

The Decorator

Volume XIII, No. 1

Shelburne, Vermont

Fall 1958



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

THE DECORATOR

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Cover photograph—Pair of English Peddler Dolls (circa 1790)
Shelburne Museum, Shelburne, Vermont

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English Peddler Doll
Shelburne Museum, Shelburne, Vermont

EDITORIAL

For years I have wanted to visit Shelburne and its Museum. My recent visit surpassed expectations. At the Museum there were many things of particular interest to members of our Society — the unusual tin lamps in several of the houses, tinnerns' tools in the Shaker Barn, the tin pedlar's cart in the midst of the Webbs' all-inclusive collection of vehicles, Stencil House, and the pedlar dolls.

These dolls reminded me that the first accounts of such pedlars with which I am familiar are from Britain. (I suspect that similar tradesmen also roamed over the Continent at an early date.)

I do not know that any of the English pedlars sold tinware; this may have been an American innovation. However, pedlars were numerous in England during the Middle Ages. Jusserand, in *English Wayfaring Life in the Middle Ages*, says that they were known as a "jovial race," "merry and sharp-tongued." According to P. H. Ditchfield (*The Cottages and the Village Life of Rural England*):

In olden days the village was very self-centered. It was more

or less independent for its supplies on the outside world, save that the pedlar used to bring his pack to ply his trade and persuade purchasers to buy by his fluent tongue and merry jests. The chapman was a very welcome person in older days, as, besides his wares, he brought news of the great events that were going on in the kingdom when intercourse between town and village was restricted and communication difficult. He carried a wonderful assortment of goods in his pack—pins, points, vests, caps, girdles, laces, gloves, knives, glasses, tapes, and much else. He was an itinerant shop, and when shops were few and far between his calling was a very useful one.

A fourteenth century manuscript is illustrated with a humorous sketch of a pedlar who is sleeping under a tree. A family of monkeys is running riot about him—helping themselves to the contents of the pack—caps, musical instruments, cutlasses and pewter pots.

During the sixteenth century reign of King Edward VI, a statute was published recognizing the pedlar (along with the tinker) as "more hurtful than necessarie to the commonwealth." Soon after this Queen Elizabeth I classified certain members of the citizenry as vagabonds liable to punishment:

It is now publyshed that . . . all ydle persons goinge about in any country of the said Realme, using subtyll craftye and unlawfull games or plays, and some of them fayninge themselves to have knowledge in phisnomye, palmestrye . . . and all fencers, bearwardes, comon players in interludes and minstrels not belonginge to any baron of this Realme . . . all juglers, pedlars, tynkers, & petye chapmen . . . and all scollers of the Universities of Oxford or Cambridge yt goe about begginge . . . and all shipmen pretending losses at sea . . . shalbee deemed roges, vacabounds & sturdy beggars intended of by this present act.

Among the pedlar dolls at Shelburne, several represented women. It was not uncommon in either America or Britain for women to sell sundries from doorstep to doorstep.

The poet, Wordsworth, reminds any who read *The Excursion* that peddling, whether of tin or of miscellany, was only one of the duties of the pedlar:

By these itinerants, as experienced men,
Counsel is given; contention they appease
With gentle language; in remotest wilds,
Tears wipe away, and pleasant tidings bring;
Could the proud quest of chivalry do more?

Description of Peddler Dolls: English—circa 1830; 10" tall—wax head; black hat, lace bonnet; black velvet dress; red cloak; apron trimmed with tatting lace.

Pair Peddlars—circa 1790; man 9" tall; wax head and hands; soft black hat; black frock coat with gold buttons; red waistcoat; knee britches.

Woman 9" tall; wax face and kid hands; black silk bonnet trimmed with brown ribbon; brown calico dress with green checks; woven scarlet cape with hood.



Stencil House, Shelburne, Vermont

STENCIL HOUSE

by Margaret Coffin

A number of years ago, one of my acquaintances described a tiny old house in Sherburne, New York (south of Utica) which possessed the charm of age, along with decoration which had already become rare. (It is estimated that the building was constructed in about 1790-1800.) This cottage became Stencil House when subsequently it was transplanted into the community at Shelburne Museum.

The front entry with its fireplace and panelled and stencilled walls is like a friend waiting with a smile and an outstretched hand. From the front entry one may go into long rooms down either side of the house—one of which is illustrated. In back is the kitchen, another long room which extends across the house. Up the narrow stairs are the bed-chambers.

There is a considerable amount of stencilling in the house—much of it on wood-panelled walls rather than on plaster. This may account for the excellent preservation of walls and pattern.

Colors in the designs are muted—there are soft browns and blue-grays, along with reds and greens. Multiple motifs are used with different running



Tracings of stencil motifs made at the Shelburne Museum by
Mrs. Maxwell Orr of Burlington

borders above the baseboards, around windows and door frames. One of the prettiest is a grapevine pattern. (Just recently I have seen an original stencilled wall within a few miles of my home [also New York State] which used a large cluster of grapes and leaves in a running border above a chair rail.)

In Stencil House there is an eagle often repeated in the design—with wings widespread, flaunting a banner which proclaims "E pluribus unum." There are urns and big birds in little trees, and full-blown roses, too.

