

The Decorator

Volume XVI, No. 2

Harwich Port, Mass.

Spring, 1962



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

A Japanner's Version of Pillement Type Design
From the Brazer Pattern Collection

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In Memoriam

VIOLET MILNES SCOTT

July 2, 1962

Her death has brought to a close her years of devoted service to the Society. In 1946 she was a member of the Organization Committee of the Esther Stevens Brazer Guild and was active in its growth from then on. She served as a Trustee for eleven years, as 1st Vice President from 1949-1953, and as President from 1953-1957.

She was the first Chairman of Judging and Standards, and the Standards Booklet was drawn up as a result of her efforts. The work being executed by members today, when compared with that done fifteen years ago, is proof of Violet Scott's vision, discrimination, and planning. Realizing the need for an official seal, she arranged a competition for its design, giving all members an opportunity to participate.

Through her wise counselling in the year preceding her Presidency, our most satisfactory relationship with the New York State Historical Society was established. During her term of office, initial steps were taken toward publishing some of Mrs. Brazer's photographic and research material, as a result of which the first Guild publication, "The Ornamented Chair," could become a reality in later years. She joined the Editorial Staff of the Decorator in 1955 as Assistant Editor and became Editor in 1960, and along with this exacting assignment, served as Chairman of Printing for five years. She was the inspiration for the Traveling Museum which brought our findings to an interested public in large areas.

The years she devoted to the Guild gave her much pleasure, and she was pleased that the things she considered most important — judging, standards, the broadening of the scope of the Guild beyond the actual craft itself, the encouragement of research, and the development of the Decorator into a scholarly, dignified magazine — all were realized.

A full, unselfish and vivid life has come to an end. Violet Scott was a vital part of our Society. Her loss will be deeply felt by all who knew her.



Fleurs Baroques — Jean Pillement — 18th Century Etching
Courtesy, Museum of Fine Arts, Boston

JEAN PILLEMENT
French Artist and Designer
by Shirley Spaulding DeVoe

While working on material for the Vernis Martin article, (THE DECORATOR, Vol. XVI, No. 1, Fall 1961.) I attempted to include Jean Pillement, the 18th century French designer, but could find no real evidence that he was in any way connected with the Martin family industry or that he worked in Paris for any very long period. However, he is an interesting and provocative subject and because he was a rather remote contributor to the japanning trade, I thought the facts I gathered might be of interest and perhaps bring to light from among our collectors, objects which were ornamented in his style.

The date of Pillement's birth is generally accepted as May 24, 1728 but some biographies give 1719. He was born in the silk manufacturing city of Lyon, the eldest of five children and was descended from a long line of painters and designers. His parents, wishing him to be a textile designer, placed him with Daniel Sarrahat, 1677-1747,

a well-known painter of the period. He then went to Paris to finish his training and for a time was employed at the Manufacture des Gobelins.

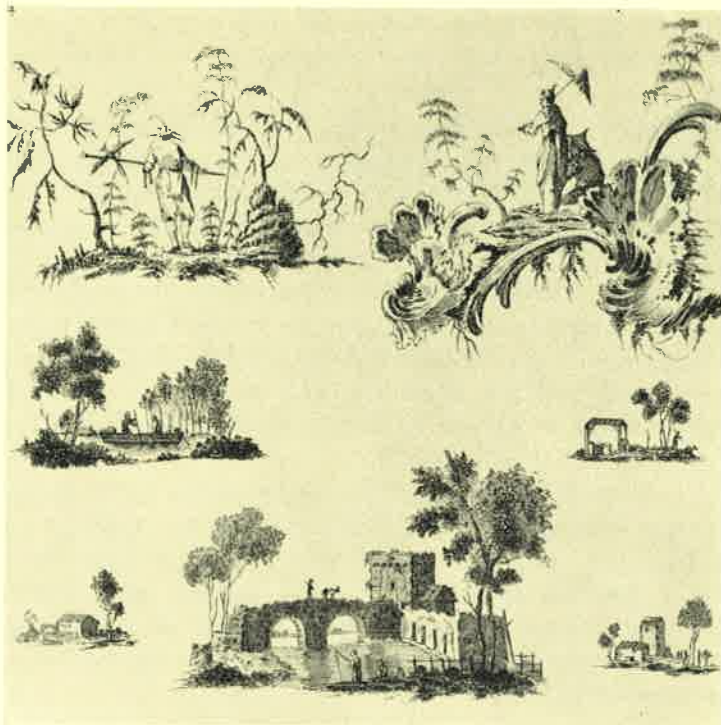
Pillement was a meticulous and prolific worker whose numerous designs and engravings were published in several volumes. One entitled *FLEURS OISEAUX et FANTAISIES*, edited by Henri Ernst, is entirely filled with charming color plates of merry, imaginary and exotic flowers for "the manufacture of Chintz cloth." Other published collections, many being in black and white, are of plant forms, pastorales, landscapes and a large portion in the Chinese style. The latter can be found in *L'OEUVRE de JEAN PILLEMENT*, published in two series, edited by A. Guérinet, 1913, in which groups of designs are classified, such as *Recueil de Fontaines*; *Livre de Chinois*; *Tentes Chinoises*, etc.

The truly droll, original and Dali-esque quality of his chinoiseries is particularly emphasized in the Chinese tent series, in which a length of cloth, (perhaps the influence of his connection with the textile industry) is knotted to tree trunks and trellises, then looped and draped into a triangular canopy above a flight of rustic steps. In common with most flat patterns, these lacked spirit and action but retained a comic and playful mood.

The Chinese style, spreading from Portugal and Holland to France, held sway throughout the 17th and 18th centuries, readily mingling the classic, rococo and Regency forms. Pillement favored the rococo style. According to *L'MAITRE ORNAMENTISTE*, Guilmard, Paris, all the ornaments, such as rocailles and scrolls used in the numerous compositions of this master, (Pillement) are in the style of Louis XV. He states, "not one of the pieces forming his work offers the stamp of the epoch of Louis XVI even though he worked through the entire period of this last reign."

The known facts of Pillement's life mark this gifted artist as irresponsible and unstable. In addition he was a rover, travelling to many countries. At the early age of seventeen, he visited Spain and spent "three years in Madrid." Then between 1748-1780, he made three visits to Lisbon and nearby Cintra where he was commissioned to adorn the walls of important houses with *tromp l'oeil*, chinoiseries and singeries.

