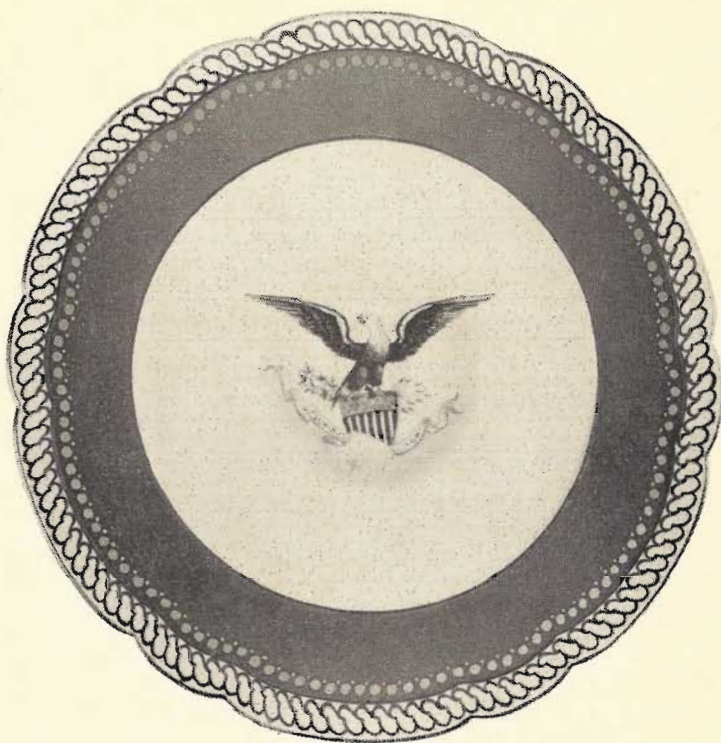


The Decorator

Volume XXII No. 1

Grossinger, N. Y.

Fall 1967



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Table of Contents

Editorial	<i>Emilie Underhill</i>	3
The Sapphire Blue and Metal-Leaf-Glass Portrait Medallions of Imperial Rome	<i>Maria D. Murray</i>	5
E. Lycett — Mastercraftsman and Teacher	<i>Bernice Drury</i>	15
Early American Ship Carving Part 2 — The Carvers	<i>Emilie Underhill</i>	19
President's Report	<i>Flora Mears</i>	25
Exhibition Report	<i>Helen B. Fish</i>	28
Chapters' Report	<i>Isabel MacDuffie</i>	34
Curatorial Report	<i>Martha Muller</i>	35
Applicants Accepted as New Members		36
Members "A" Awards		36
The Book Shelf	<i>Anne Avery</i>	38
Notices From Trustees		40
Certified Teachers		41
Master Craftsmen		43
Advertisements		43
List of Chapters and Officers		48
Committee Chairmen	Inside Back Cover	

COVER PHOTOGRAPH

One of the plates from the Lincoln dinner service designed by E. Lycett
Courtesy The White House Collection

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Eagle from U. S. Frigate "LANCASTER" by John Bellamy
Courtesy The Mariners Museum, Newport News, Virginia.

EDITORIAL

This issue of *The Decorator* covers a varied field of decoration over a lengthy period of time, from work of miniature fineness to carvings of colossal proportion.

Maria Murray has made an intensive research into one of the earliest forms of glass ornamentation, perhaps one of the inspirations for our later and cruder reverse painting on glass. Her article deals with the Sapphire Blue and Metal-Leaf-Glass Portrait Medallions of Rome. It is a scholarly account of this art, its history and the craftsmanship of these tiny treasures. When studying the illustrations, it is difficult to comprehend their actual size, nor how the fine delicate drawing could possibly be achieved upon so minute an area.

We are indebted to the White House for permission to use the picture on the cover. It shows one of the Lincoln Service Plates designed by E. Lycett which is now in the White House China Collection. Bernice Drury is the fortunate owner of some of the Lycett designs. She gives an account of his career in the United States in her article.

The illustration above of the Bellamy eagle is an example of the colossal type of ornamentation used on ships for figureheads or stern

decorations. There are many carvers of eagles today, but no one yet has matched the strength and power that emanated from the hand of John Bellamy.

The new Decorator Index may now be purchased for \$1.00 from Jean Wylie. I suggest to those of you who do not have the first two Indexes to avail yourselves of them before they become out of print. The Decorator is an excellent reference source and the Indexes have been compiled for your convenience in finding the material for which you search, in the shortest time.

