

# The Decorator

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Volume XXI No. 1

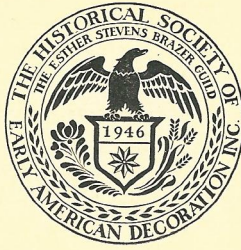
Manchester, Vermont

Fall 1966

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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 Brazier*

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# THE DECORATOR

Volume XXI No. 1

Manchester, Vermont

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## Table of Contents

Editorial .....	<i>Emilie R. Underhill</i>	2
Tour II in Review .....	<i>Mona D. Rowell</i>	4
Roses and Castles .....	<i>Mona D. Rowell</i>	7
Chateau De Blois .....	<i>Maryjane Clark</i>	12
The American Museum in Britain .....	<i>Maryjane Clark</i>	13
President's Report .....	<i>Anne E. Avery</i>	15
Exhibition Report .....	<i>Madge M. Watt</i>	20
Curatorial Committee Report .....	<i>Martha Muller</i>	25
Chapters' Report .....	<i>Madeline W. Hampton</i>	26
Letter from the Standards Committee .....	<i>Marion Poor</i>	27
Proposed Tour of the Orient .....		28
Applicants Accepted as New Members .....		29
Members "A" Awards .....		30
The Book Shelf .....	<i>Natalie Ramsey</i>	31
Notices From Trustees .....		33
Certified Teachers .....		34
Master Craftsmen .....		36
Advertisements .....		36
List of Chapters and Officers .....		40
Committee Chairmen .....	Inside Back Cover	

### COVER PHOTOGRAPH

Original Chippendale

Courtesy, Mr. John Sawyer, Manchester, Vermont

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Original Chippendale Tray — Courtesy, Jessica Bond

## EDITORIAL

It is with great humility that I take over the task that has been so ably and scholastically handled by the Editors who have preceded me — Martha Muller, Emily Heath, Peg Watts, Margeret Coffin, Violet Scott and Mona Rowell. I mention them all, for I am indebted to each one. Their experiences will be of great value, their Editorials a source of inspiration.

THE DECORATOR is our receptacle for information. Research should be our prime project. Esther Brazer ignited a spark. Let us keep it alive. We know so little to date of our own artisans, their names, their work and when and where they worked. This is our heritage. We must probe, prod and search through old directories and records to uncover information. Anything pertaining to early decorative art in this country is vitally important! Let us share our discoveries by keeping a steady flow of articles coming to your Editor.

An account of Tour II which took place this summer appears in this magazine. You will have an opportunity of getting a short glimpse of the tour itself and of two crafts which parallel much of our own early means of decoration. Read Mona Rowell's article about "Roses and Castles". In THE DECORATOR Vol. I, No. 2, p. 9 Shirley DeVoe introduced us to this art. The article in this issue delves deeper into its historical background, its uses and today's artisans.

Slides which Maryjane Clark had taken of some stencilled walls in France, brought to light an amazing form of wall stencilling. Yes, we stencilled walls here in the old days, but of course we did not live in chateaux in this country! There is the difference! Read the account of these fabulous and ornate wall decorations in her article.

The picture on the cover is one of the many examples of Chipendale painting among the original pieces exhibited in Manchester. It was kindly loaned for exhibition by its owner Mr. John Sawyer of Manchester, to whom we are indebted for the opportunity to study at close range the beautiful painting demonstrated thereon. All in all it was an Exhibition of great elegance. However, the above illustration of a tray owned by Jessica Bond, Dorset, was chosen with tongue-in-cheek. Turn it upside down and you will see why — or ask *why* an exquisitely painted urn with flowers, leaves and graceful buds all falling gracefully over the sides should find itself bottom-side up, with its arrangement in perfect order, dripping up — not down. The disdainful majestic peacock, perching as on a dais, wings aflutter, demands "Who dares say that I done it."

EMILIE UNDERHILL



Original Lace Edge Tray — Courtesy, Dorothy Hutchings

## TOUR II IN REVIEW

*Mona D. Rowell*

Twenty-three members of The Second Tour gathered at Kennedy Airport on the evening of June 8. Most of the group which included sixteen members, two husbands, two students of members, one relative, and two friends arrived by plane, thankful that Miss Blumenfeld had scheduled early flights from home, for the planes had circled New York for thirty minutes or more awaiting a turn to land.

Many were strangers to each other and, in several cases, room-mates had never met before. But all were most congenial, and from the beginning I was certain that I would not have to worry about their compatibility although the many bandaged ankles did cause some concern. Again, Miss Blumenfeld who gives so much time and interest in planning our "custom-made" tours was on hand to see that all arrived safely, and though the departure time was forty-five minutes late, she remained until that late hour to see us off.

A few "cat-naps" were enjoyed on the overnight flight, but for most, there was too much excitement in the air. Even without benefit of sleep, the group was lively and "rearing to go" six hours later upon our arrival in Shannon. There we were met by our young, devoted courier, Michael Kirby, who did all he possibly could to make our stay a happy one and Richard Kelleher, our driver, who, in addition, entertained us with Irish songs and stories. They remained with us throughout our stay in Ireland.

It is hard to decide what we enjoyed most in this beautiful land: the warm charming people; their quaint little homes and villages; the lush green countryside, truly an emerald isle; the heavenly rhododendron that towered above us so full of handsome rose blooms; the panoramic view of the Lakes of Killarney from Torc Mountain; the visit to Dromoland Castle where we lived quite royally amid the elegant décor with its exquisite Waterford chandeliers, and strolled leisurely through the beautiful walled gardens; or Dublin with its many parks, interesting historical sites, and exciting shopping area.

The days flew by all too quickly, and we had to leave this lovely land. The information that our delayed plane had "conked out" quickly removed "cloud nine" on which we were floating! However, after enjoying an unexpected Tea in Dublin, we were once again airborne and quickly crossed to Liverpool where our Tour One friends, Arnold and George, were faithfully awaiting us. That night we spent in the fascinating city of Chester with its unique double row of stores and interesting Roman Wall and ruins.

On the next two days we repeated part of Tour I because of the special interest of this area to our members. We visited the unusual exhibits at Wolverhampton where Mrs. Morris had on display *all* the Pattern Books for us to examine; Mr. John's charming home, fabulous collections, and intriguing bookshop where once again the "welcome mat" was out with the American Flag flying over the doorway and a delicious treat of Welch cakes and Tea awaiting within; the National Museum of Wales in Cardiff where Mr. Charles took the time to greet us despite the opening of an exhibit and visiting dignitaries scheduled for the same day; and the special visit to St. Fagan's Folk Museum which many missed the last time.

The southwestern part of England was simply beautiful in June. Bath held a particular fascination and the visit to the American Museum there gave us a feeling of "home, away from home". At Land's End, the most westerly part of England, we seemed especially close to home with only the deep blue waters of the Atlantic separating us. We visited many beautiful cathedrals and abbies, en route, each with its own special features, Penzance, Salisbury, Plymouth, Torquay, and Stonehenge, while making our way toward our beloved London. After three exciting days there, we once again bade farewell to our English friends and flew, this time, to Paris.

