

The Decorator

Volume XII, No. 2

Atlantic City, N. J.

Summer 1958



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—Country tin with original decorations.

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EDITORIAL

Having just enjoyed Robert Louis Stevenson's essay, "An Apology for Idlers (which I recommend highly to each of you), I rouse myself from a state of idleness to compose a few notes to introduce this summer issue of the 1958 *Decorator*.

Atlantic City must have been a delightful site for the meeting, and I wish that one hundred twenty-five English students' clamoring for their final examinations had not prohibited my attending. It seemed appropriate at this meeting to feature country painting, for New Jersey was one of the early spots where country tin was made, decorated and sold. The Filleys had a shop in "Elizabeth Town" in 1810, and Oliver Dwight wrote home to his good wife in Connecticut that the decorated tinware was selling like a house afire, particularly at Christmastime. Filley had, as was his custom, taken girls with him from Connecticut to decorate tinware. These painters he looked after as if they had been his own daughters, probably charged to do so by their mothers. When "O. D." wrote home, he commented that one of the girls was attending "meeting" (a church service of some sort) which was one of her favorite pastimes. So far I have not been able to find out how long the Elizabeth shop was in existence, but this shop preceded the one in Lansingburg, New York, as well as the one in Philadelphia, both of which produced tinware, selling it retail and to peddlers over a long period of years.

I believe that our Society has reached another milestone, its new affiliation with the New York State Historical Association at Cooperstown. This connection can be of great mutual benefit. We must, however, accept our responsibility to be of assistance whenever possible to the Association which has befriended us.

Let us remember that even as individuals we represent our Society before the public whether as teachers, lecturers, or visitors to museums such as the one at Cooperstown which will house the Guild tinware and Mrs. Brazer's patterns. Let us be discreet and gracious, always remembering the high aims of The Historical Society of Early American Decoration, which many people over the years have toiled to maintain. Here is one way in which each of us can help, for you and I are the integral parts which make up our Society.

Have you seen the *Concise Encyclopedia of American Antiques*? This was on exhibition at Atlantic City. It is edited by Helen Comstock who has been on the staff of Antiques Magazine for some time, and the section concerning country tin was prepared by Shirley DeVoe, a member of our Society. Watch for a review in our fall *Decorator*.



Miniature of David Jeremiah Young — 1841

THE TIN TUREEN

by Eugenia M. Dimon

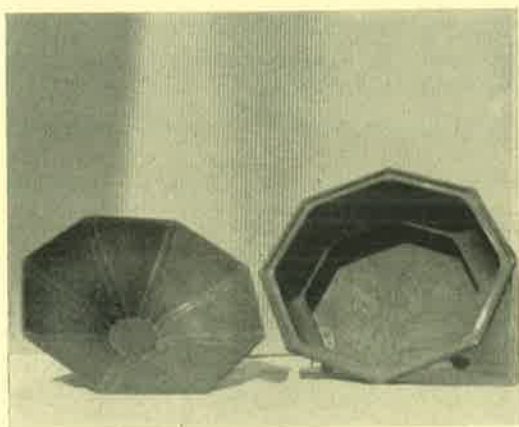
In the Youngs' homestead on Oakland Avenue, Sag Harbor, Long Island, Miss Laura Youngs cherishes the unusual tin, covered tureen made over a hundred and fifteen years ago by her grandfather, David Jeremiah Youngs. It was through her brother, Mr. Harry Youngs, now in his eighties, that I learned of the tin shop which was the distribution point for all the small communities on the south fork of Long Island.

The year 1957 was the two hundred fiftieth anniversary of the founding of Sag Harbor which was the first port of entry in the state of New York. It was second only to Nantucket in the whaling industry.

Not far from the wharf on Main Street was a small tin shop where David Youngs learned his trade as a tinsmith from Mr. James Robbins while he was still in his teens. David, born in 1821, married Frances E. Beers in 1941. As near as we can find out, this tin tureen was made at about the time of his marriage. In size and shape it is very much like the Ironstone tureens made in England. The tureen shows, from the fine details inside, that it was made by a real craftsman. David made many boxes, caddies, and tin pans, but this was the only tureen. (Some such articles are still owned by the family.) On a wall in the Youngs living room hangs a handsome portrait of Frances. As I

stood there looking at her lovely face I couldn't help but feel that the tureen was made as a special gift for the beautiful bride. Miss Youngs said that this was true.

The young couple had several children, and in 1847 David Emmett Youngs was born. He inherited his father's talent for working in tin. When David was six years old his mother died and his father went to Coventry, R. I., leaving his family in the old homestead. By the time David was old enough to work, the early tin business had been taken over by H. L. Topping whose place offered a wider variety of hardware, stoves, tinware and fishing tackle. The store was located further south on Main Street. Here the second David, called D. Emmett, made simple tin household articles and stove pipes. These were peddled as far east as Montauk Point and bartered for whatever people had to give in exchange. This was a good week's trip in those days. with a horse and wagon. For twenty years D. Emmett worked for Mr. Topping at \$12.00 a week and supported a family. As time went on tinware and japanned and bronzed wares were brought in from the New England tin centers. In 1894 Mr. Topping died and Mr. Youngs bought the business and moved the shop further south where the present bicycle shop of his son, Harry, is located. Here in the cellar has been found a variety of tinware covered with dust. In two old frames were found a tinner's list of prices which had been adopted at a meeting in Greenport on the north fork of the Island in March 1863 and a "New England list of Japanned and Bronzed Wares." An old tin fish with *Tackle* stencilled in black and with fins, tail and eyes stencilled on each side (which formerly hung outside the Topping shop) was found along with tin scoops and dippers. (Any tin sent to the east end of Long Island had to come by boat either to Greenport or Sag Harbor before 1870 as there was no railroad.)



Tin Tureen



Although tinsmithing is not Mr. Harry Youngs' trade, he seems to have inherited talent in this line. As a favor to his friends he does a fine job repairing tea caddies, trunks and document boxes, even making missing parts. For all his eighty-one years he is at his shop every day and as he works I suspect he thinks often of the early craftsmen of Sag Harbor.

ILLUMINATION OF MANUSCRIPTS

by Maria D. Murray

Until the printing press was invented, books were seldom personal possessions and were held in an almost superstitious reverence. Both the calligrapher or scribe and the artist or painter-illuminator played important parts in the production of books. The first recorded name of an illuminator is that of a woman, Lala ce Cizique, a Greek, who painted on ivory and on parchment in Rome during the Christian century.

Early manuscripts and the monastery are closely associated. The monastery was founded for the express purpose of perpetuating literature. The first one—established in the fifth century for the purpose of transcribing books—was Vivaria in southern Italy. This was founded by Cassiodorus, a Greek scribe who was the private secretary of Theodoric the Great. At about the same time in the extreme north St. Columba, a Celt of Ireland, built a house for the pupose of producing and multiplying books. These two widely distant religious orders began the preservation of literature of the past and of their own times.

There are two classes of illumination, Eastern and Western. The Eastern was done in Egypt, Syria and Byzantium. Western is classed as early Italian, Celtic, and Gothic. There are also manuscripts of the Bible, and Greek, Oriental and other Hebrew manuscripts as well.

It was during the second century that vellum made from calfskin, and parchment made from sheepskin, were first used as the pages of books. These two leathers required many preparatory processes before the pages were ready for the text, heightened and brightened by vignettes and other illuminated decorations. The designs done on the pages resulted from a lifetime spent in

the scriptorium of the monasteries while time was of no concern, and the making of a book was considered to be "The Lord's Labour" not that of the scribe. The writers of these books are unknown, except for the brief comments which each scribe was permitted to include at the end of his book. Comments, called "Explicits," were often of a humorous vein such as "Completed on the vigil of the Nativity of our Lord Jesus Christ, *on an empty stomach.*" The "Menology" at the Vatican is the only Byzantine manuscript in which each miniature is signed by the artist. The scribe, often not a monk, toiled for a living and did not eat until his work was done. English 13th and 14th century manuscripts are noted for their grotesque figures whose droll expressions were subtly done in the spirit of humor and were intended to amuse.

