

The Decorator

Volume XX No. 2

Cooperstown, New York

Spring 1966



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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Bump Tavern

New York State Historical Association, Cooperstown, New York

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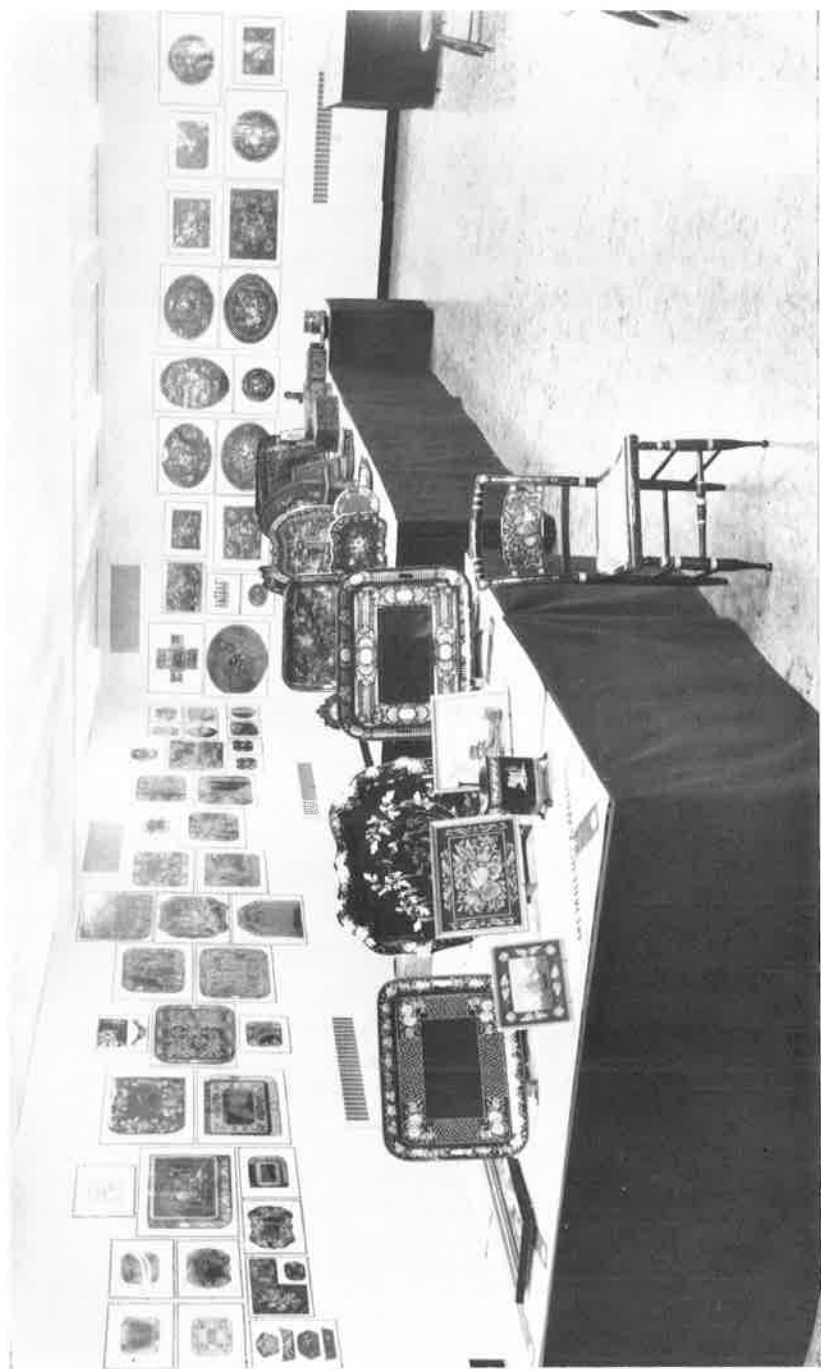
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Exhibition — Cooperstown, New York, May, 1966



ESTHER STEVENS BRAZER

EDITORIAL

In October 1946 the first Editor of *THE DECORATOR* wrote, "This first issue, we felt, should be one in which we pay homage to Esther Brazer. Succeeding numbers will be largely what the members of the Guild will make it."

In this, our fortieth issue, we once again pay homage to Esther Stevens Brazer, a "pioneer in the perpetuation of Early American Decoration as an art" whose untiring efforts in the field of research and whose unselfish sharing of that knowledge have been a constant source of inspiration. That our members have caught that spirit is attested to by their many valuable contributions to this publication.

We are proud to review the growth and accomplishments of our Society in our Twentieth Anniversary Issue. As we look to the Future, let us recapture the enthusiasm of our Charter Members and with renewed dedication constantly strive for the ideals that have become a tradition of the Historical Society of Early American Decoration, Inc.

MONA D. ROWELL

THE PURPOSES OF THE SOCIETY

A society organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; and to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art and the elevation of the standards of its reproduction and utilization. To assist in efforts public and private, in locating and preserving material pertinent to our work, and to cooperate with other societies in the accomplishment of purposes of mutual concern.

PAST PRESIDENTS OF THE SOCIETY

1946 - 1948	MRS. S. BURTON HEATH
1948 - 1949	MRS. JOHN A. McAULIFFE
1949 - 1950	MRS. ARTHUR H. CHIVERS
1950 - 1951	MRS. MAX E. MULLER
1951 - 1953	MRS. S. BURTON HEATH
1953 - 1957	MRS. GORDON A. SCOTT
1957 - 1959	MRS. CARROLL H. DRURY
1959 - 1961	MR. WALTER H. WRIGHT
1961 - 1963	MRS. ANDREW M. UNDERHILL
1963 -	MRS. SPENCER G. AVERY

THE CRAFTSMEN'S PRAYER

Found on the wall of one of the Chapels in
Canterbury Cathedral

"O God, by whose spirit in our hearts dost lead men to desire Thy perfection, to seek for truth and to rejoice in beauty; illumine and inspire, we beseech Thee, all thinkers, writers, artists, and craftsmen, that in whatsoever is true and pure and lovely Thy name may be hal-
lowed and Thy Kingdom come on earth; through Jesus Christ, our Lord."

ORGANIZATION OF THE SOCIETY

Emily Heath

Esther Stevens Brazer was not only our teacher of Early American Decoration, but also our good friend — always inspiring and encouraging both teachers and hobbyists.

She taught well and generously. We shared her great delight whenever any new information added a piece to the puzzle of “who did what, when and where”, as well as “how”? She thoughtfully gave credit to the many who correspond with her or by other means gave her useful bits of information or discovery.

The classes in Massachusetts, Connecticut, New Jersey and New York heard many anecdotes or experiences about each other. All knew of Mrs. Brazer's eager preparations for the summer trips to Hanover, New Hampshire, where she worked with students from Vermont and New Hampshire for a few days which seemed much too short.

After Mrs. Brazer's death when we realized we were on our own, it was natural to call on students from each of the areas where she had taught, for advice and cooperation. How could we most effectively continue the work which she had revived and taught with integrity, sincerity and enthusiasm?

One of the first planning sessions was held at my home in Darien, Connecticut, with the late Mr. Clarence Brazer and a representative group of interested students from many areas present. From then on, the formation of a Guild of Early American Decoration seemed feasible.

The organization meeting, on May 27, 1946, was held in Darien because of its accessible location. We were almost overwhelmed by the unexpected attendance of eighty students who became the first charter members.

This, in brief, is the story of our beginning, but there remained many details to be decided. It is because of the continued interest and dedication of all the members of the Society, that we can review the progress of the past twenty years with justifiable pride.



Original Greenwich Oval Tray
Courtesy, Margaret Willey

COMMITTEES AND THEIR PROGRESS

Emilie Underhill

It is with a deep sense of pride and nostalgia that the following facts are recorded. In looking through my old files, I found a copy of the announcement of the Charter Meeting of the Esther Stevens Brazier Guild held at Darien, Connecticut, Monday, May 27, 1946, a copy of the first By-Laws of the Society of Early American Decoration, Inc. (two mimeographed sheets of typewriter paper stapled in the corner) and the "New Year's Greeting to Members of the Esther Stevens Brazier Guild", Jan. 4, 1947, from the President, Emily Heath, followed by a list of 79 applicants. Mrs. Heath has written of the organization of the Society so this will be a record of the various Committees, their activities and progress during these twenty years.

The Decorator

THE DECORATOR began to function immediately after the Charter Meeting. Volume I, No. 1 was printed and ready for distribution at the meeting in Wellesley, Oct. 29, 1946, just five months after that first meeting. The early issues contained reports of the business meetings and committees. In 1954 this was discontinued since the sales to non-members was increasing. From that time on Members *only* received such reports in the *Annual Reports*. This arrangement allows more space for articles of research on the many phases of Early American Decoration and allied arts and crafts. The "Book Shelf" was instituted in 1951. The reviews of books and articles pertaining to our special interests have been of inestimable value. Two Indexes have been issued, No. 1 covering Vol. I, No. 1 through Vol. VIII, No. 2, and No. 2, carrying on through Vol. XIV, No. 2.

