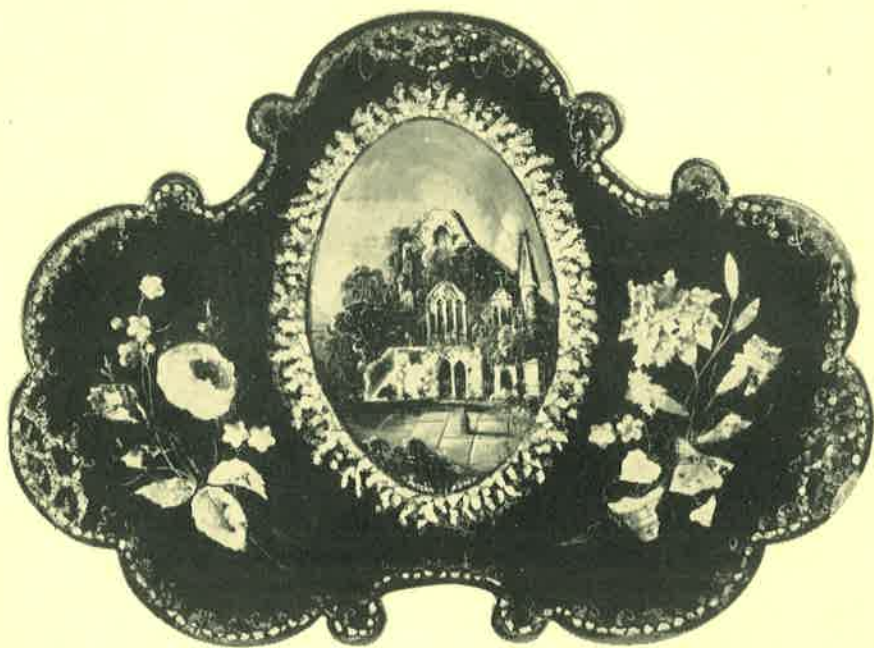


The Decorator

Volume XIX No. 2

Buck Hill Falls, Pennsylvania

Spring 1965



Journal of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in memory of
Esther Stevens Brazer*

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THE DECORATOR

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COVER PHOTOGRAPH

Face Fan, Tintern Abbey in paint and pearl by Reuben Thomas Neale,
 Courtesy of The City of Birmingham Museum and Art Gallery

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EDITORIAL

We have chosen for the Cover, one of the photographs accompanying Shirley DeVoe's latest contribution to *THE DECORATOR*, an article in which she shares her research work which has brought to light another joiner-painter for us to know and recognize his work.

In paint and pearl Mr. Reuben T. Neale has depicted on a face fan a famous ruin and popular subject of the time, Tintern Abbey. This ruined Cistercian abbey of extraordinary beauty, dating from 1270 to 1325, is located on the Wye River, Monmouthshire. The natural beauty of the countryside about Tintern was the subject of one of William Wordsworth's finest poems written in 1798.

In correspondence with Mrs. DeVoe, Mrs. E. W. Parker, daughter of Mr. Neale, said that the "great soppy dog" was most certainly her father's painting for the same dog was painted on many things in their home. With the help of Mr. Nicolas Thomas of The City of Birmingham Museum and Art Gallery, Mrs. DeVoe learned that the dog whose name was "Friend" saved his master, a Mr. Phillips, from drowning about 1830. The story caught the imagination of the public, and Friend's picture appeared on all sorts of articles including pottery and china over the years. He was painted by many artists including Landseer.

Once more we are indebted to Maria Murray for a very scholarly contribution and to The Corning Museum of Glass for the accompanying photograph.

We welcome a guest author, Carolyn H. Chouinard, Secretary of the Swift River Valley Historical Society of New Salem, Massachusetts. In attempting to unearth information concerning the person or persons responsible for the wall and floor stencilling and woodwork graining in the Whitaker-Clary House owned by the above Society, Mrs. Chouinard has discovered several homes in the area with stencilled walls and/or grained woodwork and murals. All this she expertly describes in "Local Color".

MONA D. ROWELL



Figure 1. The pearl shell glimmering through the reds, greens, and browns of the painting gives the effect of a light shining from within the cottage. The mellow gold of the border adds a warmth to the all over design. This charming blotter cover was painted in 1920, the year that the shop was closed. Courtesy, The City of Birmingham Museum and Art Gallery.

REUBEN THOMAS NEALE, Japanner-painter, 1859-1943

by Shirley Spaulding DeVoe

Reuben Neale was born in Birmingham, on January 22, 1859, the son of Francis and Temperance (Garfield) Neale. He was a japanner-painter of dressing and sewing boxes, face fans, albums, blotters, ink stands and trays to name only a few of the papier mâché articles made in great quantity at Birmingham, England. In the forty-five years that Reuben Neale worked in the trade, he must have painted a great many such items, but there exists only a small collection known to be his work; five pieces at Blakesley Hall, an annex of the Birmingham Museum and Art Gallery and about six small trays owned by the family. Other pieces were lost when the Neale home was bombed in 1941. Without doubt, there are many examples in existence which cannot be definitely identified as his work unless, of course, they are signed.

Judging by the pursuits of at least three generations of the family, Reuben Neale was the possessor of a natural talent, for the Neale men were skilled artisans. His father, Francis, was a journeyman cabinet maker and organ builder and his older brother, Arthur Edwin, b. 1856, was a silversmith "by training and vocation." He emigrated to the United States in 1881 where he worked as a silversmith for the Marshall Field Company of Chicago. Arthur also had an uncanny ability in legerdemain and gave many performances in America and England, and through this became a personal friend of the great Houdini.

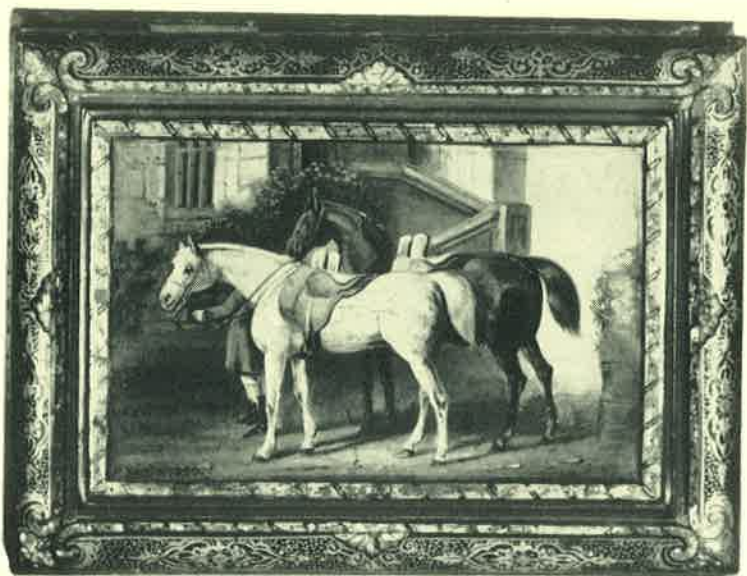


Figure 2. The painting on the lid of the casket shaped box was painted in 1890. The red coated groom, shown holding the saddled horses awaiting their riders was probably adapted from a popular painting or print, perhaps by the well known animal painter Stubbs. Courtesy, The City of Birmingham Museum and Art Gallery.

Representing the third generation is Reuben's son Roland, who, when a young student at the Birmingham Art School, sometimes had lunch with his father at the paint shop. They would cook steaks over the charcoal stove which was a fixture in all japan shops. (Note the stove in the center of figure four.) Today, Roland F. Neale is the chief designer-draughtsman for a large Birmingham pneumatic and hydraulic controls company which, I have been told, originally made candle snuffers!

At first, Reuben planned to be a schoolmaster, but Birmingham was a great japanning center employing many men and women in the various departments of the industry. Those like Reuben who were artistically inclined, were drawn into the mysteries of painting and gilding the shiny black japanned wares. So, at the age of sixteen (1875) young Neale went to work at Jennens and Bettridge. Actually, this firm had ended in 1866 but continued to trade locally under the old name so, more accurately, Neale began work at McCallum and Hodson, successors to the Jennens firm, where he remained until the end of their regime.