The choice of furnishings in the house seems particularly appropriate. Note the several tin candelabras in the photograph of the dining room-study. I believe it's worth a trip to Shelburne just to see Stencil House, though I'll also recommend the store cheese and root beer barrels from the country store in Shelburne village. In this little Vermont town you'll really enjoy a taste of the past.



Interior of Stencil House, Shelburne, Vermont

QUEST FOR LACE EDGE PAINTED BELLOWS

by Isabel MacDuffie

Has anyone seen bellows with lace edge painting? Bellows with stencils, country-painting, freehand bronze, gold leaf, Chippendale painting,—all of these have come to light, but lace edge painting on bellows seems to have been non-existent.

The field of Early American Decoration has brought about a way of life for those who have embraced it which amounts to a cult. It is many-faceted and brings with it experiences and friendships which open new worlds to those who would participate. One small experience was enjoyed by the writer which illustrates this point. It was several years ago that the privilege of viewing the Dorothy Stone collection opened new vistas in this already full "World of Decoration." It was an experience which was not forgotten.

In the privacy of her beautiful Winchester home, bellows were displayed and used to advantage by the side of every fireplace in the spacious house. Each one was placed with careful thought to room décor and seemed planned exactly for its particular niche in order to complement the setting.

Besides those being actually in use many, many more were shown in their collectors' cabinets,—in this case beautiful antique highboys with many shallow drawers held these lovely objects.

The members who viewed this collection when it was generously loaned to the Guild for exhibition at the second Kingston meeting were indeed fortunate. One rarely sees so many fine examples of this art in any one place.

At that time Mrs. Stone was "leathering" bellows and it was one summer when her wrist was broken that we asked for lessons in this craft. Her reply was "Oh, just take one apart and you'll be able to do it."

This struck the spark for an interest which was to continue and grow. It sounded easy, but the trial and error method takes patience and time,—many years, in fact, when it's measured as extra curricular. The occasional thrill of finding an old maker's label on the inside valve only goaded one deeper and deeper into this most interesting bit of Early American of craftsmanship.

The skill and simplicity with which they were assembled; the hand-hewn wooden tops shaped like a turtle's back with well-rounded curves tapering into delicate contoured handles; the old reeds on the inside placed in strategic positions and held fast with leather thongs to withstand 150 years of use; the inside valve adjusted to allow the exact amount of air to blow through, and even carefully lined with leather; the deft manipulation of fine leather over the reeds to almost accordion pleated precision; the fine leather weaving for embellishing as well as strengthening the hinge; the smallness of the brass studs which held the leather in place and served for ornamentation; the exquisite hand turning of fine brass nozzles all describe the finest in bellows

making as produced by the best craftsmen in Philadelphia, Boston and Connecticut.

The demonstration for assembling bellows so capably given by Helen Hague at Wentworth-by-the-Sea illustrated all of these points. All who aspire to learn this fine art would have profited by her generously shared knowledge. The care and skill she gave to each detail resulted in an exquisite reproduction of the finest in bellows making.

Of course there are many other kinds of bellows ranging from dainty miniatures to the huge blowers used by the village blacksmith. There were home-made flat top ones with iron nozzles, or even a piece of metal crudely wrapped around and soldered to make a cone shape or funnel like nozzle. These were of the type used in kitchens or in farm houses where adornment in the way of painted decoration was rare.

The designs used to embellish the early Colonial and English bellows seem to cover every known technique used in decoration—except lace edge. Altho' techniques and types of tin overlap to a certain degree, it is fairly well accepted that we associate country-painting with country tin, Chippendale painting with Gothic trays, or to articles related in feeling with particular types. However, bellows seem to embrace all kinds and periods of decoration. The good, bad and indifferent stencils, country-painting, freehand bronze, gold leaf, Chippendale painting—a possible explanation for this is that fireplaces were in constant use in our early history whereas the styles of tinware would be more likely to change with other functions and furnishings of the home. Except for the rectangular tray with rounded corners, which seemed to remain in style through many periods (if we can judge by the wide range of techniques used upon it), the bellows is probably the most-decorated article to be found. But what about a lace edge decoration on bellows?

Like all good things, bellows have been reproduced and there are many poor examples on the market. Many Giftee Shopees are selling flat top bellows with anything for a nozzle, no inside mechanism and even plastic to imitate the leather.

It is always interesting to see an old pair which has withstood the years. Even the crude early ones have a homely, rugged charm about them. These should be carefully preserved and restored. However, since reproductions are being made, doesn't it behoove us to copy only the finest? Like Mrs. Brazer's question "Why perpetuate a poor brush stroke?"—Why reproduce a poor article? We have preserved so many of the finest painted designs used on these very versatile little fireside necessities, that it would be too bad to paint them on inferior articles. Let us hold our standards high for the bellows which we decorate. In this way they will enjoy the prestige of true objets d'art which they so richly deserve. And, once we acquire a fine pair, we could emulate the love of beauty cherished by our Early American housewives and keep our brasses polished!

Meantime—has anyone seen lace edge painting on bellows?