Membership

There were 125 members at the Charter Meeting in Darien, Connecticut; 360 in 1947; 697 in 1951 (the fifth anniversary) and today we number 756. Mention should be made here of individual achievements of some of our members: the wall stencilling in Bump Tavern, Cooperstown; participation in the Seminars at Cooperstown; participation in the Williamsburg Forums; the authorship of many technical books and articles, to say nothing of those who have edited and contributed to our own publications.

Standards

There was an "exhibition of sorts" at the Charter Meeting in Darien, but it was not until the second meeting that any attempt at judging ability was made. In 1947 a list of standards for judging and awards was submitted to the Directors and accepted for a period of three years. The first "standards booklet" was printed and sent upon request to members, two more with revisions have been issued. There were 113 pieces judged by these standards at the Hartford Meeting, May 1948. In May 1952 four members received the coveted Mastercraftsman's award. Today there are 10 recipients of this distinguished citation. This committee sponsored a competition for our Official Seal which was judged and awarded in 1953.

Teacher Certification

Early in 1950 after numerous requests for teachers and instruction, it was felt necessary to organize a committee for the purpose of certifying competent teachers of our craft to meet this crying need. Much deliberation and thought went into drawing up the list of requirements. Not only were technical standards considered, but also the ability to teach and project these skills and the historical background of our field. The first five certificates were issued in October 1952. The first Teachers' Exhibition in conjunction with a Guild Exhibition took place in Cooperstown, New York, October 1953. A Reference Reading Booklet, issued in 1954, was revised in 1965. In 1966 we are proud to have a list of 23 Certified Teachers and 2 Master Teachers. To receive a Teachers Certificate or an "A" Award means much hard work as well as a great deal of study and research.

Exhibitions

Do you realize how much time and energy this committee devotes to us all? They arrive *at least* three days before the meetings. Their duties entail unwrapping, cataloguing, tagging and numbering entries, and arranging same for the judges. After separating the "sheep from the goats", these pieces are exhibited upon tables which have been set

up and covered. The committee must also accept, catalogue and arrange the coveted originals which all too often arrive at the last minute. When the meeting is over, the entries must be sorted again and delivered to the owners. After all have left, the remaining articles must be rewrapped for mailing, tables denuded, supplies packed away and made ready for the next meeting! ! Don't you think an award is in order?

The first figures on record are from the Hanover meeting, October 1947, stating that the pieces processed were: "23 Stencilled, 26 Country Tin, 19 Free Hand Bronze and Gold Leaf, 36 Reproductions by Guild members." In 1951 at the Ithaca meeting the number had increased to 238 pieces processed, and the next largest report was in 1960 at Swampscott with 232 pieces. Society-sponsored exhibitions, other than those held in conjunction with our meetings, have been held in many important places, to mention but a few: Philadelphia Art Alliance, Philadelphia, Penna., Storowton Eastern States Exposition, Springfield, Mass., Suffolk Museum, Stony Brook, L. I., Sweat Memorial Art Museum, Portland, Me., N. Y. State Museum, Albany, N. Y., Albany Institute of History and Art, Albany, N. Y., Carpenter Art Galleries, Hanover, N. H.

Traveling Exhibition

Plans for a Traveling Exhibition were under way in 1956. A folding case lined with antique gold velvet was ordered to accommodate 40 original articles loaned by members. This handsome display was shown first at the Atlantic City meeting and evoked much enthusiastic comment. Its travelling was discontinued in 1961 when it was dismantled. During its short but active life it travelled from St. Louis, Mo. on the West to Shelburne, Vt. on the North, to Clearwater, Fla. on the South via Columbus, Ga. and Charlotte, N. C. It was seen at Cooperstown, N. Y. and Williamsburg, Va.

Meetings

The place of meetings was decided upon by the Trustees in the early days upon the recommendation of "someone". In 1958 an Advance Planning Chairman was appointed to investigate possible meeting places. She presents a report of her findings to the Trustees who make the final decision. Our membership has grown to such proportions that reservations for dates and places two years in advance have become necessary. The policy to plan meetings in cultural surroundings as far as possible is attested to by the following partial list: Hanover, N. H., Old Sturbridge Village, Mass., Princeton, N. J., Ithaca, N. Y., Bryn Mawr, Pa., Cooperstown, N. Y., Old Deerfield, Mass., Williamsburg, Va., Williamstown, Mass., Corning, N. Y.



Stencilled Box
Historical Society of Early American Decoration Collection

Registration

The first actual report records the registration for the 1st Annual Meeting at the Barbizon Hotel, New York City, May 1947 as being "about 125". By 1953 the number at the Kingston Meeting was 266 which is quite surprising, because Cooperstown 1964, has been considered the all-time high with a registration of 256.

(There may be a few discrepancies in this account. It has been compiled from back numbers of the DECORATOR, "Annual Reports", some minutes of Trustees meetings and a few scant notes and precious memorabilia saved from the earliest days of the Society. So please forgive them.)

Programs

A policy was adopted in 1958 to arrange programs around a theme featuring a specific aspect of our craft with speakers, demonstrations, exhibition and panel discussions planned with this in mind. Our list of speakers is most distinguished including the following, to mention but a few: Alice Winchester, who spoke at the Charter Meeting, Charles Messer Stowe, Arts Editor of the N. Y. Sun, Dr. Albert Corey, N. Y. State Historical Assoc. Historian, Mary Black, Curator Abby Rockefeller Folk Art Museum, Louis C. Jones, Director and Frederick L. Rath, Vice Director of the N. Y. State Historical Assoc., Minor Wine Thomas, Assistant Director and Chief Curator of the N. Y. State Historical Assoc., Paul Perrot, Director of Museum of Glass, Corning, N. Y., Nina Fletcher Little, Jean Lipman, Carl Dreppard, Earl Robacker, Robert David Lyon Gardiner, 16th Lord of the Manor of Gardiner's Island, L. I.

Demonstrations have always been a popular feature. Members have been more than generous with their talents and research material. Tours have been arranged to places of interest such as Winterthur, Fairmount Park, The Sandwich Glass Factory, Corning Glass Factory and through the Curators Warehouse in Williamsburg, Va.

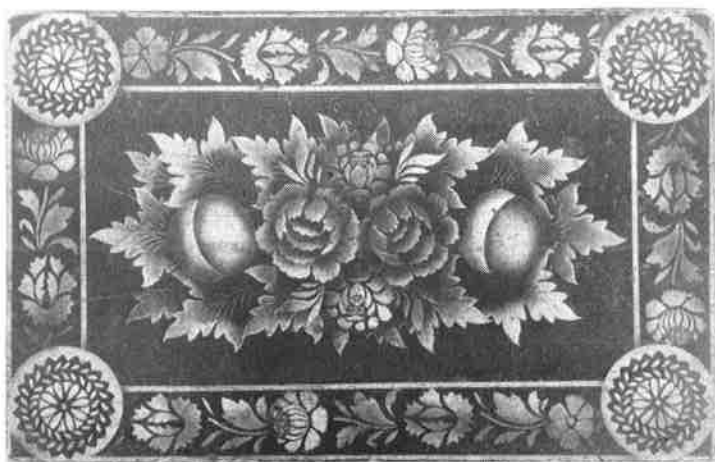
Chapters

Our Chapter Chairman will report on the growth of chapters elsewhere in this issue.

Today there are 19 active chapters. Their enthusiasm is displayed at their meetings together Spring and Fall. There is always a lively exchange of ideas, problems and future projects. They have made handsome contributions to the Museum both in moneys and in gifts for the exhibition collection. The "Chapters Palette, Issued Now and Then" was compiled, mimeographed and mailed to the Chapter Chairmen as a personal project of the Chairman in 1958. It was designed to furnish news, ideas and projects and to bring the chapters into closer relationship. It has become so popular that 178 copies were sent to six chapters who requested them in 1964. The number has increased to such proportions that this year it was mailed in bundle form to each chapter to be distributed to their respective members.

Ways and Means

Another hard working committee which started in a modest way and now has become one of the most important is the Ways and Means



Stencilled Box Top
Historical Society of Early American Decoration Collection

Committee. Their table is one of the attractions at the meetings. The Chapters have shared in this responsibility. They have for sale at the meetings hard-to-find supplies and useful articles such as portfolios, ruler-bridges, etc. Their Silent Auctions have been very popular and have provoked exciting and frantic bidding. In the last year they earned \$2,097.09 most of which goes to the Museum Fund.

Historian

Two superb illuminated Scrap Books have been made by the Historian. They contain articles, news releases, and notices pertaining to the Society and its members, Volume I from 1950 through 1957 and Volume II from 1958 through 1964. They may be seen at Cooperstown.

Photographs

Cataloguing and filing Esther Stevens Brazer's slides began in 1958. By 1959 there were 115 slides available to Chapters for use in their programs. This collection has been augmented by gifts from members and other sources, so that today it numbers over 200. "A" awards and outstanding originals which are photographed at each meeting, are kept on file and may be purchased by members.

