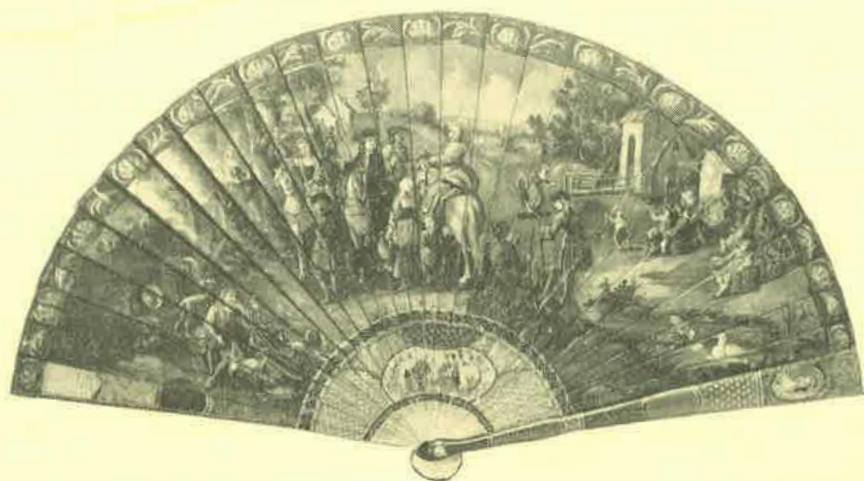


The Decorator

Volume XVI, No. 1

St. Davids, Pennsylvania

Fall, 1961



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

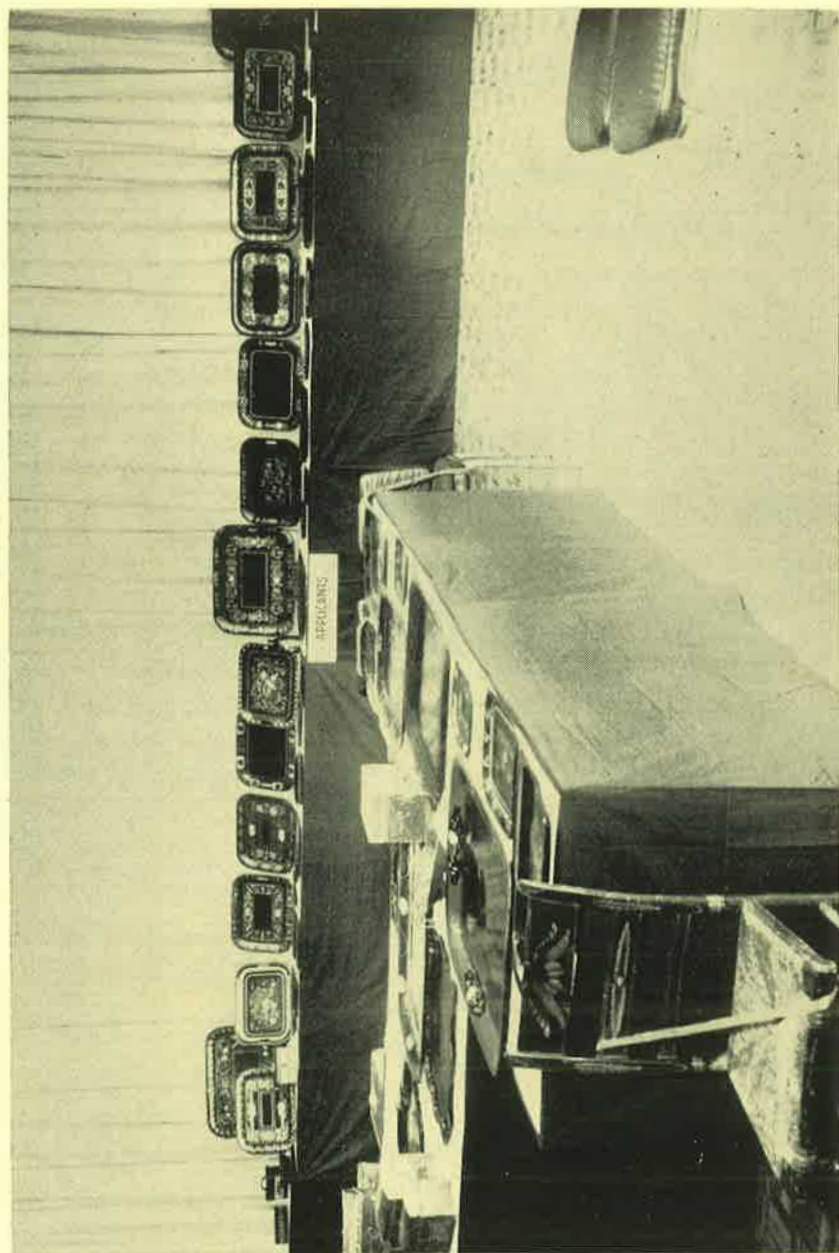
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Exhibition — St. Davids, Pa., — Showing Applicants Work

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Cover Photograph

Very rare fan. A real Vernis Martin lacquer fan painted on ivory with jewelled rivet and a court lady's miniature on the guard stick (outer stick) at the time of Louis XV. Such fans were carried at court by Ladies of Rank and distinction. One of the rarest types of fans to be found and much sought after by collectors.

Owned by Esther Oldham

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EDITORIAL

Newspapers and magazines have been filled with accounts and beautiful pictures of the exciting events which have taken place in the White House since President and Mrs. Kennedy have made it their residence. Mrs. Kennedy's fascinating plans for restoring the interior of the building and the interest which she has aroused in the project throughout the country, has caused modern decorators and furniture makers to make a reappraisal of period designs.

The guide paper, prepared by the Smithsonian Institute, reflects the history of the thirty-three presidents who lived in the White House over a period of one hundred sixty-one years. To continue the plans for the restoration, Mr. Henry Francis DuPont was made chairman of an advisory committee of distinguished citizens and representatives of national societies in various fields. Mrs. John N. Pearce, trained at Winturthur, was appointed curator of the thousands of White House items. Mr. David Finley, a committee member, is chairman of the National Commission of Fine Arts which must approve every change made in the White House.

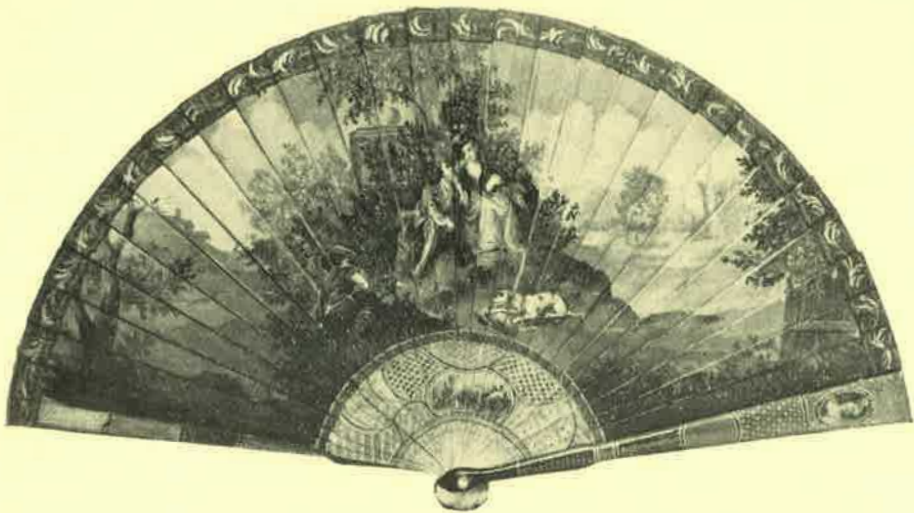
The National Committee of Historic Preservations, The American Institute of Interior Decorators, The National Society of Interior Designers, and many civic minded individuals have contributed fine examples of period furnishings and large sums of money to make the restoration possible.

The Committee is giving attention first to the East Room, Red Room, Green Room, Blue Room and State Dining room. Through the study of records, inventories and pictures of furnishings, pieces used during former administrations have been replaced in their original positions. The rooms will reflect the Federal period, but will contain interesting items used by later presidents.

"Scenic America", a wall paper made in 1815, has been used on the walls of the Diplomatic Reception room. The walls of the second floor hall are partially covered with American Indian scenes and landscapes of the far West. The President's dining room is papered with large panels representing Revolutionary War events. Abraham Lincoln's old office has been made into the "Lincoln Room" and is furnished with his belongings.

