

The Decorator

Volume XV, No. 2

Williamstown, Mass.

Spring 1961



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
Southern Type Chair, Elaborately Stencilled
Owned by Mrs. Adrian Lea

PRICE PER ISSUE

Vol. I, No. 1; Vol. I, No. 2 and Vol. IX, No. 2—\$1.50 plus 10¢ postage;

All Other Volumes—\$1.00 plus 10¢ postage.

Send check to Miss Jean Wylie, P. O. Box 894, Darien, Connecticut

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EDITORIAL

It is gratifying to report that we are building up a portfolio containing articles on a variety of subjects. This will enable us to plan the format for "The Decorator" several issues in advance. At present the collection includes articles on A Painted-Embroidered Picture, Sheffield Silver Plate, Vernis Martin, A Stencilled Wall, The Tinker's Timepiece, 18th century Bouquets, Jerry Wheelock, Joiner, The Eagle in History and Early American Design and The Armorial Bearings and Reverse-Painted Glass.

A new interest has been shown in chairs since the publishing of the book, *The Ornamented Chair*, and we would welcome any further research which can be published in "The Decorator". All articles relating to decorated objects found in Early American homes would be stimulating to our readers and broaden our interests.

Violet Milnes Scott



Lace edged tea caddy, c. 1755. Pontypool. Tortoise shell background with gold leaf chinoiserie embossed. Author's collection.

THE JAPANNER'S "INDIAN" DESIGNS

by Shirley Spaulding DeVoe

Reprinted from The Antiques Journal, March 1961

English artisans ornamented japanned articles with "Indian" or Chinese designs, imitating those on Oriental lacquer. They appeared first on furniture and other objects of wood and, later, were carried over to tin plate and *papier maché* at the rise of the Pontypool and Midland industries.

This imitation lacquer was called "japan" for perhaps one of two reasons—That the populace was vague about the geography of the East, or because the true Japanese product was considered superior to other Oriental lacquers and it was hoped to equal it in England. Originally, the term was used for a time for both the real and imitation lacquer, but eventually became the accepted one for the English product, and for any painted and varnished article. The process was called japanning and the worker a japanner.

In 1694, in a *Collection of Husbandry and Trade*, John Houghton wrote, "Japan" is brought to that perfection that it not only outdoes all that is made in India but . . . with the japan lacquer itself; and "there is hope of imitating its best Draught and Figures." In spite of the hope expressed, and this was during the best period of the work, much of the ornament was charmingly naive. The best Oriental work was hard to equal with western materials but the ornamenter endowed with a natural eye for line had the advantage. Some of the best craftsmen were experienced French emigres.

The interest in things Oriental began with the Dutch and Portuguese trade with the Orient and from these countries it spread to France and England. In 1662, Catherine of Braganza aroused some of this interest when she brought lacquered cabinets to England as part of her dowry. In 1677, John Evelyn wrote in his diary that the Portuguese ambassador had among his furnishings "rich lacquer cabinets of which I think there were a dozen."

Such a demand was created, that the English were constantly experimenting with varnish formulas with which to imitate lacquer. Greatorex, the chemist and mathematician, showed Samuel Pepys his varnish "which he hath invented and which appears every whit as good . . . as the Indian." From this time on, varnishes of all kinds were being invented for use on a variety of materials, i.e. leather, copper, pewter, tin plate, *papier maché* and even cloth. The real lacquer was made from the sap of a native tree and was impractical for Western use.

"Indian" was a 17th century term for anything Oriental and was used as well to describe the Chinese style of ornament through the two succeeding centuries. In the *Story of Japan and Tin Plate*, 1900, W. H. Jones calls it the "old Indian work." Its use came about when the Dutch proclaimed themselves "Lords of the Seven Seas", and denied "traffic there to all ships but their own." This forced the English to pick up their cargoes on the Indian coast where they had been deposited by Chinese or other Oriental vessels. It was also in this way that the incised Chinese lacquer screens became known as Coromandel.

Lacquer and other Oriental products were a source of designs for the japanner. Also, English and European artists designed chinoiserie which was used on enamels, pottery, fabrics and japanned wares. These industries copied and borrowed from each other, adapting them to suit their products. J. Peele, in his japanning method, suggests that the best figures to represent China "may be taken from tea cups, and other pieces of china ware." A 19th century Wolverhampton tray artist named Joseph Booth adapted the well known "Willow Pattern" for his designs.

The Ladies' Amusement, 1758-62, made the designs of Robert Hancock and Jean Pillemont and others available to ornamental painters who used them on snuff and patch boxes and other bibelots of the period. Credit is given to Pillemont for the invention of chinoiserie.

In this same publication, a rather derisive bit of advice was as follows: "With Indian and Chinese subjects greater liberties may be taken, because Luxuriance of Fancy recommends their production more than their Propriety for in them is often seen a butterfly supporting an Elephant or Things equally absurd; yet from their gay Coloring and Airy Disposition seldom fail to please."

The jappers further copied the Eastern work by using gold leaf, bronzes and pearl shell for their media. Molded gesso in low relief formed rocks, tree trunks and other figures and gave the flavor of the real embossed lacquer. In the decadent period of japanning, at the end of the 19th century, embossed areas if any, were just the face and hands of the figures.

Not after 1825 Pearl shell was used frequently on pre-Victorian Japanning, but, when it was, it demonstrated the pearl workers skill at hand cutting the shell. It was rarely used for chinoiserie or "Indian" work after the first quarter of the 19th century.

The methods used for ornamenting determines the period, for as the industry became more commercial, from about 1845, much of the



*King's
Gothic*

*on on
Before
1825*

Early 19th century tray signed Clay, King St., Convent Garden.
Pre-Victorian pearl work. Owned by Jessica Bond.



Large Wolverhampton Sheet Iron Tray. Dripping and fluffy foliage
to soften temples and dwellings.



Pair of japanned tin-plate coasters English circa 1820.
Courtesy of The Cooper Union Museum

hand work was replaced by transfers, stencilling and offset printing. The latter was developed solely for printing on tin plate long before it was adapted for paper.

Large japanned chests and trays or any objects with large surface areas were filled with such figures as Chinese dignitaries, their ladies and acolytes, in various occupations and amusements, according to their station. They were carrying buckets on a yoke, fishing rods, nets or parasols, or wandering over bridges, smoking a pipe, flying a kite or painting pottery. Occasionally "India" flowers, birds and animals were combined to form a change from the flat scenic designs.

The latter had stiff undimensional islands suspended between small bodies of water on which dainty boats were perched. Each bit of land was connected by an arched bridge or a vague series of steps rising like Jacob's ladder to touch an island above. Rocks were portrayed in a variety of shapes. Grasses and bamboo filled in and softened the picture, as did trees with dripping or fluffy foliage placed here and there with temples, pagodas and garden houses. A distant flock of birds in flight was added by a repeated twist of a fine brush. All such ornament could be embossed or plain.

From the first use of "Indian" designs on furniture, they remained the accepted ornament, with some occasional pauses, until the end of the Regency period. "Indian" work was used on tin plate from about the mid-18th century until the decline of the industry at the end of the 19th century. First or last, all "Indian" designs are reminders of the East India Company and their ships the Indiamen which formed "a kind of bridge between the Thames and the Orient."



Table with Indian work, 18th century. Victoria and Albert Museum, London.

THREE ORNAMENTED "STEP-UP" WINDSORS

by Esther Gebelein Swain

The story of my three Windsor chairs is one I am happy to write because it gives me an opportunity to disclose what appears to be an unusual type of Windsor. I saw these chairs for the first time at a country auction in Chester, New Hampshire, in the autumn of 1935.

Many New England antiques were offered for sale that day from among the contents of a weathered and vine-covered Cape-type pre-Revolutionary house. The house appeared so ancient and unmolested that it gave the impression that nothing had changed within or without for many years and that it sheltered some hidden treasures. A small maple highboy had been advertised for sale at this auction and it was for this enchanting piece that I eagerly looked.

When the auction ended, I did not own the beautiful highboy, which, for depression times, was sold at a surprisingly high price; but I did go home with an interesting assortment of old things. Among them there was an early American blown glass cruet, a mortar and pestle, a pine foot-stool, a small three-legged iron skillet, some firkins of various sizes, and the three Windsor chairs of my story.

For about a year previously to this time, I had been studying the art of early American decoration and had been taking lessons in the application of this art under the guidance of a student of the late Mrs. Brazer's; so, I was entranced to find that these three Windsor chairs were covered with ornamentation and that the ornamentation, although very worn and indistinct in places, was of the brush stroke variety of the country painters, about which I had been studying.

That these chairs had been constantly used was evident. Even though delicate in design and light in weight they bore their age well and were still sturdy, strong, and comfortable. The unusual shape of their top slats and the grace of their over-all proportions were pleasing to me, and I began to hope that I would have the good fortune of finding others like them,—possibly enough to serve as a set in my dining room.