EMILIE UNDERHILL

DIAGNOSIS OF ANTIQUITIES

Dr. Gertrude Bilhuber

Antiquities: If the term could be found in a medical dictionary, it would read something like this:

"It is an ancient and obscure disease pandemic all over the world and has been with us since the beginning of man — lately has raged over the United States. It is contagious to a high degree. Symptoms are varied but include a strange restlessness and an increased interest in museums, attics, old people, junk shops and auctions. Victims develop odd words in their vocabulary. Temperature varies with the financial condition of the victims, but they are *always* hopeful, like fishermen. Their strange behavior at times makes them a bore to other normal people and therefore they tend to cling to their own kind. Treatment: There is none. Prognosis is hopeless."

THE SAPPHIRE BLUE AND METAL - LEAF - GLASS PORTRAIT MEDALLIONS OF IMPERIAL ROME

by Maria D. Murray

Highborn Romans inimitably patronized and urged the creation of charming household and personal objects. Among the most original were those ornamented with engraved metal-leaf which had been permanently confined between two or more layers of fused glass. The craft originated in the Near East during the Third Century B.C. Mystical imputations had always been accorded to gold and to glass commodities. Since the forces of intense fire had caused their perfect symbiosis but had inflicted no loss of identity to either metal, the wares were bewitchingly likened to the immortality of the human soul.

Analogous with the craft of metal-leaf-glass was the fine art of drawing. The unfoldment of these two techniques persevered independently for many centuries and in two or three decades of the early years of the A.D. 200's the two endeavors were combined into the supreme flowering of a most matured art. In these years, seemingly sustained within the working lifetime of a single virtuoso or of a little guild, a very particular genius rendered a small number of original and spontaneously drawn miniature portrait medallions.

The engraved and stippled craftsmanship of the small gems has lyrically placed all of the portraits upon a neutral, dark background. The glass appears blue when the medallion is placed upon a light surface or black when set upon a dark one. The blue underglass, called sapphire, emphasizes the drawing which was done with a fine needle-like point. The color of the glass lends character and exquisite balance, accentuating all of the fine details which were not executed in the reverse manner of a few years later, after A.D. 250. Either a colorless gum or a saturated white wine was the tacky medium used to cause the metal-leaf to adhere to the glass. Also, a hot kiln could have partially fused the leaf to the top side of the convex blue base. That it was possible to produce such fine details into the metal-leaf laid on discs no larger than two and three eighths of an inch and as small as one and five eighths of an inch in diameter may be accounted for by the fact that a harder metal alloy was used instead of the softer, twenty-four karat gold-leaf. The color of the metal-leaf under the protective glass layer which covers the portrait groups is not the deep, rich yellow of pure gold. It is a very much lighter shade. Hence, a more steely metal must have been used. Such fine-drawn details would have been unattainable had the lines, cross-

hatching and stippling been done into the inherently butter-like softness of gold in its attenuated form as leaf.

The workmanship of these unique treasures was conceived in the graphic tradition credited to Hellenic-Greek ateliers via Antioch and Alexandria, impregnated with Near East sentimentality. Evidenced is the typical Greek simplicity and a complete absence of ornamentation. Each of the utterly human models is particularly assembled into a firm design. The patrician models in most of the medallions extant today gaze at us in a Fayum-like total frontality. Their "other worldly" demeanor eloquently portrays the dignity and the silent aspects of Eastern cultures, anticipating the supreme traits of the icon of a subsequent era.

The small medallions conform to metal coins and can be likened to status symbols which decreed social levels of prosperity and prestige. Certain family characteristics of the few gems extant today lead us to speculate the possibilities that the works may arbitrarily represent closely related members of a homologous family group. The majority of persons conveys the ideals and the prejudices of an era when educated aristocrats never publicly betrayed emotions. Persons in mythology, heroes and conquered and unconquered barbarians were the only ones permitted the more versatile expressive attitudes.

Two exquisitely fashioned circlets representing imperial family groups and another, the portrait of an athlete-musician, are among the miniatures which emphasize a well-advanced knowledge of foreshortening, as applied to portrait perspective, and of a sophisticated three dimensionality. The bijoux of family groups (Figs. 1 and 2) stress Rome's great legacy which gave importance to the head of the family and placed responsibility upon the wife and mother for whom great respect and admiration were indicated. In contra-distinction to these is the portrait of a man (Fig. 3). It conveys the distinctive bearing of infinite independence and it has been limned in three-quarter view.

