

The Decorator

Volume XIV, No. 2

Williamsburg, Va.

Spring 1960



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



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

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Cover Photograph—Original Chippendale
Made by "Loveridge" in England
Owned by Willy MacLean

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EDITORIAL

It was with regret that the resignation of Margaret Coffin as Editor and that of Muriel Baker as Bookshelf Editor was accepted by our President Walter Wright.

Margaret Coffin was Editor of *The Decorator* from 1954 until 1959. Her fine Editorials and her articles on New York State tinsmiths and decorators have added a great deal to the research which is being carried on by our Society.

At present Mrs. Coffin is engaged in writing a book which compiles her extensive research and findings on tinsmithing. It is a comprehensive history of the industry which we look forward to adding to our library in the very near future.

Muriel Baker became Editor of *The Bookshelf* in the autumn of 1955 and since that time has kept us up-to-date with her splendid reviews of articles and books pertaining to our craft.

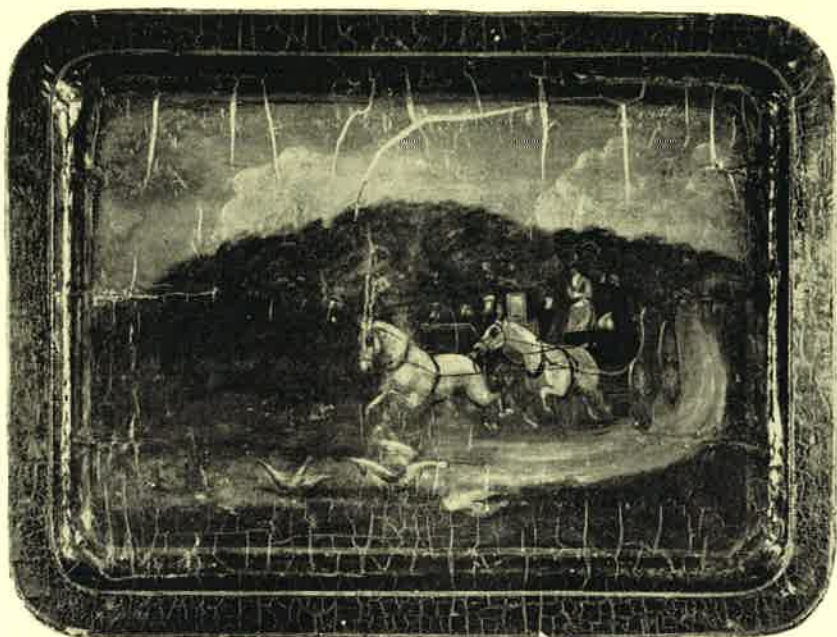
We have all benefited by reading the articles Mrs. Baker has written on varied subjects for *The Decorator*.

On behalf of the President and the members of our Society I extend my sincere thanks to Peg Coffin and Muriel Baker for serving so faithfully as Editors of this journal.

Violet Milnes Scott

* * * * *

The Connecticut Historical Society at 1 Elizebeth Street, Hartford, is featuring an exhibit on decorative arts and crafts this summer, with emphasis of course on those of Connecticut. They asked for, and received, permission to use pieces from our own Esther Stevens Brazer collection at Cooperstown. This will be on from June through October, and any of you who may be in or near Hartford this summer will find a visit to the Historical Society an enjoyable one.



Original Tray, Leather Over Wood
Owned by Jessie Owens Collins

"ALL THAT GLISTERS IS NOT GOLD"

by Shirley Spaulding DeVoe

The other day, while I was rearranging the folders in my file, I came upon the one containing Esther Brazer's letters and clippings. I had not read her letters for several years, so I immediately pulled one out and read it.

Most of the letters contained answers to my questions about the work, or instructions for the basic preparation of a chair or tray on which I was planning to work on my next visit to her studio. Reading this letter, dated November 1939, placed me back in those early years of my introduction to the "curious art of japanning." (I started in 1936.) It also propelled me into writing this, for one of the paragraphs reminded me of some material I found almost fifteen years after this letter was written; material which I thought would be of interest to the readers of the Decorator.

In reply to a question I must have asked, Esther Brazer wrote: "The oldtimers used silver leaf, then turned it golden by making varnish a decidedly yellow brown. They seem to have had a nontarnishing leaf also which might have been tin. Lots of Pontypool had this."

Those of us who have worked on originals are aware of this and there is documentary proof in W. D. John's book, *Pontypool and Usk Japanned Wares*, page 58. "The ornaments are neatly drawn with a hair pencil and a particular size which when a little dried is covered with silver leaf. It is then again varnished which changes the Silver the colour of Gold for they use not Gold leaf in any of their works." Further down the page Mr. John wrote; " * * * originally these (oriental figures) were probably outlined in gilt * * * but on account of the high cost of this method was quickly superseded by the typical Pontypool techniques whereby the decoration was shaped in silver leaf."

Easily recognized on some Pontypool originals is the very thin asphaltum varnish which caused the "yellow brown" covering Esther Brazier mentioned. The varnish used by the Midland japanners was a clear yellow. Come to think of it I don't remember finding any asphaltum on any Midland work, background or finish.

At the end of the 19th century, when aluminum was inexpensively processed due to Bessemer's invention (1864) Birmingham stenciled trays, made until World War I, were most often worked in silver (aluminum) powders and coated with yellow varnish. Often just a portion of the stenciled figures was "swiped" with transparent yellow which gave the effect of gold bronze combined with the silver.

This economical process was also used on American chairs of the stencil period when yellow varnish covered the white metal leaf of the turnings as well as the silver powders of the stenciled ornamental slat.

Although silver is the term used in all documents and publications in all the periods of the industry, the material used was undoubtedly an alloy such as tin and lead, as in the old tin foil now generally replaced by aluminum wrap. True silver turns an unpleasant brown under varnish and tarnishes still more with time. If tin leaf was the substitute for gilt I have never found any reference to it in connection with japanning, but in an old book published in 1832 tin foil was defined as "metallic tin rolled to thin laminas, or sheets like paper." Silver leaf sounds better than tin leaf and certainly would be a more acceptable term for business use.

Palladium of the platinum family, was not discovered until 1803, but would have been too expensive for even a 19th century japanner.

How early the deception was started I did not know until I read the wonderful Diary of Samuel Pepys, 1660-1669, wherein he established for me that it was new in England in his time. Here is the story.

May Day, 1669, was approaching and Pepys decided to have his coach refurbished for that special day, so after dinner, he went to the

coachmakers and told him he wanted it "new painted and the window frames gilt against the next May Day." The coachmaker must have given him his choice of real gilt or the substitute, for Pepys thinking it over, perhaps while the basic work was being done, went back at night on April 26th and "resolved upon having the standards gilt with this *new sort of varnish*." (Italics are mine.) As you will soon see, the new varnish was to go over silver.