Publications

Work began in 1958 on our first publication, *The Ornamented Chair. Its Development in America*. It was published by Charles E. Tuttle Company, Rutland, Vt. and placed on sale early in 1961. The sales were exceptional. The first edition was out of print within a year. A second edition was published in 1963. At the suggestion of our publisher our second publication *The Decorator Digest* developed and was printed in 1965. At this time work on a third book, *A Dictionary of Terminology*, is in progress.

A first edition of *The Ornamented Chair* was sent to Mrs. John Kennedy and has been placed in the Decorative Arts Library at the White House along with THE DECORATOR which is sent regularly upon request. Also a full run of THE DECORATOR, leather bound in V Vols. was presented to Jacqueline Kennedy in appreciation of her interest and work in restoration and collecting of original furnishings for the White House. Letters of thanks received from Mrs. Kennedy, Mr. James R. Ketcham, Registrar of the White House Library, and Mr. Conrad L. Wirth of the U. S. Department of Interior with an engraved certificate, which has been framed, may be seen at Cooperstown.

60 pictures of "A" awards and an appendix giving an account of the Historical Society of Early American Decoration, Inc. was sent to

Mr. W. D. John upon his request, to be included in his book *Early English Decorated Trays*, published in 1964.

Museum

Upon the Incorporation of the Society of Early American Decoration in 1948, the Directors accepted Mr. Clarence Brazer's Deed of Gift which included Esther Stevens Brazer's "patterns, lantern slides, manuscripts, notes and photographs". They were housed temporarily in Innerwick which became our first Museum. Patterns were catalogued, mounted and covered. They were available to the membership for copying, and research material for studying under the supervision of the Curator. Classes were held at Innerwick until after Mr. Brazer's death in 1955. The house and contents were offered to the Society by him in his will at a very reasonable price. After much deliberation, counsel and thought, the Trustees voted not to accept this offer. It was found financially impossible to purchase and maintain the house and grounds. In the meantime investigations were made for a home for our collection which by that time had grown to considerable proportions. Happily for us in 1958 an agreement was made with the N. Y. State Historical Association at Cooperstown, N. Y. In June of that year the contents mentioned in the Deed of Gift were moved from Innerwick to Cooperstown and placed in Bump Tavern, our new HOME. Immediately a program to repair, rehabilitate and clean our collection of originals got under way. Accession Records were brought up to date. A room in the Farmers' Museum was allotted to us for a permanent exhibition. Two lighted glass cases were installed at one end of the room. In 1964 two more wall cases were enclosed in glass. Our exhibition room and collection is seen by more than 100,000 persons a year.

Our many valuable pieces are described in the "Museum Collection" in this publication.

Go to Cooperstown and see for yourselves why we should be justly proud to be members of the Historical Society of Early American Decoration, Inc. and ever be grateful to our Curator and our Custodian for the thought, labor and time they have extended to make our Museum one of the most distinguished in our field in the country.



Original Gold Leaf Tray
Historical Society of Early American Decoration Collection

TO THE TWENTIETH AND BEYOND

Anne E. Avery

The year 1960 marked the beginning of the sixth decade of the Twentieth Century and ushered in for the Society what might be called "The Era of the Printed Word". With the publication of its first book, *The Ornamented Chair* edited by Zilla Rider Lea, the HSEAD became known outside the narrow boundaries of museums and other historical societies and began to be accepted as the definitive authority in its field. "The Chair Book", as it is fondly called, is about to go into a third edition, no mean feat, in competition with the flood of printed material on the market.

Natalie Allen Ramsey served as Editor of *The Decorator Digest* which saw the light of day in summer of 1965. A collection of articles selected from *THE DECORATOR*, it has been enthusiastically received. In connection with both these books it is of special interest to note that the purchase of copies by the Tell City Chair Co. of Tell City, Indiana, led to an Associate Membership for their Vice-President, Mr. Bert Fenn, and the employment of one of our Master Craftsmen to re-design their line of decorated chairs and benches.

The Glossary of Terms Used in Early American Decoration is well on its way under the able leadership of Maryjane Clark. It is a tremendous task and time consuming job — new terms are constantly coming to light which must be checked and re-checked for accuracy and clarification. It will require dozens of careful sketches to illustrate the definitions.

Our Historian, Maria Murray, has completed two editions of her remarkable hand-illuminated scrapbooks and has collected the material for a third. The quality of the workmanship is always much admired when we are able to have the volumes on display.

In an attempt to streamline the operation of the Board and to involve talented members who are not serving as Trustees, the following committees were appointed: Finance, Museum, Promotion, Publications and Membership Relations. Finance now issues monthly reports to all its members and is presently engaged in a re-appraisal of our investment program. An enlarged Museum Committee made it possible to clean, repair and mount almost 600 of the Walter Wright patterns. This committee will also function in the cleaning and care of our large collection of originals. Membership Relations has solved a few of the problems sent in by our members. Alas! those unsigned and unsung have had to go by the way.

Promotion has been progressing by leaps — to the extent that many of those involved have been hard-pressed to keep up with the flood of correspondence. An article in September of 1965 in *THE CHRISTIAN*



Connecticut Valley Chest — Formerly in Front Hall, Innerwick.
Historical Society of Early American Decoration Collection

SCIENCE MONITOR resulted in the printing of a "book list". Included were our publications, Mrs. Brazer's book, and for the first time a listing of "How to Do Its" written by our members. 135 copies of the list and about 40 covering letters were sent in answer to inquiries from 33 states, Canada and Natal, South Africa! A lengthy article in March 1966 issue of YANKEE MAGAZINE, which incorporated many illustrations of members' work and a report on the 20th Anniversary meeting at Cooperstown, resulted in starting the flood of correspondence anew: "Where can I find a teacher?" "How do I stop the painted glass on a banjo clock from flaking off?" "Who can stencil a Boston Rocker for me?" "Please send me a subscription to THE DECORATOR". "Can I attend the 20th Anniversary meeting?" "Do you have any information on tavern signs?" "I want to become a member!"

In the past year we have participated in different ways at three large antique shows. The first at Madison Square Garden was planned and executed by a committee which included our Exhibition Chairman, our Historian, Curator and a Master Craftsman-Master Teacher (well fortified by *many* willing hands.) It was a tremendous effort, involving much work and featuring 64 originals of country tin, a portfolio of 30 stencilled chairs, some stencilled trays and copies of our publications. Those who "sat" agreed that it was time the public became educated in our field and what we are trying to accomplish.

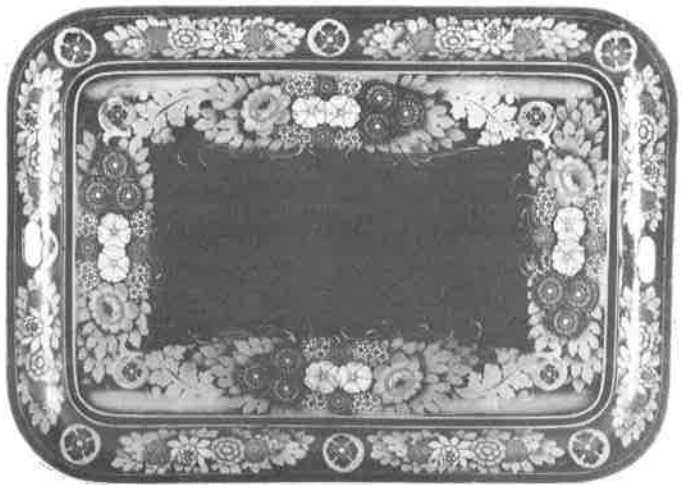
The second show was the direct result of our involvement in the first. It was the prestigious Winter Antique Show of the East Side Settlement House. Our Curator, Martha Muller, wrote a fine article on "Signatures of Some American Tinware Decorators" for the catalogue. This was one of only *three*, the others being authored by authorities from the Metropolitan Museum and the Brooklyn Museum of Art. It was illustrated by photographs of Butler, Buckley, Filley, Stevens and North tinware selected from our files.

The show at the Beacon Hill meeting rooms of the Women's City Club of Boston we owe *solely* to the interest and energy of the Old Colony Chapter. They assumed complete sponsorship, set up the exhibition and saw to the writing and publishing of two excellent articles in the catalogue, "Bellows At the Hearth" authored by Isabel MacDuffie and the very creditable "Tinsmithing in America" by Maryjane Clark and Mona Rowell. It was an educational exhibit featuring the various endeavors of the Society. Our publications were on display and were well received. All in all, a much-needed promotion in an area where we are too little known, and perhaps less appreciated.

The summer of 1965 marked the inception of our first Tour. A group of twenty members traveled to England, Scotland and Wales on

a journey tailor-made to our interests and enthusiastically received. The highlights were perhaps the visit to our friend Mr. John and to the National Museum at Cardiff, where all the treasures of Pontypool were displayed. It was a most pleasant and enjoyable means of taking a holiday as well as increasing knowledge, with the result that twenty-three will trip to Ireland, Wales, and England as well as the Chateaux country of France and finally Paris!, again under the sponsorship of the Society and the competent leadership of Mona Rowell. We look forward to additional trips to the continent and perhaps even, in time, to the Orient.

