

The Decorator

Volume XIV, No. 1

Lake Placid, N. Y.

Fall 1959



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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Esther Brazer at work in her studio at Innerwick

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Cover Photograph
Original—Etched Gold Leaf Glass Panel

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EDITORIAL

When Esther Stevens Brazer started her research on 17th, 18th, and 19th century decoration she was intrigued with all the decorative arts. There was so much to cover that she decided to concentrate on "Japan Painting". Her experiments and records have served as a basis for our work and her articles and her book "Early American Decoration" have been used as a source for innumerable books and articles which have flooded the market since her death.

Mrs. Brazer was fascinated by glass panels and made a study of the techniques practiced by the decorators of clock and mirror panels. Her portfolio contains many fine transcripts of reverse painting on glass recorded step by step. It seems strange that so few of her pupils wished to study and decorate glass.

In 1947 at our meeting in Hanover, N. H. the Standards Committee read the proposed requirements for "A awards" toward Master Craftsman. Some members felt that "Glass painting" should not be required as so few wished to practice the art. The committee however prevailed upon the members to accept the requirements for a trial period of three years.

At the meeting in Kingston, Mass. in 1949, Glass panels were judged for the first time. This was the beginning of more work being done on glass and the beginning of the extensive research which followed.

The earlier issues of the *Decorator* show a few "A awards" for glass panels. What a difference from the later issues which devote several pages picturing the fine work executed by members.

It is most gratifying to note the progress that has been made in the past ten years, the change in the attitude toward decorated glass and the intense interest which has been aroused among our members and the general public.

Violet Milnes Scott

* * *

Members of the Society will be interested to know that a good many of Ransom Cook's furniture stencils may be seen at the Saratoga County Historical Museum in Congress Park, Saratoga, New York. These have been given to the Museum recently by Mrs. Clarence W. Mosher of Ballston Spa. An account book kept by Mr. Cook is also in the Museum.

Miss Mildred Waller is the historian in charge of the Museum collection. Although closed in the winter, the Museum is open daily in summertime from 9:30 until 6:00. (For more information concerning Ransom Cook and his stencilling, see the article by Mrs. MacMorris in Volume X, Number 2 of *The Decorator*.)

AMERICAN TABLE DECORATION FOR CLOCKS AND LOOKING GLASSES

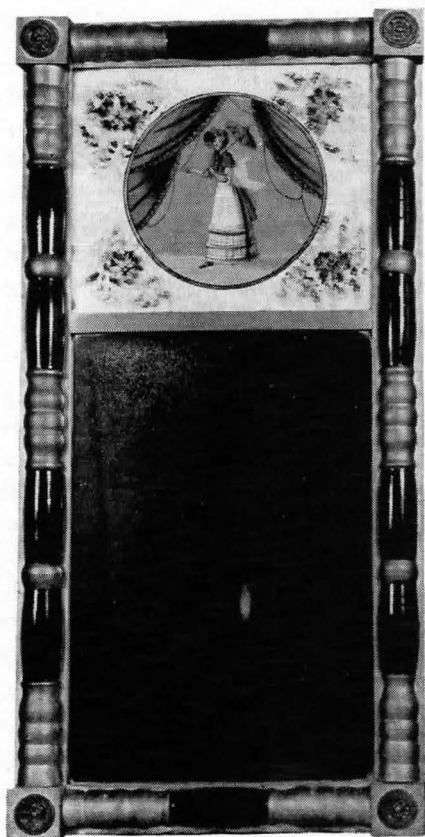
by Edwin B. Burt

The art of reverse painting on glass has, no doubt, been practiced since the manufacture of suitable glass made it practical. An economical method of blowing glass was developed at Voxhall just outside of Birmingham, England, in 1662. Wallace Nutting, in his *Furniture Treasury*, pictures a looking glass with an inset border of decorated glass running around the frame. He attaches the early date of 1680 to this example; it is my feeling that this early decoration would have been the exception, not the rule. In the middle of the 18th century good examples of glass painting appear, among them the English glass pictures in the "Chinese taste" of the 1750 Chippendale period. From the same period comes French-decorated glass with the design drawn through gold leaf and only the background showing color. This style is attributed to a French designer named Gloni and probably influenced the lace-like borders in gold leaf used on later American glass paintings.

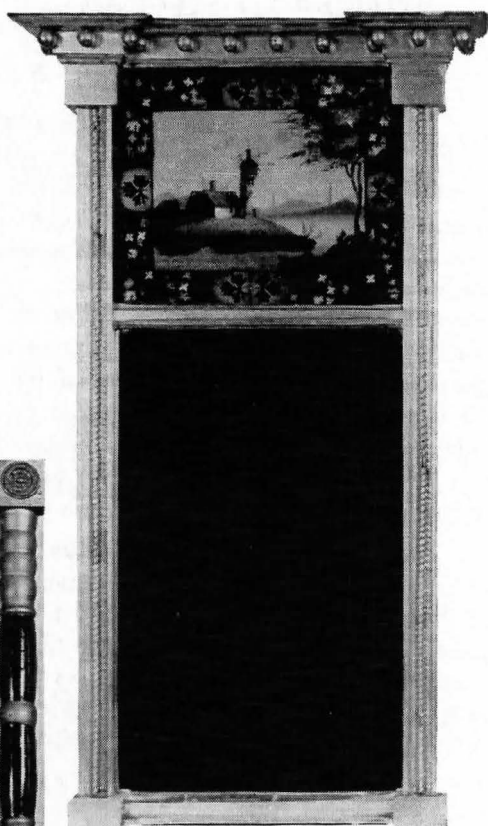
Paintings of clipper ships on glass are proud possessions of descendants of early ship owners and sea captains along the Atlantic seaboard. The majority of these were painted in Holland and Flanders. Decorated glass lanterns and courting mirrors were brought home from the Orient by these same sailors. Portraits on glass are also to be found; some originated in Europe (Editor's note: Some also in the Orient?) and some were the endeavors of American folk artists. We have seen innumerable copies of Gilbert Stuart's "George and Martha Washington." These vary greatly in quality and in age; some, I feel sure, were painted as late as 1870.