For over a year, I searched the countryside to find more of these chairs, but came to the conclusion that this type of Windsor, with its unusual top slat, must be rare, possibly unique, and that I would have to resort to having reproductions made, if I were to have the extra chairs to grace my dining room.

Ultimately, I had five reproductions made, two of which were made with arms, so that with the original three I now have a set of eight. The reproductions are well made, and to the undiscerning eye, are identical to the originals. I painstakingly decorated the reproductions so that they would look as nearly as possibly like the originals, and how grateful I was to have three chairs from which to copy! What was missing or indistinct on one chair was clear on the second or third. Thus, I was able to decipher and piece together the complete record of the seven decorative motifs used on the chairs.

As time went on it became necessary to redecorate the original chairs because they were losing their character and were not adding to the decor of my dining room. I purposely left untouched a few of the original brush strokes which were best preserved so still have a bit of the work of the original decorator.



Step-Up Windsor chair owned by Esther Gebelein Swain

The picture accompanying this article is one of the original chairs completely redecorated.

By way of description I should state that these chairs have all the characteristics of Windsors. They are of "stick" construction with slender spindles in fan shape. They have splayed legs and exceptionally graceful saddle seats. The top slats, as far as I can determine, put the chairs in a unique category, for their shape excludes them from conformity to any type of Windsor of which I have ever heard, seen or read. They come nearest to the "step-downs", but these step "up"; so, for want of a category, I have created a new one, and put my chairs into it, calling them "step-up" Windsors.

The chairs are painted with a two-toned background, as was done originally. This gives the effect of a combination of mahogany and pine. The mahogany color is a dark brown graining over red and is used on the top slats, the spindles, and the legs. The pine color is putty-grained and is used on the seats. An interesting side light is that there is putty-graining under the seat of one of the chairs, apparently done as a bit of practice on the part of the decorator before applying his hand to the top of the seat!

For Windsor chairs, the ornamentation is elaborate. It is done mainly in white with vermillion overstrokes; however, in some places, the vermillion is used directly on the brown background. Nowhere on the chairs is there any striping, but in lieu of striping there is the continuous ribbon brush stroke which flows all around the top slats and on the sides of the saddle seats. The original brush strokes were done with a well trained hand and on two of the chairs had rounded tips. On the third chair I found another interesting side light: the white paint of the seat motif was completely worn off and revealed the use of a stencil, which served as a guide to the free-hand strokes. This stencil however, called for decidedly pointed strokes but the decorator, who obviously preferred the rounded strokes, used his own ingenuity at the top of the strokes, and then followed the stencil the rest of the way!

Since the publication of "*The Ornamented Chair*", by the Historical Society of Early American Decoration, Inc. my curiosity has been again aroused as to the history of my chairs. Although this book shows no duplicate of my chairs, it does picture and describe at length the work of one John White and his father, who were Windsor chairmakers in Woodstock, Vermont, in the latter part of the 18th

and early part of the 19th century. The characteristics of their work in many instances resemble those of my chairs, and gives me reason to suspect that mine are "White" chairs; but of this, I can not be sure.

In my efforts to place my Windsors in the history of ornamented chairs, I have received varied opinions from different authorities. While all agree that the chairs are interesting and unusual, no one is certain as to their date, their place, or their maker. One authority of note described them as of New England make, and their time, 1795-1802. A dealer said that they are late transitional Windsors; another, that they are of Pennsylvania-Dutch origin. I have searched with a magnifying glass for a mark of identification on them, or a signature, but there is nothing except an old-fashioned round, blue and white printed label on the bottom of one of the chairs, which reads:

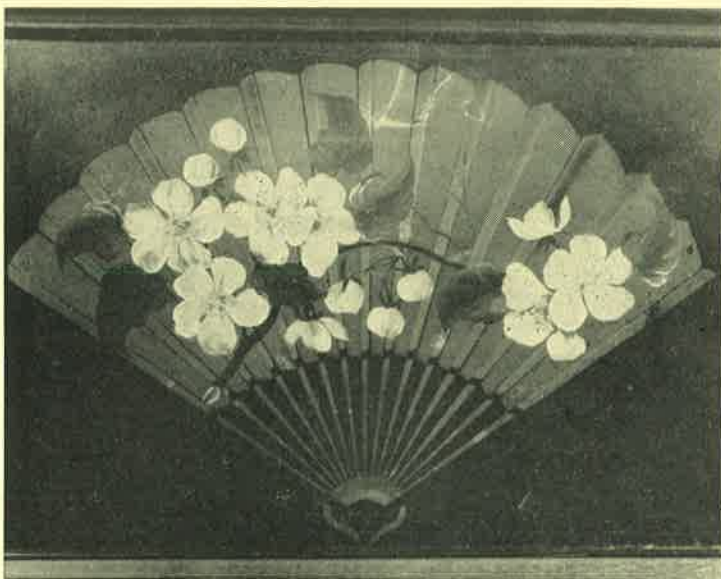
"WOOL SOAP
TOILET and BATH
IT SWIMS"

Somewhere there must be another one of these chairs, possibly more, as it seems that for chairs of distinction such as these three is an odd number for an order. It would help my story tremendously, unfinished as it is, to find the missing history and add it as a sequel; but for the present, I can state definitely, without doubt or hesitation, that the "step-up" Windsors, both the old ones and the new, not only are attractive and, to say the least, useful additions to my dining room, but also are very interesting and worthy conversation pieces.

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A Decorated Tin Panel - owned by Esther Oldham

A DECORATED TIN PANEL

Esther Oldham

Possibly the unusual fan decoration on the tin panel is a painting of an heirloom fan preserved for posterity. Mounted, as it is, in a walnut frame, it gives one the impression of being in a shadow-box. It pleases the owner of the fan when friends comment, "What is THAT fan hanging on the wall?" Perhaps this gives one the impression that it is well painted; actually, it is not a great work of art, yet, it gives the viewer the feeling of observing a real fan, and the effect is most pleasing.

The fan-sticks and ring are obviously stencilled. They are olive green in color. The gauze fan leaf is also olive green. The realistic painting of a spray of apple-blossoms and buds in blush pinks and white, with green leaves, and painted in oil, spreads gracefully across the entire fan leaf. The folds of the fan leaf are so well shaded, the artist must have been more than an amateur. The simulated "gauze" is surprisingly like the material itself, and it must have required "technique" to accomplish this effectiveness on uncompromising black tin for a background.

This novel fan-painted panel may have been a whimsy of the 1880's or a faithful record of a treasured family heirloom of that era.



1750-1807 Windsor Chair - courtesy of Mrs. Charles Hodges

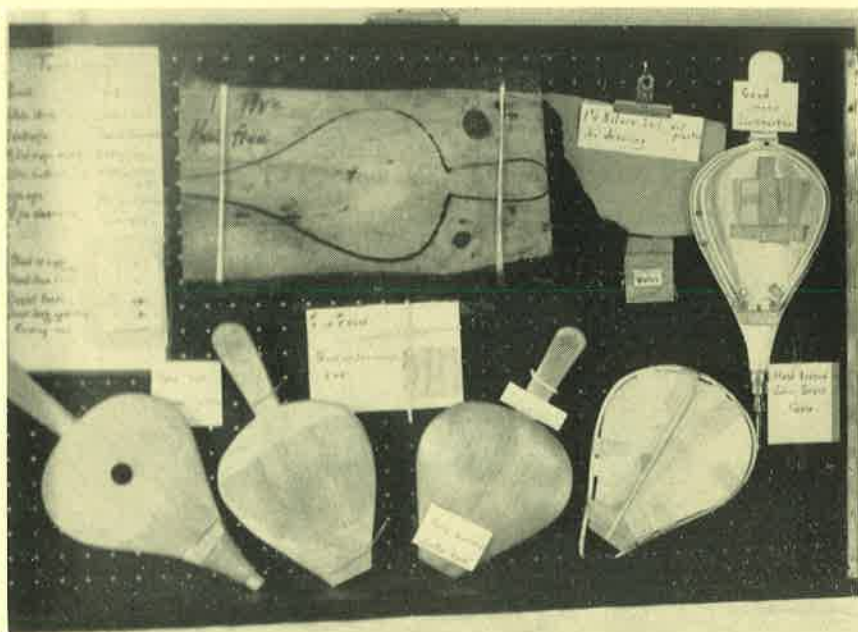
WINDSOR CHAIR

by Bernice Drury

AM. 1725-1760
It would be difficult to find a better example of the manner in which Sheraton influenced the Windsor chair.

The Typical stick construction of back and arms are here about one inch square instead of round. This allows room for dark brown brush strokes and striping on the "greenish putty" background color. Bamboo legs and stretcher are decorated in the same manner. Both are set into the usual Windsor saddle seat painted dark green.

It is the irony of fate that unknown to us while compiling material for the "Ornamented Chair" this fine chair was in the home of Mrs. Charles Hodges, South Londonderry, Vermont, not twenty-five miles from our door.



