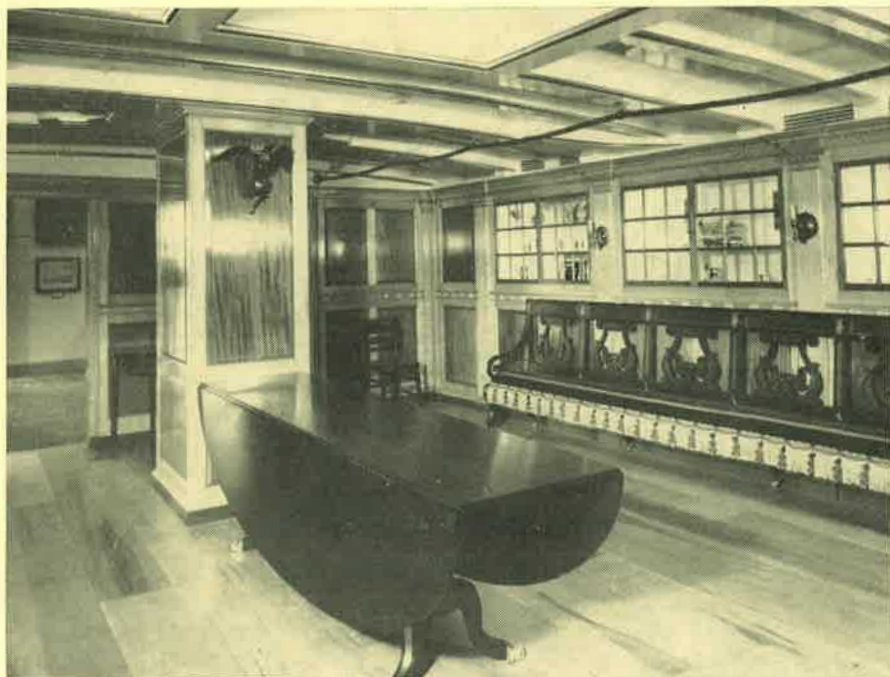


The Decorator

Volume XV, No. 1

Swampscott, Mass.

Fall 1960



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

THE DECORATOR

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Table of Contents

Editorial	<i>Violet Milnes Scott</i>	3
Tavern Signs	<i>Muriel L. Baker</i>	4
Graining or Veining	<i>Ruth P. Coggins</i>	7
Golden Mecca Varnish	<i>Shirley Spaulding DeVoe</i>	10
Cleopatra's Barge	<i>Anne Gambee</i>	11
Answer to inquiry from Knutsford, Cheshire, England	<i>Isabel MacDuffie</i>	13
President's Report	<i>Walter Wright</i>	16
Exhibition Report	<i>Norma Annabal</i>	18
Applicants Accepted as Members	<i>Margaret Watts</i>	24
Members "A" Awards		25
Teachers Certification	<i>MaryJane Clark</i>	33
Traveling Exhibition	<i>Mona Rowell</i>	34
Exhibitions, 1960	<i>Ruth T. Brown</i>	34
Book Shelf	<i>Natalie Ramsey</i>	36
Art in the Cinema	<i>Evelyn M. Benson</i>	37
Notices from the Trustees		38
Certified Teachers		40
Master Craftsmen		41
Advertisements		41
List of Chapters and Officers		44
Committees and Chairmen		Inside Back Cover

Cover Photograph
Cabin Saloon of Cleopatra's Barge
Courtesy of Peabody Museum, Salem, Mass.

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Exhibition at Fall Meeting, New Ocean House

EDITORIAL

The picture on the cover of this issue shows the replica of the saloon of Cleopatra's Barge in the Peabody Museum, Salem, Massachusetts. The museum houses many fine ship models, figureheads and marine objects. The Essex Institute, across the street, is devoted to exhibits of Salem's early days and contains a fabulous library covering its art, history and genealogy.

After visiting the two museums one can picture the prosperous seaport town of the 18th and 19th centuries. Great fortunes were made in the shipping business and the wealthy merchants began moving from the water front to Washington Square, Essex Street and Chestnut Street.

In 1782 Samuel McIntyre built the Pierce Nichols house which started the vogue for the square, hip roofed houses which continued through the Federal period. He built many of Salem's finest houses and embellished them with beautiful ornament and carving on the doorways, window frames, cornices and gateposts. He also skillfully executed the interior carvings on mantel-pieces, mouldings, staircases, and paneling and made handsome furniture.

Little had been written about Samuel McIntyre. He was born in Salem in 1759, the son of a housewright. As a youth he learned his trade from his father and worked as a woodcarver of figureheads, cabin mouldings and quickwork of vessels. Although Mr. McIntyre had no formal education he was well versed in the principles of architecture and sculpture. His library included the following works:

Palladio's Architecture, Ware's Architecture, The City and Country Builder's and Workman's Treasury of Designs, by Batty Langley, Architecture, by Paine, Dictionary of Arts and Sciences, a book of Sculptures, and two volumes of French architecture.

At the age of 54 Samuel McIntyre died. It seems incredible that a man could have accomplished so much in so short a time. On February 8, 1811, his obituary in the Salem Gazette read:—"Died: Mr. McIntire, a man much beloved and sincerely lamented. He was originally bred to the occupation of a housewright but his vigorous mind soon passed the limits of his profession and aspired to the interesting and admirable science of architecture in which he advanced far beyond most of his countrymen. He made an assiduous study of the great classical masters with whose works, not withstanding their rarity in this country, Mr. McIntire had a very intimate acquaintance.

The inscription on his grave-stone reads: "In memory of Mr. Samuel McIntire who died Feb. 6, 1811. He was distinguished for Genius in Architecture, Sculpture, and Musick, modest and sweet man-

ners rendered him pleasing, Industry and Integrity respectable: He professed the Religion of Jesus in his entrance on manly life, and proved its excellence by virtuous Principle and unblemished conduct."

The houses and carvings of Samuel McIntyre stand as a monument to his influence and we are just as impressed with his craftsmanship as his contemporaries were.

Violet Milnes Scott

TAVERN SIGNS

By Muriel L. Baker

Shortly after a settlement grew up in the early days, a tavern was opened not only to greet and house the tired travelers but also to serve as a sort of town meeting place with an atmosphere quite different from that of the village church, the other central meeting place. Thoreau once said of these early taverns that, "The gods who are most interested in the human race preside over the tavern . . . The tavern will compare favorably with the church. The church is the place where prayers and sermons are delivered, but the tavern is where they are to take effect, and if the former are good the latter cannot be bad."

Taverns were strictly supervised by the Town Councils, and the landlords were required by law to keep a record of everyone who entered the doors and what they ate and what they drank. It was not unusual for women to be

tavern keepers in the early days of the colonies. In 1714, Boston had a population of 10,000 with 34 taverns and 12 of these inns had women proprietors.

Because so few streets were even named, let alone numbered, and also because so few of the populace could read and write, signs were



Fig. 1
Courtesy of
The Connecticut
Historical Society

used to attract attention. Not only the tavern keepers but also tradesmen of all kinds vied with each other in trying to produce unusual and eye-catching signs. A rhyme printed in the *British Apollo* in 1710 notes the curious combination of names on London signboards. The same rhyme could as well have been written about the street in any colonial town.



Fig. 2

Courtesy of

The Connecticut Historical Society

"I'm amazed at the signs
As I pass through the town;
To see the odd mixture
A Magpie and Crown,
The Razor and Hen,
The Leg and the Seven Stars,
The Axe and the Bottle,
The Sun and the Lute,
The Eagle and Child,
The Shovel and Boot."

In this country favorite motifs for tavern signs were eagles, Washington, Lafayette and Franklin and other Revolutionary heroes. Also well-liked were coins, horses, coaches, beasts and birds of all kinds and sporting subjects. Before the Revolution, the British king, generals in the British colonial army and the British flags were popular subjects.

