair was done in hare graining.

There were several unusual pieces in the stenciled group. One square box was literally covered with different types of flowers. As someone commented, "It almost looks like a sample box, they wanted to show how many different kinds they could reproduce." A stencilled foot warmer still showed vestiges of its former glory. A particularly fine Hitchcock-type chair had a button back and a crown top. On the broad backsplat, fruit in a leaf showed peaches, melons and pomegranites exquisitely modeled and expertly polished. The powders had never lost their brilliance and luster.

Maine tin was well represented with examples of trays, cannisters and boxes. These showed many of the characteristics we have come to associate with these pieces, the cherries, heart-shaped leaves and wet in wet painting. One especially handsome document box had a red background accented with black brush strokes and "ric rac." The deeper red flowers on the front had beautifully transparent white brush strokes that simply seemed to float across their surfaces. There were several other interesting boxes, one attributed to Ann Butler, and another that might have come from the Filley shops.

Perhaps the article that attracted the most interest in the gold leaf and freehand bronze group, was the top of a fire screen. Masterfully executed in both leaf and bronze powders, it boasted a passion flower and a "lily" as well as several roses. The leaves were done in freehand bronze providing the perfect foil for the radiance of the flowers\*. Another unusual exhibit was a box shaped like a large English tea caddy. This had four cast metal feet and was decorated in stencil and freehand bronze. While there were several lace edge trays displayed, this class was smaller than usual as many fine examples were included in the Teacher Training display.

One table was devoted exclusively to the Traveling Exhibit. This included pieces either given or on loan to the Guild to provide this service to the public. It was noted that we have *many* snuffer trays. It is hoped that all members will constantly be alert for fine, small examples of exhibition quality that could be added to this group to provide a greater variety.

Two lovely ovals attracted a great deal of attention. One had a border of mother of pearl flowers entwined with small red berries. The pearl work was delicate and discreetly handled, so unusual in this type of decoration. The center medallion was an expertly painted seascape complete with sailboats and a dory full of sailors. This plus a glass from a banjo clock, showing one of Perry's naval victories, was our sole contribution to the nautical atmosphere of the meeting. The second oval tray was a gallery. The floor of the tray excited much comment, for it was composed of stripes of gold leaf alternating with dark green to form a "tartan plaid." Reposing in the center was the "Empress Eugene" with her son at her knee. The colors of white and dark blue with scarlet accents selected by the artist contrasted smartly with the subdued plaid.

We were fortunate indeed to have an original signed "Henry Clay" in a large gothic type tray. The entire surface was covered with birds, fruit and flowers, as well as very fine gold pen-work. Most noteworthy in this embarrassment of riches were the passion flower, the striped carnation, and the compote containing the fruit. The pale green grapes that wreathed the border had almost a luminous quality. At the other extreme was a very large rectangular tray with an oriental feeling. The restrained flower sprays were artfully placed to make the most of their charm.

It would be most ungracious of us not to acknowledge the gallery talks so ably conducted by Jessica Bond, assisted by Esther Hall. Mrs. Bond's knowledge of her subject coupled with the ability to bring participation from her audience, utilized to the fullest extent all of the many things so generously loaned for our study. To the Charter Oak Chapter, our most grateful thanks for the originals they collected and for making the advance arrangements so necessary for making this exhibition, our twenty-third, such an outstanding success.