PRESIDENT'S REPORT

October 2-3-4, 1958

The Pioneer Chapter was host to 128 members and guests of the Historical Society of Early American Decoration at a meeting held at Oakledge in conjunction with the semi-annual exhibition of the Esther Stevens Brazer Guild. Shelburne Town Hall, near the covered-bridge entrance of the Museum, loaned its facilities for the Exhibition staged by Mrs. Spencer Avery.

The Pioneer Chapter, composed of members from Vermont and New Hampshire, was the first of many chapters now providing local meetings with lectures, research programs and demonstrations for the Society's membership. This membership now numbers 614 and extends literally from Maine to California.

General Chairmen Mrs. Oliver R. Eastman and Mrs. Robert Slater chose the following local committee chairmen to assure a most cordial and profitable meeting:

Hospitality—Mrs. Emery Hall, Mrs. Maxwell Orr

Publicity—Mrs. Stuart Hall

Registration—Mrs. Willis Howard, Mrs. Wayland Porter

Sterling Emerson, Director of Shelburne Museum, welcomed members and guests, explaining in a most amusing and interesting manner, why the museum is considered "odd" and different. While most Directors are charged to make acquisitions primarily for their historic value, Mr. and Mrs. J. Watson Webb collect the things they like. Our members found the result utterly charming, and most of them found that the two half-days allotted to visiting the village passed much too quickly.

The recently-opened Prentiss House built and owned by succeeding generations in one family since 1733, with practically no changes to the house during that time, was of great historical interest.

Stencil House (1800), moved from New York across Lake Champlain, was a rare treat to students of Early American Decoration. Stencilled walls are being preserved in many restorations but these were unique in that the stencilling in several rooms had been done on extremely wide boards instead of plaster. The colors were well preserved, most pleasing and livable.

Lilian Carlisle was the guest speaker after dinner Friday evening. She brought with her many quilts and coverlets to illustrate her instructive lecture on the beautiful and outstanding collection under her care at the Museum. Many of the designs might have been taken from any good Guild portfolio and members appreciated the fact that they had been chosen for their relation to the Society's work. The Hat and Fragrance Unit (1800), housing this coverlet collection, was naturally first on the list of many visitors.

Colored slides shown during Mrs. Carlisle's lecture had been taken in the Spring. In October the apple trees hang heavy with fruit and it is difficult to picture a more attractive season; but many people vowed to return around Memorial Day when the fruit trees, lilacs and old-fashioned roses make it a bower of fragrant beauty. The Museum cannot be seen in a day if one wishes to visit the light house, steam-boat, carriage house, the Meeting House (with "deception" painted panels) the vast collections of eagles, china, decoys, dolls etc. . . . one would *have* to return.

Shelburne Town Hall with its panelled wood walls provided a fitting background for the large exhibition which featured Lace Edge originals. All was viewed with appreciation by the Museum staff, members and guests. As always, the public was cordially invited to attend through radio and press publicity.

One technique, believed to have been used by the old-time craftsman in decorating Lace Edge originals, was ably demonstrated by Walter Wright, Program Chairman.

The Teacher Certification Committee with Mrs. S. V. Van Riper, Chairman, presented originals, together with recordings of these from portfolios of teachers certified in the Lace Edge category.

The work of 16 new members was approved by Mrs. Joseph B. Watts and her large committee on Standards and Judging.

Names of new members, A award winners, and certified teachers appear elsewhere in this issue.

There was only a hint of the brilliant fall foliage yet to come but the weather man did co-operate with three crisp, bright blue October days.

BERNICE M. DRURY, *President*

CHAPTERS REPORT

by Clara B. McCaw

At the Chapters' Meeting held at "Shelburne," we were honored by the presence of Bernice Drury, our President, Sara Fuller and Mona Rowell, Chairmen of the Museum Fund and Travelling Museum, respectively.

A general discussion of chapter matters was held and emphasis was placed on the following:

- (1) Applicants accepted by the Guild in each chapter's district to be invited to become Chapter Members;

- (2) Portfolios for exchange with other chapters to be completed;
- (3) Chapter Meetings to be held more frequently, if possible, with demonstrations or talks of interest to members.

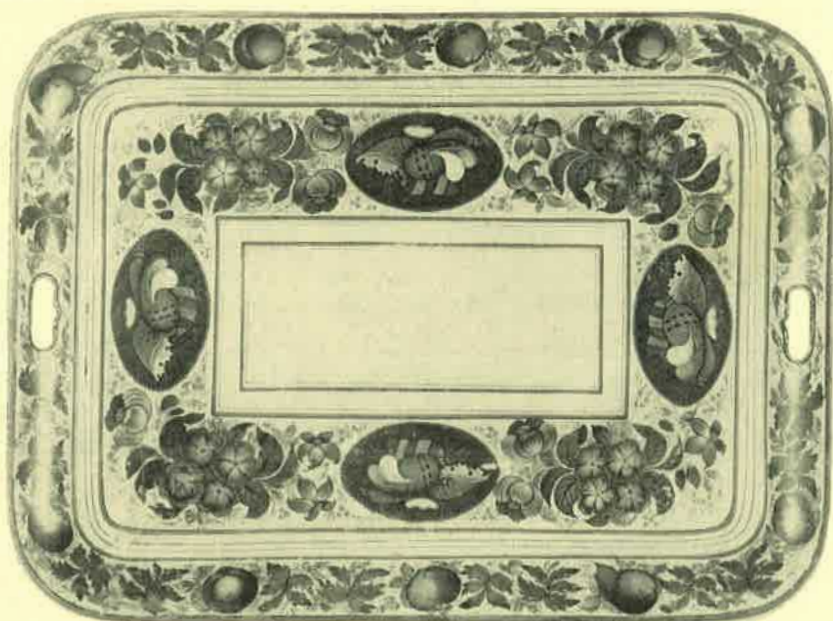
Sara Fuller spoke of the need for building up the treasury of the Museum Fund and explained the purposes to which the Fund would be devoted.