Black and often gold and silver inks were made and used by early scribes. The initial letters of each page were decoratively done with brilliant colors intermingled with much gold leaf, though silver leaf was seldom used. As time wore on, tiny pictures were included in the important title letter. These miniatures were of Syrian influence from Mesopotamia, and Semitic traditions are sometimes dominant. The Mohammedans imitated them, as did the Turkish and the Persian illuminators. Red, called "minium," was used by the artist known as a "miniator" (from the Latin "minare"—to paint).

Illumination cannot be likened to painting. According to Ruskin's *Modern Painters* published in 1856, "Illumination differs from painting because it admits no shadows, but only gradations of pure color." Western manuscript pictures at first resembled stained glass and an often-used term for them was "cartons a vitraux." Early manuscripts have an air of independence, and their simplicity and charm are the beginning of really picturesque ornamentation. Flowers were used in the 15th century. In these manuscripts the style is clear and simple in character, engendered by naturalness with no trace of Byzantine formality. Sprightly decoration was counterbalanced by script which became more formal because of the angular, artificially-pointed letters of the Renaissance called Gothic. This nickname in earlier days was a synonym for "barbaric".

Lombard books originated during the seven century in upper Italy and southern France. The Lombard ornamentation was restricted to initials and decorated pages which were based on the art of the scribe rather than that of the artist-painter and illuminator. The manuscripts which are the richest in decoration were done in southern France during the latter half of the eighth century,—long after the arts of illumination had become highly developed by the Irish Celts and the Anglo-Saxons. The Irish *Book of Kells* is considered an "interesting phenomena in the whole range of Medieval art." This includes zigzags of mathematical precision, ribbons, and full pages of intricate, interlacing spirals entangled with fanciful humans and animals. It is Oriental in influence, reminding us that the Celts migrated from Asia through Europe into Ireland.

During the eighth and ninth centuries, after Constantine moved his seat of government from Rome to Constantinople, Roman illuminators became Byzantine in character, although the Byzantine iconoclastic ideals interfered for a time with miniature painting. Later, during the tenth through the twelfth centuries many books, were produced in a style which was similar to the Byzantine art of mozaic decoration. Miniatures then became superb and Syrian and Persian artists were influential. The Oriental influence demanded lavish use of gold. Subjects and ideas chosen were sometimes Classical in origin. Greek art of the seventh and eighth centuries was not like the earlier type and became more conventional as it was influenced by Christianity. Byzantine manuscripts were known for their severe form and for their glossy painting. A great deal of ultramarine blue was used. Highlights of gold were done in glittering lines which may have been an imitation of cloisonné enamel in which fine gold lines separate the color spaces.

Celtic Irish and Anglo-Saxon work consist largely of interlaced and foliated bands. (Gold filigree work was done by the Celtic goldsmiths and it is believed that the scribes were influenced by that work and also by the patterns produced by textile weavers.) Brilliant colors and conventional forms were characteristic. The pen, rather than the brush, was used.

The Golden Age of manuscripts occurred during the thirteenth and fourteenth centuries when miniature painting was beautiful throughout Europe. It was during this period that the decorative style known as the "ivy pattern" came into being. This is a graceful design of flowering sprays and tiny ivy leaves in gold and colors. The burnished gold makes the leaves of a book seem jeweled against creamy vellum or parchment.

The task of making gold leaf adhere to vellum and parchment resulted in recipes which today sound rather absurd. Probably individual workers kept their skills and techniques secret from each other. Usually gold leaf was applied on gesso or Armenian bole. These substances were mixed with glue and gelatine, sugars, treacle, and honey thinned with water. Later the gold leaf was carefully burnished. The vellum and parchment were specially treated so that they were not too dry or too moist or greasy. They were rubbed with pumice and pulverized French chalk and then the skin was beaten to remove all the powder which might cause the delicate gold to become scratched later. There seem to be many pitfalls in the processes of laying gold leaf for burnishing on these two types of leather. The gold itself was ground in a mortar then mixed with minium (red lead oxide and cinnabar vermilion). The mixture was stirred, ground again and washed. When it was applied to a letter (or other pattern) on one of the strange glues used, it was polished with a "hound's tooth or a bloodstone upon a shining horn tablet." If too much paste was used, the gold blackened and then would not polish. Climate and temperature, then as now, were also important factors.

Walter de Gray Birch has written concerning illumination: "The English are famous for clearness and breadth; the French for delicate fineness and harmoniously assorted colors; the Flemish for minutely stippled details and the Italian for the gorgeous yet calm dignity apparent in their best manuscripts."

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THE SCRAP BOOK

by Catherine Hutter

Before the Deerfield Meeting, we were told that Maria Murray's Scrap Book would be on exhibition there but I don't think any of us realized what a beautiful piece of work it would be. More than that, it is a labor of love. Impossible to tell how many working hours went into the making of it. Maria herself doesn't know. Months of research in the art of illuminated manuscripts and an endless amount of incredibly fine tracing to assemble the suitable letterings and motifs, preceded the actual work on the book itself, and that took over a year. The result is a Scrap Book that is a work of art and for Maria, we hope, the acquisition of thorough knowledge of a fascinating old art form.

The book is twenty inches by fifteen inches and two and three-quarter inches thick. The covers are of masonite and they are magnificently decorated with the Guild Seal, very much enlarged, the title, "The October 1950—May 1957 Publicity Scrap Book," and an exquisite border taken from an antique manuscript, all done in Gold Leaf.

The book contains all the publicity which Maria was able to collect and whatever was sent to her. Please send her any more you may have, if it is not already in the book. There is room for more, and new pages can be inserted at any time. The more copy you send in, the more personal and interesting the book will become. It could very well form a nucleus for our Guild History.

The title page reads, "Scrap Book for Publicity of the Esther Stevens Brazer Guild and the Historical Society of Early American Decoration, Inc." The page of parchmentized paper is marvelously illuminated. The work here is all pen work, in colored inks, the outlines are done in brown ink. The Gold Leaf was applied on a mixture of plax and "Lefranc" French varnish,

and the etching done as on tin. Three weeks later Maria burnished the gold with soft cotton. The effect is spectacular. The title page ends with a very appropriate little poem that Violet Scott once sent to Maria:

CLIPTOMANIAC (by M. M. Parrish)

What pages I've stripped,
What hours I've wasted,
On clippings I've snipped
That never got pasted.

The index page and the title pages of the individual meeting reports are similarly illuminated. A different type of script has been used for each title page and elaborate initial letters have been adapted, so that to look through the book is an education in itself on the art of illuminated manuscripts. Scripts used are: The Psalter of St. Augustine, 7th Century (British Museum) for the Old Sturbridge, Mass. meeting title page. An illuminated initial from "The Beginning of the Gospel, according to St. Matthew," St. Petersburg Gospel Book, 8th Century, for the Kingston, Mass. page. Style initials inspired from German Uncial Gothic letters and illuminated initials from an Austrian ms. of the 15th Century (Hrackovina) for the Cooperstown, N. Y. meeting. A Longobardian Initial, 11th Century, for the Hershey, Pa. meeting. An 11th Century ms., Wilding, "Buecher Ornamentik (Decoration of Books) with 16th Century Ecclesiastical Lettering for the Hampton Bays, N. Y. meeting. An 11th Century ms. "Lacroix et Servé," "Le Moyen Age et la Renaissance" for the South Sudbury, Mass. meeting. A ms. of Jewish Antiquities for the Rochester, N. Y. meeting. A Latin initial of the 11th Century for the Portsmouth, N. H. meeting.