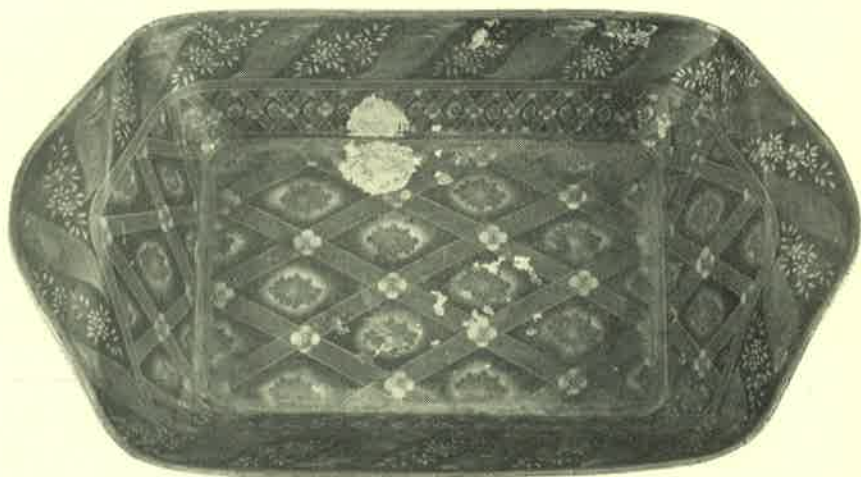
Touring south of Orly seemed rather dull until we reached the Chateau Country. Hardly had we recovered from studying one magnificent structure than we visited another, until eventually the architecture and historical background of them all seemed to fuse. Later, with our slides, photographs, and booklets, each has been separated in our minds and we can now fully appreciate the architecture, decoration, furnishings, and splendor of by-gone days.

Each place has its amusing stories and this part of the Tour was no exception. After being "marshalled" through France by our French courier to the tune of "Make it Snappy", we welcomed an opportunity to exert our independence for a few days in Paris doing what *everyone* does in Paris.

The Tour was climaxed by a gala evening aboard the Bateau Mouche where we wined and dined in the shadow of the Eiffel Tower as our glass-topped boat glided along the River Seine, and the lights of Paris impressed this night upon our memories. Little did we realize, amid such gaiety, that the next day we would leave one of our members behind to scurry to the American Embassy to replace her expired passport and take a later flight home!

Kennedy Airport was once again overtaxed and flights to our home airports were delayed by several hours, so much so, that our "passport delinquent" was on hand at Rochester to greet her fellow travelers when *they* finally landed.

It is a tremendous responsibility, and at moments most exhausting, to lead twenty-two friends through three foreign countries and keep them comfortable, relaxed, and happy. Living together for three weeks while enjoying and admiring the wonders of the world brings about a deep understanding and affection for each other. To see fourteen members of Tour II and several from Tour I gather together at the Manchester Meeting and express such joy at seeing one another again makes a leader ever so proud of "her big happy family"!



Original English Bread Tray — Courtesy, Jessica Bond



Pair of Narrow Boats owned by the Bray Family

## ROSES AND CASTLES

*Mona D. Rowell*

The fascinating story of the growth of the man-made canal system of England began in the mid-eighteenth century due largely to Francis Egerton, the third Duke of Bridgewater, who became known as the "Father of Inland Navigation". It is said that his interest in canals came about following a broken love affair when he left London and retired to his estates at Worsley and began to study the problem of transporting coal from his Worsley mines to Manchester. However, it is known that he had toured the Continent visiting and studying the Continental canals after completing his schooling.

In 1759, Egerton obtained permission to make the first navigable cut, or canal, starting at Worsley and keeping to the north of the river Irwell in the county palatine of Lancaster. In 1760, a second Act authorized a canal with an aqueduct over the River Irwell carrying the line to Manchester.

James Brindley, a self-taught engineering genius, was responsible for building the aqueduct, scorned by many as "a castle in the air". So successful was this feat that he soon became involved in many large canal projects which developed throughout England due to the success of the Bridgewater Canal.

The canals brought about a new way of life, for they surpassed any other form of transportation, carried coal into areas that previously had been dependent upon timber alone, and contributed to an Industrial Revolution.

During the Canal Age, 1760 to 1840, the family boat was rare, for most narrow boats were crewed by men whose families lived ashore. As these carriers were forced to reduce prices with the increasing competition of the railroads, the narrow boatmen eliminated their crews and houses ashore and brought their families on the boats where they could serve as crews. Some historians believe that this new "race of family boatmen" who operated only on the narrow cuts were of gypsy origin and that possibly the first boatmen came from the army of "navigators" who worked on the first digging of the canals.

The boatmen were a proud people who formed their own closely-knit community with much intermarriage and a tradition governing everything from the placing of their gaily painted watercans to the rigid ceremonies of their weddings and christenings. There was even a strict protocol in regard to dress. Canalside Pubs were their dance halls where they stepped to the tune of the melodeon, an instrument often found aboard the narrow boats.

In 1963, the control of the nationalized system of canals and inland waterways was taken over by the British Waterways Board which is concerned not only with commercial transportation but also with water supply for agriculture, industrial use, pleasure boating, and general recreation. In 1963, too, the Waterways Museum at Stoke Bruerne, once a grain warehouse and mill, was opened to preserve the colorful past of the inland canals. There our Tour Group was graciously welcomed by Mr. Hadlow, the Curator, who explained the workings of the museum and stood by to answer our many questions.

Since boatfolk rarely invite guests aboard, a reproduction of a boat cabin with its true colorful decoration and authentic furnishings is on view at the Museum where visitors can study at close range the compact arrangement and decorated equipment of the boat. Throughout the three floors of the museum are seen the mysterious "roses and castles" decoration on all types of articles found aboard the narrow boats. One can see the "battens", the patterns from which the apprentices worked to insure "correct copying and standards of workmanship"; study the subtle differences in decoration of the various areas in the huge collection of articles that has been gathered together from all over England; see the work of well-known oldtime painters as well as the present day decorators who are carrying on in the traditional



Boat, decorated by Mr. Hough, on Display  
at the Waterways Museum



Inside View of Boat decorated  
by Mr. Hough



"Battens" (upper left) from which the  
Apprentices Worked



Waterkeg from an Early Boat



Door Panels— Designs from  
Different Areas



Underside of a Table



Ronald Hough at His Workbench



Articles Decorated by Mr. Hough



Watercan with Typical Decoration of the  
Braunston Area  
Decorated by Ronald Hough



Decorated Door Panel and Entrance  
of the Bray Boat  
Typical "Roses and Castles"  
Decoration of the Braunston Area



Decorated Panel on the Bray Boat



Underside of a Table inside the Boat

manner; and observe all kinds of typical clothing and gear, even to the gaily painted feedcan and a crocheted ear protector for the horses used in the years before the steamboats, and later the diesels, took over.