The Evolution of a Bellows — Isabel MacDuffie

BELLOWS RESEARCH EXHIBIT

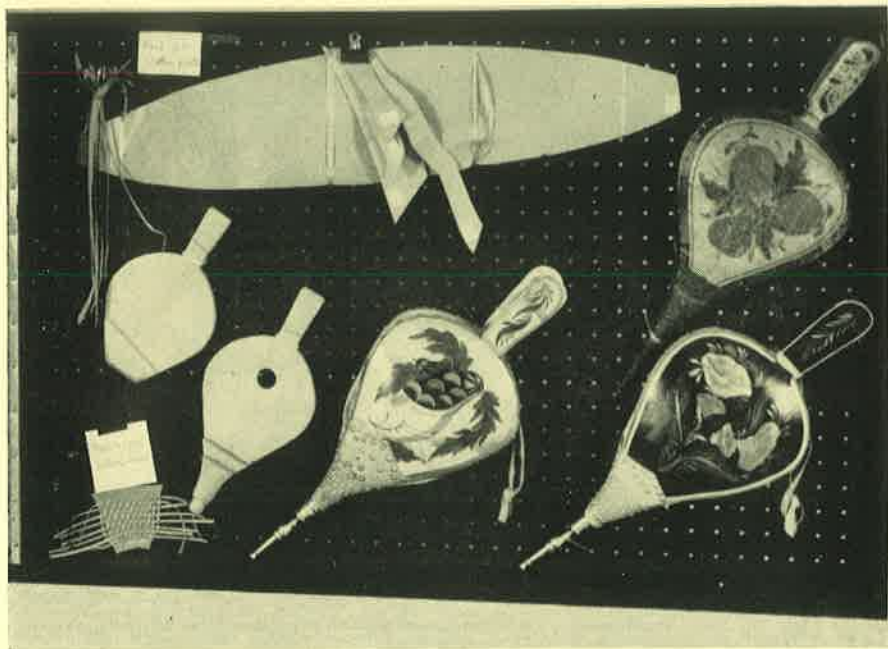
by Isabel MacDuffie

The photograph depicts the various steps and materials required to make an authentic bellows reproduction. Much research was done to arrive at this plan of progress. This above plan of procedure indicates good craftsmanship inside as well as outside.

The bellows chosen for this exhibit has good lines and curves and is one of the most graceful of many examined.

The bellows is an instrument used as far back in history as man has used fire. The early ones were very crude, of course. It was such an important part of the equipment for man's survival and comfort, that the Society for American Missionaries included it in its list of some two hundred items recommended for missionaries to take with them into foreign lands. In pre-central heating days, when households depended entirely upon fireplaces for all sources of heat, this was a common fireside tool.

The degree of beauty and grace of the article varied with its use. Kitchen bellows were usually large, sturdy affairs with iron nozzles. Some were very crude. As household furnishings improved in grace and elegance, so did the lowly bellows.



"A" award for undecorated reproduction of bellows. Isabel MacDuffie.

Our reproduction has sturdy inner construction, but no unessential bulk. It has graceful lines and fine detail.

More research was done to find an inner construction which seemed to indicate careful craftsmanship, even though this is entirely covered when finished. Some insides are put together with carpet tacks and nails, and any kind of stripping available. Some have no reed spokes which make it functional, but is apt to be askew and not as ship-shape when finished. The reeds hold the leather in accordion pleats improving its functional qualities, prolong the life of the leather and is more pleasing in appearance.

The wood parts are often flat and of various shapes. The above model was selected as an example of graceful curves and size. The tortoise shape back is considered among the finest and, in this case, the "hump" comes gracefully near the top and tapers gradually toward the nozzle. Many "humps" are placed lower and do not seem as graceful. Also, the wood is very light, producing a finished object which is not too heavy for its size.

The leather is light weight—not skivered—genuine calf-skin which has not been dressed. It is held on with small brass studs, not carpet tacks!

(Continued on Page 37)



Paper taken from cowhide trunk marked A. C. found in Barnstable, Mass.

PRESIDENT'S REPORT

Williamstown, Massachusetts, with its beautiful college campus made an ideal setting for the Annual Meeting, held at the Williams Inn May 18th, 19th, and 20th, 1961. Arrangements were made by Mrs. Eugene Bond and Mrs. Gleason Mattoon, Co-Chairmen, with the staff of the Williams Inn, the staff of the Lawrence Museum, and the staff of the Sterling and Francine Art Institute. A cordial atmosphere was provided by Mrs. Harold White, Hospitality Chairman, Mrs. Dempsey of the Board of Trade, and their assisting hostesses.

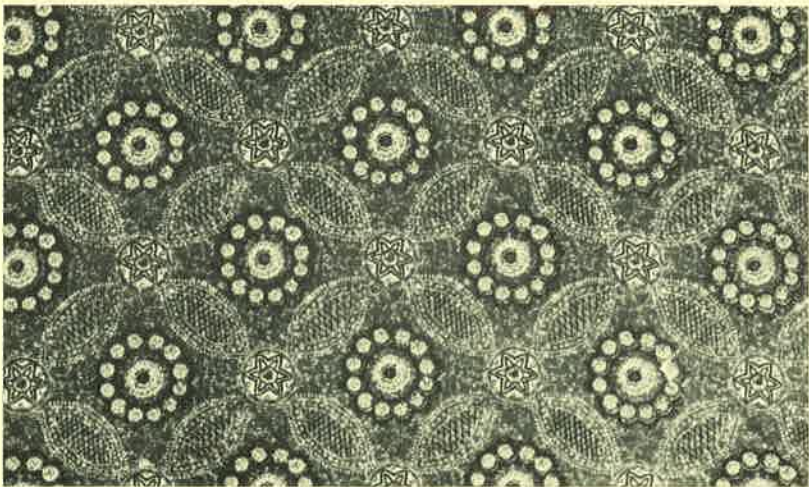
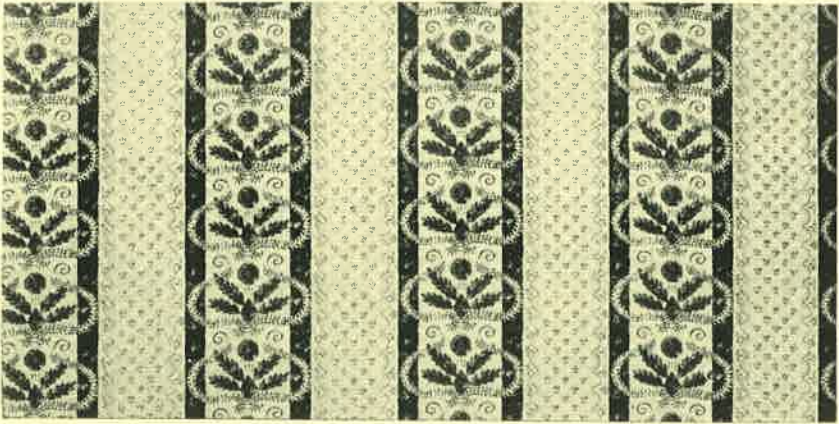
We are indebted to the Williams Inn for the delightful tea Thursday afternoon, which gave us an opportunity to greet the new members and renew old acquaintanceships. After dinner the exhibition was opened in the octagonal gallery of the Lawrence Museum, by the Exhibition Committee headed by Mrs. Russell Annabel and Mrs. Ira Robinson, Co-Chairmen.

Friday morning, Mr. Olan Rand of the staff of the Sterling and Francine Art Institute, gave a fascinating introduction to the Clark Institute by telling us the history of the Clarks, their collections, and the museum. Following this talk Maddie Hampton, with her contagious enthusiasm, demonstrated the various techniques, the joys and the ever present pitfalls in rendering theorems on paper as well as velvet. In the afternoon we were taken on a guided tour by members of the staff at the Sterling and Francine Art Institute. We had an enjoyable social hour preceding the dinner. At dinner the coveted Master Craftsman's Award was presented to Helen Gross. Mrs. Gross is the ninth to be awarded the Master Craftsman.

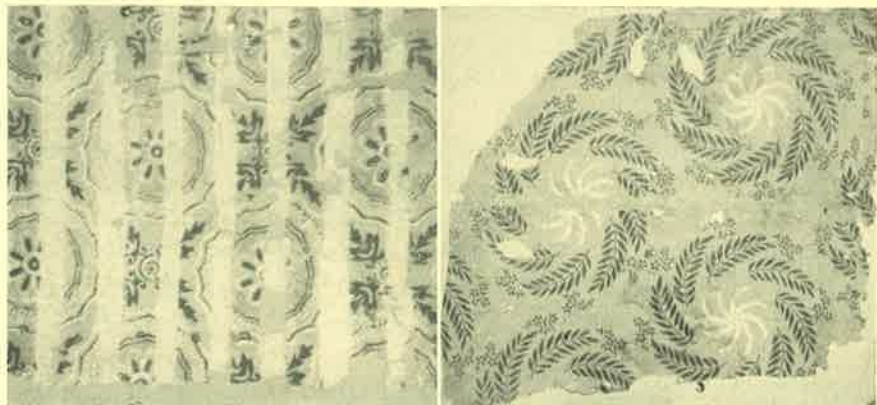
The speaker for the evening, Mrs. Clifford Waterhouse, was introduced by Mrs. S. V. Van Riper, Program Chairman. Her subject

was "Historical Wall Decorations of Early New England". Mrs. Waterhouse showed us fascinating and colorful slides, and graciously permitted us to examine her collection of priceless wallpapers she had recovered from old houses.