Due to the efforts of Mrs. Kennedy and her committees, the thousands of Americans who visit the White House each year will leave with a knowledge of its history and a great pride in their President's residence. The new trend in restoration which stresses continued occupancy, gives far more inspiring understanding of the past and present than a period restoration ever could.

Violet Milnes Scott



"Vernis Martin" fan — 1725. Louis XV. (Reverse side of cover photograph)
 Scene painted in oils on Ivory and lacquered.
 Owned by Esther Oldham

VERNIS MARTIN

by Shirley Spaulding DeVoe

Vernis Martin was a hard non-cracking varnish which was developed by the Martin brothers of Paris, France. They were coach painters and varnishers who desired a glossy finish for coaches and Sedan chairs which would withstand all weather conditions. The varnished wood and/or leather of these vehicles was subjected to the spattering of mud, stones and filth from the unpaved roads, or to strong heat from the sun which could cause color changes. The heat also spoiled the "lustre (which) disappears amidst a multitude of intersecting cracks." So, the Martins, with ample opportunities for testing formulas in their daily occupation, finally achieved a hard varnish.

The Martin varnish was not their own invention but was arrived at by improving the formulas and methods of others before them, such as those of *Huygens*, the first successful Dutch inventor of varnish.

Their great success brought them the patronage of *Madame de Pompadour* and other members of the court circle. They also had the distinction of being mentioned in the literature of their day. The *Marquis de Mirabeau* in *L'ANIDE HOMMES* refers to the varnished coaches and enameled snuff boxes from the Martin factory, and *Voltaire* in his comedy *NADINE* wrote about a coach having panels of *verniss Martin*.

In the information available on the Martin family, I found a confusion of relationships and very few dates for the brothers, but finally chose the names and dates as they are given in the *ENCYCLOPEDIA BRITANNICA*.

Etienne Martin, a tailor, had four sons, all of whom learned the business of coach painting. *Guillaume*, the eldest, "long a painter of escutcheons and floral designs on the coaches of the nobility," died in 1749. *Simon Etienne* was the next eldest, then *Julien* and last *Robert*, born in 1706, died 1756. They were all to be dignified as *maitre, peintre* and *vernisser du roi*.

At the height of their fame, the brothers directed at least three factories in Paris which, about 1748, were all classed together as the *Manufacture Nationale*. The establishment of the works is accredited to a Martin born in 1726, probably *Simon Etienne* the younger, a nephew of *Robert*. One of the factories was in the district now known as *Fauborg St. Martin* and may have been the one still in existence in 1785.

Such a perfection of finish naturally led to the manufacture of "lacquer" and about 1730, the Martins were granted by special decree, a twenty year monopoly in the manufacture of *facon de la Chine*, which was later renewed. Although "lacquer in the Chinese style" had been made in Paris at the end of the 17th century, there was still a demand through the 18th century which insured a flow of business for the Martin factories.

One of the brothers was engaged in making the embossed type of lacquer and two sons continued in this specialized work. Every variety of the lacquers of the Far East, in black and colors, was imitated and "improved" upon.

In addition to the lacquered treatment of walls in the Chinese style, the Martins devised a delightful green background which was considered their best achievement. This restful and piquant green with a powdered gold surface and mellowed with varnish was associated with the name of Martin, and was often to be imitated. Writing for *THE STUDIO*, 1914, R. F. Bach said of it, "the effect of the process relied upon the application of a transparent gold ground on a colored base worked while soft."

Lapis lazuli and other blues were also great favorites, but whatever the color, they all provided ideal backgrounds for showing to advantage, the paintings of *Watteau, Boucher, Lancret, Pater* and others.

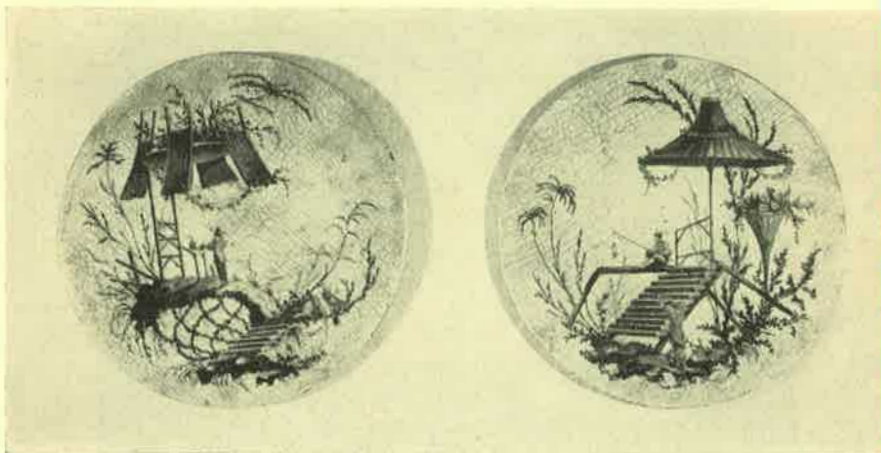
The scenic designs painted on walls and panels, even when the work of academicians, were contemptuously labelled "drawing room art" by *David* the French historical and portrait painter. A somewhat



Wooden Box — Vernis Martin — Decorated with Gold Leaf,
Bronze Powder and Polychrome

similar feeling can be noted in a conversation overheard by the English painter Hoppner; "The works of Angelica (Kauffmann) in painting have captivated the publick so as to corrupt the taste."

Nevertheless, the elegant and playful decorations were much in favor as we can see by the references and quotes from MADAME DE POMPADOUR by Nancy Mitford. "In the gallery at *Bellevue* which Madame designed herself were *Boucher's* paintings, . . . linked together with garlands of carving by *Verberckt*. The walls of all her rooms were either bluish white and gold or painted in the bright colors of the Martin family." In *Versailles*, one of her rooms was painted in red lacquer by the *Martin*. She liked it better than any she ever had. Altogether the work took a year." Finally, Madame's remarks about the work being done in her new flat at *Versailles* seem familiar and could have been uttered today: "The carpenter never sends anything when he says he will; none of the built-in cupboards have come so the painters cannot get on with their work." Her carpenter was *Verberckt* and her painters the Martins!! This must have been an 18th century custom, for had not Elias Hasket Derby called Samuel McIntyre a carpenter too?



Two decorative Roundels. "Vernis Martin" on Mahogany.
 France 18th century Pillement type ornament
 Courtesy of Cooper Union

Then in *VOLTAIRE IN LOVE*, also by Mitford, *Mme de Grafigny* expressed enthusiasm for a tiny bedroom as follows: "one could fall on one's knees it is so pretty, painted in blue with a ceiling by a pupil of *Martin* who has been working here for the last three years. Each panel has a picture by *Watteau*." This was in 1738, seventeen years after the death of *Watteau* so the paintings obviously were copies.

Jean Antoine Watteau, 1684-1721, who painted *chinoiseries*, *singeries* and "sophisticated youth playing at innocence" is probably the best known of the artists whose work was associated with the Martins. His paintings influenced "all the decorative arts. The most charming and elegant things that were made in France owe some of their beauty to his genius. Whether they are murals in a painted salon, or a painting of a *fêtes champêtre* on a silk or ivory fan or a gilt framed fire screen or flowers and figures in a tapestry chair seat, they all have something of *Watteau's* special grace." (*MADE IN FRANCE*, Smith).

The design we know as "The Children in a Swing" used on stenciled trays may have reached Birmingham as a print. In whatever way the japanners came on it, their stenciled version is a fairly close copy of "The Lady in the Swing" originated by *Watteau* for a tapestry chair back. Created before 1721, this durable design survived in at least two forms for over 200 years

Elegant fans made choice and acceptable gifts, especially when the recipient's portrait was painted on the guard stick. The one illustrated is a "true" and rare *verniss Martin* fan, circa 1725, from the collection

of Miss Esther Oldham. "The varnish", to quote Miss Oldham, "was applied layer after layer so thinly as to be almost a mist. Each coat was to be allowed to harden thoroughly before putting on the following coat." Painted in rich hued oil colors, one side shows a hawking party, the favorite sport of Louis Fifteenth and on the bottom of the ivory sticks can be seen the ubiquitous *chinoiserie*.

The work of *Guillaume Martin* the oldest brother, was carried on diligently after his death by his widow and other members of the family; especially *Jean Alexandre Martin* who was *vernisser du roi Prusse*, the Franco Prussian Frederick the Great, 1712-1786, for whom he worked at the palace of *Sans Souci*, built near Potsdam in 1745-1747.