ANNE E. AVERY

\*Cover,



A award—Chippindale—Helen Hague

## MEMBERS RECEIVING "A" AWARDS

Mrs. Howard Brauns, Crestwood, N. J.....	Stencil on wood
Mrs. Walter Burrows, Noroton, Conn.....	Lace Edge Painting
Mrs. John Clark, Norwell, Mass.....	Stencil on tin
Mrs. Charles Coffin, Ballston Spa, N. Y.....	Country Painting
Mrs. William B. Fish, Westwood, N. J.....	Stencil on wood
Mr. Chester Galleher, Carnegie, Pa.....	Country Painting
Mrs. Paul Gross, Trucksville, Pa.....	Stencil on wood
Mrs. C. W. Hague, Lunenburg, Mass.....	Chippendale Painting
Mrs. E. L. Holterman, Crestwood, N. J.....	Stencil on tin
Mrs. Robert Hutchings, Cortland, N. Y.....	Country Painting
Mrs. Allan Jamnback, Lunenburg, Mass.....	Stencil on wood
Mrs. Adrian Lea, Glens Falls, N. Y.....	Freehand Bronze Country Painting
Mrs. Charles Pease, Scarsdale, N. Y.....	Stencil on wood Country Painting
Mrs. Philip Peck, Glens Falls, N. Y.....	Stencil on tin
Mrs. Harvey Riga, Wilbraham, Mass.....	Gold Leaf Stencil on tin
Mrs. Alex Semple, Turnbull, Conn.....	Stencil on glass Stencil on tin
Mrs. Albert Spear, Bridgeport, Conn.....	Gold Leaf on glass Country Painting
Mrs. G. F. Swenson, New Rochelle, N. Y.....	Country Painting Stencil on tin
Mrs. S. V. VanRiper, Yarmouthport, Mass.....	Lace Edge Painting
Mrs. Joseph Watts, Old Tappan, N. J.....	Gold Leaf on glass Gold Leaf on glass
Mr. Walter Wright, Harwichport, Mass.....	Freehand Bronze

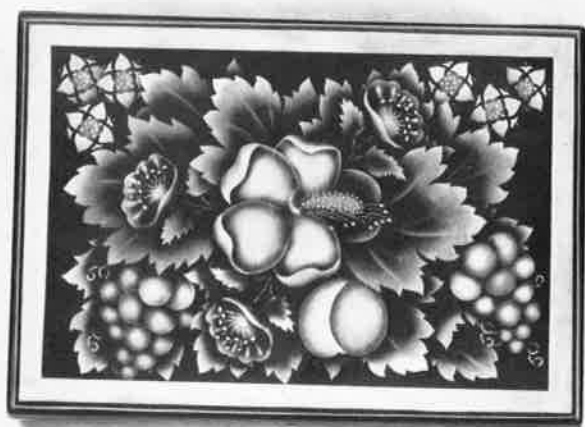


# APPLICANTS ACCEPTED AS MEMBERS - - MAY 1957

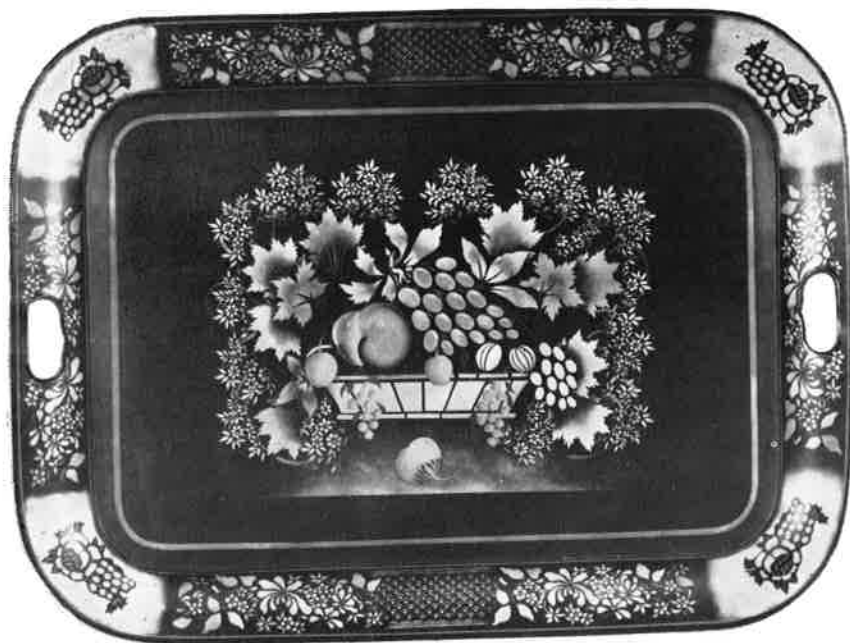
Mrs. C. E. Arnold, Portland, Me.	Mrs. Fred Mackey, Springdale, Conn.
Mrs. Anna C. Butler, Mt. Kisco, N. Y.	Mrs. Toivo Mattson, Leominster, Mass.
Mrs. E. R. Davis, Delmar, N. Y.	Mrs. Ruth Snow, Ludlow, Vt.
Mrs. B. F. Fisher, Scotia, N. Y.	Mrs. Robert Swan, Hyannisport, Mass.
Mrs. Wayne F. Fry, Delmar, N. Y.	Mrs. Louis H. Walden, Norwichton, Conn.
Mrs. Everett Halsey, Water Mill, N. Y.	Mrs. Herbert H. Willey, Norwich, Conn.
Mrs. William J. Lloyd, Syracuse, N. Y.	Mrs. Ralph Curtis, Boston, Mass.
Mrs. Ansel Lothrop, Belfast, Me.	Mrs. Caleb P. Jensen, Wethersfield, Conn.
Mrs. John McDonnell, Glastonbury, Conn.	Mrs. Edgar P. Vernon, Springfield, Mass.