Mr. Wright, President, conducted the business meeting Saturday morning at which the following Trustees were elected to serve a three-year term: MaryJane Clark, Massachusetts; Louise Goodwin, New York; Helen Gross, Pennsylvania; Natalie Robinson, Vermont; and Mona Rowell, Massachusetts. At the close of the business meeting Thelma Riga demonstrated how to avoid and correct mistakes in



Early Wallpaper Patterns - shown by Mrs. Dorothy S. Waterhouse



Earliest Wallpaper 1775 - Lillman Homestead, Gorham, Maine
Original Wallpaper after covering was removed showing light streaks
where lath had been - Owned by Prescott Wilde

stencilling. It was encouraging to realize that mistakes more often than not are made, but can be skillfully corrected.

It is with deep regret that I report the death during the past year of the following members: Oliver Filley, Neta Hilbourne (Mrs. Wesley), Martha Hood, Frances Hughes (Mrs. Henry), Grier Parke, Augusta Reed (Mrs. Clark), Florence Stanforth (Mrs. F. R. Stanforth), Gladys Swan (Mrs. Robert), Alline Vernam (Mrs. Gilbert).

On behalf of the Trustees I want to extend thanks to all who worked so conscientiously to make this such a happy and interesting meeting. To all of these kind people who gave so unselfishly and generously of their time and efforts, I wish to express my own personal gratitude.

EMILIE UNDERHILL
President

An announcement has been received from Pond-Eckberg Publishing Co. that a third edition of *Early American Decoration* by Esther Stevens Brazer will be published next fall.

CHAPTERS' REPORT

by Clara B. McCaw

Since my last report at Swampscott, the interest of chapters has centered mainly on enlarging and improving port-folios—one chapter reports it has two port-folios traveling. Many chapters are requesting each member to contribute at least one pattern each year—preferably an original.

In addition to the usual demonstrations of various techniques of our craft, several chapters had demonstrations and speakers from allied fields which included Mother of Pearl, Early Wall Papers, Crewel Embroidery and Wood Graining.

It is encouraging that most accepted applicants promptly become members of the chapter in their area.

The Evelyn H. Holmes Chapter received the collection of patterns of the late Helen McCarthy to be given to the Farnsworth Art Museum, Rockland, Maine.

The patterns at the Museum also include two port-folios assembled by Evelyn M. Holmes which are available to students, teachers and others interested in the work.

HELEN McCARTHY PORTFOLIO

The extensive collection of patterns recorded by the late Helen McCarthy has been presented to the Farnsworth Museum at Rockland, Maine to be added to the collection assembled by Mrs. Evelyn Holmes. It is to be known as the Helen McCarthy Portfolio.

Her many friends in the Guild will be interested to learn of this disposition of her fine collection. These beautiful patterns have been in the keeping of Emilie Underhill since Mrs. McCarthy's death in 1953. Feeling that they should be used and enjoyed by others, Mrs. Underhill received the approval of Mr. McCarthy to send them to the Farnsworth Museum where it is hoped they will bring joy and inspiration to the many who see, study and work from them.



Original — Theorem Painting on velvet — Gold Leaf frame
Owner — Mrs. Chas. Canfield, Arlington, Va.

REPORT OF THE THIRTY-FIRST EXHIBITION May 18th, 19th, and 20th *Norma S. Annabal*

The Octagon Room of the Lawrence Museum, where the exhibit showed most advantageously, was constructed in 1846, for use as a library, and when no longer needed as such, was converted into the present outstanding Museum by the addition of two wings on either side of the octagon, erected so skillfully that the entire structure appears to have been built in the same year.

From the Octagon Room, on either side, doors lead to large rooms, one was completely filled by the Ways and Means Committee tables; the other was arranged by the Teacher Certification Committee, with a most interesting and informative display of original pieces, each with its pattern copied in intricate detail. This aspect of the Guild work is arousing more attention as the members understand and feel the definite need for the approval of the Certification Committee.

The members pieces which received the "A" awards, were allocated the place of honor in the center of the room. There were outstanding panels of glass, adding variety to the exhibit. The ultimate, of course, was the large "Chippendale tray", meaning the addition of the ninth member to our honor roll of Master Craftsmen.

Forty-one pieces were submitted by applicants, adding twenty-three new members, all of whom were cordially welcomed.

Most appropriately shown at this meeting before travelling to their

permanent home at Cooperstown, were the two finely stencilled piano boards, excellent examples of this type of work, recently presented to the Guild.

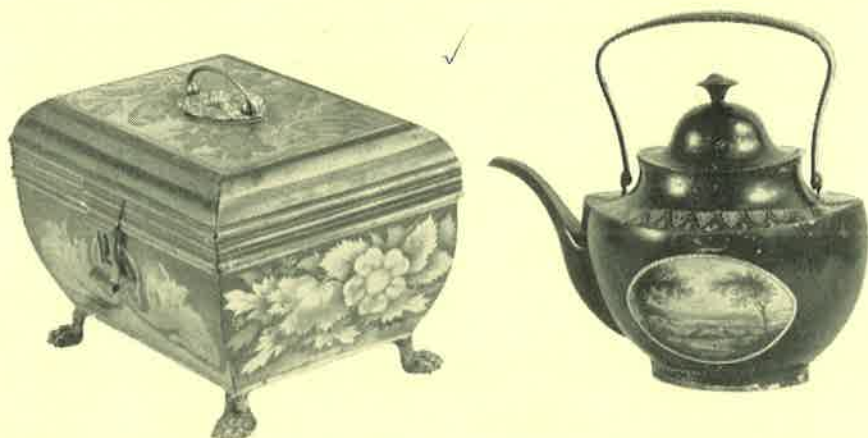
There were many attractive tin pieces in the stencilled category—a Berlin box (Vol. XII, No. 1, Page 25) some trays including those stamped out with sharp edges, the borders said to have been done with a raw potato—a tea caddy, in a beautiful shade of green, stencilled bellows, snuffer trays with dainty butterflies across the borders, a rare stencilled bun tray with pierced keyhole sides and an apple tray in mint condition, with an unusual floor pattern.

Two noteworthy chairs were on exhibit, the "Baltimore Chair", (see cover illustration), decorated with a combination of stencilling and freehand bronze, *The Ornamented Chair*, p. 152; and a fiddle back chair with stencilled fruit, a heavier type on the back slat, with fine yellow striping.

A Ransom Cook stencilled wood box (Decorator Vol. X, No. 2, Page 3) created a great deal of interest as did the blue wooden box with a top and end shell design and cunningly contrived delicate little birds along the edge—so subtly blended into the stencil design as to be easily missed unless closely scrutinized.

Finely stencilled trays included a double cake plate decorated with a great blue heron, and a tray with double borders which were filled with matchlessly cut flowers and leaves.

The many scenic trays ranged from one tray with a Briscoe border which depicted a wounded soldier on a large white horse; to another tray which showed a kneeling girl beside a stream. Another in the



Originals

Stencilled English Tea Caddy
Owner — Jessica Bond, Dorset, Vt.

Early English Dome-top Teapot
Owner — Mrs. A. Harris, Manchester, Vt.

same class had a most pleasing border with dexterously cut butterflies, the scene portrayed a calm-faced damsel leaning against a fence, holding an unrolled scroll.

A freehand bronze technique was used to create a rustic farmyard, (see "Decorator", Vol. XV, No. 1, p. 19). The gold leaf border, on this tray, with its blue flowers is not commonly seen.

An oblong freehand bronze and gold leaf bride's tray was exhibited. The design, executed on a black background was similar to the design so often found on a white background, with the same overall delicate feeling.

The view on a papier-mâché Gothic tray, depicting a Grecian temple, steps descending to a paved area, with a quiet, lonely figure standing motionless, was framed with the familiar red drapery, the background, a darkened section, imparted the sensation of being on a mountain summit, looking out into infinity. The lower part, between the draperies was drawn together by "Chippendale" flowers adding to the illusion of great depth in the quiescent scene above.

A scenic gallery tray with two huge elms towering above an English house, overlooking a calm lake with figures strolling leisurely beside it, had a village in the background, nestled before a distant mountain.