In closing it would seem that we have reached a period of re-evaluation. Our twenty years have led us on paths undreamed of in 1946. How shall we strike the proper balance between our resources, physical as well as spiritual and the demands upon them? Is expansion through our chapters, into areas of great demand, one way of meeting this? Should we enlarge our membership? Close our membership? These are questions that touch each and every one of us. In answering them perhaps the best way to proceed would be the manner in which we started so long ago . . . the Society first — the individual second.



Large Stencilled Tray
Historical Society of Early American Decoration Collection

THE MUSEUM COLLECTION

Martha Muller

In the year 1946, Miss Esther Oldham and her sister, Mrs. Anne Oldham Borntraeger, gave our Society a group of seven decorated and signed Ann Butler tinware pieces in memory of their mother, Mrs. Arthur Oldham. Thereby, the Museum Collection of the Historical Society of Early American Decoration was established. Today, twenty years later, the collection consists of 365 examples of decorated furnishings, ranging in size from the stencilled Morgan Davis piano to a tiny Shaker snuff box that was once owned by the Eldress Long. It also contains the Esther Stevens Brazer Pattern Collection and the Walter Wright Pattern Collection, both for use by our membership. There is a small library of approximately fifty volumes, some magazines and a file of research material and photographs. One of the most serious aims of our group is the establishment of a truly unique museum devoted to decorated objects of all kinds and the historical data pertaining thereto.

As we had no permanent place for housing any collection at all in our early years, nor any concrete idea of how we could develop such a collection, the majority of our holdings have been acquired in the past ten years. In 1952, six years after the Oldham gift, two unusual chairs were donated to us, a white Hitchcock from Viola Burrows and a red one from Emily Heath. Two tin boxes were received next, a stencilled one from Constance Klein and a free-hand bronze one from Martha Muller. Mrs. Ruel Alden then presented us with a guilders' tip once used by her ancestor, Duncan Phyfe. In 1953, Mrs. Charles Auer gave us an Oliver Buckley box. Flushed with confidence from the receipt of these early precious gifts, we felt that we were on the right road ahead and so we had the courage to make the first purchase, the Morgan Davis piano. This piano, through the cooperation of Emilie Underhill who located it in Virginia, was totally restored and, since 1954, has been housed in the main salon of Fenimore House at Cooperstown. Photos of it are in *THE DECORATOR* Volume IX, No. 1, Autumn, 1954. In 1955, Mrs. Sara Fuller added five pieces to the collection, three trays, a bread tray and a wooden box. In 1958, the Pioneer Chapter was the first to make a Chapter contribution in the form of a tray. Up to that time, Chapters had made very welcome money gifts only.

After the sudden death of Clarence Brazer in 1958, the decision to dismantle Innerwick was made. As President of our Society, Bernice Drury formed a committee to discuss the possibility of making some purchases from the vast Brazer collection of decorated antiques and, after many letters, two meetings and much difficulty, we were able to buy 24



Plaque from the walls of the Drawing
Room of a Mississippi River Boat,
dating about 1830.
Violet Milnes Scott Collection

pieces. Outstanding among these articles are the Adam chair, a lavatoire, an early decorator's box still containing the tools of the trade, a superb round tray, illustrated on page 35, *THE DECORATOR*, May, 1947, a set of glass cornice boards, a Connecticut Valley chest, a Taunton chest and a labelled Hitchcock chair and rocker. We received from Katharine Brazer and Wilson Brazer, as a memorial to Esther and Clarence Brazer, the total contents of the famous "tin pantry" which contained examples of many different types of decorated articles, numbering about 150 after some careful sorting out had been accomplished. A canister from Innerwick was donated by the Pioneer Chapter, in honor of Mrs. Elizabeth Gordon.

All of our holdings were now moved to Cooperstown, since our agreement with the New York State Historical Association had made this our permanent headquarters. There, in a rear exhibit hall of Farmers' Museum, our first permanent museum exhibit was established, set up by the tireless efforts of Virginia Parslow Partridge. So, in a small way, our Museum was begun. Perhaps many members have accepted this fact as a matter of course, but I have always looked on this as an amazing accomplishment. Here, in this lovely historic setting, helped by the experienced guidance of the officers of the New York State Historical Association, we are able to display our possessions to the thousands of annual visitors. This alone should make us eager to strive ahead to greater efforts.

In 1959 we purchased a part of the Oldham collection. This gave us, among other things, some additions to our stock of Stevens Plains pieces which we have tried to feature because of Esther Brazer's relationship to the Stevens family. In this year, members suddenly seemed to become more interested in making donations and, within a short

time, Mrs. Shepherd gave us the Eaton boxes, picture frame and stencils, a valuable contribution; Mrs. Faccio gave us a child's rocker; Mrs. Clyde Holmes, a card case; the family of Mrs. Charles Leslie, a white tray; and the heirs of Katharine Brazer gave us those decorated pieces which she had selected to use in her own home, among them a Clay tray and a choice nest of tables. Mrs. Walters donated several fine items, including a beautiful lace-edge coffee-pot. Clara McCaw gave us a Zachariah Stevens bread tray in very good condition and we purchased a handsome Chippendale tray.

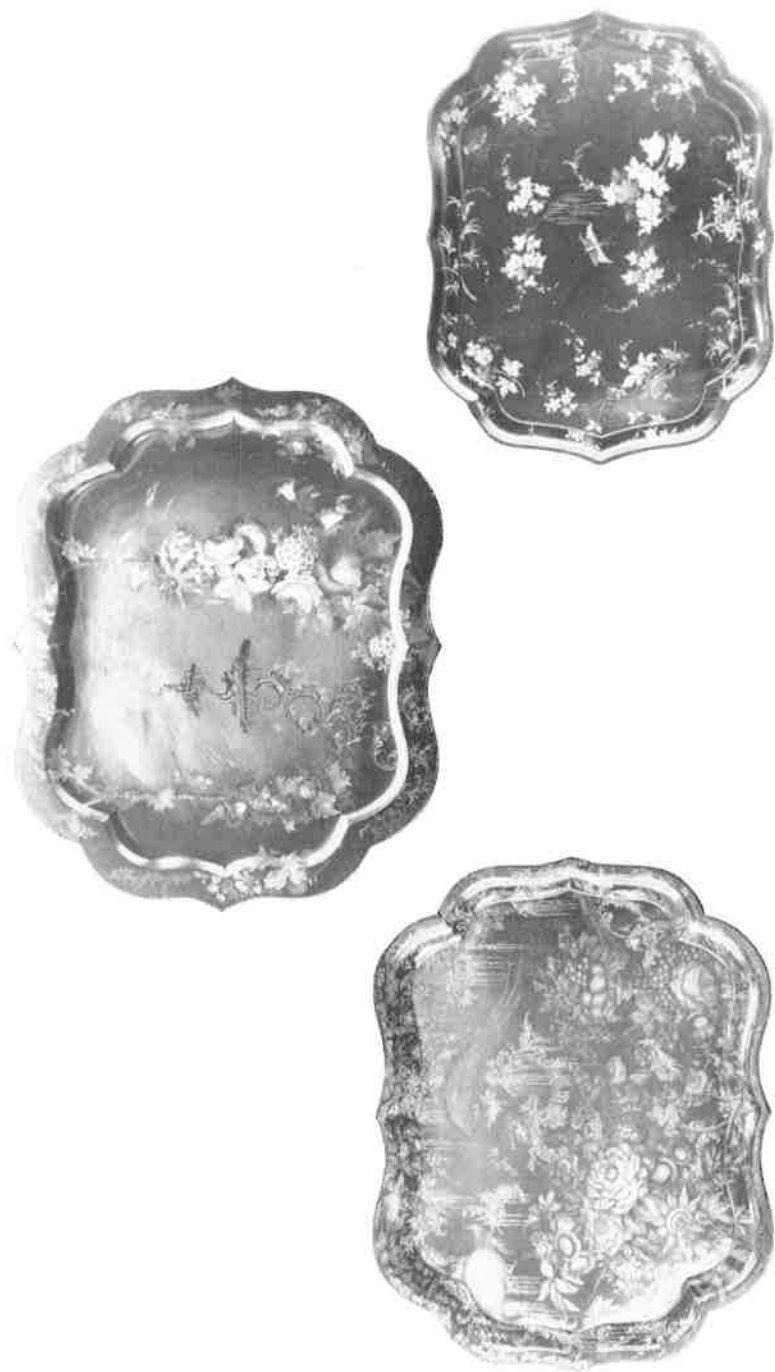
More fine gifts from members were received in 1961: Two John White chairs were sent to us from Mrs. Grier Parke; Mrs. Brombacher gave us a red snuffer tray; Mrs. Auer presented three items; Mrs. Doble gave us a bread tray; a set of stencilled piano boards came to us from Mrs. McDuffie and Mrs. Jameson; a lantern and an apple tray, from Mrs. Thompson; Mrs. Underhill gave a card tray, oval tray, and a tea caddy; a beautiful large Chippendale tray came from Mrs. McLean; a lovely lace-edge tray, from Mrs. Glessner; and a tray of unusual shape from Mrs. Washer.

