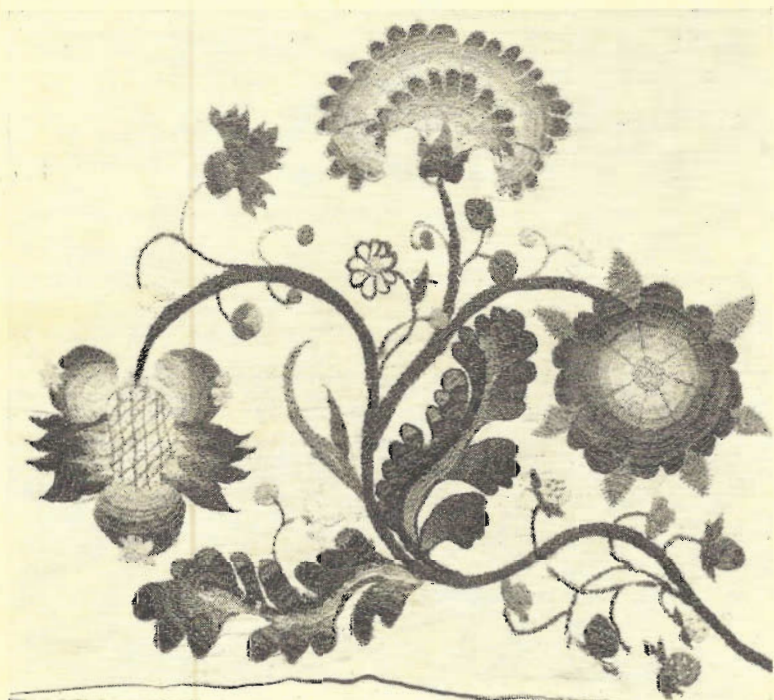


The Decorator

Volume XVIII No. 2 East Hampton, L. I., N. Y. Spring 1964



Journal of the

HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Esther Stevens Brazer*

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Table of Contents

Editorial	<i>Mona D. Rowell</i>	3
The Fabulous Butlers of Brandy Hill	<i>Margaret Coffin</i>	5
Wilder Chairs	<i>Ceil Tanner</i>	12
Original Stencils	<i>Ginger Norman Hagen</i>	14
Varnishing A Violin	<i>Della Harvey</i>	16
Chippendale Flower Painting	<i>Martha Muller</i>	18
President's Report	<i>Anne E. Avery</i>	22
Exhibition Report	<i>Nathalie Robinson</i>	27
Curator's Report	<i>Martha Muller</i>	31
Applicants Accepted as New Members		32
Photographs, Members' "A" Awards		33
Book Shelf	<i>Natalie Ramsey</i>	39
Chapters Report	<i>Madeline W. Hampton</i>	41
Notices From Trustees		42
Certified Teachers		43
Mastercraftsmen		44
Advertisements		44
List of Chapters and Officers		48
Committee Chairmen	Inside Back Cover	

Cover Photograph

Bed Valance, Crewels on Linen, New England, around 1750
Anonymous gift in memory of Lillian K. H. Sanborn, 49.55
Courtesy, The Museum of Fine Arts, Boston

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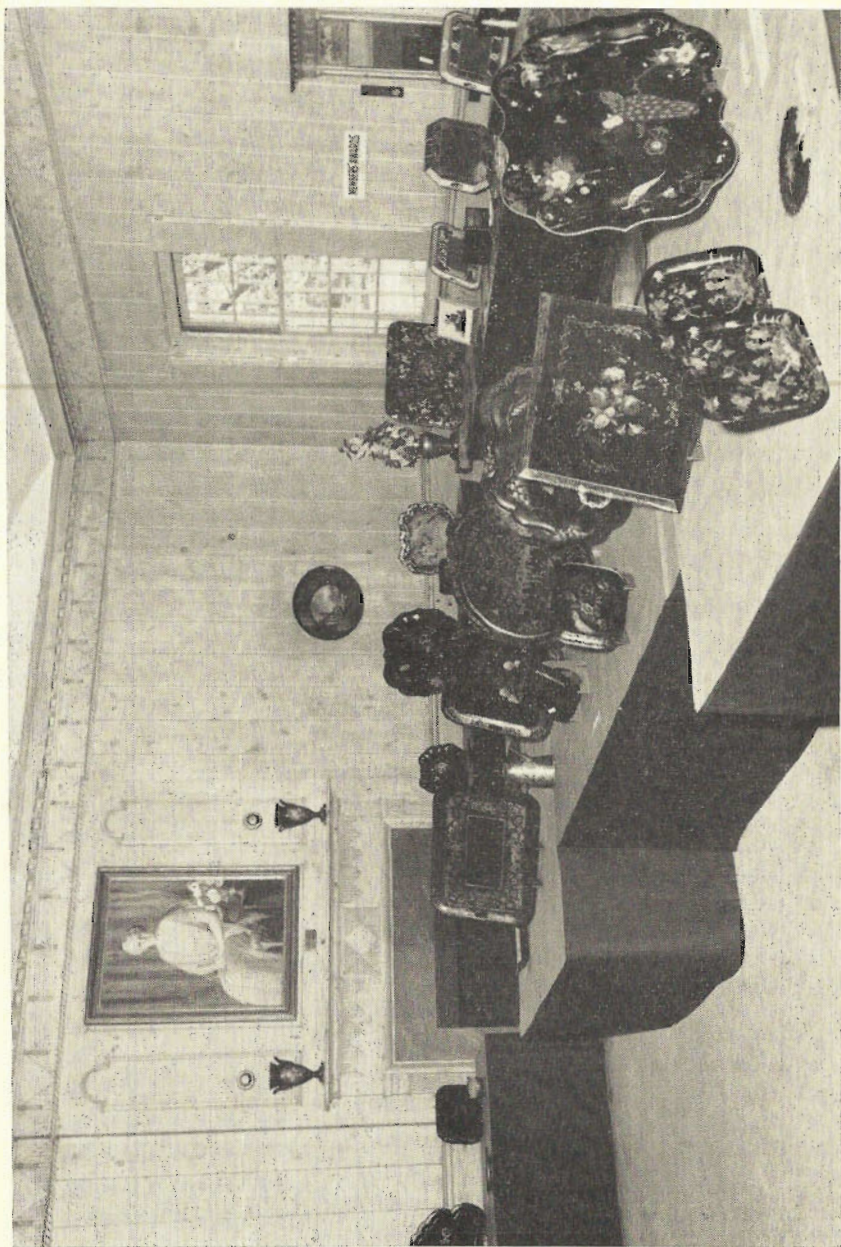
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EXHIBITION ROOM, GUILD HALL — EAST HAMPTON, L. I., N. Y.

EDITORIAL

Since crewel embroidery has become increasingly popular in recent years, one of the highlights of the East Hampton Meeting was the illustrated lecture on the subject by Mildred J. Davis, author of *The Art of Crewel Embroidery*, which is reviewed in the Bookshelf section of this issue.

The term "crewel embroidery" refers to any embroidery done with wools. The word "crewel" which can be traced back to 1494 signifies a thin worsted thread, slightly twisted, used for tapestry and embroidery.

In piecing together a few scattered facts, one learns that the use of wool threads in embroidery goes back at least a thousand years. The most famous example is, without doubt, the Bayeux Tapestry in the Church of Notre Dame, two hundred thirty feet long and twenty inches wide, which depicts the Norman Conquest of England climaxed by the Battle of Hastings in October 1066. Although the identity of the embroiderer, or embroiderers, is unknown, some antiquarians believe that it was the work of Mathilda, the wife of William The Conqueror, while others feel that it was executed under the supervision of Matilda, daughter of Henry I.

In 1561 Queen Elizabeth granted a charter which established a Guild under the name of "Keepers and Wardens and Society of the Art and Mystery of The Broderers of the City of London." It has been thought that these craftsmen were responsible for the many fine hangings embroidered during this period. Their work was inspected and sealed for sale at their Guild Hall, and any work not up to the standards of the Guild was cut up and burned.

Crewel embroidery flourished during the Middle Ages when the ecclesiastical works became famous throughout the civilized world but began to decline about 1400 and remained in that state for about one hundred fifty years. At the beginning of the Elizabethan period it began to gain in popularity and then came into full flowering during the 1650 - 1710 period.

While Stuart and Jacobean mean the same historically speaking, the term "Jacobean" has been applied to crewel embroidery and "Stuart", to all other types of contemporary needlework including padded stump work and petit point.

During the rule of Cromwell, the Royalist ladies took great delight in embroidering emblems of the Stuarts, the caterpillar and carnation, into their beautiful pieces. They made their homes more comfortable and attractive with such practical items as floor carpets, bench covers,

hangings, curtains, bed testers, valances, spreads, and cushions, and also added touches of colorful embroidery to articles of clothing.

The early crewel hangings were in monochrome with shades of green and blue, occasionally red, predominating. The designs often showed serpent-like trunks, side by side or sprawling over the whole design, from which grew acanthus-like leaves and clumsy flower shapes, outlined in chain stitch and patterned inside with small scale designs, check fillings, or fine scroll effects. Later, the designs became more solid with the mounds, tree trunks, leaves, and flowers filled in with long and short stitch. As this was a much slower method, the motifs became smaller. When Charles II came to the throne, the reaction to puritanism was reflected in embroidery as colors became brighter, and designs, gay and exotic. Although greens and blues continued to predominate, the whole effect became much richer with the use of brick reds, rose in pink and mauve tones, golds, and olive greens.

Toward the end of the seventeenth century the patterns began to change and isolated sprays appeared, all-over patterns became quite thin, and flowers became more lifelike. Then, during the reign of William III, following the example set by Queen Mary who was an industrious embroiderer, it became highly fashionable to become an accomplished needlewoman. Again, designs became solid and massive.