A very large English oval tray stood out in sharp contrast to the elaborate trays, in its stark simplicity, simple gold leaf sprays around the rim, spilling onto the floor, with clusters of red raspberries, beautifully formed and washed with alizarin, striking in its artlessness, but compelling in its realism.

A lady's jewel box with "Chippendale" painting, featured a Mother of Pearl bird, tinted blue; an elaborate papier-mâché "Chippendale" box with a still life of flowers, realistic grape clusters and three luscious red cherries hanging over the side of the table top, obviously was painted by an artist who knew and understood form, color, and perspective; a lacquer box with a delicate gold leaf scene of a fat Chinese and attendants was greatly admired; and a small box with basic flowers of Mother of Pearl, delicately shaped by sure, deft strokes of color to form the blossoms, the upper portion filled with apple blossoms of the same material, blooming on branches stemming from a gnarled trunk, before its two exotic pheasants of some oriental breed—so much to appear on the lid of one small box, but so carefully devised as to be most colorful and pleasing.

There were many others in this division and all were examined, exclaimed over, and studied.

The gallery tour, on Thursday night, was ably conducted by Mrs. Joseph Watts, and added to our knowledge, not only by pointing out the many interesting aspects of our craft in the original pieces, but also by discussing and interpreting from the point of view of the Standards Committee, the other pieces on exhibition. Many of the originals were starred, showing the design covered the points required for judging.

The dissertation on velvets by Mrs. K. R. Hampton, gave some of the history and the various methods used in completing what we call "Theorem Painting". She had many lovely examples of this art, both painted and stencilled, to point up her talk.

APPLICANTS ACCEPTED AS MEMBERS

Williamstown, Mass. — May, 1961

Bourdon, Mrs. L. G.	Highland Park, N. J.
Britt, Mrs. E. C.	Newark, N. Y.
Coughlan, Mrs. George, Jr.	Argyle, N. Y.
Edwards, Mrs. Harry	Dallas, Pa.
Galpin, Mrs. Edward	East Haven, Conn.
Hennessey, Mrs. Jack	Albany, N. Y.
Howell, Mrs. Evelyn	Camillus, N. Y.
Kellogg, Mrs. L. D.	Skaneateles, N. Y.
Kipp, Mrs. Gordon S.	W. Henrietta, N. Y.
Langen, Mrs. Alyce	Augusta, Maine
Lawson, Mrs. Thomas	Belfast, Maine
MacKenzie, Mrs. Alexander, III	Albany, N. Y.
McIndoe, Mrs. Garnet	River Edge, N. J.
Rich, Mrs. Frank	Canandaigua, N. Y.
Sauter, Mrs. Frank	Schenectady, N. Y.
Savage, Mrs. Arthur	Augusta, Maine
Shepard, Mrs. W. M.	Putnam, Conn.
Swain, Mrs. Winthrop	Hingham, Mass.
Swallow, Mrs. Richard	Fairlawn, N. J.
Wahlstrom, Mrs. Evald O.	Worcester, Mass.
Vigeant, Mrs. R. J.	Putnam, Conn.

MEMBERS "A" AWARDS

Viola Brauns, Maywood, N. J.	Country Painting
Madeline Hampton, Teaneck, N. J.	Country Painting
Avis Heatherington, Fairlawn, N. J.	Country Painting
Grace Keam, Fort Mitchell, Ky.	Stencilling Tin
Vivienne Webb, Leonia, N. J.	Stencilling Tin
Evelyn Bartlett, Crescent Beach, Ct.	Stencilling Tin

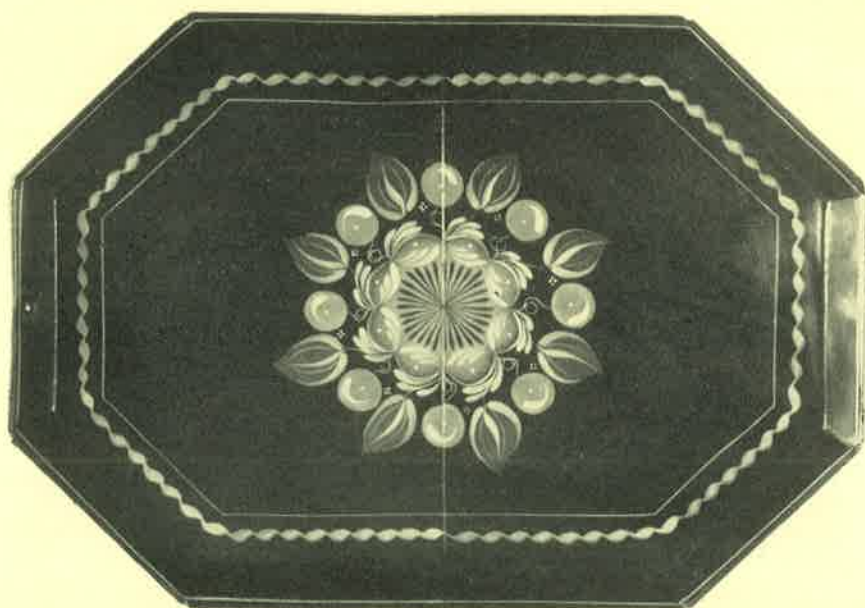
Avis Heatherington, Fairlawn, N. J.	Stencilling Tin
Margaret Watts, Westwood, N. J.	Stencilling Tin
Flora Olson, New Rochelle, N. Y.	Stencilling Tin
Madeline Hampton, Teaneck, N. J.	Stencilling Wood
Marion Poor, Augusta, Maine	Stencilling Wood
Margaret Willey, Norwich, Conn.	Stencilling Wood
Hilda Holtermann, Crestwood, N. Y.	Stencilling Wood
Annette Cruze, Harrisburg, Pa.	Gold Leaf Painting
Sophia Fisher, Scotia, N. Y.	Gold Leaf Painting
Clara McCaw, Radburn, N. J.	Gold Leaf Painting
Forrest Cookenbach, Wynnewood, Pa.	Glass Panel Etched Gold
Grace Grivicich, Hackensack, N. J.	Glass Panel Etched Gold
Laura Burns, Rye, N. Y.	Glass Panel Sten. Border
Marge Huntington, New Rochelle, N. Y. .	Glass Panel Sten. Border
Juliette Wachsman, Scarsdale, N. Y.	Glass Panel Sten. Border
Katherine Brown, New Rochelle, N. Y.	Glass Panel Sten. Border
Margaret Watts, Westwood, N. J.	Glass Panel Sten. Border
Faye Merrow, Nyack, N. Y.	Glass Panel Sten. Border
Flora Olson, New Rochelle, N. Y.	Glass Panel Sten. Border
Ruth Swenson, Brewster, N. Y.	Glass Panel Sten. Border
Helen Gross, Trucksville, Pa.	Chippendale