In 1963 we lost, by theft, one of our signed Butler pieces from the Oldham collection. It had been wired to the wall and, obviously, the wires had been cut and the box removed. Although its insured value was recovered, we have been unable, so far, to replace it with a like piece. However, the sting of the loss was slightly lessened by the purchase of a signed Minerva Butler bread tray and the gift from Avery Worth Gordon of a signed Ann Butler tea caddy. This year our gifts included another card case from Mrs. Holmes, a coffee pot from Mrs. Brombacher, a tea tray from Mrs. Helberg, and a framed stencil from Miss Florence Wright. The Charlotte Carnahan Gordon collection of six pieces was formally presented to



Plaque from the walls of the Drawing Room of a Mississippi River Boat dating about 1830.

Violet Milnes Scott Collection



Portion of Display Case — Farmer's Museum
Cooperstown, New York

us, five pieces from the Gordon family, which included a pair of beautiful urns and the Ann Butler tea caddy and a tray from the Long Island Chapter. The Constance Sanford Klein collection was also donated, four trays from Mr. John S. Klein and one from the Long Island Chapter, an eagle Hitchcock chair was presented to honor Florence Stanforth by the Long Island Chapter and Mr. Stanforth. A Chippendale tray was given in memory of Emma Raymond by the Searington group of the Long Island Chapter.

Our first mirror with a painted panel was acquired in 1964, the gift of the former Wachusetts Chapter. A second mirror was purchased from Mrs. Glessner. This was the banner year in which we received the Walter Wright Pattern Collection. It was also the year we purchased the Clara McCaw Collection of outstanding items in very good condition. A superb Chippendale tray was the gift of Mr. Alexander McCaw in memory of Mrs. McCaw. The New Jersey Chapter presented a writing box and a fine tray. Mrs. Morse gave us an unusual white bread tray. The Exhibit hall was reorganized and many of our new acquisitions were displayed behind new glass cases. We had taken another step ahead. At our Fall meeting that year, we received a tray presented by Mr. W. D. John and the Violet Milnes Scott Collection was introduced. As yet unfinished, it contains, to date, ten pieces, five of them from Mrs. Shepherd, one from Mrs. Hamblett and a pair of fans from the Old Colony Chapter. From the fund collected from our membership, we have purchased a pair of Mississippi River boat scenic plaques, as valuable American items, and other pieces are being considered to round out this group. The New Jersey Chapter gave us a mirror of unusual quality and the Florence Wright Chapter presented a child's chair, with a history of its original ownership. A scrapbook was received from Mrs. Heckathorn and Mrs. Underhill added a tin memorial plaque. Walter Wright donated a lace-edge box and the Long Island Chapter gave a wooden stencilled Ransome Cook box in memory of Eleanor Anderson. Mrs. Mears brought us an inkwell with a stencilled decoration and Mrs. Walter McLean donated four articles, a spectacle case, a pen tray and two other trays.

Many people and some of the Chapters, notably the New Jersey Chapter, have freely given money to the Museum collection. To all, who have contributed in any way, treasures, money or their valuable time, we are most sincerely grateful. In presenting this detailed account of how the Museum Collection has grown so far, we only hope that we have inspired more of you to continue to give us your support, your rare treasures and your confidence so that, eventually, our goal of a really great Museum can be achieved.



Original Document Box
Courtesy, Dorothy Hutchings

HISTORY OF THE CHAPTERS

Madeline W. Hampton

On this, our 20th Anniversary, it does seem suitable to take a backward look into the formation and growth of the separate Chapters.

As you all surely know, Esther Stevens Fraser (later Brazer) lived in Cambridge, Massachusetts, and, later in Flushing, Long Island. She taught classes in both of these areas, and it was her former pupils that banded together, after her death, to form the Guild. Although many of them had never met, they had heard of each other, and all, apparently, were equally inspired by this one "pioneer" woman! Sufficiently so, that by May 27, 1946, they held their first official meeting in Darien, Connecticut. Another meeting, in the fall of the same year, was held in Wellesley Hills, Massachusetts.

The following May, only one year later, 25 members from Vermont and New Hampshire petitioned to form a Chapter to be called the Connecticut River Valley Chapter. The petition was accepted, and Viola Burrows was appointed the first Chapter's Chairman. At this same meeting, Viola reported to the Trustees that she had already had letters of inquiry from two other areas concerning Chapter formation.

The next meeting was held in October of 1947, at Hanover, New Hampshire, and, at that time, petitions were read and accepted for the Charter Oak Chapter, and one to be called the Rippowam Chapter, both based in Connecticut. (This latter name came to be revised to the Housitonic, and by 1949, Fairchester.) Evidently, it was at this same meeting that the already-established Connecticut River Valley Chapter applied for a change of name and became Pioneer!

There were now three Chapters. Who would be the fourth? By the next meeting which was in West Hartford, Connecticut, there were two candidates; a New York City Chapter (later called the Lexington Chapter), and the Long Island Chapter, formed in the Garden City area. So, it was, that just two years after the Guild was formed, we already had five struggling Chapters.

Our Fifth Anniversary meeting was held at Princeton, New Jersey in April of 1951, by which time we had eight Chapters. Pine Tree of Maine (now the Evelyn M. Holmes), New Jersey, and Old Colony of Massachusetts had been added, as well as a new Chapter's Chairman in the person of Thelma Riga. By 1953, we had acquired three more Chapters, William Penn, Maryland and Seneca (later changed to the Florence E. Wright Chapter, in western New York State). Surely we were "getting on apace!" It was at the Fall meeting of this year that we had another change of Chairman, and Louise McAuliffe, a Past President, took over the Chapters. Also, at this same meeting a new Chapter, to be called Wachusett, was accepted.

The Hudson Valley Chapter in the Albany area joined the growing list in 1955, and in 1956 Sleepy Hollow was recognized (evidently replacing the old Lexington Chapter which had, by now, ceased to exist.) In 1957, Nashoba Valley in central Massachusetts was added.

Clara McCaw was appointed Chapters' Chairman at the Atlantic City meeting in the Spring of 1958. She started printing "The Palette" and held a representative type of Chapter meeting. At this time there were 14 Chapters. It did not last long, however, for in somewhat rapid succession Dedalian was added in the Chicago area, but both Sleepy Hollow and Wachusett lost their identity. At the East Hampton meeting, May of 1964, an application was again presented for the formation of a Chapter in the Portsmouth, New Hampshire area, to be called Strawberry Banke, and at Stockbridge, Massachusetts the following year, the Central New York Chapter was recognized.

Mrs. Brazer would surely have much to be proud of!



Original Bread Tray - Courtesy, Edna Winter



Original Chippendale Tray
Courtesy, Mr. and Mrs. Robert Keegan

PRESIDENT'S REPORT

Anne E. Avery

The 20th annual meeting of the Society, held at our headquarters at Cooperstown, brought forth the largest attendance in our history. 276 members, many of them charter, registered, including the record number of 50 family guests. While personal notes in the name of the Board of Trustees had been sent to all Charter Members and past Presidents prior to the meeting, the response exceeded all expectations.

The formal program, arranged by Ruth Coggins, opened with a social hour and buffet-banquet at the Otesaga Hotel. Once more we are indebted to Mr. Joseph Canzeri for his expert help and advice in planning the details for all the events at the hotel. The buffet was delectable and a feast for the eyes as well. The double head table was graced by six past Presidents! Julia White and the hospitality committee made the place cards which defy an adequate description. A tiny patterned mustard calico covered a "wall" in imitation of paper. Superimposed was a fireplace with three perfect miniature pieces of country tin, a tray, a caddy, a document box on the mantel. A memento to be treasured.

Dr. Louis C. Jones, Director of New York State Historical Association, delivered the banquet address in which he traced the past history of our mutual agreement, the progress that has been made and exhorted us to maintain high standards of craftsmanship and research. Following this members and guests adjourned to the ballroom to see the latest

film from Williamsburg, "The Colonial Naturalist." This is the story of the life of Mark Catesby, depicted in color with literally hundreds of beautiful scenes. It was greatly enjoyed.

On Saturday morning the welcoming address was given by the Vice Director Frederick L. Rath in his usual witty manner. We were happy to discover that we still had a "roof over our head" and especially delighted to be told about the magnificent new library building which will soon grace the grounds at the New York State Historical Association.

At the annual meeting which followed, the members elected as Trustees for three years the slate as presented by the chairman of the Nominating Committee, Mrs. Howard Brauns:

Mrs. Spencer G. Avery

Mrs. Philip R. Peck

Mrs. Lyman F. Mears

Mrs. Stanley Van Riper

No nominations by petition were filed with the Recording Secretary.