Mona Rowell explained the rules for the use of the Travelling Museum and requested members to advise her of historical societies and museums which might be interested in borrowing the exhibit.

During the month of July, Old Colony Chapter held an Exhibition in "Old Ordinary" at Hingham Historical Society, with Beth Dobel, Jr., Chairman, assisted by Mary Jane Clark.

With the above exception, there was little chapter activity during the summer months.

Chapters are urged to plan exhibits and projects for the benefit of the Museum Fund.



Original Pontipool Tray, White Background
Owned by Ruth Douglas

REPORT OF THE 26TH EXHIBITION

October 2, 3, and 4 . . . Shelburne, Vermont

by Anne E. Avery

A happy collaboration of the meeting committee, those in charge at Shelburne Museum and Oakledge, (to say nothing of the weather) resulted in a delightful Fall Meeting for members of the Brazer Guild.

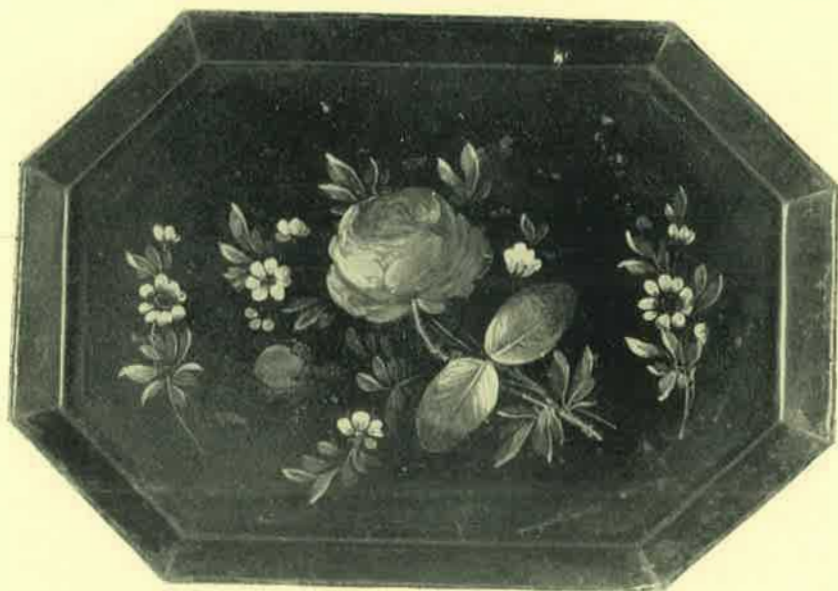
The Exhibition and Teacher Certification displays were housed in the Shelburne Town Hall. Framed in autumn foliage, its pink brick walls and white-columned facade seemed the very essence of New England. Inside, pale gray-green walls and warm pine paneling set off the 203 originals and 53 judged pieces to the best advantage. This was the largest number of originals since the meeting held at Peterborough, New Hampshire.

The category featured was lace-edge painting, and 53 outstanding examples were shown. Coupled with the Teacher Certification display and an excellent gallery talk, these served to provide education and much lively discussion on this controversial technique. Unusual items were a pair of small octagons painted with roses and daisy sprays coupled with stencilled borders. Unusual too was a round tray with pierced edge, the only decoration being a pattern of "squiggly" red lines all over the black background. An alizarin-red box had a black "scotch-plaid" graining, probably done with a tool.