A awards—Stencilling on wood  
 Viola Brauns Helen Gross



A awards—Stencilling on wood  
 Edna Jamnback  
 Helen Fish                      Helen Pease



A awards—Stencilling on tin  
 Ruth Swenson                      Helen Semple



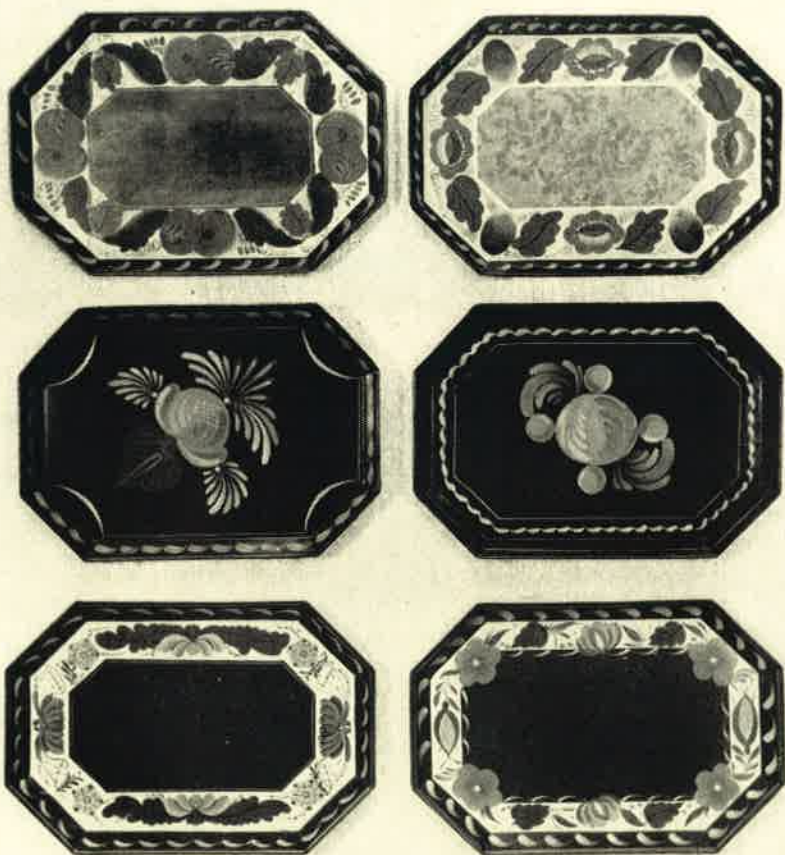
A awards—Stencilling on tin  
Elizabeth Peck                      Hilda Holterman