Looking glass makers in America were pioneers in glass painting, using the art of gold leafing brought from the mother country. Early examples sometimes combined engraved glass with painting in the upper portion of the divided frame. During the Sheraton Period the truly American mirror developed, sometimes called Federal, Architectural, Gallery or Tabernacle. These mirrors are distinguished by having a cornice to which are attached balls or acorns. (To some these indicate the number of states existing at the time of manufacture, although I have doubts concerning this belief.) Mirrors with scenes depicting naval battles of the War of 1812 - 1815 are particularly desirable. The better paintings often have an intricate border of gold leaf.

Although clock-making had been practiced in this country to a limited extent prior to the Revolution, it was not until 1790 that clockmakers commenced to be original. Originality in American arts grew with the development of National Spirit and as European sources were cut off. "Ornamental Painters," already established as japanners and painters of ornamental signs and banners for use in the popular demonstrations and parades, were called



Mrs. Wasimir



Mrs. Donald Fuller

Original Mirrors owned by

upon to paint and decorate the dials to be used on "Long Case" or Grandfather Clocks, the principal product of the clockmakers at that time. Such clocks had no glass painting.

By 1800 a clock-making community of considerable size had formed in Roxbury, Massachusetts and nearby Boston. Simon Willard from Roxbury received a patent in 1802 for the clock which we now know as the "banjo". Even the earliest clocks of this sort were decorated with glass painting of considerable quality. John Penniman and John Green were early decorators here. The former signed the lunar or "moon phase" dials found in some early Roxbury Grandfather clocks. He had for an apprentice Charles Bullard whose name appears as a dial and glass painter for a number of years. A number of other names of glass painters of this period and a little later have been recorded; among them are Aaron Willard, Jr., Spencer Nolan, Charles and Benjamin Curtis and Charles Hubbard. Samuel Curtis (brother of Charles and Benjamin) specialized in making mirrors and accumulated a fortune. This clock-making and painting combination was apt to be a family affair, as just illustrated.

The span of years during which Roxbury painters worked was little more than thirty, yet it included some of the best work done by American glass painters. The banjo clock developed by Simon Willard sold for twenty-five dollars. Soon, because of the pressure of economics and competition, banjo clocks were selling for seven dollars.

By 1814 Eli Terry of Connecticut had developed a method of manufacturing clocks by the use of interchangeable parts, making the movements of wood. Soon after this date he produced the type of clock known as the "pillar and scroll shelf clock." This type used a decorated tablet, and Mark Leavenworth of Waterbury, Connecticut, is known to have painted many of them.

As time went on and the demand for clocks grew, hand-painted glass was on the wane. By 1840 transfer processes appeared. The one most generally used was a crude decalcomania process. The glass was coated with a thin, clear varnish and a print of some form in black (previously printed on paper) was pressed into the tacky varnish and the paper was washed away, leaving the design ready to be backed with color. Another later process used plaster-of-Paris engraved plates. Varnish was rolled on these plates and the design transferred to glass. This was dusted with bronze powders and backed with color.

You may be interested in some miscellaneous information about the supplies used by glass painters. As early as 1800, glass painters could obtain materials with little difficulty, although the painter might have to grind his own pigment. Varnish and asphaltum was purchased in a ball and ground as used on a glass slab with a glass muller. The painter was apt to make his own brushes. They were probably purchased in the quill and mounted in

handles by the user. The hair most often used was obtained from live camels. Brushes are sized by the name of the bird from which the quill has been extracted, for instance, "lark." Essential oils such as oil of thyme and oil of lavender, "fatted" by exposure to the sun, were used extensively by the early painters. Pigment of the desired color was ground with oil or mastic varnish when asphaltum, thinned with fresh thyme, was not used, and fatted oil was added to make the paint usable. There was great secrecy involved in these processes which accounts for one's finding so little written material on this subject.

AUTHENTIC ORIENTAL LACQUER WARE

by Nadine Wilson

Recently, while on a round-the-world tour, I had the privilege and distinct pleasure of visiting one of the oldest lacquer factories in Japan. I was so fascinated with the work being done that I am eager to share the experience with others. The H. Nishimura's Lacquer Factory is located in Okazaki Park, Kyoto, Japan. It was established in 1657 and is now in its eighth generation. For three hundred years this factory has made the finest lacquer ware in the world. Today the company continues to use the same fine quality of materials and craftsmanship in the manufacture of these handmade pieces. Extreme patience by highly skilled craftsmen is required during this process. No article sold in this factory has been less than two years in the making. Some pieces of gold lacquer require as long as ten years to make and cost more than 100,000 yen to purchase (\$335 dollars).

In the process of making lacquer ware the two most important materials employed in the industry are wood and lacquer. Old dried cypress wood, used for the foundation, is superior to any other since it is neither too hard nor too soft. The lacquer juice is a thick milky-like substance, which is tapped from a lacquer tree in much the same way as latex is tapped from a rubber tree.

To prepare the wooden foundations for boxes, trays, etc., slightly hollow grooves are cut along the joints with a chisel. These grooves are filled with a mixture of powdered wood, finely cut hemp, flour and lacquer juice, which is called kokuso. Joints filled with kokuso will never break.

When all joints are thoroughly dried the purest lacquer juice is rubbed into the whole surface of the wood and dried. Then to strengthen the already unbreakable joints, a linen cloth is stretched over the surface and glued on with a mixture of lacquer juice and rice paste. Next, a coat of dried powdered stone and lacquer juice is applied to the linen cloth. When this is sufficiently dried the surface is rubbed smooth with a whetstone. This coating and rubbing process is applied several times, until the surface attains sufficient thickness and becomes flat and smooth.

Again, a much finer powdered stone mixed with lacquer is spread all over the piece and dried and polished. This step is repeated three times. It requires two days to lay one coat of lacquer and two days for each coat to dry. It is imperative that lacquer have a certain damp atmosphere in order to dry properly. Specially prepared damp rooms are available for this purpose.