That the portraits once represented specific persons of social importance is undeniable. The Brescia medallion (Fig. 1) antecedes the Ficorini (Fig. 2) by about one generation. The Brescia piece portrays two luxuriously attired ladies and a boy while the Ficorini circlet represents a less flamboyantly dressed mother and her young son who wears at his neck the symbol of aristocracy, the "bulla" or good luck charm. The swagger of self esteem displayed by the man in the portrait of a musician-athlete (Fig. 3) is totally devoid of arrogance as it evinces a significantly divergent bearing contradicting the usual totally frontal

demeanor of the majority of portraits of this period and class. His thick neck, broad muscular shoulders and all but heaving chest are well developed, so well that their owner boastfully leaves them uncovered except for a brief drapery over his left side.

Both the Brescia example and the portrait of a man have been inscribed by lettering. The names *BOYNNEDI* and *KEPAMI* of the family group (Fig. 1) do not refer to their surname. *BOYNNEDI* was the name of the artist-craftsman and *KEPAMI* means "potter", attesting to an expert knowledge in the use of a kiln (1). The inscription of the medallion portrait of a man, in Graeco-Egyptian dialect form, as in the Brescia example, greatly belies the vigorous athlete, possibly a famous charioteer, for the legend reads, *Gennadius most musical in sweet division* or *Gennadius most accomplished in the musical art* (2).

The portrait of a man may have been a most unique and personal gift expressly made for a dauntless charioteer, one who had served in one of the three *factiones* or companies, the red, blue or green all of which were commemorative of the circus cult. As the victor of such a political competition he would have been honored. Perhaps, in turn, he had entertained his hosts with his other talent of music, for which he was commemorated in this circlet.

The Brescia medallion (3) was not discovered in the ruins of a city as was the Ficorini, or in a place of burial as were others of this group. It had been left in an abbey for safekeeping. Its last owner and numerous inheritors of successive generations must have held it in high esteem, always. In the Eighteenth Century the Brescia medallion was set into the Eighth Century cross of which it is now a part (Figs. 4a. and 4b.). The cross had once been relegated to the Fourth Century. The enigma surrounding the crucifix and its ornaments,—among them our medallion, a Blessing Christ of barbaric Ninth Century influences (Fig. 4a.) and a cameo technically comparable to the portrait gem,—were all added haphazardly, never being properly documented when applied (4).

The Brescia medallion is a most perfect example from antiquity of engraved metal-leaf on glass combined with painting. The techniques used to produce it are not comparable to works produced after A.D. 250 when such unequivocal methods were discontinued or underwent modifications. Governmental controls, from time immemorial, had imposed specific requirements upon all trade guilds and the workers of glass were individually encouraged to produce elegant articles made expressly for royalty. During the rule of Alexander Severus (222-235) the law

prohibiting taxation upon the income of this group of craftsmen was repealed. Glass production increased throughout the empire resulting in epoch-making inventions which immeasurably speeded up the supply of goods thus making larger quantities available to the general populace.

Scholars have pursued the identification of the Brescia portraits since its importance has been universally acknowledged. Historically, socially and technically the medallion belongs to the early decades of the A.D. Third Century. The images may well represent Alexander Severus at fourteen years of age accompanied by his grandmother, Julia Maesa and his mother, Julia Mamaea (5).

The most illogical of the theories has placed the Brescia circlet into the A.D. Fifth Century (6) because of the gemmed cross it ornaments (Fig. 4a.). Moreover, Galla Placidia, ca. 388-450, was credited as the donor of the crucifix and the portraits were declared to have been her signature, representing her and her two children, Honoria, born in 417, and Valentinian III, born in 419.

In the medallion, the boy on our left (Fig. 1) cannot be more than thirteen or fourteen years old while the centrally placed lady is that of a lively thirty-four or thirty-five year old woman. Had the likenesses been of Galla Placidia and her two children she would have had to be at least forty-four. The younger woman at the boy's left certainly appears more than two years older than the adolescent. Explicit historic events could even relegate the Brescia medallion to the actual time between A.D. 221 and 222.