The apprentice system had just about disappeared in 1875, but it was still customary for boys to learn a trade at an early age. Those

wishing to learn to ornament japanned wares were first put through a rigorous course. The beginner's brush strokes were "repeatedly criticized by the master and then wiped out and done again until he acquired perfect skill with a hair pencil." After the novice became proficient with the brush, he was then set to "sprigging," or the painting of flowers, foliage and butterflies with gold size which were then gilded and "cut up" with a fine brush or etching tool. "Cutting up" was the trade expression for painting or etching the fine details on the gilded motifs such as veining, petal forms and flower centers. The work of etching or "scratching in" on gold leaf was often as fine as line engraving. All this basic work was learned by young Neale as well as the next step, pearling, or laying the pieces of shell on a planned design, in the following manner.

The surface of the article was first coated with size before the black japan was applied. When the size was tacky, the pearl sections were placed in the proper spot. (The design had previously been pounced in with white powder pushed through a pricked outline.) In order to place the very small pieces, the pearler picked them up on the point of a stick that had been dipped in the size. When all the shell was placed, the article was taken to the blacking room where is received several coats of black japan, each coat being thoroughly stoved before the next one was added. Finally, the article was rubbed with pumice which removed the black from the shell, revealing its glow. After more polishing and when the shell was level with the background, it was ready for the artist's brush.

The men worked at tables placed in front of the windows which lined the sides of the room. When artificial light was needed and the



Figure 3. The dog on the lid of the writing desk was a favorite subject with many artists, including Landseer. True of so many popular pictures, this sentimental subject was copied by the japanners. Courtesy, The City of Birmingham Museum and Art Gallery.

shop was not equipped with gaslight, the men each used a thick tallow candle known as a "short eight" so named because there were eight candles in a pound. Candlelight seems very inadequate for such fine work. The men wore long aprons made of a serviceable and washable material, and in spite of the aprons their stiff collars of the period gave them the look of executives and were perhaps a symbol of their status as artists, the important members of an industry which employed many workers in the less skillful jobs of dipping, blacking, varnishing and polishing.

Each man had a palette knife, tins and cups of turpentine and copal varnish, camel's hair pencils and a stone or marble on which to mix paints. Reuben Neale used a black, square stone which measured about fourteen inches but it was never seen again after his home was bombed. For fine work, a brush with inch long hairs—called an etcher—was used and paint rags were oddly called "fudge rags."* A hand rest was also a part of the painter's equipment and was especially useful for tray work. This familiar gadget was a strip of wood with supports at each end. It bridged any freshly painted work and provided a resting place for the artist's hand, thus avoiding the smearing of previously done work that was not dry.

McCallum and Hodson, makers of papier mâché and janned goods, had been in business from about 1847. In 1866 they absorbed the firm of Jennens and Bettridge which from about 1864 had been in the



Figure 4. Work Room at McCallum and Hodson. Mr. Neale is fourth on left. The stacked objects in the foreground were probably face fans. Courtesy, Mrs. E. W. Parker.

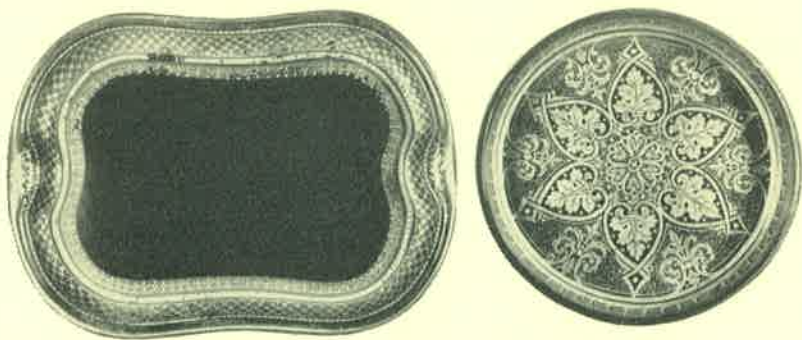


Figure 5. Courtesy of the Birmingham Museum and Art Gallery.

charge of John Jennens, nephew of the original (Aaron) Jennens. James McCallum, the senior partner, had learned the trade at the Jennens shop which, no doubt, explains why the McCallum firm held to the standards of an earlier decade at a time when coarse painting and lumpy shell was appearing on papier mâché. To help in this aim McCallum still had experienced men like Reuben Neale and the financial backing of his partner, Edward Hodson. The latter had achieved financial success in a business that was unrelated to the japanning industry. His generosity carried the firm through the depression years of the last quarter of the century and through the first World War, long after the demand for papier mâché had ceased.

When George Dickinson was preparing his book, *English Papier mâché*, 1926, he interviewed Mr. Neale, who was then working at home. When the book was published, however, there was no direct mention of Mr. Neale or his ability. At the time, Dr. Dickinson was apparently more interested in the considerate treatment given by McCallum and Hodson to their aging workmen. Here is what he wrote: "McCallum and Hodson hung on till 1920, though very little business had been done for years. It afforded some kind of livelihood to many old workmen for no one was discharged on account of age or absence of work. This generous treatment is a bright spot to dwell upon as affording a dignified exit to a worthy industry." Mr. Neale was the last employee to leave the firm in 1920.

Author's note:—

I am indebted to Mrs. E. W. Parker, Mr. Neale's daughter, for information about her father and her family and for the photographs of Mr. Neale and the shop. The photographs of the papier mâché articles are through the courtesy of the Birmingham Museum and Art Gallery and the kindness of Mr. Thomas, Assistant Keeper. In order to describe the techniques and the inner workings of a japan shop as it must have been when Mr. Neale was a boy, I used information contained in a lecture delivered in 1926 by C. J. Woodward.

* A less common meaning of the word "fudge", dating back to 1615, is to patch, fake up, or put together clumsily. Editor's note.



Courtesy of the Corning Museum of Glass

**THE REVERSE-PAINTED-GLASS
"PARIS PLATE"
OF THE CORNING MUSEUM OF GLASS**

Maria D. Murray

Roman aristocracy of early Christian times patronized the production of luxury ware of many sorts. Treasured objects, made from glass, were ornamented in a variety of ways, including reverse and surface painting and engraved gold leaf. Today we owe the existence of countless articles from antiquity to the escatological views of those times which necessitated burial, with the owners, of their cherished personal and household possessions. The so-called "Paris Plate", (1), owes its present state of preservation to having been protected, until its discovery, in one of the niches of a tomb chamber located south of Damascus. The mythological theme of the Judgment of Paris, ornaments the plate. Only a small portion of the unfired painting has flaked off. The scene is painted in reverse upon the under or convex side of the shaped bowl or plate, so that we view the picture through the glass from its concave upper section. The design could be seen through the vessel when it was lifted to drink from or when the wine libation was poured into it in honor of a god or to celebrate a special occasion.*

(*) — The plate weighs 100 grams; diameter 20.5 cm.; depth of bowl, 3.1 cm.

Pagan and Christian brides customarily received gifts ornamented with love scenes of favorite mythological beings such as Amor and Psyche, and persons from the legend of the beauty contest of Paris. The "Paris Plate" may very conceivably have been a wedding gift. Its sentimental significance is evident, since it had been carefully treated during the life-time of its owners and had been taken to the grave. It must have been used seldom, in a practical way, perhaps only for a brief toast of a young couple at their wedding feast. Its concave rounded bottom would also indicate that it was never placed directly upon another surface. Instead it may have had an ornamental stand made from glass or from metal upon which it was raised for display purposes.

The provenance of the Paris Plate has been traced to Syria, about A.D. 200. The date of production has been based upon its flattish, round form and the low, almost vertical, side walls which curve slightly outward at the rim. The kind of transparent, yellowish glass metal (*), from which it was fashioned, is also attributed to the Syrian glass-makers of this era. Its shape was derived from the "bubble-blown method", invented by the Sidonians in the Near East during the First Century B.C. The segment of the plate was separated from a large bubble while still hot. It was then re-heated in a muffle furnace to round off and smooth its rim.

Its placement in time has been further determined by comparisons made with other painted glass vessels and of fragments or sherds, mostly found in Begram, Afghanistan. It is a unique article in that there are no other examples which are of exact parallel type of similar decorative workmanship, possibly indicating that it was custom-made. At the left of Hermes has been painted, in Greek lettering ERMES. The style of the inscription has led scholars to ascribe the article to the time in the history of glass when luxury ware of many types, personal and household, was produced. During A.D. 200-350, in the times of Constantine and his successors, Antioch, the capital of Syria, became the leading center for the production of costly commodities. "This was a time when Syria was a major battleground between the last defenders of the old pagan heritage and the proponents and creators of a new Christian culture. The Paris Plate is a fascinating document for the survival of Greek mythology during the transition from Classical to Byzantine art" (2).