REPRODUCTION AWARD

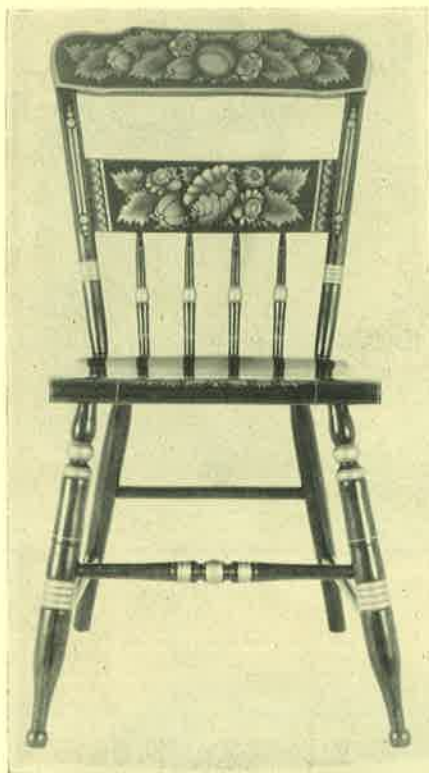
Isabel MacDuffie, Nashua, N. H.	Bellows reproduction
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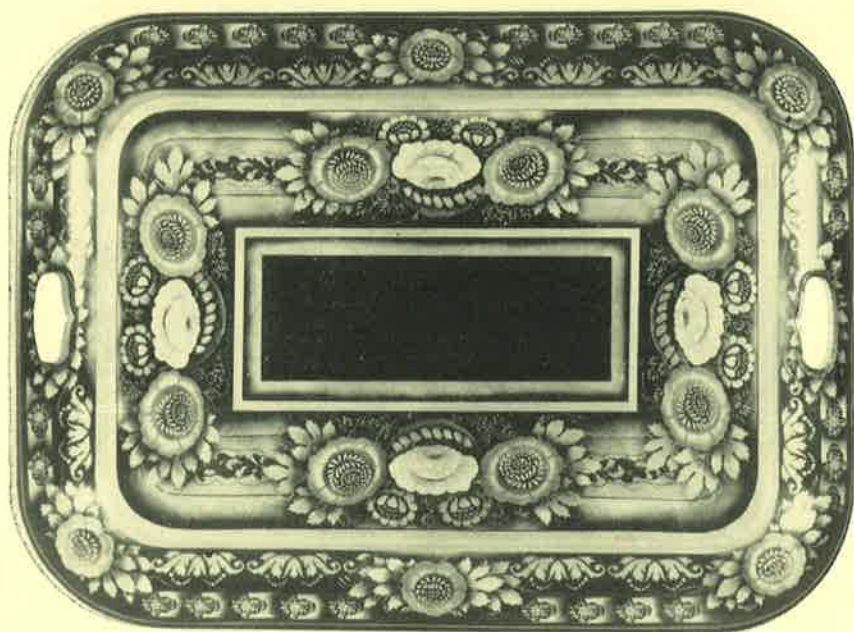
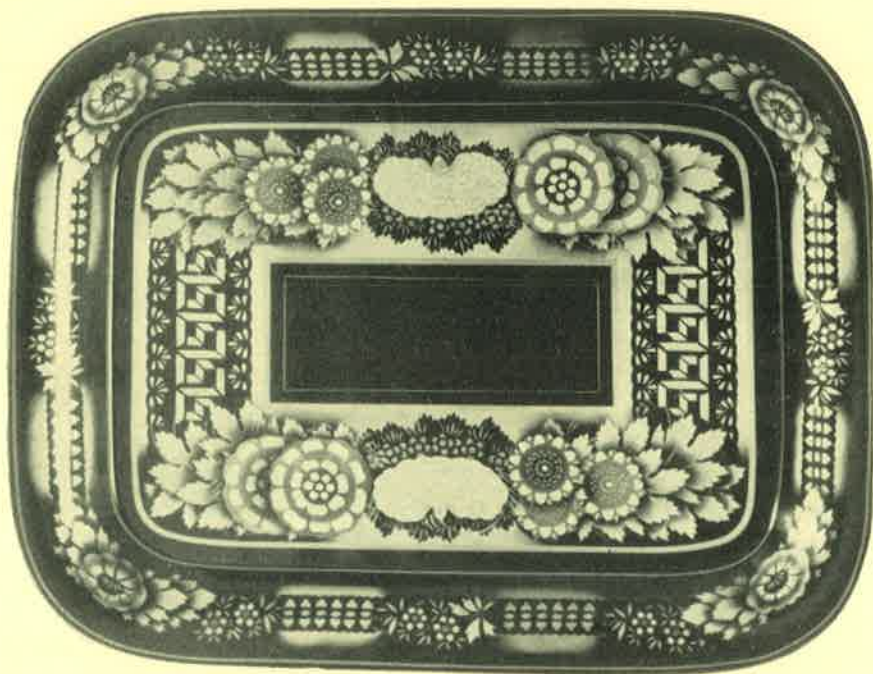
Document "A" Award
Box — Country Painting
Viola Brauns



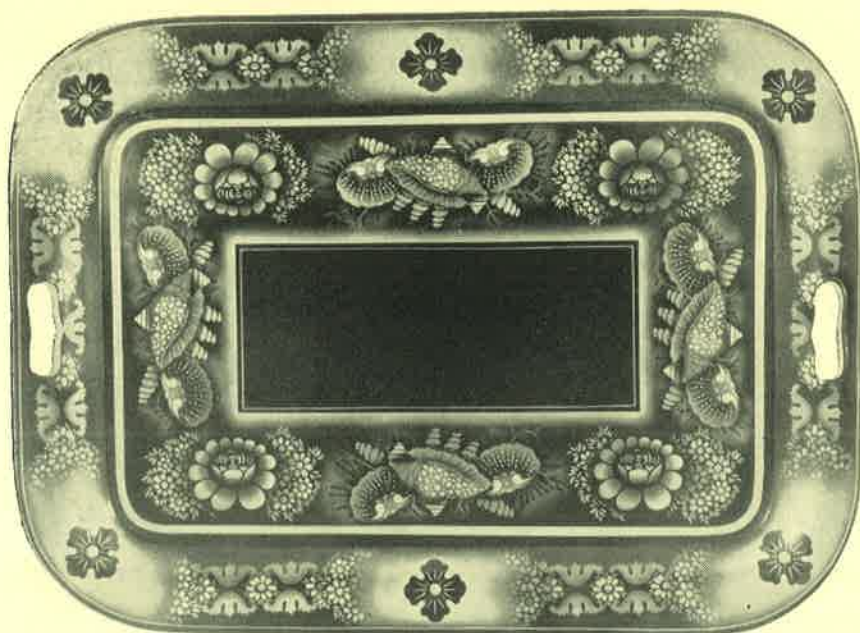
"A" Awards — Country Painting
 Tray — Avis Heatherington
 Tray — Madeline Hampton



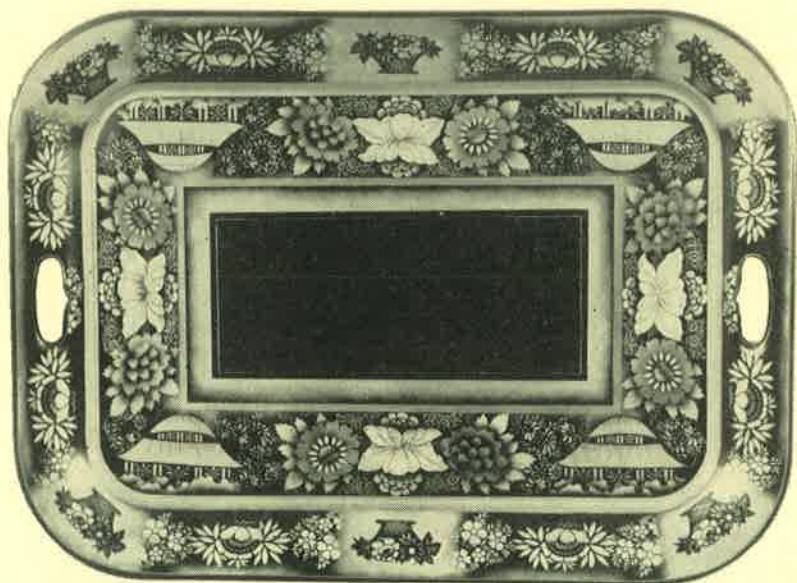
"A" Awards — Stencilling on Wood
 Box — Madeline Hampton Chair — Marion Poor Chair — Hilda Holtermann
 Footstool — Margaret Willey



"A" Awards — Stencilling on Tin
 Vivian Webb Flora Olson



"A" Award — Stencilling on Tin — Avis Heatherington
 "A" Award — Stencilling on Tin — Grace Kean



"A" Award — Stencilling on Tin — Peg Watts
 "A" Award — Stencilling on Tin — Evelyn Bartlett



"A" Awards — Painting on Glass Panel — Stencilled Border

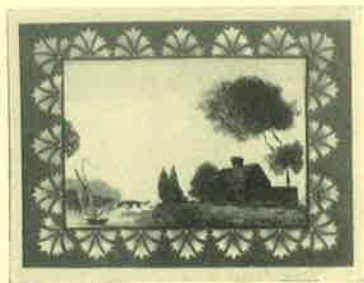
Laura Burns

Julia Wachsmann

Peg Watts

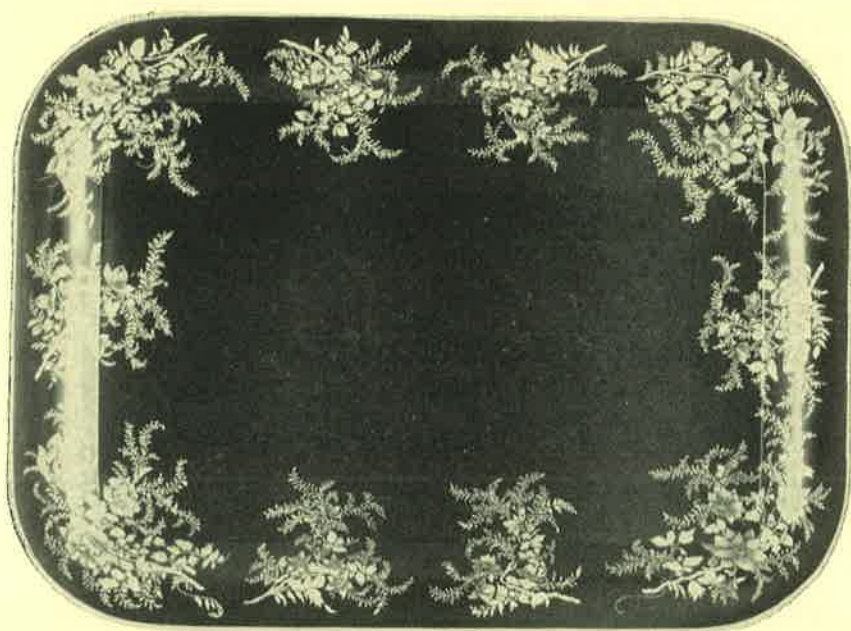
Ruth Swenson

Fay Merrow



"A" Awards — Painted Glass Panels — Stencilled Border
Marjorie Huntington Flora Olson

"A" Awards — Glass Panels — Metal Leaf
Grace Grivicich Katherine Brown
Forrest Cookenbach



"A" Award — Black Tray — Clara McCaw
 "A" — Award — Metal Leaf — Annetta Cruze



"A" Award — Metal Leaf — Red Tray — Sophia Fisher

"A" Award — Chippendale Painting — Helen Gross

We went here June 1966

MUSEUM NOTES

by Ruth T. Brown

UNITED STATES ANTIQUES TO BE EXHIBITED IN ENGLAND

Condensed from the New York Herald Tribune

It is interesting to note that recently in the ancient city of Bath, England, there was unveiled a new museum dedicated to bringing American antiques to Britain. This step is unusual, the museum founders think it is the first permanent exhibition of American decorative arts ever to be established outside the United States.