It was not uncommon during the troublous days of the war, when innkeepers would never know which side would be their guests at any given time, to have a sign with the likeness of George the Third on one side and George Washington on the other!

One of the most interesting signs in the fine collection of Tavern signs owned by the Connecticut Historical Society and displayed in the Hoadley Auditorium is the sign from a tavern in Essex, Connecticut. This sign came from the old ship tavern built by Uriah Hayden in 1766. The sign is quite weathered, but clearly carved and painted on one side is a full rigged ship under full sail and flying the Union Jack and on the other, the British Coat-of-Arms.

Another of the pre-Revolutionary signs, often referred to as The Duke of Cumberland sign, hung above a tavern at the landing in Rocky Hill, near Wethersfield, Connecticut. This sign, which depicts the Duke of Cumberland riding a dashing charger, has through the second

"e" in entertainment a musket ball hole, placed there by a loyal American patriot who evidently objected to the Loyalist sign. (Fig. 1)

Another fine sign from Richard Angell's tavern in Providence, dated 1808, shows a poorly drawn eagle delineated in shades of brown on a faded tan background. The lettering reads, "Entertainment by Richard Angell". Some signs carried small rhymes. Tavern keeper William Gordon had lettered on his attractive sign:



Fig. 3

Courtesy of

The Connecticut Historical Society

"Gentlemen you are welcome
Sit down at your ease
Pay what you call for
And drink what you please."

On one side of this sign is a picture of a landlord pleasingly attired in a dark blue coat, buff waistcoat and "orangey" trousers. He is presiding over a large punch bowl, evidently of blue Delft, and to one side is a glass filled with red wine. The reverse side shows a well-filled dinner plate, the table setting complete with knife and fork.

There were many humorous signs on the taverns reflecting the general feeling of informality and jollity that was found within. One of these is a rebus which shows that it advertises the Crowfoot's Inn. This is a well painted sign, the woman's dress is maroon, the bird a larger than life black crow and the inn a typical white clapboard New England Inn. Just behind the inn may be seen a pine tree and in the distance a snowy mountain. (Fig. 2)

One of the best delineated signs in the collection is that of the E. L. Perkins Inn, which is of an unusual color, being bluish green with golden

yellow stripes and lettering — possibly these were once gold leaf — the bull's head is carefully drawn in tans, browns and blacks, and shows a wonderfully expressive face. (Fig. 3)

There is a delightful story told of a tavern — perhaps this one — that had a bull's head for its sign. One fine day just after the tavern was opened, a young bull, evidently frightened by some disturbance, rammed its head through a window. The patrons instantly thought of this occurrence as a sign or symbol of good luck and insisted that the tavern's sign bear the head of a bull on one side.

Nearly all tavern signs were the work of that versatile artist — the colonial sign painter. Few of these signs can be identified as the work of any specific painter as few, if any, were signed, and on those that were the signatures have, for the most part, been obliterated by time or by overpainting. Many fine portrait painters — Benjamin West for one — often did tavern signs as "bread-and-butter" work. This fact no doubt accounts for some of the better than average work found on some signs, as on the Perkins' sign.

Again, as with some many of our early painted objects, tavern signs point the way to an interesting and rewarding study of life in the early days of our country

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GRAINING OR VEINING

As Told by the Master Craftsman of the 18th Century

By Ruth P. Coggins

When we become discouraged or are dissatisfied and impatient with ourselves and work, let us look back into the early 1800's when the Master Craftsman not only did beautiful work, but also ground their own colors, made their own shellac and varnishes, and even turpentine. Today it is only a question of craftsmanship, for every material that we use is of the finest quality and readily available at every good art dealers shop. Let us take some excerpts from the pages of these old books, from which we can still learn many of the early methods.

To quote Rufus Porter, from his book "Curious Arts and Interesting Experiments", published in 1826.

"To paint in imitation of Mahogany and Maple. First give the work one or two coats of straw coloured paint, composed of white lead and yellow ochre, ground in linseed oil, to which may be added a little fine litharge, that the paint may the sooner dry; when this is dry rub it smooth with sand-paper. Then if mahogany is to be imitated, stain the work over with boiled linseed oil, coloured a little with venetian red and burnt terra-de-sienna, equal quantities. This should be applied with a short stiff brush and spread very thin that it may not run, or drip off. Then with terra-de-sienna, ground very thick in oil, form the dark shades of the graining according to your design, with a small flat brush. For this purpose a common sash-brush may be made flat, by having a small piece of wire or wood, bound on each side near the handle. Some of the darker shades may be drawn with burnt umber and black, ground together which may be applied with a camel hair pencil. If any part is to be made very light, the staining may be wiped off carefully with a ball of cotton. Light stripes, or lines may be produced by drawing a piece of cork or soft wood over the work thus taking off or removing the dark colours, that the original ground may appear."

Then from an excellent and rare book which I found, "The Decorative Painters' and Glaziers' Guide" by Nathaniel Whittock, published in London in 1827, which gives not only recipes for making all colors in paint, but the making of shell-lac, all kinds of varnishes for different uses, Japanning, painting on glass, etc. The only other copy of this book that I know of is under glass on the second floor of the "Tavern" at Sturbridge Village.

From this book I might quote the graining of Rose Wood, the books many illustrations are hand painted directly on the various pages.

"There is so great a variety of form in the grain and colour of this most elegant wood, that it is almost impossible to find two specimens alike, and nothing is more common than to hear good imitations of rose wood pronounced unlike nature by persons who are not used to see it in its varied forms. It will, therefore, be necessary for the grainer to procure several pieces of veneer, and imitate them as closely as possible. The learner will by this means form his style upon the variety in nature and will be more likely to produce pleasing and striking representations; for it is of little use to copy the productions of nature that are scarcely known, and consequently not recognized.

The ground for all kinds of rose wood cannot be made too brilliant, it is prepared with vermilion lake and flake white, mixed together to a beautiful rose red, letting it partake more of the pink than the scarlet. When the ground is quite dry and smooth, take vandyke

brown, nearly opaque, and with a small tool spread the colour in various directions over the ground, leaving the larger space for the right; then with another dry tool beat the colour while wet against the grain that is in an opposite direction to the way in which it was laid on. Before the colour is dry, take a piece of wash-leather on the point of a stick and with great freedom take out the light veins that appear to be part of the veins formed by a knot; immediately have ready the darkest tint of vandyke brown, and with a sable pencil give free and strong touches under the part taken out with the leather, and in other parts where the ground is thinly covered. Then blend and soften the whole together with the badger-hair softener; and when varnished the imitation will be excellent.

As in other woods, the learner will perceive that he must either have a pattern before him, or the work must be previously formed in his mind, as the colour dries so quickly that there is but little time, if he has a large space to cover, to deliberate upon the form the grain shall take.

Another specimen of rose wood that is now so fashionable for shop fronts. It is the coarsest kind, and is therefore very fit for the purpose. In painting this specimen the ground need not be so brilliant as the preceding one, but may be formed of Indian red and white lead, to about the same tint required for mahogany. The veins are formed in long streaks, laid on with a small tool irregularly in lines nearly parallel or even with each other; care must be taken that they are not stiff formal lines, but wavy and varying in thickness. Let these lines be spread with the brush full of colour; and then taking a flat hog's-hair brush, cut very square at the ends, and the hairs cut away at unequal distances, lay this brush flat on the thick veins while they are wet, and draw the curled vein from one thick line to the other, forming knots and fissures, as you proceed. Should the colour get too dry to follow the brush freely, make no scruple of again filling the thick line that you are working on with colour, as some of the darkest veins in this wood are nearly opaque. After the whole space is grained, take a large camel-hair pencil and paint in the knots; and while the whole is wet, or rather damp, beat it against the grain with the duster; this will produce the rough effect seen in this kind of wood. When this is thoroughly dry, varnish it and the work is complete.