The Ornamental Roman Alphabet in black is used most effectively for the small caps that headline the various reports. The Table of Contents includes the following headings: 1) Mrs. Gambee. October 1950 to October 1951. 2) Maria D. Murray. October 1952 to May 1957. 3) Special Spread—New York World Telegram and Sun. 4) Write-ups about our Guild Work. 5) Members' Special Publicity. 1952—1957. 6) Publicity of Chapters.

The reports of meetings include the program of the meetings, the president's letter, the releases before and after meetings, clippings and notices, invitations, cards and correspondence. The inclusion of actual letters gives a much livelier picture of what has been going on in the Guild during the last seven years than if only printed data had been used.

Many who saw this remarkable book asked, "And *who* is going to do Volume II?" The answer is: Maria Murray. She has already begun work on it.



Stencilled Head of Christ

HISTORY OF STENCILLED HEAD

by Genevieve Ventrone

This stencil is Christ's head with a crown of thorns. It was founded by Miss Edna French when she was going through some of her grandfather's books. (See *Old-Time Carriage Strippers*, etc., Volume XI, No. 2). The specific book was a first edition of *Pilgrims Progress*, and a note in the book, in Mr. Jackson's handwriting commented: "A little crippled boy cut this head of Christ."

The stencil is cut on account book paper which has been oiled. It is interesting to note how "modern" the stencil looks. At a distance it resembles an abstract painting. We have been told that abstract painting is not new, but that it is many thousands of years old. At least abstract painting did not originate with Dali in the twentieth century.

When one looks at the impression of the stencil cut by "the little crippled boy," one wonders what other treasures he left.

NEW YORK STATE HISTORICAL ASSOCIATION

by Violet Milnes Scott

Dr. Louis Jones in his book *Cooperstown* describes Fenimore House and the Farmers' Museum as a center for History operated by the New York State Historical Association "to interpret our native heritage to the American people clearly and dramatically."

I know of no other "living museum" or restoration which carries on such dynamic programs of education and research for all age groups.

The junior program initiates and sponsors school chapters for study of state and local history, promotes historical writings among students and publishes the junior magazine, *The Yorkers*.

New York History is published quarterly and contains articles of lasting interest. The book reviews of current books written on Arts and Skills and History are excellent.

"Research fellowships with the publication of important manuscripts in view are granted annually."

The Seminars on American Culture held each summer attract scholars and experts from many fields who return year after year. Historians from all over the country attended the Historic Housekeeping courses. I have never seen as much enthusiasm shown by groups working together anywhere as I have seen at Cooperstown. It is no wonder for the subjects are presented in such a fascinating manner by members of the staff that history becomes alive as characters and customs are brought down to everyday scale. Background is understood and appreciated when farming and housewifely skills; parlor manners and accomplishments in the arts; folk tales and folk music all become real again at Cooperstown.

Can you imagine a more perfect place for the research material and collections owned by our Society than in the museums and library of the Association. The fine collection of paintings and folk art at Fenimore House and the decorated pieces at the Crossways all seem very closely connected with our work and interest in the early decorative arts and skills.

It will indeed be a privilege and a pleasure for members to go to Cooperstown to work and study. Those of us who attended our fall meeting there in 1953 remember the cordial hospitality which was shown to us by the members of the Association and its staff and look forward, with anticipation, to our next annual meeting at Cooperstown.



Original owned by Mrs. Henry J. Dietrich

ORIGINAL

Virginia Milnes Wheelock

The large gallery tray with key-hole piercing measures 30" x 23½". It is beautifully decorated over a black background with "lace edge" painting of realistic peaches and pear, strawberries and small scatter sprays. The fruits shade from yellow to warm russet. The leaves throughout the pattern are soft green with overtones of cream white. The small flowers in the scatter sprays are deep red, lace edge blue, and white. Just inside the gallery edge is a fine gold stripe and running border of gold leaf arched over with small red berries.

The tray was purchased in Ossipee, New Hampshire, about 1941, by legal order to end a family dispute over ownership. It is owned by Mrs. Henry J. Dietrich, Wellesley Hills, Mass.

PRESIDENT'S REPORT

The New Jersey Chapter with Mrs. Alexander McCaw, General Chairman, arranged a very outstanding and particularly friendly meeting at Atlantic City, N. J., June 4, 5, and 6, 1958. Accommodations at the Chalfonte-Haddon Hall were convenient and comfortable. Especially equipped to handle conventions, the entire staff was most efficient and helpful in providing suitable meeting rooms and in handling originals and reproductions for the Exhibition Halls.

Mrs. Spencer Avery, Exhibition Chairman, set up the featured Country Painting originals in front of a huge wall-map showing known tin centers in New England, New York and Pennsylvania. Colored ribbons from the map to the many deed boxes, trays, tea-caddies, etc., tied them to their particular locality. Even the casual viewer could see the similarity of work from each tin center.

The Traveling Exhibition, shown here for the first time, was featured and admired. (See pictures in this issue, pages 21-24).

Members' and applicants' work, shown in a separate gallery, was impressive in quantity and quality.

Members and guests were greeted at the pleasant social hour Wednesday afternoon by Mrs. Raymond Ramsey and Mrs. Howard Brauns serving as co-chairmen of the Hospitality Committee.

Atlantic City is somewhat distant from the Society's geographical center and it was gratifying to have local Registration Chairman, Mrs. Kenneth Hampton, report that 97 members and guests were in attendance.

The many local people attending the Exhibition testified to the efficient publicity work done by Mrs. E. R. Hardie and Mrs. Clarence Meyers.

Mr. Walter Wright, Program Chairman, arranged for two popular demonstrations:

"Base Coats and Bands"—Viola Burrows

"The Brush Stroke, Where, When, and How"—Wright

Mrs. S. V. VanRiper and Mrs. Joseph Watts, for Teacher Certification and Standards and Judging, planned the helpful and educational "Gallery Talks." Now a feature of each meeting, these talks are eagerly attended by members and guests.

Under the auspices of the Pioneer Chapter, Mrs. Arthur Chivers and Mrs. Harry MacDuffie conducted a silent auction that produced a goodly sum for the Museum Account.

This account was further substantially helped through the sale of craftsmen's supplies by the New Jersey and the Old Colony Chapters.

Thursday morning, Mrs. Ronald Rundstrom, a member of the D.A.R. and many New Jersey Historical Societies, graciously welcomed us to her home state. Touching briefly on New Jersey's historic background and participation

in the Revolutionary War, she told a fascinating tale of "New Jersey's Unknown Wilderness" and the proposal for promotion of the historic features of the Wharton Tract.

Recently acquired by the state, the Joseph Wharton Tract takes up about 150 square miles of New Jersey. One of the largest single holdings of primitive America, it lies only a short drive from teeming cities. It has few inhabitants, no stores, lonely primeval woods and two sizeable rivers. It has been estimated that the Wharton land could supply nearby cities with 300,000,000 gallons of water daily. The area has flowered as a backwoods industrial empire—(iron, glass, paper, lumber, charcoal, ship-building)—during its ownership by the Richards family.

Batso furnace was twice rebuilt. It furnished munitions for the Revolution and the War of 1812. Its products included everything from the former fence around Independence Square in Philadelphia to grave markers, kitchen utensils, and fire-backs. Batso glass was widely used for the old gas lamps that lighted the streets of New York, Philadelphia and other large cities.

The Historic Sites Commission believes that the rich heritage of this area should be restored and preserved for all people.

Thursday evening we were happy to have eight family guests join us for the friendly cocktail hour and dinner.

* * * * *

The Annual Business Meeting attended by 72 members was held Friday morning.

Announcements:

1. Final decision of Trustees not to buy and maintain Innerwick (Sept. 10, 1957).
2. Letter from Old Sturbridge Village withdrawing invitation to this Society.
3. Acceptance of invitation by the New York State Historical Association to house our Museum Collection in Farmers Museum, Cooperstown, New York.
4. Agreement between the Association and the Guild drawn up.
5. "The Esther Stevens Brazer Collection of Early American Designs" moved to Cooperstown, N. Y. (June 1, 1958).
6. Fall Meeting—Town Hall, Shelburne, Vermont, October 2, 3, 4, 1958.