When the family died out and the monopoly had run its course there were many imitators who engaged in varnishing and copying earlier pictures on snuff boxes, *bonbonnières* and furniture, all of which came to be known as *vernis Martin* in spite of some having inferior materials and workmanship. Even when the varnisher was a master such as *Sieur Clement*, the finished product was given the generic term, for *vernis Martin* was fast becoming the French equivalent for japanning. Later, in the Empire period, many "Revival" pieces were painted which today are also confused with the real and very rare *Martin* products.

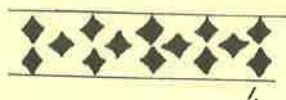
WHO PASSED HERE?

Norma S. Annabal

When someone mentions stenciled walls, one immediately thinks of New England, for it was there, as well as in the Eastern part of New York State, that most of these walls were discovered.

It was by sheer chance that information reached me of the existence of a house with a stenciled wall, in Genesee County, New York. Fire had caused extensive damage to the house which was in the process of being repaired. Two days passed before arrangements for permission to see the house and to copy whatever designs there were, could be made.

Early in the morning we walked into the spacious hall of the house and instead of the simple little border design expected, there was the entire large central lower hall, open stairway wall and upper hall with a most attractive and charmingly different design. The plasterers were already at work, with the painters scheduled to begin when they were finished. So we worked around them looking for the best designs and trying to find where the running designs began and ended, by hunting assiduously over the walls, tracing a bit here and trying to prove that it did fit by placing it over another section farther on. There was much



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



13.

1. Running border used above dado in green-above baseboard-red
2. Border design in green along ceiling downstairs, above baseboard upstairs
3. Green ceiling border used upstairs
4. Around window on landing-red and green
5. Panel division downstairs-red and green
6. Panel division upstairs
7. Second ceiling border downstairs. Used below No. 2
8. Large or small unit used between all large units
9. Unit used between dado and baseboard-green
10. Wall design in downstairs hall - alternating
11. Upper hall units
12. Unit over diningroom door-green
13. Unit over living-room door-green

smoke damage and even some charred section to reckon with, but we were making headway with our tracings, and decided to name each design "Holley Border", "Clown", "Pinwheel", "Medallion", etc.

The knowledge that soon the whole area would have to be covered by paint, and in some places with new plaster, thus being lost forever, spurred us to make more accurate tracings and careful measurements, so the entire section could be restored authentically, if desired.

The whole must have been carefully planned by the artisan, for the location of each item was properly spaced and came out in perfectly measured sections, the design on the stairway tying in with the plan for the upstairs hall, indicating a familiarity with the medium with which he was working.

Very little can be learned of the year the work was done or the date the actual building was erected, but according to the information contained in "A Descriptive and Biographical Record of Genesee County, New York", edited in 1899 by Safford E. North, the first building was erected in 1798, only a few miles from the house, with newcomers quite numerous from 1804, when the first farms were cultivated, to 1812. The Town itself was organized in 1820 and we may suppose that the home was erected about this time or shortly thereafter.

The house, at the time it was stenciled, had narrow doorways on opposite sides of the hall leading into a dining room and parlor. At some later date, these openings had been altered by enlarging, as had the upper hall, by having a doorway cut through into the first bedroom, otherwise there was no change.

The designs across the top of the two widened doorways, were of the same theme, but slightly different form. One wonders why this was done, an artifice to insert a morsel of humor, an error in reaching for the proper stencil? The small inverted triangular space of wall under the stairway looked as if the family had desired a preview of the various units, for the design here, while well planned, contained a selection of several of the main patterns.

Had it not been for the fire, the stencils would not have come to light, and another link in a chain that may eventually lead to the knowledge of the hand that applied the design so painstakingly to these walls could well have been lost.



AN EMBROIDERED - PAINTED PICTURE
FRAMED WITH A "VERRE-EGLUMISE" GLASS

by Maria Murray

In the year of 1800, Mary Crawford, my great-great grandmother was born to George Crawford and his second wife, Eleanor Schanck. Mary was their eldest daughter and her birth took place in the 1760 mansion of the farm which her father had purchased, in 1792 from John Taylor of Middletown, Monmouth County, New Jersey. (1)

George Crawford became the father of four daughters. As each baby girl reached four years of age, her constant companion was a cute little black maid who was to care for all of the daughter's needs. "The fair little ladies in their short-waisted, white, Empire gowns and blue ribbons, and their black attendants, must have presented many a pretty picture in that mansion with its carved woodwork and great tiled fireplaces."

When Mary reached the age of fourteen, she and her younger sister, Ann, attended a boarding school in New Brunswick, New Jersey. It was a fashionable finishing school run for young ladies by a

Miss Sophia Hay. Among the subjects which were taught to Mary was that of embroidery. Mary learned the art very well and she produced an attractive picture done on China Silk backed by cambric. In her lifetime she continued to produce other needlework articles which are still in the family. The picture she embroidered at school is of a peaceful rural scene which could have taken place anywhere. She developed a practiced eye for color and she had an artistic temperament because the work is not a mechanical one."

The bills presented to Mary's father, George Crawford for his two daughters' education have remained in the family. It is interesting to note that, on October the 6th, 1815, a bill was for,

Miss Mary Crawford.

| | | | |
|--------------------------|---------|---------------------------|---------|
| White Florentins (silk) | \$ 1.75 | One quarter's instruction | |
| Cambric lining | .50 | on M. Crawford in | |
| Embroidery silk and | | Drawing | \$12.00 |
| chenille | 7.00 | To Painting Faces, Etc., | |
| Sundries in Mr. Barker's | | on the Embroidery | 3.00 |
| Bill | 15.84 | To sundries furnished in | |
| | ----- | the quarter, viz: white | |
| | \$25.09 | velvet, | 3.34 |
| | | Fancy work-box | 2.00 |
| | | | ----- |
| | | | \$20.34 |

Mary's handsomely wrought piece is covered by a bubbly, blue-green slightly convex hand made glass, set in a 3½" deep carved gilt frame.

A border of black is painted in reverse on the glass, combined with "verre eglomise". The stripe and lettering of "Rural Innocence" is in gold leaf.

The restful scene is worked in silk floss and chenille. The rocky promontory embroidered in tones of yellowish, redish brown forms a background for the figures. The shepherd is playing on a flute, his garment is done in rich shades of blue. The woman's figure, seated on a rock, is dressed in a low necked basque edge with a creamy-colored neckline. The scene, which was so beautifully done is embroidered, except for the light blue sky and its gray clouds and the flesh parts of the two figures which were painted upon silk. The pigment is not thick but filmy and delicate, as though it had been done in water-colors. The school actually taught Mary how to "paint with a needle" and to do "dainty work" as this type of occupation was then known.

Apparently, Mary did not learn to do the painting of the sky or the details of the faces. According to the bill presented to her father, Mr. Barker charged the sum of three dollars to do these parts. In some pictures the painted details "were done by a master hand".

The satin, stem and long and short stitches are an important part of this picture. "They are like the plumage of a bird worked lengthways, overlapping each other" to form light shades and shadows. The stitches give depth to the masses of heavy foliage forming the bushes and the tree branch so that the brilliantly done figures of the human beings stand apart from the rest of the details.

The gold-glass bandings of this type of picture were frequently done with intricately ornamented "verre églomisé". Two such pictures are in the Boston Museum of Fine Arts. They are of smaller dimensions than the one under discussion. One of these is on "anonymous loan". This one has been framed behind a beautifully detailed gold-leaf border which must have been done by a specialist in this field. The other in the same Museum is Accession #43.199. The gold bordering is not as detailed. The picture represents Hagar and the Angel. Its place of provenance is New England, Dorchester, and it is dated early 19th Century. (courtesy of Dr. Swarzensky, Boston Museum of Fine Arts).

Needlework pictures can be dated to as far back as 1364. Many exist which were done during the Renaissance period, "when beauty was loved for its own sake and everything was worth doing well". The later painted and embroidered types were regarded as the best efforts of the 18th and 19th Centuries. They are "the last expiring flicker of that genius which had, in the Middle Ages, gained English women such renown."

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THE EAGLE IN HISTORY AND EARLY AMERICAN DESIGN

by Juliette Wachsman

United States was born in a revolution and its spirit has been traditionally revolutionary in business, the arts and sciences.

After the signers of the Declaration of Independence put their quills down, three committees haggled for six years before the eagle was adopted as the United States national emblem and seal in 1782. Benjamin Franklin wanted the wild turkey as a tribute to the Pilgrims, but finally admitted defeat and agreed on the American bald eagle. The eagle is identified with courage, and it may be this characteristic that appealed to the American spirit of directness and strength.