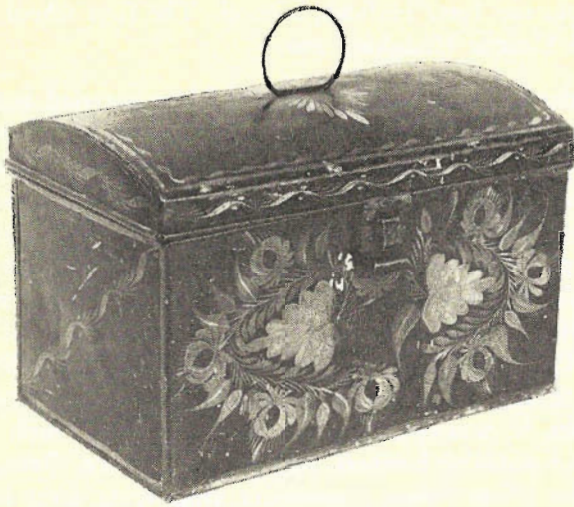
During the reign of Anne in the early 1700s, the work became finer and the design more open. This type of crewel embroidery was introduced into America. Here, homespun was used in place of linen twill, the number of stitches in a piece used was limited to one or two, especially those using less wool, the colors were more varied and vivid, and the designs contained more open work in order to save wool.

Crewel then declined until it was revived for a short time in England in 1872. The yarns were in demand in America about 1880. The next revival came in the middle of the twentieth century, due, in part, to the national interest in historic restorations. Unlike our own craft, the traditional techniques have not been lost or forgotten for many volumes of information are available on the library shelves.

MONA D. ROWELL

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Original Document Box
Courtesy of Margaret Coffin

THE FABULOUS BUTLERS OF BRANDY HILL

Margaret Coffin

Reprint from *NEW YORK HISTORY*, published by
The New York State Historical Association, Cooperstown, N. Y.

In 1799 Abel Butler, his wife, and their children, Samuel, Abel, Moses, Aaron, Lydia, Millie, and Hannah, packed "body, boots, and britches" into an ox cart and moved from their home in Connecticut to East Greenville, in northeastern Greene County, York State. Abel's grandfather, the youngest son of an English lord, had come to the colonies in 1633, settling in Connecticut while there was still plenty of space to spread out. In 1799 there was no longer elbow room, and Abel, along with hundreds of others, headed west to York State. The vicinity of Greenville had been settled only a few years earlier on the Blaisdell and Provost patents, and most of the settlers were farmers. Abel purchased a large square of land and settled down to "farm it" and raise his family.

The Butlers liked their new home, the rolling country side, and their new neighbors. Community barn-raising and corn husking bees were frequent for this was a time when neighbors really needed each other. The community grew, Dr. Jonathan Prosser and John Eli came to live nearby, and "Old Brownie" started riding the weekly mail circuit. Buel Chetitree set up a blacksmith shop; Levi Callendar opened

a general store; and Isaac Hallock, a hotel. The first school master was the Reverend Eleazor Hodgkins' son.

The Butlers prospered. The older children married and left home to live in nearby communities. Aaron was sent back to Connecticut to learn the trade of tinsmithing since Berlin, Connecticut was the center of the tinware industry. This was the town where the Pattison brothers, first tinsmiths in the Colonies, had settled in 1738. After finishing his apprenticeship, Aaron left Connecticut and returned home to fall in love with Sarah Cornell from down in Dutchess County. They married and set up housekeeping in East Greenville which was soon to be nicknamed "Brandy Hill". Aaron was a young man full of ideas. Soon he was "busy as a cat on a tin roof" in the summertime, for within the span of a few years, he was operating a hay-press, a cider mill, a tin shop, decorating and peddling business, and a general store. Brandy Hill became an almost self-sufficient community, employing many local people, sometimes as many as forty.

The Brandy Hill cider mill and hay-press were operated by horse power. The mill and press formed an "L" several stories high. In the basement of the building there was a post and sweep geared to the two presses. All day a horse walked 'round and 'round like a merry-go-round animal, pressing hay into bundles and the juice from the apples. The cider was taken down the hill to the distillery to be made into brandy.

Aaron was shrewd. He chose managers well and usually kept them in the family. Aaron ran a large profitable farm as well as the industries mentioned. His products went far afield — tinware on peddlers' carts in all directions, and the cider brandy to Europe. Aaron imported china and other luxuries from London for his store — great pink platters with English scenes, tureens and compotes to delight any lady's heart.

He gained the esteem of his neighbors and the businessmen of the surrounding communities with the possible exception of some members of the Rundle family. They had become competitors of the Butlers, operating their own brandy distillery. (With no refrigeration or modern transportation, the fruit for which the Hudson Valley has become famous was a problem. Making cider, then distilling this into brandy was the simplest method of using the apples.) In an old ballad called "The Rundle Song", we read of the Rundle brothers plotting a murder and planning to lay suspicion on one of the "Butler hired hands". In the ballad, one of the Rundle brothers says of his step-mother's coffin: "I

made a bargain in Hudson to pay for it in cider brandy." And we find this comment:

"All we do, we shall be never the worse
We will live and be happy Aaron Butler to curse."

Fortunately, this opinion of Aaron was held only by these competitors, and Scharf's *"History of Greene County, New York"*, which was published in 1884, refers to him as "for many years one of the most prominent businessmen of this place."

Sarah and Aaron had many children, first Ann, born in 1813, then Abel, Lewis, Hiram, Marilla, and Minerva. The latter was born in 1821, two years before the family's new home was completed. Then, in 1823, Aaron, Sarah, and their brood moved into the big white house on top of the hill. This was filled with substantial furniture, destined to last from generation to generation, including a glistening drop leaf table, and a highboy which had been brought to the new world in 1633 by Aaron's great grandfather, then over from Connecticut by oxcart when Aaron was only "knee-high to a grasshopper." There was a graceful tilt-top stand, and Sarah had a new set of sprigged china. There were shining brass snuffers sitting on dainty fluted trays. As the worldly possessions grew, the number of children to enjoy these possessions also grew. Over a period of years, Harriet, Aaron, Jr., Barnum, Eliza, and Sarah also joined the family — 'though neither Barnum nor Eliza



Original Document Box
Courtesy of Margaret Coffin

survived infancy. As each child attained the proper age, he or she was sent to the Greenville Academy which had opened in 1816.

Sarah was kept as busy as Aaron, tending the children and her household. Each child loved to find her with a spare moment when she might be teased into retelling the exciting story of her great-grandfather, Elias Chevileer. He had lived with his family near the coast of France. One day when Elias and his younger brother were playing on the beach, they were kidnapped by sailors and taken aboard ship to sail for America. The ship first touched shore at Boston Harbor where the younger brother was sold. Elias was taken on to New York City and bound out to a family for the amount of his passage. In time he bought his freedom and left the city to travel up the Hudson to Amenia in Dutchess County where he married, had six children, and lived to be 109.

In 1824, Aaron opened his shop and the general store. After finishing studies at the Academy, the boys worked for their father, and the girls, too, became interested in the industries of Brandy Hill. Abel, like his grandfather and namesake, had an itching foot and wanted to follow the trails west. He went as far as Michigan where he remained the rest of his life.

Ann, Marilla, and Minerva, at least, were taught to decorate the canisters, tea caddies, bread trays, and document boxes made in the tin shop. Ann, the oldest, often went on trips with her father when he travelled to New York City or to nearby towns to buy and sell. Since he was sending out six peddlers with carts and teams of horses, a large amount of tinware was being distributed. To meet the demand, the girls spent much of their time painting tinware. Sometimes they signed their work — perhaps only when the piece was to be given to a friend. This practice of signing work was different from that in other decorating shops, such as the Filley shops in Connecticut where the work was sometimes done by different painters, with apprentices doing the easy parts, and masters of the craft putting on the finishing touches. Occasionally, the Butler girls signed their whole names, more often, initials were painted on the backs or bottoms of pieces. Ann had her own trade mark. As Esther Stevens Brazer said, "Ann had her heart in her work." She used a heart made of dotted lines inside which she painted her initials. The painting of these girls was distinctive, with dainty forget-me-nots and star motifs made from tiny brushstrokes. The backgrounds were "japanned", painted with a transparent varnish-like substance (long a secret formula of the early "japanners"), or painted with paint. Unlike contemporary decorations in Maine and Pennsylvania, the Butlers apparently did not use red or yellow backgrounds.

Often a white band, a Connecticut influence, was used with the design superimposed. The girls' work was similar. Many pieces had a profusion of fine motifs almost as if the decorator despised leaving a single square inch of plain surface. Colors were vibrant-deep vermilion, olive greens, or, at times, an emerald green, and brilliant golden yellows. (All of the decoration was done with a brush and oil paints, not stencilled.) These pieces when purchased from the peddlers' carts must have brought joy to many 19th century farm wife. Lack of transportation kept her from frequent shopping trips, even if a city should be nearby, and cash for pretty things was scarce in most farm homes. The peddlers often bartered their tinware for sheepskins, or cloth or paper rags, making the housewives feel that they really got a bargain, when the peddlers brought back rags, these were sorted for sale to paper manufacturers, and the sheepskins were sent to tanning factories. Today the colors which were used to decorate Brandy Hill tinware one hundred twenty-five years ago remain perfect, affording collectors and decorators a thrill in studying the few known pieces, memorials to the skillful Butler girls.

Ann, in 1835, married a farmer from nearby Livingstonville and moved away from the busy bustle of Brandy Hill. Eli Scutt of Scutt Hill was a good husband and father, but Ann had little time for the decorating she had loved. She used tinware from her father's shop in her new home and she adorned the walls with framed patterns done in the same manner as the painted tinware. She probably missed the tinshop during the first several years of her marriage when she had no children. Baby Aaron was born in 1840, though, and Frank and Adelaide within a few years. Ann's grand-niece tells of visiting Aunt Ann and Uncle Eli when she was tiny, and of the fun she had riding behind the team of oxen when Uncle Eli drew wood from his woodlot.

Marilla Butler, the sister between Ann and Minerva in age, married Ezra Selleck while still very young and died in childbirth after only about a year of marriage. Marilla's baby, a daughter, lived and in time Ezra remarried.