Five Trustees were elected:

Mrs. Carroll Drury
Miss Louise Goodwin

Mrs. Sherwood Martin
Mrs. J. Raymond Ramsey
Mrs. Edwin Rowell

Officers elected:

First Vice President—Mrs. Adrian Lea

Recording Secretary—Mrs. J. Raymond Ramsey

Treasurer—Mrs. Charles N. Safford

Those attending the Atlantic City Meeting will long remember the friendly hospitality of the New Jersey Chapter, the sunny skies, the ocean breezes, and the peaceful beauty of the mountain laurel of the Garden State Parkway.

BERNICE M. DRURY



Exhibition of Originals

REPORT ON THE TWENTY-FIFTH EXHIBITION

June 4, 5, 6 — Atlantic City, N. J.

by Anne E. Avery

This milestone event in the history of the Esther Stevens Brazer Guild occupied two attractive galleries of the Chalfonte Hotel, both of them situated within sight and sound of the sea. In terms of the total number of exhibits handled this was the largest exhibition to date. In addition to marking our "silver anniversary" show, it presented to public view for the first time our

Travelling Museum. Needless to say, with its diversity of interesting pieces attractively displayed on a background of antique gold velvet, the Museum excited much favorable comment.

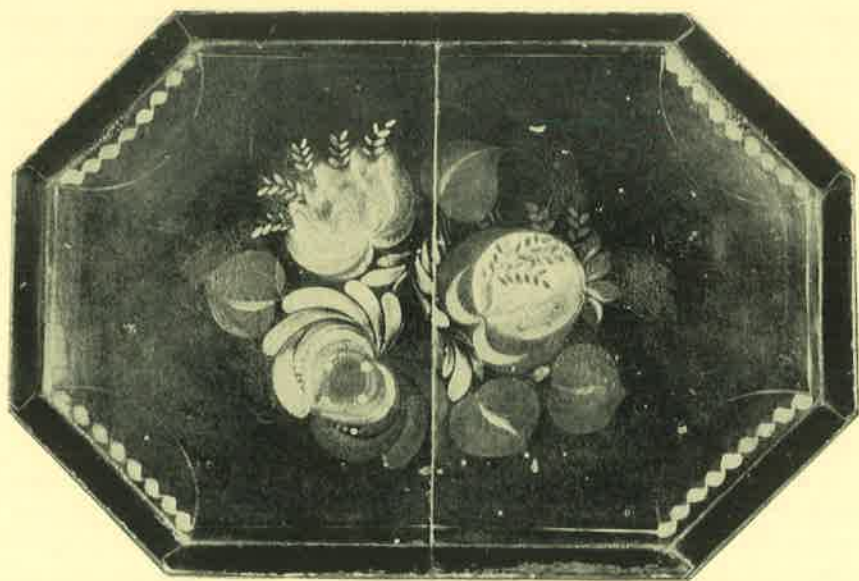
The originals, 197 in number, were shown in Vauxhall, a long, narrow room completely surrounded by tall, vaulted windows. The Museum occupied a table at one end, the other was given over to a grouping of 126 pieces of country tin. The display was centered with a large map depicting the known tin centers: Berlin, Conn.; Greenville, N. Y.; Fly Creek, N. Y.; Lansingburgh, N. Y.; Philadelphia, Pa. and Stevens Plains, Maine. Examples from each center were placed under the chart, connected to their place of origin with a narrow ribbon. The New York State Historical Association at Coopers-town sent the Ann Butler tin owned by the Guild as well as several articles from the North shop in Fly Creek. Included were three signed "Ann Butler" and the bread tray with the signature of Mercy North.

We were fortunate in having a trunk on loan from a Filley descendant, which was extremely useful in selecting several other similar trunks to show. Stevens Plains was well represented. A beautiful tray was attributed to Oliver Buckley and demonstrated his use of "orangey-pink," heart-shaped leaves, tendrils and other accepted characteristics. There were two tea pots and a caddy also believed to be Buckley's work. Berlin offered a stenciled trunk and a large coffin tray skillfully executed in a geometric design. This had been purchased from the descendants of a woman who painted in the Berlin factory.

All the blandishments of the tin-smiths art were laid out to view. One small caddy, bright as a shiny chestnut, and glowing with color fresh as the day it was created, made it easy to see how a frugal housewife would part with her hard-earned money. Another had one fat yellow-orange strawberry on the front. There were nine large coffee pots, one a lovely soft vermilion red. Perhaps the most unusual was patterned with large scarlet, shaggy carnation-like flowers and buds, perked up with yellow thumb-work. Two smaller red pots were similar in shape, though one was said to be an oil-can!

One of the unusual features was the loan of several identical pieces. Two were coffin trays, with flowers on a white band, and two were bread trays. These had thin ocre-yellow flowers and "drapery" leaves on the end pieces with white bands similarly patterned on the floors. Fruit decorated two document boxes with white scalloped fronts. One featured natural-looking pears, the other mellow red apples.

Every type of tin was represented. Trays, trunks, boxes, pots, caddies, mugs and miniatures, decorated in the familiar colors and well-loved patterns of birds, flowers, fruits and leaves. A pair of trunks with asphaltum grounds displayed thin white swags and drapes. These were painted with coppery brown berries and blue-green leaves touched with delicate black brush work. The feeling was so similar it was felt they must have been produced in the



Stevens Plains Tray

same shop. An odd white pot with handles, jammed with a profusion of flowers, pearly-gray "pinks," a rose, grapes and typical vermilion brush-stroke posies, while grotesque on a box-front, showed expert wet-in-wet type painting that would lead one to place this example in Maine.

Truly, the unique pieces such as an octagonal pen tray, the signed Butler and North tin, the many beautifully preserved examples of everyday ware, drew observers to return again and again to inspect and to study.

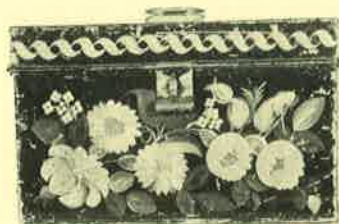
The rest of the exhibit was just as fine. On display was the William Page Eaton box, gift to the Guild of Rebecca Chilson Shepard. Of well-worn leather, trimmed in brass, it bore within the lid a small painting and the maxim, "Love Truth More Than Gold." Included was the stencilers name and the date, B. April 2, 1819 Salem, Mass. Surely Mr. Eaton lived by his beliefs for existing records show that in one year his total income was \$562.63 for decorating 5,330 pieces of furniture! Included in the gift and shown with the box were stencils for a checkerboard, a painted heart-shaped picture frame, several card-sized papers painted with roses and other flowers and a round green decorated box filled with trinkets.

Notable, too, was the collection of Lehnware, including typical dull pink saffron containers and a small box painted with primitive houses and bushes. A stunning brides box, brought from Germany years ago and kept in mint condition, had creamy roses and red daisies wreathing its dark blue sides. The lid featured a devoted couple in a little landscape, and in German script the legend, "To converse of Love gives me much pleasure."

A Philadelphia mirror, several handsome painted and stencilled chairs and a theorem of luscious strawberries, peaches, pears and a pineapple glowing brightly on its creamy velvet, centered another table. There were several outstanding examples of "lace-edge". One, a round tray with painted fruits, had the most beautiful tortoise-shell background we have shown. The other was a trunk-shaped tea caddy with a background of deep, rich red. This was cunningly grained with fine black lines which set off the typical "lace-edge" daisies.

A large number of what are commonly called Pennsylvania-type "Chippendale" trays were shown as well as other "Chippendale" painted articles. One extremely fine freehand bronze basket with exquisite "stump-work" bell-flowers and pansies, executed in black on a soft mustard ground, drew much attention. Our gratitude must be expressed to several of our Pennsylvania members who collected and contributed over sixty noteworthy pieces to the exhibition of originals.