The senior officers of George Washington's army founded "The Society of Cincinnati" in 1793. An American eagle was selected for the badge worn by its members. George Washington's badge was en-



Button Back Yellow Chair, Design in Gold Leaf, Green and Black.
Courtesy of Miss Anna Wagner

One of a set of six chairs, stencilled, Sheraton influence.
Courtesy — Stephen Van Rennselaer, Peterborough, N. H.

crusted with diamonds, while others were silver or highly colored enamels. In the Army, the colonels wore eagles on their shoulders and still do. The drums of the infantry were snare drums. The brass drum and brass and copper kettle drums were used by the cavalry. All were beautifully colored and painted with eagles.

The eagle was accepted early in our history as the most patriotic of all symbols and was adopted for many by state seals, court house symbols and tavern signs. Business firms used the eagle on advertisements, letterheads, business cards, trade cards and trade marks.

In the cities the eagle was a great favorite with the fire departments and appears on the fire engines, fire helmets and water buckets. It also was used on ferryboats, circus wagons and on several vehicles of the City of New York

Philadelphia, New York and other cities had brass door knockers, weather vanes, fire dogs, fire shields, Franklin stoves and candle holders, all using the eagle in their design.

The eagle soon appeared on porcelains, on "Lowestoft", and on Chinese export china in a great many decorative styles. George Washington owned a 300 piece set of "Cincinnati" tea and table china. From the time of Andrew Jackson, 1833, to the present, the eagle has appeared on all dinner ware at the White House. The most complete set of dinnerware up to its time was in the Lincoln administration. Not only did the china have the Great Seal, but a complete set of eagle-etched glassware was also sold to Mary Lincoln, manufactured by Christian Dorflinger in his Green Point Glass Works, Brooklyn, New York in 1861. Benjamin Harrison had the seal in the center and Rutherford Hayes had the seal on the back of the china.

The best cabinet makers have long recognized the decorative value of the eagle. Great furniture was made in Maryland, Pennsylvania, New York, Rhode Island and Massachusetts. Craftsmen used the eagle for finials on high chests, inlaid in various woods or painted on. John Bellamy and Samuel McIntyre were famous for their carvings. Constitution mirrors and convex mirrors from 1760 to 1810 had eagle finials. Wall brackets were in great use with spread-winged eagles holding up the shelf.

About 1825, eagle splat chairs and Hitchcock chairs were decorated in stencil and gold leaf. Many homes at that time had carved mantels and wallpapers with eagles in every kind of pose. Banjo, tall case clocks, and shelf clocks made by Eli and Samuel Terry, Connecticut, used eagle finials.



Original mirror owned by Mrs. Elizabeth Stokes. Gold leaf eagle frame.

Original bellows owned by Mrs. Robert Stone. Decorated with eagle, lightning and shield with sixteen stars.

In Pennsylvania eagles spread their wings on syraffite pottery, screamed on birth certificates and fraktur, and were painted on dower chests by Wilhelm Wagoner. Women made large appliqued quilts, woven bedspreads, hooked rugs and grospoint tapestry.

Glass flasks, bottles, lamps and pressed glass were engraved or etched with eagles in the Steuben and Sandwich factories. Glass panels for clocks and mirrors were decorated in reverse, painted, stencilled or gold leafed with eagles.

Eagles were found on tin ware, bellows, coffee pots, cookie cutters, spice boxes, tea caddies, wall sconces, candle sticks, money boxes and trays. The most popular eagle found on 19th century trays was a stencil of an eagle sitting on top of the globe with arrows and laurel leaves

in his talons, surrounded by stars. Some eagles appeared with shields, flags and drapery. Some were stencilled and others painted, some were in gold leaf, etched or overpainted for feathers and features.

Wilhelm Schimel, 1860-90, was well known throughout Pennsylvania for his wood carvings of eagles.

What has made the eagle so enduring? The answer to the question may be simple, based largely on its direct decorative application, for unlike many other standard designs, it can be used horizontally or vertically. It might be its history as a descendent of the official eagles of Russia, Austria, Germany, the Holy Roman Empire, Spain and the eagles of English heraldry. Or tradition may be its greatest appeal, for as a symbol it represents our country's courage and strength.

THE LAST OF THE COACH STRIPERS

by Marie Washer

The Era of Coach Striping seems a long time ago to me, almost a thing of the past. However, last summer while vacationing in Woodstock, Vermont, I learned that the carriage and buggy is coming back into its own. One can visit many stables and find fine collections of carriages. My interest became alerted when I saw the magnificent striping which had been done on these renovated carriages and I knew I must find and talk to the craftsman who was doing the striping.

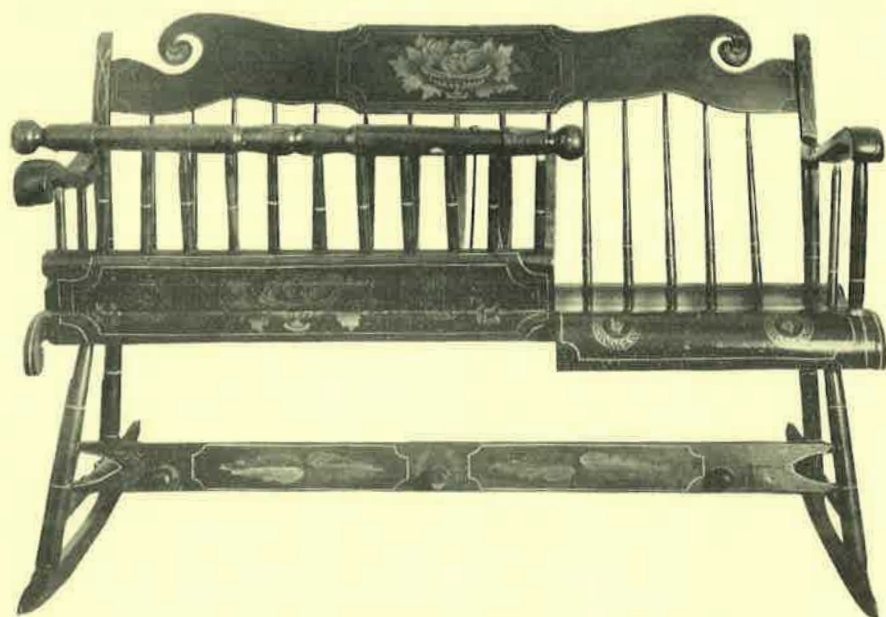
After many inquiries, I learned to my delight that such a craftsman was living in Woodstock, Vermont and had been living there for a great many years, perpetuating the art of striping, not only on coaches, but tables, trays, chairs, chests and the like. I decided then that I must call on him and see his workshop for myself. Mr. Thomas Phillips is that craftsman, a charming man of 77. Born in Truro, England in 1884, he started his apprenticeship at fifteen at the County Coach Factory and served there for six years. Then he went to Llandilo, Wales, another Coach Factory and worked for three years, finishing and striping. In 1908 he came to this country and worked in Boston at the O'Brian Automobile Factory, striping automobiles, then went to Brooklyn at Quinlan's where he continued his craft. He later went to Bridgeport, Connecticut and spent one year at the Locomobile Factory, and in 1914 he came to Woodstock, Vermont, where he has been painting and striping ever since. He is associated with PAUL AND PAUL, Paint and Varnish Shop, located directly behind the Woodstock Inn.

Along with the striping of coaches, he went into chair and furniture stenciling. He mentioned that he has a large pattern collection,

having had access to all the old pieces brought into him for restoration. Of course I was thrilled at this point and just had to see his method and brushes. I am sure he can also boast of one of the largest collection of stripers around for he has been collecting them for many years.

I commented on his fine steady hand and he informed me that he could close his eyes, load a brush and feel that the brush was perfectly loaded. His technique is somewhat different from ours, but his results are excellent.

Needless to say I spent an enjoyable afternoon with Mr. Phillips, who was so generous with his knowledge and time. I heartily recommend to anyone, who has the opportunity to call on this craftsman, to do so.



A splendid example of a "Cradle Rocker", about 1835-40.
Note decorative striping. Formerly in Esther Stevens Brazer Collection.



Sheffield Plate, owned by Ella K. H. Glessner

SHEFFIELD PLATE

by Ella K. H. Glessner

In 1742, Thomas Boulsover was repairing a silver knife handle and had used a copper penny to wedge it in his vice. The heat used in repairing the handle had fused the copper to the silver and that was the accidental origin of Sheffield Plating.

No term in the world of Art has been so missused as the term Sheffield Plate. It has been applied to all pieces consisting of a copper base plated with silver, but it should apply only to those created by the process of fusion and never to electroplate.

The discovery of Sheffield Plating made it possible for people of more moderate means to own replicas of solid silver at a fraction of their cost. Sheffield Plate resembled solid silver and was not taxed as silver was. The earliest known items of Sheffield Plate are buttons, buckles and boxes.