Brother Hiram had been injured while in school when a child threw a rock which hit him on the hip. It became necessary for him to use a cane and Aaron often carried him. He continued to have difficulty in walking to the growing concern of his family with whom he was a favorite. After family consultations Aaron made arrangements to take Hiram to New York City where Aaron, Jr. had settled to carry on his law practice. They hoped that a well-known physician could treat the diseased hip bone so that Hiram might recover. In spite of the

doctor's efforts, Hiram returned home to remain an invalid until his death at 33.

The girls in the Butler family showed their artistic strain in crafts other than tinware decorating. Minerva made a beaded bag from beads chosen from the supply at her father's store — almost microscopic beads of vivid colors, the deep red ones appearing to be cut garnets. The hand-bag was decorated with cornucopias spilling forth flowers and signed with Minerva's name and date 1834. Perhaps this craft was taught at the local Academy since it was very popular at the time. The girls also had autograph albums and kept diaries. Minerva had a notebook in which she copied verses which she liked. This was illustrated with the same patterns which the girls painted on tinware.

The verses were of varying kinds; some witty:

Brevity is the soul of wit,
I'll write no more not a bit."

Some merely wished well:

May she to who this book belongs
Light sorrows know if any
Her hours of gloom may they be fleet
Her sunny moments many."

And some were of a religious nature:

Could I one vacant corner find
Within a great and worthy mind
It would be my sweetest care
To fix my Saviour's image there."

Hamilton McCabe who later had his own tinshop in Greenville was an apprentice to Aaron. Alvin Sherwood was another of the hired hands. Aaron also took on John Miller, newly arrived from Strasbourg, Germany, to drive one of the peddler's carts. John had been a college student when he and some companions decided to seek their fortunes in the United States. They waited until their parents sent their tuition money, then hurried to Bremen, taking passage to New York. The ship went on the rocks in the Skaggerak and all hands had to man the pumps for three days until the damaged vessel could reach a port. Here the boys had six weeks to ponder their abrupt departure. Once in the States, John made his way up the Hudson River, probably to Saugerties where there was a German colony. John had worked on Brandy Hill only a short time, when he fell in love with Minerva whom he courted between peddling trips. In 1843 they were married and lived for some years at the foot of Brandy Hill. John took over the responsibility for all

of the Brandy Hill tin carts and peddlers. Then, in 1859, the distillery was closed due to Aaron's failing health. The tin shop closed at about this date, and John Miller bought a corner of his father-in-law's land and built a new home for his family. John and Minerva had two daughters, Sarah and Marilla. They moved into their new home and John became a farmer, content to stay at home with his loved ones. Evenings he liked to sit before a fire with a daughter on each knee, telling the story of his shipwreck. Some time after his marriage John's parents became anxious to see their son and his family and offered to pay their passage to Europe. John refused saying that the ocean was too treacherous, and once across it was enough. Minerva now devoted all of her time to her husband and children and the new home. She had new possessions — a gold band china service, a tray stencilled in gay colors. Besides, Marilla was sickly, clinging to her mother like a cockle burr. When she was in her teens, Marilla went to boarding school where she contracted a fever and died.

Minerva's sister, Harriet Butler, had finished school. She married Elisha Powell and moved to West Coxsackie to live beside the First Reformed Church. Harriet and "Lisha" had only one daughter, Eveline.

Aaron's youngest, too, had grown up. Sarah Emma married Reuben Worcester who managed Brandy Hill's general store. But the happiness of the young couple was shortlived, for Sarah, too, died in childbirth when she was only 23.

In 1860 Aaron died and was laid to rest in the burying ground in back of the big white house on top of the hill. This house stands today and still houses Butler descendants.

In 1879 Minerva's husband, John Miller, died. After his death Minerva spent much time with her daughter, Sarah, who had married William Conklin. This couple had a daughter, Marilla, now Mrs. Whitbeck of Albany, New York, to whom I am indebted for a great deal of my information.

Minerva Miller outlived her contemporaries, departing from this world in 1912. Her father, Aaron Butler, pioneer York State tinman, left a proud heritage. Ann and Minerva, too, have left their mark on the culture of our country by making their unique contribution to country-painted tinware design.



Original Chair
Courtesy of Mrs. Alvah Tracy

WILDER CHAIRS

Cecil Tanner

In 1810 at the age of forty-four, Peter Wilder moved with his wife and ten children from Boston to Ipswich, New Hampshire to establish a chair factory business with Abijah Wetherbee, his son-in-law. They chose a rather dismal region located in the northwest corner of the town known as "Tophet Swamp", now called "Wilder Village".

The "*History of New Ipswich*", written and published in 1852, states that the mill flourished for about forty years. At that time the business was being carried on by two sons, Josiah P. and John B., for Peter had died in 1846 at the age of eighty, and his partner, in 1835.

The Wilder Chair Factory was one of the oldest establishments of its kind, and most of the pine seated, curved back, painted and ornamented chairs of the region originated here and finally superseded the old square-built, flatbottomed type. That Yankee luxury, the rocking chair, was largely supplied from this factory. The Wilder Chair was in existence twenty-eight years before the John White chair.

The end of the business came with the "freshet" of September 1869 when the dam went out, and the mill was ruined. By that time the Wilder brothers were too old to rebuild the business.

Mr. T. Archibald Eaton, the historian of New Ipswich, who owns several Wilder chairs, feels certain that the chairs branded "Wilder"

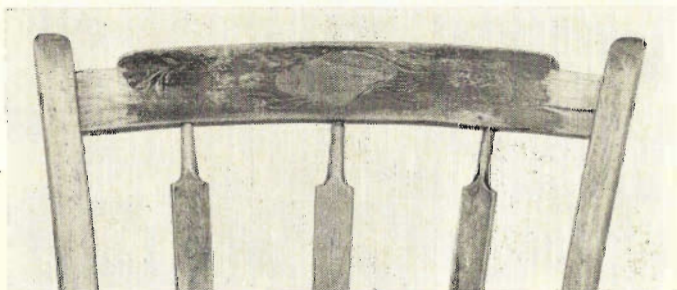
are the earliest chairs made in the factory because of the style of chair and the type of decoration. The chair in the photographs with the gold leaf shell and sweeping grasses and strokes is of this early period. The seat, too is the early Windsor-type.

During the next period the chairs were branded "J. Wilder" and later chairs were marked "J. P. Wilder, Warranted" and were much clumsier in style. One in this group was decorated with a single cut stencil. Some of them had paper labels.

Many of these chairs may still be found in the area. Mrs. Walter Bursial, Custodian at the Barrett House, which is open to visitors, showed the author two arrow-back chairs with the Wilder name painted over; Mrs. E. H. Coffin has five branded Wilder chairs of the yoke-back, rabbit-ear type; Mrs. Michael Enright of Greenville, New Hampshire has three paper-labeled chairs, "Warranted Chairs made by Minot Carter at the Wilder Chair Factory, New Ipswich, N. H."; three are owned by the New Ipswich Historical Society; and the one in the photograph by Mrs. Alvah Tracy, Paxton, Massachusetts.

Mrs. Ruth C. Weston of Temple, New Hampshire, a great granddaughter of Josiah P. Wilder is now in the process of collecting relics of the Wilder Family for her small museum which is located a quarter mile from the village of Temple. Among these relics are a desk used in the chair shop, account books, chair-making tools, and an 1844 Bible which includes the history of the Wilder Family.

Since the turnpike was built between Barre, Vermont and Boston, Massachusetts while this was a thriving business, it is possible that these chairs were purchased and spread over a wide area. Perhaps, while antiquing, you, too, will find a branded or paper-labeled Wilder chair.



Original Chair
Courtesy of Mrs. Alvah Tracy

ORIGINAL STENCILS

Ginger Norman Hagen

These sheets of mounted original stencils which were exhibited at the Concord, New Hampshire Meeting were purchased from Miss Helen Barnes of Lowell, Massachusetts who had acquired them twenty years previously from the George H. Scripture Estate.

They were originally owned by George H. Scripture of Mason Village, New Hampshire, located near the Massachusetts border, and were most likely used during the 1850s.

The following letter was found in an old tin box which contained some of the stencils:

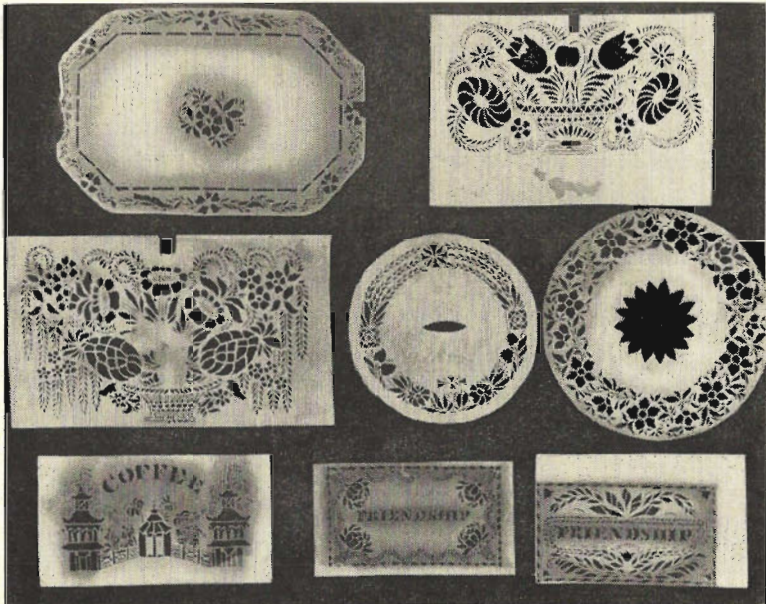
Boston, May 24, 1854

"Dear Mr. Scripture:

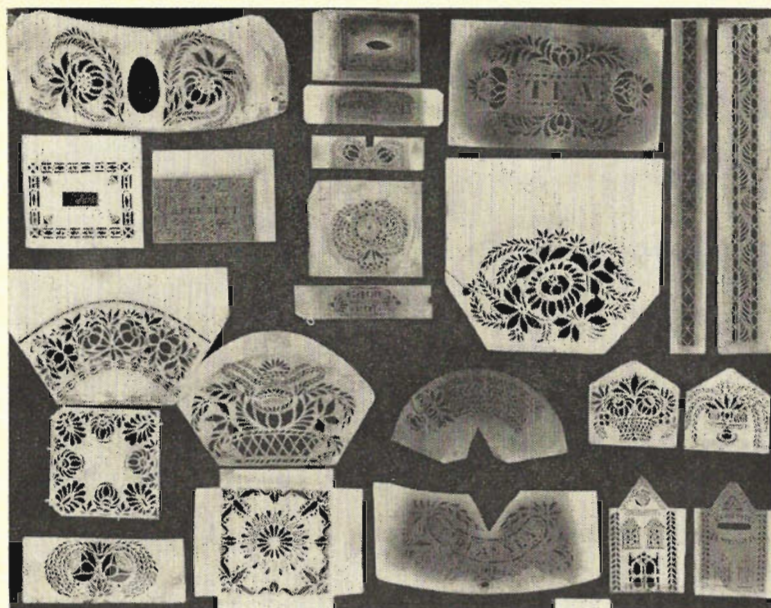
Are you going to send any more Japan goods due on our order if so be good enough to do so at once — But if you can't do let me know so we can order from some one else.