In São Sebastião, a house near Cintra which was built in 1783-84, Pillement painted a boudoir in the Chinese manner, "including the ceiling where four people look down," (like eavesdroppers) "on the genre scene depicted on the walls."



Ornament Chinois et Français
Anonymous French Etching — after Pillement
Courtesy, Museum of Fine Arts, Boston

In the dining room, *tromp l'oeil* draperies frame the murals and in a smaller dining room, which is painted "as a cabin with a mock bamboo ceiling; the wall panels are divided by painted tree trunks and each scene is a lost paradise with dreamy perspective and ravishing trees."

Also in Cintra there is Seteais, a larger house which was built by an 18th century Dutch Consul in Lisbon. The rooms in this house are painted in the manner of Pillement by one of his pupils. The influence of Pillement's tent series can be seen in the designs on the walls of one room where "flying carpets" replace the canopies of fabric. These two houses are pictured and authoritatively described by Marie Noële Kelly in *COUNTRY LIFE*, October 19, 1961.

In Lisbon, Pillement also painted six wall panels which were once in the collection of Ricardo Espirito Santo of that city, whose palace in Lisbon is now a private museum. They are graphically described by H. L. F. in *ART NEWS* 1958, as "bringing into play that strange

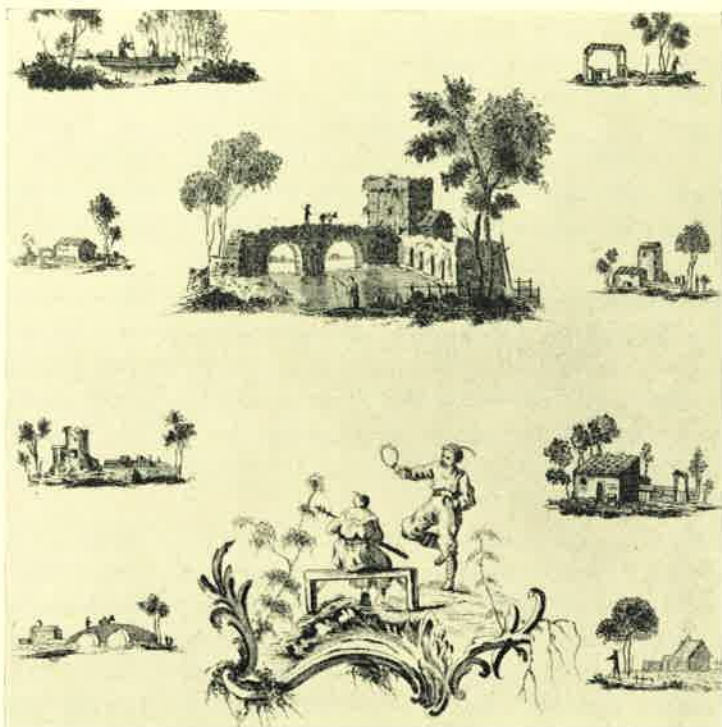
fusion of Dutch genre and Chinese asymmetrical decor which became the rage of all the courts of Europe On pale dusty blue grounds, spotted with willowy floral and plant forms, rocailles, birds, festoons, bells, cages, etc., outlandishly lopsided oculi open on idyllic vistas drowned in golden light showing little Chinamen absorbed in fishing and other rustic pursuits. In the two dimension mode of tapestry, these gracefully ordained spaces map the exotic geography of rococo fantasy."

Pillement was in London from about 1750-60, where he made a name for himself as a landscape painter and exhibited his work in what must have been the first exhibition of the London Society of Artists, 1760; a group which is still in existence. It was during this prolonged visit that he made the drawings for Robert Sayers, *THE LADIES AMUSEMENT*, or the Whole Art of Japanning Made Easy—a rather misleading sub-title.

Obviously, this pattern book was aimed at the japanner but the designs were probably more useful for enamel and earthenware transfers; indeed some of them were the work of Robert Hancock, the well-known engraver of Battersea and Worcester wares, whose shell design, adapted by japanners, can be seen in *ANTIQUES*, June 1959, page 557. That Pillement's designs were little used by English japanners seems to be born out by the scarcity of known japanned pieces bearing designs in the style of Pillement; in fact I know of only one example and that is a pattern in the Brazer Collection. (Illus.) In this can be seen the motifs so favored by Pillement, all rendered with a brush in the true manner of the tin-plate ornamenteer. Unfortunately the pattern was one of the very few which lacked Esther Brazer's familiar notation in India ink, describing its origin.

From London, Pillement returned to Paris but soon left there for Rome and Milan, then owing to some misdemeanor, he spent a short time in a Turin prison. In 1763 he was in Vienna where he painted more landscapes in a style that the Bryan *DICTIONARY OF PAINTERS* describes as "theatrical and gaudy." Such a style must have been compatible with such vigorous and dramatic subjects as *Burning Castle by Moonlight*; *Cascade Among Rocks*; *Agitated Sea*; *Shipwreck*; *Bridge Over Torrent* and others in a similar vein. All required much action which provided a change of pace for a designer. His paintings were and perhaps are still in the Lichtenstein Gallery at Vienna; the Madrid Museum; the Museums at Bordeaux and Lyon and others.

Pillement also executed his subjects with pencil and "tooler" as well as with color and all "were finished with great attention to de-



Ornament Chinois et Français
Anonymous French Etching — after Pillement
Courtesy, Museum of Fine Arts, Boston

tail." In addition to the charming absurdities which Pillement drew, a large portion of which were used for silks, he "invented a process for printing designs which he vainly hoped would be superior to Eastern products." Many engravings were made after his drawings; "Pillement himself engraved about a score," and others were executed by French and English engravers. He had the honor of being appointed painter to Poland's last king, Stanislas Augustus, and in 1778 upon completing three pictures for Le Petite Trianon, he received a similar honor from Marie Antoinette.

His native city seemed to have the power to lure Pillement back after long periods abroad. In 1768 on one of these return visits he was married to Marie Julien. They had three sons and the eldest Victor, having been taught by his father, became a designer and "worked with the engraver and point combined." Victor died in Paris in 1814. The two younger sons were not as fortunate in having the interest or even the normal care of either parent, for they were abandoned to charity

by their mother. At some later date Pillement married Anne Allen, an artist, who engraved some of his pictures but of whom little else seems to be known.