Eastern ideals of Syrians, Arabs and of Thracians who invaded the West and became Roman emperors in the A.D. Third Century brought about a number of innovations in art and in social customs. The advent of that century witnessed the firm induction upon the Roman throne of the Severan family. It became a dynasty of four strong-willed women who dominated their men, indirectly quickening the unfoldment of the monarchy toward a Syrian priestly empire. In order to annul adverse Roman reactions to the depraved religious addictions of her grandson, the Emperor Elagabalus, Julia Maesa influenced her second daughter to encourage her young son, Alexander Severus, to gain back the original policies of the dynasty. Born on October first, 208, in Arca Caesaria, Phoenecia, Alexander Severus, a studious and serious youth, was adopted by his cousin, Elagabalus in 221, upon the insistence of the grandmother, who wished to remain an important figure at the court of Rome. In 222, after the murder of Elagabalus, Alexander Severus acceded to the throne.

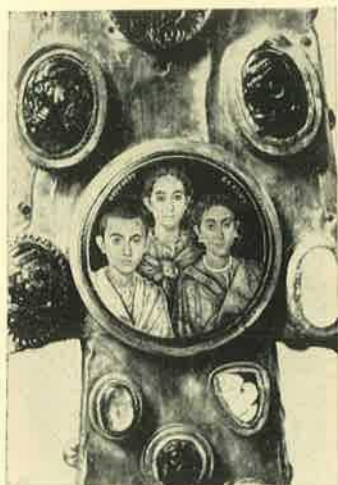


Fig. 1—The Brescia Medallion, the gold-glass and painted ornament of the gemmed "Cross of Desiderio". $2\frac{5}{8}$ " Diam. Museo Cristiano, Brescia, Italy. Photo, courtesy of Il Direttore, Dott. Gaetano Panazza.



Fig. 4a—The back side of the gemmed "Croce di Desiderio", VIII Cent., Museo Cristiano, Brescia, Italy, showing the medallion portraits in the lower, central arm with the Blessing Christ of IX Cent. barbarian sources in the center. Photo, courtesy of Il Direttore, Dott. Gaetano Panazza.



Fig. 4b—Front side of the "Croce di Desiderio". Photo courtesy of Il Direttore, Dott. Gaetano Panazza, Museo Cristiano, Brescia, Italy.



Fig. 2—The Ficorini Medallion, named after its first owner, an archaeologist. Metropolitan Museum of Art, New York City, N. Y. "Gold on sapphire blue glass, Alexandrian, 2nd. half of III Cen. A.D. Set into a modern gold frame, $1\frac{7}{8}$ " Diam." Acc. #17.190.109. Gift of J. Pierpont Morgan, 1917. Courtesy of Mr. William Forsyth, Curator, and Mrs. Vera Ostoia, Research Associate, Medieval Art Department, Metropolitan Museum of Art, New York City, N. Y.



Fig. 3—Portrait of a Man Medallion, Metropolitan Museum of Art, New York City, N. Y. "Glass and gold-leaf, Alexandrian, III Cent. Acc. # 26.258, $1\frac{5}{8}$ " Diam. Fletcher Fund, 1926.



Fig. 5—Portrait Bust of a Woman, "Marble. Roman, First Half of III Cent. A.D., time of Julia Domna, wife of Septimius Severus." Acc. #18.145.39, Metropolitan Museum of Art, New York City, N. Y., Fletcher Fund. 1918.



Fig. 7—Ivory diptych from Monza of Galla Placidia and Valentinian III, from *Arethuse*, III, 1926, "Le Médallion de la Croix du Musée Chrétien, Brescia", by F. De Méli, Fig. 2, p. 6.



Fig. 6—Gold medal of Galla Placidia, Cabinet des Médailles, Paris, France. From *Arethuse* III, 1926, *Le Médallion de la Croix du Musée Chrétien, Brescia*", by F. De Méli., Fig. 1, p. 1.

Portraits underwent changes during the Severan dynasty. They were melancholy and recorded troubled expressions, reflecting the restlessness of the times caused by barbarian invasions. The foreign blood of the aggressive newcomers also introduced new physiognomical tendencies. In these times the former exotic and dignified representation of leaders became decadent. Portraiture gravitated toward more bourgeois bearings. Our engraved and stippled metal-leaf-glass medallions vividly exemplify these inclinations. The inarticulate attitudes of the persons, furthermore, vouch for their Near Eastern sources.