Yours Respectfully,
Woodrich Sea - - - - "

The signature is so badly scrawled that it is impossible to decipher the last name.



Original Stencils
Courtesy of Ginger Norman Hagen



Original Stencils
Courtesy of Ginger Norman Hagen

The stencils are beautifully cut and extremely well preserved. Evidently someone in the family had been a schoolteacher, for some stencils were filed in two old school registers. One, printed in 1846 and signed by Horace Mann as Secretary of the Board of Education, is marked "Hubbardston (Mass.) 1856" and contains pupils' names with the earliest date 1846. The other is labeled "School Register for District 1, Town of New Salem, Mass." It is also interesting to note that the register listed the teacher's wages at \$6.00 per month!

The following order lists some of the many items which Mr. Scripture decorated:

Straight cups	7	Gothic banks	8
Flaring cups	3	Comb cases	9
Coffee pots	4	House banks	10
Match safes and dust pans	5	Flour boxes	11
7 oz. trunks	6	Spittoons	11
6 oz. trunks	7	Spice boxes	11

You are, no doubt, familiar with several of the stencils pictured here. Perhaps some day we shall know more about the commercial source of these designs used by decorators in different areas

VARNISHING A VIOLIN

Della Harvey

A few years ago the world of violinists, and particularly of lutiers, or violin makers, was thrown into a furor by a rumor that, tucked away in an old Bible, was Stradivari's recipe for violin varnish. "The varnish" is almost a fetish with violin lovers, be they performers or makers. It is the one riddle of the old Cremona school that has never been satisfactorily solved. Indeed, there are many who claim that the distinctive tone of the old Italian masterpieces is due mainly to the varnish. This, of course, can be discounted although it undoubtedly plays its part. The tone of a violin depends on many factors, the condition of the maple and spruce of which all violins are made, the cubic content of the box, the arching of back and belly, the position of the sound-post which the French aptly call "the soul of the violin", and, no doubt, the varnish.

Violins, especially Strads, are faked by the thousands. Stradivarius made about two thousand instruments, violins, violas, cellos, etc., of which perhaps six hundred are accounted for. So a Strad label means nothing at all — they can be purchased for two dollars a thousand. An expert pays little attention to labels, but he does look to the varnish, usually before any other feature, when he is asked to appraise a violin. Old Italian varnish is almost impossible to fake. Aged wood, correct measurements, skillful workmanship — all these can be successfully imitated, but no one has yet discovered how to make new varnish look and feel like the old.

However, we do know some things about it. It was an oil varnish rather than the spirit varnish which we all use. It was colored with vegetable or mineral stains, the shades varying from brownish yellow to a soft orange red. Even the old color is very hard to achieve. Our modern violin varnishes, therefore, are also in oil and require special treatment.

First of all, in a nutshell, it takes a year to varnish a violin. As with our work, dust is the chief *bête noir*. Unless one has a special varnishing room, a second bathroom is a vital necessity. I remove everything but the fixtures from our guest bathroom, wipe every inch of it with a damp cloth and turn on the hot water to fill the room with steam and settle whatever dust may be in the air. Then I bring in the violin, the varnish and the brush, shut the door and leave the room for several hours until everything is at the same temperature — 72 at least. As for me, I scrub like a surgeon, cover my hair, and dress in lintless nylon.

I find a camel hair brush better than the oxhair I always use for our spirit varnish, and I like an inch brush better than a wider one. The varnish must be applied quickly in a thin even coat. (The neck is left bare so the hand can slide up and down on it easily.) Then the instrument is left undisturbed for twenty-four hours or longer. In a day or two it will have reached the dust-free stage, but it must be left untouched for a whole month before it is dry enough for the second coat. At the end of the month it is very lightly rubbed down with the finest possible sandpaper or, as I prefer, pumice and water. This procedure is repeated until there are twelve coats of varnish, all so thin and evenly rubbed that the end result is paper thin. I would describe it as an elastic finish rather than the brittle finish that we get with our usual varnishes.

Finally, a month after the last coat has been applied the violin is rubbed down with rotten stone and oil until it glows with the deep rich patina so coveted by violin makers . . . And even this is not all. The last labor of love is hours and hours of patient polishing with the heel of the hand. The wood of which a violin is made is aged naturally—never kiln dried—often for centuries. The best maple comes from south central Europe. Our own spruce is adequate if it is old and properly dried. A good lutier can carve and assemble a violin in about one hundred twenty hours. It is all done by hand, of course. But not until the year's work of varnishing and rubbing down is finished can the maker tuck it under his chin, draw the bow, and find out if he has created a masterpiece or just another violin.



Original Wall Stencil
Courtesy of Forrest Cookenbach



Original King Gothic Papier-Maché Tray
Courtesy of Mrs. Murray Wellman

CHIPPENDALE FLOWER PAINTING

Martha Muller

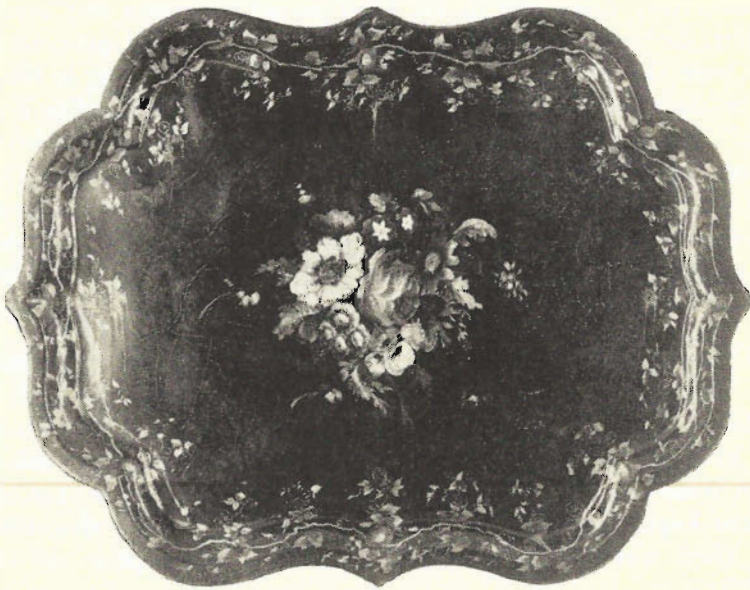
To refer to this type of painting as Chippendale painting is a confusing mistake, for two reasons. We have come to refer to a tray with a certain gadroon-shaped edge as Chippendale. But the painting and the design on it were also done on almost every other imaginable article from coaches, wall panels and furniture to boxes, screens, door plates and the other numerous small decorated articles of both tin and papier-mâché that were made and decorated in the nineteenth century. Thomas Chippendale set up shop with his father, John, in the year 1749, in London. His *DIRECTORY* was published in 1754. So the established trays of his time would have been the lace-edge and the tea trays of sheet iron made by John Baskerville and the early tea boards made by Henry Clay of papier-mâché, after he invented that process in 1772. No concrete evidence has so far been produced that Thomas Chippendale actually designed this tray. He received his inspiration for his furniture designs from the Chinese, from contemporary French Rococo, and from the Gothic. The shape of the tray has a Chippendale flair. Mrs. Brazer states in her book *Early American Decoration*, "Mystery surrounds the dating of the Chippendale tray in spite of the fact that

it undoubtedly originated in the 1760 period." Despite this belief on her part, she preferred to refer to this tray as a Gothic or pie-crust tray. They were also called Gothic in the heyday of tray making in the first half of the nineteenth century. George Dickinson in "English Papier-Mâché" tells us that there were several kinds, one with a Sandwich edge and one with an edge that sloped inwards. There were King Gothic and Queen Gothics. The King Gothic seemed to have gentler curves. The swoops on the Queen Gothic were more sharply pronounced. Again, here, the term Gothic certainly does not refer to the period, which lasted, I believe, from the 13th through the 15 centuries, but to the shape.

One of the outstanding Gothic architectural features is the pointed arch. The definite things that we can say about the Chippendale tray are the following. The style evolved from different sources at an early date, became immediately popular and always stayed so to this day. It was widely used in both papier-mâché and tin in all the existing tin shops of England from the start of the nineteenth century almost to the end. There was a great revival of interest in this shape in the 1840's and 50's.

Primarily, however, we are interested in the reproduction of the painting on these trays, so I believe we have come to use the terminology "Chippendale Painting" largely to separate it from the lace-edge painting which is so different in feeling and technique. For instance, most of the flowers and often the leaves in lace-edge painting have a flat red base. White for accents is pulled into the floating color stage. Chippendale base units of flowers and often of leaves are modelled in the base coats by the use of fresh white accents into dirty white and the floating color stage is clear with the use of transparent colors only. This gives the finished product that shell-like quality of clearness that we all admire so much.