The Syrian artist who ornamented this article was undoubtedly trained in Oriental traditions governed by Hellenic-Greek ideals and influenced by Roman art principles. The Paris legend had become replete with enchantment and popularity. It ornamented hundreds of works

(*) — *glass metal*—glass in the molten state is always called a metal.

of art (3), and it was told and re-told in poetry and drama. Greek vases illustrated the allegory (*), and Pompeiian wall paintings made use of the theme. The plate could very conceivably have been a prototype of mural paintings (4). Greek statuary from classical times may also have been known to the artist due to the position of Hermes holding his staff. He is pictured standing in contrapostal-type twist of body (†), as he points to the three goddesses. The Attic sculptor, Praxiteles, in the Fourth Century B.C., carved famous statues of Apollo, Hermes and Aphrodite. All have the relaxed contrapostal stance for which the famous sculptor became noted.

The design was influenced by Near-East art tendencies, indicated in a number of ways. An ornamental lotus leaf has been placed upon the head of Hermes while Paris is suitably attired in Trojan-Phrygian clothes. These two figures and the three goddesses, Aphrodite, Hera and Athena, are all portrayed with large eyes. This was a tradition dating to before 2500 B.C. during Early Dynastic times in Mesopotamian art. It had been perpetrated into the Flavian-Fayum times in the A.D. First Century. All of the figures are frontally placed and each gazes unflinchingly. Their Oriental and hieratic poses have a static quality and no one communicates with another.

Paris is seated sedately and regally upon a rock concealed by a leopard skin. He is completely unaware of the presence of the beautiful company. The Shepherd Prince holds his crook and only one sheep and a goat are symbolic of the flock he guards. The animals are realistically portrayed, designated by outlines to form contours and by crosshatchings to add dark and light tones. The portrayal, in full face, of the goat is forceful, enlivened and whimsical. Its vertical stance was done in the manner most favored by the Cypriote, Near East style of representation as opposed to Aegian-Doric artists of the island of Rhodes whose animals were usually portrayed in horizontal side poses (5).

Roman art principles are demonstrated in this work of art by the attempt made to add a background and by the inclusion of an elementary form of perspective-representation in which people and animals are placed in space. Depth is intended by the convincing manner of portraying a river which occupies the central part of the composition amid a mountainous terrain, proportioned to several levels and intended to represent the symbolic Mt. Ida of the Paris legend.

(*) — The Chigi vase is an example of 7th Century B.C. work now in the Museum of the Villa Giulia.

(†) — *contrapostal*, the stance of figures when one shoulder is higher than the other and the hip beneath the high shoulder is lower. A Greek type which sets up a series of harmonious poses one inside the other.

Black painted outlines and details, rendered by cross hatchings, all of uniform width, have been employed to portray three-dimensionality of the humans and animals alike. The details were performed in the complex and exacting technical style of the Near East. Their lineal qualities convey a peculiar boldness which isolates each of the figures. The method differed from the pen and ink drawings made by artists of classical Greek and Roman times, done swiftly, seemingly by an experienced hand, one of talent and long training.

A water-resistant vehicle, such as lacquer, must have been used for the black line work, since these details remained unchanged after the colors and the overall background of terra-cotta red were applied. Egyptian and Near-East artists had, for long, used the Chinese medium of black, vegetal-derived lacquer for pictorial representations. Such a substance as viscous lacquer, used with a brush, cannot be worked with the same degree of speed and ease as ink which will flow more freely from a pen. Greater freedom was possible by artists of Greece and Rome, while the Oriental artists developed a more rigid and undeviating technique.

The paints of the Paris Plate were of earthy matrix not derived from glass-produced enamels. The painting, therefore, could not be fired to permanently set the pigments. These are of opaque quality but were applied so expertly that they seem transparent due to the thin solution used. All of the overlapping shades, such as highlights and shadows, done after the black outlines and other details, remained unchanged when the background colors, to form each unit, were filled in. There is no fuzzyness or blurring. Only in a few places is there any overlapping, since the colors are strictly controlled within the areas designated when used as background coverings.

The colors of the Paris Plate have not lost any of their brilliancy and they impart a lustrous beauty to the handsome vessel. The typically Cyprian terra-cotta, used for the background, adds coloristic attenuation which shimmers with warmth adding to the beauty of the arbitrary, stately and sedate human beings whose flesh tones make each person appear vital. The background color sets off the other illusively employed colors of yellow, brown, violet, white and a number of shades of grey. A very special adhesive must have been used with the colors, a gum or possibly the white of egg or even wine, in order that the pigments should adhere closely to the smooth vitreous surface. "It is remarkable that the ancients were able to produce an adhesive which, though effective in small proportions, has not spoiled the delicate shades of the painting with the decomposition of the centuries" (4).



Stairwell Tree



Holbrook House

Segment of Hall

LOCAL COLOR

Carolyn H. Chouinard

(PART I)

Situated in the northern part of New Salem, Massachusetts, is a small settlement, originally called North Village, now North New Salem and more picturesquely referred to by the old-timers as "Toad Hollow." At the present time it is a small cluster of well-kept old homes which drowse along the former stage routes to New Salem Hill, Orange, Petersham and Wendell.

Its present atmosphere belies the activity that once burgeoned about the "Hollow." At the time William Whitaker had his home built about 1816, the community was booming — the population of the town was over 2,000 — and New Salem was fast becoming the most populous town around. He built his substantial two-story home diagonally across the road from his store, overlooking the lane down which a division of Hessian prisoners had marched enroute to Boston following their capture at Saratoga in 1777.

Whitaker was active in the affairs of the town and church, was an officer in the militia, served as notary, lawyer, dealt in real estate, served as representative to the General Court for three years and in 1843 was elected State Senator representing Franklin County. He died in office January 21, 1844. His widow continued to reside in the homestead until 1869 when it was purchased by Frank Newland, who in 1877 sold the property to Mr. and Mrs. Edward Clary. Mrs. Clary lived there until shortly before her death in 1936. Subsequently, it was acquired by the Metropolitan District Commission as part of the Quabbin Reservoir watershed. Because it was not in an area to be flooded and

was occupied by an employee of the MDC, it escaped razing and removal. It was acquired by the Swift River Valley Historical Society, Inc., in 1961. The house has never been remodeled or structurally changed; the stencilled designs and graining were kept intact by all the owners.

The frieze in the northeast bedroom is a festoon of brown leaves, rimmed with light bluish-green. Tassels in the same bluish-green are spaced between each upward curve of the festoons. The beading beneath this design is a horizontal line of elongated diamonds in chrome orange, serving as a division between the 8" white band and the pink wall. A probing of this wall indicated that its original color was a light buff. A curious note is the lack of the three centered roses and the narrow border around the windows, dado, etcetera.

The upper and lower halls bear another frieze. The stencils in the upper hall appear to be better cut and the beading of the dark blue diamonds on an orange band are more elongated than in the lower hall. The design is a series of rayed "candles" stencilled in dark green, with a chrome orange streak running vertically from base to top; the rays are alternating chrome orange and green strokes. Swagged from the tops of the candles is a double curve of alternating green and chrome orange leaves. Just above the curve of each swag is a sunburst, also in alternating green and orange. Above this and close to the ceiling is a series of short oblique dark green dashes. The beading beneath, separating the eight inch white band from the pink wall is a line of squarish dark blue diamonds placed on a narrow band of chrome orange. Again, there is an absence of a narrow border around the doors, and windows.



Fireboard

Whitaker House



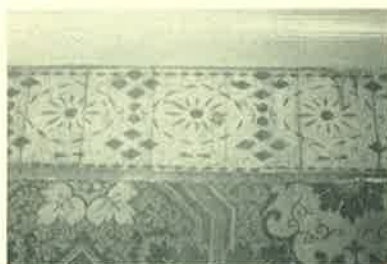
Door — From Hall to
Southwest Room

These designs resemble those depicted in Janet Warings' *Early American Wall Stencils*, viz., Figure 47, upper right photo (Bleak House, Peterborough, N. H.); Fig. 48, lower photo (Salmon Wood House, Hancock, N. H.); Figures 52 and 53 (Governor Pierce House, Hillsborough, N. H.), Fig. 55 (Joslin Tavern, West Townsend, Mass.) and more recently appeared in an article by Elizabeth Eldredge in the Fall 1963 issue of *THE DECORATOR*, reporting stencils found in Winchendon, Mass.