Pillement had a long life and left an abundance of his handiwork for posterity. When age finally forced him to retire to Lyon, he spent his remaining years teaching designing and died in 1808 "after eking out a miserable existence."

Many of Pillements designs, some engraved and others in water color, can be seen in the Department of Prints at the Museum of Fine Arts, Boston.



Rocaille Ornament — Jean Pillement
Courtesy, Museum of Fine Arts, Boston

Redgrave, Dictionary of Art, 1878.

Thieme-Becker, Allgemeines Lexikon der Bildenden, Künstler, Leipsig, 1933, vol. 27.

Bulletin Museum of Fine Arts, Boston, Vol. XXVIII.

Bulletin Museum of Fine Arts, Boston, Vol. XXX.



Little Boston Rocker
Owned by Judge and Mrs. Frank E. George

A LATE ROCKER

by Isabel MacDuffie

The little Boston rocker pictured above, has a stencil on the back slat proclaiming that it was made by the Union Chair Co., West Winsted, Conn. "Warranted." The stencil design is the same as one used on the fiddle back chair, also made by the Union Chair Co., shown in the book, "The Ornamented Chair," (fig. 55 — page 108).

It was exciting to find the strawberry stencil used by Esther Brazer exactly fitted this design. Each outer spindle had a gold panel embellished with the most amazing design made of brush strokes and bow knots. In the Waring collection is a similar stencil attributed to William Eaton. Since there is evidence of Eaton stencils used in Unionville, this could possibly be one of his designs.

Further work with the chair indicated that the scroll work around the curve of the back slat was formed by dusting bronze powder into a thumbprint of red paint. The same red paint, later dusted with bronze powder, was used through a stencil for the urn and leaf design on the seat. Closer examination showed that the red paint was put on with thumb print after the graining, and during the decorating stages. Bel-lows and other wooden articles have also been executed in this manner.

This chair could have been made during the period 1840 to 1852, when Lambert Hitchcock operated his own chair factory in Unionville.

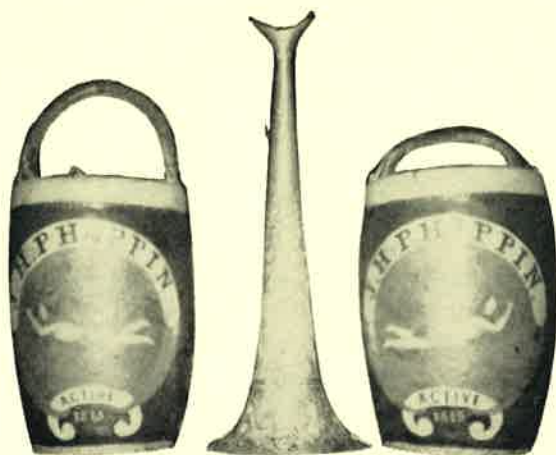
NO! NO! NEVER . . . OR LEAVE THE LIVIXIUM IN THE KITCHEN

by Anne E. Avery

With all due respect to the age and antiquity of "Elegance, Amusement, and Utility" published 1800 their methods for cleaning pictures as published in *The Decorator* Volume XVI No. 1 filled me with a dull sense of horror! Livixium, by any other name so sweet, is simply a caustic soap solution and will remove the paint on your picture quicker than you can pronounce its lofty sounding title. This is especially true of the so-called primitive or folk portraits of the last century, which were often not varnished at all. Their itinerant creators perhaps moved on before the paint was dry! In view of our ancestors mania for scrubbing, it would seem that perhaps the pallid children were not portrayed thus, but simply suffer from an excess of scrubbing.

While salt does make an effective abrasive, (and dentifrice) we now have other finer stuffs, and is it worth losing an eye or an ancestorly coiffure? Onions and potatoes have long been mentioned as satisfactory cleaners. While this may be so, a cut surface like theirs will be far more abrasive than a soft piece of cotton, and they will leave a residue that you will have to remove. This seems a good place to mention the "Feed the Finish" school. It is difficult to explain the origins of some of these strange practices. Wood or canvas has no mouth! And "feeding" can have tragic results. A non-drying oil will attract dust and dirt, just what one wants to avoid. It will penetrate into the surface of wood and soon discolor the painting past all recognition. Drying oils are fully as bad. These form a surface film that may become so hard that very strong solvents will be required to remove it. This applies to vaseline, olive oil and all the other home remedies that may be mentioned.

If you must fuss with your paintings buy yourself a copy of the book entitled "How to Take Care of Your Pictures" by Carolyn K. Keck. Subtitled "A Primer of Practical Information" published by The Museum of Modern Art and The Brooklyn Museum. Mrs. Keck is the Conservator at both Museums and teaches at the Seminars in American Culture offered at Cooperstown each summer. She knows her potatoes and her onions, as well as her pictures, and will tell you politely to relegate them to the pantry where they belong!



Pair of decorated buckets, owned by J. H. Phippin, dated 1845.
Horn — formerly owned by Boss Tweed

FIRE PREVENTION AND PROTECTION (A Short History)

by Genevieve Ventrone

Fire Insurance as we know it today began in the city of Brotherly Love in April 13, 1752. Thoughts of ways to insure against fire had entered many heads long before this, even Benjamin Franklin attempted to formulate some plan, but the Philadelphia Contributionship was the first. The name still stands today.

Previous to this, many methods were devised in attempts to keep fires from spreading; "good hooks for tearing down houses," leather buckets and ladders. In the beginning each household was its own fire department and the law required each "to own two leather buckets." Later more and more buckets were added.

Not all pre-revolutionary buckets were decorated, they were too utilitarian and it was required that they be hung by the door close to the street. In case of fire, the crier ran through the streets whirling a "New Year's Eve" type wooden rattle crying, "Throw out your buckets." Can you imagine the confusion with the bells to spread the alarms, the yelling and the buckets flying in all directions?

It is said that the speediest dressers were the fire fighters. However ruffians also turned up to confiscate the buckets of the rich, because if they succeeded in bringing home buckets they were rewarded. Therefore every fire caused a wild melee and the fire fighters were



TOP — LEFT TO RIGHT

Mark of Firemen's Insurance Co., Baltimore, Md.
Cast iron, with double decker hand pump and "F.I. Co." in high relief.
Smallest type mark of this company. Issued 1835

"Hand in Hand", 1758, wood shield with four lead clasped hands.
Design possibly inspired by the literal definition of Philadelphia.