Varnish was very much in use in England in the 1660's, but the Diary makes it clear that new formulas were constantly tried. In 1663, Pepys notes that he visited the chemist and mathematician Greatorex, "and there he showed me his varnish, which he hath invented * * * ." Greatorex had put some "upon a stick" (at that time a stick was possibly a bamboo cane) "which appeals every whit as good * * * as the "Indian."

In 1669, a law suit took place between "Sir Philip Howard and Watson, the inventors as they pretend, of the business of varnishing and lackerworke." These men were complainants against the "Company of Painters who took it upon themselves to do the same thing."

Varnish is mentioned again on the day Pepys left his coach to be redone: "To Lilly's", (in Drury Lane) "the varnisher * * * and there I left my French prints to be put on boards.

There were many Dutch artists in England at the time and they surely would have varnishes of Dutch and European invention for Holland was an early trader with the Orient and had developed janning before France or England. And of course varnish was used as a finish for coaches.

It is the day before May Day and Pepys went to the coachmakers where he found his coach "silvered over but no varnishing yet laid on so I put it in a way of doing * * * ." Having as he thought put the work in motion, he went to Lilly's and was happy to learn that "some of them (the prints) are pasted and to my full content." From Lilly's he goes to the framemakers, then back to the coachmakers and "there vexed to see nothing yet done * * * at three in the afternoon." He set the men to work and this time stayed there until eight o'clock at night to make sure it would be ready for the next day.

While he watched, he saw the painter varnish it "which was pretty to see how every doing it over do make it more yellow and it dries as fast as the sun, as it be laid on almost, and most coaches are nowadays done so." He continues, "It is very pretty when well laid on and not too pale, as some are, even to show the silver." You may well wonder

with me at a varnish that can be applied several times on the same object, in an afternoon, and have it dry as fast as it is "laid on almost."

Pepys then treated the workmen to drinks all around and finally saw his coach "cleaned and oyled." The work cost him 40 shillings and he learned that the biggest coach could be done for 6 Pounds which he thought reasonable.

What a picture Mr. and Mrs. Pepys must have made on May Day as resplendant themselves, he in new clothes—"my wife extraordinary fine, with her flowered tabby that she made two years ago, now laced exceeding pretty"—they drove through London Town. The coach boys had new liveries of grey serge, trimmed with black, and gold lace, the colors of the Pepys Arms. The horses manes and tails were all "tied up with red ribbons, and the standards (of the coach) gilt with varnish, and all clean and with green reins!"

With that picture in my mind's eye, I will return Esther's letter to the folder and finish my filing task another day—but not on May Day.

JAPANESE TECHNIQUES OF THE ARISTOCRATIC KIMONO

by Maria D. Murray

From November through January, 1959-1960, the Metropolitan Museum of Art in New York City, displayed, in a most attractive way, countless outer ceremonial robes, or kimono, which had belonged, in the past, to wealthy and aristocratic men and women of Japan. Three periods of Japanese history were represented. The Ashikaga era (1392-1572), the Momoyama, (1573-1603) and the Tokugawa (1604-1868). The garments were collected by Mr. and Mrs. Shojiro Nomura and by Mr. and Mrs. Edward Harrison. The many techniques used to ornament them evolved with the historic and political development in the growth of Japan.

The *Ushikake* (robe) of the aristocracy had been originally worn over many voluminous garments or kimono, sometimes twelve or more. The outer garments were, therefore, made of exaggerated proportions. They were long and wound themselves around the feet of the wearers like fans. Their great size gave their owners the dainty appearance of dolls. The many layered style, *Junihitoe*, began during a period succeeding that of Nara, namely the Heian-Kamakura era (794-1333), which greatly influenced the styles and designs of the later Ashikaga and Momoyama epochs. The garments were not all belted in by the Obi, (sash). Some kimono were short sleeved, (*Kosode*),



Court Lady in Ceremonial Costume — Color Print by Kiyonaga (1752-1815)
Courtesy of the Metropolitan Museum of Art

while others had extremely long sleeves, (*Furisode*). In later times, long sleeves became the pockets of the Japanese woman. In them she carried her paper handkerchief, chopsticks in their case, a fan, cosmetics and a looking-glass. The kimono sleeve was shortened during the age of Muromachi (1336-1568), thus influencing the Kosode fashion. Important artists had specially designed the ushikake for persons of aristocratic prominence who had worn them at special ceremonies and important functions. The collection also included robes worn in the lyric dramas of classic Japan, the *No*. Robes designed for theatrical use were made of stiffer fabrics. Their bold decorations had been planned to transmit special effects under bright lights.

Because of a unique custom followed by the aristocracy, Japan has successfully preserved, with accurate dates, her heritage of the kimono. When the owner of a ceremonial ushikake died, her choicest garments were either left to members of her family or they were bequeathed to a favorite monastery or temple. Religious institutions treated the exquisite gifts as memorials to the donors and boldly printed in the kimono linings, records of dates and names of owners. Possessed by priests, the garments were worn as costumes in the temple dramas or they were converted into altar cloths. The remaining fragments were pieced together and worn during a service. "The robes were cut into a patchwork of priests' robes which, in all their gorgeousness, were symbolic of the rags and tatters of poverty." (Metropolitan Museum, card at the exhibit).* Mr. Nomura bargained with gifts and other exchanges in order to recover, from temples, many of the robes exhibited in the collection.

The colorful display, occupying several large galleries, was artistically arranged on the walls and upon platforms. The robes collected as fragments from monasteries, had been preserved upon specially built screens, one, two or more to each. The screens could be folded for compactness and safety in transportation. Each robe gave no indication that only a portion of it existed. It seemed to hang upon a specially decorated black rack which was set into the paper background of the screen. Rich and luxurious effects resulted from the special treatment given to the paper. Gold leaf squares, of the usual size, had been laid on without burnishing. Each square of gold leaf was distinctly blocked off from the rest, though none of the paper was visible. Screens or room dividers of ancient dates, displayed in an adjoining gallery, had been made in this manner, the designs being painted upon the gold ground.

The screens used for display of the kimono fragments, were worthy of special notice. Framed in black lacquer bands, representing ebony,



Japanese Stencils for Textile — Tokugawa Period (1615-1867)
 Japanese Stencils — 19th Century
 Courtesy of the Metropolitan Museum of Art

they were enhanced by brass hardware, delicately engraved. The black lacquer frames and the racks upon which the kimono appeared to hang were decorated with inlay designs done in gold. A three dimensional appearance resulted by the use of gold lines and other details which helped to add depth. The ends of some of the racks were elaborately ornamented to resemble the intricately gilded sword handles carried by the *Samurai* (warriors) of the times. All the artistry and cunning of the craftsman had been employed to produce screens worthy of their elaborate purposes as display pieces for exquisite garments.