The thirty room museum at Claverton Manor is a Regency mansion. It was designed in 1820 by Sir Jeffrey Wyatville, architect to George IV and is set in some fifty acres of parks and gardens overlooking the Avon River. The exterior preserves the look of the nineteenth century. As there was nothing distinctive about the inside, architectural elements from early American buildings have been installed to provide suitable settings for American furniture, metal work, glassware, ceramics, textiles and other decorative arts.

In 1956 a foundation was established by Dr. Dallas Pratt, a New York psychiatrist. Mr. John Judkyn, an art collector and one of the trustees of the Halcyon Foundation which is paying for the project, pointed out to Dr. Pratt that American antiques were almost unknown outside the United States. So between them the idea of a museum was born. It represents the cultural and domestic life in America from the 17th century through the 19th.

The museum will soon be open to the public under the direction of Ian McCallum. A special feature for this summer will be a loan of seventy odd paintings and sculpture from the Abby Aldrich Rockefeller Folk Art collection. It is hoped that permanent collections will be added from time to time.

The idea of the museum is to attract visitors from Britain and the Continent as well as Americans. We will be interested to hear of its success.

UPPER CANADA VILLAGE

Condensed from the New York Herald Tribune

When the blue prints for the St. Lawrence Seaway called for inundating several historic towns on the shores of the river, the Ontario government started planning the development of a recreational park sionboij fo sumoi aqi ueswæp dæwæol is it ægilliv ciotih due village. It is located between the Cornwall about 60 miles west of Montreal. A cluster of some forty buildings makes up the village of Upper Canada in Ontario and depicts Canada of the 19th century.

When it is opened one will cross into the village over an 1850 toll

bridge. At the entrance are two water mills, an 1845 saw mill and an early woolen mill of Upper Canada. The village is made up of buildings typical to the period dating from 1784 to 1867. Skilled artisans pursue their crafts: the blacksmith, wheelwright, cabinet maker, the weaver. Candles are dipped by hand and the aroma of fresh bread greets the visitor. A bateau, at one time the only means of transport in this old part of Canada, plies the canal again. Visitors may also tour the village in a horse drawn carry-all.

In 1846 John Crysler built a mansion which is now in the heart of the village and serves as a museum. Maps, models and graphic illustrations creating a background picture of the past are shown here.

The village is also the site of one of the decisive battles of the War of 1812 and a memorial to the important date stands in the park. In tribute to the pioneers of the area and the settlements inundated by the Seaway stands the Pioneer Memorial. It is a cross shaped garden enclosed by walls built from bricks, stones, timbers from the destroyed houses and headstones from grave yards.

The village is the Ontario government's salute to the heritage of her past and is a faithful reconstruction and restoration of a typical village of eastern Ontario one hundred and more years ago.

ANNOUNCEMENTS

The Editors report with regret the death of Major Arthur Erland Goyette in April 1960. Members who attended the Fall Meeting in Peterborough, N. H. in 1954 will remember what a cordial welcome we received from Major and Mrs. Goyette at The Goyette Museum of Americana which they founded. Major Goyette was active in The Peterborough Historical Society and many other civic organizations in the Monadnock Region.

The late Electra Webb has been succeeded as president of the Shelburne Museum by her son, J. Watson Webb, Jr. of Los Angeles, California. Another son, Samuel B. Webb, was elected a vice president while a third son, Harry B. Webb, continues as vice president. Sterling Emerson still holds the position of director. The trustees plan to erect an Electra Havemeyer Webb Memorial building at the Shelburne Museum. It will be in Greek Revival Style and will contain interiors of her New York apartment. (From Vt. News and Notes)

The fifty-first annual meeting of the Society for the Preservation of New England Antiquities was held on Wednesday, May 10, 1961.

Following the business meeting, at which Active and Life members only may vote, Bruce Sinclair, Director, Merrimack Valley Textile Museum, spoke on "A New Museum for a Neglected Chapter in New England History."

THE ORNAMENTED CHAIR

Its Development in America

by Zilla Lea

Our book, "The Ornamented Chair," has been on the market only since November 15th, 1960, and has sold very well. We are expecting a second edition in the near future. We have had many complimentary letters about the book, which have been greatly appreciated. Our reviews have been very favorable. Excerpts from some of them follow:

"The Esther Stevens Brazer Guild is responsible for the publication of this book on the ornamented chair, *a book that will take a permanent place as a reference tool among books on American antiques* . . . and will be invaluable for identification purposes to collectors." Virginia Kirkus Service. (Reports on books for the trade.) November, 1960.

". . . the more than 300 photographs, some of them in color, add much to the attractiveness and value of *this important addition to reference books on American antiques.*" Rutland Herald, Vermont. November, 1960.

". . . *The text is pertinent and an invaluable reference for achieving authentic restoration.*" Aid Magazine. Southern California Chapter. December, 1960.

". . . The many styles of chairs with stencilled or painted decoration that were popular in this country from 1790 to 1890 are fully described and splendidly illustrated." New York World Telegram. December 16, 1960.

". . . *A mouth-watering picture book* in color and black and white with historical and documentary text, mainly about "Fancy Chairs," those painted and stencilled chairs made by American craftsmen. *Profitable for those interested in antiques and their restoration.* Antiquarian Bookman. December 19, 1960.

". . . This interesting and attractive volume is worthy of the organization that sponsored it." Antiques Magazine. December, 1960.

". . . I feel the volume is a fine addition to our library on furniture," Romaine J. Stec, Curator of Decorative Arts, Baltimore Museum of Art. December, 1960.

". . . The reproductions themselves are excellent and the format is of the sort which gives great satisfaction to the reader. Recom-

mended for the larger library and for any special collection of American antiques and decoration." Paul von Khrum, Ass't Director, New York University Libraries. New York, January 15th, 1961.

". . . The book is well designed and incorporates a fine color plate on the title page of each of the seven chapters. *It succeeds admirably in being both handsome and informative*, a happy combination, and augurs well for future publications of the Brazer Guild." Nina Fletcher Little. New York State Historical Association Publication. January, 1961.

"... *Enthusiasts will hail this book as a find.*" Worcester Sunday Telegram. Worcester, Mass. February 19th, 1961.

Let us all try to keep the book sales growing. If each member would sell one copy, it would be a tremendous help.

SEND ORDERS TO: MRS. A. M. LEA, 2 PHILO AVE.,
GLENS FALLS, N. Y.

MAKE CHECKS PAYABLE TO: THE HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC. PRICE: \$10:00 PLUS 25 CENTS POSTAGE.

BELLOWS RESEARCH EXHIBIT

(Continued from Page 15)

The hinge cover is finely woven of narrow strips of the leather, —another indication of careful, discriminating craftsmanship.

Last, but not least is a hand turned brass nozzle which any good Colonial housewife would have kept at its shiny best!

So often reproductions are made which are copies of crude objects. Since Esther Brazer said "why perpetuate a poor brush stroke?" so may we paraphrase and say "Why perpetuate a poor example of craftsmanship?" It takes much research to reproduce a fine piece, but again "a thing of beauty is a joy forever".

Editor's Note: For History of Bellows see Article by Dorothy Stone, "Decorator", Vol. VII, No. 2, page 5.

BOOK SHELF
by Natalie Ramsey

Dear Member:

If you will, more than hastily, glance through this Book Shelf, you will be opening the door to some rare treats, in reading. Mentioned are many arts, crafts and forms of decoration that are closely allied to our own interests. Most of these reviewed articles are to be had for such a nominal price, they are well within our means. To read them will not only broaden our knowledge, but make our own craft far more interesting and effective.