"Green Tree", wood oval, 1800, tree of cast lead. Some companies refused to insure houses with trees nearby. In 1784, friends of trees formed a new company with the identifying badge, the Green Tree.

BOTTOM — LEFT TO RIGHT

Another example of an early fire mark.

"Hand in Hand", cast iron, heavy rolled border, gold clasped hands with roped cuff on black ground. Date of organization, 1794, in gold numerals
Issued about 1845.

Very rare mark of Niagara District Mutual Fire Insurance Co., Niagara Falls, N. Y., 1836-1896. Oval iron casting. Clasped hands and date, 1836, in high relief.
Company name raised on scalloped border.

never quite sure whether the ability to dress quickly was worth the banged heads they received from flying buckets and from the thieving gangs.

In New York City Evert Duyckinck, who came from Holland in 1638, was known to have painted the city arms on fire buckets. From this man descended a long line of craftsmen in liming, painting, varnishing, gilding, glazing and silvering of glass and art teachers and painters.

Fire Marks

In the earliest years, insurance organizations maintained their own fire companies, because they wanted their insured's fire fought exclusively. They did not want the firemen to get involved in the free-for-all fights that accompanied every fire. Therefore some device had to be made for the fire companies to recognize their own fire. That is how, "house marks," "fire marks," "badges," "devices," "plaques," or "shields," came into being.

Once "fire marks" were adopted, when the fire bell boomed, all the fire companies would respond. However only the company whose fire mark was on the building would fight the fire. The others stood around and watched and taunted the working firemen.

Narrow streets often caused battles between companies attempting to reach a fire and frequently the insured building, plainly marked, burned to the ground because the fire company responsible was prevented from doing its duty by its competition.

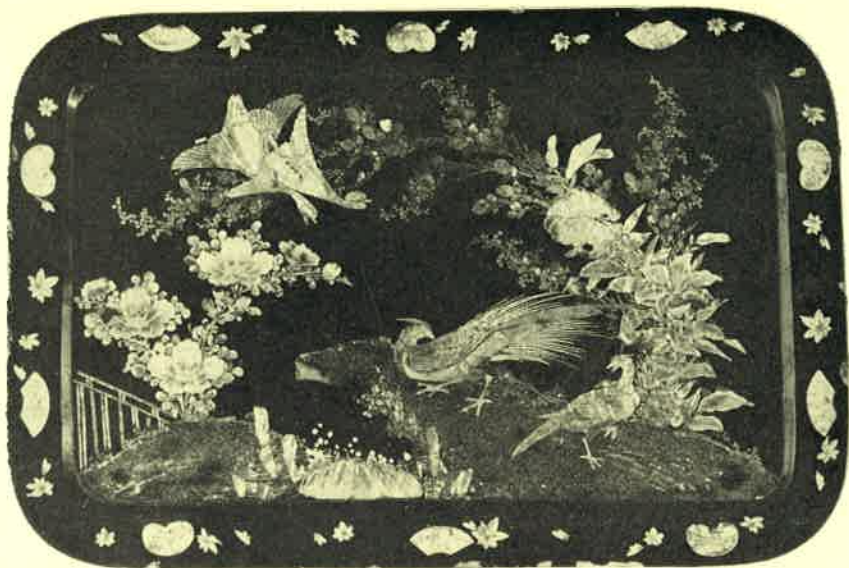
Quite a history could be written about the description of "Fire Marks", but one that would be of interest to our society is that of the Hartford County Mutual Fire Insurance Company.



Rare tin mark. "Hartford" and border, gold on black back ground. Issued 1840.

There are many books available on the subject of Fire History, but the two that would interest decorators most are: *As You Pass By* by Kenneth Holcomb Dunshee, published by Hastings House, and *One Hundred Years* published by the Franklin Fire Insurance Company, Philadelphia.

Also of interest to members of our society is a fabulous museum on the twelfth floor of the Home Insurance Company, Maiden Lane, New York City. Within the museum is a vast collection of decorated fire paraphernalia.



Original — Sandwich Tray — Mother of Pearl and Shell Inlay
Owned by Nory Van Riper

PRESIDENT'S REPORT

The 1962 Annual Meeting was held at Snow Inn, Harwich Port, Mass., on May 16th, 17th and 18th. The sun smiled upon us for all three days. Members began to arrive Wednesday noon and kept the Registration desk busy all afternoon. The meeting got under way at four when Mrs. William Doble and her Committee were hostesses at a delightful tea in the Beach Club overlooking a sparkling blue sea. Exquisite flower arrangements had been placed in the hall and adjoining rooms in which the exhibition had been set up. These lovely arrangements were replenished each day and added so much to the already cordial atmosphere. Mrs. Silyn Evans and Mrs. Herbert Franz and the Ways and Means Committee had arranged a Silent Auction in the same building. This entertaining feature of the meeting was kept open until the evening of the next day. It caused much excitement, was enjoyed by everyone — and — proved to be very profitable also.

Dinner was followed by a Gallery Talk conducted by members of the Teacher Certification Committee. This is always one of the highlights of our meetings, making the exhibition of much more interest to the viewer.

Thursday morning members were greeted by Mrs. Lyman Mears, Chairman of the meeting, who was generous in her information about

points of interest and historical importance in the vicinity of Harwich Port which we might wish to visit. She introduced Mrs. Stanley Van-Riper who described the scheduled program which she had arranged. This was followed by a most instructive demonstration by MaryJane Clark of laying gold leaf bands on tin in gelatin size and the process of laying a freehand gold leaf border in japan quick drying size and completing it with stormont detail. Esther Hall next demonstrated striping on glass both in black and in gold leaf, how to mend holes and breaks in the leaf and how to burnish.

An early lunch was served, after which the members were transported by bus and cars to the Sandwich Glass Museum. A short talk tracing the history of the Sandwich Glass Factory preceded and lent added interest to our study of the many beautiful pieces in the collections on display.

At four o'clock we witnessed a very informative demonstration of leathering bellows given by Isabel MacDuffie.