At this point the article is ready for the first coat of color, which is always black regardless of the final color. Black, red and green are made from a mixture of lacquer juice, iron powders and other minerals. After the first coat dries, it is polished with a magnolia charcoal, then set aside to dry for several months. During this time the piece becomes very hard and strong. This is a very important step and is a great factor in determining the value of the piece.

The following steps lead to the final finish of the background. The colored lacquer is painted in with a brush, usually made of human hair. Each coat is allowed to dry slowly in the natural temperature of the damp atmosphere, then rubbed smooth with a magnolia charcoal. This is repeated ten times. Now the last process, which is also repeated ten times, is the painting of the object with a crude lacquer and polished with a magnolia charcoal. The final coating of strong lacquer is polished with calcinated deer horn and oil until it assumes the most brilliant luster.

When the preparation of the article is finished in the factory, it is taken to the artist who decorates it in his home. The design is painted with lacquer which is pressed to the article and thus leaves a transfer. Then the delicate and intricate parts of the original design are drawn or painted on the article with very strong lacquer juice on which gold dust is sprinkled. The method of sprinkling the fine gold dust on the raised lacquer design is accomplished by shaking a bamboo pipe with a silk cloth pasted over one end to sift the dust. Then the article is brushed with a very soft brush and placed in a damp room to dry. This process is repeated on the design many times until the desired raised effect has been attained. Next, the transparent and sticky lacquer juice, of a very high degree, is painted over the entire article, dried and rough polished with a magnolia charcoal. This process is repeated several times. The last finish is given by polishing the whole surface with powdered deer-horn mixed with a small quantity of oil, rubbed with the fingers many times.

There are three kinds of gold lacquer: flat gold lacquer, polished out-gold lacquer, and raised gold lacquer but there is very little difference in making these three types. Sometimes finely cut pieces of gold plate are laid on a lacquered surface, one by one, with a bamboo pin to make a design. The process of inlaying shells or ores and of making pear skin lacquer is a highly skilled art, beyond the scope of this article.

The traditional method of painting lacquer has a history of a thousand years and many pieces made by this method several hundred years ago are seen preserved in shrines, temples and museums.

It is imperative to mention the fact that today there is a cheaper substitute lacquer ware to be found in the Japanese market. Due to the time consumed in the age old process the quicker method has flourished since the war. In one shop you might find an article priced at 500 yen, while in another shop an article looking the same would be priced at 1500 yen. The cheaper article would be made of a cheap, common wood on which a solution, made by dissolving the dregs from cows' milk, was painted. Afterwards, a little lacquer or lacquer substitute was painted over. The entire article would be completed in about two weeks. At first, the article may look the same as the one made in the authentic manner. But in a short time it begins to warp, the joints crack and the surface becomes rough and peels off. This is the kind of lacquer ware which breaks up when placed in steam heated houses. Also, there is a metallic lacquer ware which appeared after the war. This is painted on light metal and while it looks nice it is heavy and does not have the same durable quality as the ones made in the traditional manner.

Another great difference in the two kinds of wares is the fact that the traditional method uses pure gold dust, worth three thousand yen per four grams while the cheaper method uses substitute gold powder worth seventy yen per four grams. Pure gold never tarnishes while the substitute powders, made from brass and other tarnishable metals lose their brilliance.

While talking with Mr. Nishimura, the owner of the factory, he explained to me that the cost of manufacturing lacquer ware, in the original manner, was becoming so costly that the government was willing to subsidize it rather than lose this precious art. Visitors are cordially invited to visit the factory and inspect the delicate and intricate process of one of Japan's most characteristic products.

A VISIT TO PLIMOTH PLANTATION

by Isabel MacDuffie

For at least a quarter of a century the town of Plymouth in Massachusetts has been entertaining its summer tourists in an educational way. Each Friday afternoon in the summer months it has been the custom to gather at the foot of Leyden Street, which was Old Plimoth Plantation's first street, and watch a little pageant called the Pilgrims' Progress. This represents the reenactment of the members of the Plymouth Colony gathering to attend their religious service. It is the aim to choose the participants who are descendants of the first settlers.

Gathering at the foot of the long hill and dressed in Pilgrim costume, the women and children march in the center of the procession with the men on the outside bearing their muskets for protection. To the beating of drums, they solemnly trudge up to the site of the original Fort and hold service as it was held by their forefathers over three hundred years ago. This location

is now called Burial Hill. From this lofty point overlooking Plymouth Bay can be seen Clarke Island in the distance where the Pilgrim spent their first Sabbath. Just back of the hill and winding its way to the ocean is the Town Brook. Here the women of the colony gathered to do their laundry. To-day's houses obscure a view of the brook, but a walk down the back of the hill reveals its course and leads to a charming little Memorial Park which is like an oasis on a hot day.

About four miles down the shore just outside the town of Plymouth is a reconstruction project of the original Plimoth Plantation. By coincidence the terrain almost exactly duplicates that of the first Leyden Street. Rising from the waterfront is a hill which was formerly the magnificent Hornblower estate. The family has given this land and the original mansion has been torn down to make way for an exact duplication of the first village. On both sides of the road going up the hill are exact replicas of the houses the Pilgrims lived in. It has been the plan to construct these in accordance with the progress made over the years.

The Howland House represents the first house built in 1621 and occupied by John and Elizabeth Howland and their children Desire and John, Jr. The house has a thatched roof and a wood frame chimney. These were outlawed in 1627 because of the fire hazard, the greatest fear of our colonists in the wilderness. The house has one large room with a half loft built above it and reached by a ladder. There are three small windows and the floor is of dirt. The furnishings are sparse. A bed and cradle by the hearth, a trestle table with a carved bible box brought with them from the mother country, and a few utensils.

The Richard and Elizabeth Warren house was built in 1627. This was occupied by the Warrens and their seven children. It represents the progress made in those first few years. Richard Warren was a prosperous merchant. His house was larger and it had a stone chimney and wood floors. The windows were leaded panes brought from Europe. The traditional thatched roof was also outlawed by 1627 and was replaced by a wooden roof.