Two other copies of these designs were made available to the Swift River Valley Historical Society; Mrs. Maryan Bowen of Concord sent prints showing designs painted on ochre and pink walls in an old Salisbury, N. H., home, and Mrs. Shirley DeVoe forwarded a photo of a Wallingford, Vt. home bearing the swag design. In these photos the narrow borders complete the designs, with the fan accenting the corners.

In the northwest parlor, or "best room", there is a floor border, patterned in a sunburst design, surrounded with curved strokes giving the appearance of a ribbon weaving in and out; the whole more oval than circular. The ovals at the tapered ends are joined by three small leaves and two buds placed base to base. Above and below the buds, arranged to form a large diamond, are four diamonds. Framing the entire border is a line of elongated diamonds. This design, measuring approximately 13" x 8" is executed in brown on a light gray background. The carpet on the hall stairs is an adaptation of the floor border, executed in a café au lait color on a dark brown background.

The five painted fireboards in the Whitaker-Clary House reveal another aspect of the painted interior. These are bordered on three sides by bluish-green marbledizing. This same marbledizing is found on a wine shelf in the parlor cupboard. The fifth fireboard is grained in sweeps of dark brown over a lighter brown background. As a clue as to the possible date that this work was done is the neat, round hole through one of the fireboards, cut to accommodate a stovepipe, allowing

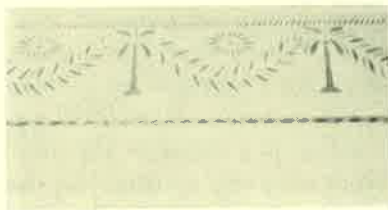


Floor Border — Parlor



Staircarpet — Front Stairs

Whitaker House



Whitaker House Stencil Frieze — Hallway

us to consider that it might have been painted prior to 1840-5, before the advent of the parlor stove.

The upstairs hall did not escape the application of color. This carpet was revealed when workers attempting to remove black watermarks from the floor, found instead, black, sweeping freehand brush strokes intersected with shorter green strokes, developing from a soft gray background. This was executed with taste and restraint, but it is in very poor condition. Enough is visible however to visualize the whole effect. There is a suspicion that the "watermarks" in the lower hall are clues to the same marbleizing as found in the upper hall.

The mopboard in the northeast bedroom bears a light brown background over which has been swept a broad, rippled plume, effected apparently by the utilization of a feather or similar object. The mopboard in the southeast room has a "barn red" background and bears similar black sweeps. The doors leading from the upstairs hall have a smoothly grained brown overcoat, superimposed over a creamy-yellow around the outside of the panels. The panels, executed in the same color, are mottled in an allover effect, resembling the indentations created by use of a corncob. Downstairs, the doors leading from the hall to the north and south parlors are grained with the same smooth strokes around the panels. The panels are diagonally textured in light wavy strokes. Outlining the panels is a single dull yellow line of late chair striping. The doors are in very good condition except where butchery was performed when replacing the original hardware with china knobs.

To the north of the Whitaker-Clary house, and within neighborly distance, stands the house built by Silas Ellis about 1837 for Dr. Robert Andrews which contains graining in the parlor, front hall and on several doors. The door panels are painted with an undercoating of creamy-yellow, finely overlaid with a thin reddish-brown coat, creating an orange-yellow color. The cross-pieces are grained with a smooth, reddish black streaking. Two doors in another room have the same effect but are more brown in tone. Two small cupboard doors in the hall are bordered with the streaked graining, but the panels have been treated

in such a manner that the brown-red overcoat was permitted to spread in irregular, thin rivulets, creating small currents and eddies in a delicate tracery. The fireplace's reeded pilasters are grained with the same reddish black, as well as the mantel's centered oblong reeding. On either side of the centered reeding is a panel in the orange-yellow color, accented by a heavy black striping, marking its oblong shape. A fire-board grained in brown fits this fireplace. One other example of grain-ing exists in the original kitchen but is so badly scarred and coated with thick coats of paint it cannot be preserved. It appears to have a creamy-yellow background, grained with crude wavy lines — possibly created by a coarse comb. Although the walls were scrutinized most carefully, there was no evidence of wall painting.

However, it could be considered as evidence that the painter who worked on the Whitaker-Clary House might be the same one who stencilled the designs in the North Orange Perry Tavern if one compares the designs in both houses with the designs in the cited Waring book. At the Perry Tavern it was common knowledge that the stencilling in the southeast bedroom was the original design, but it was unknown that any other wall treatment existed, until the present owners quite accidentally found an original stencil design in the dark recesses of a closet walled off from the length of the ballroom. This spurred them to examine the other walls of the house for traces of patterns.

North Orange was the original center of Orange, Massachusetts and the traveled route between Brattleboro, Vermont and Boston and Bright-



Front Hall — Cupboard Door



Andrews House

Fireplace - Parlor

on. Of the four taverns that once catered to the drovers, riders, stage coaches and private carriages, the Perry Tavern is the oldest, dating to at least 1760. The site of the tavern is a part of a 200 acre tract granted to Thomas Hapgood of Marlboro in 1742 for his service in the Indian War. His grandson, Nathan Goddard, purchased the land and erected a public house, tannery and sawmill. The property was acquired by Tyler Perry of Sherborn in 1806 who kept the tavern until the death of his wife. The last to operate the tavern was his son, Daniel Perry. This structure has served as a public house, was the scene for parish and town meetings, the North Orange library was located in the ballroom from 1895 to 1942, and, lastly was a private residence for Eli and Nathaniel Forester and the late Clarence Rich. It is now the residence of the latter's son-in-law and daughters, Mr. and Mrs. Maurice Paige and Miss Marjorie Rich.

The ballroom frieze is marked off from the ceiling by a double horizontal line of rectangular dashes, approximately one inch long, and spaced one inch apart, the lower line offset about one-half inch from the upper. Beginning at a point slightly below this beading drops a four inch line of small dots forming a cord for a triangular tassel below. From the top of the cord is another four inch line of dots which drops then curves upward, and repeats to join the top of the next cord, creating a frame for the leafy swag, consisting of a double line of elliptically-shaped leaves, terminating at either end with a larger leaf. Spaced within this swag are three circular shapes, approximately three-fourths inch in diameter. Except for these spots of red, the entire design is executed in black. Another series of rectangular dashes accomplishes the division of the white band from the yellow wall.

The wide border above the dado appears to be a variant of the frieze. A line of black dashes similar to the top, sets the six and one-half inch band apart from the wall. Below this is a series of small black dots outlining a diamond, and looping around a shape best described as a "spread-eagle", measuring approximately two and one-half inches from "wing-tip to wing-tip." From a point below every other diamond is a dotted cord, dropping four inches to a triangularly-shaped tassel. The tassel, sans cord, is also positioned about one inch below the alternate diamonds. The tassels are bell-bottomed — the base curving outwardly, and the sides curving in. Suspended between the tops of the cords, and extending in a curve is the double festoon of leaves, as described in the preceding paragraph, but without the circular insertions. The design is again executed entirely in black except for the "eagle" emphasized in red.

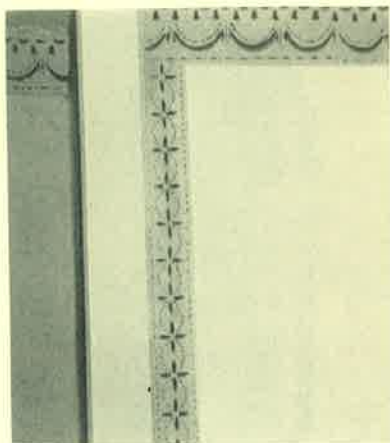
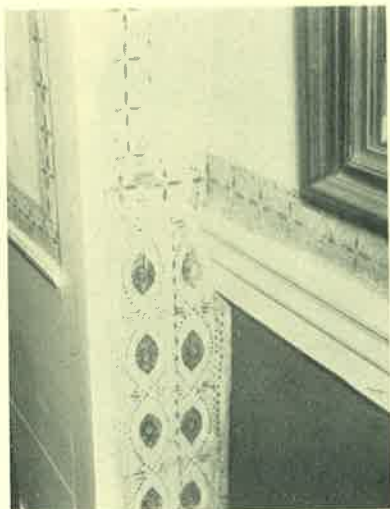
The two inch narrow border around the doors, etcetera is framed on one side by a line of black dashes and orange-red dots and on the other by a line of small black dashes. Contained within this are two slanted leaves of unequal length, topped by two smaller leaves and balanced at the bottom by a small hexagon, all executed in black.