Early Chippendale trays were done with elaborate borders of fine gold leaf and free-hand bronze designs. The borderers, as they were called, spent weeks upon the design and execution of one tray. Overall designs were also mostly of gold leaf units. Flower painting, of course, runs thru' the whole story of decoration, but from about 1820 on, a style for more realism in flower painting developed. Prior to that date, it was felt that natural-looking flowers, done "on the black", would not appeal to people used to seeing delicate flower colours done on light coloured canvas backgrounds only. The trend toward flower painting was really firmly established by George Neville, about 1831, after he returned from three years in Paris. From then on, it alone of all of the



Original Queen Gothic Papier-Maché Tray
Courtesy of Mrs. Max Ernest Muller

different decorative styles remained popular, even after the downward course in the demand for decorated ware in 1850 and 60.

It is interesting for us to recall here, that the borderer, who executed such highly specialized and painstaking work and the liner, as the striper was called, were considered as craftsmen. But the man who painted the flowers and the scenes was considered an artist, a cut above the craftsman, and he enjoyed many special privileges. Many outstanding flower painters are known by name. Haselar and Neville are just two of the most famous. Both started with Jennens and Bettridge, but later moved on to other shops. Some of these men became well known in the fine arts field. There were some of them who specialized in the painting of certain flowers. William Bourne of the Old Hall Works of Wolverhampton, did verbenas, Jackson painted lilies-of-the-valley. Luke Amer painted beautiful tulips. All of them did roses, I guess.

Queen Victoria came to the throne in 1837, so it may be said that a great deal of this flower painting that we call Chippendale is properly Victorian, altho it began its trend to popularity a good ten years earlier. It flourished widely in the 1840's and 50's though the quality of borders often left much to be desired. Over-elaborate designs, prepared for

the great London exhibition of 1851, helped to kill the demand for decorated ware and after that, slowly, many of the great shops closed though some kept on, with limited production, till many years later.

In a society such as ours, that is proud to count among its members so many fine craftsmen, there is surely room for the development of individual styles in reproducing the trays and ornamented objects of this period. The old decorators had their own particular style and it is nice for us to develop our own. However, when we are restoring, it is necessary for us to be able to feel ourselves into the style of the bygone artist. We must be many things, artists, able to copy all styles and periods as well as all kinds of flowers and scenes. We must be borderers and liners, as well as expert finishers. Mainly, we must be first class copyists, which is a craft in itself. This is a big pattern to fit into.



Original Chippendale Tray
Courtesy of Jean Dimon



Original Oval Gallery Tray
Courtesy of Mrs. McChesney

PRESIDENT'S REPORT

East Hampton, L. I., N. Y.

The 18th Annual meeting of the Society was held on May 20th, 21st and 22nd. Long Island was a bower of blossoms — from the little beach plums, clinging precariously to the dunes, to the more manicured flowering trees which seemed to flourish in every yard. These were as nothing compared to the magnificent welcoming gesture of the Ladies Village Improvement Society of East Hampton which placed all the flags on the Main Street of the village on our meeting day!

The delightful Sea Spray Inn served as our headquarters, and Mr. Arnold Bayley and his staff spared no effort to make us comfortable. The Inn provided printed souvenir programs of the banquet and jars of homemade Sea Spray beach plum jelly as favors at each place. The advance arrangements had been made by Mrs. H. Stewart Topping and Mrs. Andrew Underhill as Meeting Chairmen and Mrs. Everett Halsey as Hospitality Chairman, a group of perfectionists, if there ever was one.

The Long Island Chapter, chairmanned by Martha Muller made the meeting tags, stenciled whales with "real" spouts of cotton string, and the banquet place cards, stenciled mallard ducks in appropriate colors with fluffy feather tails and gold paper necklaces. The ingenuity

of our committees never ceases to astound, and one wonders just what they will manage next.

The Society was delighted to receive 16 new members and to honor 21 "A" award winners at a beautiful tea. We were especially pleased to applaud our new Master Craftsman — Annetta Cruze. For the honored guests Mrs. Halsey had made an appropriate number of little colonial nosegays which were also used to decorate the mantel of the Lounge and the handsomely appointed Tea Table. Mrs. Floyd Jones, Co-Chairman of Hospitality, and the members of the Long Island Chapter made everyone feel most welcome.

In the evening we attended the opening of the Exhibition in Guild Hall. This extremely beautiful building seemed made for our purposes. Here the many originals, as well as our members' pieces were given the background they so richly deserved. Not since New London and the Lyman Allen Museum have we been afforded such a gallery. Here too, in the little theatre we heard a lecture on "Old and New Crewel" by Mrs. Mildred Davis, an author and recognized authority on this sister art.

Our annual meeting was well-attended. Mrs. Herbert Coggins, Program Chairman introduced Mr. Nelson Osborne, President of the East Hampton Historical Society who gave the welcoming address. We were entertained by the fascinating history of this very old town and more than slightly amused to hear that the ties at this end of the island were stronger to the mainland, than to New York — which makes it, in effect, a suburb of Connecticut.

An amendment to our By-Laws, Article III, Section 3 was read to the members. This provides for a reduction in the membership of the Board from 15 Trustees to 12. In order to accomplish this legally, and with the least amount of dislocation it was voted to elect four Trustees each year, starting in 1964 and terminating at the agreed number (12) in 1967. In accord with the amendment the following slate of Trustees was elected:

Mrs. Donald Cooney, Conn.

Mrs. Paul Gross, Penna.

Mrs. John Clark, Mass.

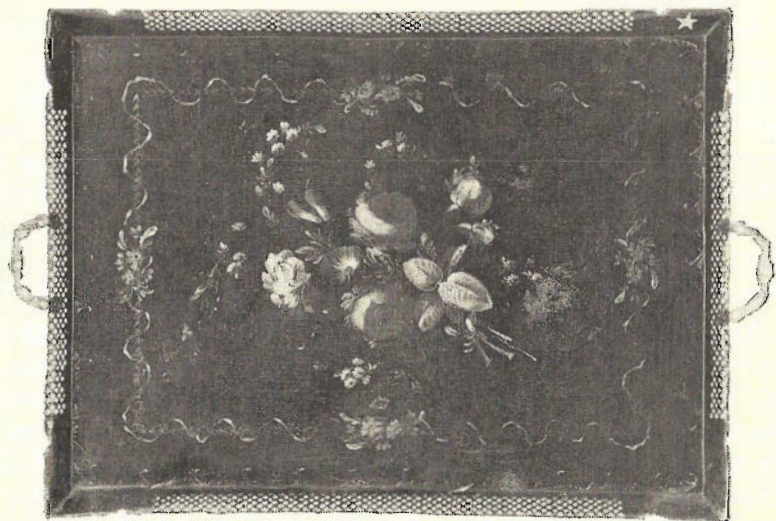
Mrs. Ira A. Robinson, Jr., Vt.

At the meeting a letter was read from Mr. Walter H. Wright announcing the gift of his patterns, books and some originals to the Society, "in gratitude to Mrs. Brazier for having started me on the road—to the friends I have made through the Guild—and most of all to the many pupils that made teaching a gratifying occupation". Mr. Wright's gift has been accepted by the Trustees with deep appreciation for his generosity, and it will be housed at Cooperstown for the use of our members as soon as proper arrangements can be made.

Martha Muller gave a magnificent demonstration on the techniques of painting flowers. Her text and demonstration materials clearly showed excellent preparation in teaching her method of "making the flowers grow". Her demonstration boards were later auctioned for the unheard of sum of \$64 for the four sheets, which certainly shows our answer to that fabled question!

Following a lavish buffet luncheon at the Inn, which was served in the walled patio, the group adjourned for the afternoon of planned tours. Many of the places shown had been opened early, just for our accommodation. The lovely furnishings and particularly the collection of lustre in "Home Sweet Home" were much admired.

The evening was to prove a most unusual one! Our social hour was held in the attractive lounge, with the ocean as a backdrop and on its best behavior. Our banquet speaker came a little late. He had been combing the bank-vaults of New York City to collect the family treasures he wanted to show us. Mr. Robert David Lion Gardiner, the 16th Lord of the Manor of Gardiners Island, could have held us spell-bound for the rest of the night. His tales of his manor, the only one left in the entire country, and of the rich and varied history of his family (including Aunt Julia!) might have been entitled "History Made Irresistible". We attempted to retaliate by presenting him with a copy of "The Ornamented Chair", which was most graciously received as he has one house "full of Hitchcock chairs" . . .



Original Lace Edge Tray
Courtesy of Ruth Coggins

Madeline Hampton and Viola Brauns held a well-attended Chapters meeting the following morning and Peg Watts gave not one, but *two* excellent demonstrations on stenciling. Many of our members went down to call on Mr. Gardiner, who had opened "Stone House" for us. Our busy Ways and Means wound up their Silent Auction and other projects with a profit of \$1,000.09! Praise to Harriet Dike and The Evelyn Holmes Chapter.

The Trustees met and elected the following slate to serve for one year:

President: Mrs. Spencer G. Avery
First Vice President: Mrs. Philip R. Peck
Second Vice President: Mrs. Paul Gross
Corresponding Secretary: Mrs. Lyman F. Mears
Recording Secretary: Mrs. Stanley V. Van Riper
Treasurer: Mrs. Charles N. Safford

In thoughtfully reviewing the past year I am grateful to report that the Society continues to make steady progress. Our membership has climbed to 739. Twenty of our members will journey to England, Scotland and Wales, on a special tour planned around our interests and including a visit to Mr. John. Mrs. Edwin Rowell has agreed to act as leader of this group.