The Exhibition Committee announced that 230 of the Walter Wright patterns were on display along with members' and applicants work and 104 exceptionally fine originals in all classes. Our membership stands at a healthy 756. We have three new associate members elected at this meeting:

Life Associate: Crosby Milliman, son of the late Julian Ives Milliman, an associate member, and the late Marjorie Milliman, a past Trustee.

Reg. Associate: Mr. Bert R. Fenn, Vice President of the Tell City Chair Co., Tell City, Indiana.

Reg. Associate: Mrs. Samuel Long of New Hampshire.

The Standards Committee announced the acceptance of 7 new members and the presentation of 9 coveted "A" awards.

The Teacher Certification Committee presented five new Certified teachers:

Mrs. Ray Bartlett in Stencilling

Mrs. Harold Syverson in Stencilling

Mrs. Philip R. Peck in Stencilling

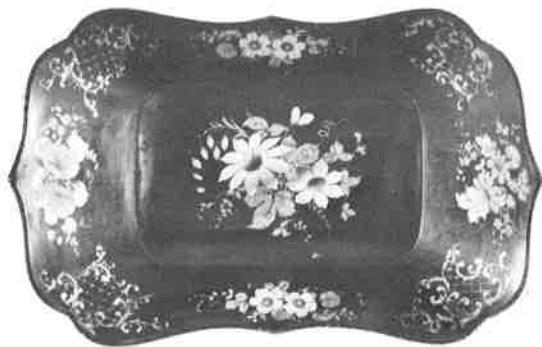
Mrs. Harry Wilson in Stencilling

Mrs. Edwin Rowell in Lace Edge

Portfolios of six teachers were beautifully displayed in the lower gallery and elicited much comment.

It is interesting to note that our printing bills have now soared to almost \$3,500! Last year the cost of printing the ANNUAL REPORTS was \$311.25. Much valuable information about *your* Society is contained therein, please do read them.

A most informative panel discussion "Your Standards Committee at Work" was conducted by Marion Poor, the new chairman of the



Original Bread Tray
Courtesy, Robert Keegan

Standards Committee. It was explained, from beginning to end, how a piece was processed and judged. Everyone agreed that demonstrations of this type go far toward dispelling misconceptions and misunderstandings.

The Trustees met following the morning's events and elected the following officers for one year:

President:

Mrs. Spencer G. Avery

1st Vice-President:

Mrs. Lyman F. Mears

2nd Vice-President:

Mrs. Philip R. Peck

Recording Secretary:

Mrs. Stanley Van Riper

Corresponding Secretary:

Mrs. Donald Cooney

Treasurer:

Mrs. H. J. Parlman

A delightful buffet lunch had been arranged at the Otesaga and while the large number of reservations made waiting in line the "exercise" for the day, everyone took it in stride.

The afternoon was given over to a companion program "The Society's Standards for Certified Teachers" conducted by Elizabeth Mitchell and her capable committee. This featured a teacher interview and a question and answer period. These information programs are most valuable to the Society.

Members and guests were entertained during the cocktail hour at Fenimore House. The beautiful Hall of Life Masques lends itself so well to any occasion! The awards for the Trustee Baby Picture Contest were announced and presented by Fred Rath. Some confusion had been occasioned inasmuch as the present President was clad in bloomers and a past President (male) sported a beautiful head of luxuriant curls.

Following the catered dinner by the Pierston Grange, a real country turkey dinner served family style, many adjourned to the Exhibition to view the Walter Wright patterns.

Sunday morning a delightful innovation, a Buffet-Brunch at the Otesaga, brought the meeting to a close. The speaker, who to many was the pièce de résistance, was Mr. Donald M. Brown who spoke on "Hobby Printing As a Craft." Mr. Brown is a member of the Westchester Chappel, a group which practices this creative art, but preferred to bill himself as "the undecorated husband of Katherine V. Brown" a member of our Fairchester Chapter.

He had hand printed a clever program using examples of his different types and replete with such comments as "The stencilled rose fadeth not & lo the shaded peach holdeth its juice forever!", "Merry sleigh bells to all the Tray Belles." Mr. Brown is an accomplished speaker with a virtuoso knowledge of his hobby and he held everyone spellbound.

We are indebted to Helen Welling and the members of the New Jersey Chapter who staffed and stocked the Ways and Means. Special appreciation goes to Peg Watts, Madeline Hampton, Marian Cooney and Dr. and Mrs. William Sampson for articles made and donated to the cause. A total of \$1,122.05 was realized.

Members are alerted to the following planned publications of interest to the Society. In the July 1966 WOMAN'S DAY there will be an article on Decorated Furniture. A new magazine, ANTIQUE TALK, had photographers and reporters at Cooperstown to cover the 20th anniversary meeting.

On a very serious note the arrangements and plans might be likened to an iceberg—that which showed on the surface was a small fraction of what was actually involved. Liz Peck, Meeting Chairman, and Julia White, Hospitality Chairman, made numerous trips to Cooperstown. Everyone at The New York State Historical Association helped but our very special gratitude should go to Betty Morris, Public Relations, and her aide Mickey Lippitt who tried so valiantly to please everyone and situate them as they requested.

To the Fairchester Chapter we send a special "thank-you" for the appropriate anniversary nametags which displayed the gold seal of the Society and "20th" in gold.

The Exhibition Committee arrived one *extra* day in advance in order to put up the Wright patterns. The Museum Committee had spent the winter months and two trips to Cooperstown in preparing them for display. Standards and Teacher Certification assumed the added burden of appearing on the program. Registration is always a difficult task. Last, but not least, I wish to express appreciation to my fellow Trustees whose loyalty and devotion to an always demanding job makes mine what it is and has been, most rewarding.



Original Chippendale Tray
Courtesy, Mr. and Mrs. Robert Keegan

REPORT OF THE FORTY-FIRST EXHIBITION
Fenimore House, Cooperstown, New York
May 6, 7, 8, 1966

Although the Spring Exhibition of The Historical Society of Early American Decoration, Inc. was scheduled to open on Saturday, May 7, 1966 at 9:00 A.M. in Fenimore House, home of the New York State Historical Association, the Exhibition Committee opened its doors Friday afternoon, about 3:30 P.M. for the members who were present and anxious.

The Exhibition Committee hung 230 of the Walter Wright Patterns, processed forty-one applicants' pieces, forty-five members' pieces and one hundred four originals.

The center table in the room displayed the nine "A" award pieces, Maria Murray's beautiful Society Seal painted for the Antiques Festival at Madison Square Garden last November and a large birthday cake with twenty candles.

The 26 "B" award pieces and the 17 accepted applicants' pieces shared a table at the North end of the Folk Art Gallery. The originals were grouped together on tables at the opposite end.

The walls of the gallery were completely covered with the handsomely mounted Walter Wright Patterns for everyone's admiration and scrutiny. The exhibition tables were arranged in the center of the room so all could examine closely the delicate brush work on the patterns for

which Walter Wright is so noted and admired. Chippendale patterns were clustered on the North wall, Lace Edge on the South wall Free-hand Bronze and Gold Leaf patterns were on the East, Decorated Chair patterns in the door alcove, Stencilled trays, Bread trays and Bellows patterns were on the walls to the West. The Country Tin patterns were displayed on the walls of the room at the base of the entrance stairway along with the two volumes of the Publicity Scrap Book.

Once again the members outdid themselves in generosity, bringing 104 original pieces for the enjoyment and edification of those visiting the display. In addition to quantity, there was quality; many were not the expected nor the typical, but showed the wide range of possibilities in every category.

It is astonishing that meeting after meeting so many never-before-seen articles appear. It is of equal benefit to be able to re-examine those shown before and affords new members occasion to view them.

All categories were represented from the magnificently wrought large chippendales to the wee country tin coffee pots and miniature bun trays. It is this profusion that gives all an opportunity to become better acquainted with each class by the comparison of the traditional with the unconventional; those from the hand of a mastercraftsman, with the more artless.

A rare treat was six Buckley pieces; tea pot, tea caddies and trunks in dissimilar design, displayed together for easy comparison of the shared characteristics; the apricot or orange-salmon backgrounds of main units, the heart shaped leaves, fine brush strokes, and graduated dots, together with the small circle of large plumb yellow brush strokes on the trunk ends, cannister and tea pot tops, a Buckley Device.

Another coincidence was the grouping of a tall candle sconce, tea caddy, and three trunks of varying sizes, displaying a typical New York design that was so similar, it seems they must have come from the same shop, if not the same hand.

There were other country pieces pointing to the work of the Butlers, but unsigned. A domed trunk with lace edge painting was an exception to the customary country design. Many stylized birds on trunk fronts were used as a focal point amid the country leaves and flowers.

The decoration on bread, bun, and cut corner trays, canisters, and trunks was diverse with white bands of varying thickness, contrasting shades of white, with brush work of the finest, to plump bold, flowing strokes.