Buddhism, by way of Korea, was introduced to Japan from China during the early period of Japanese history, that of Asuka-Nara (442-794). The Japanese prince, Shotoku Taishi, a patron of the arts and of learning, had encouraged his people to benefit from Chinese culture. China had been influenced, at an early date, by trade with India, Persia, Arabia and by the distant Roman Empire. Her weavers produced exquisite and costly brocades, such as *Kinran*, a gold brocade of complicated workmanship. At first Japan imported China's exquisite fabrics, but in 1616 the Exclusion Act or Policy was passed. It forbade the importation of foreign goods, especially from China. Japan then learned to rely upon herself in the production of fabrics. The making of brocades became too laborious and time consuming. The ten or more layer styles of Junihitoe kimono which had been the vogue, used the large patterned brocade and it no longer was possible to produce the large quantity of fabric they required, instead the weavers produced small, regularly woven designs of the damask type, quicker to produce. The elegant beauties of the Nara period had instituted the long-trained costumes and those ladies had chosen to display as many layers of contrasting colors as they could. These were visible at the neck, in the long trailing sleeves and at the lower edges of the robes. The colors were all identified by some flower and used with an eye to their appropriateness for the seasons during the time the blossoms grew. Weavers reduced their expenses to balance the increase in labor by cutting down all complicated designs. By the end of the Heian-Kamakura period (794-1333) cloth became coarse and the designs were woven in an all-over pattern of fixed or conventional motifs.

The first hand-applied designs to have been done on cloth which was not of the brocaded type was that of embroidery. Exquisite colors were used to dye the silk floss. Kimono of the Ashikaga period were decorated in all over embroidered designs of flower motifs. Other units used were the *Three Friends* or the traditional pine, plum and bamboo. Intermingled with these were symbols for the four seasons,



Japanese Stencils — 19th Century
Courtesy of the Metropolitan Museum of Art

the crane and tortoise, each meaning longevity, along with symbols for riches and good fortune. Both China and Japan considered that the art of embroidery was as important as that of painting. It is very possible that the lustrous effects obtained by richly dyed silk floss, may have influenced the art of painting. When gold had been used for decorative effects, it had been inlaid as metal strips or as cut out shapes which had been carefully set into the lacquer base—a method called *Kirikane* (See *Oriental Lacquer Work*, M. D. Murray, The Decorator, Vol. VI #1, P5). The effect obtained in lacquer may have been inspired by the work of the early artists of embroidery resulting from their use, at first, of accents made from metal strips of silver and karat gold which they couched upon cloth by fine stitches of silk. A later method for producing metal thread was by intricately winding fine silver or gold around a silken core. In Japan, rich embroidery replaced the intricately woven brocaded fabrics originated by Chinese craftsmen.

Soon, all-over embroidered garments, imitating rich brocades, also became too tedious and costly to produce. The ancient arts of tie-dye and of batik, or resist dyeing, were then combined with that of embroidery. Both sides of a piece of fabric were tie-dyed by a method then known as *Kokechi*, today called *Sehiboni*. Their soft fabrics lent themselves to tie-dye work which was intricately accomplished to produce one form of pattern-dyeing by means of tying tiny bits of the fabric on small silver nails. Designs, so made, were usually about $\frac{1}{4}$ of an inch to $\frac{3}{8}$ of an inch in diameter. They were crinkled in appearance and were called “fish-egg” and “eye painting”. Another technique called *kanako*, was used to form large patterns and also as bandings or borders. Impressions of large leaves, shells and other motifs were tie-dyed in larger areas taking in more silk (*shibori*). When designs were outlined, basting threads were sewn in and pulled together before the dyeing was done. This technique (*boshi-shibori*) resulted in sharp outlines. *Rokechi* was a wax-resist method, the melted wax being applied by both fine brushes and by intricately cut stencils.

Famous artists of the times made the delicate designs with their brushes and also cut the stencils which they trained others to use. Extremely fine details in the designs which were cut into specially treated, diuble sheets of mulberry paper, were held together by fine silk fibers or human hair. *Kyokechi*, was another, ancient, stencil method used. The details for this intricate use of a stencil have been lost but it is believed that the silk fabric was folded in two and was fastened down by clamps between two extremely thin boards into which designs had been cut as perforated and open stencil boards. This method was very precise and required much skill.

An interesting variety of techniques were evolved by the Japanese artists of the kimono to produce their designs. The beautiful woven silks ranged from tabby, a plain weave, and damasks, both produced in Japan. Other weaves were imports from Ming China such as (Donsu) tafettas (Kaiki) crepes (Chirimen), the venzu weave, so called by Japanese weavers, and the satin weave. A combination of weaves was also used to produce the swastika, diaper and floral motifs in soft exquisitely draped silks. Japan's weavers were influenced in the era of Muromachi (1336-1566) by Spanish traders who brought woollens and velvets and also by the South Sea Islanders who sent cottons. The political leaders of Japan had become fastidious about standards and they enforced their wishes more and more. During the Ashikaga era arts and crafts became distinctly national in character. Rich colors were employed often upon dark brown. Embroidery was done in brilliant greens, orange and vermillion, interspersed here and there with white silk floss. Accents of couched gold threads were employed lavishly.

The Momoyama era which succeeded the Ashikaga, expresses vividly the Japanese art of assymetry for which her artists have become famous. Dyeing patterns into the fabrics and embroidery were combined with brush techniques applied upon silks of rich texture. These assymetrical designs were arranged in fine and closely placed patterns which included scenic themes, mountains, volcanoes, high clouds, snow, bamboo and many kinds of trees. These were richly embroidered upon satin in soft orange to pink shades combined with soft blue to yellow greens and accented with gold thread outlines. Fine details were added by flower motifs realistically reproduced. Frequently, fine horizontal lines were painted into parts of the designs with gold. Kanoko tie-dyeing was combined with exquisite arabesques and flowers embroidered with silk floss and gold thread.

Famous artists of the Tokugawa era often presided at contests when the kimono were judged. Matabie was a famous Ukiyo-e painter who was so honored as to be made a judge. Moronobu (1629-1694) was originally a kimono artist and later became a print artist. He produced a book of illustrations and single prints and designed his robes in the bashishibori technique of tie-dyeing. After his time, artists designed kimono using many combinations of flowers and also included other motifs such as boats, books, streams which wound in and out of bridges, fans, grasses, etc. This was a time of peace and prosperity and everyone was in holiday mood.