We appreciated the tremendous amount of work accomplished in so short a time by this canalside museum after visiting a typical boatyard where a set of narrow boats with true decoration of the area had docked. At the Boatyard of the Blue Line, at the junction of the Grand Union and Oxford Canals at Braunston, near Rugby, operated by Mr. Michael Streat, our host, we enjoyed the rare privilege of boarding the narrow boats of the Bray Family. Mrs. Bray in her white apron trimmed with crocheted lace, allowed us to enter her home and view her neat, colorful cabin, so compactly arranged with its small, highly polished stove; dazzling brass trim; beautiful fruit plates, the envy of any collector; the family table with its gaily decorated underside on view when conveniently folded into the wall for storage; lace-trimmed curtains that could be closed at night to separate the bedroom area where half the double bed was placed across the rear of the cabin and the other half folded into the wall during the day for added space; the brightly decorated utensils, doors and wall panels, the gay watercan perched atop the cabin; all a sign of a colorful, peaceful form of living as the Bray Family carry coal over these rural waterways from Coventry to London.

A rare treat, too, was the demonstration, arranged for us by Mr. Streat, by one of the few remaining decorators trained in the manner of the old school. Mr. Ronald Hough, surprisingly, a young man, was trained as an apprentice for three years under the late Frank Nurser whom he admired and respected. With us he shared his knowledge of the craft, explaining the preparation of his paint, brushes, and steps in painting a typical design. Holding an article in his left hand with no support, he quickly formed the brushstrokes to complete the design, answering our many questions as he worked. After photographing his workshop, worktable, supplies, and articles, we visited the salesroom of the Boatyard and saw his many decorated articles all bearing designs of the Braunston area. Although the large watercans and coal hods were a striking attraction, we had to settle for a wooden tray as an example to bring home due to the difficulties of transportation.

Here, at last, we had discovered in England a simple form of brush-stroke painting, similar to the Country Painting of our own land.

Written from information gathered on the Tour, a copy of the BLUE LINE NEWS, and a booklet, *The Waterways Museum*, published by the British Waterways Board.



Chateau de Blois — Wall Decoration

## CHATEAU DE BLOIS

*Maryjane Clark*

Located in the Valley of the River Loire is the *Chateau de Blois*, the pride of Blois. Actually, it is not one castle but a "conglomeration of castles", each built at a different period in various styles of architecture.

The Francois I Wing intrigued us especially with its many elaborately decorated rooms. Originally, the walls were covered with leather. Although they have been restored with the original decoration, the walls are now covered with linen.

Some walls are stencilled with very large units in soft colors, others have dark backgrounds with different paneled designs. Small units appear on the ceilings and the many narrow beams. Although the beautifully tiled floors are well worn in the "traffic" areas, the varied designs can still be seen in the protected corners. Every available space is completely covered with stars, fleur-de-lis, royal insignia, and other customary themes of the Renaissance.

Here was a wealth of interesting material. The designs in themselves were fascinating, but the profusion of decoration was overwhelming and confusing.



Claverton Manor

## THE AMERICAN MUSEUM IN BRITAIN

*Maryjane Clark*

It certainly seems odd to travel three thousand miles to see a truly impressive display of Early Americana! The idea of an American Museum outside of the United States was conceived by two Americans with a deep appreciation of the American arts. Today, it is supported by friends in both the United States and England.

Situated two miles from the center of the charming town of Bath, England is Claverton Manor which stands on fifty-five acres of park and woodland, high above the valley of the River Avon. The architecture of this Manor is common to the late eighteenth and early nineteenth century design of both England and this country. It is built of Bath Stone which looks like soft-yellow blocks, as are all the buildings of Bath.

Inside it tells the story of the development of American craftsmanship and art from the time of the first settlers of over two hundred years ago through the middle nineteenth century. The museum has eighteen completely furnished rooms with the original panelling brought from the United States.

The Textile Room has a large collection of quilts, stencilled coverlets, and hooked rugs. The floor is beautifully stencilled in an all-over pattern of more or less circular strokes of light red and green on an

old yellow ground. The fireplace is adorned with a fine painted fire-board.

The 1830 stencilled bed room from the Joshua LaSalle House of Windham, Connecticut is charming. One wall is stencilled in a panel of green leaves on a vine with an alternating panel of red flowers with red and green brushstrokes. They are separated by a little green upright stroke. On the bed is a fine example of a stencilled coverlet. On one wall we see a still life of fruits and leaves in a basket, a painting on velvet or "Theorem", done by a schoolgirl between 1810 and 1835. There is also a primitive of a young girl. Beside a grained chest stands a large rocker in old yellow with three slats, the top one very large, decorated with stencilling and freehand bronze. It is a rare type to me. On the mantel is an Oliver Buckley document box. The floor is covered with a woven, cotton, rag rug of the period.

Probably the next most exciting room is the Pennsylvania-German exhibit. Here we see a lovely old cupboard just filled with excellent examples of Pennsylvania decorated tin in mint condition. Chests and chairs are exhibited, too.

Last, but not least, is the Milliner's Shop. One of the "open air" exhibits on the grounds, a museum tradition, it contains a collection of block-printed bandboxes, hats, and feathers. The dark green floor has a black, then orange flower stencilled on it in a checker board pattern. Standing in this very pretty shop is the most beautiful "Hitchcock" chair in excellent condition.

What a fine Museum to increase Anglo-American understanding! We all wished to spend more time there. Perhaps we will return!



Stencilled Bedroom in Claverton Manor



Portion of Cabinet of Decorated Tin  
in the Pennsylvania German Room



Original Lace Edge Tray — Courtesy, Jessica Bond

## PRESIDENT'S REPORT

*Anne E. Avery*

"Handsome is as handsome does" and surely The Equinox House at Manchester, Vermont was as beautiful as any place we have chosen for a meeting. I am delighted to report that absolutely everything was "handsome to match."

The opening afternoon, September 26th, was given over to registration, the semi-annual meeting of the Trustees and the Executive Board and a largely-attended meeting of the Chapters (see report elsewhere in this issue). A great deal of Society business must be transacted in these few hours, and we are grateful to the hard-working chairmen who plan to arrive early and give up their time to it.

When twilight fell we gathered in the attractive Garden Lounge for cocktails. The setting was pure glamour! Mount Equinox loomed solid and black behind the luminous waters of the swimming pool and a small combo played for *dancing*. As we had registered 55 family guests, mostly husbands, this is not as far into the realm of fantasy as it might appear to be.

We dined together in the banquet hall, where we were privileged to host Mr. and Mrs. G. Murray Campbell. Mr. Campbell, a personage, is "mayor" of Manchester Village and regaled us with Vermont wit and wisdom under the title, "Whittlings". Sample: Sweet young thing (dinner partner) to President Calvin Coolidge "I bet I can get you to say more than two words". C. C. (laconically) "You lose."