After a quick change of attire we returned to the Beach Club for cocktails, social hour and the round up of the Silent Auction. It was a busy day for all!

The well attended banquet in the Inn preceded a fascinating talk by Kay Berrien, assisted by her sister. Mrs. Berrien, aside from being a most entertaining speaker, is well versed in the technicalities of her art. She brought examples of her reproductions, from stiffest type engravings through to the freest of modern French prints, explaining the process employed to achieve the finished product. Her talk was interlaced with humorous anecdotes which were enjoyed by an enthusiastic audience.

A discussion on the cleaning and care of Decorative originals and patterns was conducted Friday morning by Ann Avery who attended a course in Conservation of Paintings at the Cooperstown Seminars on American Culture last July. She was assisted by MaryJane Clark who showed examples of pattern mounting and protection.

The Annual Business Meeting was called to order at 10:30. Nominations were in order. The following members were elected to serve as Trustees for a term of three years:

Mrs. Adrian M. Lea, N. Y.	Mrs. Charles N. Safford, Vt.
Mrs. H. J. Parlman, Vt.	Mrs. Andrew M. Underhill, L. I.
Mrs. Mockford Washer, Conn.	

Trustees meeting was called at the close of the business meeting and the following Officers were elected to serve for a one year term:

President	Mrs. Andrew M. Underhill, L. I.
1st Vice President	Mrs. Spencer Avery, N. Y.
2nd Vice President	Mrs. Edwin Rowell, Mass.
Recording Secretary	Mrs. Paul Gross, Penn.
Corresponding Secretary	Mrs. Philip R. Peck, N. Y.
Treasurer	Mrs. Charles Safford, Vt.

I wish at this point to express my sincerest thanks to all those who gave so much of their time and effort to make this such a successful meeting — to the members who shared their knowledge and talents with us through their demonstrations, to Mrs. Mears for making all the arrangements and seeing that everything ran smoothly for our convenience and comfort, to Mrs. Doble and her committee for the delightful social periods, for such original and charming corsages of Cape Cod's entrancing shells, for placing and replenishing the lovely flower arrangements in the Exhibition Hall, to the Old Colony Chapter for making the attractive Bellows tags and last but not least to Mrs. Van-Riper for arranging such an interesting program not only for this meeting, but for the many others in the past. The Society is indeed fortunate to have such generous and capable members.

The Fall Meeting is to be held in Woodstock, Vermont, September 24th, 25th, and 26th. I look forward to greeting you there.

EMILIE R. UNDERHILL, *President*

CHAPTERS' REPORT

by Clara B. McCaw

The increase in chapter membership during the past year is noteworthy. Many chapters now have at least 50 members. Dedalian, our youngest chapter, now boasts 11 members, 1 associate and 3 applicants. Most chapters hold at least four meetings each year and several send annual programs in advance. Many chapters plan diversified programs in addition to the usual demonstrations.

William Penn Chapter has acquired the use of a room in Ashbridge House, Bryn Mawr (Circa 1769) in which it will hold future meetings and house a collection of originals which it has started.

New Jersey Chapter donated \$150.00 to the Museum Fund to purchase an original for the Cooperstown Collection and also an autographed copy of Mrs. Brazer's book to be placed in the library.

A "Chapters' Meeting" was held at Harwich Port at which ten chapters were represented. Portfolios were discussed and emphasis was placed on the inclusion of all categories of our craft.

To the secretaries of all chapters, my sincere thanks for sending reports promptly.



Original Gold Leaf Picture finely etched
Signed "G. Geiser", dated 1887
Owned by Zilla Lea

REPORT OF THE THIRTY-THIRD EXHIBITION Harwich Port, Massachusetts May 16, 17 and 18, 1962

Our Spring Meeting was held at the Wychmere Harbor Club on Cape Cod. This charming Inn, which has been owned and operated by one family for several generations is typically Cape Cod with its traditionally low ceilings, open fire places, rare antiques and engravings of historical interest. The charming and spacious Beach Club with its open fireplace and large picture windows opening on to the vast panorama of Nantucket Sound, and the fresh flower arrangements of Miss Doris Smith of South Harwich helped to make this one of our most enjoyable meetings.

Metal Leaf decoration was specially featured at this meeting. Our program chairman, Mrs. Stanley Van Riper thoughtfully arranged for demonstrations of gold leaf and gold leaf techniques on tin and wood by Mrs. John A. Clark, metal leaf on glass by Mrs. Vernon Hall, leathering and helpful details on bellows by Mrs. Harry MacDuffie, and a forum conducted by Mrs. Spencer Avery on the cleaning and care of decorated originals and patterns.

We were privileged to study and examine eighty-two originals brought to our meeting by various members. Mrs. Sherwood Martin, assisted by Mrs. Vernon Hall, conducted a gallery talk and discussed the various categories of decorating all of which was most instructive and interesting.

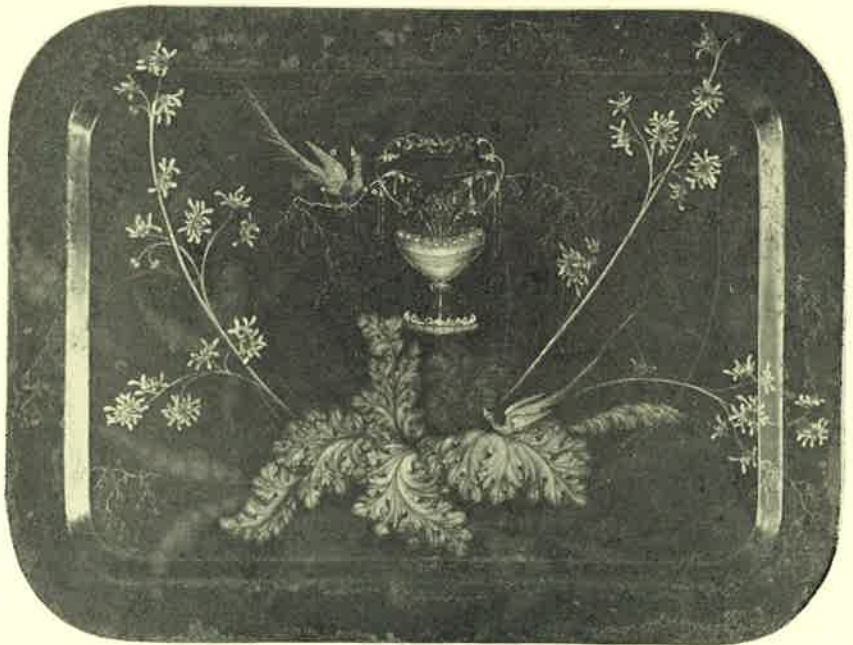
One of the most unusual originals was an oblong papier mache tray with sandwich edge and brass handles. The tray, a signed Clay piece, was decorated in an all-over pattern of flowers, leaves, and butterflies in two shades of gold leaf very finely etched.