A awards—Stencilling on tin  
 Mary Jane Clark                      Thelma Riga

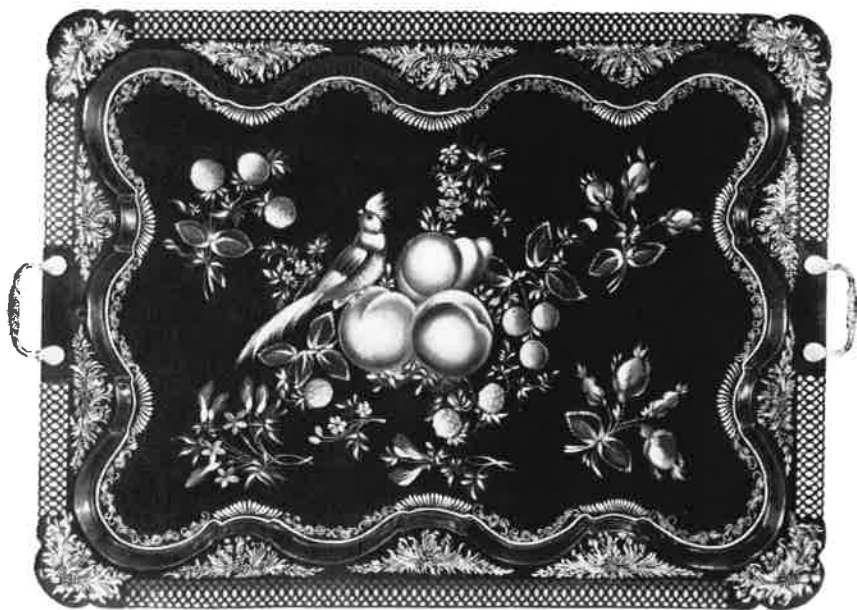




A awards—Country Painting

Dorothy Hutchings  
Ruth Swenson  
Zilla Lea

Chester Galleher  
Helen Pease  
Helen Spear



A award—Country Tin—Margaret Coffin

A award—Lace Edge—Viola Burrows

A award—Lace Edge—Eleanor Van Riper



A award—Gold Leaf—Thelma Riga  
 A award—Free Hand Bronze—Zilla Lea  
 A award—Free Hand Bronze—Walter Wright



A award—Gold Leaf on Glass—Margaret Watts  
 A award—Stencilled Border on Glass—Helen Semple  
 A awards—Gold Leaf on Glass  
 Helen Spear  
 Margaret Watts

## REPORT OF CHAPTERS

### CHARTER OAK CHAPTER

This chapter has held the following meetings:

January 3rd at Ann Street Y.W.C.A., Hartford, Conn.—Demonstration of Gold Leaf by Walter Wright.

February 7th at Ann Street Y.W.C.A., Hartford, Conn.—Discussion of Guild Standards.

March 7th at Ann Street Y.W.C.A., Hartford, Conn.—Speaker: Mrs. Chester Armstrong of Ithaca, N. Y.

April 4th—Work Meeting at the studio of Ruth Selden, 101 Buena Vista Road, West Hartford, Conn.

May 2nd—Annual Meeting at home of Mrs. William C. Shepherd in Berlin, Conn.

### FAIRCHESTER CHAPTER

Mrs. L. F. A. Mitchell, chairman, reported that the newly appointed officers met at the home of Mrs. H. L. Coggins for a business meeting.

The by-laws and program for the coming year were discussed at length.

A social hour followed and tea was served.

### HUDSON VALLEY CHAPTER

During the past year this chapter of 17 members has held four meetings. Two of these were demonstrations, one by Walter Wright and one by Mrs. Joseph Watts. One of the other two meetings was a luncheon meeting and the other a tape recording.

During the year two members resigned because of moving out of the state and two new members joined.

At the January business meeting at the University Club in Albany, N. Y., the following officers were elected: Chairman, Mrs. H. Harold White; Secretary, Mrs. John A. MacMorris; Treasurer, Mrs. Beecher Hammond; Librarian, Mrs. W. H. Larkin.

### NASHOBA VALLEY CHAPTER

Mrs. J. Myron Ridley reported that the following is a list of their Chapter Officers: Chairman, Mrs. William F. Hopfman; Secretary, Mrs. J. Myron Ridley; Treasurer, Mrs. Albert A. Cooke; Hospitality, Mrs. Allan A. Jamnback. Other Members: Mrs. Toivo A. Watson, Mrs. Paavo E. Lumppio, Mrs. Raymond B. Wallace, Mrs. W. Wellington Baumgartner.