Every experienced grainer forms for himself a variety of tools that are useful in his peculiar style of painting. The author of this work has recently seen a most beautiful specimen of painting in imitation, rose wood, the grain of which was so fine, and varied with such apparent

skill, that he was anxious to ascertain the kind of brush made use of to produce it, and was most agreeably surprised on being informed that it was merely the feather of a goose quill; he has tried the effect it will produce in mahogany, rose wood, pollard oak and maple, and can recommend it to the practitioner as a tool that may be used with great effect, and can generally be obtained with ease. It may be necessary to say that a number should be procured, as they soon get wet, and are useless in that state."

GOLDEN MECCA VARNISH

by Shirley DeVoe

In my contribution to the *DECORATOR*, Spring 1960, I mentioned a gilding varnish which was used on Samuel Pepys' coach, but I had no knowledge of its ingredients until recently. The following paragraph from an article by G. Bernard Hughes, (*GEORGIAN SEDAN CHAIRS, COUNTRY LIFE*, September 22, 1960.) tells what the ingredients were.

"Soon they (sedan chairs) were laid with silver and coated with golden Mecca varnish referred to by Pepys in April 1669, 'as a new sort of varnish.' This consisted of shellac, gamboge and dragon's blood dissolved in spirit and was applied in several coats until the silver displayed a yellow metallic hue."

Webster's Dictionary describes dragon's blood as "any of several, mostly dark-red, substances derived from various trees; specifically: the resin exuding from the fruit of a Malayan rattan palm, *Calamus draco*, or from other species of *calamus*. This is the true dragon's blood of commerce used for coloring and other substance in photo engraving."

From the Oxford Dictionary I copied the following quotes from various sources. 1703, "When you have laid on your former red, take Dragon's Blood and pulverize it . . . a small portion will extremely heighten your color." 1718, "Dragon's Blood is the Weepings of a tree which bears a Fruit not unlike a cherry." 1887, "The deep red varnish of Cremona is pure dragon's blood."

We modern japanners can easily enrich our gilding by using a little yellow lake or gamboge and alizarin crimson in the varnish, (which is much easier than slaying a dragon or squeezing a palm tree.)

CLEOPATRA'S BARGE

by Anne Gambee

One of the highlights of our interesting meeting at Swampscott was a trip to Salem, and one of the visits that intrigued me most, was a stop at the Peabody Museum. The Francis B. Crowninshield Gallery portrays Cleopatra's Barge. It consists of four rooms. The reconstruction of the Cabin Saloon, the luxurious bedroom and the other rooms contained magnificent mementos, export porcelain, priceless silver, portraits, etc., associated with the Crowninshields and "Cleopatra's Barge."

Cleopatra's Barge, in spite of her name, was a pure New England product that never got nearer Egypt than Italy, but she represented an exuberance, a gaiety, a swagger that was far out of the New England pattern. Built purely for pleasure, she was the first American ocean-going yacht. Although her owner, George Crowninshield, Jr. of Salem, Mass. was an experienced shipmaster who had gone to sea in his early teens, "the Barge" quite lived up to her name, for her fittings and decorations were of an elegance that suggested one of the small apartments of an Empire Palace, rather than a seagoing vessel.

When George's father died at the age of 82, Young George, then forty-nine, found himself both rich and footloose. In the Spring of 1816, he commissioned Retire Becket to build a brig of 192 Tons, 83 ft. on the water line, 22 ft. 11½ in. wide and 11 ft. 5½ in. deep. It cost \$50,000., and was first called "Car of Concordia", but was finally registered as "Cleopatra's Barge."

She was launched Oct. 21, 1816, completely rigged with her sails bent. A vessel gaily painted with horizontal stripes of many colors to Starboard, and a lively herringbone pattern to port. When the reports of her cabin fittings were noised abroad, all of Salem came to inspect the marvels. For George Crowninshield proposed going to sea in a manner that ignored the roughness of the elements.

The elegant settees with red velvet cushions, Sheridan chairs with beautiful descriptive paintings, gilt mirrors, eagles, buffets loaded with magnificent silver services and flat silver, and the best glass and porcelain helped to make for "gracious living" at sea.

Even the beams of the ceiling were edged with gold beading. Ropes covered with red silk velvet twisted with gold cord were added to hold to when the vessel rolled. There were ten foot sofas with red velvet cushions. Brussels carpet, and the highly polished paneling was Mahogany and birds-eye maple.

The interest in Cleopatra's Barge surprised even her owner, for on December 29, 1816, George wrote his brother, who was Secretary of the Navy, "You would be astonished to see the multitudes that visit my brig — or yacht — as they call her. I have had 1900 women and 700 men in one day, and an average of over 900 per day for the past two weeks."

A severe Winter during which Salem Harbor was frozen over for several months prevented George Crowninshield from setting out on his travels, but did not dampen the ardor of the curious. Ladies and gentlemen drove out on the ice to inspect the marvels of Cleopatra's Barge, while the owner himself, "all powdered and dressed in his fur coat" rode out to his brig on a sleigh. This involuntary delay allowed the assembly of lavish table furnishings and stores, as well as the accumulation of some 300 letters of introduction to gentlemen of substance in the ports likely to be visited during the forthcoming cruise. A poor relation, Mrs. Smith, prepared, unsolicited, an entire barrel of mincemeat for voyage and had the "gall" to try to collect \$160 for her trouble.

Finally on March 30, 1817, Cleopatra's Barge set sail with the owner's first cousin, Benjamin Crowninshield, as Captain, two mates, a clerk, a black steward and cook, seven sailors and 4 boys. She proceeded to many ports, some of which were Gibraltar, Malaga, Barcelona, Marseilles, Geneva and Elba at a pace not made leisurely by her sailing qualities, for she was a fast vessel — but by the sightseers who flocked aboard the yacht.

Seemingly, George Crowninshield reveled in this wholesale admiration of his craft; otherwise he would hardly have put up with it. He visited the house of Napoleon's exile at Elba and other Bonapartes in Rome, leading to such tangible trophies as a ring, a tortoise-shell snuff box from Pauline Borghese. This gave rise to rumors that George Crowninshield contemplated an attempt to rescue the Emperor from St. Helena. He left Italy in mid-August and by October 3, 1817 he was once again moored alongside the Crowninshield wharf in Salem.

Although the crew was discharged, he continued to live on board with servants while planning a second voyage to England, the Baltic and St. Petersburg. This was not to be; for on the evening of November 26, 1817, after dining cheerfully with his friend John Dodge, George Crowninshield suddenly felt ill. He called for gin and water, but before the steward could bring it, he was dead of a heart attack. The Reverend William Bentley, who clambered out of bed and hurried to the Barge on hearing the news, recorded in a letter to the Secretary of the Navy how the body "was prepared for the grave and lodged for the night in the elegant apartment of the Cleopatra."

This beautiful yacht had almost as dramatic an end as that of her owner. After her furnishings valued at \$8,000 were removed for distribution to the family, she was sold at auction on July 1818 for \$15,400, and fitted up as a merchant vessel.

In 1820 it had a more dramatic career in the Pacific. It became the Royal Yacht of King Kamechamelia named "Pride of Hawaii". The brilliant career of this luxurious brig ended when it was wrecked on a reef by celebrating seamen.

I promise if you go to the Peabody Museum and see this fascinating Gallery, you will never forget the magnificent Lowestoft China, lustre tea sets, priceless silver beakers and flatware, a carved golden eagle from the Barge, complete liquor chest, tray decorated with a sailing vessel, Napoleonic boots, Sheridan chairs, choice miniatures and many priceless documents and precious portraits.

I hope the next time I go, I can spend more time admiring these museum pieces. Treasures of the "Past" such as these, help to keep alive our heritage and help Historical societies such as ours to have a deeper knowledge of the Arts, and a "way of life" of another generation.

ANSWER TO INQUIRY FROM KNUTSFORD

Cheshire, England

by Isabelle MacDuffie

Dear Mr. Popplewell,

In answer to your letter, may I say that since your questions have taken considerable research, it seemed that other readers of the Decorator may be asking the same things and be interested in the replies. Consequently, we are answering through the Decorator at this time.