A convincing factor in support of the placement of the Brescia medallion into the first half of the Third Century is the prevailing taste in hair styles of that period. Today we may analyze similarities of prevailing fashions by collating archaeologically accepted and historically dated medals, diptychs and sculptured busts. In the Brescia piece (Fig. 1) both women wear their hair parted in the middle and waved on the sides, projecting laterally behind and below the ear lobes which are fully exposed. The younger woman's hair, that of Julia Mamaea on our right, is represented in tight, evenly spaced waves which conform to the top of her head where the central part ends. The hair of her mother, Julia Maesa, whose portrait is in the middle, is worn in an identical way but it is more softly waved, revealing the heredity of less tightly curled tresses.

The hair style of the lady on our right, in the Brescia medallion, can be identically compared to that of a life-sized, sculptured marble bust [(Fig. 5) and note (7)]. The coiffure had been introduced by the women of the Antonine emperors and it had been worn by them with minor changes from the times of Faustina the Elder (ca. 104-141), wife of Antonino Pio, (86-161) until Annia Faustina, related to the Marcus Aurelius family and a short-term wife of Emperor Elagabalus (8).

Comparisons made with a gold medal and an ivory diptych, both produced expressly for Galla Placidia, clearly and unquestionably refute the provenance into the Fifth Century of our portrait medallion. The gold medal (Fig. 6) depicts the Byzantine Empress in profile. Her hair is worn in a most complicated fashion, waved, braided and seemingly hanging in short curls at the back of her neck. In the diptych (Fig. 7), of carved ivory, she is depicted full length in frontal stance with her son, Valentinian III, standing beside her. Her hair or head piece has been groomed in a large, wide bun almost as a crown and another radiating roll encircles her face continuing around to the back of her neck. Even Valentinian wears an elaborate hair style, a kind of revival of the ancient Hellenistic wreath-like coiffure, a feature of roy-

alty intended to denote physical strength and power. On the other hand, Alexander Severus' closely cropped hair, seen in the Brescia medallion, is in accord with the custom of Syrians whose hot climate dictated a discontinuance of hair elaborations, and was also intended not to resemble the ungroomed disarray of the barbarian aggressors from the North.

Julia Mamaea, both in the sculpture and on our right in the medallion, is shown with similar features, though she appears more mature and older in the marble. In both representations she is withdrawn and lacks the enthusiasm of leadership evinced by her mother. There is an absence of any kind of emotion as she glances resignedly, ever so slightly toward her right in the medallion and toward her left in the sculpture, not certain she wishes to communicate at all with her beholder.

Unusual characteristics of the three persons in the Brescia medallion, the little boy in the Ficorini piece (Figs. 1 and 2) as well as in the sculptured marble bust (Fig. 7) are the large ear lobes which do not follow closely the contour of the heads but extend prominently outward on each side. The feature must have been a family trait. It is also conspicuous in a number of other medallions of this sapphire-blue glass group in existence today (9). The persons possess vixen-like characteristics, stressed by the inverted triangle formed by the tip of the chin and the upper parts of the ear lobes. Moreover, the noses of the persons are long and patrician, unlike those of Galla Placidia and her son (Figs. 6 and 7). The rather thick nostrils of the Severan family are accentuated by shortened upper lips and upward curving mouths.

The attitude of resigned repose evinced by Mamaea on our right in the Brescia gem is in direct opposition to the aspect of self-conscious unconcern evident in the portrait of a man (Fig. 3) as he off-handedly gazes towards his right. His head, in three-quarter view, together with the modelling of the high cheekbones, the square combative jaw and the rounded chin, seem to deny the softness of the upturned mouth which could almost instantaneously break into a gently ironic smile. Moreover, as in all of these unique circlets, profound inhalation has temporarily immobilized the persons, yet our athlete, utterly well versed in deep breathing, prominently indicates his station in life by the declivities of flesh and by the animated muscles at the collar bone and in the neck and chest. Not for him, either, are pompous fads, for his conveniently short, curly hair, in careless but neat disarray, covers his head and part of his brow.

The textures of skin, the sheen or dullness of hair and the varying degrees of rough and of smooth surfaces have all been clearly contrasted.

Even the round irises of the accentuated and at times mascaraed eyes are radiantly highlighted. The metal-leaf was scraped away from the sapphire blue glass to form the round pupils yet a tiny dot of metal-leaf remains in the upper center of each. Thus did the artist accord a moist sensitivity to the starry eyes, suffusing the individuals with good health.