## NEW JERSEY CHAPTER

Current officers of our chapter are: President, Mrs. Alexander G. McCaw; Vice-President, Mrs. Howard Brauns; Secretary, Mrs. Harry N. Wallace; Treasurer, Mrs. George C. Watt.

The New Jersey Chapter had an exhibition of Early American Decoration at the Public Library in Plainfield, New Jersey, for one week beginning with a tea on February 17.

Many fine originals were on display as well as patterns and reproductions of original tinware and chairs. Charts showing the various techniques and working tools were displayed.

Over one thousand persons attended the exhibition. Visitors showed great interest. We feel that the whole project was most successful and we heard many favorable comments.

The spring meeting of the Chapter was held May 3. After luncheon and the business meeting, Mrs. Viola Burrows gave a very helpful, interesting demonstration of striping.

## OLD COLONY CHAPTER

The Spring Meeting was held on Monday, May 6th at the home of Mr. Walter Wright, Harwichport, Mass. After a short business meeting and luncheon, a talk was given by Mr. Wright on Painting Techniques.

## PIONEER CHAPTER

A meeting was held at the Miller Art Center in Springfield, Vermont, with nineteen members, one associate and two guests present. Considerable time was devoted to the discussion of the Clarence Brazier will regarding Innerwick so that members might be better informed at the fall meeting. The nominating committee then presented the new slate and it was accepted. Mrs. Lillian Lehto will be president, and Mrs. Elizabeth Gordon, secretary-treasurer. It was decided to hold the next meeting at Enfield, N. H. in April.

This meeting was held on May 1 at the Community Church, Enfield, N. H. Lillian Lehto, the chairman, presided. Twenty-one members and two guests attended. It was decided to have Mr. Philip Porter, son of one of the members, draw a map of the Connecticut Valley area for the chapter. Mrs. Drury explained in detail about the exhibition cases for the Traveling Museum. Mrs. Safford reported that she had a supply of *Decorator* binders, and would have same on sale at the New London, Conn. meeting. It was voted to have the patterns in the chapter portfolio judged by Mrs. Drury, Mrs. Howard and Mrs. Chivers. Mrs. Irene Slater demonstrated glass painting and included about one hundred original glass paintings for study. Mrs. Clarice Carr arranged a shaker exhibit, and gave a most interesting talk on the Shakers.



## SLEEPY HOLLOW CHAPTER

This chapter has a membership of twelve and the following officers were elected at the Spring meeting: Mrs. Maria Murray, Chairman; Mrs. James Campbell, Vice Chairman; Mrs. Alvin Wachsman, Corresponding and Recording Secretary; Mrs. H. R. Wilson, Treasurer and Membership Chairman.

It was agreed to have a meeting at Irvington-on-the-Hudson, the site of Sleepy Hollow, on the second Saturday in May. It will be a luncheon meeting at Tappan Hill, in Tarrytown, and a tour through Washington Irving's home, which is a famous historical mansion.

The members plan to meet at least four times a year, with visits to museums.

A map is being made of the area covered by the chapter, namely Westchester County, Manhattan and Brooklyn, N. Y.

## WILLIAM PENN CHAPTER

William G. Hilton, Chairman, reported that an exhibition was held at the Art Alliance in Philadelphia from January 17th through February 24th. Originals, reproductions and patterns were shown to great advantage. This attracted many viewers and much favorable comment, and was a splendid success.

## CHAPTERS

It is my pleasure to report that we now have thirteen chapters:

Pioneer Chapter, Charter Oak, Fairchester, Long Island, Pine Tree State, New Jersey, Old Colony, William Penn, Seneca, Wachusett, Hudson Valley, Sleepy Hollow, Nashoba Valley.

The following chapters were organized during the past six years:

New Jersey, William Penn, Old Colony, Seneca, Wachusett, Sleepy Hollow, Nashoba Valley and Hudson Valley.