We are indebted to Smithsonian Institute for the communication.

Your first question:

1. I understand that any hard surface can be painted? Is this correct?

Answer: Yes. However, our techniques are used mainly on wood, tin (or tin-plated sheet iron) and reverse painting on glass. Some work has also been done on velvet. Wood and metal surfaces, properly treated, are the usual surfaces used for decoration. Wood can include chairs, tables, boxes, fireplace bellows and many others. On glass, reverse painting — used ordinarily for clock tablets or decorative mirror tops. In tin there are trays, or waiters, boxes, urns, sconces, etc.

2. WHAT IS THE NAME OF AN EXPERT WHO DOES THIS?
IS IT DECORATIVE ARTIST?

Answer: This is a very good name. Restoration Craftsman, Decorator of Antique Painted Techniques, Early American Decorator are all terms used. In our particular field the usual term is Restoration Craftsman since we concern ourselves with things Historical Craftsmen of Painted Decoration who work in the manner of early craftsmen can execute their work in several techniques. Some of the various techniques are as follows:

Bronze stencilling	Gold leaf
Freehand bronze	Country painting
Reverse painting on glass	Chippendale painting
Reverse gold-leaf on glass	Lace-edge painting

These methods were used in other parts of the world as well as in America in the 17th, 18th and 19th centuries. The term Early American, therefore, applies not only to articles actually decorated in this country, but also to articles in use and imported into this country during the Early Colonial, Federal and Victorian Eras.

3. (a) Can above-mentioned decorate anything?

Wood? Yes

Glass? Yes, in reverse

Ceramic? No

Metal? Yes

(b) Is there a specialist for each?

Yes, but some craftsmen do many things.

4. What is an Interior Decorator? How does he differ from a Hand-craftsman, an architect or just a house-painter?

Answer. An Interior Decorator is concerned with coordinating the the furniture, rugs, draperies and accessories that go into furnishing a room. He achieves a pleasing, well-balanced artistic arrangement for functional living. He "decorates" homes, offices, institutions, and public-buildings. An architect plans houses and buildings on paper and is sometimes retained by a client to supervise and direct the builder.

House-painting is a trade. This includes painting interior and exterior woodwork. This is under a Trade Union and is payable on an hourly basis. No art training is required.

A Handcraftsman can sometimes do many things such as hand-weaving of fabrics and rugs, wood-carving and many others. His craft implies that he is an artist working with his hands. More often he specializes in just one of the many crafts.

5. What are the different ways of painting wood, lacquer, stain, enamel, batick, stencil, sgroffita?

Answer: Each of the techniques you mention are specialized fields of craftsmanship. Books are published for each of these, but they bear no relation to above-mentioned PAINTED techniques.

6. Where does the Decorative Artist get his articles to decorate?

Answer: The Decorative Artist procures his articles from many sources. More often he restores an old piece to its original condition. However, there are some reproductions on the market. These are made by various tinsmiths and wood workers. Some of these advertise their wares in *The Decorator*.

7. Where is there a book of instructions in this line? What would the course consist of?

Answer: There are a few publications and some of these are advertised in *The Decorator*. Some have also been reviewed in back issues. Perhaps a library could obtain a listing for you. Teachers accredited by the Brazer Guild of the Society of Early American Decoration, could possibly tell you about courses.

8. Is the decorating of painted wood or furniture a furniture trade, an art profession, or a painting and decorating job?

Answer: Some factories employ commercial furniture decorators, some are done commercially by air brush or silk screening. The finest work is done by a craftsman of Painted Decoration and is usually on a commission basis, and is entirely executed by hand methods.

9. Have you a world survey of decorated wood? Where is there a museum of painted wood?

Answer: It is possible that museums have world directories. However, some of the finest painted wood is in Norway. This is done in a Provincial manner — a technique we call Country Painting in this country. Knut Hovden, a Norwegian artist, has compiled some plates available through the Norwegian

Arts and Crafts in Oslo, Norway. This includes articles from the Provinces of Halså, Askard, Telemark, and some are shown at the Haugesund Museum and Dolane Folkemuseum. In the United States examples of painted decoration may be seen at the following museums:

Smithsonian Institute, Washington, D. C.

Farmers' Museum, Cooperstown, New York

Metropolitan Museum of Art, New York City

Hershey Museum, Hershey, Pennsylvania

Some of the oldest and finest metal and tin-plate was decorated at Pontypool and Usk. The Newport Museum and Art Gallery, Monmouthshire, England and the National Museum of Wales show many of these decorated pieces.

Much more could be written on each of these questions, but time and space are all this will permit. We hope this will be of help to you. It's good to hear from a craftsman across the sea.

PRESIDENT'S REPORT FALL MEETING

Swampscott, Mass.

Sept. 29-30-Oct. 1, 1960

We all arrived at the New Ocean House — after some confusion, since the exit sign from Route 128 had been removed that week due to road repairs — to find it newly decorated and polished for us. The gold and vermillion dining room — good flat country-painting color — was a little startling at first, but we soon became at home with it and were able to devote all our attention to the excellent menu. All of our wants were promptly fulfilled, and it proved a pleasant meeting place indeed.

The exhibition hall was large and light, and proved a good setting for the many pieces on display. Flowers in every hue and shape, and some found neither on land nor sea, greeted you from all sorts of trays and furniture, and aptly portrayed our theme, Flowers in Decoration.

The tour of the houses went well, in spite of unfriendly weather. No one got stuck in the secret staircase at the House of Seven Gables, nor fainted from claustrophobia in Clifford's room, and the custodians had been primed so that we would not miss what we were most interested in seeing. There were some tin pieces, and a great deal of reverse painting on glass, of all description. What pleased this reporter most, however, was the wealth of architectural carving, and inspired in him a wish to learn more of this, and return to the North Shore.

Our speaker, Mr. Daniel Foley, was a delight. A former editor of Horticulture magazine, he knew flowers from auricula to zinnia, and led us gaily down the garden paths of their use in decoration.

As usual, the demonstrations were a major attraction. The one done by Mayette Paine, in which she did super-king-sized roses and convolvuli on an easel, held the audience spellbound and awed by her technique, and sent us off to try and do likewise.

The Teacher Certification Committee, not to be out-done by the Standards with its Master Craftsmen Award, has set up a Master Teacher Award. We announce with pride and pleasure the first award in this class, appropriately enough to the Chairman of the Teacher Certification Committee, Maryjane Clark.

The curator, Martha Muller, reports that she and her able assistants, Anne Avery and Margaret Brown, had cleaned and set in order the Society's rooms in Bump Tavern, at the Farmers Museum, Coopers-town. They even found time — and energy — to start the painstaking task of cleaning our collection there, and we are promised a revelation when next we go back to our home port.

Due to a strike at the factory, The Ways and Means did not have the promised binders for the Decorators. A late flash says that all is now settled, however, and that they will be available at the Spring meeting. A pleasant surprise was the sale of printed impressions of one-piece stencils, from the beautiful stencils in our collection, cut by Mrs. Brazer. These, perhaps with another set, will continue to appear.

We were greatly disappointed that we could not have had our own book ready for you at Swampscott. We did have one copy to show and exclaim over — it is excellent indeed, and a proud achievement for the Society — but the shipment did not arrive in Boston until after the meeting. Since then, all orders have been corrected, wrapped and shipped, thanks to its editors and their friends, to whom the Society owes a great deal for a prodigious job well done.

It is with pleasure that we announce the dates of the next two meetings. Williamstown, Mass., Williams Inn, with Jessica Bond as Chairman and the Pioneer Chapter as hostess, May 18-19-20, 1961, and St. Davids, Pa., Treadway Inn, Sept. 21-22-23, 1961. It will be a pleasure to greet you all there. Till then, happy painting.