A gaily decorated coffee pot brought to mind the article (Vol. III, No. 1, THE DECORATOR, Page 231 of the *Decorator Digest*), "Is it typical Connecticut or Pennsylvania German?"

The old Gothic script "Keinen andern sag ich Zu-Dass er mir mein Herz aufthu" around a rustic, handholding couple on a bride's box dated 1798 (Vol. VI, No. 1, *DEOCRATOR*, Page 217 *Decorator Digest*) was translated by Catherine Hutter: "No one else do I allow, That he open up my heart." The names beneath their feet were too faint to be interpreted.

The lace edge collection showed the various techniques used in this art, a foil for the elegance of the chippendale.

Such a fine representation of stencilled borders and gold leaf on glass, so fragile to transport, was appreciated.

A fan box, containing an exquisitely carved ivory fan with lily-of-the-valley sprays adorning the handle, was completely covered with a depiction of kneeling figures and faces of the Near East; the color and effect from a distance reminded one of the fine Paisley shawls of India.



New York State Pieces

Canister
Courtesy, Zilla Lea
Document Box
Courtesy, Helen Hague

Document Box
Courtesy, Zilla Lea
Candle Scone
Courtesy, Helen Hague



Original Bellows
Courtesy, Mildred Ayers

A soft green 'hanky' box, decorated in the chippendale manner, was dated on the bottom "1882, from Mrs. Tomlin Northdoron."

The members were fortunate to have an original chippendale bread tray with black and red wood-grained background, flawlessly decorated, to compare with one of the Walter Wright patterns on display, to see how authentic a pattern can be when carefully executed.

Bellow, fans, card and snuffer trays, cake plates, the large and small trays, all in the chippendale mode, from the early period when the finest workmanship resulted in smooth-to-the-touch, rounded, well formed flowers to the later heavier, unsophisticated, afforded occasion for close scrutiny.

A large scalloped Gothic was not only beautiful as a tray, but as a painting, as was the Jennens and Bettridge (Vol. X No. 1 *DECORATOR*, Page 300 *Decorator Digest*).

Instead of the customary papier mâché, a large maple frame held a slate panel, the design executed in the chippendale manner with birds, fountain, realistically painted flowers, and gold scroll work. This type was produced in England between 1850 and 1860.

The comparison of an original with a copy was afforded by a tray entered in the Special Class by a Mastercraftsman and an original chippendale tray in an intricate design in Mother of Pearl from which all trace of color was lost. It was most enlightening.

In each exhibit there seems to be one or two favorites. This time was no exception and the gem was a small chippendale, portraying a realistic blue peacock, the gold 'eyes' of the magnificent tail glowing through the green overtones, perched on a tree trunk, so perfectly modeled with powder, one could almost feel the indentations, curves, and texture of the wood. Sprays of forget-me-nots were artistically arranged on the floor and flange with a minimum of scroll work, all

in perfect proportion, the green leaves at the base of the tree delicately touched with gold, adding color.

The latest acquisitions to our Society collection were on display for the enjoyment of all: the two Mississippi boat plaques (Vol. XX No. 1, Page 29, *DECORATOR*), a beautifully executed lace edge verrière (similar to that pictured in Vol. XVII, No. 2, *DECORATOR*, Page 242 *Decorator Digest*) a Ransom Cook box, a large double border stencilled tray, a large oval lace edge tray, and a jewel of a small, rectangular, early papier mâché gold leaf tray.

Each piece on view is worthy of description. While space does not permit, it is only through the privilege of viewing all types of articles that each of us can learn and become more useful to the Society.

I am indebted to Norma Annabal for the descriptions of the originals displayed in our exhibition, the friendly, helpful staff at Fenimore House, our members who made the advance plans and my committee: Elizabeth Bourdon, Celia Darch, Jane Hammond, Catherine Hutter, Connie Lightbourn, Lynette Smith, Ardelle Steele, and Janet Watkins.

MADGE M. WATT, *Chairman*



Original Chippendale Tray
Courtesy, Catherine Birdsall

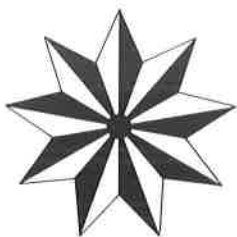
REPORT OF THE CURATORIAL COMMITTEE

Cooperstown, New York, May, 1966

Martha Muller

Our twentieth anniversary meeting at Cooperstown was highlighted by the exhibit of 230 of Walter Wright's newly cleaned, remounted and encased patterns. In all, we have now received about 500 items of the Walter Wright Pattern Collection and all are prepared for use, although they must still be completely indexed. In the near future, we are hopeful that the remainder of the outstanding patterns of this collection will find their way back to us. We wish to thank those people who so promptly cooperated and returned or sent to Cooperstown the patterns that they still held. We feel that our Society is singularly fortunate to have for our use these beautiful recordings of decorative designs and we hope that all members will join us in expressing gratitude to Mr. Wright for these works of art. To the members of the Museum Committee who have worked on the preparation of these patterns, especially Anne Avery, Madge Watt and Mildred Stainton, we wish to say an especial thank you, as well as to the many others who helped in this project. To the Exhibition Committee, Madge Watt, Chairman, who arranged the exhibit, we can only say that they did a superb job.

As a gift from five friends of Mrs. Lucille Gilman, we have received the funds to purchase a double-bordered stencilled tray for our Museum Collection. For the Violet Milnes Scott Collection, we have added several new pieces, a small bellows, a lace-edge Monteith and a large lace-edge tray, all in fine condition. From Mrs. Lenderking, we gratefully accept a donation of \$25.00 and from Mr. and Mrs. Walter McLean we have received three original pieces, richly ornamented in mother-of-pearl card case, a card tray and a pair of letter holders and one signed sweet-meat dish.



THE STANDARDS AND JUDGING COMMITTEE REPORT

"Every profession or art has certain standards of performance in order to establish a reputation for quality and authenticity as a basis for sound and acceptable production. As stated in our By-Laws, Article I, Section 2, one of the purposes of our organization is to further the appreciation of such art and the elevation of the standards of its reproduction and utilization." That is the reason why there is a Standards and Judging Committee in the Society.

"The judges are picked from those who are working to be a Master Craftsman and have several "A" awards to their credit. They are picked from the various states so that ideas and opinions from one section will not predominate. Their knowledge of originals from their own section is of benefit to the committee."

It must be emphasized that the Standards Committee is continuously in the process of training a nucleus of future judges. One does not have to be a Master Craftsman to be a good judge. Conversely, that coveted certificate does not automatically produce a judge. It is necessary to have a knowledge of originals and how to record them. But personality and a judicious temperament are important, also.

Trial judges mean just that. Some trial judges are able to bring a fresh aspect to the group and a "thinking" member can help the committee in a re-appraisal of itself which we hope will be constant.

"The judging is inspired by a desire to reproduce good originals, and good originals are the basis for our requirements. When an exhibitor receives an "A" award in any class, it means that she has not only received an "A" for the one piece, but that she can reproduce accurately any original in the class. That is why so many points are required on one article. That is why a piece should be large enough and include enough work to demonstrate ability. Naturally, not all good originals meet these requirements. We emphasize that we are not judging originals. We are only judging one's ability to reproduce them. There are many good originals without the specified requirements and the judges are not condemning those originals when they reject a piece."

We ask that an exhibitor select a typical design on a typical article for each class. Although exceptions may be made, it is always a risk to submit a piece which does not meet the exact requirements in the Standards Booklet. Please read it carefully.

The Standards Committee continues to maintain that "A" Awards should be of the highest quality. If we wish to be considered on an equal footing with museums and collections of the decorative arts, we must so discipline ourselves.

"Sometimes, we hear complaints about a judge giving 89 in points. This mark is not accidental. An exhibitor should not be disheartened at receiving a "B". It is a mark of very good work and the Society is proud to exhibit it. The comments are meant to be helpful."

Let us hope that the members will exhibit the same attitude of sportsmanship upon receipt of their judging sheets.

"It is not perfection which the judges seek — it is the "all over feeling" of interpreting the ease and grace of the originals, their freedom of brush work, their unfailing sense of proportion and good design and the happy mood which they seem to reflect."

MARION POOR, *Chairman*

Quotations included are from article written by Jessica Bond, former Chairman of Standards, in Volume 7, Number 2 of THE DECORATOR.