Having resigned as Chairman of Chapters, I wish to state that I shall long cherish many happy memories of the past eleven years. To my chapter members my grateful thanks for their loyalty and their help, and to everyone who helped in any way, your efforts were much appreciated. It has been a joy to serve you and your cooperation and enthusiasm will long be remembered.

It is this cooperation and purpose that leads every one of us on to greater things, and these memories will help us in our future activities.

Let us go forward into the coming year united and resolved to give the best that is in us, and let's be proud that we are members of the only Historical Society of Early American Decoration in the Country.

Faithfully,

M. LOUISE MCAULIFFE



## THE BOOKSHELF

By Muriel L. Baker

*American Antique Decoration* by Ellen S. Sabine. Published by D. Van Nostrand Company, Inc., price \$6.95.

*How to Stencil and Decorate Furniture and Tinware* by Nancy Richardson. Published by the Ronald Press Company, price \$6.00.

These two books which were published at about the same time are remarkably similar. Both are "how to do it" manuals and have little if any historical background included in the text. Both have numerous patterns (black and white) and Mrs. Richardson's is also illustrated with originals from the Society for the Preservation of New England Antiquities, the Essex Institute and the Metropolitan Museum of Art. These are also in black and white. Both describe the various techniques used in Early American Decoration—country tin painting, stencilling, free hand bronze, gold leafing, etc. They also detail the steps—not always the same in both books—necessary to the preparation and finishing of the object to be decorated.

In reading over the specific directions it seemed that many of them, in both instances, were rather obscure and that if the reader did not possess some knowledge to start with he would be left rather in the dark as to what step to take next. As in all books of this type, this is especially true when the fields of Lace Edge and Chippendale techniques are reached.

When anyone writes a book in this rather limited field, it must be a "labor of love" since the hope of financial rewards must indeed be slight, and with this thought in mind, this particular reviewer wishes she could recommend to all our members to go out and buy one of each.

But I believe that these books are meant for the use of the casual hobbyist, rather than for students of the craft of Early American Decoration, and that our members would find but little of interest to them in either.

\* \* \* \*

From a Boston newspaper dated Tuesday, October 29, 1799 is an advertisement for "Tea Trays with matching caddies and Bread Baskets, Jappanned, received by the latest London Ships."

## NOTICES FROM THE TRUSTEES

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### FALL MEETING

The fall meeting of the Historical Society of Early American Decoration, Inc. will be held September 10, 11 and 12, 1957 at Old Deerfield, Mass.

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

### USE OF THE NAME OF THE SOCIETY

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

### PUBLICATIONS

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

Member's 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 4½x9½ to Jean Wylie for new brochure.

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

### 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.

## 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, Cortland, 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.

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.

Miss Harriet Murray, Newton, 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, Old Tappan, 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, Old Tappan, N. J.

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

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$20\frac{1}{4} \times 15\frac{1}{4}$ —Bare	3.50	Lac. 5.00
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9 x 7 —Bare	.90	Lac. 1.75
Candle Snuffer Tray		
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### RECTANGULARS

$22\frac{1}{4} \times 30\frac{1}{2}$ —Bare	\$10.00	Lac. \$13.00
$19\frac{1}{4} \times 26\frac{1}{4}$ —Bare	6.00	Lac. 8.50
$17\frac{1}{2} \times 23\frac{3}{8}$ —Bare	5.00	Lac. 7.00
$15\frac{1}{4} \times 20\frac{1}{4}$ —Bare	3.25	Lac. 4.75
$12\frac{1}{4} \times 16$ —Bare	2.75	Lac. 4.00
$9\frac{1}{2} \times 12\frac{1}{4}$ —Bare	1.25	Lac. 2.50
$7\frac{1}{2} \times 9\frac{3}{4}$ —Bare	1.00	Lac. 2.00
Candle Snuffer Tray		
$4\frac{1}{2} \times 10\frac{1}{2}$ —Bare	.90	Lac. 1.75

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On Route 44

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

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