Costly garments of Oriental Phoenecian design are worn by the persons in the Brescia medallion (Fig. 1). The photographically conceived brocade or embroidered textures of the ladies' garments are of sheer silk, favored by the aristocrats who lived in warm climates but not acceptable by the Romans who preferred closely-woven cottons, linens or woolens. Julia Maesa, in the center, wears her mantle knotted in front since the filmy fabric could be easily held in place by this means and Oriental customs forbade the use of pins to avoid pricking. The knotted mantle was also a convention followed by priestesses. Having descended from a long line of priest-kings of the Emesan sun god, Elagabol, Julia Maesa, herself a priestess, retained the custom of her forebears.

The effects of space and depth accompanied by a vigorous three-dimensionality have been captured by the artist of the Brescia medallion (Fig. 1). After the details were engraved and stippled into the metal-leaf, more densely where the darker accents were required, a thin coat of transparent brown was applied over the garments worn by Julia Maesa. As the central and focal point, she recedes into the background while her companions seem to advance toward us. Their garments are highlighted by the use of white. The dull, textured white tunic and pallium worn by Alexander Severus, on our left, was done with a fairly thick coat of white over the metal-leaf, while the satin-like sheerness of the mantle worn by his mother, Julia Mamaea, received an imperceptively transparent coat of the same. The distinctive genius of the artist, by using the same substance acquired a silvered look when he applied a not-too-thin and not-too-thick coat of white over the metal-leaf to form a stripe on the right shoulder of the little boy in the Ficorini medallion (Fig. 2). The shiny metal base was thus allowed to assert itself in varying degrees of intensity as it shines through painted details.

The specialized portrait medallions of interlaminated glass show few signs of damage to the metal-leaf so often visible in other types of lesser merit produced after A.D. 250. The intense heat of the kiln and the unequal expansion of the layers of glass and of metal-leaf often caused irregularities during the firing process. Less skilled artisans and increased production brought about the discontinuance of the more

permanent techniques. Reverse-engraved methods, done on the back of glass discs into twenty-four karat gold-leaf and not into a metal alloy replaced the time-honored and ancient techniques. The backgrounds of later works were either colorless glass which formed the bottoms of vessels or the designs were painted on the back with earth pigments which, because of their nature, could not be fired. The resulting impermanence caused a deterioration of the engravings when a second layer of colorless glass was not fused behind them. The engraved techniques did not include stippling and became corrupt resulting in coarsely-drawn lines lacking the former detailed perfection and three-dimensionality. The era of the "fondi d'oro", gold glass bottoms of vessels intended for eucharistic religious uses of Hebrews and Christians, was then initiated. The mystical and immortal significances as articles for the personal use of living individuals and then as mortuary markers of the places of burial of their owners was made available to many who sought immortality and salvation in an after-life.

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- 3—Museo Cristiano, Brescia, Italy. In the Eighth Century it was set into the "Cross of Desiderio". Courtesy of Il Direttori, Dott. Gaetano Panazza, Brescia, Italy.
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Mountain Quail
Courtesy of Ethel Lycett Dumble

MASTERCRAFTSMAN AND TEACHER

E. Lycett

by Bernice Drury

For decorators, designs are where you find them—whether on trays, furniture, fabrics, wall-paper, or china.

Styles change but those of a certain era seem to bear a marked resemblance and return again in cycles. "Country painting" is now found on cards, cloth and utensils. A startling new fabric design has just come on the market. To some, it is the last word in "op art", but a decorator is reminded of some Williamsburg chairs upholstered in a hand-embroidered fabric using the age old "flame stitch"!

So — we, as decorators, are interested in china painting and its designers — craftsmen.

It was in 1861 that E. Lycett came to New York City from England to join other artists in the decorating kilns on Green Street. Although he was christened "Edward", all his work was signed E. Lycett.

Having been born in Newcastle near the Staffordshire potteries in 1833, he was apprenticed at an early age to Copeland and Garrett of the old Spode pottery at Stokes-upon-Trent.

He pursued his art studies under Mr. Tho. Battam, F.R.S.

Later he went to Mr. Tho. Battam, Sr.'s decorating establishment in Fleet Street where china made at Worcester, Derby, and Coalport was decorated before these factories had commenced to decorate their own products.

At the early age of 18, he exhibited in the First International Exposition held at Hyde Park, London, 1851.

Many examples of his work may be found in the United States.

He decorated the Lincoln dinner service used at the White House. A white ground laid with heavy border of lilac color (like the first set ordered but more carefully executed) a gold cable—with two strands inter-twined—represent the North and the South.

There is a table top of French porcelain, 29" in diameter, painted for E. V. Haughwort, New York from whom the Lincoln dinner service was ordered.