Members' work of exceptionally high calibre produced a total of 34 "A" awards. Attractively arranged in the Marine room were examples of stencilling, country painting, lace-edge, gold leaf, freehand bronze and glass painting. Applicants submitted 38 pieces and all 19 were adjudged worthy of membership. This was a memorable meeting in many ways. The quality and number of originals and the many members' articles sent for judging added greatly to the interest. No small part of the credit goes to the advance planning committee for the smoothness and efficiency of their arrangements.



Stevens Plains Box

REPORT ON CHAPTERS

by Clara B. McCaw

At the Chapter Meetings held during the past year, there were many interesting speakers and demonstrations, which included glass painting, stencilling on velvet, gold leaf on glass, freehand bronze, furniture decorating, re-leathering bellows, colored slides and "Tricks of the Trade".

These meetings were reported in a bulletin titled "The Chapter Palette," which will be issued periodically. In this manner each Chapter will be informed currently of what the other Chapters are doing.

The outstanding Chapter achievements for the year were projects for the benefit of the Museum Fund and the creation of portfolios.

The Chapters' program in the future contemplates the promotion of inter-Chapter visitations and, when possible, joint meetings for demonstrations, lectures and the exchange of techniques.

CONTRIBUTION TO THE MUSEUM

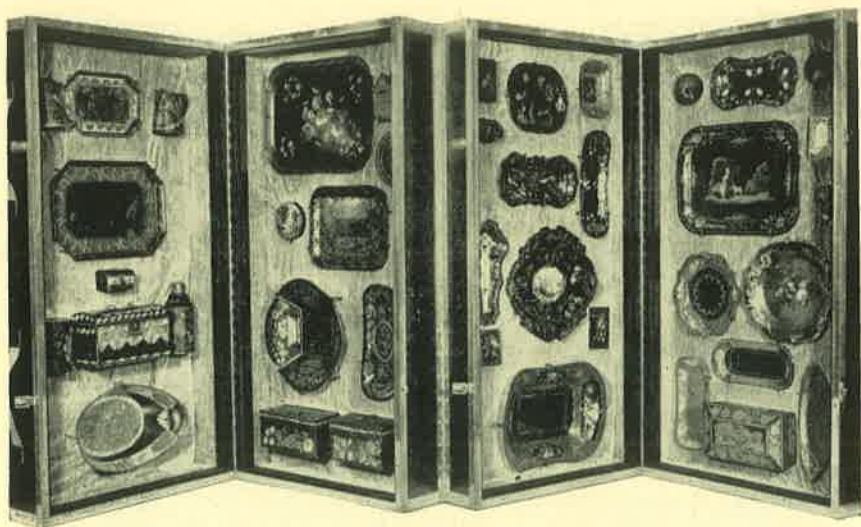
Mrs. Henry Shepherd of New Boston, N. H. and Stamford, Conn. has made a gift to the Guild of a leather box formerly owned by William Page Eaton, which bore the stenciller's name and the date "B. April 2, 1819."

Included with the gift were several stencils, painted patterns of flowers, a heart shaped picture frame and a small decorated green box filled with trinkets.

This material was exhibited at Atlantic City with the collection she donated last fall.

The Society is again grateful to Mrs. Shepherd for adding so much to our Library.

A sticker, a form of bequest, to place on articles to be willed to the Museum is now available to members and friends of the Society.



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

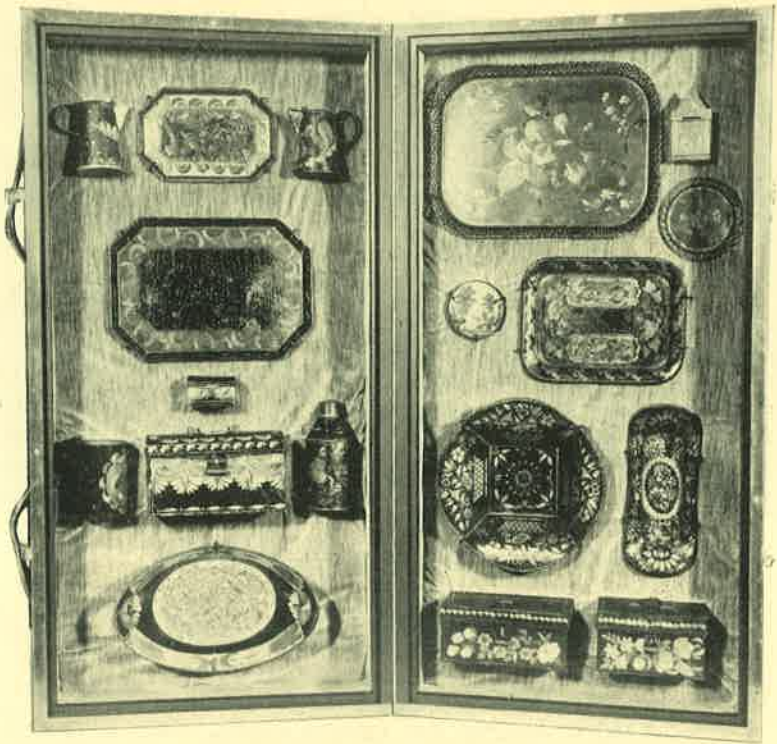
by Violet Milnes Scott

In presenting the Traveling Exhibition the Esther Stevens Brazer Guild hopes to interest historical societies, museums, libraries and other non-profit organizations in the educational program of the Historical Society of Early American Decoration, Inc.

The 41 decorated pieces displayed in the folding case have been loaned by members of the society and assembled by the Traveling Exhibition Committee. Exhibited in Panel No. 1 and the bottom of Panel No. 2 are examples of country tin gaily decorated in primary colors typical of the tin centers where pieces from New York, Pennsylvania, Connecticut and Maine were found.

Lace-edge trays painted in the fresh impasto manner are shown at the top of Panel No. 2 above examples of fine stencilling on tin.

Panels No. 3 and No. 4 contain articles of excellent quality made of metal, wood, papier mache and glass. They are beautifully ornamented with mother of pearl, gold leaf, floating color and ink in the manner of those imported and used in the homes of Americans during the 18th and 19th centuries. Many of these pieces were decorated in Europe in the factories at Pontypool, Wales, Wolverhampton and Birmingham, England.



PAINTING AND STENCILLING

Circa 1760-1860

Top to Bottom—Left to Right

Panel No. 1

Syrup Pitcher
Owned by Rebecca C. Shepherd
Coffin Tray
Owned by Helen Hague
Syrup Pitcher
Owned by Emilie Underhill
Coffin Tray
Owned by Zilla Lea

Bread Tray
Owned by Clara McCaw

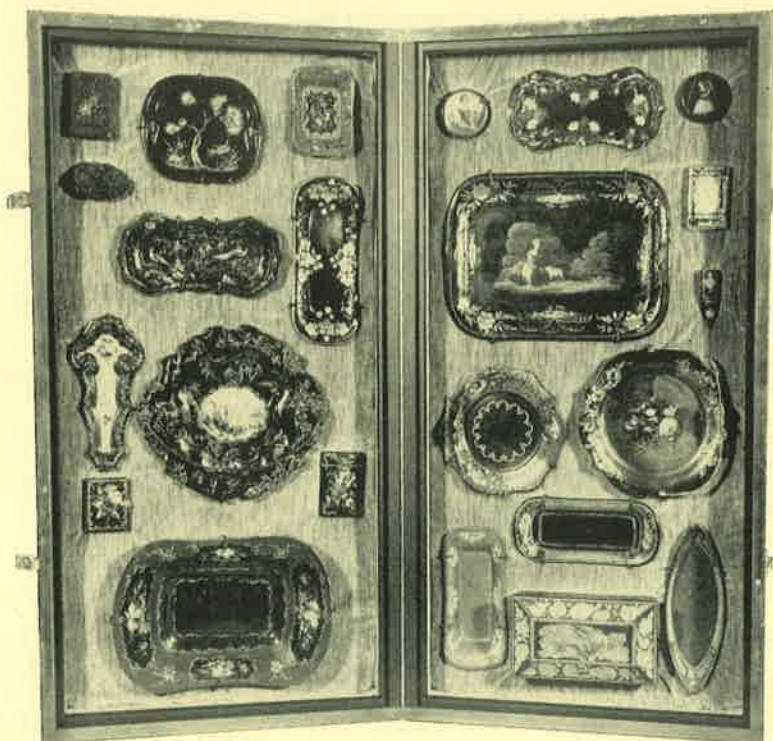
Money Box
Owned by Emilie Underhill
Handled Mug
Owned by Jean Dimon
Document Box
Owned by Natalie Allen Ramsey
Tea Caddy
Owned by Jean Dimon