Looking back, I would call your attention to two articles in past issues of *THE DECORATOR*. One by Jessica Bond on the Standards and Judging Committee (Vol. VII, No. 2. Kingston 1953) and one by Emilie Underhill on the Teacher Certification program (Vol. VIII, No. 1. Cooperstown 1953). What they had to say can be as valid and as challenging to us as when it was written, eleven years ago.

Looking ahead, we have two publications on their way. Tentatively titled "*A Decorator Anthology*" and edited by Natalie Ramsay, one is almost complete. The other will be a Herculean task. It is planned as a glossary or terminology booklet and seems to be developing into a full-fledged illustrated dictionary!

At Cooperstown, where 112,000 persons viewed our exhibition last year, the new cases are in construction and should be finished for our meeting there this Fall. Gifts to the Museum keep coming in, the latest being the magnificent Clay tray belonging to Clara McCaw, given to us by her husband, Mr. Alexander McCaw.



Original Gold Leaf Tray
Courtesy of Ruth Coggins

The NYSHA at Cooperstown, in conjunction with the State University College at Oneonta, has instituted courses, at the graduate level leading to degrees in either American Folk Culture or History Museum Management. The field work in both will be taken at the Museums which gives us an unparalleled means of placing our purposes and accomplishments before this select group of students. We were, indeed, most fortunate in being asked to share in our arrangement with NYSHA in 1958.

I could not close without expressing my gratitude to all of you. Serving as President is not always easy, but it has been a rewarding experience for me. To the Chairmen of all the committees,— many thanks, you are indeed the backbone of this organization, without you it would be impossible to function. For you in the coming year I wish many *more* willing helpers in order that your tasks may be lighter.

You will receive with this issue of the DECORATOR the printed Annual Report. Please read it well, for it gives you the complete file of business conducted by all facets of the Society during the past year. It represents many hours of labor and thought, and I know that you will be proud of it and the many accomplishments it represents. We cannot all be together at every meeting, but an informed membership can be a great asset for those who are elected or appointed to serve.

ANNE E. AVERY



Original Lace Edge Tray
Courtesy of Miss E. Nora Gibbons

REPORT OF THE THIRTY-SEVENTH EXHIBITION Guild Hall

East Hampton, L. I., N. Y.

May 20, 21, and 22, 1964

The flowering Japanese cherry trees, the warm lavender color of Maytime's graceful wisteria with its soft green leaves and sweet fragrance, along with the lilac, dogwood, colorful azaleas, rhododendrons, iris and primroses with their sweet nostalgic fragrance — all were in profusion for our Spring Meeting at Guild Hall located in the heart of the historic and charming Township of East Hampton, Long Island.

Our Exhibition opened on Wednesday evening at eight o'clock in the Woodhouse Gallery with an excellent display of one hundred forty-two choice originals for study and discussion.

A hunting scene, "The Kill", probably painted by George Moreland, Circa 1763-1800, decorated the center of a very rare old English tray with a brilliant gold leaf border design.

A small black sandwich edge tray with a fishing scene in the center and gold leaf border was one of our treasured exhibits.

Two very exciting and beautiful red gallery trays were displayed on either side of the Woodhouse Gallery fireplace; one, an interesting scenic composition stamped "Made in France" was striped in black

and decorated with a gold leaf border. The companion piece was also a scenic tray.

A pair of French urns made of tin and beautifully decorated with Victorian type flowers and gold leaf on a dark blue background were arranged on the fireplace mantle.

A chippendale bread basket with handle was beautifully decorated with freehand bronze technique, delicate blue, white and gold leaf flowers on a most unusual brownish red background; while another chippendale bread tray was decorated with bird and flowers on "blooming" background with gold detail on the border. Still another dark brown tray was decorated with freehand bronze technique including beautiful "stump" work on the leaves and a graceful arrangement of vivid red flowers.

A large lace edge tray was exquisitely decorated with luscious peaches and strawberries with small flowers scattered over the tortoise shell background. The tray which had been found in Milan, Italy had been "starred" as suitable for members to record and to submit for an award.

Another beautiful large lace edge tray was decorated with Victorian type roses with a ribbon border and running brush stroke detail; it was interesting to note the traditional type of little sprays of flowers which were placed on the center of each side of the tray rather than in the corners.

A delight to behold was a combination sewing cabinet and writing chest from Guilford, England, completely decorated inside and outside with Victorian type flowers and gold leaf scrolls. A little silver key which unlocked the chest was dated 1840 on one side and inscribed with the owner's initials "AEK" on the other side. As the two little doors were opened, we could see a little bottom drawer which we pulled out, turned it around, and found it to be a writing desk covered with purple velvet and made up of several little compartments; one for miniature ink wells with silver covers, a dainty mother of pearl penholder, a little candle with matches for melting sealing wax, gaily decorated notepaper which folded into an envelope as many of our modern notepapers do; milady's calling cards with delicate gold leaf decoration, small valentines with typical Victorian love messages, an ornate black velvet pen wiper with hand detailed appliques of lace and ribbons, and a box of seals, some of flowers and some of animals. The upper compartment was a sewing cabinet completely lined with rose velvet, fitted with miniature silver scissors, a tiny button hook, needles, pin cushion et cetera, whose top lifted up disclosing a hidden compartment probably for special little mementos.

An interesting tiny sand shaker with white "smoked" graining was quite unusual. A knitting needle case of tin was decorated with painted brush strokes on an asphaltum background. A sugar bowl was decorated with a small tulip design.

A tin stencil pattern which was believed to have been used in making wall stencils was found in excavating an old church.

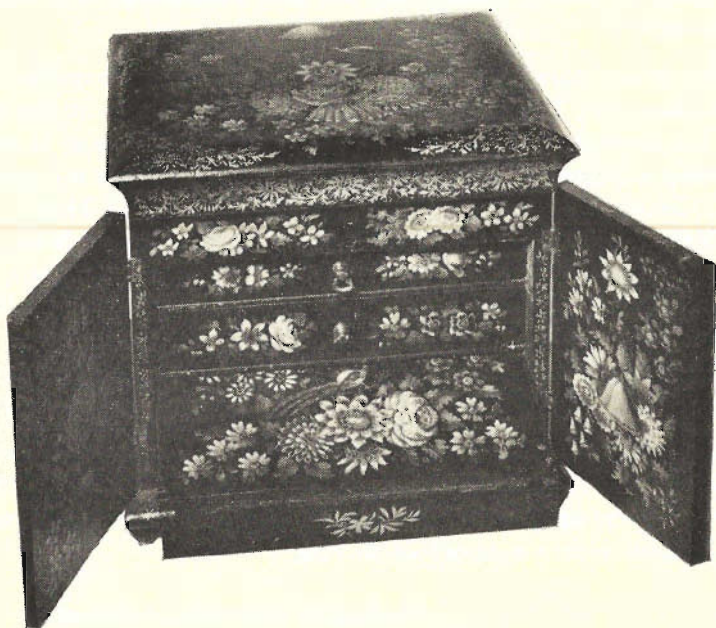
A small tin document box with Stevens Plains type decoration and a document box with Ann Butler type decoration painted on an asphaltum background were executed with grace and simplicity.

We were interested in reading about "Black baskets and Black plate Warmers" advertised in red handwriting on the back of a small rectangular tray which had been decorated with freehand bronze detail.

A very unusual shape bellows was decorated with freehand bronze and gold leaf sprays.

A Baltimore type chairback decorated with gold leaf grape and pineapple design was a most interesting study as was an old heavy wooden door stop decorated with a basketful of flowers and attached to a long handle.

The "Crowning of King William IV" Circa 1830 was dramatically displayed on a large rectangular stencilled tray.



Original English Sewing and Writing Box
Courtesy of Ruth Coggins

A large ornate chippendale papier mâché tray was decorated with an over-all Victorian type flower design including the flange of the tray.

A pair of small thin edge trays were decorated with an all over oriental design of gold leaf and freehand bronze.

A large rectangular stencilled tray decorated with the "World and Eagle" design with fruit and cornucopia was framed with a most interesting Brisco type painted border.

We were delighted to have had the opportunity to display some of the "Old and New Crewel" by Mrs. Mildred Davis, author of "The Art of Crewel Embroidery". We were also proud to exhibit some of the fine crewel work done by members and friends of the Long Island Chapter.

Forty-four applicants and forty members pieces were processed by our Exhibition Committee. Twenty "A" awards were presented to members of our Society and one reproduction award was made. Ten "B" awards were presented to members of the Society for work of Exhibition quality. We were very proud to display the beautiful chippendale tray submitted by Mrs. George R. Cruze, our new Master Craftsman. The Country Painting and Stencilling of sixteen applicants met requirements for Society membership and they were accepted as members with pleasure.

After seven years as a member of the Exhibition Committee, two years as Chairman, I wish to take this opportunity to thank the members of our committee for their cooperative efforts in helping to present outstanding exhibitions. I would especially like to express my gratitude to Mrs. Clinton B. Burnett, Connecticut, Mrs. Catherine Hutter, New York, Mrs. Edwin Rowell, Massachusetts, Mrs. George C. Watt, New Jersey, Mrs. James E. Halls, Canada, Mrs. Beecher Hammond, New York and Mrs. Frederick Lightbourne, Virginia. I would also like to say "thank-you" to Mrs. Andrew Underhill, Mrs. George P. Morse, Mrs. Silyn D. Evans, all members of the Long Island Chapter and Mrs. Donald Steele, New Jersey for their assistance at check-out time.

I cannot conclude without expressing to Mrs. H. Stewart Topping and Mrs. Everett Halsey my deep appreciation for their assistance in advance planning at Guild Hall which helped immeasurably in making our Exhibition such a memorable success.