The walls of the southeast bedroom have never been touched since the day the paint was applied and except for a bit of wear, the patterns are as sharp as if freshly painted. The five inch frieze and two and three-quarter inch narrow border are placed on a putty-colored band which sets them off from the rose-pink walls.

Beginning at the top of the frieze, short, curved strokes, approximately three-eighths to one inch long were placed and spaced approximately one and one-fourth inches apart; centered beneath each is another series of curved strokes, approximately one inch long and spaced at approximately one-half inch intervals. The underside of the latter curves are accented by a thin lip of rusty-red. Slightly lower and spaced between the upturned curving is a tassel. Swinging below the tassels are loops of black, measuring approximately three and one-half inches, joined at each upward curve by three irregular downward strokes of rusty-red; the loops are rimmed on the underside with a stroke of rusty-red. Above the loops, following the curves are alternating small dots and ovals in black. The black beading below the whole dividing the band from the wall is a line of alternating dots and ovals. The markings are described as strokes for clarity in description, for it is evident that two stencils were used. This frieze is very similar to Figures 47, Bleak House (middle right frieze); 54, Gov. Pierce House (bottom left frieze), in the cited Waring book.

The fireplace is recessed approximately eight inches from the wall on either side. Here in these spaces were placed a repeat red and black motif on the putty background. A medallion was stencilled in red on a black oval which terminated at either end with a larger black dot, balanced on either side by three narrow black leaves or petals. Two vertical lines of the medallion are repeated in this manner from hearth to mantel, divided by a vertical line of black ovals. The whole encompassed on either side by two vertical lines of black dots, the outer edge marked with larger dots than the inner line.

The border, entirely in black, running above the dado, fireplace and defining the windows and doors consists of four elliptically shaped petals positioned in a flat flower-head, and a series of alternating large and small dots swinging around on each side from center to center forming an oval. This is confined on either side by an alternating series of a dot and a dash.



Perry Tavern
Southeast Bedroom — Original Stencil, untouched

The border design above, and the motif described in the preceding paragraph appear to be almost identical to the bottom narrow border underneath the dado and the vertical medallions above the dado respectively on the walls pictured in Fig. 51, Peter Farnum House, Frances-town, N. H., also in the cited Waring book.

The northeast bedroom frieze is an adaption of the device found around the fireplace in the southeast bedroom, consisting of the medal-lion in black, with a red center, and enclosed by dotted oval loops, joined by the dot are three narrow leaves or petals. The top of the frieze is marked by two rows of dashes used in the ballroom design, and the bottom is finished with two lines of dots. The border consists of the four flat petals, joined by dotted ovals. This bears a very close resem-blance to Fig. 57, King Hooper House, Marblehead, Mass., cited in the Waring book. This pattern was discovered on the dining room walls by the present owners who traced and reproduced it here.

The middle upstairs bedroom commanding a view to the east of Big Tully and Little Tully Mountains, also commands the only example of graining found in the tavern. The mopboard, undercoated in brown, has its graining applied in a continuous, deeply waved black line and irregularly placed dark daubs.

(The conclusion of "Local Color" will appear in the
next issue of the DECORATOR.)



Original Freehand Bronze Scenic Tray
Courtesy of Herbert A. Smith, Jr.

PRESIDENT'S REPORT

Buck Hill Falls, Pennsylvania

"Hex marked the spot" and formed the charming name tags and place card favors for our memorable spring meeting at THE INN, Buck Hill Falls, Pennsylvania, May 17, 18 and 19, 1965. This was perhaps our most completely co-ordinated meeting. The theme was Pennsylvania Dutch and P.D. it was from start to finish . . . though I am not sure that the "plain people" would have approved the luxury of our accommodations!

Notable, too, was the fact that the entire meeting was planned and executed by the small, loyal group of members from the Scranton-Wilkes Barre area. Herbert A. Smith, Jr. made an extremely competent chairman from the moment of his appointment, coping with such varied crises as the need for *more* tables for the working committees to a curtailed Social Hour (Primary Day in Pennsylvania!). The latter was solved by having an al fresco party in the lovely East Room — a delightful time was had by all.

To open the festivities, we were entertained at tea by the Buck Hill Falls Art Association upon the gracious invitation of their President, Miss Marianna Packer. Some mention should be made of Helen Gross who helped to make many of the plans, modestly refused to be given credit, and was unable to attend most of the events due to illness in her family.

The Exhibition opened that evening in the Library. A total of 138

pieces was displayed, including 68 originals. It might be noted that while this number was somewhat smaller than the previous meetings we are totally dependent on our members and friends for their generosity in loaning items, and those who do make the effort deserve our gratitude. Much comment was aroused by the grouping of Member's "B" pieces and the judges criticisms shown with them. The majority who expressed an opinion found this most helpful.

The following morning we again gathered in the East Room to be greeted by Mr. Smith and given plans for the rest of the day. A well-attended annual meeting followed. As no petitions had been filed by the Recording Secretary, the slate as presented by the Nominating Committee was duly elected:

Mrs. Adrian M. Lea — New York

Mrs. H. J. Parlman — Vermont

Mrs. Andrew M. Underhill — New York

Mrs. Philip Wheelock — Massachusetts

Most committees reported, although we are trying to follow a somewhat stream-lined format utilizing Board Committee reports. Mrs. L. F. A. Mitchell, chairman of Teacher Certification, presented certification in Stencilling to Mrs. Harold White.

An informal vote was taken, with the membership approving the action of the Trustees accepting an invitation to participate in the Madison Square Garden Arts and Antiques Festival to be held November 13-21, 1965 in New York City. Our role is to present a display representative of the decorative arts.

Our own Bill Hilton gave an excellent demonstration on decorating a Pennsylvania chair. Emphasis was given to proper patterns, background colors, striping and so forth. Demonstrations continue to draw enthusiastic *crowds*.

Leisurely personal pursuits were the order of the afternoon — antiquing, golf, and just walking in the beautiful grounds of The Inn or down to see the spectacular beauty of the Falls. We were blessed with magnificent weather to add to our pleasure.

Some of our Wales Tour members brought slides of the now famous trip, which were shown to interested observers by Margaret Willey later in the afternoon. Interest has been expressed in continuing such activities on an individual basis-personal option, with the Society to serve only as titular sponsor.

During the Social Hour our hard working Ways and Means Committee completed the raffle for Walter Wright's handsome stencilled box. It was felt that by handling it in this manner everyone had a chance, not just a fortunate few. 280 tickets were sold, with Mrs. George

Morse the fortunate winner. The total profit for Ways and Means and Museum Fund was \$1130.11. Mention must be made of Mrs. William Hanna and the members of the Maryland Chapter who so ably assisted her. This is a tiny group, yet they undertook to make and purchase items for re-sale and to staff the tables throughout the meeting. Many heart-felt thanks.

Our speaker for the evening was Mrs. Donald Helfferich, her topic, "The Early History and Folk Art of the Pennsylvania Dutch". She treated us to a recitation as given by "herself" at an early age, which sent her audience into gales of laughter, but then went on to more scholarly things as exemplified by her fine collection of slides of decorative objects. It was most knowledgable and enjoyed by all.

On Wednesday Mrs. Kenneth Hampton, Chairman of Chapters, conducted a well-attended meeting. This has become a popular feature



Original Country Tin

Canister
Courtesy of Mildred Stainton
Tin Trunk
Courtesy of Virginia Wheelock

Tin Trunk
Courtesy of Henrietta Frost
Canister
Courtesy of Mildred Stainton

even for those who are not Chapter members. It seems that most of us want to know what our compatriots are doing.

Mrs. John A. Clark, ably assisted by Mrs. Edwin Rowell, Mrs. Sylvester Poor and Mrs. E. Milner conducted an excellent panel discussion on the topic "Can You Identify Your Country Tin?" Patterns and examples from all known tin centers were displayed and passed among the audience. Comment was lively and informed.

The Trustees met and elected the slate of officers for the year 1965 - 1966.