The remainder of the evening was spent in the Exhibition Hall viewing the many fine originals brought by the members and gathered

on loan by Jessica Bond and the meeting committee. Members and applicants work was of exceptional quality, and attractively displayed with unusual arrangements of seasonal flowers.

Tuesday morning was occupied by the business meeting. It is extremely gratifying to note the increasing attendance and active participation in these sessions. The Trustees announced an important amendment to the By-Laws which will raise the dues as of July 1, 1967. This was deemed an important and necessary step to safeguard our progress and to provide funds in reserve for the future. Our dues have not been increased since 1950-51. During this period costs have risen, some of them astronomically. After review of the entire picture it appears unrealistic not to face facts. The majority of the members at the meeting, and there were many, agreed to support the action of the Trustees, stating that the increase was nominal, and that members receive much in return.

The afternoon program included a demonstration of the art of découpage by Mr. Thomas Harris, Jr., Curator of the Chaffee Art Gallery. Mr. Harris showed exquisite examples of his own work, includ-



Original French Tea Caddy - Courtesy, Jessica Bond  
Original Glass Panel — Courtesy, Natalie Goodman



Original Chippendale Card Tray  
Courtesy, Helen Fish



Original Chippendale Box  
Courtesy, Helene Britt

ing lamps, chests and boxes. He graciously answered the many questions put to him, as well as sharing his sources of supply. Many of his pieces utilized engravings by Jean Pillement (see article by Shirley S. DeVoe—*THE DECORATOR*, Vol. XVI, No. 2, Spring 1962). Mr. Harris particularly likes the effect of the black and white chinoiserie in his work.

For dinner that evening our guests were Colonel and Mrs. John Cummings of Westfield, Massachusetts. We adjourned to Convention Hall where Colonel Cummings spoke on "Paints of the American Past"—a scholarly approach to the composition and use of early paints. The Colonel might be called a detective, for the cases of age and authenticity he has solved by determining pigments are legion. We were given an excellent bibliography as background material, delighted to find it included such old friends as Esther Brazer's book, as well as the Stalker-Parker *Treatise on Japanning*—London 1688. Mrs. Cummings showed colored slides of very early American painted furniture to illustrate backgrounds and decoration.

The formal program closed the following morning with Mona Rowell's talk and pictures of the summer's trip to Ireland, Wales, England and France. Those of us, home-bound, find these journeys enchanting indeed! I would feel remiss if I did not thank Mr. Lawrence M. Sides of Elmira, N. Y. the husband of one of our loyal members who graciously allowed himself to be impressed into giving an impromptu but knowledgeable demonstration of gold leaf on picture and mirror frames. Mr. Sides knows whereof he speaks, and there will be no stampede of members to "set up shop" and take on commissions.

Lest you think the meeting was all fun, I hasten to report for the following committees.

*Applicants:* 21 applicants pieces were passed at this meeting. 9 were received into membership.

*Membership:* A new listing has been prepared and will be sent to you soon. Total membership now totals 769.

*Printing:* Costs since May 1966, \$2,292.46.

*Photographs:* Two photos taken of three "A" awards. Nine colored slides. 17 originals.

*Registration:* 286, including 55 family guests. Registrations returned—4. Advanced registration continues to improve,

*Standards and Judging:* 66 pieces tallied and judged. 21 applicants pieces passed. 3 members "A" awards. 14 members "B" awards.

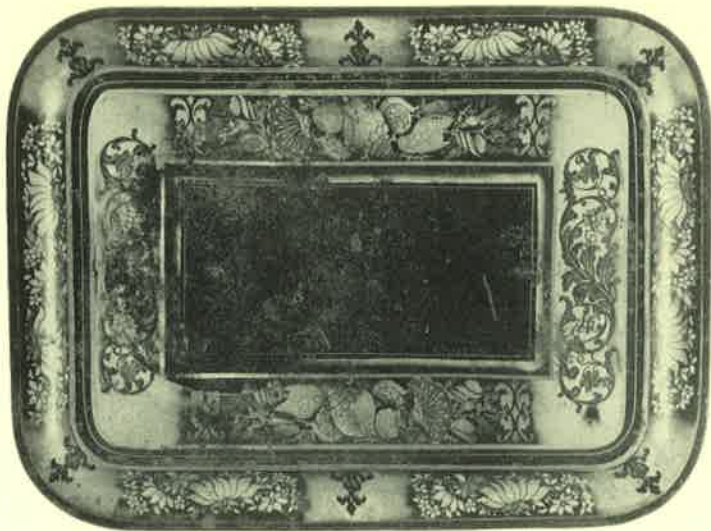
*Teacher Certification:* 4 interviews conducted. Intensive review of qualifications. Changes made to clarify minimum rules for application.

Last but not least our thanks must go to the small but valiant Strawberry Banke Chapter that staffed our Ways and Means. Under the able leadership of Ramona Teiner they grossed \$1,014.80. Eleanor Thomas contributed a water color, Ethel Homes a theorem and Elsie Calen a much coveted Della Robbia Christmas wreath. Olive Sawyer provided an amazing number of Benjamin Franklin penny banks. Comments will be mercifully withheld on those who received more than one!

Zilla Lea, Publications Chairman, reports a balance of \$2,964.50 on the Chair book. *The Decorator Digest* shows a profit of \$349.60. Remember our books when the occasion arises to present a gift. The Promotion Committee has decided that forthcoming ads in *YANKEE* and the catalogue of the WINTER ANTIQUES SHOW of the East Side Settlement House should feature our publications.

It is with a sense of deep personal loss I report to you the death of Thelma Riga (Mrs. Harley H.) Regular Member No. 12. Many of you will remember her for the delightful Deerfield meeting which she chairmanned. Mr. Riga has given to the Museum eight outstanding originals including the two rare lace edge octagonal trays pictured in *THE DECORATOR* Vol. XIII No. 1 Fall 1958, page 13. Thelma's extensive portfolio will go to the Charter Oak Chapter for the use of its members.

Warmth and friendliness are perhaps easier to achieve when we are all together under one roof, but Nathalie Robinson and her com-



Original Stencilled Tray — Courtesy, Bernadette Thompson

mittee made extra efforts to provide a genial atmosphere. That they succeeded so well is indeed a tribute to their hard work, for this was our largest meeting. Jessica Bond, Meeting Chairman, reported "not one bit of trouble", as the Equinox House and Mr. Thomas Farley, its President, had provided absolutely everything. This was indeed true, it is seldom we have such superb facilities as a convention hall, audio-visual aids and no end of help. However, comment must be made on the efficiency of Mrs. Bond! All of her arrangements had been finalized a year in advance. The unusual name tags which featured three different wall stencils were made and carefully stored away. Reports to the Trustees and Committee Chairmen were filed and on time. During the meeting itself the Chairman was here there and everywhere assuring our comfort.