In the March 1961 issue of *The Antiques Journal*, Published by the Guide Publishing Company of Westfield, New York, .40¢ a copy or \$4.00 per year, there is a very fine article, generously illustrated and entitled "The Japanner's 'Indian' Designs." This has been written by one of our own Guild members, Shirley Spaulding DeVoe. Over the years, Mrs. DeVoe has done intensive research on Japanned Wares, and in this article clears up many of the word confusions that have plagued us as we have met them in our work. Packed into two-plus pages is a tremendous amount of information you can't afford to be without. (See page 3).

Going back one full year to March, 1960, this same *Antiques Journal* brings you three delightful articles on items closely related to our work.

First to be read for pleasure and nostalgic memories, is the article on "Come Into My Kitchen". This charming story by Bernice Ball has the honor of the Cover Picture for this particular issue. You will enjoy being reminded of the many useful implements, early furniture and decorative accessories that were used in these kitchens, the center of family life in earlier days.

Second, traveling on to *The Tinker's Timepiece* we come to a delightful account by Silvio A. Bedini about a tinsmith's handcrafted Tin-cased grandfather's clock. A rarity indeed! The description of this unique piece of work rewards us with facts about the beginning of tin manufacture itself.

The third article in this same issue of *Antiques Journal* is about "A Peripatetic Piano". This is told by a W. Barclay Stephens, M.D., who back in 1927, in San Francisco, when on an antiquing expedition, came upon this little gem of mellowed rosewood, with stencilling.

Since one of the Guild's proudest possessions is the handsomely stencilled Morgan-Davis piano now in Fenimore House at Coopers-

town, New York, this story may be especially worth reading. The piano's wanderings were peripatetic and in reading about them you will absorb many worth while facts. Entertaining and delightful.

As was noted in the Fall, 1960, Decorator, Esther Oldham's article "Handscreens or Fire Screens" is now to be read and enjoyed in THE CONNOISSEUR YEAR BOOK FOR 1961. "The Connoisseur, 250 West 55th St., New York 19, N. Y.

Miss Oldham provokes and stimulates our interest immediately by suggesting that early in the history of these screens, the round metal hand screen was used, the ornamentation of which employed various forms of art decoration. It is the author's detailed description of these many forms of decoration that attracts our particular attention. The varied and beautiful illustrations show the types of painting and art work used to enhance these charming fireside accessories.

Miss Oldham, an Honorary Member of our Guild, has such an understanding and appreciation of our techniques her delineations are especially clear to us. In these few pages there is a wealth of information that covers uses, artists, techniques, materials and over-all beauty of these beautiful little objects d'art. From the early centuries, in some form, they have been enjoyed or used by man. Have you ever heard of an "Ecran", and do you know anything of the romance with which it was sometimes used? Because of her years of research and study, Miss Oldham treats her subject of Handcreens with a knowledge that is extensive and broad. Since her facts are authentic, a few errors in the printing of the article are noted by Miss Oldham.

"John Nash's Book was written or published ca 1840 (not 1820),"

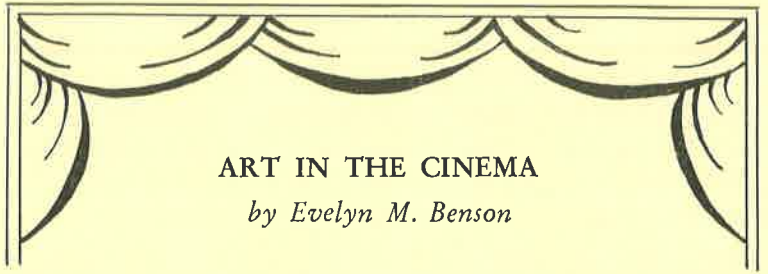
The Handcreens illustrated on pp 99—no. 14 are identifiable as follows: ca 1840 (not 1820).

Left Handscreen with crossed handles—Mr. Chester at the 'May-pole' (Barnaby Rudge).

Right Handscreen—The Schoolmaster introducing Little Nell and her Grandfather to their new home. (Old Curiosity Shop).

Both subjects are after designs by George Cattermole, and originally appeared in "Master Humphrey's Clock" by Charles Dickens, published in 1840-1841.

This is a scholarly piece of writing, worthy of being published in The Connoisseur Year Book. Many other fine articles appear in this publication, and I think it would be a nice book to have in your collection.



ART IN THE CINEMA

by Evelyn M. Benson

Once again it is difficult to find a number of good motion pictures to recommend to you.

It is a pity that Hollywood sees fit to expend so much time and money on so many "off-beat" stories. By now the public is saturated with gory, depressing, immoral movies. It is to be hoped that the trend will turn, and soon.

There are a number of fairly good motion pictures, termed "art" pictures, that are being produced in the countries of Europe. As a rule, great attention is given to story, fine detail, and color. Among these are "THE VIRGIN SPRING" "HIROSHIMA — MON AMOUR". Even these leave a lot to be desired. You will find them showing at your small theaters.

"CIMARRON"—is a movie you will enjoy. The picture is filled with action, rarely dull, and keeps going at a rapid pace, though well over two hours long. The screen is filled with one beautifully composed shot after another. The settings range from an opulent ballroom in Washington to a tiny shack in the Oklahoma territory.

"ONE-EYED JACKS" tremendously exciting, very moving, and always pictorially lovely. Careful attention to detail and matchless color photography.

"MISTY" a most charming film. It is not our intention to review any motion picture as such, however, we would like to mention in passing, that good as the story and acting are, the film is most noteworthy for its moral attitude. Its muted photography taken on the Chincoteague Island, off the coast of Virginia, adds to its charm.

"SUNRISE AT CAMPOBELLO". The acting is outstanding. The sets are exceptionally well done, and faithfully reproduced. Very good.

"THE SUNDOWNERS". A lovely peaceful movie about Australia. Thoroughly enjoyable.

"THE GRASS IS GREENER"—light comedy, hilarious at times. Most scenes take place in an historic home in England. Furniture, tapestries, decorated screens, trays, china, are exquisite.

Many old, but good movies, are being shown on television. Recently, "TAP ROOTS" "DIAL M FOR MURDER" "CONFLICT" "NOW VOYAGER" and many others have gone from station to station. These are excellent pictures, well produced, with close attention to authentic settings. Lovely decorated screens, furniture, trays, fans, velvet paintings, are used, and clearly seen, if one does not become too engrossed in the story.

Turning again to television, we consider the current programs. Following is a list of weekly shows that also give attention to fine detail and authentic settings: "PERRY MASON" "CHECKMATE" "GENERAL ELECTRIC THEATER" "LORETTA YOUNG SHOW" "BARBARA STANWYCK" "ALFRED HITCHCOCK" "77 SUNSET STRIP" "HONG KONG" "MICHAEL SHAYNE". Coming to mind is an Alfred Hitchcock production, starring Joan Crawford. The scenes took place in a home done entirely in the early Victorian manner. Each room was furnished with very choice furniture, pictures, china, and hand decorated pieces. One wished the program could be immediately repeated, in order to see it all again.

Watch for these shows, they are modern at times, but so very often, in the early American periods in which we are interested. Remember to study the backgrounds as you watch the story, and you will be surprised at the many lovely things you see

Also notable is the fact that the classic, "GONE WITH THE WIND" is scheduled for one of its periodic re-releases. It remains a picture worth multiple seeing.

NOMINATIONS PLEASE

It is never too early to start thinking about your nominations for trustees in May 1962. Give it careful thought and then please send the names of your candidates to me. We must have them by December 15, 1961, so that the Nominating Committee can make its selection prior to the January 1962 Trustee's Meeting. The names of the Trustees whose terms expire are as follows:

Mrs. Walter Burrows

Mrs. Harry MacDuffie

Mrs. Adrian Lea

Mrs. Charles Safford

Mrs. Andrew Underhill

Mrs. Sherwood Martin, 359 Avery Street, R.F.D., Wapping, Connecticut
Chairman of Nominating Committee

Mrs. Philip Peck, 44 Cunningham Ave., Glens Falls, N. Y.

Mrs. Raymond Ramsey, Orwell, Vermont.

Mrs. Edwin Dimon, Southampton, L. I., N. Y.

Notices from the Trustees

FALL MEETING

September 21, 22, 23, 1961
Treadway Inn, St. Davids, Pa.

Make your reservations with Mrs. W. W. Stainton, Chairman,
12 Westfield Rd., Ardmore, Penn., for the Winterthur Museum.

POLICY

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

A new Index to the Decorator has been compiled by Mrs. Robert Wilbur. This may be obtained from Jean Wylie for \$1.00.

A small box has been donated to our collection at Cooperstown. The donor is unknown. Please notify Martha Muller of the identity of the donor.

Wanted: Glass panel mirror, in excellent condition, for Coopers-town Collection.

The present supply of Decorator Binders is sold out. It is expected that more will be available at Fall Meeting.

The Ways and Means Committee is ready to sell various items at meetings, but has asked to be relieved of all mail orders.

The Traveling Exhibition has been temporarily discontinued.

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.

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.

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.

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.

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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