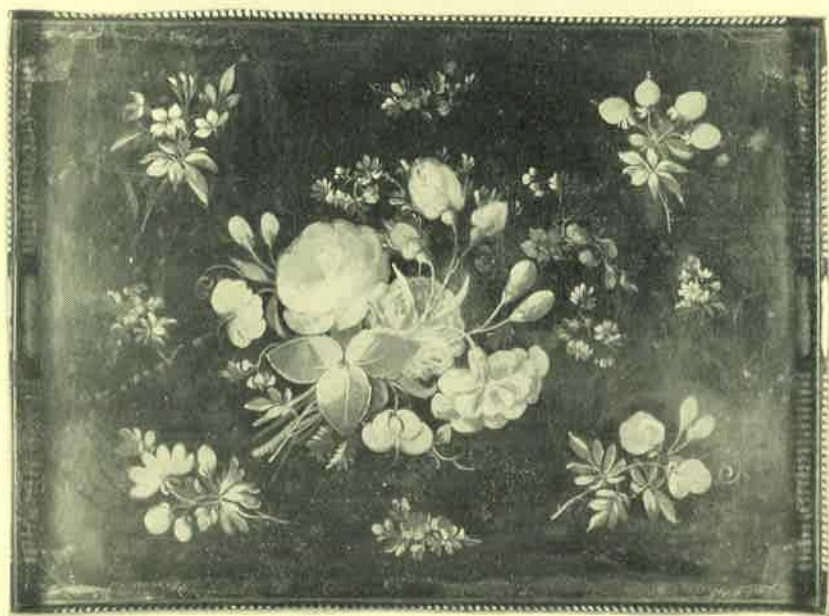
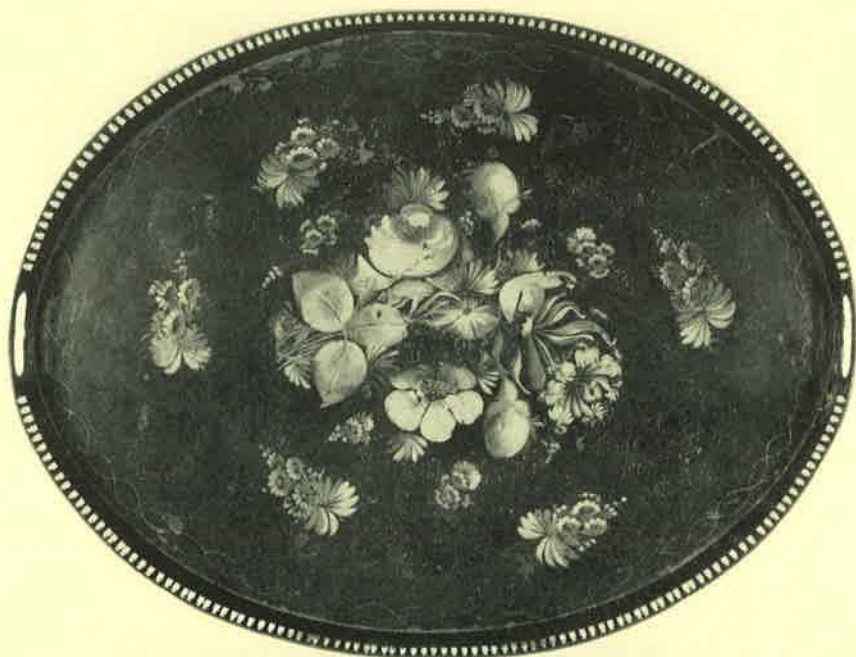
Other rarities were an oval white tray with a pierced edge. This displayed typical lace edge characteristics in its pattern of fruit and gold leaf border. A small kidney-shaped snuffer tray with a high slotted gallery was decorated with cherries, almost "country tin" in feeling. Brilliant and beautifully painted, a large rectangular tray with rounded corners demonstrated the elegance of a tortoiseshell background. Its excellent condition showed off the colorful pear, peach and strawberries surrounded by floral sprays. Rather prim, but delightful in its simple design of pink bows and roses was a black octagonal tea caddy.

All degrees of fineness and coarseness of painting were demonstrated, most pieces emphasizing the definite texture we associate with this type of work. One large round tray had a realistic bird's nest complete with eggs, another a beautifully-executed group of passion flowers. Perhaps one of the most noteworthy pieces was an oblong tray with pierced edge. The floor had a border of red "enamel-like" shields with raised gold gesso-work rims. A delicate pattern of gold scrolls with nasturtiums and other small flowers connected the shields. Centering the tray was a vermilion bird and red and yellow roses, expertly painted with little apparent texture. The contrast between the heavy shields and the fine painting was most intriguing.

Interesting examples of reverse painting on glass, a collection of Esther Brazer's hand-colored sketches of furniture and several theorems with stencils



Pair of Original Octagonal Trays, Lace Edge Painting
Loaned by Thelma Riga



Original Gallery Tray, Lace Edge Painting
 Owned by Gina Martin
 Original Lace Edge Tray
 Owned by Emilie Underhill

were displayed around the walls. The theorems and accompanying notebook were the work of Elizabeth A. Burling who attended Wesleyan Seminary, New York, in 1826. They were found in a trunk and loaned through the courtesy of Mrs. Frederick Nefferts, Seatauket, Long Island. The fragile designs included roses, striped tulips and poppies. The notebook provoked much curiosity because of its explicit directions and quaint language. Among the necessary pigments were listed "logwood" purple, carmine and "saucer" blue!

On loan from the Campbell-Whittlesey House, Rochester, New York, was the lamp holder pictured on the cover of the *Decorator* Vol. V, No. 2, October 1951. Identified as lace-edge because of its pierced border, we would no longer classify it as such. The type of painting, with floating color used over modelled flowers and the gold leaf bird, places it in the Chippendale category. A metal money box graced with parrots and fine gold pen work and a nest of four kidney-shaped lap trays with dusted gold backgrounds were other outstanding examples in this class.