The print makers of Japan during the dictatorship of the powerful Tokugawa periods (1603-1867) are believed to have greatly influenced the styles of adornment used on the kimono of this era. The merchant had always been held in contempt. He was ostracized and treated as a parasite who benefitted from the labors and artistry of others. Yet, while restricted, he rose to power and wealth and when prints were made he bought them and distributed them. His new prints permitted him to purchase important social positions and titles. The prints could be compared to today's style magazines. Wives and daughters of merchants thus copied the more popular styles and thereby dressed like the aristocracy and also like famous actors of the times. Although at first the print was not valued by the Japanese, western peoples converted them into collectors items and placed them in museums. The asymmetrical designs of the kimono pointed to the work of experienced artists and not to the craftsmen whose training had not included the dexterous brushwork of the artist.

The Sumptuary laws of 1683 curbed all extravagance in the daily living of the Japanese. New methods for decorating the kimono resulted, which in their turn became less costly than the tie-dye technique. Appliqué substituted for embroidery. Their kind of India Ink was used to paint directly on the fabric in scenic and other designs, each noted for delicate line work. During Edo times the designs became picturesque and huge as they were placed across the shoulder, or diagonally down the back of a kimono. The Yuzen technique of painting directly on the fabric was employed to produce a hand-painted and dyed design. Both paste and the juice of the tsuyukusa flower, the common commelina were used. Each could be washed out of the fabric easily after they had served their purpose. Embroidery was used only for accent purposes and for highlighting. The *Obi* or sash became the most important accessory and upon this a great deal of elaborate and tedious workmanship was exerted.

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PRESIDENT'S REPORT 1959 - 1960

After the many years of planning the Williamsburg meeting, it is a pleasure to report that it exceeded our greatest hopes. We were delighted to find that, even though "the sun shines bright on our old Kentucky Home", it shines even more brightly on those in Old Virginia. The Palace and its green, the Capitol, the charming gardens and homes, and even the gaol glowed serenely in the sun, and proved as attractive to old hands at Williamsburg as to those who were seeing it for the first time.

The Colonial Williamsburg staff could not have been more helpful. Acres of red carpet were rolled out, and our every desire was promptly fulfilled. Mr. McGwire at the Lodge, Mrs. Black at the Rockefeller Museum, and Mrs. Duncan, who took us on an eye-opening tour of the warehouses, must be credited with making our stay a most pleasant one. The hostesses and waiters at the inns where we ate were equally helpful. The Kings Arms, with its yard-square napkins tied around your neck—Christina Campbell's Tavern, with the wandering troubadour—Chowning's Tavern and the thick Virginia ham sandwiches—the magnificent buffet at the Williamsburg Inn, whose motto must be "Abandon all diets, ye who enter here"—all these proved by no means the least of the Williamsburg attractions.

The Abby Aldrich Rockefeller Folk Art Museum, new to many of us, was a prime magnet of attention. Filled with folk art in many media, perhaps the theorems drew the most exclamations of delight, since these were more familiar to us, and we could compare techniques and look for new ways to accomplish them. The curator, Mrs. Black, had put on exhibit everything that touched on our field. After a sparkling lecture Monday morning—her enthusiasm makes you sit bolt upright and want to be gone instanter on a search of your own—we were treated to a private tour of the collection from top to toe, which fired us all anew.

There were many more pleasurable experiences awaiting us, and while space will not allow a complete detailed report, a few of the

more vivid impressions may bring out the flavor of the meeting. The tea, at which the Trustees and guests wore name-cards with REAL roses,—the work of Mrs. Harold White and her committee—the exhibition, with a small but exciting array of Chippendale-type painting—the dinner at The Lodge, with roses painted on gold Chippendale trays as place cards, again Mrs. White—the warehouse tour, with its staggering view of housekeeping on a village-wide scale—the lace-edge table at the Palace—the boxwood at the Brush-Everard house—the addition of two Master Craftsmen to our roster—the beautiful color of the Raleigh Tavern woodwork—the feeling of being neighbors of our own ancestors—all added up to a delightful and memorable occasion.

Special thanks should go to Mrs. Underhill and her helpers, Mrs. White and her hostesses, from as many states as there were names, and the entire staff at Colonial Williamsburg for giving us an enjoyable and exciting meeting.

WALTER H. WRIGHT

HIGHLIGHTS OF THE COMMITTEE REPORTS

STANDARDS: There were 24 new members added, 26 A awards given to members, and two new Master Craftsmen—Mrs. Carroll Drury and Miss Maria Murray.

MEETINGS: Fall meeting—New Ocean House, Swampscott, Mass., September 29, 30, October 1, 1960.

CURATOR: A number of new pieces given to our collection at Cooperstown, by Mrs. McLean, Mrs. Washer, and Mrs. Brombacher.

GUILD BOOK—THE ORNAMENTED CHAIR—
expected delivery date is now September 1, 1960.

MEMBERSHIP: We have three new associate members, Mrs. A. S. Crawford, Togus, Maine; Mrs. William McKenna, New York City; Mrs. W. M. Schliecher, Devon, Penn. It is also now time for printing a new membership list, and please send all changes or corrections to Mrs. Willis Howard, Lebanon, New Hampshire.

CHAPTERS: The Pine Tree Chapter, Maine, on its tenth anniversary, has changed its name to the Evelyn Holmes Chapter, to honor Mrs. Clyde B. Holmes, Belfast, who was an early pupil and friend of Esther Stevens Brazer, and who helped to start and sustain the chapter.

WAYS AND MEANS: 100 new binders for the Decorators have been ordered. The same price as the old ones, \$2.25, these will hold twelve issues instead of six, and can be decorated. Look for them at Swampscott.

CHAPTERS' REPORT

by Clara B. McCaw

Chapter meetings, with few exceptions, were held regularly since my last report.

Hudson Valley Chapter sponsored an exhibit at the Crandall Library in Glens Falls, New York, which opened on April 19. The Traveling Exhibit, on display in the lobby, was an appropriate introduction to the splendid exhibit of members' work, and the many fine originals loaned by them.

Chapters show an increasing interest in completing and enlarging portfolios. Many are now exchanging and loaning patterns.

It is gratifying to note the growth in chapter membership. Charter Oak now has sixty-eight members—an increase of thirteen.

I appreciate the cooperation of Chapter Secretaries in sending reports promptly, and assure them of my continued desire to be of assistance.