President: Mrs. Spencer G. Avery

1st Vice-President: Mrs. Philip R. Peck

2nd Vice-President: Mrs. Paul Gross

Recording Secretary: Mrs. S. V. Van Riper

Corresponding Secretary: Mrs. Lyman F. Mears

Treasurer: Mrs. H. J. Parlman

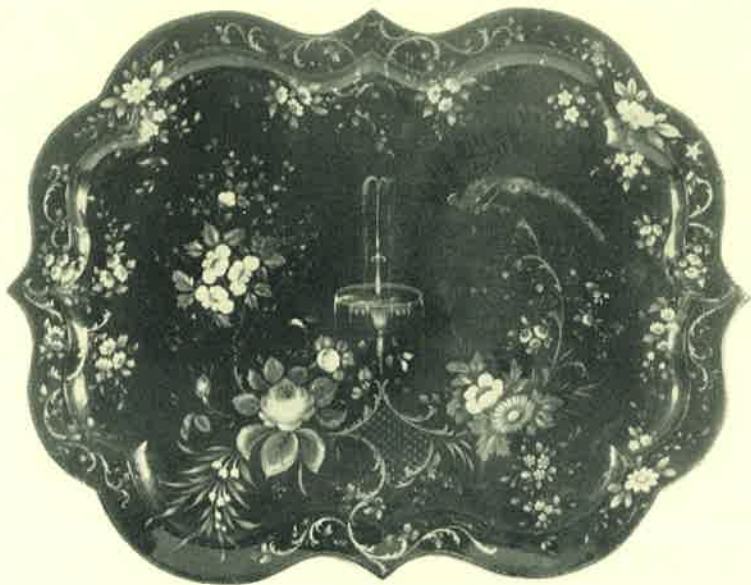
Bernadette Thompson and her committee report that registration for the meeting totalled 221, including 21 family members, a large attendance. Strangely our membership tallies at exactly the same figure as one year ago—739! The applicants class for this year numbered 52 and 16 new members were received this spring.

I cannot close this report without calling to your particular attention the members of the committees who come several days in advance to prepare the events that are the very heart and core of the meetings. Exhibition must come early and more often than not stay late. Teacher Certification must conduct interviews, select a portfolio, set up their exhibition.

At this time Standards and Judging, under their new Chairman, Mrs. Sherwood V. Martin processed and judged 103 pieces. Just the mechanics of keeping the records for these groups is a staggering business. Their attendance often means a personal sacrifice, time-wise as well as financially. They have earned your gratitude.

The aura of friendliness and hospitality at this gathering was outstanding. Naomi Nuss, informally assisted by her husband Charles, and as stated on the program "by the members of the William Penn Chapter"—spent endless time on details. Herb and Mary Smith seemed to be everywhere, greeting people, coping with necessary changes, making sure of our comfort. It was good to be together under one roof, to close the book on another successful year, to step forward into the twentieth year of our existence. I express the sincere thanks of the Board of Trustees and the Executive Board to all of you for your loyalty and support during the year just past.

ANNE E. AVERY



Original Large Chippendale Tray
Courtesy of Tess Fascio

REPORT OF THE THIRTY-NINTH EXHIBITION

The Inn

Buck Hill Falls, Pennsylvania

May 17, 18, 19, 1965

The Exhibition of the Historical Society of Early American Decoration, Inc. officially opened Monday evening, May 17, 1965, in the Library of The Inn, Buck Hill Falls, Pa.

The Library with its high ceiling, pale green walls, gray oak bookcases, and oriental rugs was a charming backdrop for our exhibition. The handsome green felt table slipcovers, supplied by The Inn, added to the whole effect and were a welcome change from our usual black skirts, besides being less work for the committee!

We processed forty-nine applicants' and fifty-four members' pieces for the Judging Committee. Sixteen applicants were accepted as new members. Thirty "A" awards and seventeen "B" awards were presented to members.

Among the sixty-eight originals loaned to us for display by our members, each category of our craft, excluding glass, was represented by exceptionally fine pieces. Stencilling on tin and wood, while in the minority, showed a wide range of techniques from a Pennsylvania type rocker with the powder and washes in bold contrasting blues and reds,



Original Tray — Chinese Design in Metal Leaf
 Courtesy of Herbert A. Smith, Jr.

over silver and gold, molding the fruits and crested bird, to a pianoforte board containing the most exquisite bit of stump work and early stencilled leaves, while a bright gold 'pumpkin' coach and four dashed across the floor of a large tray.

There were many interesting country tin pieces; trunks, crooked-necked coffee pots, tea caddies, and trays, with typical gay green, yellow and reds, the brush strokes perfect, forming the well balanced, symmetrical designs of fruits, birds, and flowers.

Scenic trays, one pierced edge marked 'France' on the back, some with Briscoe borders, elbowed excellent examples of Wolverhampton and Pontypool pieces, freehand bronze tea caddies and trays, and lacquered boxes with bright designs. A very fine example of early lace edge painting appeared on the four sides and top of a bombé tea chest dated 1790 in perfect condition.

Typical Victorian garden flower bouquets appeared fresh and bright on the various items with intricate scrolls, curlicues and drips. Mother of pearl was used to form Warwick Castle, standing majestically above a placid lake scene with swan and a small boat, on a large Chippendale sandwich edged tray. The nacre, in unusually delicate patterns, composed the buildings and trees in a papier-mâché letter portfolio shining in iridescent splendor, a gift to our Museum by Katherine Heckathorne, Chatham, N. J.

A very large Chippendale tray was beautiful in its elegant simplicity. Effective use of soft green paint and fine gold lines shaped the graceful fountain, with scrolls sweeping upward from the artistically formed flowers, to hold in perfect balance a small peacock, each feather depicted in glowing detail.

The floor of a chinoiserie rectangular tray was completely covered by the scene, spilling onto the flange for completion, with so many fine lines as to be the despair of even the most proficient to reproduce. Interestingly enough, the figures, while in Oriental clothing, had the feel and the features of the Occidental, reminding one of the article in the *DECORATOR* (Vol. XV, No. 2, page 3) by Shirley DeVoe on "The Japanner's 'Indian' Designs". In direct contrast a large Gothic type papier-mâché tray held a truly oriental scene, the lines of the figures indicating the beginning of a graceful bow and showing definite Oriental features.

A five piece pewter tea set was admired for the lovely painted landscapes framed by fine white stripes on the side of each piece and tray floor, with superimposed fine brush strokes on soft white bands.



Original Piano Board, H. and W. Geib, New York, 1810
Courtesy of Mildred Ayers

An amusing change from the usual pieces was presented by a hand-turned sewing machine, with needle in place, four claw feet ready to hold the machine firm, gaily decked with Chippendale type flowers.

A small sturdy Pennsylvania child's rocker with its simple decoration sat quietly alone. A picture and history of its former owner, who was born in Swengle, Pa., May 11, 1866, and died January 16, 1871, was attached to the chair, given by the members of the Florence E. Wright Chapter to the Museum.

A table of velvet theorems was represented by pictures and fire face screens together with paper patterns of the original, and an exact reproduction of one of the pictures, evincing what charm the original must have had when first completed. One fire screen panel had not been mounted on its handle, perhaps tucked into a forgotten drawer,

thus preserving its original loveliness. In addition one of the twelve paintings on pith depicted the growth and processing of tea brought from China about 1880.

One corner of the library was devoted to the Teachers Certification Committee's display of Margaret Watts' Pennsylvania Dutch country tin patterns. Another corner to the sale of *The Ornamented Chair* and photographs.

The theme of our meeting at Buck Hill Falls was "Pennsylvania Dutch" and via the President's letter preceding the meeting, examples of Pennsylvania Dutch decorated pieces were requested for the exhibition. Several members voiced disappointment at the few Pennsylvania Dutch originals we had for display. The Exhibition Committee is at the mercy of the membership when it comes to exhibiting originals.

In the future, may I request that especially those members living near our meeting place please bring originals for our exhibition in line with the meeting theme. As the next meeting is at Stockbridge, Massachusetts and the theme is lace edge painting, will those having original examples of lace edge painting and who live in the area near Stockbridge, please bring them to our Fall Meeting for display?

My thanks to all our Pennsylvania members and friends who made the advance plans for the exhibition and also guarded it, the helpful staff at The Inn and my committee: Norma Annabal, Jane Hammond, Kitty Hutter, Terry Jay, Connie Lightbourn, and Janet Watkins.

MADGE M. WATT, *Chairman*





Original Pennsylvania Dutch Child's Chair
Presented to the Society by the Florence E. Wright Chapter

CURATOR'S REPORT

After our meeting at Cooperstown, The Museum Committee was very pleased to receive many kind comments about the Exhibit Hall, with its new cases and the newly arranged exhibits. It is good to know that so many members are interested in this vital feature of the Society's program. Much thought will be given to the different comments and suggestions.