A vivid yellow octagonal tray, probably of French manufacture, displayed a blue band on the floor framing a small scene. Masterfully executed black brush strokes on floor and flange added to the Gallic feeling. We showed two portrait trays; one, a green oblong with brass sandles depicted a skeptical lady in a pale green turban clutching what surely must be a love letter! The other was a large gallery with a pierced rim. This had an elegant gold leaf border surrounding a portrait medallion.

Two stencilled document boxes demonstrated known Berlin patterns. An unusual oblong tray with gold leaf designs had four raised gesso ducks on the floor. These were geometrically placed with no regard to the overall design. Butterflies decorating the corners of the flange must have added to the pleasure of the producer of this one-of-a-kind item. A small Pennsylvania type coffin tray and a matching sugar bowl, though belonging to different owners, had identical patterns of red flowers with yellow thumb work accented with black.

The most-exclaimed-over treasure in the entire exhibition was a large white oblong tray. Four dark blue medallions centered the floor bands. Artfully displayed on these were handsome groups of bronze powder shells with pink painted lips. The corners of the floor were filled in with gorgeous stump work flowers and fruit executed in the most expert manner. On the flange beautifully-modelled pears and pomegranates completed this effort of a master craftsman.

In order that our New England members might study it, the Traveling Museum was again on view, as was the William Page Eaton collection. The Museum received a great deal of attention, and it is hoped that members will make every effort to encourage its rental by eligible groups.

The bright October sunshine filtering through the golden window curtains seemed to lend a special glow to the entire show. The Exhibition Committee

was grateful for having such excellent facilities to utilize in setting up the display. As each exhibition grows in size and in quality, we must accept the challenge of presenting our material in the most advantageous manner for the education of the public as well as our own membership.

PHOTOGRAPHY REPORT GIVEN AT SHELBURNE MEETING

by Zilla Lea

The photograph chairman has been busy the last months sorting and filing the negatives and photographs in Mrs. Brazer's collection. We have purchased negaflex boxes and transparent envelopes for them and have about 500 negatives filed, ready for cataloguing. These are chairs and furniture for the most part.

Mrs. Bernice Perry from New Hampshire came again to do our photographing. We took 21 pictures of originals, "A" awards and the Traveling Exhibit. Seven color slides were also added to our collection.

* * * *

According to early records, New Bedford was purchased in 1652 from the Indians for thirty yards of cloth, eight moose skins, fifteen axes, fifteen hoes, fifteen pairs of breeches, eight blankets, two kettles, one clock, two pounds of wampum, eight pairs of stockings, *one tin pot* and ten shillings' worth in other "commodities."

* * *

In earlier days in England, pewterers were divided into classes. The "sad-ware men" made plates and chargers; "hollow-ware men" made pots and vessels which would hold liquids; "triflers" made spoons, small salts, and other little items.

APPLICANTS ACCEPTED AS MEMBERS

Shelburne, Vermont - October 1958

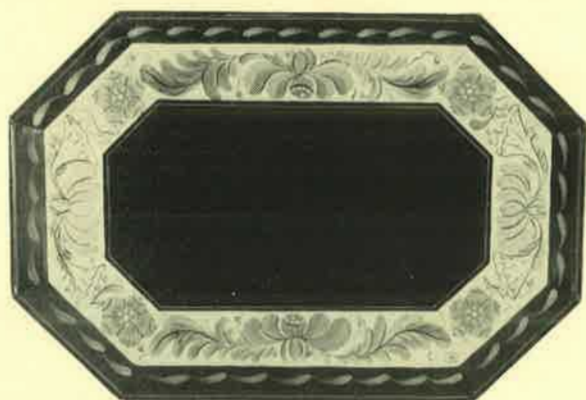
<i>Name</i>	<i>Address</i>
Barney, Mrs. David A.	224 Lathrop Road, Syracuse, N. Y.
Beebe, Mrs. William R.	201 Parsons Drive, Syracuse, N. Y.
Bragg, Mrs. Donald	317 Columbia Avenue, Des Plaines, Ill.
Childs, Mrs. Louis	8 Ridgewood Road, Paxton, Mass.
Finkbeiner, Mrs. Carl	313 Strathmore Drive, Syracuse, N. Y.
Mills, Mrs. Alfred C.	31 Ellis Street, Irvington, N. J.
Nibbelink, Mrs. Don D.	230 Holly Street, Brockport, N. Y.
Nichols, Mrs. Ross	1134 Midwood Drive, Rahway, N. J.
Olson, Mrs. Lyle H.	1273 North Avenue, New Rochelle, N. Y.
Porter, Mrs. Leonard S.	9 Alden Avenue, Shrewsbury, Mass.
Robinson, Mrs. Gardiner	Sturgis Commons, Westport, Conn.
Snyder, Mrs. Vernon J.	Onondoga Road So., Camillus, N. Y.
Thompson, Mrs. Merton D.	35 Maple Avenue, Claremont, N. H.
Washer, Mrs. Mockford	Punch Brook Road, Burlington, Conn.
Wilson, Mrs. Leland A.	310 S. Lake Avenue, Troy, N. Y.
Milone, Mrs. Henry	16 School Street, Danielson, Conn.