COOPERSTOWN

by Bernice Drury, Representative

Since the Guild Collection was moved to the New York State Historical Association in Cooperstown over a year ago, the Director and staff there have been most helpful and cooperative.

In July 1959, an attractive exhibition bearing our name was arranged for the public by the Association in Farmer's Museum.

A list of Guild members in good standing is furnished by our Membership Chairman so that any member may present her card at Fenimore House and have free access to the Collection and work rooms in Bump Tavern.

Several members have taken advantage of the quiet atmosphere and fine facilities here provided for research and an opportunity to improve and elevate the standards of their work.

The Association has provided us with a list of good, inexpensive tourist homes in Cooperstown.

Any questions in regard to the Collection, facilities, or procedure—according to our agreement with the Association—should be addressed to the Guild Representative.

CURATOR'S REPORT, 1959-60

by Martha Muller, Curator

At the Fall meeting, Lake Placid, N. Y. we were able to report that our Society had received the following gifts for the permanent Museum Collection:

A signed Clay tray, a nest of 4 tables and a small rectangular tray, donated by the heirs of Katharine Brazier.

A stencilled box, attributed to Ransome Cooke, a papier-mache bread tray, a white hearth brush and a small Chippendale tray, given to your Curator by Katharine Brazer and donated to the Guild.

A box with a leather stencil, donated by Mrs. H. Shepherd.

A country tin octagonal tray and a rare lace-edge coffee-pot, donated by Mrs. S. C. Walters.

The Guild purchased a signed Hitchcock rocker, formerly at Innerwick and from Mrs. J. R. Ramsay, a beautiful Chippendale tray.

Exhibited at the meeting and to be donated later to the Guild were the two stencilled piano boards, rescued from oblivion by Mrs. H. MacDuffie and Mrs. G. Jameson.

All of these articles, excepting the coffee-pot, which needs repairs and the piano boards, were taken to Cooperstown, along with the Guild's Publicity Scrapbook, by Maria Murray and the Antiques Magazines given to us some years ago by Mrs. G. L. Plimpton, a box of reference notes of Esther Brazer's and Mr. Brazer's Pennsylvania German chest slides. Since then, we have acquired a Stevens Plains bread tray, donated by Mrs. A. G. McCaw.

At our Spring meeting at Williamsburg, we received three more valuable articles:

A fine, marvelously executed Chippendale tray, donated by Mrs. W. A. McLean.

GIFTS RECEIVED BY THE GUILD, WILLIAMSBURG, VA. 1960

Mrs. W. A. McLean

Bay City, Michigan Large Chippendale Tray Papier Mache,
Loveridge and Co., England.

Mrs. R. Mockford Washer

Burlington, Conn. Scalloped Oval Tray "Chippendale"
type painting.

Mrs. W. G. Brombacher

Chevy Chase, Maryland Octagonal snuffer tray.

A medium-sized tray of unusual shape, donated by Mrs. M. Washer and a snuffer tray with a lovely scenic design, donated by Mrs. W. G. Brombacher.

Forms have been printed to facilitate the handling of gifts to the Museum. They are available from the Curator.

After the Board of Trustees of our Society had decided to permit Historical Societies and Museums to borrow pieces from our collections for exhibits, the Connecticut Historical Society showed the Guilford chest, purchased from Innerwick, at their Spring exhibit and the New Jersey State Museum is currently showing three country tin pieces in their exhibition of "Early Arts and Crafts.



Original — Chippendale Tray
Owned by Emilie Underhill

REPORT OF THE TWENTY-NINTH EXHIBITION

The long awaited Williamsburg meeting provided everything one could possibly wish for—, sunlit spring weather, ideal exhibition facilities, two Master Craftsmen, and of course Colonial Williamsburg itself!

The exhibition was held in the lobby of the auditorium, the former Information Center. The lighting was superb and included a number of rotating ceiling “spots” which enabled us to dramatize the exhibition highlights. The piece-de-resistance was, of course, the display of the Master Craftsmen award trays of Bernice Drury and Maria Murray. It was the first time in some years that we have had more than one entry in this class.

A high counter, floodlighted and faced with long tables, held an unusually effective grouping of the forty eight applicants pieces. These were outstanding in quality and elicited much favorable comment. The wall behind this display was painted with a colorful mural-map of Tidewater Virginia which added interest to the background.

The Traveling Museum, twenty-six “A” awards and other work of exhibition calibre was effectively placed along the other walls. Spotlights brought out the detail on the many pieces of glass, both gold

leaf and stencilled border, and provided a special glow for the many rare articles in the "Museum".

The center area was reserved for the originals, thirty-eight pieces in all. The featured category was "Chippendale" and we were most fortunate in having 24 examples of all types in this class. The Guild Curator, Martha Muller, conducted the gallery talk on Sunday night which enabled us to study and discuss the special characteristics of this kind of painting. A large attendance attested to the continuing popularity of this part of our program. All the most exciting tricks of the tray painters art were represented. Modeled flowers expertly drawn in "thick and thin" paint, transparent colors blended over paint or metal leaf, delicate penwork and freehand bronze accents, mother of pearl—all appeared on early or late pieces of the period.

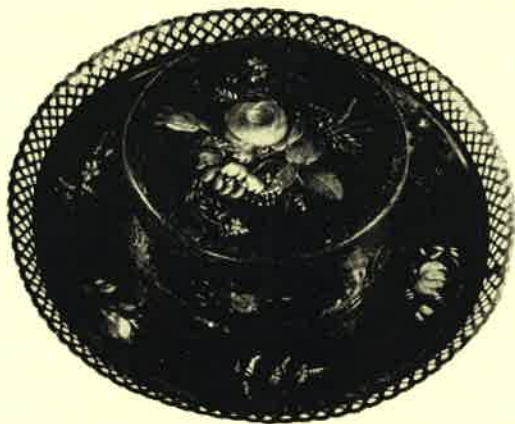
One small Gothic shape tray, dated as early (1838), was in perfect "mint" condition. It demonstrated beautiful free hand bronzing on the tree trunk, a pagoda, and the soft green leaves. The focal point was a stunning peacock with a brilliant green glaze over leaf. The painting of the tail was unbelievably delicate. There were several gold leaf birds with scarlet tails and blue wings, and small flowers in pale pink white and blue. Drifts of fine penwork framed the whole.

Two portfolios were outstanding for their floral painting. This type of work is a joy not only to the painter, but to the gardener as well. One had very fine gold leaf work surrounding an oval center. This medallion was a bouquet composed of roses, fuschias, lily of the valley and a red passion flower. The other had a fat pink rose, blue trumpet flowers and yellow hollyhocks! It expertly demonstrated the use of paint in modelling flowers and was distinguished by its beautiful painting and brushwork.