In all there will be nineteen houses on that first street with three common houses which accommodated the town laundry and store.

On the top of the hill is a replica of the Old Fort and Meeting House, first constructed in 1622-23. It was used as a church until 1638. For decades it was a jail, court of justice and Town Meeting Hall. It was destroyed by fire and rebuilt in 1633, 1642 and 1675. Just back of the hill is a basin where it is planned to have the Ship Mayflower II permanently berthed with the Eel River winding its way down to the ocean in the same way the Town Brook follows its course in the center of modern Plymouth.

What is the decorative angle in this living museum? There are very few decorated objects,—a bible box brought over from the old country in one of

the old houses and another one in the Old Fort holding the Geneva Bible and dated 1535—very little else is in evidence so far. But Color! Literally the seeds for color in this nation were sown in each little Pilgrim dooryard. It is generally known that the Pilgrim mothers had brought seed over on the Mayflower and that these produced herbs for medicinal use as well as seasoning for food, aromatic purposes and flax for cloth. However, documentary evidence has shown that color was sown also. Until recently very little was known concerning color used in this early era. The general impression seems to have been that the Pilgrim women wore grey while the blacks and browns were prevalent for men's clothing. Nothing could be farther from the truth. The costumes worn by the members of the little congregation of Pilgrims in the Old Fort refute this theory of neutral tones. There will be found figures holding a service and attired in brilliant hues of greens, maroon, reds, and violets. And there, in the little garden of the Howland House is a Dyeing Garden. Its crop produced herbs used for the various colors in the wool and flax or linen cloth which was woven by the women on their own looms. There one will find southernwood, artemesia, abrotanum, sumac, mullein, bayberry and many others.

For garden lovers other authenticated herb and flower gardens adorn each little yard. The Memorial Gardens to Mr. and Mrs. Henry Hornblower also grace the hillside. In the garden of the Warren House is planted a White Hawthorn. This is the English Mayflower for which the ship was named.

This early desire for beauty among the hardships of every day living was only the groundwork of the expression later shown in our Early American Decoration.

Plimoth Plantation has barely started its reconstruction. There is much to see in the way of craftsmanship, how they managed to saw great logs, how an Indian wigwam was really constructed, and much more in prospect. In the archives will be found limitless material which is giving a much clearer concept of the early life of those hardy early settlers. Although not seen by the casual visitor geologists have carefully sifted material from diggings in and around Plymouth. No pebble, small piece of clay pipe, arrow head, fragment of pottery is too small to carefully file and catalog. Hundreds of trays are recorded with material which can be referred to and assembled to give a more complete knowledge of the period.

The great aim is to permanently berth the ship Mayflower II in the Eel River Basin. There it will lie for future generations of Americans to visit and study our early way of life. It will be an impressive tribute to the hardness of the passengers who first ventured to our shores and started our priceless heritage. In their way they were the travel-to-the-moon-people of their era.

PRESIDENT'S REPORT

Fall Meeting . . . Lake Placid, N. Y., 1959

The members of the Hudson Valley Chapter were once again the hostesses at the Fall Meeting, held at the Hotel Marcy, Lake Placid, N. Y., and a warm and friendly meeting it was indeed. A special "Thank you" and a pat on the back for a job well done must go to Mrs. Philip Peck, Glens Falls, general chairman, the members of the chapter who assisted her, and made the name tags—roses, yet!—and to Mrs. Harold White of Delmar, hospitality chairman, and her group, who made the table decorations, the corsages, and the placards—miniature mirrors with a true reverse painting in the top. All this, with the fine cooperation of the management, made this a meeting to be remembered.

Friday morning Mrs. Peck welcomed the members, and then divided them for a gallery talk of the exhibition which had been set up by Mrs. Spencer Avery and her workers. This had as its main theme reverse painting on glass—and glass there was, table after table of it, of all descriptions and techniques. Combined with these, the fine talk by members of the Standards and Teacher Training Committees taught us all a great deal.

Irene Slater did two demonstrations beautifully. The first, which she took over at the last minute when the scheduled demonstrator could not attend, was metal leaf on glass; the second, reverse painting on glass. Both were intensely interesting, and well received. Demonstrations are our most popular attractions, and much credit must go to our members who devote a great deal of time to them, with no recompense but that of a feeling of satisfaction in sharing knowledge.

After a delightful social hour, an excellent dinner was served in the Marcy dining room. Our after dinner speaker was Mr. Edwin Burt, of Auburn-dale, Mass. He, with his sons and daughter, operates a studio of reverse glass painting, and it was as surprising to our members to find someone doing only that in this day and age, as it was to him to find that we knew techniques that he had "thought only he knew how to do!" His fine slides, thorough knowledge of his subjects, and, not least, his sense of humor, made him one of the most entertaining speakers in our history.

Reports of committee chairmen were heard at a brief business meeting Saturday morning. There were a 112 registrations, with eleven family members (men!) to add to the festivities. There are now 63 applicants eligible to submit work this year. The Standards Committee reported 18 new members accepted at this meeting, and with the 610 members reported by the

Membership chairman, we now have a total of 628. Four members have become Life Members, Mrs. Clyde Holmes, Mrs. Sherwood Martin, Mrs. Edwin Rowell and Mr. Walter Wright — making a total of ten Life Memberships. Of the 19 pieces submitted by members for judging, 15 received A awards, a very gratifying percentage. The Teacher Certification Committee has opened a new class, that of chippendale painting, and has added a new name to our growing list of certified teachers, Mrs. Herbert Willey, Norwich, Connecticut, in the classes of stencilling and country painting.

Mrs. Lea reported that the manuscript of the Guild book was sent to the publisher in September, with publishing date probably in March. The report was deceptively simple, not telling of the year or more of work that Mrs. Lea and Mrs. Catherine Hutter have put into this, and the members gave them a rousing round of applause.