We were delighted to receive, for the Collection, a signed Anne Butler tea-caddy, from Mrs. Avery Worth Gordon, who was inspired to make the gift after seeing the progress made in our Exhibit Hall. This valuable piece is to be added to the Charlotte Carnahan Gordon collection. It is most gratefully received.

The Violet Milnes Scott collection reports one further donated article, a putty coloured bread tray, the gift of Mrs. Donald K. Hamblett, of Millbury, Mass.

The New Jersey Chapter has given the Collection a Constitution mirror in very fine condition. The Florence E. Wright Chapter has presented a Pennsylvania child's chair, with the added attraction of the original owner's picture, name, history and dates. The Long Island Chapter has donated a stencilled box in honor of Eleanor Anderson.

Our sincere thanks are extended to these chapters and to the individual donors, as well as to all those who have made money gifts.

MARTHA MULLER

APPLICANTS ACCEPTED AS MEMBERS

At Buck Hill Falls, Pa. — May, 1965

Bennett, Mrs. Forrest N. (Mary)	Canton, Mass.
Binley, Mrs. Arthur S., Jr. (Lois)	Glens Falls, N. Y.
Brann, Mrs. James L. (Doris)	Ithaca, N. Y.
Cavanaugh, Mrs. Thomas F. (C. Frances)	North Scituate, Mass.
Connally, Mrs. Charles B. (Eve)	Glenview, Ill.
Elliott, Mrs. James D. (Louise)	Natick, Mass.
Fowler, Mrs. Murray (Geraldine)	Weston, Mass.
Haley, Mrs. Frederic A. (Margaret)	Wellesley Hills 81, Mass.
Hunziker, Mrs. Peter G. (Virginia)	West Englewood, N. J. 07666
Johnson, Mrs. E. C., Jr. (Elizabeth)	Wellesley Hills, Mass.
Nelson, Mrs. George E. (Etta)	New Vernon, N. J. 07976
Orcutt, Mrs. Ivan G. (Laura)	Mahwah, N. J. 07430
Pawlowski, Mrs. Thaddeus J. (Ann)	Norwich, Conn. 06360
Conti, Mrs. Arnold W. (Mary)	Shrewsbury, Mass.
Crowther, Mrs. Cyril S., Jr. (Marlea)	Williamsville 21, N. Y.
Norton, Mrs. Richard S. (Loraine)	Fairfield, Maine 04937
Neroutsos, Mrs. C. H. (Edythe)	Montreal 16, Quebec, Canada

Omitted from Fall, 1964 List



Stencilling on Wood - Margaret Watts

MEMBER'S "A" AWARDS



Stencilling on Wood

Henrietta Frost

Norma Stark

Stencilling on Tin - Ramona Teiner



Stencilling on Wood

Olive Sawyer
Mary Derby

Harriet Syverson
Eleanor Heydt



Country Painting

Elizabeth Sauter

Roberta Edrington

Vivienne Webb

Dorothy Hagedorn

Isabel Nicoll



Country Painting

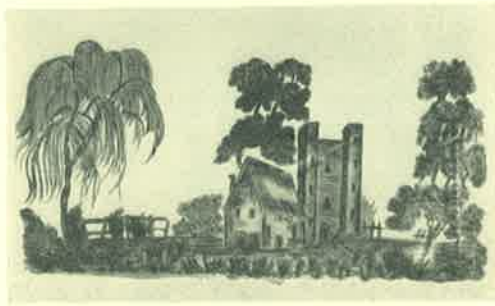
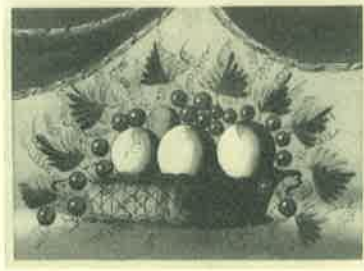
Henrietta Frost

Emma Sampson

Glass Panel — Stencilled Border
Emilie Underhill

Olive Sawyer

Avis Heatherington

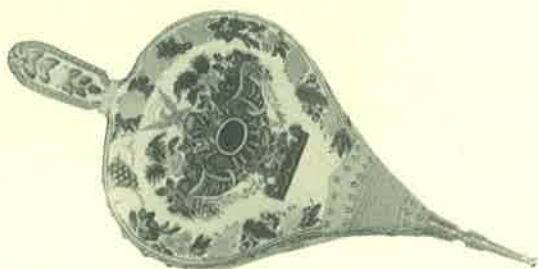


Glass Panel — Special Class — Margaret Watts

Glass Panel — Metal Leaf

Helen Pease

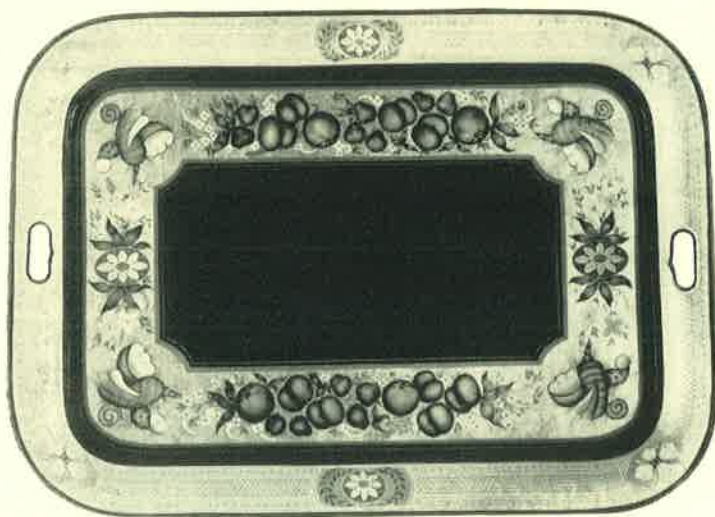
Forrest Cookenbach



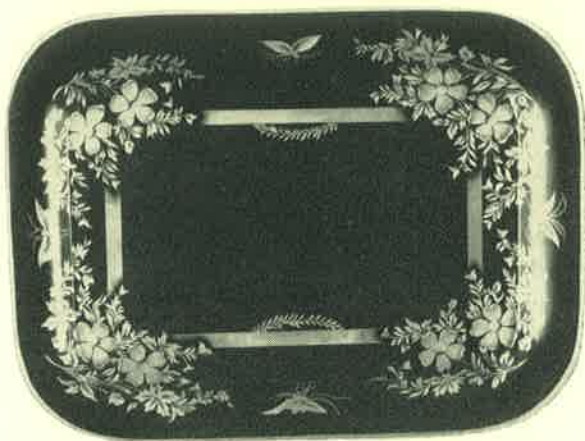
Elizabeth Peck
Elizabeth Mitchell

Metal Leaf

Dorothy Hutchings
Freehand Bronze — Isabel MacDuffie



Lace Edge — Avis Heatherington
Freehand Bronze — Emilie Underhill



Metal Leaf
Doris Fry
Annetta Cruze



BOOKSHELF

Natalie Ramsey

To the uninitiated it would seem that The Tuttle Publishing Company had a monopoly on the reviews for this issue of the DECORATOR. I can only say this is an indication of the high quality work they do in the publishing field, and especially in the field of Arts and Crafts.

The Decorator Digest — Chapters in the History of Early American Decoration. Charles E. Tuttle Co. of Rutland, Vermont. Over 400 pages. \$8.95. Edited by Natalie Ramsey. Soon, this, the Society's second publication, will be in your hands, and our Committee is happy to say we believe we have a very fine book to offer you. *The Decorator Digest* is a distinctive and colorful anthology compiled for the use of those who are interested in data on Early Americana and many of its related subjects. It will bring you in one volume the best of the articles published in THE DECORATOR magazine over the years. Our President, Mrs. Avery, was delighted to sign the contract for this book; our Publisher is very pleased with prospects of excellent sales for it; and our Board of Trustees, who had an opportunity of seeing the dummy as it was originally set up, is happy to have the Society's second book ready for the market. This should bring us added prestige as an Historical Society, and you will surely be proud to own it and add it to your other important reference books.

Two charming companion books to join the copy of *Sumi-e*, reviewed in THE DECORATOR, Volume XVI, No. 1, have been published by Charles E. Tuttle Co. The first, entitled *A Copybook for Japanese Ink-Painting* is Edited by Reiko Chiba, is 71 pages and priced at \$3.25. This is truly a copybook, but can best be described by saying it offers a charming treat to the eye and pleases one's aesthetic sense of form and beauty. The seasons of the year are, with the greatest restraint in brush work, beautifully pictured. This is a little treasure to own.