Among other outstanding displays were two fire fans of papier mache with "Chippendale" painting, mother of pearl and gold leaf; a large oblong tray with sandwich edge featuring a beautiful urn outlined in gold leaf, birds, flowers, and foliage with very fine stump work; an interesting bellows with free hand bronze and gold leaf decorating, "Chippendale" flowers with an outstanding oriental scene in the center on one side as well as a scene on the other side. A favorite of many viewers was the delicately decorated papier mache face fan with mother of pearl, gold leaf, and lovely rose painting. A most unusual framed gold leaf portrait, very finely etched and signed by a



Original — Papier-Mache Tray — Gold Leaf Decoration
Signed on back — "Clay, Kings Coventry Gardens"
Owned by Mrs. Kay Halls

Dutch artist, G. Geiser, 1887 created much interest. Two small framed scenic pictures painted on crystallized tin with most unusual grain- ing resembled a delicate shade of yellow mother of pearl. A large round lace edge tray with an interesting center composition of a tulip and sweet peas showed unusually fine textured strokes especially on the little white flowers. Two little boxes and a small oblong tray with tortoise shell background decorated with geometric patterns were very similar to the same decoration found on an urn in Mr. W. D. John's book, 1760 - 1775. A signed glass original for an O G Clock was stencilled with "pulled in" colors, and an interesting white bread tray was decorated with stencils and gold leaf. A small repository with exquisite oriental type decoration and mother of pearl was an unusual original. Next came a large chippendale tray with "glamour birds" and flowers on a bronzed background. A large oblong tray with sandwich edge decorated in an all-over design of mother of pearl was of great interest to many of our members. A very early stencilled tray displayed fine stump work and interesting veins in the leaves. They appeared to be a silhouette laid inside another silhouette. A large round lace edge tray with vermillion background and gold leaf border dis-



Original — Metal Tray — Owned by Ruth Morse

played a peach in center of design showing unusual vermillion red base. The same shade of red also showed up distinctly in the green leaves.

An early bank, in the shape of a miniature greenhouse, was greatly admired. The chimney, where the opening for the coins was located, was decorated with delicate "Victorian" flowers.

The Teacher Certification Committee displayed a fine exhibit of patterns taken from originals by members and included in Certified Teachers portfolios.

Our Ways and Means Committee did a commendable job. The silent auction planned by Mrs. Silyn Evans and her committee was enjoyed by the members as well as being a financial success.

Thirty-nine applicants pieces, forty-six members pieces, including two theorems done by a Master Craftsman in a special category, were displayed advantageously during the Exhibition. Twenty-one applicants were cordially welcomed as members. The little cards displayed by the Committee of Standards and Judging beside each applicant's work were most interesting to applicants and members.

Twenty-six "A" awards, fifteen "B" awards and one "C" award were presented to members of our Society.

Madeline Hampton, my co-chairman, and I wish to thank the members of the Old Colony Chapter and especially Mrs. Lyman Mears, Mrs. Stanley Van Riper, and Mrs. William Doble for the many acts of kindness shown to the members of our Exhibition Committee. We also extend our sincere thanks to the members of our committee for their tireless efforts and cooperation in helping to make this one of our most enjoyable and successful meetings.

Mrs. Ira A. Robinson,	Mrs. K. R. Hampton, <i>Co-Chairmen</i>
Mrs. J. Howard Brauns	Mrs. Edwin Rowell
Mrs. James W. Halls	Mrs. Mockford Washer
Mrs. Catherine Hutter	Mrs. George C. Watt

APPLICANTS ACCEPTED AS MEMBERS

Harwich Port, Mass. — May 1962

Name	Address
Boland, Mrs. Frederick	Elliott City, Md.
Cote, Mrs. Arthur	Milton, Mass.
Cheney, Mrs. Charles	E. Sandwich, Mass.
Clinkman, Mrs. John	Marblehead, Mass.
Darch, Mrs. William	Batavia, N. Y.
Fuller, Mrs. Donald	Manchester, N. H.
Hanna, Mrs. William	Baltimore, Md.

Holmes, Mrs. Ralph
 Jessup, Mrs. Pierson
 Kerchner, Mrs. George
 Lane, Mrs. Frank Q.
 Lightbourn, Mrs. Frederick
 Milner, Mrs. E.
 Perdue, Mrs. William
 Pratt, Mrs. Nelson S.
 Ryan, Mrs. W. E.
 Smith, Mrs. Wm. A.
 Watkins, Mrs. W. W.
 Wicks, Mrs. Wm. A.
 Winter, Mrs. Joseph
 Vigneron, Miss Catherine

Plaistow, N. H.
 Staten Island, N. Y.
 Havertown, Pa.
 Rahway, N. J.
 Schenectady, N. Y.
 Wynnewood, Pa.
 Servena Park, Md.
 Salem, N. Y.
 Danville, Ill.
 Snyder, N. Y.
 Swarthmore, Pa.
 Trucksville, Pa.
 Havertown, Pa.
 Media, Pa.