During the first twenty years of Sheffield Plating, the designs and workmanship often equalled the originals in silver and some of the craftsmen with the intention of deceiving, hall-marked these pieces with the marks of solid silver or used dummy marks. Pieces having these marks are extremely rare. The Silvermakers protested to the Guild and hall-marking of Sheffield was forbidden. Later the Sheffield Plat-

ers were given the privilege of using a maker's mark provided it was approved by the Guild. Very few availed themselves of the privilege of registration because in many cases the shops in London who bought these wares insisted that the firms' name be stamped on, rather than the makers' mark. Many pieces which bear the name of a London firm also have a set of initials below and these may be the initials of the manufacturer. The only other marks found are numbers, probably used when placing re-orders and do not relate to date of manufacture.

The history of Sheffield Plate may be divided into two periods. From 1750-1780, pieces were made of entirely different style from those made in the second period. Many were heavily embossed because the design or ornamentation could easily hide the defects which often appeared in the earliest pieces. Metal which is heated and rolled normally shows a series of ripples and it was to cover these that the early platers ornamented their work with chasing and repoussé. Corresponding pieces in solid silver of that period were much simpler in style. Pieces made in this period are easy to recognize by their lack of applied borders and rims of silver. It is practically impossible to find these early period pieces in fine condition. The process of plating so the silver would not wear thru to the copper had not yet been perfected. No definite proportion of silver and copper content was used. It was a hit and miss thing with no two articles made of the same texture. It was not until 1810 that a definite proportion of 5 to 7 ounces of silver to each 8 pounds of copper was found to be a satisfactory ratio and most of the examples we have today were made from this formula. While Sheffield Plate was a substitute for solid silver by those of more than modest means, there still were many families who could not afford it and continued to use the traditional pewter. So, about 1820 a white metal as a base was used. It was cheaper than copper and was much favored because when the silver wore through, the new base did not show through as copper did. In 1830 a patent to silver over a base of German Silver was applied for.

The greatest change in the art of silver plating came in 1828 when the method of electroplating was perfected and the fusion method was abandoned.

Electro plate is like Sheffield Plate in that it consists of a coating of silver over a copper or other base metal, but there the similarity ends. Electroplating is produced by electrolysis,—galvanic current set up in a bath of pot. cyanide which decomposes the silver and deposits it on another metal. It was much cheaper and soon pushed the old plate off the market.

Electroplate is heavier than Sheffield Plate and Sheffield Plate is heavier than solid silver for pieces of comparable size and shape.

Sheffield has a softer, richer color than the solid silver. Old pieces have a bluish tinge caused by the use of alloy. Electroplate is whiter in color than either.

Old Sheffield Plate should never be replated and articles which have been are worthless to the collector.

Not all Sheffield Plate is copper based, but the white metal in fused plate is rare. White metal was not fully accepted until 1835 and Electroplating was then in use.

DATES

- 1743 Fusion plating discovered.
- 1755 No applied borders on earliest pieces.
- 1765 Pierced work first done (See sugar basket on left).
- 1770 Plated wire invented—(Sugar basket on right).
- 1785 Solid silver edge introduced, thread, bead or gadroon—(small salver and cream pitcher).
- 1789 Bright cut ornamentation used.
- 1790 Soldered in heavily plated shield introduced—also silver band for engraved ornament.
(Band around top of coffee urn and coffee pot. Coffee pot also has applied shield).
- 1800 Ball feet fitted to tea pots, etc. (urn and pitcher).
- 1810 The elaborate shell and scroll edge mounts as well as vintage and foliage motifs.
- 1815 Rubbed in silver shield introduced (urn and salver).
This shield was added in a conspicuous place on the side or center, depending on article—served as ornamentation and provided a thick base of silver that could be engraved without letting copper bleed through.
- 1820 The largest pieces in fused plate were made. Trays are backed with tin or pewter to keep cost down.
- 1828 Electroplate perfected.
- 1830 German silver and white metal used in place of copper.
- 1837 Plating by fusion abandoned.

Bibliography:

- Wenham, Edward, "*Old Sheffield Plate*"—G. Bell & Sons, Ltd. 1955
- Burgess, F. W., "*Silver, Pewter & Sheffield Plate*"—Tudor Publishing Co. 1947



Mass arrangement in chinese bowl. Williamsburg, Virginia. Bouquet of yellow Tulips, Cactus and Iris. Spirea, Magnolia leaves and variegated Euonymus. Photo courtesy of Mrs. William W. K. Freeman.

THE 18th CENTURY BOUQUET

by Eugenie M. Dimon

The glamour and elegance of the 18th Century was reflected in the bouquets of the period. The early colonists took great pride in the cultivation of flowers for use in their homes. Arrangements of flowers were not only for beauty but often were made as conversational pieces. The host enjoyed talking with his guests about where he had obtained the seeds or plants and also their cultivation. Some of his seeds or cuttings were brought by the early settlers, others were sent later from England or Europe.

We and the early colonists are most indebted to a Kensington nurseryman, Robert Ferber, for many of our flowers. In 1730, he published twelve prints which were called "Twelve Months of Flowers". These formed a catalogue from which seeds and bulbs could be ordered. Twenty-five of our American plants were included in this catalogue.

During the 18th Century, wild trees and shrubs were brought into the gardens and cultivated. Probably about seventy percent of the decorative materials used in arrangements were native. Many herbs were grown for the splendor of their perfume and the elegance they gave to the garden as well as for use in the home. The most popular flowers grown were tulips, daffodils, hyacinths, iris, tuberose, carna-

tions, anemones, many kinds of lilies and, of course, roses, peonies and lilacs.

The term "flower arrangement" was not used or known in the 18th Century. Their "bouquets" were really a work of art, using "living line, living color and texture" to produce beauty. Sometimes, these bouquets were given to friends as a token of appreciation. We are told that the lovely Damask Rose was brought by Lafayette as a gift to Martha Washington.

The 18th Century bouquet was a mass arrangement and usually filled in so that it could be viewed from all sides. This gave an elegance in appearance which we find in the floral paintings of the period. The form most often used was the round form, both in the individual flowers and the shape of the arrangement. A third dimension was achieved by using the back of a flower. The triangle appears in a modified form as seen in the use of the five-fingered vase at Williamsburg.

The colors of flowers frequently used ranged from yellow and apricot up through copper and russet. Tints and shades of blue, found in the forget-me-not, delphinium, lupin and iris, were supplemented with the mauves and purples of the lilac and the delicate pink to the deep rose shades of the old-fashioned roses. There was often a subtleness in muted beauty of one flower used as a foil to enhance the color of another. This technique was also used with fruit. Who can forget the beautiful silver epergne of fruit seen in the Governor's Palace at Williamsburg? A lovely effect was produced by draping the frosted green grapes over the edge of the silver dish.

Leaves were always used in a bouquet. The Galax and Ti leaves, Magnolia and variegated Euonymus gave an added touch of interest.

The containers used were often classic in design, there were urns, wine coolers, tureens, compotes and epergnes. The most popular containers were Delft, Sevres, Chinese Lowestoft, Worcester, silver, copper, crystal and alabaster.

The dried arrangement was made for the home when fresh flowers were no longer available. Great care was taken when picking the flowers and herbs to preserve their fragrance and color. Drying rooms were a necessity, and storage cellars for fruits and vegetables were used to provide for the home during the winter. Deer moss and sand were used in preserving grapes which were sometimes stored in silk bags. Cherries and lady apples with the grapes were used in the fruit arrangement in the Royal epergne. Among the dried materials used in bouquets were pearly everlasting, sea lavender, bitter sweet, sumac, alder, cattails, numerous berries, straw flowers, rose hips and a variety of seed pods.



18th century arrangement by Mrs. Ruth Emerson Kistner.
Photo courtesy of Mr. Gordon S. Kipp.

Mass arrangement in copper container. Williamsburg, Virginia. Bouquet of
red and yellow Tulips, Buckeye horse-chestnut and Cockly thorn.
Photo courtesy of Mrs. William W. K. Freeman.

In a recent lecture-demonstration on authentic 18th Century flower arrangements, Mrs. Ruth Emerson Kistner gave many constructive suggestions for making this type of bouquet. "Choose any container you wish and use the beauty of the triangle for the design. Keep in mind that nature is never symmetrical; two plants, grown side by side with the same care, will not produce the same number of leaves or flowers. Man makes straight lines; nature does not. Make your own mechanical control for holding flowers in a container by using a wedge of bamboo or forsythia sticks. Tie together bunches of flowers, using heavy green thread. They are ready now to put in your holder. Of course, if you prefer you may use a commercial pinholder. Be sure to add a wilding and back your arrangement with attractive leaves. Remember, if you haven't the right flower, you can always rely on a piece of green."