Taunton Chest, formerly in Studio at Innerwick
Historical Society of Early American Decoration Collection

APPLICANTS ACCEPTED AS MEMBERS

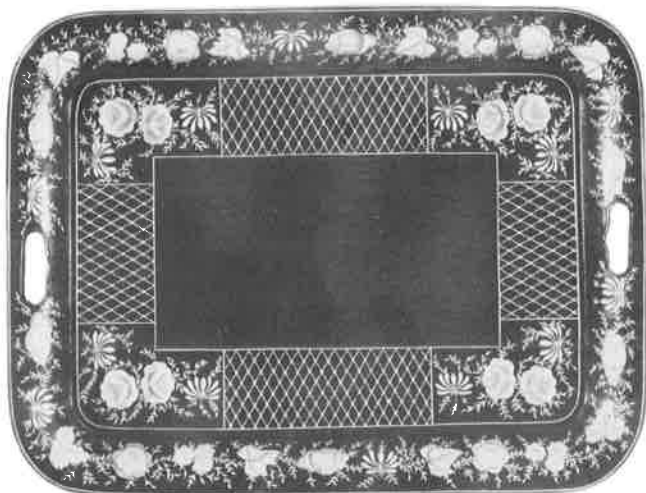
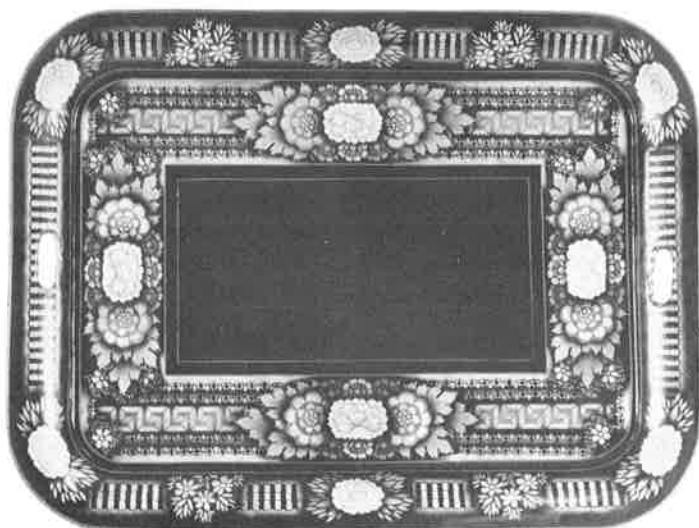
At Coopertown, New York, May, 1966

- Bishop, Mrs. Allen D. (JoAnn) 10 Stafford St., Loudonville, New York
Blessing, Mrs. George (Mavis) 6 Cherry Hill Drive, Waterville, Maine
Carstens, Mrs. John F. (Irma)
41 W. Main St., Box 458, Niantic, Conn. 06357
Choate, Mrs. Eugene P. (Pamelia) 20 Pike St., Augusta, Maine
French, Mrs. Raymond E. (Betty)
3 Ellestuen Road, Worcester, Mass. 01606
Lambeth, Mrs. Harvey E., Jr. (Deborah) Highland Farm, Argyle, N. Y.
Oetjen, Miss Elsa M. Iron Works Hill Road, Brookfield, Conn.

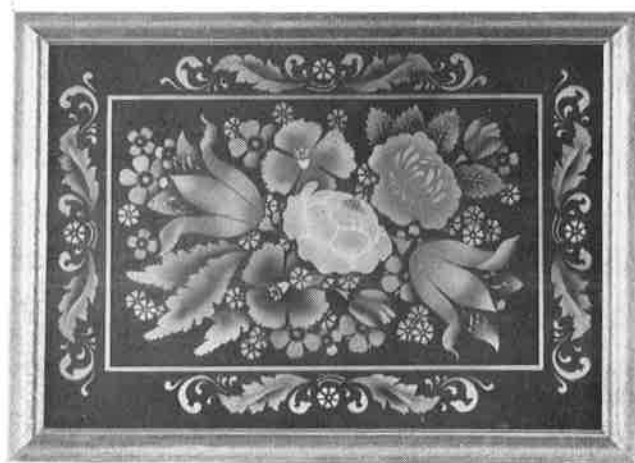


“A” Award
Stencilling on Wood, Laura Orcutt

Members' "A" Awards



Stencilling on Tin, Henrietta Frost
Gold Leaf, Fay Merrow



Gold Leaf, Emilie Underhill
Glass Panel, Stencilled Border, Nadine Wilson
Special Class, Margaret Watts



Glass Panel, Etched Gold Leaf, Margaret Watts
 Glass Panel, Etched Gold Leaf, Helen Pease
 Special Class, Annetta Cruze



THE BOOKSHELF

Natalie Ramsey

Here we go again! Three books recently published by Chas. E. Tuttle of Rutland, Vermont. This Publisher is outstanding in the publishing of books on the Arts and Crafts, so it is small wonder our reviews refer you to that company so often.

The Early American House by Mary Earle Gould. Price \$8.95.

Seldom do we have the pleasure of reviewing two books that have such an affinity for each other as *The Early American House* by Mary Earle Gould and *Early American Ironware* by Henry J. Kauffman. Both authors are distinguished writers who have a distinct flair for detailed and accurate research.

There are so many ways in which to express our appreciation of a good book. This time we can say that *The Early American House* is a rare good book, and it is easy to understand why the publisher is proud to offer this revised edition.

Miss Gould's style of writing is exceptionally clear and descriptive, and in your leisurely reading of this book, you will be enjoying a continuing story that is full of surprises and answers. The answers will satisfy your curiosity about many early manners, habits, utensils and tools that were used in early American life. Because the text and abundant pictures match each other most exactly, many old tools and utensils will now have a sensible meaning. For example, an old original tray may have been used to carry food to the house from an outside kitchen. In travels through the rural areas you may, at times, have been disturbed to see clothes hanging to dry on front porches or piazzas. This is a hangover from the days when such use of a porch kept the housewife from having to wade through snow and ice to reach an outside line. Did you know, too, that there really was a law that provided that chimneys had to be swept out once a month? Why?

Our Guild members will particularly enjoy the end papers in Miss Gould's book which show the Wayside Inn, at Sudbury, Massachusetts. In the Fall of 1955 our Guild held a delightful meeting there, and now it is most interesting to read Miss Gould's account of the original struc-

ture and its subsequent additions. Many other famous old houses that the Guild members have been privileged to tour through over the years are mentioned and bring back happy memories. This book is an excellent investment at \$8.95.

Early American Ironware by Henry J. Kauffman. Price \$10.00

This is a handsome book; the jacket is exceptional; the cover is beautifully impressed; the text spaced for easy reading and printed on the finest of white paper; the pictures, excellent and very well spaced. The chapter on "The Tinsmith" will have special appeal for our Early American Craftsmen. Mr. Kauffman's discussion of early tinsmithing explains in some detail just how tinplate was made, its relationship to ironware, and of what importance it was in earlier American life. Several pictures of advertisements, bills of sale and lists of articles reveal the many items offered for household use.

There are thirteen chapters in this book and all will prove a delight to the Antique Dealer and Collector. There is a vast store of history and information packed into these pages. This book matches in size *The Early American House*, and would make a fine gift for your husband.

So many good things seem to come together. We have the added pleasure of telling you about a book written by one of our own Guild members. It is *A Handbook of American Crewel Embroidery* by Muriel L. Baker. \$3.75. This is a little jewel of a book for those who love the needle as well as the brush. The jacket pictures, in color, a piece of Crewel work that looks as though it might have been copied from an early theorem. The cover of the book is a lovely sharp green with the title printed in bright gold. The end paper is a tea-paper done in a soft biscuit color. It is a most pleasing book to handle.

Mrs. Baker is another author whose research is thorough. The text is brief but complete and easily understood. Directions with pictures of all the American Crewel stitches are explicit and can, with a little study, be followed exactly. While this book feels good, new and modern in your hand, it will at the same time take you back to early stitches and designs in American Crewel work. A study of the plates shown under "Modern Crewel" are so beautiful we are tempted to start shopping for the necessary wools, materials and designs needed for the execution of similar pieces of handiwork. The purchase of this book should make your start in Crewel Embroidery both easy and inexpensive, and a most pleasant and rewarding pastime.

NOTICES FROM THE TRUSTEES

FALL MEETING

September 26, 27, 28, 1966

Equinox House, Manchester, Vermont

Meetings Chairman, Mrs. Eugene Bond

SPRING MEETING

May 15, 16, 17, 1967

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

Meetings Chairman, Mrs. Edwin W. Rowell

FALL MEETING

October 11, 12, 13, 1967

Grossinger's, Grossinger, N. Y.

Meetings Chairman, Mrs. Charles Welling

SPRING MEETING

May 17, 18, 19, 1967

DuPont Hotel, Wilmington, Delaware

Meetings Chairman, Mrs. W. W. Watkins

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.

POLICY

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

The Teacher Certification Committee has announced the following rulings for applications for future interviews:

(a) Applicants must have received an "A" or "B" award at a previous meeting before applying for an appointment.

(b) Appointments must be made *at least* eight (8) weeks before the meeting.

(c) In the Chippendale class, applicants must have received an "A" award at a previous meeting before applying for an appointment.

Members are reminded to notify the Membership Chairman of any change of address in order to keep the various address files up-to-date.

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- Mrs. John Clark, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
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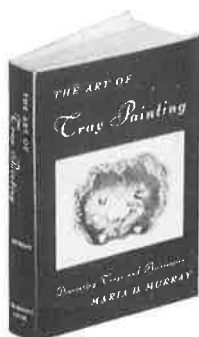
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