Panel No. 2

Lace Edge Tray
Owned by Ruth Brown
Painted Snuff Box
Owned by Ruth Brown
Apple Dish
Owned by Bertha Searles
Painted Document Box
Owned by Emilie Underhill

Painted Document Box
Owned by Rebecca Shepherd

Stencilled Bank
Owned by Mary Jane Clark
Lace Edge Tray
Owned by Rebecca Shepherd
Stencilled Tray
Owned by Violet Milnes Scott
Stencilled Snuffer Tray
Owned by Zilla Lea



PAINTING

Circa 1780-1860

Top to Bottom — Left to Right

Panel No. 3

Papier Mache Box
Owned by Violet Milnes Scott
Metal Tray
Owned by Violet Milnes Scott
Miniature Bread Tray
Owned by Peg Watts
Stud Box, Tortoise Shell Finish
Owned by MaryJane Clark
Chippendale Snuffer Tray
Owned by Jessica Bond
Bread Tray, Owned by Esther Hall

Snuffer Tray, Gold Leaf Design
Owned by Dorothy Hutchings
Snuffer Tray
Owned by Violet Milnes Scott
Papier Mache Cake Dish
Owned by Emilie Underhill
Daguerreotype Case
Owned by Eleanor Jones
Papier Mache Card Case
Owned by Evelyn Holmes

Panel No. 4

Snuff Box
Owned by Julian Milliman
Chippendale Snuffer Tray
Owned by Bernice Drury
Snuff Box
Owned by Violet Milnes Scott
Painted Tray
Owned by Violet Milnes Scott
Glass Patch Box
Owned by Violet Milnes Scott
Pewter Slipper
Owned by Bernice Drury

Chippendale Card Tray
Owned by Esther Hall
Chippendale Card Tray
Owned by Old Colony Chapter
Snuffer Tray
Owned by Jean Dimon
Snuffer Tray
Owned by Rebecca Shepherd
Snuffer Tray
Owned by Rebecca Shepherd
Wooden Box, Ink Decoration
Owned by Violet Milnes Scott

CONTRACT FOR TRAVELING EXHIBITION

Please send me your "Traveling Exhibition of Decorated Wares," Case No. 1

I understand the Exhibition may be kept for a period of three weeks, and that the charge is \$35.00.

I agree to exercise extreme care in handling and packing and to provide adequate protection against fire and theft.

I understand that the subscriber will pay shipping charges from point of last showing.

I have indicated the earliest and latest dates I could use this material profitably.

I have indicated the preferred period.

I understand our preference will be observed as nearly as possible and that we will be notified in advance of the arrival of the Exhibition.

I understand that press releases, photographs and other relevant material will be sent one month in advance of opening date.

I agree that credit in publicity, announcements and catalogues will be given to the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration, Inc.

Requests: All requests and inquiries regarding Exhibition should be addressed to:

Mrs. Edwin Rowell
102 Park Avenue, Whitman, Mass.

Signed:

(Organization)

(Address)

Agent for

Make check for \$35.00 payable to the Historical Society of Early American Decoration, Inc.

Date Requested

Valuation \$1,000.00 - covered by The Historical Society of Early American Decoration, Inc.

Shipping case measurements: 22" x 42" x 22"

APPLICANTS ACCEPTED AS MEMBERS

Atlantic City N. J. — June 1958

- | | |
|---|---|
| 1. Mrs. George Anderson
Box 86
Fort Ann, N. Y. | 11. Mrs. Brian V. Dumond
Milfer Farm
Unadilla, N. Y. |
| 2. Mrs. Emmons W. Blogett
Stanwich Road
Greenwich, Conn. | 12. Mrs. Paul Edwards
718 So. Ridgeland Ave.
Oak Park, Ill. |
| 3. Mrs. G. Richard Burns
17 Greenleaf St.
Rye, N. Y. | 13. Miss Frances Elliott
R.F.D. 1 Box 45
Saugerties, N. Y. |
| 4. Mrs. Joseph Cahn
7 Nimitz Place
Old Greenwich, Conn. | 14. Mrs. Lee H. Ford
243 Franklin Ave.
River Forest, Ill. |
| 5. Mrs. Mitchell Carter
125 So. Delaware Ave.
Yardley, Pa. | 15. Mrs. J. C. Gilchrist
147 Cheltenham Road
Syracuse, N. Y. |
| 6. Mrs. Earl D. Case
Catherine Ave.
Fort Ann, N. Y. | 16. Mrs. S. Hoffman
184 Rosemere Ave.
Bridgeport, Conn. |
| 7. Mrs. C. Wilford Catlin
10 High Farms Road
West Hartford, Conn. | 17. Mrs. J. Rothenberg
110 Barclay St.
Bridgeport, Conn. |
| 8. Mrs. Rene L. Chapuis
11 Coolidge Ave.
Glens Falls, N. Y. | 18. Mrs. George Weber
10 Marshall St.
Old Greenwich, Conn. |
| 9. Mrs. James F. Daley
559 Park Ave.
River Forest, Ill. | 19. Mrs. W. Walton Woodruff
48 Long Neck Point Road
Darien, Conn. |
| 10. Mrs. A. Davies
10 MacArthur Drive
Old Greenwich, Conn. | |

MEMBERS RECEIVING "A" AWARDS

Mrs. Walter Burrows, Noroton, Conn.....	Glass panel, gold leaf
Mrs. John Clark, Norwell, Mass.....	Freehand bronze
Mrs. Joshua Cookenbach, Harrisburg, Pa.....	Country Painting
Mrs. George Cruze, Harrisburg, Pa.....	Stencil on wood
Mrs. William Fish, Westwood, N. J.....	Country Painting
Mrs. E. R. Fiske, Norwalk, Conn.....	Glass panel, gold leaf
Mrs. H. C. Fream, Hackensack, N. J.....	Country Painting (2)
Mr. Chester Galleher, Carnegie, Pa.....	Country Painting
Mrs. Paul Gross, Truckville, Pa.....	Country Painting (2)
Mrs. K. R. Hampton, Teaneck, N. J.....	Country Painting
Mrs. I. B. Hazelton, Rowayton, Conn.....	Country Painting
Mrs. A. F. Hoffman, Syracuse, N. Y.....	Stencil on wood
Mrs. Robert Hutchings, Cortland, N. Y.....	Lace Edge Painting
	Glass Panel, stencil
Mrs. Adrian Lea, Glens Falls, N. Y.....	Glass Panel, gold leaf
Mrs. Sherwood Martin, Wapping, Conn.....	Lace Edge Painting
	Country Painting
Mrs. A. McCaw, Radburn, N. J.....	Country Painting
	Stencil on tin
Mrs. Lyman Mears, Harwichport, Mass.....	Stencil on wood
	Stencil on tin
Mrs. L. F. Mitchell, Wilton, Conn.....	Gold Leaf Painting
Mrs. Charles Pease, Scarsdale, N. Y.....	Stencil on tin
Mrs. Arthur Pierson, Bronxville, N. Y.....	Country Painting
Mrs. J. Raymond Ramsey, Hackensack, N. J.....	Freehand Bronze
	Gold Leaf Painting
Mrs. G. F. Swenson, New Rochelle, N. Y.....	Stencil on wood
	Country Painting
Mrs. Raymond Wallace, Fitchburg, Mass.....	Stencil on tin
Mrs. J. B. Watts, Westwood, N. J.....	Glass Panel, gold leaf
Mr. Walter Wright, Harwichport, Mass.....	Lace Edge Painting
	Gold Leaf Painting
Village Tin Shop.....	Reproduction Bread Tray