WALTER H. WRIGHT
President



Original — Owned by - Mrs. John Ames

REPORT OF THE THIRTIETH EXHIBITION

September 29th, 30th, October 1st

by Norma Annabal

The Ocean Room at the New Ocean House, in Swampscott, Massachusetts, provided another beautiful setting for the lovely and varied pieces on display. Newly decorated in stark white, walled-in completely on three sides with large windows, through which the light came to pick out the finest detail in each piece, the large room afforded choice opportunity to arrange each article advantageously. With the ocean forming the back-drop, it was easy to imagine the vessels passing on the sky line were the Clipper Ships of another day, bringing these same articles to our shores.

It is always gratifying to have the members bring to the meeting so many of their cherished pieces to share with the others, and this time was no exception, with 184 originals on display; perhaps not the largest number, but by far the most diverse collection.

The theme for the meeting was "Flowers in Decoration", adding scope to the pieces to be shown, which hadn't seemed to fit any particular category heretofore and was thus rewarding in the unusual in shape, size, and design.

The eighteen members coveted "A" awards, showing more than usual ability, and the seven "B" awards of exhibition quality, added to

the beauty and gave color to the setting, as did the entries of our eleven new members, to whom we give a most cordial welcome.

Featured with the "A" awards were two handsome lace edge trays, submitted for judging in the special class for Master Craftsmen only. This class has no requirements other than that the design fit the article and that it be authentic. The superb handiwork attested that a Master Craftsman had produced them.

The Teachers Certification display of lace edge and chippendale originals and patterns, attracted much attention and contributed to our knowledge, instilling, incidentally, a desire to attain that same perfection.

A few feet of wall space between the large windows was utilized to bring to view eleven Lithographs by Vic Dumond, dated 1861, entitled *Etude d'Apres*, with the name of the object depicted. They were in mint condition and delineated the flowers and fruits of that period in true authenticity.

Another distinctive collection of hand decorated, rag content, wall paper samples, dating to about 1840, caused many to comment on the strong, clear colors and clean, crisp lines of what could well be the most modern of present day designs. The early paper was quite narrow, the edge showing a key to the number of colors used in making the designs, giving evidence why the colors were so bright and pure. Many



Original — Owned by - Audrey Dunn



Original — Owned by - Betty Goodwin

viewers expressed the desire to have the same artfully drafted papers for their own walls.

In this same division, were sixteen pieces of Jacquard samples of loomed tapestry, brocade and cut velvet, beautifully soft background colors with bright flowers, delicately rendered, but never monotonous, spilling from a dresser drawer, the front decorated profusely with realistic Victorian flowers in keeping with the headboard panel (Pictured in Vol. VIII, No. 1, Page 12 of the Decorator). Other wooden pieces showed the same type of carefully executed, elaborate flowers resembling in feeling the old Flemish flower paintings, proclaiming a more leisurely way of life.

There were many pieces of decorated furniture, from the six piece black Victorian bedroom set, circa 1830 to 1850, almost covered with golden scrolls and fine curly drips, interspersed with bouquets of adroitly fashioned, but quickly painted flowers and brightly colored birds, accomplished by a sure eye and deft hand, to the black Victorian type doll's bed also painted with the Victorian flowers outlined with gold bands and fine scrolls, holding a doll who slept peacefully through the exclamations over the charm of the piece with its miniature mattress, pillow, scaled to size linens, and coverlets.

There were also many tip-top tables with gold leaf used lavishly to frame the profuse flowers, many touched with pearl shell or nacre.

Among the several graceful chairs, we were privileged to see the green chair from the Oldham collection featured in color in Chapter VII of our own Ornamental Chair Book and similar in pattern to the one pictured on one of plates between pages 128 and 129 in "Early American Decoration" by Esther Stevens Brazier.

Another piece that stood out, was a box dated 1859 with the initials woven cunningly into the design on the back, W. P. E.; typical of the work of this master, but always more interesting to see when the signed evidence is there, and to realize how easily the eye can miss the letters so slyly contrived.

There were many other small tables, lap desks, and boxes, all generously covered with many kinds of beautiful flowers, gold leaf decoration and mother of pearl.

To add to the variety, were forty-two pieces of glass; clock and mirror panels, stencilled and painted, from the earliest type, through the primitive to the more elaborate, finely executed pieces, of the later periods. One was of a plump little girl in an open field with her hat dangling by its ribbons from her fat arm, a finger in her mouth, and an expression of "now what was it I have forgotten" on her full face.

There were the familiar red draperies, always pleasing in the multiplicity of design, with the beloved "lady in White", seated, standing, or other devised pose; one country type lady holding a fairly realistic cat in her arms, was intriguing in its unaffectedness.

The scenic panels were represented by solid buildings and naturalistic landscapes, while others were very unsophisticated.

An excellent opportunity to study and compare the various techniques and to appreciate the charm worked into what at first glance might appear crude, was available here.

Lace edge pieces of every kind abounded, offering a favorable time for all to investigate and give close attention to the unlike techniques, painting consistency, and backgrounds, from the very early to the more rapid execution of the later styles.

Chippendale type painting was also in evidence, with many truly elegant and matchless Chippendale trays. One particularly fine Sandwich edge arrested the notice of all visitors. It pictured a large bouquet of flowers, so natural, they could only have been achieved by an accomplished artist. They stood on a marbleized table, covering approximately one half of the tray — on the other side a foamy little waterfall cascaded down cold, jagged rocks, to a lake in the background, with a lightly clouded sky in the upper portion of the picture. It was so



Original — Owned by - Audrey Dunn

subtly executed, that at first glance the graceful flowers, snowball, delphinium, large iris, and spiralling bud, claimed all the attention.

A Queen Anne's tray also depicted a beautiful white iris with purple falls, among the other customary flowers, with a regal peacock on a pedestal, contrived of small gold out-lined flowers, gazing haughtily out at the on-lookers

An off-white chippendale drew admiring gasps of appreciation as the sophistication of the large delineations became discernible. It was deceptive in its utter simplicity, a peacock in the center, with an imperial purplish tail floating softly behind, a few flowers with two droplets, on a beautifully veiled rose, ready to run off, if a breath of air should stir the delicate rose. The effectiveness was enhanced by the artful use of shadows painted behind each object, brush strokes behind the fine, fine, gold scrolling and each delicate gold drip, giving a three dimensional quality.

There were many delicately exquisite face screens, portfolio covers, fans, with mother of pearl augmenting the painted flowers, in some instances worked into the design to form the buds or part of a flower; small card trays, some scenic, some blooms, and one with three small peacocks on the floor, all different.

Examples of the stencilled art, exhibited some precise cutting, as well as the combination of stencilling, stump work, and free hand bronze, increasing our esteem of this skill.

The members were again fortunate to have a gallery tour led by MaryJane Clark, who ably pointed up many interesting items pertaining to the history, information concerning the various special methods used, and the workmanship of the numerous objects. Her comments were most enlightening to all particularly to those of us who have less opportunity to see, examine, and compare the large collection of outstanding examples of so many different facets of our craft.

Another first for many of us was the sight of the bread tray, decorated in country painting by Sally Briscoe Francis, Esther Stevens Brazer's Grandmother (See Relationship, Vol. V, No. 2, Pages 32 and 33 of the Decorator) and generously donated to the Guild after the meeting.

The Committee wishes it were possible to describe each piece in detail, as each had some distinctive feature of interest, and to thank each person, individually for loaning their pieces for our enjoyment and information. The enthusiasm of the viewers, the discussions held over the various articles, and the look of deep concentration on the faces of the onlookers, attested to the fact that all were thoroughly enjoyed by the members and the many guests who came to visit: some to "take a quick look", as they explained, and who stayed to study carefully.

We wish to express, also, our appreciation to Old Colony Chapter for the helpful cooperation and assistance in locating the many objects of interest in their area that had not been exhibited before. It is this cooperation and the enthusiastic support of the whole membership that makes possible the success of each Exhibit and Meeting, and so to all of you, we say, "Thank you".