NATHALIE ROBINSON, *Chairman*

CURATOR'S REPORT

East Hampton, L. I., N. Y. — Spring 1964

As most of you will have read in the President's letter that came with the East Hampton meeting announcements, we have lost, by theft, one of our signed Anne Butler pieces from the Mrs. Arthur Oldham collection. As this collection was the first gift to our Society and a very valuable one, this is quite a blow to us all. Insurance payment has been received and a search has been started to replace it with a piece of equal value. This is a difficult chore. We have, however, been very lucky to be able to purchase, through the kind efforts of Mrs. Peck, a bread tray, signed M B for Minerva Butler, which will be added to the collection. This was illustrated in *ANTIQUES MAGAZINE*, August 1945, page 87, in the same article in which Mrs. Brazer wrote of the other signed pieces. Another new purchase has been a mirror from Mrs. Glessner. We have been given a brass-framed stencil of a tulip with Mrs. Brazers' signature and three books *The Rocking Chair* by Dyer and Frazer, a copy of *Early American Decoration*, by Mrs. Brazer and the Waring book on Stencil Decoration. All are the gifts of Miss Florence Wright. Mr. Alexander McCaw has presented us with a fine Clay tray in memory of his wife Clara McCaw, a former trustee of the Society.

MARTHA MULLER

NOMINATIONS PLEASE

Whom would you like to nominate for trustee in May 1965? After careful consideration, please send the names of your candidates to me no later than December 1, 1964.

The names of the Trustees whose terms expire in 1965 are:

Mrs. Adrian Lea

Mrs. H. J. Parliman

Mrs. Charles Safford

Mrs. Andrew Underhill

Mrs. Philip S. Wheelock

Mrs. W. W. Stainton, 12 Westfield Road, Ardmore, Penn., Nominating Chairman.

Members are cautioned against wrapping articles sent to meetings for judging in plastic, as the apparent chemical reaction often mars the finish. Even a cloth covering will leave its imprint if the finish has not dried sufficiently or the article is left in a hot car with other articles piled on top of it

APPLICANTS ACCEPTED AS MEMBERS AT
East Hampton, L. I., N. Y. — Spring 1964

Caliri, Mrs. Alfred (Elsie)	North Andover, Mass.
Clark, Mrs. Joel (Virginia)	North Grafton, Mass.
Edrington, Mrs. Clyde (Roberta)	Rahway, N. J.
Emery, Mrs. Austin, (Margaret)	Averill Park, N. Y.
Herzog, Mrs. Leila	Harmony, Rhode Island
Horton, Mrs. Emily	Worcester, Mass.
LaMott, Mrs. Loretta	Salem, New York
Miller, Mrs. John (Margery)	Barneveld, N. Y.
Panetta, Mrs. Charles (Alicia)	E. Syracuse, N. Y.
Richardson, Mrs. Ralph (Ruth)	Scarsdale, N. Y.
Sewall, Mrs. Kenneth (Regina)	Waterville, Maine
Sonneborn, Mrs. Duane (Sarah)	Philadelphia, Pa.
Stuewe, Mrs. Edward (Viola)	Fayetteville, N. Y.
Thomas, Mrs. Donald (Diana)	Exeter, N. H.
Wallace, Mrs. James, Jr. (Margaret)	Lockport, N. Y.
Wood, Mrs. Howard (Alberta)	Plymouth, Mass.

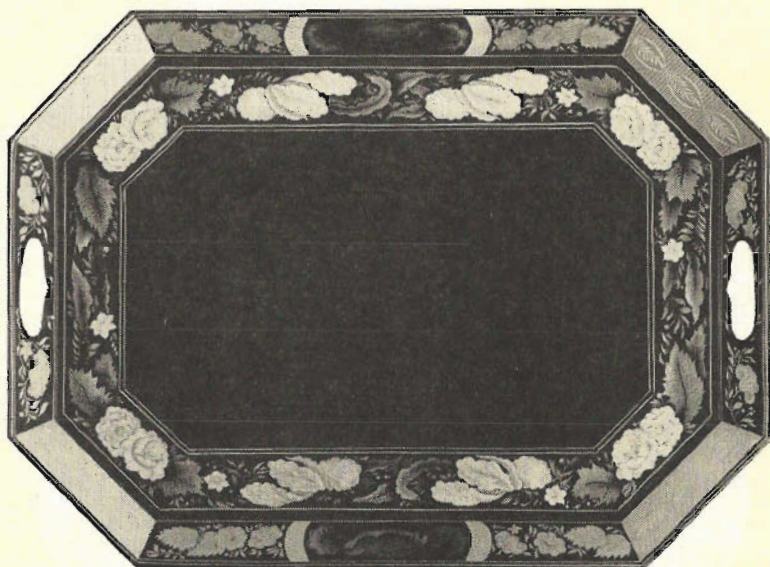
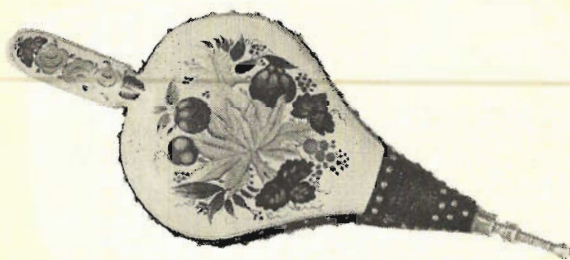
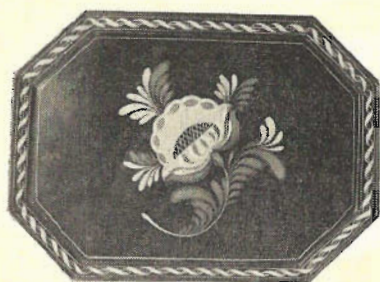


Master Craftsman — Chippendale — Annetta Cruze

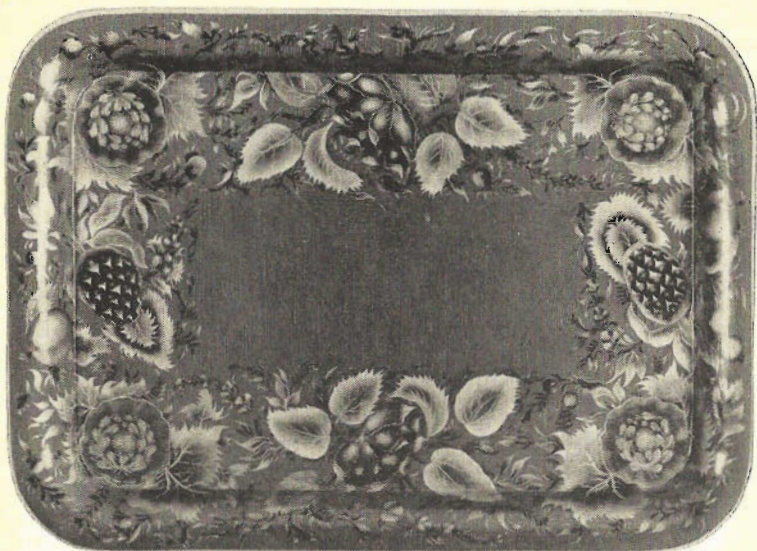
MEMBERS "A" AWARDS
Spring, 1964 — East Hampton, L. I., N. Y.



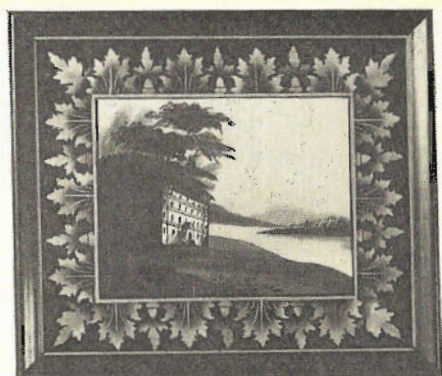
Stencilling on Wood - Katherine Brown - Forrest Cookenbach
Stencilling on Tin — Eleanor Heydt



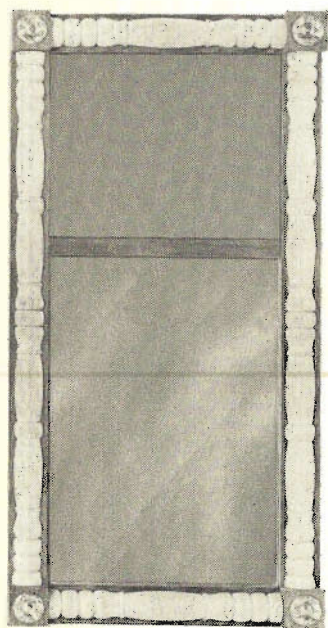
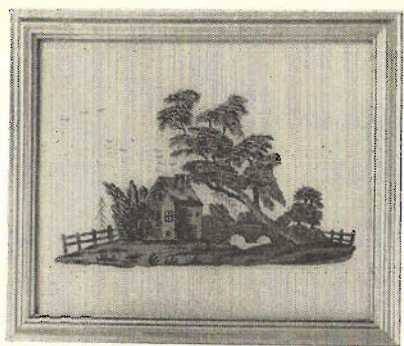
Country Painting
 Olive Sawyer Eleanor Van Riper
 Freehand Bronze — Helen Pease
 Metal Leaf — Louise Wallace



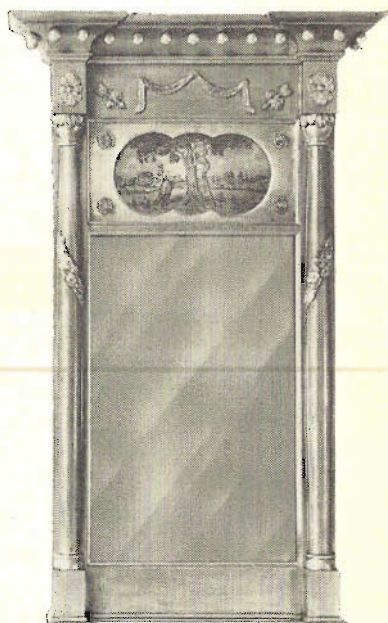
Freehand Bronze
Avis Heatherington
Helen Gross



Glass Panel — Stencilled Border — Margaret Willey
 Glass Panel — Stencilled Border Glass Panel — Metal Leaf
 Helen McIndee Avis Heatherington
 Glass Panel — Metal Leaf — Jane Milner