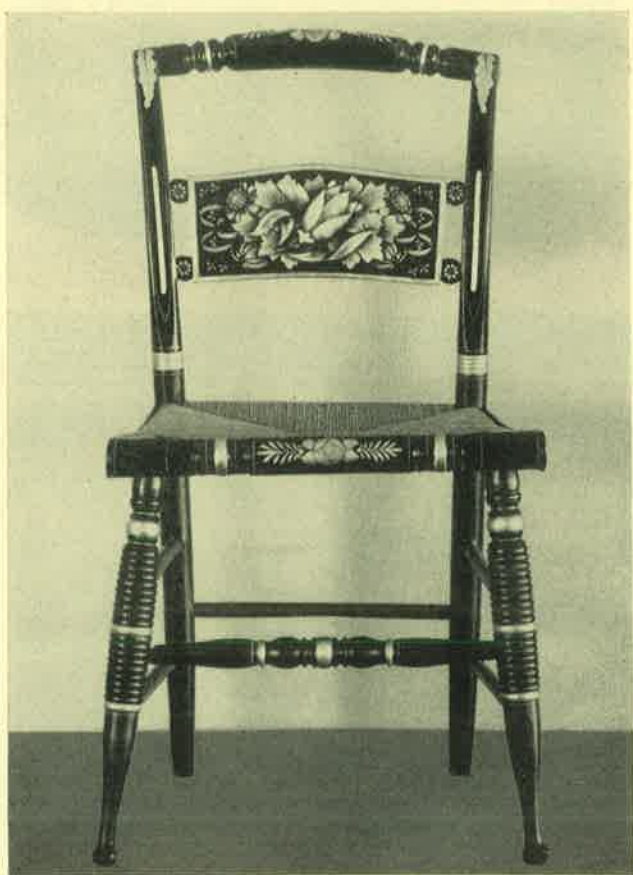


Monica Hoffman



Stencilled Boxes

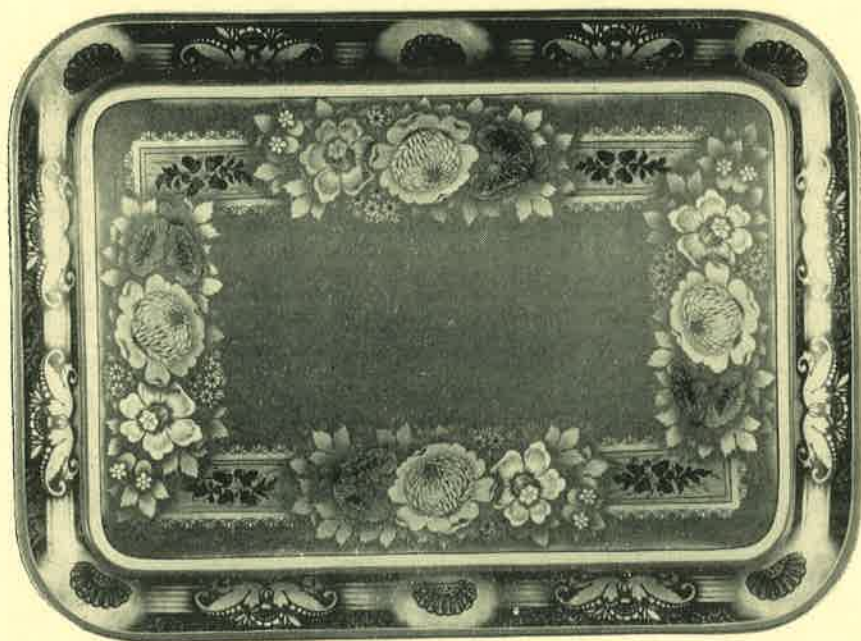
Mrs. George Cruze



A Awards — Stencilling on Wood

Stencilled Cornice Board — Flora Mears

Stencilled Hitchcock — Mrs. G. F. Swenson



A Awards — Stencilling on Tin

Louise Wallace

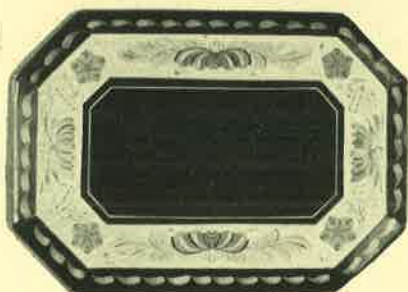
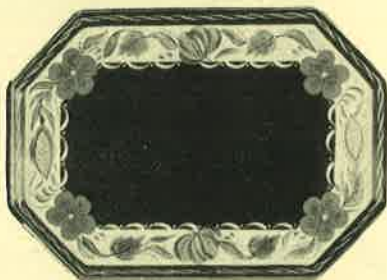
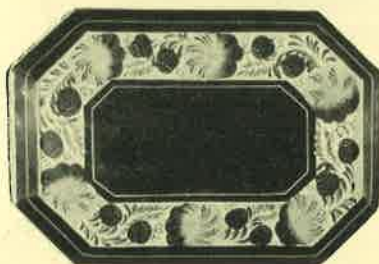
Flora Mears



A Awards -- Stencilling on Tin

Clara McCaw

Helen Pease



A Awards — Country Painting

Helen Gross

Chester Galleher

Mrs. G. F. Swenson

Helen Fish

Mrs. I. B. Hazelton

Clara McCaw



A Awards — Country Painting

Margaret Fream

Madeline Hampton

Mrs. Arthur Pierson

Margaret Fream
Forrest Cookenbach

Helen Gross
Gina Martin

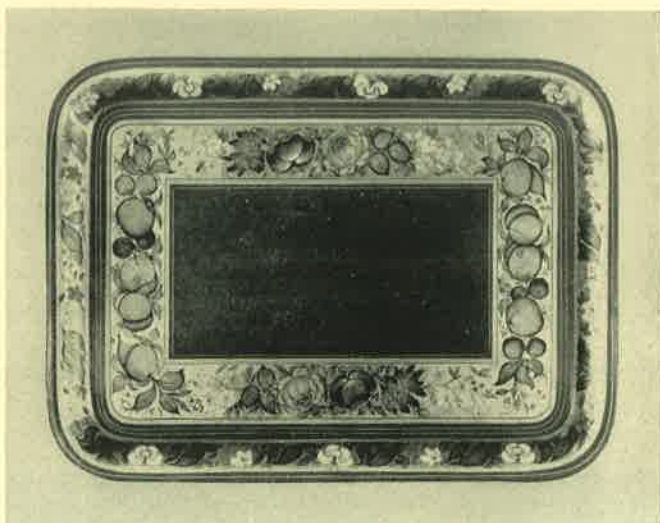


A Awards — Lace Edge

Gina Martin

Walter Wright

Dorothy Hutchings



A Awards — Freehand Bronze

Mary Jane Clark
Natalie Ramsey



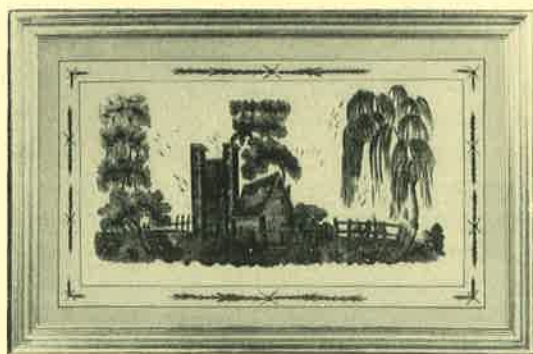
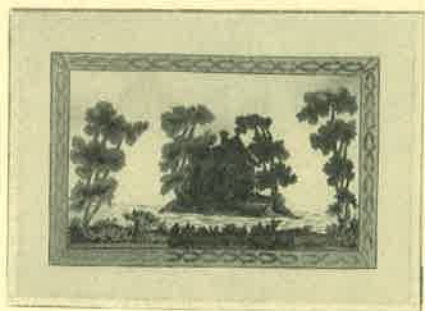
A Award — Glass Panel
Dot Hutchings



A Awards — Gold Leaf
Walter Wright

Elizabeth Mitchell

Natalie Ramsey



A Awards — Glass Panels — Metal Leaf
 Zilla Lea Kay Fiske
 Viola Burrows Peg Watts



THE BOOKSHELF

by Muriel L. Baker

ANTIQUE TIN AND TOLEWARE—Its History and Romance by Mary Earle Gould. Published by Charles E. Tuttle Company, Rutland, Vermont. Price \$8.75.