One large "Chip" was slightly Venetian in feeling. It was scenic with gold leaf pillars and columns surrounding a lagoon. The small human figures and boats were deftly drawn. A luminous "dusted" sky with stump work clouds set off the deep gold leaf tree to the right. Filmy painted flowers completed the tray. Perhaps the most admired piece was a large papier mache Queen Anne signed, Jennens and Bettridge*. This too, had a dusted bronze background. It was felt that perhaps more than one craftsman had worked on this tray as the border was not as fine as the center. A magnificent peacock on a wall faced a vase of roses, morning glories and other modelled flowers. The fountain in the center and the bird of paradise in flight contrasted with the heavy red brown border scrolls. All truly in the Victorian taste. Very different was a large Gothic papier mache with an elaborate

metal leaf border. It was felt that this piece was printed or stamped, instead of being done by hand.

Very suitable for Williamsburg, where most of the decorated pieces were done in the "chinese manner", was a large rectangular tray with raised oriental figures. This was a familiar scene of a rickshaw gliding past bridges, pagodas, little ponds, etc. Lovely "free" painting distinguished another large tray. The roses and other flowers were loosely



Original — Lace-Edge Cheese Dish
Owned by Robert Keegan

Original — Painted Portfolio
Owned by Mrs. R. A. MacAlpine

modelled, with filmy glazes. A strutting cock perched on a fountain. The tray was expertly done and demonstrated many of the features we look for in this category.

An outstanding tray attributed to Loveridge and Co. was given to the Guild following the meeting. It is an early, dish-shaped Gothic tray with a wide edge. The edge has a gold stripe decorated with Chinese type calligraphy said to be a distinguishing characteristic of this maker. The central group of figures is slightly "Moorish" in feeling, and the painting is expert! There are palm trees with free hand bronze leaves, fine tapering rushes, a peacock in a tree, gorgeous free hand bronze flower sprays. These are red-bronze on one side of the tray, pale gold on the other. It is a beautiful example and a magnificent gift, the tray was purchased in England.

Another gift to the Guild was a scalloped oval tray with heavy gold leaf scrolls. The center has an unusual bird perched on a scroll and various kinds of painted flowers circle the border. Deep royal blue forget-me-not flowers wove a garland from rim to floor of a small rectangular tray. The center motif was a group of pale white roses with green shadings, one black-crimson rose served as an accent. A lovely hand screen had beautifully done mother of pearl work and flowers, including a red and white striped cabbage rose. Most dramatic was a set of three papier mache trays of the late Victorian period. Heavy red draperies and mother of pearl columns framed scenes of cathedral interiors. The illusion of "lighting effects" was effective and pleasing.

Much admired was a medium sized "Chippendale", also papier mache. Graceful birds with thin greeny-white tails, a vase with a white rose and a blue morning glory aptly showed the "dreamy" quality of some of this work. Several card trays, letter holders, a small round scalloped chestnut plate and a signed "Jennens and Bettridge" (one of a dozen) deep dish with a fluted edge added interest to the display.

The lace edge group included a rare lace edge "cheese dish" ** purchased in Holland. The background was tortoise shell, and there was a very fine gold leaf border. The top had a typical lace edge rose and flowers, the border on the floor "tray" was lace edge daisies and rose buds. An oval lace edge tray also had a tortoise shell background. It featured a lovely bird and typical floral sprays, as well as fine brass handles. Completely different was a large rectangular tray with a wide gold leaf band. It had roses and leaves modelled in fire bronze and deep gold powders accented with lovely black brush work. An excellent example of stencilling and free hand bronze. Also in this group was a small tray with a silver leaf border, patterned with shells

and morning glories in fire and deep gold powders. This also showed fine black accents.

Several members brought in pieces of known foreign workmanship. The Dutch group included a coffee urn with a gold leaf floral band. It had painted pastoral scenes of a herder with cows, sheep and a dog. The other articles included a "fuel caddy" and a tea pot and warmer. These were similarly patterned with gold leaf bands carrying a design of dull red brush strokes and flowers with black overtones. The pictures of cottages and castles were said to be typical of this work, and "similar to the farm houses in Friesland where this pot was found". All of these came from Holland, the urn being typical of those made in Groningen in the late 18th century.

The Russian articles included toys and a round gold covered "bowl". The background appeared to be brushed bronze and had a pattern of red flowers, small vermilion fruits and intricate black brush work. A very small black lacquer tray carried the Czars cipher on the back. Brilliant and very colorful glazes over gold leaf formed a striking contrast to the dark background. The human figures were finely detailed. The box showed very similar workmanship. The finish was soft and lustrous. There was a very fine gold leaf border surrounding a princess seated on a rock. The waves were tipped with gold and silver, and the detail of embroidery on her jacket was equally delicate. Though Persian in feeling, the only authority I could find quotes as follows "Box from town of Palekh, Ivanovo Province . . . an art practiced since 1500, days of the first Czar, Ivan the Terrible. Executed in gold leaf and colors, always fairy tale or folk lore characters."

This was a meeting rich in new knowledge for us all. There are many articles in past issues of the "Decorator" which should be more meaningful. It also marks the final step in our first cycle of exhibitions co-ordinated with the ten classes as judged prior to the granting of a Master Craftsman award. The success of this program can only be judged by your enthusiastic reception of the gallery talks, demonstrations and Teacher Certification displays, as well as the exhibitions. Somehow it seems most fitting that we reached this objective at Williamsburg. The perfection of this restoration and the example of its painstaking research will serve as an incentive to the members of the Esther Stevens Brazier Guild.

* Pictured "The Decorator" Volume X #2 Spring 1956 page 26.

** very similar to "tobacco holder". "Pontypool and Usk Japanned Wares" W. D. John . . . Illustration 11A (page 48-49 illustrated section).