On behalf of the Trustees may I express gratitude to Mrs. Poor and the Standards and Judging Committee, Mrs. Watt and the Exhibition Committee, Mrs. Laurence and the Registration Committee, Mrs. Childs and Mrs. Ramm who handled Publicity. Also to Mrs. Donald Hanks, who "assisted us all". The duties of these members necessitate coming early, working late, being available during the days of the meeting . . . without them there could be no meeting at all. With heartfelt thanks.

*Anne E. Avery*



Original Stencilled Tray — Courtesy, Helene Britt

## REPORT OF THE FORTY-SECOND EXHIBITION

The Equinox House

Manchester, Vermont

September 26, 27, 28, 1966

The Fall Exhibition of The Historical Society of Early American Decoration, Inc. officially opened Monday evening, September 26, 1966 in the Exhibit Hall of The Equinox House, Manchester, Vermont.

Flower arrangements of fall flowers and foliage enhanced the atmosphere of the fifty by sixty foot hall which amply accommodated our exhibit, the Ways and Means sale, the tin sale, the photograph and book sale table, and the Teacher Certification Committee's display of reverse painting on glass.

Forty-three applicants pieces, twenty-three members pieces, and seventy-six originals were processed and exhibited by the committee.

After forty-one exhibitions, it is a continuing surprise to find so many never-before-exhibited pieces appearing. It is most gratifying that the members are so willing to share with the Society not only these pieces, but to give us an opportunity to study and enjoy again the pieces seen before.

The display of originals, from the gaily painted tin Toby Jug bank to the exquisite chippendale-type flowers and scrolls on a large plate warmer, the different brush work and bright colors of two Russian trays, to a large wooden trunk, the scene in the Pollard style of

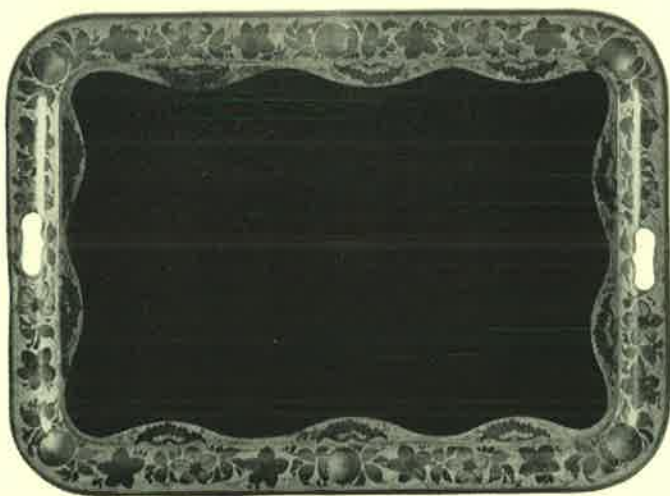
painting, showing a royal coach and four with passengers and luggage, was a showing to be remembered.

While there was no specific theme for the meeting, each class was so well represented, any one could have been used.

The stencilled group showed several different scenes: an unusually well-cut stencil on one, of a period in which the dress will soon be up-to-date, the blonde girl sporting a pony tail (*DECORATOR* Vol. XIV No. 2, page 27); A chubby Prince Charlie on a fat, little pony, plump hands holding the reins taut, whip at the ready: a shepherd and his lady, he with a crook and she pointing questioningly to the sheep, fashioned with delicate lines and silver powder dusted in sparingly to give form: a plowman, guiding a one-share plow, team in tandem, noteworthy because of the beautifully formed horses, with the feel of forward motion, the tugs cut to indicate a chain, interesting because in this type, we usually find the animals and figures crude: a disappointed hunter remonstrating with his dog as a snipe, apparently flushed too soon, flew safely away.

There were chairs and trays, good examples of this art, and an English tea caddy, always a delight to see and study. (*DECORATOR* Vol. XV No. 2, Page 21. *Decorator Digest*, page 299.)

Having the exhibit arranged as nearly as possible in categories affords an excellent opportunity to study the different types of flower painting from the fine, thinly painted passion flower, rose, and morning glory, through the coarser variety, to the chalky feel of the lace



Original Freehand Bronze and Stencilled Tray — Courtesy, Ernest Temney

edge; from the so-called chippendale, with thick, heavy strokes, or the thinly veiled, delicate, to the unusual bouquet seen on a tin tea box. There were pen and ink boxes, cake plates, card trays, lacquered letter holders, pewter candleholders, large and small trays, lap desks with iridescent pearl, and a hot water urn. A French tea caddy with pierced-edge top and sepia decoration was most admired as was the signed deep well tray with "Clay, King's Convent Garden" on the back. *Decorator Digest* page 312, DECORATOR Vol. XI, No. 1, page 7.)

The admiration of all was directed to the bright purpley-blue-bodied peacock with glowing green head and wings, his tail containing the most beautifully realistic tail feathers imaginable. It is unbelievable that a human hand could have fashioned the delicate, true to life feathers, as well as the pedestal, composed of tiny gold leaf outlined leaves with powder dusted in, the flowers at the base, the perfect example of what "Chippendale" flowers should be, the iris, aster and anemone as smooth as silk with depth achieved by bright to shadow. The hand of a master at work! Another tray is pictured in the DECORATOR Vol. XVIII, No. 2, Page 21.

May we suggest that it would be most informative and helpful to reread the article (*Decorator Digest*, Page 274, DECORATOR Vol. XVIII, No. 2, Page 18) "Chippendale Flower Painting" by Martha Muller

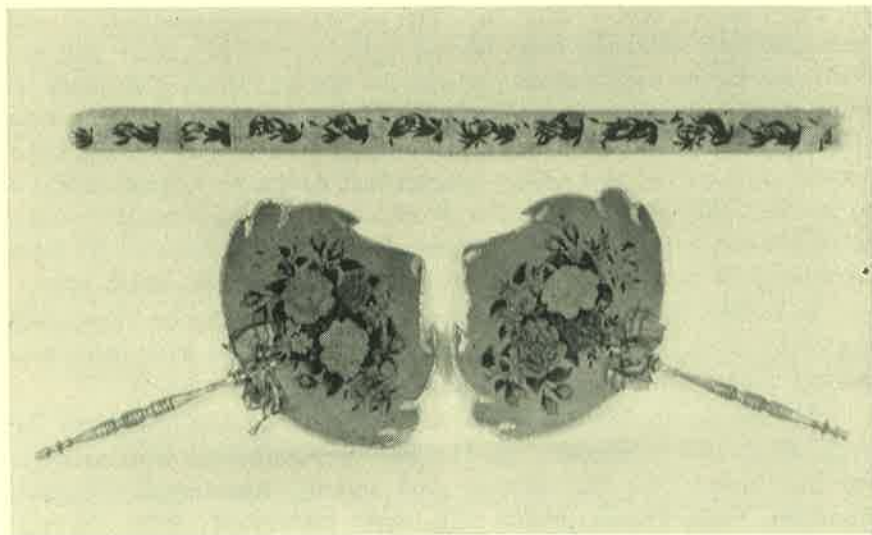
A large tray picturing a three-tiered fountain with water trickling over, plump peacock on a branch beside it on the left, was balanced



Original Country Tin

Courtesy, Bernice Drury

Courtesy, Lynette Smith  
Courtesy, Emma Sampson



Original Theorems on Velvet — Courtesy, Jessica Bond

on the right by a balustrade supporting, none too firmly, a fish bowl, the home of five placid goldfish swimming lazily about.