The Committee,

NORMA ANNABAL	MARIETTE PAINE
ANNE AVERY	NATHALIE ROBINSON
CATHERINE HUTTER	MONA ROWELL



Original — Owned by - Esther Hall

ACCEPTED AS MEMBERS AT SWAMPSCOTT, MASS.

Sept. 29-30, Oct. 1, 1960

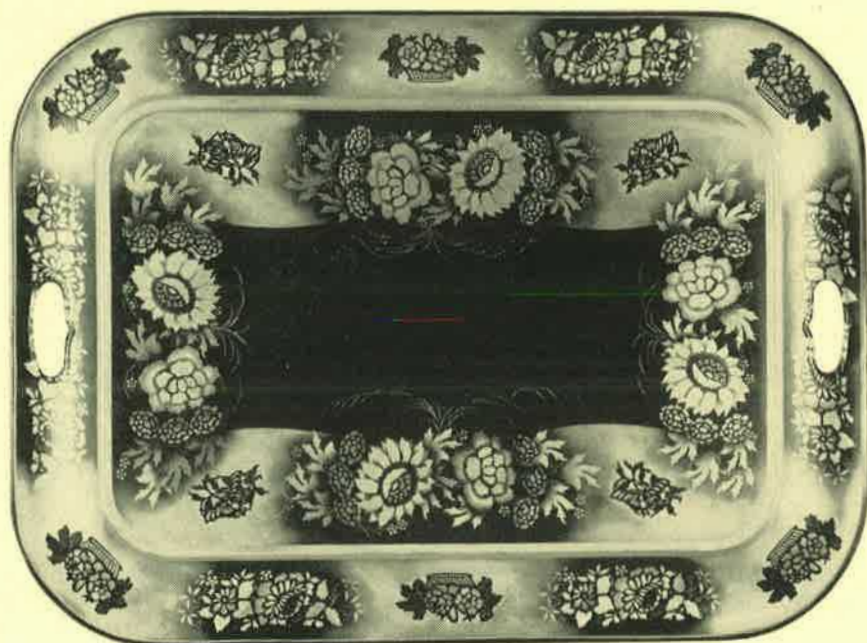
Chairman of Standards — Margaret Watts

<i>Name</i>	<i>Address</i>
Barlett, Mrs. Ray	Crescent Beach, Conn.
Cotton, Mrs. Chas. A.	Lovell, Maine
Devlin, Mrs. Paul	Larchmont, N. Y.
Gibson, Mrs. Joseph	Swarthmore, Pa.
Hanks, Mrs. Donald	Salem, N. Y.
Heatherington, Mrs. Donald	Fairlawn, N. J.
Heydt, Mrs. Edward	Essex Fells, N. J.
Macan, Mrs. Irene	Camillus, N. Y.
Nuss, Mrs. Charles	Lehman, Pa.
Simmons, Mrs. George	Scotia, N. Y.
Syme, Mrs. J. P.	Essex, Conn.

MEMBERS "A" AWARDS

Swampscott, Mass. — Sept. - Oct. 1960

<i>Name and Address</i>	<i>Class</i>
Kay Halls, Montreal, Que.	Country Painting
Faye Merrow, Nyack, N. Y.	Country Painting
Romona Teiner, Wenham, Mass.	Country Painting
Margaret Willey, Norwich, Conn.	Country Painting
Mrs. Oren Gilbert, No. Wilbraham, Mass.	Stencilling Wood
Evelyn Russell, Essex, Mass.	Stencilling Wood
Raechel Vernon, Mansfield, Mass.	Stencilling Wood
Mrs. Bert Gowell, Wilbraham, Mass.	Stencilling Tin
Laura Burns, Rye, N. Y.	Freehand Bronze
Thelma Riga, Wilbraham, Mass.	Freehand Bronze
Elizabeth Peck, Glens Falls, N. Y.	Gold Leaf Painting
Laura Burns, Rye, N. Y.	Glass Panel Etched Gold
Helen Gross, Trucksville, Pa.	Glass Panel Etched Gold
Ruth Swenson, Brewster, N. Y.	Glass Panel Etched Gold
Helen Gross, Trucksville, Pa.	Lace Edge
Natalie Ramsey, Orwell, Vt.	Lace Edge
Emilie Underhill, Bellport, L. I.	Lace Edge
Emilie Underhill, Bellport, L. I.	Lace Edge



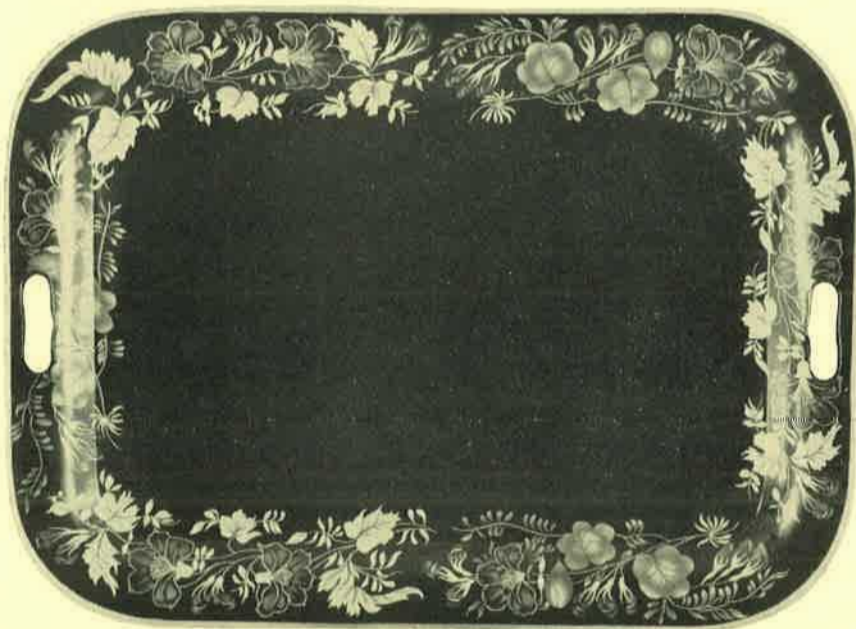
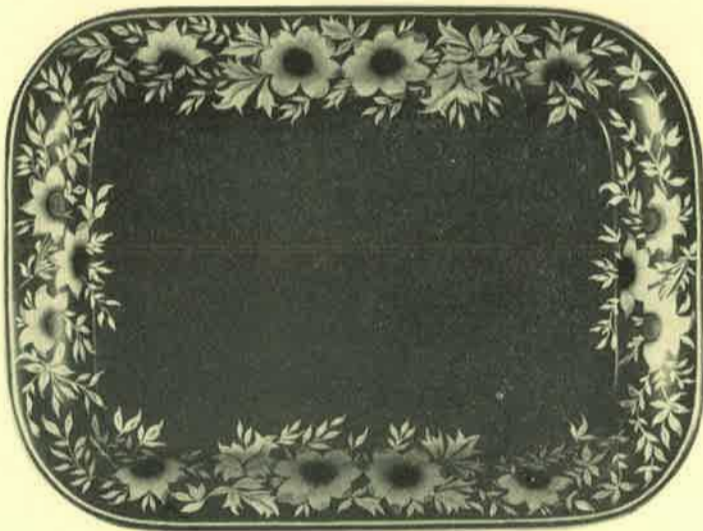
"A" Award — Stencilling on Tin — Mrs. Bert Gowell