The 1960 Annual Meeting will be May 16-17-18, at Williamsburg, Virginia. From all reports, it will be a large and interesting one, well worth your planning to attend.

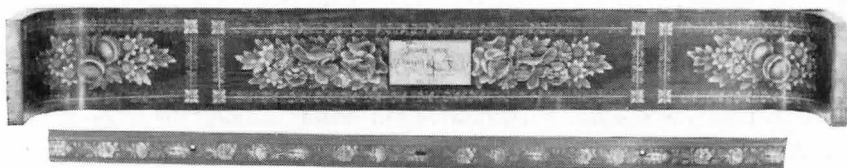
After the meeting, Maryjane Clark gave us a delightfully informative demonstration of stencilling on glass.

It was good to see on exhibit some of our recent acquisitions for the Guild collection. Of prime interest were new gifts, a lace-edged painted coffeepot from Mrs. Sterling Walter, and a beautifully stencilled piano keyboard, the gift of Mrs. Harry MacDuffie and Mrs. Gordon Jamison. These, with the impressive articles from the estate of Mrs. Katherine Brazer and our recently purchased pieces, are now at our home in Cooperstown.

We announce with regret the death of Mrs. Arthur Terry, Jr. of Wellesley, Massachusetts, and Mrs. Carl Cushing, Bethel, Vermont, a charter member.

It was with a sense of deep satisfaction and well-being that we left Lake Placid to drive home through the gorgeous foliage, showering many words of gratitude on the Hudson Valley Chapter for a wonderful and entertaining visit with them.

WALTER H. WRIGHT, *President*



Two Panels from a Stencilled Piano
Gift to the Guild from Mrs. Christine Jameson and Mrs. Harry MacDuffie

REPORT OF THE TWENTY-EIGHTH EXHIBITION

Anne E. Avery and Catherine Hutter

The Hotel Marcy in Lake Placid provided a beautiful setting and most comfortable quarters for our 28th Annual Exhibition. Some trepidation had been felt that this Adirondack resort would not offer sufficient historical interest for a Guild meeting, even if John Brown's Body was buried there! But the northern Adirondacks were one of the few areas that could boast brilliant fall foliage this early October and it compensated us amply for the lack of historical sightseeing. Even on cloudy, rainy days—and we had some—the view of Mirror Lake with the trees reflected on its surface was a sight to behold.

The Exhibition was held in the game room of the hotel, not a large room but well lighted and suitable for the pieces to be shown. They were, for the most part, small, since reverse painting and gold leaf on glass were featured.

All in all 101 pieces of original glass were brought in by members. We are most grateful for their goodness in loaning them, being not unmindful of the difficulties attendant on their transportation. The gallery talk, given twice, due to the large attendance, was as usual, expertly undertaken by the Teacher Certification Committee. They were fortunate in having almost every type of glass at their disposal resulting in a very interesting and diversified coverage of that form of Early American Decoration.

We had four lovely mirrors and two pine-framed scenic paintings, said to have been a wedding gift from Holland. One very large panel had once hung over a bar! There were many attractive small mezzotints, often in portrait form, lithographs of the late 1880s and a diversified collection of "Jenny Lind" panels, showing that lady in many shapes and poses. Similar or near-similar patterns gave ample opportunity to compare techniques.

The talks clarified various aspects of both reverse painting and gold leaf on glass. Attention was focussed, for instance, on the fine pen and ink work of the buildings on the architectural panels. It was pointed out that these generally have and should have gold leaf borders, the stencilled borders being

used to frame a picture in the country painting style. Paddle-wheel motifs on boat scenes were nearly always carried out in dots and the foliage of the trees in architectural panels, if examined closely, often shows a semi-circular application of the paint. There were a few examples of the frosted background which may have been obtained by dusting salt or fine sand on the tacky ground.

A country tin bread tray demonstrated an unusual raised technique, perhaps done with wax? A document box and cannister were attributed to Oliver Buckley, and showed the characteristics we associate with his work. In all, 128 originals were on exhibition, twelve of these being gifts to the Guild on display before being taken to Cooperstown by our Curator.

These included the pieces presented to the Guild by the heirs of Katherine Brazer: a nest of "Chinese" tables in gesso technique, that had stood in the living room at Innerwick, an ornamented hearthbrush-charmingly decorated



Original Writing or Sewing Box
Owned by Lesley Crawford, Springfield, Vermont



Original—Red Lace Edge Tray
Owned by Esther Hall

with the type of design found on bride's trays, a stencilled Ransom Cook box, and the large rectangular signed Cook tray beautifully executed in two tones of gold leaf. Also included were a small oblong "Chippendale" tray with a pineapple pattern and a "Chippendale" bread tray.

A rare Pontypool coffee pot decorated in lace-edge painting and a small rectangular tray of the Stevens Plains type were another gift. Acquired at the Innerwick auction was a signed Hitchcock rocker which has now been given to the Guild. It was displayed and much admired for its lovely workmanship. Perhaps the most unusual item consisted of two parts of a stencilled piano. The Guild members who donated them had rescued this exquisite example from oblivion on the town dump! Expertly modeled in gold powders on the natural wood were two varieties of roses, daisies, morning glories, a peach and a wide flaring tulip.

Included in the above would be the beautiful "Chippendale" tray purchased by the Museum committee. This is pictured in the *Decorator* Volume VIII, No 2 . . . Summer 1954 . . . page 15. This is noteworthy for the exceptionally fine flower painting, and is a distinguished addition to our collection. Now that we have, at long last, an appropriate place to house our fine originals it is hoped that members and friends will continue to add to the Museum, knowing that their gifts and loans will be well-cared for and a source of

enjoyment for many. On loan to the show were several Moses Eaton drawings which were used as patterns for theorem paintings. With the revival of interest in this work these were accorded much attention. From the same donor we received a unique box with a leather stencil on the top.

Member's work of exhibition quality included 15 "A" awards and 4 "B"s. 45 applicants pieces were judged, resulting in the acceptance of 18 new members. The Teachers Certification Committee, set up and demonstrated a fascinating display on glass painting. This showed the complete process, step by step, and proved of great interest to visitors. Reverse painting is one field where a picture is indeed worth a thousand words!