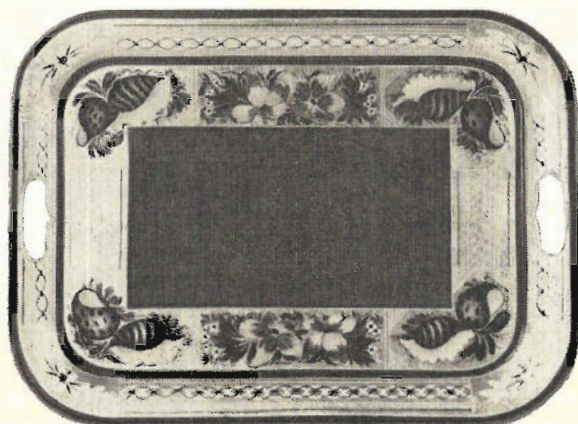
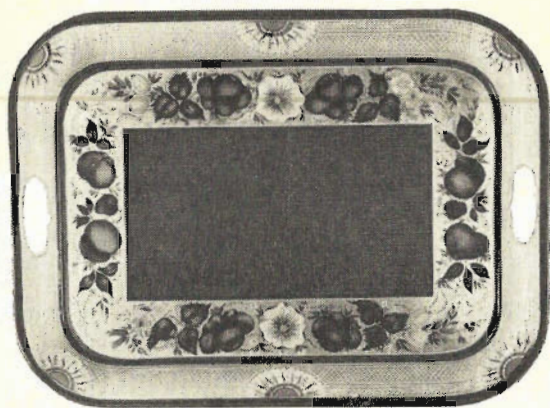
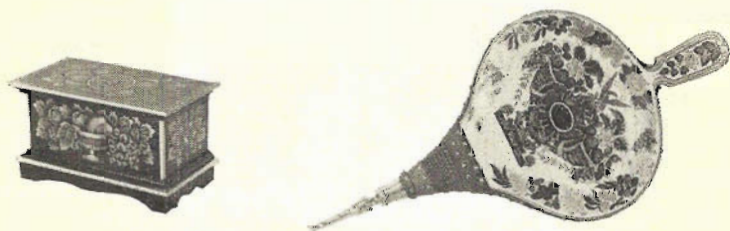


Glass Panel — Metal Leaf — Margaret Willey
 Reproduction — Mirror Frame
 Peter Hunziker



Glass Panel — Metal Leaf
 Forrest Cookenbach

SPECIAL CLASS "A" AWARDS



Box — Margaret Watts

Bellows — Margaret Watts

Two Red Trays — Emilie Underhill



BOOK SHELF

Natalie Ramsey

The Art of Crewel Embroidery by Mildred Davis

This lovely book published by Crown Publishers, Inc., New York, will add another jewel-like and useful book to your library. The author presents in interesting reading much valuable information as well as the eye rewarding and appealing photographs, both in color and black and white (Ten in full color). A truly fine publication of so feminine an art.

The chapter on history (such as is known) of Crewel Embroidery is good reading. It reveals many facts, either unknown or hazily understood by those, who have admired but never done or studied this type of needle work.

Numerous leaf, floral, fruit, animal and bird motifs are clearly illustrated. A study of these motifs might well prove to be an inspiration. For those among us, who are clever with the needle, as well as the brush, there seems to be no end to the decorative items that add beauty to the home.

To find a book that allies itself with our own work is always a pleasure. Complete stitching instructions and design units tempt the reader to set out on this adventure with the needle and colored 'crewels'. It could be that one day your piece of crewel might be added to those now owned and exhibited in the many fine museums and art institutions that are listed in Mrs. Davis' acknowledgments. This is a fine value at \$10.00.

The White House, An Historic Guide

Published by White House Historical Association
Washington, D. C. 1963

The White House. Jacqueline Kennedy in her foreword says, "This guide book is for all of the people who visit the White House each year". How would you like to make an intimate visit to the White House, while sitting in a comfortable chair in your own home? You can do this, and many times over, by buying the above book either

paper bound at \$1.00 or Clothbound at \$2.50. Purchase can be made by mail or at National Parks.

With no tired feet or fatigued body you may take time to study in gorgeous colored detail the many precious and priceless possessions now housed in our famous Executive Mansion. The Photography for this book was done by the National Geographic Society as a public service. It is fantastically beautiful. Your visual enjoyment will be as keen, and I think more complete than any offered by a physical trip taken through the rooms and gardens. Captions and text, of course, are very complete and authentic. I doubt a tour guide could compete. In the many times you look through this book you will absorb vital historical facts, know your early presidents a bit better, enjoy some magnificent paintings and almost touch and feel the handsome furniture and exquisite decorative items. There is no better buy and this book should be in every American home.

NOTE—To Members: The publication of this White House Guide must in some measure again add to our Society's personal pleasure regarding the Gift Set of Bound DECORATORS that was presented to the White House. This gift, as you may note in THE DECORATOR, Volume XVII, Number 2, was acknowledged by the United States Department of the Interior; by Mrs. Jacqueline Kennedy; and, by the White House Fine Arts Committee. We can take special pride in the knowledge that our organization has merited such recognition. In this way we also have become a part of the White House tradition.

In the July issue of WOMAN'S DAY, a Fawcett Publication at 15¢, the Bonus Book is a Dictionary of American Painted Tinware. This was compiled by Margaret Mattison Coffin. Mrs. Coffin is one of our own Guild members and so well qualified to present this subject to Woman's Day Readers.

I wish to call this to your attention because of the most excellent colored illustrations — in all — eighty-eight. The items are very diversified and the photography is done in excellent detail and with very accurate coloring. Our Guild paint 'daubers' will be tempted to sit right down and copy. All pieces are captioned and keyed to their owners. Mrs. Coffin has done a fine job and this is a most generous offering. Since this DECORATOR won't come to you for a while, I do hope it won't be too late for you to obtain a copy for this July issue of Woman's Day. This is an excellent article for reference and you will surely want to own it.

CHAPTERS' REPORT

The open Chapters meeting has proved to be a very successful innovation and, in spite of some programing hazards, has been well attended. Apparently it has stirred up considerable interest in what other Chapters are doing, and we are pleased to report that four of them held a joint meeting this Spring.

Of our present 13 Chapters, two have nearly been lost to us this year, Maryland and Dedalian (Chicago area), but now seem on firmer ground, and with the new one just chartered, there will be 14.

Of these, 6 have written, ordering Palettes for their membership, and 178 have been sent out. In the future, this sheet will go out on a subscription-type basis.

Several Chapters are working on Exhibitions or programs aimed to acquaint the public with our work, and at least one Chapter has reactivated its research department. Many problems seem to have been alleviated, and all are working feverishly to improve their portfolios!

Our sincere appreciation to the Secretaries who have made this kind of reporting possible.

MADELINE W. HAMPTON, *Chapters' Chairman*

VIOLA H. BRAUNS, *Co-Chairman*

PAINTERS ON VELVET

"Charles Town of London and The Town Painters on Velvet" by Walter Sparrow appeared in the August 1931 issue, Vol. 88, of THE CONNOISSEUR.

Benjamin Town (Francis in his will dated 1824) of 29 New Bond Street (1738-1826) was referred to as the "inventer of the art of painting on velvet". His name appeared in the London Directory of 1814 and continued until 1824. He taught velvet painting to the mistress of Frederick, Duke of York, 2nd son of George III and was one of her many creditors. His painting ranged from fruits and flowers to landscapes and figures.

Charles Town (1763-1840) and his sister, Lydia Emanuel, (1778-1861) were evidently his children, and they opened a shop at 103 New Bond Street in 1824. They described themselves as "velvet painters" and continued to do so until 1832. Lydia was most successful in painting flowers and gave lessons to the aristocracy.

DOROTHY HUTCHINGS

NOTICES FROM THE TRUSTEES

FALL MEETING

September 21, 22, 23, 1964

Cooperstown, New York

Meeting Chairman Mrs. Harold H. White

ANNUAL MEETING

May 17, 18, 19, 1965

Buck Hill Falls, Pennsylvania

At the Trustees Meeting in January, it was voted to reduce the number of Trustees to twelve (12). At the Trustees Meeting in May, it was voted to reduce the number by one a year through the annual meeting of 1966. There will be twelve (12) members thereafter.

A new Chapter is to be formed to be called The Strawberry Banke Chapter to cover the southeastern part of New Hampshire and the coastal region of Massachusetts including Metropolitan Boston.

The Board of Trustees has accepted with deep gratitude the generous gift of Walter H. Wright of patterns, books, and some originals.

By vote of the Trustees, the price of THE DECORATOR will be \$1.25 per issue starting with the Spring 1964 copy. All previous issues will be sold for \$1.00 each.

POLICY

Exhibition is compulsory for "A" and "B" awards. No pieces may be removed from the exhibition before closing time.

VIOLET MILNES SCOTT MEMORIAL COLLECTION

The response to the request for donations to the Violet Milnes Scott Memorial Collection has been most gratifying. Members are reminded that contributions may be sent to: Mrs. Stuart Brown

Linwood, Mass.

WALTER H. WRIGHT PATTERNS

The Trustees request that you please return to

Mrs. John A. Clark

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Norwell, Massachusetts

any Walter H. Wright patterns you have in order to expedite re-cataloguing and remounting to open the collection to the membership.

Zilla Lea requests that members send 25 terms which they would like to have clarified, with explanations if possible, to aid in the compilation of the terminology handbook. Send to: Mrs. Adrian Lea, 2 Philo Ave., Glens Falls, N. Y.

CERTIFIED TEACHERS

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

- Mrs. Chester Armstrong, Ithaca, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.
- Mrs. John Burke, Melbourne Beach, Florida—Certified in: stencilling, country 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.
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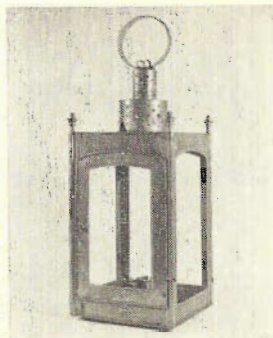
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