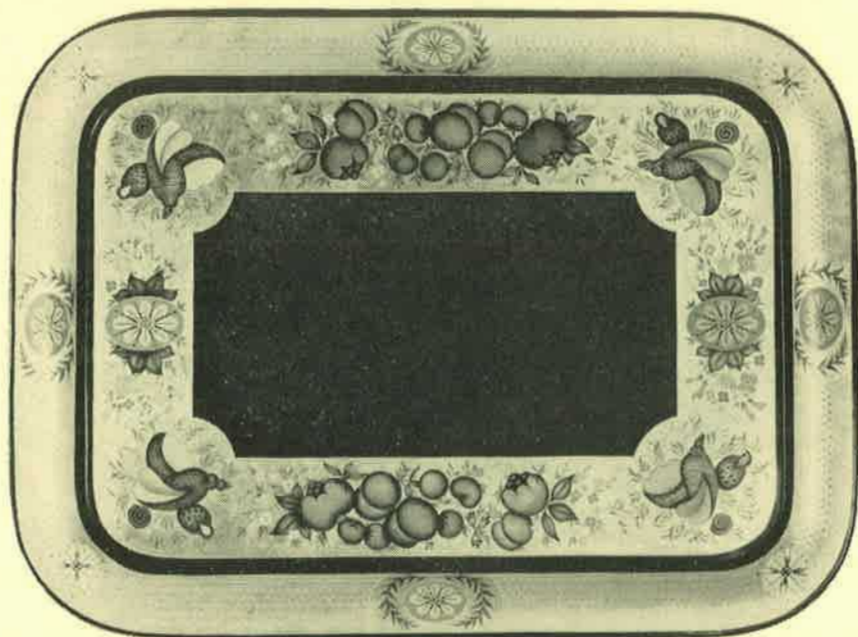
"A" Awards — Stencilling on Wood — Mrs. Oren Gilbert
Evelyn Russell, Rachel Vernon



"A" Awards — Country Painting — Ramona Teiner
Margaret Willey, Kay Halls, Fay Merrow



"A" Award — Metal Leaf — Elizabeth Peck
"A" Award — Freehand Bronze — Laura Burns



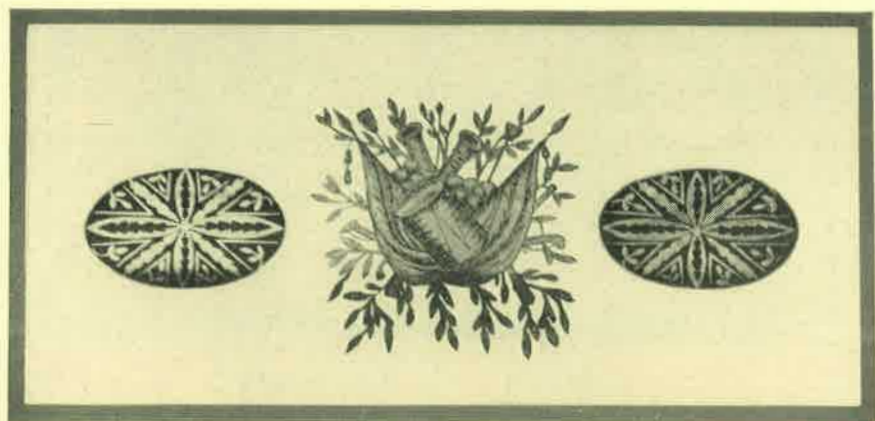
"A" Award — Freehand Bronze — Thelma Riga

"A" Award — Lace Edge — Helen Gross



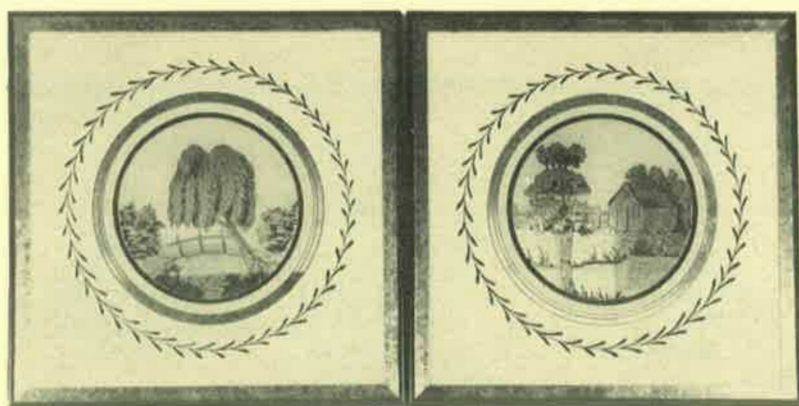
"A" Award — Lace Edge — Natalie Ramsey

"A" Award — Lace Edge — Emilie Underhill



"A" Award — Lace Edge — Emilie Underhill

"A" Award — Glass Panel — Metal Leaf — Laura Burns



"A" Awards — Glass Panel — Metal Leaf
Ruth Swenson, Helen Gross

TEACHER CERTIFICATION REQUIREMENTS

by MaryJane Clark

The Teacher Certification was formed to set up for judging a teacher's qualifications. Since the introducing of this into our guild program — we have certified 15 teachers and one Master Teacher — This has been a rewarding and helpful achievement on the part of our certified teachers. It has raised the standards of many, giving them an incentive to compile a fine portfolio of patterns in the various categories — also a good Historical Knowledge of each period. The Committee tries to be helpful to each applicant and our endorsement of a teacher's methods, techniques and knowledge has given members a fine status with their pupils and assured each teacher that she was on the right tract. The following are the minimum requirements for a Teacher's Certificate.

Minimum Requirements for Teacher's Certificate

There will be a fee of \$2.00 for the first interview in any class and \$1.00 for each additional class, to defray expenses.

- I. Proof of at least 500 clock hours teaching experience in Early American Decoration, to be signed by two Guild members or organizations for whom you have taught.
- II. Certification of a course in Teaching Methods acceptable to the Guild must be presented.

Any *one* of the items below will be considered acceptable:

- (A) State teaching certificate enabling holder to teach in public schools.
- (B) Any course in principles of teaching carrying a total of four college credits.
- (C) A certificate from an accredited craft school showing 60 clock hours of attendance in Teacher Training Class.
- (D) A minimum of 500 clock hours teaching experience (in addition to requirement I.) may be substituted for two credits or 30 clock hours of formal Teacher Training.
- (E) A minimum of 500 clock hours teaching experience (in addition to requirement I.) A demonstration before the committee of not more than 30 minutes. A written plan of both private and community teaching.

In the future the Guild may be able to offer a course in the methods of teaching Early American Decoration.

- III. Presentation of an oral or written outline of filing system, organization of work and lesson plans used,

- IV. Craftsmanship Requirements in following classes are briefly:
- A. Stencilling, Country Painting, Metal Leaf, Free Hand Bronze, Lace Edge, Glass Panels and Chippendale.
1. Record of A or B award in class by the Standards Committee.
 2. Present one original (antique) article with your copy, which may be on tin, wood or paper.
 3. Portfolio to be presented in person, containing a minimum of 12 patterns. Collection must contain all techniques typical to class as outlined by the Standards Booklet. Coverage will be judged as to assortment of sizes, periods, etc.
 4. There will be a period of general discussion on History Background, Periods, Types of Techniques, etc.

TRAVELING EXHIBITION

by Mona Rowell

It is now time to plan a new collection of small decorated originals for the Traveling Exhibition case. Any members who have articles which they are willing to loan for a period of two years should write to the Traveling Exhibition Chairman, Mrs. Edwin W. Rowell, 102 Park Avenue, Whitman, Massachusetts, giving information as to type of decoration, size, and shape.

The present Traveling Exhibition is pictured in the Summer 1958 "Decorator". If each piece can be replaced with one similar in size and shape, it will not be necessary to replace the foam rubber and velvet backing. The articles may be brought to the Spring Meeting.

EXHIBITIONS, 1960

by Ruth T. Brown

April 1960

Crandall Library

Glens Falls, N. Y.

Within each of us there lies a skill which when used in a decorative way is most rewarding. Such has been shown in the recent exhibit put on by the members of the Hudson Valley Chapter of our Guild in Glens Falls. All who saw it gave it the highest praise.

The Traveling Exhibit was also shown and drew many favorable comments from patrons.

June 1960

Crandall Library

Glens Falls, N. Y.

Exhibit by

"Artists of the Upper Hudson"

July 1960

Hartford, Conn.