It is always a satisfaction to the committee to have their labours so well-received. Our task was immeasurably lightened by the help and interest of the hotel staff and Mr. Adler . . . ranging from the installation of a lock on our door to the removal of recalcitrant nails from crates.

Looking, with enthusiasm, toward our important meeting to be held at Williamsburg in the spring, we would like to announce that the featured category will be "Chippendale" painting. In order to make this a superb exhibition, which will demonstrate to the visiting public our high aims and standards, we ask that all of you share our responsibility for searching out fine and unusual examples in this class.

Thank you,

THE CHAIRMEN.

GIFTS TO THE GUILD ON DISPLAY AT LAKE PLACID

Signed Hitchcock Rocker.

Martha Muller

Lace edge Coffee pot; Small tray (Stevens Plains).

Mrs. S. C. Walters

Large Chippendale Tray (formerly owned by Natalie Ramsay).

Guild purchase

Two pieces of stencilled piano, Maker: L. Whiting, N. Y.

Isabel MacDuffie - Christine Jameson

Box, leather stencil on cover.

Rebecca Shepard

Papier Mache Bread tray; Large Clay tray; White hearth brush;
Ransom Cook box; Parrot tray on blue ground; Small tray with
gold leaf pineapple; Nest of four tables.

Heirs of Katherine Brazier

NOTES FROM RESEARCH EDITOR

by Isabelle MacDuffie

An exciting contribution has recently come to this desk from Dorothy D. Stone of Winchester apropos of lace edge painting on bellows. She has recently acquired a large bellows with what she describes as "fire" background and well-executed little running borders in gold leaf, like the ones on lace edge trays. In the sketch she enclosed the main design seems to have been done in a freehand bronze technique, but the borders are very definitely of the lace edge motif. She states that it is like nothing she has ever seen, that they are very well done and that she has never seen any "fire" on bellows before. It is doubtful if any one has been studying or collecting bellows any longer than Mrs. Stone. I would venture to say that she probably has seen more than anyone in this category.

* * *

New treasure has been discovered in the Stephen North house at Fly Creek, New York. No tinwares decorated by Mercy have been found under the eaves in the attic; instead, the present owners of the house have found a stencilled wall in an upstairs bedroom. The decorated wall has a border only, with a swag of flowers and leaves, and tassels hanging down between the swags. The colors are faded reds and greens, not dark enough to photograph clearly. Probably we will never know whether or not there is additional decoration in the North house, since the rest of the house has been tastefully redone—without stripping the walls completely.



A Award — Stencilling on Wood
Faye Merrow

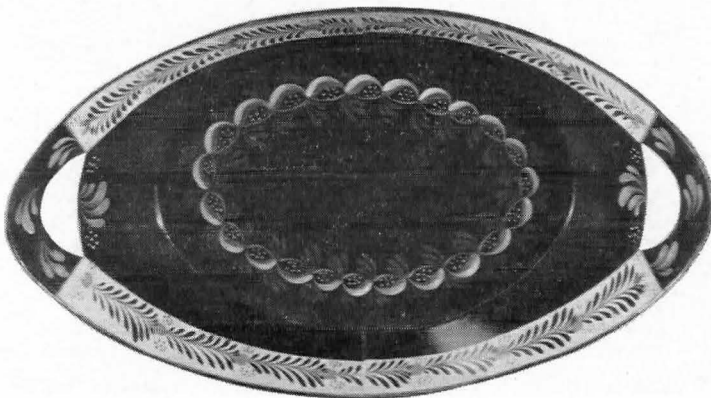
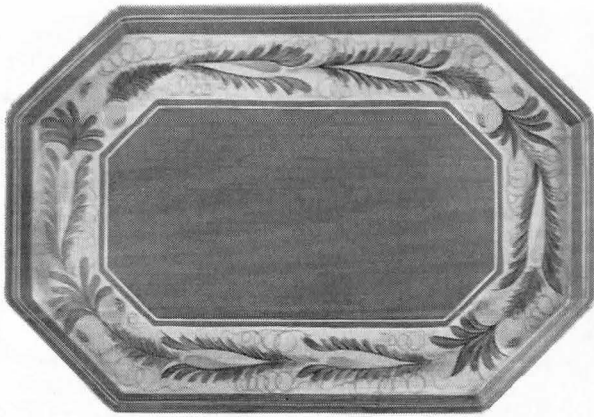
MEMBERS RECEIVING "A" AWARDS

Annetta Cruze,	
Harrisburg, Pa.	Country Painting, Glass Panel—Stencilled Border
Julia White, Delmar, N. Y.	Country Painting
Helen Pease, Scarsdale, N. Y.	Country Painting
Thelma Riga, Wilbraham, Mass.	Stencilling on Tin
Margaret Willey, Norwich, Conn.	Stencilling on Tin
Faye Merrow, Nyack, N. Y.	Stencilling on Tin
	Stencilling on Wood
Helen Gross, Truckville, Pa.	Freehand Bronze
Maria Murray, New Rochelle, N. Y.	Glass Panel, Stencilled Border
	Glass Panel, Metal Leaf Border
Catherine Halls, Montreal, Canada	Glass Panel, Metal Leaf Border
Chester Galleher, Carnegie, Pa.	Glass Panel, Metal Leaf Border
Clara McCaw, Radburn, N. J.	Glass Panel, Metal Leaf Border
Florence Bogert, Closter, N. J.	Glass Panel, Metal Leaf Border