"A" Award — Theorem Painting — Special Class — Emilie Underhill

MEMBERS "A" AWARDS

Harwich Port, Mass. — May 1962

Viola Brauns, Maywood, N. J.	Country Painting
Virginia Cochran, Katonah, N. Y.	Country Painting
Flora Mears, Harwichport, Mass.	Country Painting
Flora Mears, Harwichport, Mass.	Country Painting
Betty Ann Mengel, Rochelle Pk., N. J.	Country Painting
Mona Rowell, Whitman, Mass.	Country Painting
Katherine Brown, New Rochelle, N. Y.	Stencilling Tin
Helen Reilly, Maywood, N. J.	Stencilling Tin
Kay Halls, Montreal, Que.	Stencilling Wood
Marge Huntington, New Rochelle, N. Y.	Stencilling Wood
Eleanor Jackson, Katonah, N. Y.	Gold Leaf Painting
Laura Burns, Rye, N. Y.	Lace Edge Painting
Annetta Cruze, Bryn Mawr, Pa.	Lace Edge Painting
Sophia Fisher, Scotia, N. Y.	Lace Edge Painting
Christine Jameson, Duxbury, Mass.	Lace Edge Painting
Margaret Willey, Norwich, Conn.	Lace Edge Painting
Faye Merrow, Nyack, N. Y.	Freehand Bronze
Elizabeth Mitchell, Wilton, Ct.	Freehand Bronze
Marge Huntington, New Rochelle, N. Y.	Glass Panel Etched Gold
Modena Marshall, Crestwood, N. Y.	Glass Panel Etched Gold
Helen McIndoe, River Edge, N. J.	Glass Panel Etched Gold
Helen McIndoe, River Edge, N. J.	Glass Panel Etched Gold
Margaret Watts, Old Tappan, N. J.	Glass Panel - Gold Leaf Border
Forrest Cookenbach, Wynnewood, Pa.	Glass Panel - Stencilled Border
Eleanor Heydt, Essex Fells, N. J.	Glass Panel - Stencilled Border
Natalie Robinson, Barre, Vt.	Glass Panel - Stencilled Border

MASTER CRAFTSMAN AWARD

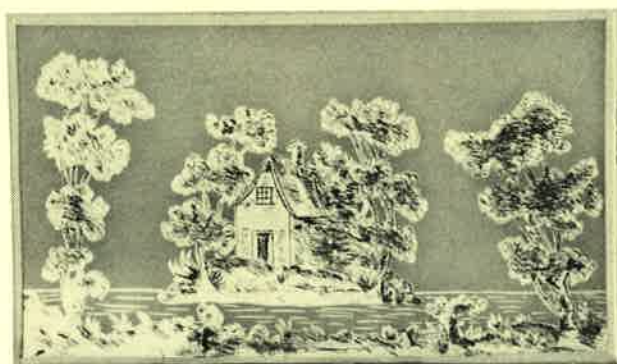
Emilie Underhill, Bellport, L. I.	2 Velvet Theorems
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"A" Award — Stencilling on Wood — Kay Halls



"A" Award — Stencilling on Wood — Marge Huntington
 "A" Award — Stencilling on Tin — Helen Reilly
 "A" Award — Stencilling on Tin — Katherine Brown

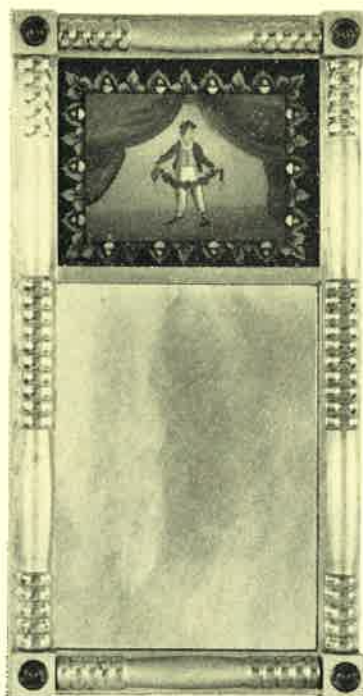


"A" Awards — Country Painting

Virginia Cochran
Flora Mears
Mona Rowell

Flora Mears
Betty Ann Mengel
Viola Brauns

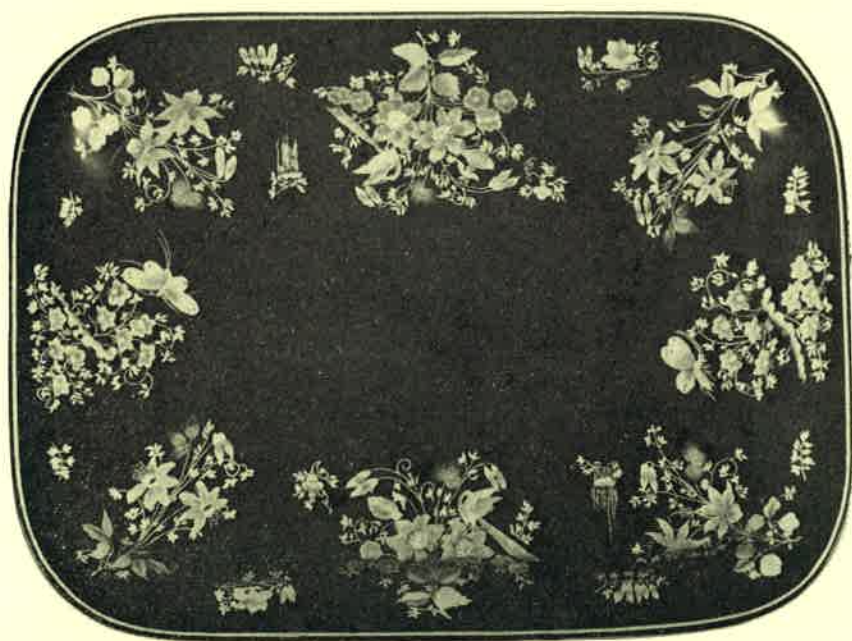
"A" Award — Glass Panel — Metal Leaf --- Marge Huntington