The Smithsonian Institute purchased a Royal Dresden China Tray (16" square.).

He decorated Faience vases, some more than 30" high. G. P. Putnam's Sons owned one. Of these vases it was said: "Mr. Lycett's raised gold effects have never been excelled. Gold, bronze, silver, and iridescent 'reflects metallique' lustres are found on much of his work."

One magazine article mentions a 4-story business structure on Broadway, New York. "The Architectural League of New York reproduced the decorations of the famed Moorish Palace of the Alhambra for the front of this building. E. Lycett enamelled the iron plates in color. It was later painted gray". (What a pity! One wonders if the building is still standing.)

The enamelling method he used was later applied to the manufacture of iron granite ware for kitchen utensils. *Reds*, in particular



Arrangement of Painted Flowers
Courtesy of Ethel Lycett Dumble

had previously eluded all attempts to produce by disappearing entirely in the decorating kiln.

His granddaughter, Ethel Lycett Dumble inherited a large collection of his original designs used for china painting both in England and America.

There are twelve delicate pen and ink sketches of live birds in their natural habitat used on a set of game plates.

Whether or not one would choose such a set of designs, the "Twelve Dead Game Birds", each named, colored, and signed "E. Lycett's Art School" are exquisitely drawn and remarkably true to nature.

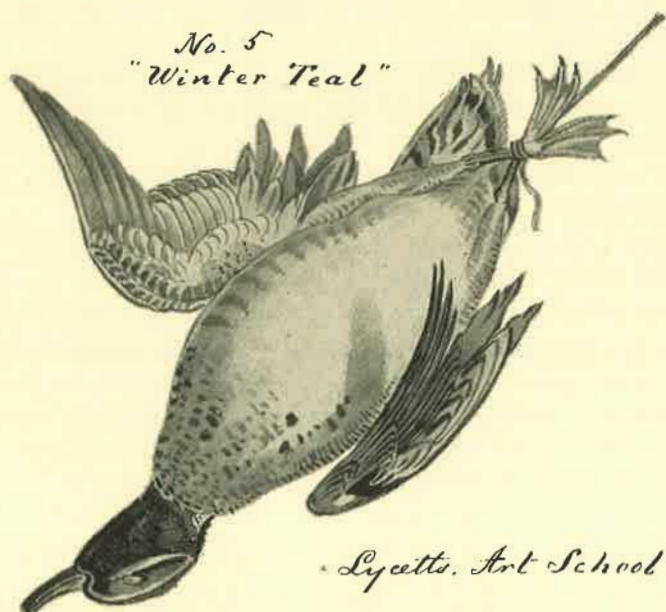
When his granddaughter was asked about the paints he used for his designs she replied: "They are the same as the water colors made by DeVoe in tin boxes used in primary schools—only the little dishes hold more and there are about 50 colors to a set. Re-fills were bought as needed and some dishes held a double quantity—green especially. Some of the old ones were sold by Drakenfeldt, N. Y. C. With a

*No 12
Partridge*



Lycett's Art School.

Painting from a set of "Twelve Dead Game Birds"
Courtesy, Ethel Lycett Dumble



Painting from a set of "Twelve Dead Game Birds"
Courtesy, Ethel Lycett Dumble

tumbler of water and the inside of the tin box for a palette, you are all set".

She owned a large framed floral picture 'done with opaque water color sometimes called poster paint, often used for magazine covers and illustrations to be lithographed. This medium, somewhat pastel in appearance, is capable of much finer detail and permanence'.

Of special interest to the Historical Society of Early American Decoration, is the information that 'he taught many American ladies the fine art of china painting' in New York City; Atlanta, Ga.; St. Louis, Missouri; Cincinnati and East Liverpool, Ohio; and Philadelphia.

Appreciation to Ethel Lycett Dumble (Mrs. E. R.) for information and original designs.

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EARLY AMERICAN SHIP CARVING

Emilie Underhill

Part 2.

THE CARVERS

The termination of the Revolution was like a shot in the arm to the American Shipbuilding industry. Builders no longer felt the restrictions that formerly had been imposed upon them by Great Britain. Carvers too, experienced a release from the anesthesia of restraint. Foremost was William Rush of Philadelphia who brought strength, vitality and individuality to the art. He was not only a ship carver, but a patron of the arts as well, giving generously of his time toward the advancement in America of activities along these lines. He tried to start art classes in Philadelphia, studying and working from living models. Needless to say in this virgin era of American art conception, the classes were frowned upon, strictly

verboten, and Rush was forced to abandon them. However we understand, through the kitchen or quilting bee grapevine, that he himself continued to use living models. To insure complete propriety in his studio, a chaperone, busily knitting or darning, was always present to protect model and artist from seduction by one or the other.