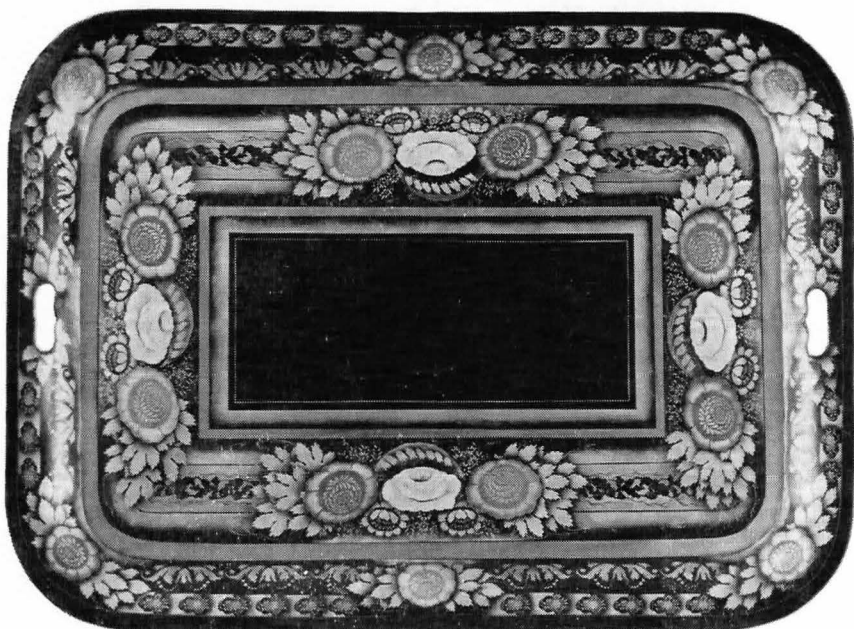
APPLICANTS ACCEPTED AS MEMBERS

Lake Placid, N. Y. — October, 1959

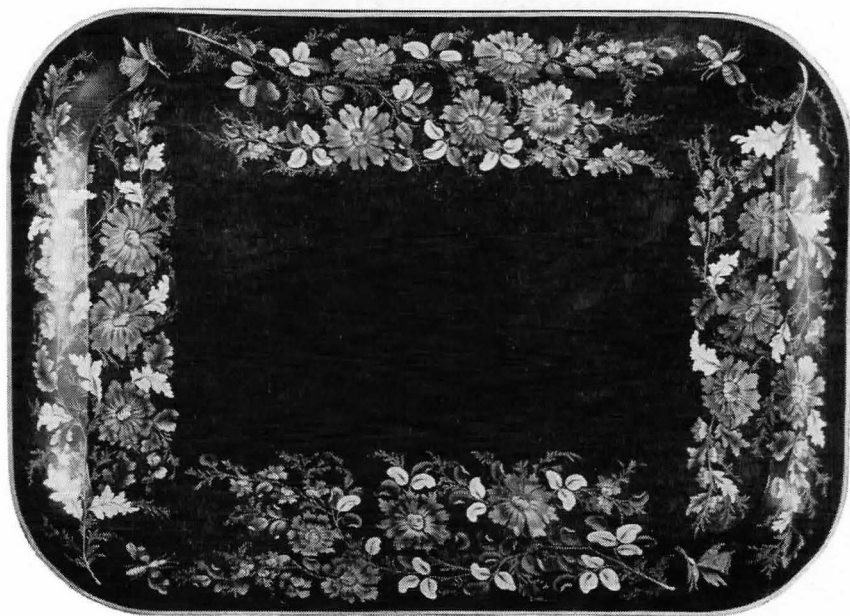
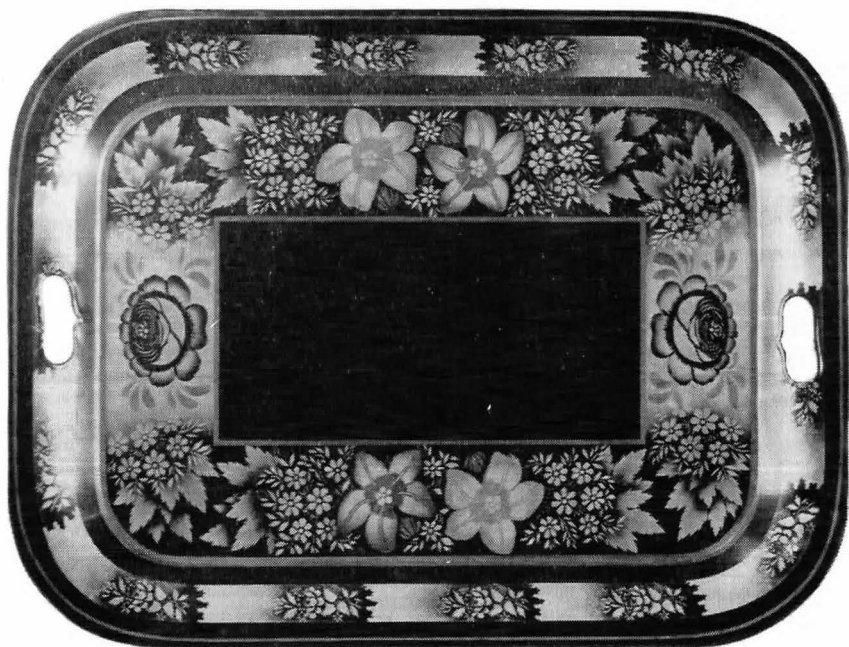
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Mrs. Norman Elkland	Woodhill Rd., Monson, Mass.
Mrs. Oran K. Gilbert	3128 Boston Rd., No. Wilbraham, Mass.
Mrs. Bert Gowell	47 Monson Rd., Wilbraham, Mass.
Mrs. Nadine Hawkins	R. D. No. 1, Falls, Pa.
Mrs. Harold Helberg	Hilltop-Bennett Rd., Hampden, Mass.
Mrs. James Huntington	103 Aviemore Dr., New Rochelle, N. Y.
Mrs. Charlotte Meloney	14 Mead St., Walton, N. Y.
Mrs. Howard Messersmith	801 Bird Ave., Buffalo, N. Y.
Mrs. Russell Neibell	Southington, Conn.
Mrs. Carleton Palmer	43 Griswold St., Walton, N. Y.
Mrs. Benjamin Pascus	Main St., Farmington, Conn.
Mrs. Eugene Roure	North Windham, Conn.
Mrs. James L. Smead	90 Maple St., Springfield, Mass.
Mrs. Grenfell Stilson	Sperry Rd., Unadilla, N. Y.
Mrs. William Torrey	43 Eddywood St., Springfield, Mass.
Mrs. Charles Welling	156 Sandford Ave., No. Plainfield, N. J.