Mrs. Kistner mentioned that Thomas Jefferson suggested that the height of the bouquet be two to two and a half times the height of the container. If you observe flower paintings and prints of this period, you will find this rule was often used.

Let us take the advice of Mrs. Kistner and make for our homes a bouquet of yesteryear. It will be a refreshing experience and perhaps we can recapture the glamour and elegance of the 18th Century.

PRESIDENT'S REPORT

Everyone who attended the meeting in St. Davids was loud in her enthusiasm. In spite of hurricane Esther, the weather turned sunny and balmy for the two days of the meeting.

Two busses made the trip to Winterthur on Friday. Unfortunately I could not go due to illness so have asked Mrs. George Morse to give an account of the tour, which you will find on another page.

Those on the morning tour were unable to hear Mrs. Fuller's cordial welcome to Pennsylvania due to an 8:00 A.M. departure. They also were obliged to miss the instructive and excellent demonstration of Brush Strokes and Foundations by Helen Gross, one of our Mastercraftsmen.

At one o'clock a bus left for Fairmount Park to visit three of the beautiful old houses there. Driving through Philadelphia on the super highways and expressways which run through the Park, one is not conscious of the existence of the six handsome Colonial houses situated along the banks of the Schuylkill River which winds its ways through the city.

Woodford was visited first. It was originally built as a one story summer home in 1756. A second story was added later. The furnishings today are from the fabulous Naomi Wood Collection of fine old furniture, rare books, silver, china and glassware. In the kitchen were several examples of country tin. The architectural detail throughout was exquisite. The delicate carving of the over mantle in the parlor was breathtaking in its beauty. This was truly a home that expressed a feeling of warmth.

Our second stop was at Mt. Pleasant, built in 1761. Quite a contrast to the cordial atmosphere of Woodford, it seemed cold and austere. It is an excellent example of Georgian architecture, flanked by two symmetrical outbuildings. There is symmetry everywhere, in the windows, doors and their placement, detail, etc. The mansion was built at the height of the Chippendale period. The furniture, examples of the Philadelphia cabinet makers of that time, is superb, elegant in line and detail. Everywhere there was a feeling of height, expanse and expense.

The last house visited, Cedar Grove, built in 1721, was a gem of a comfortable Plantation House. This home had remained in the possession of the same family through two and a quarter centuries. Each succeeding generation made additions to the original house and added furniture of their own.

Your President and Mrs. Harold White, Chairman of Hospitality, greeted the members and their guests at cocktails preceding the banquet.

"A pleasant time was had by all."

After dinner Mrs. Cookenbach, Assistant Chairman of the meeting, introduced Mr. O. N. Saitto who said a few words to us. He is an international authority on the 18th Century and coadjutor for Woodford which we had visited in the afternoon.

The speaker for the evening was then introduced. Mrs. Ruth Emerson Kistner, a blue ribbon and tri-color winner at the International Flower Show, who lectures extensively throughout the country and is the author of "Flower Arranging for the American Home". Armed with a pair of garden shears, a spool of waxed thread and needle flower holders, she created as she spoke, countless superb arrangements of fresh flowers and one of artificial fruits which was auctioned off by the Ways and Means Committee.

There was a good attendance at the business meeting Saturday morning. Our membership as of September 21 was 655. 19 new members were accepted and introduced, bringing the total to an impressive 674. There were 101 registrations for the meeting and 106 for the banquet. Six "A" awards were won by members.

The spring meeting will take place at Snow Inn, Harwichport, Mass. on May 16, 17, 18, 1962 (dates during the week), to comply with the wishes of many of you who find the "end of the week" meetings interfere with your week-end plans. The show of hands asked for at the meeting seemed to favor this.

Mrs. Philip Peck was asked to explain the changes in the new by-laws, copies of which you will receive very shortly.

It was announced by Mrs. Lea that 60 pictures of former A awards had been sent to England at the request of Mr. W. D. John author of "Pontypool and Usk Japanned Wares". For his forthcoming book on trays. The last chapter from the "Ornamented Chair" will be used as an introduction to this section of Mr. John's forthcoming book "Early English Decorated Trays".

I want to take this opportunity in behalf of the Society to thank all those who worked so diligently to make this an outstanding meeting. To Mrs. Fuller, Mrs. Cookenbach, Mrs. Stainton and the other members of the William Penn Chapter who gave us such a cordial welcome, to Mrs. VanRiper who arranged the interesting and stimulating program, to Mrs. Gross for her demonstration, to Mrs. Robinson and Mrs. Hampton and their Committee who arranged the beautiful Exhibition and last but not least to Mrs. White and her Committee for their gracious hospitality, — I am personally indebted to each one and am deeply grateful.

EMILIE UNDERHILL

WINTERTHUR TOUR

by Ruth Morse

Those of us who went to Winterthur had a rare treat which only whetted our appetites to see more. After a little over an hour's drive from the Treadway Inn at St. Davids, Pennsylvania, through beautiful country, we came to the entrance to Winterthur, the former home of Mr. Henry Francis du Pont and now a museum open for all to enjoy.

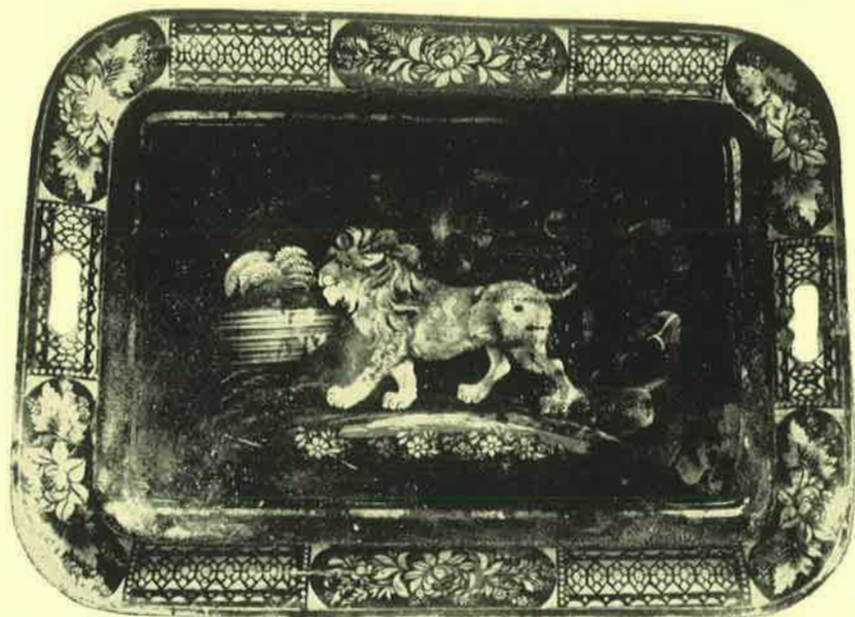
We started our tour by visiting the earliest rooms dating from 1640 or thereabouts. They were constructed from ancient trim and panelling taken from old houses from the Carolinas to Massachusetts and furnished with American furniture suitable to the period of the room.

Our fancy was particularly centered on the beautiful early decorated chests from Pennsylvania, New York and New England and on the large collection of country tin in the room known as the End Shop. The pieces, consisting of coffee pots, tea caddies, apple and bread dishes, trays, etc. were all in nearly perfect original condition and we recognized patterns from Berlin, Connecticut and Stevens Plains, Maine and from Pennsylvania. We also saw in a nearby hallway a collection of Lehn wooden saffron cups from Pennsylvania with their characteristic pussywillow border.

In the Empire Hallway we were entranced to see a sewing box whose sides and cover were made of the most beautiful theorems on velvet. Some of our group who were theorem enthusiasts, could hardly be prried away to continue the tour.

From the earliest rooms we went on to rooms of the period of William and Mary, Queen Anne, Chippendale and Federal, ending our tour in a room of the Empire period. The visit was all too short and some of us cannot wait to go back and see and learn more.

It was a great privilege to be able to view at close range all these perfectly beautiful examples of our early history. So many priceless old things have been neglected, lost or destroyed that we should all be grateful to Mr. du Pont for collecting these examples and preserving them for posterity.