Freehand bronze, reverse stencilling, and stump work were all incorporated on a large rectangular tray, the flange design extending onto the floor in rhythmic swoops.

Wolverhampton types were on display, the still lustrous colors depicting an Eastern lady, gowned in alizarin over gold leaf, the folds of her dress beautifully modeled; a slave in bright accoutrement, holding three golden bells or lanterns on a long pole, a smaller red tray contained a bucolic scene of the lowlands, a dairy maid milking her cow.

A clock face with intricate gold leaf, raised gold dots, a wild rose in each corner, stood near the clock glass panels, containing beautiful architectural pen work and gold leaf pillars; sail boats, with a sailor in one, handling the sails from a most precarious position; other glass panels with stencilled borders, the scenes all so professionally executed, it made one wonder if they could ever be duplicated.

Theorems on hand screens and a lady's belt, so small it is doubtful that it would encompass any waist of today. The freehand bronze design on a yellow background, decorated a clothesbrush, showing the scope of decorated articles.

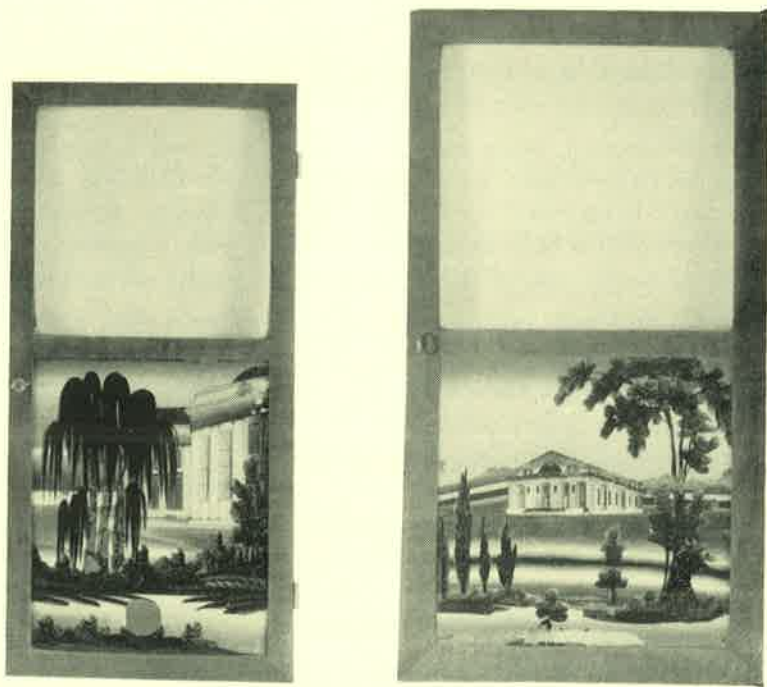
In addition to all these interesting articles, was the country painting: a Zachariah Stevens deed box, (DECORATOR Vol. IV, No. 2, Page

18, and Vol. XI, No. 2, Page 18). The typical elongated red fruit, the stem and leaves flowing from left to right, a swirl of yellow and red brush strokes on each end of a trunk, the top well decorated, made us want to go home to start practicing brush work. A Maine bread tray was compared with the pieces from other sections of the country, from a most unusual red and yellow geometrical design on a large trunk, a squat tea caddy with large red fruit and lovely flowing brush strokes, to coffin and cut corner trays, appreciated the more, because we have all attempted to emulate the beauty and freedom of the brush work.

It is difficult to find sufficient adjectives to describe adequately the many items, for each one has merit, and again we wish space permitted a description and photograph of each.

My thanks to Norma Annabal for the above descriptions of the originals in our exhibition, the Hospitality Committee who arranges for the "sitters" for the meeting days and my committee: Elizabeth Bourdon, Celia Darch, Helen Fish, Jane Hammond, Kitty Hutter, Betty Sampson, and Lynette Smith.

MADGE M. WATT, *Exhibition Chairman*



Original Terry Clock Glass Door Panels — Courtesy, Norma Stark

## REPORT OF THE CURATORIAL COMMITTEE

September 1966, Manchester, Vermont

A Chippendale tray has been purchased for the Museum Collection, this past summer, that members will see at the Spring Meeting. The purchases made from the funds donated for the Violet Milnes Scott Collection are now completed and consist of the pair of plaques illustrated in the last issue of the DECORATOR, a large lace edge tray, a pair of bellows, a lace edge monteith, and a small Chippendale tray. Once again, we would like to thank all members who contributed, either originals or gifts of money to this special fund in memory of Violet Scott. We hope one day to arrange a separate exhibit of this collection.

Harley Riga presented the following pieces in memory of his wife, Thelma Riga: a pair of octagonal lace edge trays, a large tin trunk, two papier maché baskets, a tin Chippendale box, a rectangular Chippendale tray and a rectangular scenic tray with stencilled roses and a freehand bronze border of Greek temples. All of these exceptionally fine pieces will be brought to the May meeting and placed on display at that time.

MARTHA MULLER, *Curator*



Original Stencilled Chair — Courtesy, Natalie Ramsey

## CHAPTERS' REPORT

The Chapters' Meeting was held on September 26th, 1966 in the Carousel Room of the Equinox House in Manchester, Vermont. Since most of our members drive many miles to our meetings, we were pleased and gratified to find such a large number of members had planned to attend the meeting—and to find the large room full! It now seems evident that the "open-to-all" Chapters' Meeting has proven to be a welcome innovation to the membership of the Society. Each Chapter was represented by at least one member.

Our membership problems have been of great concern to all the Chapters for some time. Included on our agenda were the following topics: boundaries, limitation of membership, and multiple chapter membership. Following discussion, a show of hands indicated that all Chapters, from their experiences, were basically in accord. It was unanimously voted that all Chapter boundaries should be eliminated; that no one should be a member of more than one Chapter at a time; and with one exception, that membership in any Chapter should be automatic and unlimited. These, then, are the policies that you, the membership have discussed and agreed upon.

Further discussion was upon the use of the Official Seal for Chapter Programs and Stationery. This somehow, became a major issue, in spite of the recent policy voted by the Trustees and printed in the DECORATOR, Vol. XX, No. 2, "The seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters."

Let us face it, and be honest with ourselves! As an organization we have worked for twenty years to establish a reputation in our field. The Seal is our official insignia. Who, then, should have the use of it? The Chapters, or those officials who are really conducting the business of the Society?