It is a distinct pleasure to this reviewer to be able to recommend a book in this field as far too often they are disappointing to the careful student. But this handsome book—printed in Japan by the way—is a "horse of a different color" as our Yankee forbears used to say. It covers the following topics: Tin, Tin Alloys and Tin Plate, Tin on the Hearth, Household Utensils of Tin, A Light after Dark, Our Heritage of Decorated Tinware and The Tin Pedlar and His World.

Miss Gould is at her best when she writes of the undecorated tinware and the uses to which it was put in the old days. Her text is accurate and her style inviting which makes for easy reading. For example we find in the chapter Tin on the Hearth the following—"Can you imagine the delight of finding that corn could be popped! The kernels were black in the early days. Governor Winthrop of Boston wrote in his journal in 1630 that when corn was 'parched,' as he called it, it turned inside out and was 'white and floury within.' A small corn popper in the museum is only six inches long, five inches wide and four inches deep. The cover is pierced with a pattern of holes and the bottom is fashioned from a fine mesh wire crudely fastened to the turned-up bottom edges of the box. A broad, sturdy iron arm extends at the back to a distance of eight inches, the pointed tip of which was thrust into a wooden handle about sixteen inches long. Signs of its having been held over the live coals can be seen in the charred wood where the wooden handle meets the iron arm. . . . We can picture in our minds the jolly family with the neighbors gathered around the fire on a cold winter's evening, with the winds howling down the chimney throat, with apples roasting on the hearth, waiting for the shelled corn to pop."

The illustrations—from cookie cutters and dippers to the elegantly decorated trays—are profuse and add much to the enjoyment of the text. The variety of everyday articles made of tin is amazing and adds a new insight into the homes of the period between 1750 and 1850.

This reviewer found many statements in the book that were provocative and made her want to carry on a bit of research on her own! For example—Plate 233 in the chapter, Our Heritage of Decorated Tinware (the least attractive chapter in the book offering little new information), shows an oval tray of the type that Mrs. Brazer identifies as a *gallery* tray and carried the following

remarks above the cut—"Many tin trays for the home were made like the *galley* trays used by the typesetter to carry pieces of type." Were both *gallery* and *galley* used to describe this type of tray; was one term an outgrowth of the other; is there any authority for the use of either term? Another example was the statement in the chapter on Household Utensils of Tin that "the difference between a teapot and a coffeepot seems to be the spout, the teapot having a curved spout of one piece and the coffeepot having a long jointed spout."

Miss Gould has a collection of over twelve thousand pieces of home, shop and farm tools and utensils in wood, iron and tin and it was inevitable that she would one day add this authoritative book on tin to her previously published books on wooden ware and iron.

Although there is not an extensive bibliography, Miss Gould does include a short list of references in her preface.

I think this is a book our members would enjoy and Mr. Charles Borst of the Charles E. Tuttle Company will be happy to give all members, who order the book from the publishers mentioning their membership, a special discount of one dollar off the retail price.

Good reading to you all.

DECORATIVE ARTS IN THE CINEMA

by Evelyn M. Benson

In our continued search for examples of lovely old originals, I feel we have overlooked one excellent and delightful source of information, the very beautiful set designs of our present day technicolor movies.

One or two left such a deep impression upon me that I went in search of more and found the following to be some of the outstanding examples:

"Love is a Many Splendored Thing" — Location: Hong Kong

This is excellent for Coromandel screens, chests, fans, boxes and murals.

"Forbidden Interlude" — Location: Munich, Germany

This is outstanding for its hand-painted beds, chests, pianos, mirrors and walls. Particularly beautiful is the example of deception painting in an octagon shaped summer house in which every other panel is painted to match the scene from an accompanying window, until it is almost impossible to tell which is wall and which is window.

"An Affair to Remember" — Location: Italy and America

Here we find furniture, theorem painting, tea trays, screens and walls decorated in the manner native to each country.

"Anastasia" — Location: Paris and Russia

Typical delicate French design and color, against heavy, vivid, Russian decoration.

"Sayonara" — Location: Japan

Exquisite is the hand-painted stage drop in a Japanese theatre, along with beautiful folding screens and fans.

"*Raintree County*" and of course "*Gone with the Wind*"

Location: Our own South

These two pictures carry beautiful examples of Chippendale and Victorian decoration.

Although it is necessary to be alert and perhaps devote more time to the scenes and settings than to the story, I found each picture most impressive, and well worth the time and effort needed to go to see it.

MEMBERSHIP DUES

Payable to Historical Society of Early American Decoration, Inc.

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

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

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

NOTICES FROM THE TRUSTEES

The Fall meeting will be held October 2, 3, 4, 1958, Town Hall, Shelburne, Vermont.

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 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 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 3-cent envelope 4½ x 9½ to Jean Wylie for the Society's brochure.

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

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

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.

MASTER CRAFTSMEN

- Mrs. Eugene Bond, Dorset, Vt.
- Mrs. John Clark, Norwell, Mass.
- Mrs. C. W. Hague, Lunenburg, Mass.
- Mrs. Sherwood Martin, Wapping, Conn.
- Mrs. Andrew Underhill, Bellport, N. Y.
- Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.

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.

Advertise in
THE DECORATOR

— RATES —

\$30.00 full page per issue

\$15.00 half page per issue

\$ 7.50 quarter page per issue

\$ 5.00 one inch per issue

Send ads and inquiries to

MISS JEAN WYLIE

P. O. BOX 894

DARIEN, CONN.

**Patronize the Advertisers
and mention *The Decorator* as reference**

BINDERS

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

FLETCHER FARM CRAFT SCHOOL

Ludlow, Vermont

Offers two week courses in early American Decoration, Reverse Painting on Glass, Weaving, Pottery, Jewelry, Enameling and other crafts.

June 29 - August 31, 1959

Write for catalog to-

SOCIETY OF VERMONT CRAFTSMEN, INC., DEPT. D
Bristol, Vermont

Our Line of Decorators Supplies

IS GENERALLY CONSIDERED TO BE THE

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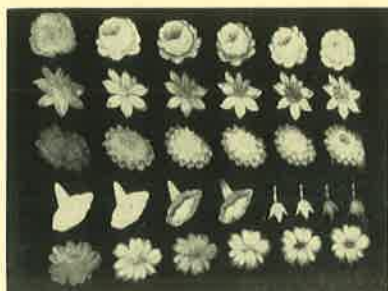
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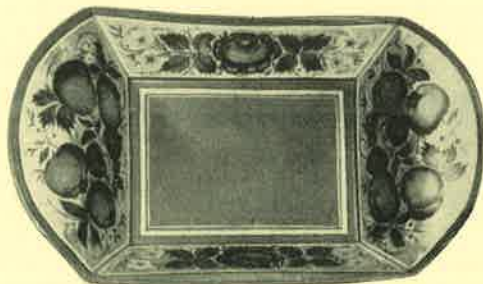
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