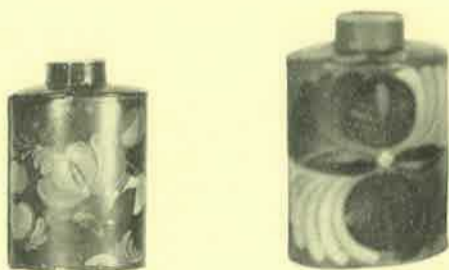


Original — Stencilled Tray — owned by Mildred Stainton

REPORT OF THE THIRTY-SECOND EXHIBITION
St. David's, Pennsylvania
September 21, 22, and 23, 1961
by Natalie Robinson

"Country Painting" was the theme chosen for our Fall Exhibition held this year in the Radnor Room of The Inn. One hundred thirty-two original pieces of various types on display were attractively arranged in the center of the room in different groupings. Mrs. John A. Clark, assisted by Mrs. Sherwood Martin, gave an informative gallery talk on the exhibits. Originals from well known tin centers were identified. There were several "Crooked Spout Coffee Pots" with vermillion and asphaltum backgrounds decorated with true Pennsylvania designs and odd colors executed with great freedom and rhythm. Several bread trays with asphaltum backgrounds, crystalized or "crackled" and decorated with white bands, were discussed along with "chippendale" trays, with typical Pennsylvania-German type birds, flowers and scrolls. Several choice pieces of Lehnware were examined.

Decorated trays and canisters with orange salmon background on the main motifs, heart shaped leaves, curliques with extra strikes inside the loop were attributed to Oliver Buckley of Stevens Plains, Maine. Borders using crude yellow fruit, white, yellow and alazarin crimson



Originals — Country Tin — owned by Mildred Stainton

flowers on gold bands, similar to pontypool type borders were associated with Thomas Briscoe, also from Stevens Plains.

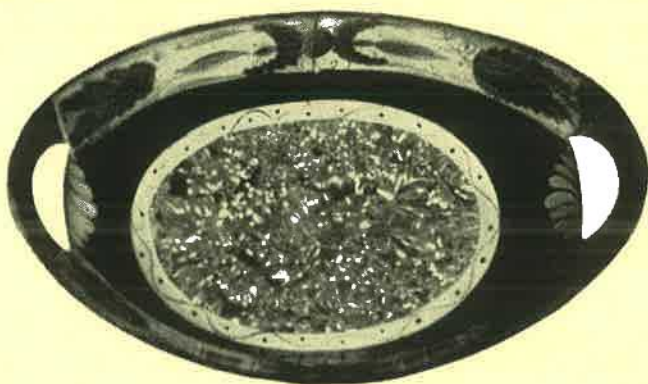
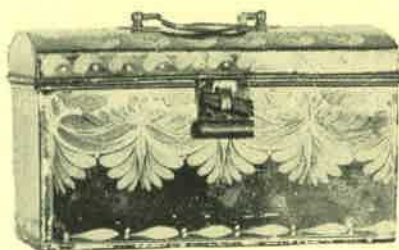
Decorations with peculiar shaped leaves, bulbous flowers, red bands, red stems, red fruit with orange "thumb smudging" were identified with New York state. Also typical of New York were the looped like swags of drapery adorned with brush stroke tassels on white borders, large leaves, veined black lines, semi-transparent overtones on vermillion flowers with white strokes for high lights, and dark red strokes for shadows. Ann Butler signed her initials in the center of a heart on back of some of the pieces she decorated. There were several interesting stenciled and free hand bronze trays, three depicted scriptural subjects, as "Mary and Joseph", "Rachel" and "Mother of David", and last but not least quite another subject was a ferocious looking lion gazing quite defiantly from the center of a tray.

A beautiful large gallery tray with pierced edge and decorated with lace edge type flowers, birds and a bird's nest complete with eggs was on display and attracted much attention. The tray was presented to the Historical Society of Early American Decoration, Inc., by Mrs. C. T. Glessner of Pennsylvania and will be added to our permanent Museum Collection at Cooperstown.

An exquisite white tray decorated with gold "flittered" shells and red flowers and another tray with a white background and pontypool type painting were most interesting to study. Other fascinating items were a little "Patch Box" with the Wolverhampton seal, a writing portfolio with mother of pearl decoration and a papier maché fire screen elaborately decorated with white flowers and cyclamon leaves. A great deal of interest was shown in a rare type of Queen Ann tray and in several fine theorem paintings, one of which was framed and mounted on four little casters. One of the most unusual items was a delightful lady's desk, almost completely decorated with exquisite flowers, birds and very fine gold leaf work, typical of the early Victorian period. The desk was an heirloom owned by a member of the Pennsylvania Chapter.

* Two interesting old leather fire buckets were of special interest to those who had taken the tours of colonial houses in Fairmont Park.

An instructive exhibit was arranged by the Teacher Certification Committee, displaying a portfolio of patterns executed by a member and presented by her during her application for certification in Country Painting. The important objective of this committee is to qualify more members as teachers and to raise the teaching standards of Early American Decoration. A card beside each article with constructive criticism



Originals — Country Painting
Owned by

Mona Rowell
Margaret Willey

Natalie Ramsey
Clara McCaw



Original — Freehand Bronze — owned by Mrs. Wells Barney

by the Committee of Judging and Standards were not only helpful to the applicants, but of great benefit to members as well. Sixteen applicants were accepted with pleasure.

The smallest and most coveted exhibit was the one displaying the six "A" awards and the seven "B" awards given to members of our Society. The Ways and Means Committee made available for sale at their table, copies of the "Decorator", binders, and copies of stencils taken from Mrs. Brazer's collection a "labour of love" by one of our gifted and dedicated members. Our Exhibition Committee wishes to thank the members of the Pennsylvania Chapter for sharing so many of their beautiful originals. And we wish to thank the individuals who so kindly brought their choice pieces to us, and to all who showed such thoughtfulness and cooperation at checkout time.

* Fire buckets were a most important and useful item in homes during the pre-Revolutionary period. They were placed in each room in the house and, when a neighbor's home was on fire, each member of the family ran with his fire bucket to lend assistance. The insignia of the "Fire Mark" over the door made it known to the neighborhood that the family was in good standing and help was always available if needed.

APPLICANTS ACCEPTED AS MEMBERS

St. Davids, Pa., Sept. 1, 1961

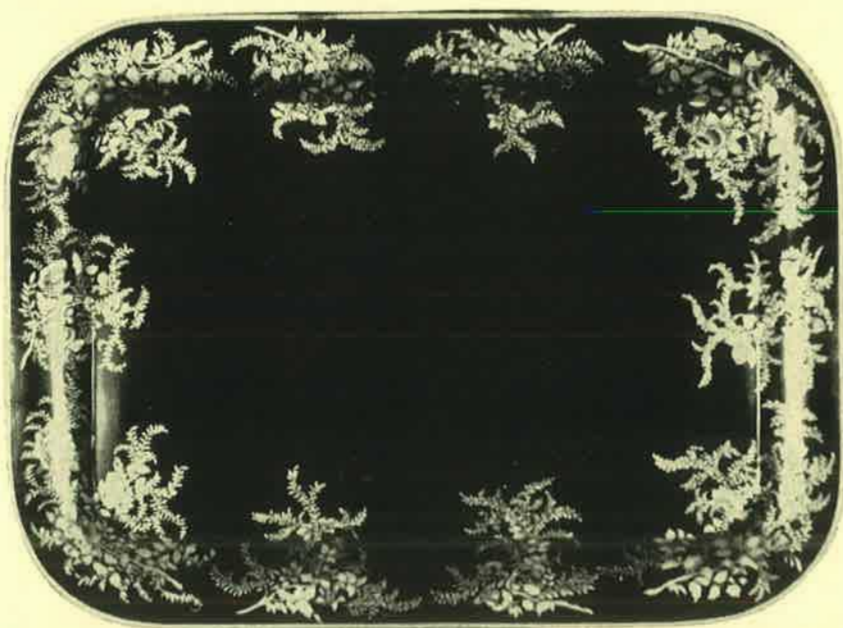
- Bottimore, Mrs. William (Elizabeth)
88 Coolidge Ave., Glens Falls, N.Y.
- Cochran, Mrs. Henry, Jr. (Virginia)
Cross River Road, Katonah, New York
- De Biasi, Mrs. Charles (Julia)
74 Braman Road, Waterford, Conn.
- Davis, Mrs. Alfred (Maude)
R.F.D. 1, Box 134, Ashburnham, Mass.
- Faass, Mrs. Arthur (Regina)
Hornbeam Road, So. Duxbury, Mass.
- Feick, Mrs. William (Clara)
Dingletown Road, Greenwich, Conn.
- Fleig, Mrs. Albert (Ann)
7263 W. Henrietta Road, R.D. 1, Rush, New York
- Foster, Miss Helen
Dingletown Road, Greenwich, Conn.
- Henry, Miss Amy
516 Carew Street, Springfield 4, Mass.
- Hutchinson, Mrs. Halbert (Madeline)
Buttonwood Hill, Hutchinson Road, Allentown, N. J.
- Lewis, Mrs. Stanton (Rose)
367 Glenwood Avenue Ext., Waterford, Conn.
- Mecagni, Mrs. Albert (Mary)
329 Glenwood Avenue, New London, Conn.
- Mengel, Mrs. Charles (Betty Ann)
15 Hobart Court, Rochelle Park, N. J.
- Newman, Mrs. C. Burton (Jane)
39 Jackson Street, Lyons, N. Y.
- O'Malia, Mrs. John (Delphia)
R.D. 2, Swarthmore, Pa.
- Reilly, Mrs. Helen
15 Washington Avenue, Maywood, N. J.
- Sawyer, Mrs. Parker (Olive)
152 Prospect Street, Franklin, N. H.
- Smiley, Mrs. James (Ruth)
268 Scarsdale, Road, Tuckahoe, N. Y.
- Tanner, Mrs. Charles (Ceil)
37 Navasota Avenue, Worcester, Mass.