The Connecticut Historical Society arranged a most interesting display of painted and stencilled tin and wooden wares. Since so much of this originated nearby they were able to collect many fine articles which included the work of tinsmiths trained in Berlin: Oliver Filley, Oliver Bronson and Hepzibah Wilcox. The decorated furniture done by Robert Crossman and Samuel Lane and Guilford painted chests attributed to Charles Gillman were on display. Fine examples were shown of stencilled furniture from Alford and Co., Hitchcockville. There were theorems on silk, velvet and paper and a fine collection of papier-mache from Litchfield Co.

July 1960

Claremont, N. H.

A demonstration was given by Maxine and Albert Boyd on Silk Screen printing at the Goodwin Community Center under the New Hampshire Arts and Crafts.

September 1960

Springfield, Vermont

The Miller Art Center staged an exhibit of interest to a wide group of people. It included originals in various techniques as well as reproductions by some of our members. A gallery talk was given on Decorated Furniture and Furnishings of the 18th and 19th centuries.

October 1960

Philadelphia, Pa.

Members of the 1960 Devon Horse Show and Country Fair have arranged for a program series patterned along the lines of the Williamsburg Forums that attract visitors from all parts of the country each year.

The series of lectures, starting Oct. 4, is to be known as the Devon Antique Forum and will feature speakers who are authorities on antique art objects, home accessories and historic points of interest in the Philadelphia area.

October 1960

Trenton, N. J.

In connection with the Tri-Centennial celebration of the State of New Jersey, the State Museum at Trenton, in the late spring, opened an exhibition of "Wood and Tin" (circa 1650 to 1900) which continues through November.

At the request of the museum, demonstrations were given on Country Painting, Freehand Bronze and Stencilling,

By the end of August the attendance had been over 70,000.

Send press clippings of interest pertaining to our field to:

Exhibitions and Demonstrations

MRS. STUART F. BROWN

Linwood, Mass.



BOOK SHELF

by Natalie Ramsey

THE ORNAMENTED CHAIR — ITS DEVELOPMENT IN AMERICA edited by Zilla Rider Lea. What a privilege to present a book of our own to the Guild Membership and to others interested in the collecting, decorating and antique fields. This quality book is a lovely one to own, and should bring great pleasure and pride to our members. The original source of inspiration for this publication came from Mrs. Brazer's large collection of pictures and slides gathered over the years in her research on Early American Decoration. Not only is this a beautiful book of pictures with authentic and interesting Chapter Headings, but also a valuable guide in chair history.

It was most fortunate for our Society, that our first publication was entrusted to an editor and co-editor, both gifted with a warm personal touch in their work. To Mrs. Lea, Mrs. Hutter, all the Contributors, and to the publishers, the Charles E. Tuttle Company, Rutland, Vermont, we offer our grateful and appreciative "thank you".

ARCHITECTURAL FOLLIES IN AMERICA

by CLAY LANCASTER.

Houses are built to live in and so were the Architectural Follies so entertainingly described in Clay Lancaster's book entitled Architectural Follies in America.

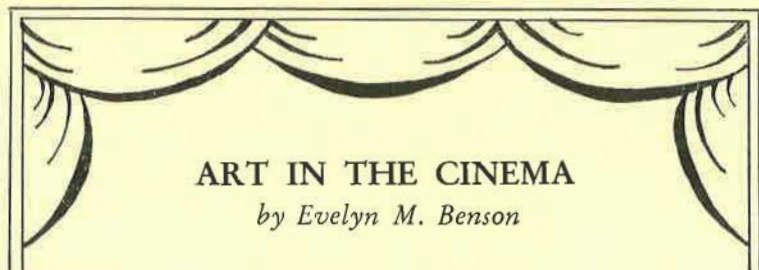
Some Old World examples of architectural monstrosities are described before the author tells us of the many American built Follies. In reading these descriptions of American built Follies, and viewing the many interesting illustrations and color plates, we are imaginatively transported to many delightful places all over the world. These introduce us not only to the wildest material extravagances, but to some fairy-tale characters, who actually inhabited these odd and fantastic buildings.

This is a well written fun book and another fine Tuttle Publication, which would be a refreshing gift to make or receive.

The Yankee Magazine for November 1960 contained an article

"Tray Artistry" which describes the work of Mrs. Harriet B. Cheney one of our members from Sandwich, Mass. and the work of our Society.

THE CONNOISEUR YEAR BOOK FOR 1961, the English publication edited by L. L. G. G. Ramsey, will contain an article by Esther Oldham titled "Handscreens or Fire Screens: Their Use and Ornament."



ART IN THE CINEMA

by Evelyn M. Benson

As there has been a paucity of movies this year, the number of interesting films is rather limited.

Making the rounds of the theatres throughout the country at the present time are many biblical and historical pictures of which "BEN HUR" is, without doubt, the most outstanding. There are violent storms, a sea battle, a Roman scene that takes place on a set of gigantic proportions, and, of course, the chariot race, unquestionably the high spot of the film. Its the type of movie that could come only from Hollywood, and for sheer glory and grandeur, its Hollywood at its best.

"A DOG OF FLANDERS" is one of the best movies made about a boy and a dog. The film is immeasurably enriched by the muted and exquisite color photography of Holland: the windmills, houses, subdued browns, greens and golds of the countryside look as though they had been painted by a great Dutch landscape artist.

"BLACK ORPHEUS" — This film was made in France, and is a miracle of color, sound and movement.

"SONG WITHOUT END" — a screen biography of pianist-composer Franz Liszt. Much of the picture was shot in the concert halls and cathedrals of Europe. First and foremost, of course, is the music. The sets are sumptuous, the costumes ravishing, and the photography about as good as you can find.

"JAZZ ON A SUMMER'S DAY" is one of the most beautiful films ever created. The producer shows Newport at its most glamorous, sail-boat races, impromptu musicals, sunsets, parties, and the serenity of life when the parties are over. The picture pulses with music, and in its color and pictorial compositions, it is unexcelled.

"FROM THE TERRACE" — Baltimore and New York — Colonial and Modern background. Excellent. Worth seeing a second time just to enjoy the beautiful settings.

"IT STARTED IN NAPLES" has one compensation that overrides its flaws, the island of Capri, so stunningly photographed that even when the plot seems lost in the scenery one's eyes are bedazzled.

"HOME FROM THE HILL" and "WRITTEN ON THE WIND". Two very fine pictures. The sets, color and photography are of the best.

Our "late late shows" on television offer many fine films. Offhand "JEZEBEL" and "THE HEIRESS" come to mind. More about this next time.

Notices from the Trustees

ANNUAL MEETING

May 18, 19, 20, 1961 — Williams Inn, Williamstown, Mass.

Fall Meeting

September 21, 22, 23, 1961

Treadway Inn, St. Davids, Pa.

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.

1960 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. John A. Clark, 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

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.

GUILD BOOK:

"THE ORNAMENTED CHAIR"

IS READY FOR DELIVERY!

Upon receipt of your check for \$10.00 plus 25¢ postage, it will be mailed at once.

Make check payable to:

The Historical Society of
Early American Decoration, Inc.

Mail To:

Mrs. A. M. Lea, 2 Philo Ave., Glens Falls, New York.

MEMBERSHIP DUES

Payable July 1, 1961 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.

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

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. Walter Burrows, 2591 Post Road, Noroton, Conn.—Certified in: stencilling, country painting.

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

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.
- Mrs. Herbert Willey, Norwich, Conn.—Certified in: stencilling, country painting.

MASTER CRAFTSMEN

Mrs. Eugene Bond, Dorset, Vt.

Mrs. John Clark, Norwell, Mass.

Mrs. Carroll H. Drury, Springfield, Vt.

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

Mrs. Sherwood Martin, Wapping, Conn.

Miss Maria D. Murray, New Rochelle, N. Y.

Mrs. Andrew Underhill, Bellport, N. Y.

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