APPLICANTS ACCEPTED AS MEMBERS

at Williamsburg, Va. — May 1960

<i>Name</i>	<i>Address</i>
Arnoldi, Mrs. Walter	18 Avondale Rd., West Hartford, Conn.
Ayers, Mrs. Charles	1504 Kingsway Rd., Baltimore, Md.
Brown, Mrs. Donald M.	32 Kingsbury Rd., New Rochelle, N. Y.
Butterworth, Mrs. Arthur..	77 Reservoir Ave., River Edge, N. J.
Cox, Mrs. Robert	Rt. 4 Bazetta Rd., Warren, O.
Dunbar, Mrs. Robert	37 Fenimore Blvd., Springfield, Mass.
Farnsworth, Mrs. Lee	Harvard Rd., Lancaster, Mass.
Flagg, Mrs. Robert	Raynor St., Southington, Conn.
Grivicich, Miss Grace	221 Ross Ave., Hackensack, N. J.
Jackson, Mrs. Paul R.	31 Alden Ave., Yonkers, N. Y.
Keam, Mrs. Ben, Jr.	27 Leathers Rd., So. Ft. Mitchell, Ky.
Lore, Mrs. Kenneth	8350 Blvd. East, North Bergen, N. J.
Luce, Mrs. Arthur	626 Hancock St., Rumford, Me.
Marshall, Mrs. F. E.	88 Hollywood Ave., Crestwood, N. Y.
Marx, Mrs. Orion W.	166 Tenaflly Rd., Tenaflly, N. J.
Norman, Mrs. H. B.	876 Massachusetts Ave., Lunenburg, Mass.
Pasfield, Miss Miriam R....	40 Mulberry Ave., Garden City, L.I., N.Y.
Rattman, Mrs. Sylvia	347 Northfield Rd., Lunenburg, Mass.
Regan, Mrs. John M.	Broad Brook St., Bedford Hills, N. Y.
Roberts, Mrs. C. R.	122 Howard Terrace, Leonia, N. J.
Teiner, Mrs. R. Whitmore..	38 Cedar St., Wenham, Mass.
Webb, Mrs. Harold W.	328 Westview Ave., Leonia, N. J.
Wenrich, Mrs. John	4572 E. Henrietta Rd., Henrietta, N. Y.
Williams, Mrs. W. Waldo ..	Summit Lake Rd., Argyle, N. Y.

MEMBERS RECEIVING "A" AWARDS

Williamsburg, Va. — May 1960

<i>Name and Address</i>	<i>Class</i>
Faye Merrow, Nyack, N. Y.	Country Painting
Harriet Syverson, West Englewood, N. J.	Country Painting
Florence Bogert, Closter, N. J.	Country Painting
Laura Burns, Rye, N. Y.	Country Painting
Kay Halls, Montreal, Can.	Country Painting
Christine Jameson, Duxbury, Mass.	Country Painting
Marge Huntington, New Rochelle, N. Y.	Stencilling Tin
Flora Olson, New Rochelle, N. Y.	Stencilling Tin
Nadine Wilson, New York City	Stencilling Tin
Laura Burns, Rye, N. Y.	Stencilling Wood
Julia White, Dalmar, N. Y.	Lace Edge
Emilie Underhill, Bellport, L. I.	Gold Leaf Painting
Isabell Nicoll, Scotia, N. Y.	Gold Leaf Painting
Harriet Syverson, West Englewood, N. J.	Glass Panel with Border
Florence Bogert, Closter, N. J.	Glass Panel with Border
Clara McCaw, Radburn, N. J.	Glass Panel with Border
Elizabeth Peck, Glens Falls, N. Y.	Glass Panel with Border
Helen Gross, Trucksville, Pa.	Glass Panel with Border
Kay Halls, Montreal, Can.	Glass Panel with Border
Louise Wallace, Fitchburg, Mass.	Glass Panel With Border
Faye Merrow, Nyack, N. Y.	Glass Panel, Etched
Flora Olson, New Rochelle, N. Y.	Glass Panel, Etched
Chester Gallaher, Carnegie, Pa.	Glass Panel, Etched
Annetta Cruze, Harrisburg, Pa.	Glass Panel, Etched
Bernice Drury, Springfield, Vt.	Chippendale
Maria Murray, New Rochelle, N. Y.	Chippendale

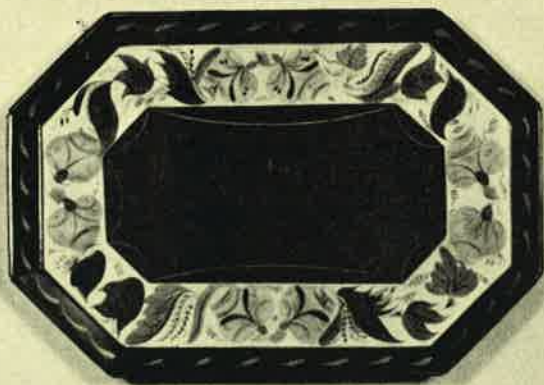
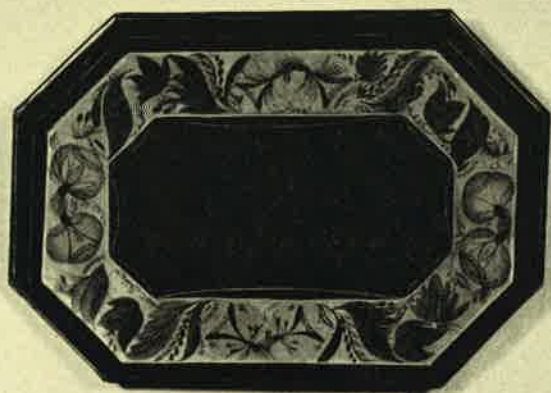


"A" Awards — Stencilling on Tin — Nadine Wilson — Marge Huntington



"A" Award — Stencilling on Tin — Flora Olson

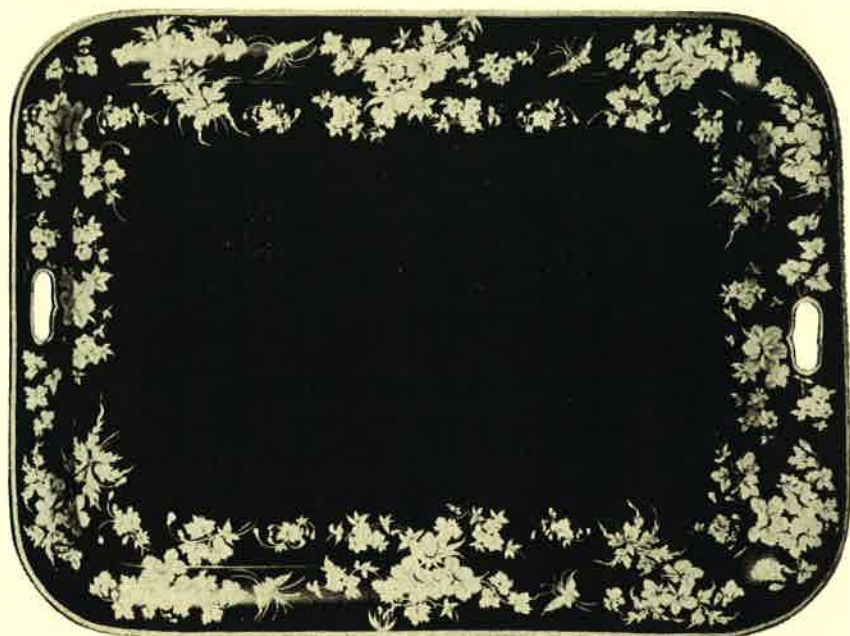
"A" Award — Stencilling on Wood — Laura Burns