"A" Awards — Glass Panel — Metal Leaf

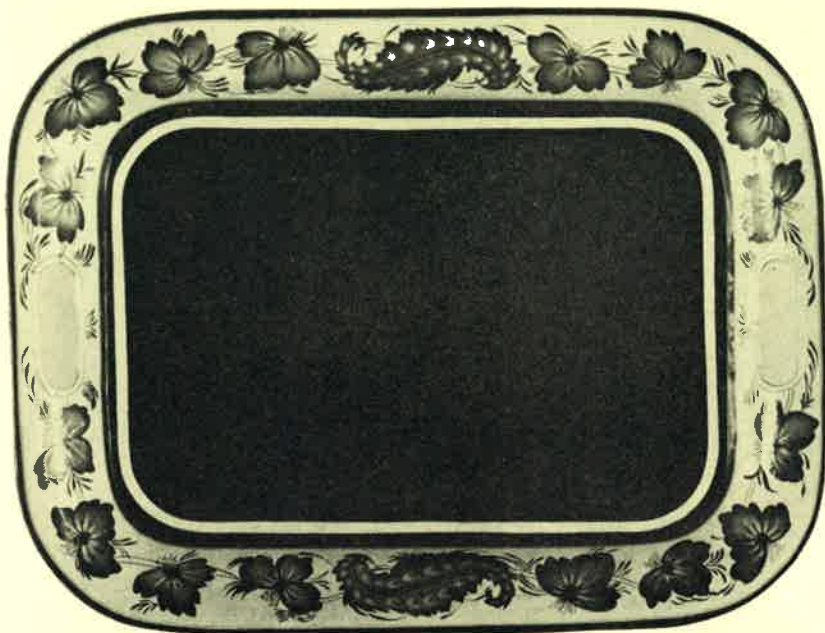
Natalie Robinson	Forrest Cookenback
Helen McIndoe	Eleanor Haydt
	Peg Watts

Modena Marshall



"A" Award — Glass Panel — Metal Leaf — Helen McIndoe

"A" Awards — Metal Leaf — Eleanor Jackson



"A" Award — Freehand Bronze — Elizabeth Mitchell

"A" Award — Freehand Bronze — Faye Merrow



"A" Awards — Lace Edge Painting
 Margaret Willey Sophia Fisher
 Christine Jameson



"A" Awards — Lace Edge Painting
 Laura Burns
 Annetta Cruze



“A” Award — Theorem Painting — Special Class — Emilie Underhill



BOOK SHELF

by Natalie Ramsey

Early American Decorative Patterns, written by Mrs. Ellen S. Sabine and published by D. Van Nostrand Company, Inc. of New York City.

In reviewing this book for our Decorator, I think I can safely say — “here is a book many of our members and others have been waiting for.” A great deal of time, thought and patience has gone into Mrs. Sabine’s most pleasing book that has been so aptly entitled “Early American Decorative Patterns, and how to paint them.”

The author’s presentation by separate and italicized paragraph headings is extremely helpful. The context offers entertaining as well as instructive reading. The plentiful supply of authentic patterns that have been chosen for illustration in the book are of fine quality and very usable. They are, perhaps, more ambitious than most offered in a method or how to do it book, but this presents no problem. Careful reading provides the necessary instructions with which to follow through.

That Mrs. Sabine is well equipped in her field is evidenced by the way in which all facts and suggestions have been treated. Instructions are given in orderly detail; periods, methods and techniques are well handled; and frequent and generous are the tips on kinds of material and where to purchase them.

The Chapter on Wall Stencilling is most interesting and complete. Detailed instructions for doing a room in this technique are clear and most helpful, and I venture to say an eager beaver, who is patient and painstaking, could accomplish a professional job. In no other book I own, have I come across such satisfactory wall stencilling instructions. Read the book and you’ve got it!

Although Tinsel Picture Painting is not a technique included in our Guild work and standards, it is one that brings considerable pleasure in the doing and here again the author has given excellent and novel instructions.

The Chapter on The Happy Artist has been most considerably worded, but nonetheless it effectively offers the best advice to the "would be artist". Teachers and students alike read carefully.

Black and white impressions of stencilled patterns are clean-lined and properly proportioned. Good ones have been chosen. The Country Tinware patterns have good rhythm and are attractive.

There is little in this book for either our Master Craftsmen or Certified Teachers to disagree with or quibble about. We don't antique in our first coat of varnish — we do use sword stripers and occasionally use satin finish varnish, especially on our chairs — we don't approve of washing our brushes — we do feature etching our goldleaf — and we don't wait a month for our background paint to dry, although it sounds like a fine idea. With these few differences that most of you will have in mind, I am happy to say, Mrs. Sabine, who has taught so successfully for many years, is thoroughly familiar with the techniques she has presented. We are most grateful for this addition to our reference shelf.

NOMINATIONS PLEASE

The Nominating Committee for the Spring 1963 meeting is now working on the slate of names to be presented at that meeting. Please consider carefully the nominations you would like to make and send them to the Chairman, at the address at the bottom, by December 1, 1962.

The names of the Trustees whose terms expire in 1963 are:

Mrs. Spencer G. Avery

Mrs. Alexander G. McCaw

Mrs. Donald Cooney

Mrs. Philip Peck

Mrs. Stanley V. VanRiper

Mrs. Russell C. Annabal, Box 116, East Road, Pavilion, New York,
Chairman of Nominating Committee.

Mrs. Sherwood Martin, Avery Street, R.F.D., Wapping, Connecticut.

Mrs. Edwin W. Rowell, 102 Park Avenue, Whitman, Massachusetts.

Mrs. George C. Watt, 323 Lupine Way, Short Hills, New Jersey.

Notices from the Trustees

FALL MEETING

September 24, 25, 26, 1962

Woodstock, Vermont

POLICY

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

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

The Standards Committee states that only two pieces can be submitted by any one person whether for judging or criticism.

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. All manuscripts must be illustrated with pictures. A special committee has been appointed to review such work.

Approval of books to be published shall be restricted to books on research and historical material only.

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."

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

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, 1962 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.

In Memoriam

The Board of Trustees announce with deep regret the death of one of their members

CLARA B. McCAW

who was an outstanding Chapters Chairman. She introduced and made a gift to the Society of "The Chapter Palette," and sent a copy of every number to Chapter Chairmen and trustees. It was an artistic and informative record of what each chapter in the Society had accomplished.

She will be greatly missed.

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, 122 Andrews Rd., DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Robert Keegan, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting.
- Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- Mrs. Sherwood Martin, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. William N. Martin, Oak Park, Ill.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- Mrs. John Burke, Melbourne Beach, Florida—Certified in: stencilling, country painting.
- Mrs. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.
- Mrs. Raymond Ramsey, Orwell, Vt.—Certified in: stencilling, country painting, metal leaf and freehand bronze.
- Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Herbert Willey, Norwich, Conn.—Certified in: stencilling, country painting.
- Mrs. Harold White, Delmar, N. Y.—Certified in: country painting.

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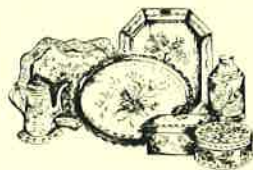
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