MEMBERS "A" AWARDS

<i>Name and Address</i>	<i>Class</i>
Laura Burns, Rye, N. Y.	Country Painting
Helen T. Spear, Bridgeport, Conn.	Country Painting
Annetta Cruze, Harrisburg, Pa.	Country Painting
Louise Wallace, Fitchburg, Mass.	Stencilling on Wood
Laura Burns, Rye, N. Y.	Metal Leaf Painting
Thelma Riga, Wilbraham, Mass.	Metal Leaf Painting
Dorothy Hutchings, Cortland, N. Y.	Freehand Bronze
Elizabeth Peck, Glens Falls, N. Y.	Freehand Bronze
Emilie Underhill, Bellport, L. I.	Lace Edge Painting
Maria D. Murray, New Rochelle, N. Y.	Glass Panel Gold Leaf
Ruth Brown, Linwood, Mass.	Glass Panel Gold Leaf



A Award — Stencilled Wood
Louise Wallace



A Awards — Country Painting

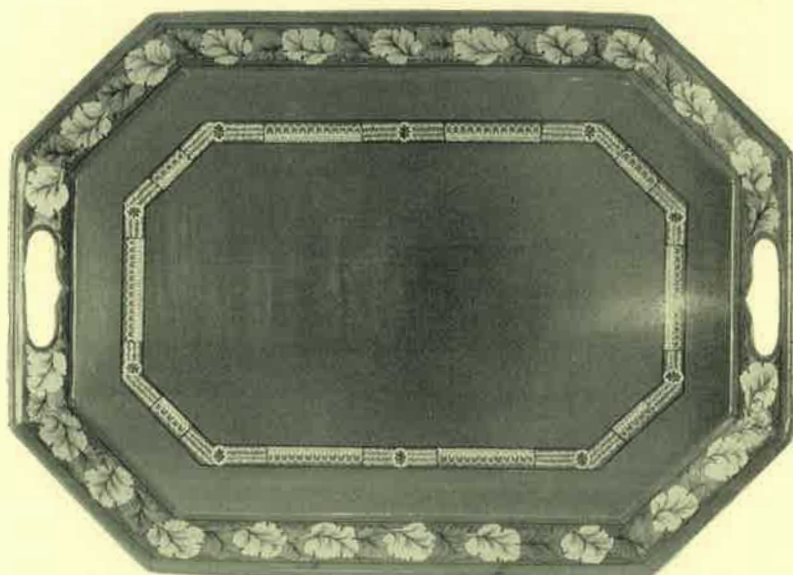
Annetta Cruze

Helen Spear

Laura Burns



A Awards — Freehand Bronze
Elizabeth Peck
Dorothy Hutchings



A Awards — Metal Leaf
 Thelma Riga
 Laura Burns



A Awards — Glass Panels - Metal Leaf
 Ruth Brown
 Maria Murray



A Award — Lace Edge
Emilie Underhill

FORMS OF BEQUEST

I give and bequeath to The Historical Society of Early American Decoration, Incorporated, the sum ofdollars, to be applied to the general purposes of the Society.

I give and bequeath to The Society of Early American Decoration, Incorporated, the sum ofdollars, to be kept as a permanent fund, the income only to be applied to the general purposes of the Society.

I give and bequeath to The Society of Early American Decoration, Incorporated the sum ofdollars to be applied to the museum funds of the Society.



THE BOOKSHELF

by Muriel L. Baker

THE CONCISE ENCYCLOPEDIA OF AMERICAN ANTIQUES — Edited by Helen Comstock. 2 vols. Hawthorn Books, Inc. Publishers. N. Y.

This very readable encyclopedia covers the whole field of antiques and collectibles from 1640 to the turn of this century. Helen Comstock, who is thoroughly knowledgeable in this field, being the American Editor of *The Connoisseur* and Contributing Editor of *Antiques*, has assembled an imposing list of authorities to write on their chosen subjects.

We find chapters written by Frances Lichten, Ruth Webb Lee, Ruth B. Davidson, D. Graeme Keith, Virginia B. Parslow, Alice Winchester, Henry Kauffman and Frank O. Spinney to mention only a few. It is with great pride that the Historical Society of Early American Decoration may point to the chapter on Japanned Tin-plate by one of our charter members, Shirley S. DeVoe and to the chapter entitled *Folk Painting* by our Associate Member Nina Fletcher Little.

The chapter by Mrs. DeVoe gives a fine outline of the American tin-producing industry with places and dates starting with the Pattisons of Berlin. It also mentions Oliver Buckley, Thomas Briscoe, Oliver Filley, Zachariah Stevens and the Butler family as outstanding artisans in the decorating of the pieces produced at these centers.

Because the English japanned wares are so much a part of the history of japanned tin plate in this country, a part of the chapter is devoted to a history of the English industry. Here again the great tin centers such as Pontypool, Wolverhampton and Bilston are named and their distinctive work described. The chapter is well illustrated with fine examples of the American tinsmith's work and although the illustrations suffer from being in black and white (as do all pictures of the craft) it is a pleasure to see only originals used.

The entire book is beautifully designed—first a chapter, such as Furniture 1640-1840; Windsor Chairs; Country Furniture in New England; Silver; Pewter; Pottery and Porcelain; Glass; Needlework; Buttons; Folk Painting and Stamps followed by illustrations of outstanding examples.