"A" Awards — Country Painting
Christine Jameson, Florence Bogert, Harriet Synerson



"A" Awards — Country Painting
Laura Burns, Kay Halls, Faye Merrow
"A" Award — Metal Leaf — Isabell Nicoll

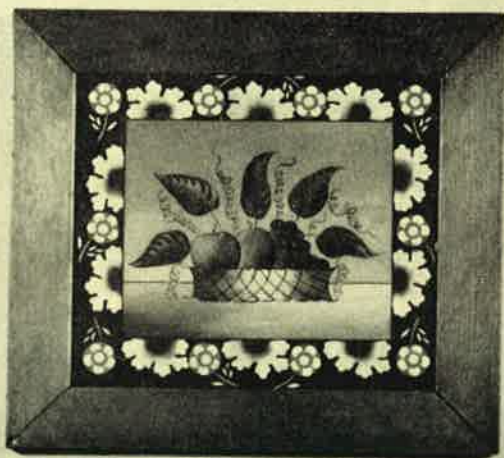


"A" Award — Metal Leaf — Emilie Underhill

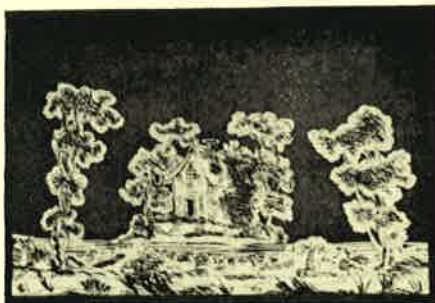
"A" Award — Lace Edge — Julia White



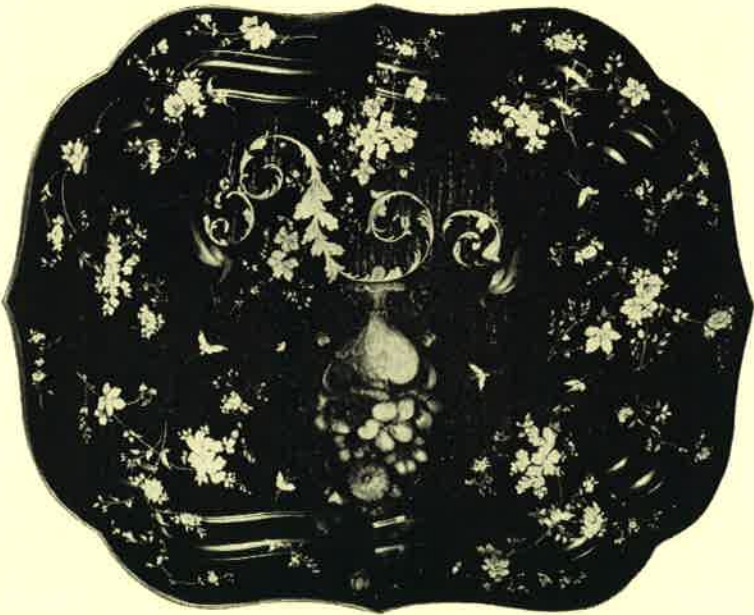
"A" Awards — Glass Panels
 Kay Halls, Harriet Synerson, Florence Bogert, Louise Wallace



"A" Awards — Glass Panels
Elizabeth Peck, Clara McCaw, Helen Gross



"A" Awards — Glass Panels — Metal Leaf
 Faye Merrow, Flora Olson
 Annetta Cruze, Chester Gallaher



MASTER CRAFTSMAN
"A" Award — Chippendale
Maria Murray, Bernice Drury



BOOKSHELF

by Muriel L. Baker

This issue's book review corner will contain three capsule reviews of publications that have come to my attention in the past months.

The most pretentious of these is *THE LADIES' AMUSEMENT* or *THE WHOLE ART OF JAPANING MADE EASY* published by the Ceramic Book Company of Newport, England. Unfortunately, this facsimile of a work by Robert Sayer which was first published in 1762 contains little of interest or of use to us. It has nothing in the field or research that is new and few, if any of the patterns are usable in our work. After Mr. John's definitive work on Pontypool and Usk wares this "looked-forward-to" publication is a great disappointment.

The second is *JAPANESE LACQUER WARE* by Tomio Yoshino, a member of the Lacquer Art Department of the Tokyo University of Art. This book, imported by Charles E. Tuttle, Rutland, Vermont, sells for \$3.00 and is an authoritative work on the subject. The various schools of design and the best of the craftsmen are named and the photographs, which enhance the text, are of good quality and are mostly of museum pieces.

The last is a "how-to-do-it" or instruction manual, *TRAY PAINTING—FURNITURE DECORATION* by Anna C. Butler, formerly Chairman of the Art Department of the Bayside New York High School and at present an Adult Education Instructor in Westchester County. Published by the Berkshire Courier Press of Great Barrington, Massachusetts and retailing for \$1.25 a copy, it is one of the best of these manuals. Its purpose is to help the do-it-yourself decorator and the beginner in the art of decoration and its clear, concise writing style makes this an excellent text-book.

In the 20 chapters all the various techniques and procedures are handled with unusual clarity and simplicity. Mrs. Butler, one of our members from Mt. Kisco, N. Y., has followed the Brazer techniques throughout her work. While the manual is excellent for the beginner and might well serve as a source of reference for the experienced working alone, it contains no new material either in the practical or research field.

Notices from the Trustees

FALL MEETING

September 29, 30, October 1, 1960

New Ocean House, Swampscott, Mass.

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 Publication

Be sure and get your order in for a copy of the first edition of our book — “The Ornamented Chair—Its Development in America” — (NOT “Decorated Chairs”!!) Delivery date—Early September—Price \$10.00.

When we receive our copies from the publisher, bill will be sent to you and book shipped upon receipt of your check — Just send your order now.

Send order to Zilla Lea, 2 Philo Ave., Glens Falls, N. Y.

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, 1960 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 Historical 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 Historical Society of Early American Decoration, Incorporated, the sum of dollars, to be applied to the museum funds of the Society.

CERTIFIED TEACHERS

Members who have been certified as teachers by the Historical Society of Early American Decoration, and who can be recommended by the Society:

Mrs. Chester Armstrong, Ithaca, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.

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

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Mrs. John Clark, Norwell, Mass.

Mrs. Carroll H. Drury, Springfield, Vt.

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

Mrs. Sherwood Martin, Wapping, Conn.

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