"A" AWARDS

- Mrs. Herbert H. Willey (Margaret) Country Painting
246 Washington St., Norwich, Conn.
- Mrs. F. E. Marshall Stencilling on Tin
88 Hollywood Ave., Crestwood, Tuckahoe, N. Y.
- Mrs. Louis K. Childs Stencilling on Tin
8 Ridgewood Rd., Paxton 2, Mass.
- Mrs. Geo. R. Cruze (Anetta) Freehand Bronze
Harrisburg, Pa.
- Mrs. Geo. R. Cruze (Anetta) Freehand Bronze
Harrisburg, Pa.
- Mrs. Joshua Cookenback Glass Panel—Gold Leaf Border
Thomas Wynne, Wynnewood, Pa.



"A" Awards — Stencilling on Tin
 Modena Marshall Yvette K. Childs



"A" AWARDS

Free Hand Bronze — Annett Gruze

Country Painting — Margaret Willey

Free Hand Bronze — Annetta Cruze



"A" Award — Glass Panel
Forrest Cookenback

CLEANING PICTURES

Excerpt from *Elegance, Amusement, and Utility*
Published 1800

"After a variety of nostrums having been hatched by great secret-mongers: I do not believe any thing superior to the following lixivium; which is of easy preparation, and, with very little caution, perfectly harmless.

Take of distilled or rain water one gallon: into which put a quarter of a pound of pearl ash, or if you cannot easily procure that, two or three handfuls of wood ashes. Thinly slice into this, half a pound of oil soap: or, if you cannot procure that, the common white soap: place the whole over a very slow fire, until the soap be dissolved: when, strain it through a sieve, and let it stand twelve or twenty-four hours, as suits your conveniency: when pour off the top or finer parts of the liquid.

With this and a soft sponge: having previously brushed off the loose dust from your picture, rub it over, and wash off all that this will remove; and for any spots that remain, dip your finger into common dry salt, and carefully rub them with it, which seldom fails to remove them: be careful not to disturb the colouring in this operation. Sometimes a slice of an onion, newly cut off and rubbed upon spots will remove them; of which you may easily make a trial—but before you apply either the salt or onion; the lixivium first used, should be carefully washed off with clean water: until the whole of it be removed. After proceeding thus far, let your picture get dry, and then varnish it."



BOOK SHELF

by Natalie Ramsey

The art and technique of SUMI-E, an illustrated story of Japanese ink-painting as taught by Ukai Uchiyama, and told and written by Kay Morrissey Thompson. Published in a handsome book 11 $\frac{1}{4}$ " x 12" by the Charles E. Tuttle Company of Rutland, Vermont—\$8.75.

In reviewing this book, I must once again use the word beautiful. There are still so many beautiful books for us to own. When we come across one that brings to us new conceptions of the combination of calligraphy and painting, resulting in astonishingly lovely ink-monochromes, we immediately desire to own it.

SUMI-E is an art form that began in the sixth century, when Buddhist priests from China brought the ink stick and bamboo-handled brush to Japan. It is the union of the arts of calligraphy and painting and an art that has been passed down person to person thru the generations. Just as we understand the relationship of our mediums, paints, brushes and objects to be painted, so it is with the SUMI-E ARTIST. The detailed descriptions of materials and tools used and prepared for this work are most fascinating to us the "Platter-daubers". We are delighted to read about and see in the lovely pictures the meaning of the free stroke; to understand the unpainted areas; the lack of perspective and distance as we know it; and the light and shade of the finished effect. This is truly a delightful form of "Thinking Painting".

Everything about this art form is less restricted. The floor is used, thus leaving a freedom of movement. Over the centuries this has brought about a perfection and freedom of the decorative strokes used in so much Oriental FreeHand Bronze work. You will understand with pleasure the explanation, that, just as our stems, lines and veins can often make or ruin a leaf or flower, much skill and practice must go into the perfection of even this slender stroke. Not only is this clearly explained, but handsomely illustrated throughout this fine book. After reading and studying it, what a thrill it would be to take your own brush, and through your own mental pictures, accomplish effects that couldn't possibly be achieved with our techniques. I dare-say that practice in this would help free our copywork of the tightness and rigidity it sometimes shows.

Notices from the Trustees

SPRING MEETING

May 16, 17 and 18, 1962

Snow Inn, Harwichport, Mass.

POLICY

That notices of deaths of members be sent to the Membership Chairman.

That change of address of members be sent to the Membership Chairman.

From the minutes of the Trustee's meeting held in Boston, Massachusetts January 14, 1955.

"Decorator" Report by Mrs. Scott regarding the size of "The Decorator", number of cuts, number of pages and the desirability of putting trustee's report, business, demonstrations, forums and finances of fiscal year into an annual report.

MOTION: Mrs. Brown moved that we have such a report for the fiscal year to go out as soon as possible after June 31. Motion carried.

See Spring "Decorator" for other policies concerning the Society.

MEMBERSHIP DUES

Payable July 1, 1961 to Historical Society of Early American Decoration, Inc.

| | | | |
|----------------------|---------|-----------------|----------|
| Regular | 5.00 | Associate | \$ 10.00 |
| Initiation Fee | \$10.00 | 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.

MASTER CRAFTSMEN

Mrs. Eugene Bond
Mrs. John Clark
Mrs. Carroll H. Drury
Mrs. C. W. Hague
Mrs. Paul Gross

Mrs. Sherwood Martin
Miss Maria D. Murray
Mrs. Andrew Underhill
Mrs. Joseph Watts

MASTER TEACHER

Mrs. John Clark

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.
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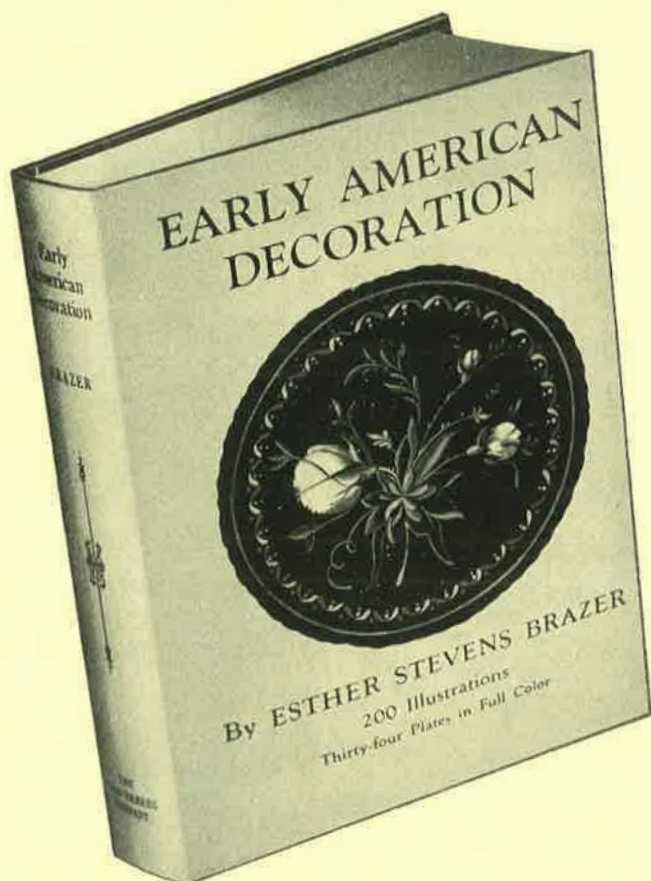
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