The Second, is again entitled *Japanese Ink-Painting* by Ryukyu Saito. It is 96 pages and priced at \$3.75, Chas. E. Tuttle Company, Rutland, Vermont. This is a lesson book in Suiboku Technique. It is designed for the beginner or amateur who can by himself learn and enjoy this technique as a hobby. Mr. Saito thinks of this as a form of

art that reveals the true spirit of the Oriental people. While I realize Suiboku is not an art that can be comparably judged by or executed with our Early American Decoration techniques, it does offer directions and instructions that can't help but be of value in our work. We could use such a book of our own giving clear, detailed instructions as to the use of brush, texture of paint, position of hand, etc., in the execution of our own important country tin stroke. On one page the flower position would be useful in Chippendale lay-out or lace-edge painting. On another page suggestions for leaf-shading and the necessary number of strokes used is helpful. Each plate, if studied, gives an excellent idea of correct shading to give desired effect and realistic appearance. Note the author makes the suggestion that two or three colors in one picture are enough. Such restraint in color use might be successfully followed in some of our work. Many of the picture plates are beautiful enough to be removed from the book and framed. This is well worth the money.

A Guide to Decoration — in the Early American Manner by Nadine Cox Wilson. Published by Chas. E. Tuttle Co. 112 pages and priced at \$4.50. Nadine Cox Wilson is the author of a small easy to handle book referring in brief chapters to techniques in Early American Decoration. Charles E. Tuttle Company, the publisher, has done a fine job and the book is both attractively bound and beautifully printed.

Instructions are incomplete, elementary, repetitious and at times confusing. It may be that this book will be more helpful to beginners or new students rather than of value to experienced Guild members. A long list of sources and generous bibliography is both convenient and time saving to use.

The book, *American Crewel Embroidery*, that Muriel Baker, one of our Guild members is preparing should be complete and off the press soon. This will be another Charles E. Tuttle publication and knowing how well Mrs. Baker writes and the time she spends on research, we will be looking forward to this addition to our bookshelf.

American Antiques 1800-1900 — A Collector's History and Guide by Joseph T. Butler. Odyssey Press \$7.95. 203 pages. This book covers many of the decorative arts of the 19th century. The arts cover Furniture, Ceramics, Glass, Silver, Metal work, Textiles and Lighting Devices, all made in the United States.

The book is nicely bound and jacketed and is extensively illustrated, and the excellent text is generous, interesting, informative and detailed in its references to the manufacturers, owners, and dates of items mentioned or pictured. One quote is particularly interesting to

us — “Stencilled decoration was increasingly popular after 1815; it became one of the chief characteristics of high style furniture. Allied with stencilling was the production of “fancy” chairs. These were Sheraton chairs of light construction, generally with rush or caned seats, and japanned decoration . . .” Mr. Butler is the Curator of Sleepy Hollow Restoration in Tarrytown, New York. A nice book to own.

CHAPTERS' REPORT

At both Cooperstown and Buck Hill Falls, 13 of our 14 Chapters were well represented at the Chapters' meeting.

Subjects under discussion at these meetings included the Palette and the reporting necessary for it, and the relationship between the Chapters and the parent Society. Several members reported on exhibitions that their Chapters had put on in the past year and the Maryland Chapter had their fine portfolio of Baltimore Chairs on exhibit at this meeting. There was also a report on the new Strawberry Banke Chapter by its Chairman.

The cards sent out last Fall received an enthusiastic response, all but two of the Chapters wanting a bundle of the next issue.

Portfolio interest continues to run high and, to date, several have already been exchanged.

MADELINE W. HAMPTON, *Chapters' Chairman*
VIOLA H. BRAUNS, *Co-Chairman*

BIBLIOGRAPHY FOR PARIS PLATE ARTICLE

- (1) — GLASS FROM THE ANCIENT WORLD, The Ray Winfield Smith Collection, Corning Museum of Glass, N. Y. 1957; Pl. VI. No. 341. Before its arrival in Corning the plate was first seen in the hands of an antique dealer at Beyruth by Christopher Clairmont. It was exhibited for a time in the Louvre, Paris.
- (2) — Hanfmann, George, A MASTERPIECE OF LATE ROMAN GLASS PAINTING, in *Archaeology*, Spring, 1956, Vol. 9, No. 1; pp. 3-7.
- (3) — Clairmont, Christopher, *Das Parisurteil in der Antiken Kunst*, 1951 p. 142, lists almost 300 articles of between 7th Century B.C. and Late Roman Times ornamented with the Paris theme
- (4) — Richter, G.M.A. and Smith, Ray Winfield, “A Glass Bowl With The Judge of Paris,” in *THE BURLINGTON MAGAZINE*, Vol. 95, June 1953; pp. 180-187.
- (5) — Casson, Stanley, *Ancient Cyprus, Its Art and Archaeology*, Methuen & Co., Ltd., London, 1937; p. 173.

NOTICES FROM THE TRUSTEES

FALL MEETING

September 30, October 1, 2, 1965
Red Lion Inn, Stockbridge, Massachusetts

20th ANNIVERSARY MEETING

May 6, 7, 8, 1966
Cooperstown, New York

FALL MEETING

September 26, 27, 28, 1966
Equinox House, Manchester, Vermont

POLICY

Permission must be obtained from the Board of Trustees to release the Membership List of the Society.

POLICY

The Board of Trustees has approved a policy to put the Brochures of the Society in the hands of members who wish to use them for Educational and Promotional purposes. The Brochures may be obtained from the Promotional Chairman.

* * * * *

The Standards and Judging Committee has announced a change in the Standards Booklet under SPECIAL CLASS FOR MASTER CRAFTSMEN ONLY that will read, "No requirements are necessary except that the design must fit the article and be authentic. It must fall under the categories of the classes in this booklet but need not include all the requirements. In this way, many exceptional designs may be submitted."

The Teacher Certification Committee has reported the following changes in the *Minimum Requirements for Teacher's Certificate*. Part I will now read, "Proof of at least 120 clock hours teaching experience in Early American Decoration, to be signed by two Guild members or organization for whom you have taught and a demonstration before the Teacher Certification Committee of not more than 30 minutes." The 500 clock hours required under Part II (D) and (E) has been reduced to 120. The demonstration required under Part II (E) has been removed.

A modest number of the Walter Wright patterns have been mounted and filed for use by the membership. Please observe the rules for the use of the collections at Cooperstown. You **MUST** notify Virginia Partridge, IN ADVANCE, in order to reserve space for working.

Please send to Mrs. John Clark, Scrabble Arts, Norwell, Massachusetts, your list of terms with definitions (and drawings if necessary) for the Terminology Book.

Correction, Members "A" Awards, DECORATOR, Fall 1964 Page 30, Stencilling on Wood, Center Box should be accredited to Jane Hanks.

"A" Award Glass Panel, Metal Leaf Border, by Louise Wallace could not be photographed as the glass was damaged in shipping.

PROPOSED TOUR TO IRELAND, WALES, ENGLAND, FRANCE June 1966

Once again we have an exciting Tour outlined for members of our Society which will also interest those who went on the first trip. The twenty day tour limited to twenty-six persons will cost under \$900.00.

A non-returnable reservation fee of \$10.00 will cover an individual, husband and wife, and mother and daughter. The Tour will be canceled January 15, 1966 and fees returned if there are not enough signed up. Reservations for friends of members will be accepted to fill vacancies existing on January 1, 1966.

Details may be obtained by writing the chairman. Make fees payable to the Historical Society of Early American Decoration, Inc. and send to Mrs. Edwin W. Rowell, 102 Park Avenue, Whitman, Mass.

NOMINATIONS PLEASE

Each year members are given the opportunity to submit names for consideration by the Nominating Committee in selecting their nominations for the Board of Trustees. Four Trustees will be elected in May 1966 at which time the terms of the following Trustees will expire:

Mrs. Spencer G. Avery

Mrs. Lyman Mears

Mrs. Philip Peck

Mrs. Sylvester Poor

Mrs. Stanley V. Van Riper

Please send the names of your candidates to the chairman no later than December 1, 1965.

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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.
- 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.
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- 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. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.
- Mrs. Raymond Ramsey, Orwell, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
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- Mrs. Andrew M. Underhill, 37 Bellport Lane, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.

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, lace edge painting.

Mrs. Harold White, Delmar, N. Y.—Certified in: country painting, stencilling, freehand bronze, lace edge painting, metal leaf.

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