Madeline W. Hampton, *Chairman*



## A LETTER FROM THE STANDARDS COMMITTEE

It was with much pride and satisfaction, that we viewed the highly improved quality of the Applicant pieces exhibited at the meeting in Manchester, Vermont. We look forward to seeing many future Crafts-men Awards from these new members.

Our meetings are always enhanced by the high quality of the "B" Awards which we are so pleased to show. Such interest has been shown, that we feel that it is proper to eliminate their anonymity and glamorize them along with the coveted "A's". Beginning at the Spring Meeting, we shall be proud to inscribe the exhibitor's name on these Awards.

Because the supply of Standards Booklets is almost exhausted, it has been suggested that some changes should be made to enable members to have a better understanding of just what is expected to meet these requirements. However upon objective study, one is impressed by the work which went into the forming of the present points of Requirements. Most important, it is proper *interpretation* which should be stressed. That is why the Certified Teachers play such a vital role in the Standards of our Society.

The Requirement Booklet is a guide for judging craftsmanship. There was high quality in all fields of Early American Decoration. That is what we strive to reproduce. We want to be certain that our original is worthy of reproduction and follow its procedure.

The Standards Committee is not set up as a teaching staff, it is not meant for that Committee to say how the results shall be accomplished.

It is important that the exhibitors carefully interpret the graded sheets. The judges are instructed to use utmost consideration in figuring the marks in each column. Try to check the percentages in each box to determine the overall picture of the criticism. "Overall" means entity of impression. If the category is Gold Leaf, the laying of the leaf is the most important aspect. In Stencilling, the cutting and application of those stencils dominate, etc.

The Standards Committee is very conscious of its responsibility to the Society and hopes this message will help for better understanding.

MARION POOR, *Chairman*



Original Lace Edge Tray — Courtesy, Madge Watt

## PROPOSED TOUR OF THE ORIENT FALL 1967

Tentative wheels have been set in motion for a group trip to the Far East. It will be necessary to plan well in advance for at least two months will be required to obtain visas and required health inoculations. The air portion of the trip will probably be with TWA or Pan-American. Land portions would be done by the New Orient Express. It will be impossible to accommodate more than 25 members and family guests.

Inasmuch as this would be the trip of a life time for most of us, time was allowed to permit members to participate in the planning. A suggested itinerary: San Francisco, Hawaii, Hong Kong, Taiwan, flight to Japan. Boat trip on the Inland Sea. Land Tour to include special points of interest for our group: Nara, Kyoto, Tokyo and possibly Kurashiki; a small city which boasts five museums, including one for Folk Art. Return by way of Alaska, Vancouver or Los Angeles.

If you are interested at all and wish to receive circulars or other information will you write to Mrs. Spencer G. Avery, 145 Union St., Batavia, N. Y. 14020, so that your name can be placed on the mailing list?

## APPLICANTS ACCEPTED AS MEMBERS

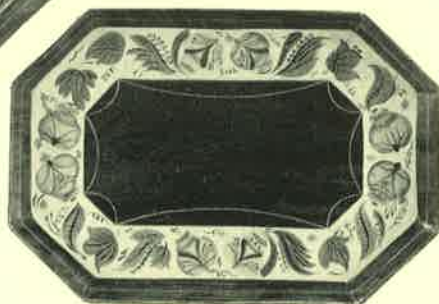
Manchester, Vermont, September, 1966

- Bolognese, Mrs. Salvatore B. (Linda)  
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- Chesney, Mrs. J. Dukehart (Marjory)  
37 Paxwood Road, Delmar, N. Y. 12054
- Delaney, Mrs. Wilbur H. (Anastasia)  
5 Everett St., Worcester, Mass. 01609
- Fenton, Mrs. John G. (Elizabeth) Tenneybrook Court, Rutland, Vt.
- Griner, Mrs. John A. (Josepha) R.F.D. 1, Remsen, N. Y. 13438
- Minton, Mrs. Franklin G. (Beatrice)  
14 Granville St., Poultney, Vt. 05764
- Newson, Miss Marion E. 431 E. Seneca St., Ithaca, N. Y. 14850
- Ploscheck, Mrs. Jacques (Olga) Valhalla Rd., Montville, N. J. 07045
- Townley, Mrs. Frank E. (Kathryn)  
23 Sunnyside Road, Scotia, N. Y. 12302



Original Stencilled Chair — Courtesy, Natalie Ramsey

MEMBER'S "A" AWARDS  
Fall, 1966 — Manchester, Vermont



Ruth Black

Country Painting  
Stencilling on Tin — Norma Stark

Prudence Regan



## BOOKSHELF

by Natalie A. Ramsey

Your Bookshelf Editor is dependent upon suggestions and titles of books that may be of interest to our members. Rarely does she receive this help from our Membership. Therefore, you continue to see the name Charles E. Tuttle, Publisher, Rutland, Vermont, in these reports. We are fortunate in having so close at hand to this reviewer, a publisher, who excels in the publication of both unusual and beautiful art and craft books.

*Theorem Painting on Velvet* by Anna C. Butler.

This is an Instruction Manual dealing with the Procedures in the various techniques of Painting on Velvet—Theorem Method. This small pamphlet of twelve pages presents instructions for beginners and amateurs in the art or craft of Velvet Painting. It is a compact booklet giving simple and clear directions for planning and completing a velvet picture. I can recommend this little manual highly and know that those of you who already do velvet theorems will find many sensible and helpful hints. It is an excellent guide book for the "Do-it-yourself" beginner. Miss Butler is also the author of a book entitled *Tole, Glass and Furniture Decoration*. This was reviewed in our Spring, 1960 DECORATOR, Vol. XIV, No. 2. The book on Velvet Painting may be purchased from Anna C. Butler, Box 166, Mt. Kisco, N. Y., 10549. Price \$1.50.

*Ivories* by Alfred Maskell. Publisher, Charles E. Tuttle of Rutland, Vermont.

Of special appeal to Collectors and Connoisseurs is this stunning book on Ivories. Its interest for our Guild members is mainly one of appreciation of another art form—this art form surprisingly existing from the earliest Prehistoric ages. A reprint, this most handsome book was originally published in 1915. The author, the late Alfred Maskell presents his extensive research in the history of ivory in a remarkably well written text. The book is intensely interesting.

It numbers 523 pages with 257 illustrations. The illustrations, which are excellent are captioned and numbered so that reference to text is easily accomplished. The type is unusually large, sharp and well spaced and makes for comfortable and easy reading. Beautifully bound in red, white and gold, you can proudly own and display this on your bookshelves. Price \$17.50.

*Batik, The Art and Craft* by Ila Keller. Publisher, Charles E. Tuttle of Rutland, Vermont.

As a change from our tin, wood, brushes, stencils, etc., you may be interested in this delightful little book on Batik. Miss Keller gives a detailed and accurate account of the origins and history of Batik and generously offers the "how-to" tricks of the trade. The text is covered in three chapters — one on History of Batik — two on Batiks in Indonesia and three on Modern Batik Methods. There are in all 75 pages. 72 black and white illustrations, and 15 color plates. The jacket and end papers are really lovely and the price is only \$5.00.