A Awards — Country Painting
Annetta Cruze, Julia White, Helen Pease

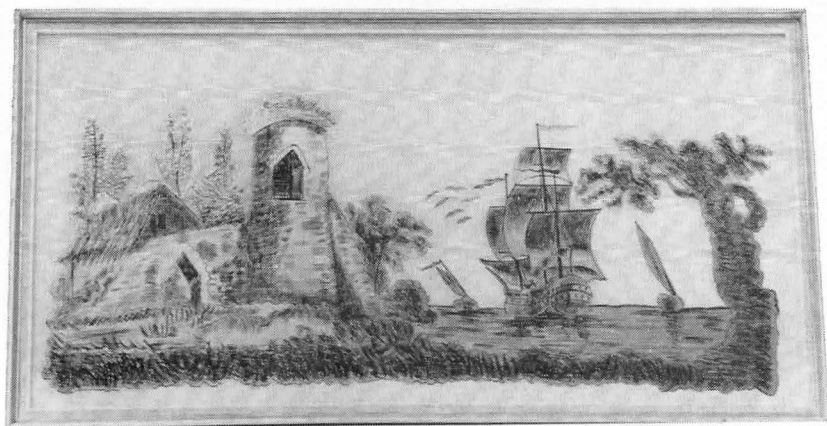
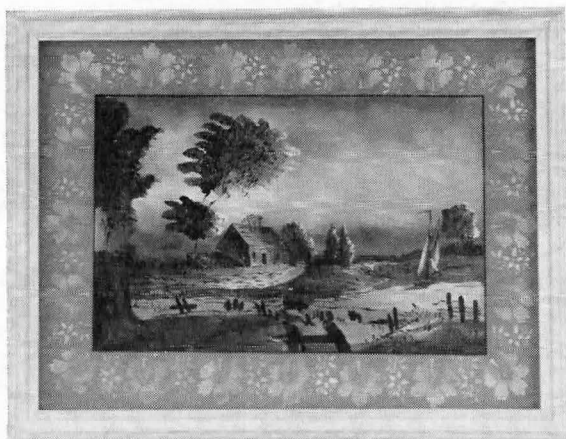
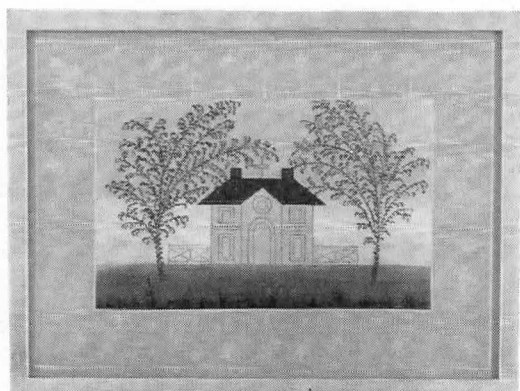


A Awards — Stencilling on Tin
 Faye Merrow Margaret Willey

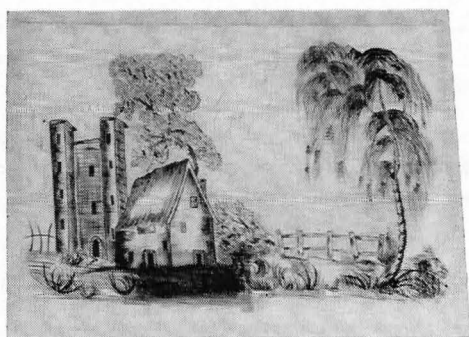
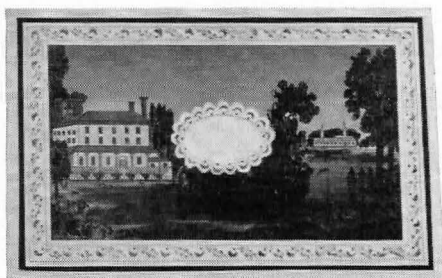


A Award — Stencil on Tin — Thelma Riga

A Award — Freehand Bronze — Helen Gross



A Awards — Glass Panels Stencilled Border
 Annetta Cruze Maria Murray
 A Award — Metal Leaf — Clara McCaw



A Awards — Glass Panels Metal Leaf
 Chester Gallaher, Kay Halls, Florence Bogert, Maria Murray

NOTICES FROM THE TRUSTEES

ANNUAL MEETING

MAY 16, 17, 18, 1960

Williamsburg, Virginia

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 President. A special committee has been appointed to review such work.

No articles will be accepted for judging unless they are permitted to be exhibited.

The Judging and Standards Committee have agreed to open up a Special Class for *Master Craftsman* only. Such class will have no requirements except that the design fits the article and must be authentic.

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 4½ x 9½ 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.

PACKAGES FOR JUDGING

Ann Avery, Exhibition Chairman, has asked us to request members sending or taking packages to Guild meetings for judging, to place their membership number in a conspicuous place on the *outside* of the package. By so doing, it will save the Exhibition Committee much valuable time which heretofore has been spent in referring to the membership list in order to obtain this information. Similarly, applicants are requested to write "Applicant" on the outside of their packages.

SLIDES FOR CHAPTER PROGRAMS

Zilla Lea announces that approximately 100 color slides are now available for Chapter programs. These are slides of originals—some were given by members and others were taken at Guild Exhibits. The slides, subject to payment of mailing charges, may be borrowed for one week by any Chapter.

Showing these slides would "high-light" a Chapter meeting, and be a change from the usual demonstration or speaker.

Quote from *The Chapter Palette* - Clara B. McCaw

MEMBERSHIP DUES

Payable July 1, 1959 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.

FORMS OF BEQUEST

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

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

* * *

GUILD PUBLICATION

I would like to place an order for copies of the Guild Book

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