The two volumes cover so large a field that each chapter needs must be very compact and in this compactness the work both gains and loses.

The space allotted to each subject allows the author to cover only the "high spots" and leaves no opportunity for embellishment of the outline. For students there seemed to be little or no new material.

Yet, for those who would like a quick, easily read summary on almost any phase of the antique field this is a fine book.

To the Bookshelf Editor has fallen the happy task of announcing the forthcoming Guild Book on Chairs. This book will contain much new material on chairs and will be primarily a picture book, with a short text and well-captioned pictures, many of which will be in color.

Mrs. Adrian Lea made a very comprehensive report on the printing and publishing of the proposed book at the last Trustees Meeting and was authorized to "pursue the publication of the book on Chairs." It is now hoped that this authoritative work, the first to be published by our Guild, will be ready for Christmas 1959.

The following paragraphs are quoted from a cordial letter which was received by Muriel Baker from Mr. V. S. Borst of Charles E. Tuttle Company, Booksellers and Publishers of Rutland, Vermont.

I also want to compliment you on the general layout and the contents of *The Decorator*. It is such an attractive periodical and I found all of the articles in this particular issue fascinating. I noticed the illustration of the Society's booth at the recent convention in Atlantic City and I wish we could have had the map of the early Tin-Ware centers in Miss Mary Earle Gould's book, *Antique Tin and Toleware*.

A rather interesting book recently came into stock. Are you acquainted with *A Treatise on Domestic Economy* by Catherine E. Beecher (N. Y. 1845)? The chapter that intrigued me the most was Chapter 32, entitled *On the Care of the Kitchen, Cellar, and Storeroom*. She tells what the young bride should have to start out housekeeping. I am copying from the book for your edification what the young housewife in the 1840's should have in the way of tin-ware. Perhaps some of the readers of *The Decorator* might be interested in this reference:

"**TIN WARE.** Bread-pans, large and small pattypans, cake-pans, with a centre tube to insure their baking well, pie-dishes, (of block-tin), a covered butter-kettle, covered kettles to hold berries, two sauce-pans, a large oil-can (with a cock), a lamp-filler, a lantern, broad-bottomed candle-sticks for the kitchen, a candle-box, a funnel or tunnel, a reflector, for baking warm cakes, an oven or tin-kitchen, an apple-corer, an apple-roaster, an egg-boiler, two sugar-scoops, and flour and meal-scoop, a set of mugs, three dippers, a pint, quart, and gallon measure, a set of scales and weights, three or four pails, painted on the outside, a slop-bucket, with a tight cover, painted on the outside, a silk-strainer, a gravy-strainer, a colander, a dredging-box, a pepper-box, a large and small grater, a box, in which to keep cheese, also a large one for cake, and a still larger one for bread, with tight covers. Bread, cake, and cheese shut up in this way, will not grow dry as in the open air."



by Evelyn M. Benson

In the last issue of the *Decorator* our brief mention of the motion picture "RAINTREE COUNTY" did not do justice to the lovely settings and decorated articles.

The story centers around families living in the northern and southern states. The homes in the north are early American houses containing decorated tin of every variety, Boston rockers, Hitchcock chairs, chests of drawers, brides boxes and dower chests. The homes in the South have coromandel screens, desks with gold leaf chinese designs, fancy sheraton chairs, elaborate chippendale trays, fire screens, tilt top tables, glass paintings and stencilling on velvet.

This is not only a first rate motion picture but the colors and settings are a joy to see.

In spite of the adverse publicity that the book *Peyton Place* received, the movie is a very pleasant surprise. It is handled with discretion and good taste while adhering to the story.

The film, in technicolor, shows a New Hampshire town, its houses, and country side.

For our readers not familiar with this section of the country, it is an excellent study in New England architecture and the individual beauty of our four seasons of the year.

A Spanish Affair is a fine example of the elaborate and intricate designs in tile that is so typical of that country.

Although *Indiscreet* is a picture done completely in modern version it should receive mention for a beautiful mural covering one entire wall in a London ballroom.

Good viewing!

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.

NOTICES FROM THE TRUSTEES

The Annual Spring Meeting will be held May 12 through 18, 1959 at Cooperstown, N. Y.

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.

POLICY

Motion carried June 4, 1958. "That after three notices of violation of any Guild policy, a member's name shall be dropped from the membership list by vote of the Board of Trustees."

Anyone writing an article or a book, wishing the approval 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 Awards 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-addressed 4-cent envelope 4 1/2 x 9 1/2 to Jean Wylie for the Society's brochure.

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

Send request for brochure on Traveling Exhibition to Mrs. Edwin W. Rowell, 102 Park Avenue, Whitman, Mass.

The prayer of St. Francis of Assisi is printed in Vol. I, No. 1, page 5, October 1946.

MEMBERSHIP DUES

Payable to Historical Society of Early American Decoration, Inc.

Initiation Fee	\$10.00	Associate	\$ 10.00
Regular	5.00	Life	100.00
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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.

Is your *Decorator* thin this time? What have you contributed lately?

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

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