*A Book of Hand-Woven Coverlets* by Eliza Calvert Hall, Publisher, Charles E. Tuttle of Rutland, Vermont.

A record of another predominantly feminine art will surely be of interest to our Society members. There must be many among us who own one or more of these early bedspreads. Few, however, are lucky enough to know the history, traditions and skills that place these coverlets in our early Colonial culture. Again, this is a reprint, the first having been published in 1912. The author writes her history and facts in very refreshing prose, sometimes poetic in style, and before you know it you have absorbed her story with the greatest of ease and pleasure. The lovely illustrations may help you to recognize some of the motifs or patterns that were used in your own cherished coverlets. Done in typical blue and white, the cover is very handsome. In all there are 411 pages, and many of the illustrations are done in excellent color plates. Price \$8.75.

## NOTICES FROM THE TRUSTEES

### SPRING MEETING

May 15, 16, 17, 1967

Viking Hotel and Motor Inn, Newport, R. I.

*Meetings Chairman*, Mrs. Edwin W. Rowell

*Hospitality Chairman*, Mrs. John Clark

### FALL MEETING

October 11, 12, 13, 1967

Grossinger's, Grossinger, N. Y.

*Meetings Chairman*, Mrs. John C. Miller

### SPRING MEETING

May 17, 18, 19, 1968

Hotel DuPont, Wilmington, Delaware

*Meetings Chairman*, Mrs. W. W. Watkins

The following amendment to the By-Laws was adopted September 26, 1966 to take effect on July 1, 1967. Article II entitled Membership and Dues shall be amended to read:

Section 2 (c)	Regular Members	The annual dues shall be \$10.00
Section 2 (d)	Associate Members	The annual dues shall be \$15.00
Section 2 (e)	Family Membership	The annual dues shall be \$15.00
Section 2 (f)	Contributing Members	The annual dues shall be \$20.00
Section 2 (g)	Life Members	The dues shall be \$150.00
Section 2 (h)	Benefactor	Unchanged

### CHANGE IN REQUIREMENTS FOR TEACHER CERTIFICATION

With the approval of the Board of Trustees, it was voted to require 500 teaching hours in Early American Decoration for the teacher with a state teaching certificate *or* four college credits for a course in Principles of Teaching *or* a certificate for sixty hours in a Teacher Training Class from an accredited craft school. One thousand hours will be required for the teacher without the teaching certificate *or* four college credits *or* a craft school certificate.

There are still some of the Walter Wright patterns that have not been returned. The Trustees request that you send them to the Historical Society of Early American Dceoration, Inc., c/o Mrs. Virginia P. Partridge, Cooperstown, N. Y.

Mrs. Merton D. Thompson, 35 Maple Ave., Claremont, N. H. is the *New Membership Chairman*. Anything regarding Membership should be mailed to her.

## POLICY

### Use of The Name of The Society

The name of the Historical Society of Early American Decoration, Inc. may be used by Master Craftsmen, "A" Award winners, and Certified Teachers *only*, for educational or public relations matters. (See ANNUAL REPORTS 1965-66 for a complete listing of the Policies covering the use of the name.)

### The Official Seal

The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall Meeting, 1966.)

A new category has been established for Applicants: *Third Year Applicant*: Those persons who have had one piece accepted during the two years *immediately* preceding their third year. The accepted piece will not have to be re-submitted for judging. Should the applicant fail to attain membership during this year, there will be a one year waiting period before she can apply for beginning applicant status.

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## 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. Ray H. Bartlett, 67 Washington Avenue, Crescent Beach, Conn.—Stencilling.

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, 808 Wave Crest, Indialantic, Florida—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, glass painting.
- Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- Mrs. John A. MacMorris, Highland Acres, Argyle, New York—Certified in: stencilling.
- 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. Philip R. Peck, 44 Cunningham Ave., Glens Falls, N. Y.—Stencilling.
- Mrs. Sylvester Poor, Augusta, Me.—Certified in stencilling, country painting.
- Mrs. Raymond Ramsey, Orwell, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- Mrs. Edwin W. Rowell, R.F.D., Townsend St., Pepperell, Mass.—Certified in: stencilling, country painting, lace edge painting.
- Mrs. Harold Syversen, 24 Henmor Drive, Closter, N. J.—Stencilling.
- 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, Chippendale.
- Mrs. Harold White, Delmar, N. Y.—Certified in: country painting, stencilling, freehand bronze, lace edge painting, metal leaf.
- Mrs. Herbert Willey, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.
- Mrs. Harry R. Wilson, 90 Morningside Drive, New York, N. Y.—Stencilling.

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Mrs. John Clark, Norwell, Mass.  
Mrs. Joseph Watts, Westwood, N. J.

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Mrs. Sherwood Martin, Wapping, Conn.  
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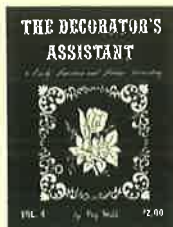
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<i>Applicants</i> .....	Mrs. Romeo Antoniewicz 2 Orchard Lane, Springfield, Vt.
<i>Chapters</i> .....	Mrs. Kenneth Hampton Lone Pine Lane, Teaneck, N. J. Co-Chairman, Mrs. Howard Brauns 731 Palmer Ave., Maywood, N. J. 07607
<i>Curator</i> .....	Mrs. Max Muller 60 Bacon Road, Old Westbury, L. I., N. Y.
<i>Custodian</i> .....	Mrs. Spencer Avery 145 Union Street, Batavia, N. Y.
<i>Decorator</i> .....	Mrs. Andrew Underhill 37 Bellport Lane, Bellport, L. I., N. Y. 11713
<i>Exhibition</i> .....	Mrs. George C. Watt 323 Lupine Way, Short Hills, N. J.
<i>Historian</i> .....	Miss Maria Murray Wykagyl Gardens, New Rochelle, N. Y.
<i>Membership</i> .....	Mrs. Merton D. Thompson 35 Maple Ave., Claremont, N. H.
<i>Nominating</i> .....	Mrs. H. S. Topping Arrowhead Farm, Wainscott, L. I., N. Y.
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<i>Publicity</i> .....	Mrs. Louis K. Childs 8 Ridgewood Road, Paxton, Mass.
<i>Registration</i> .....	Mrs. Leland A. Wilson 310 South Lake Avenue, Troy, N. Y.
<i>Standards</i> .....	Mrs. Sylvester Poor 17 Amherst Street, Augusta, Maine
<i>Teacher Certification</i> .....	Mrs. Edwin W. Rowell R.F.D. Townsend Street, Pepperell, Mass.
<i>Ways and Means</i> .....	Mrs. Richard Childs 108 Stoneleigh Road, Holden, Mass.
	Mrs. Joel Clark 50 Wheeler Road, North Grafton, Mass.