Rush served on the Board of Directors and was elected to a Fellowship in the Pennsylvania Academy of Fine Arts. He was Vice President, for a time, of the Society of Arts of the United States. In 1811 he exhibited his superb wood carving of George Washington in the 1st Annual Exhibition of the Pennsylvania Society of Fine Arts. It may be seen today in Independence Hall, Philadelphia. His carvings were frequently on view in Art Exhibits.



"Pocahontas"
attributed to William Rush.
Courtesy Kendall Whaling Museum
Sharon, Mass.

Physicians at that time, realizing his talent and the need for the actual handling and vision of anatomical specimens, employed him to carve models for study in their classes.

He set up business in Philadelphia in 1785 at 172 - 174 North Front Street, Callowhill near Water. His ship carving became renowned around the world. By 1800 his shop was swamped with orders. He carved his figureheads, not necessarily as part of the ship construction, but as living, vibrant creatures in motion, thrusting forward into the breeze. Arms might be carved separately and screwed onto the body so that they could be removed when heavy weather was anticipated, and put back in place on entering harbor. His figurehead of George Washington, for the ship of that name, life size, in full uniform, striding into the wind, pointing with outstretched hand to the horizon, while the other holds a spyglass, caused a sensation in foreign ports. A River God for the ship "Ganges" produced great interest when the ship sailed into Calcutta. It is said that the Hindus went out in boats to pay it homage.

Perhaps Rush is best known for his designs for heads, sterns and quarter galleries for six frigates, ordered in 1794 by the Congress of the United States for the first United States Navy. He combined the figureheads with the carving of the trailboards leading back from the knee and alongside the vessel. It was impossible for him to accomplish all the carving of his designs, the work was therefore assigned to various prominent carvers of the day. One instance was the colossal figure of Hercules for the frigate "Constitution" launched in 1797, which was carved by the Skillins of Boston. The execution of the work on the "Chesapeake", "United States", "Congress" and "Constellation" has all been attributed to Rush. The stern and quarter gallery designs for these vessels were powerful and symbolic in feeling, painted in vibrant colors and richly gilded where specified. They carried the American Eagle, shield, constellations of gilded stars, emblematic figures of Liberty, Justice, War, Peace, Commerce, Agriculture and even the Arts and Sciences. Indeed, he was more than a carver, he was a sculptor of wood.

Samuel McIntire, the well known architect and designer of Salem, Mass., needs no introduction. His architectural carving of mantels, stairways and wainscoting in the homes of Salem far outshadow his designs and carvings for ships, which lacked imagination and strength. It was considered by some that he tried to adapt his delicate furniture designs to the immense areas of marine ornamentation. His fame rested truly in his carving of interiors and other architectural detail, where it was supreme.

The Skillin dynasty is most important and interesting. John and Simeon Skillin came to Boston around 1737. Simeon was the carver and John was the ship carpenter. Simeon's three sons, John, Simeon, Jr., and Samuel all learned their father's trade. Samuel went to Philadelphia, but later returned to Boston where he died in 1830. Of interest to our members is an order he received from Joseph Holmes of Kingston for a six and a half foot female figure for his ship "Lucy". Joseph Holmes was an ancestor of Dr. Arthur Holmes, husband of Edith Holmes, one of our charter members, now deceased. Samuel's son Simeon III moved to New York City in 1798 where he operated a shop at 119 Cherry Street. He was later joined by Jeremiah Dodge and Cornelius Sharpe. This proved to be a fruitful partnership and the shop gained an excellent reputation. Meanwhile Simeon III's two uncles, John and Simeon, Jr., had become well established in Boston on Cherry and Catherine Streets. In fact, they had a monopoly on the trade throughout Massachusetts. Some of their famous figureheads were carved for the frigate "Confederacy", the privateer "General Putnam" and the Hercules figure for the frigate "Constitution", already mentioned. Simeon was also a skilled architectural and furniture carver, advertising in the Independent Chronical of Boston. He and his brother John were responsible for the handsome Corinthian columns, capitals, moldings and the large pine cone atop the cupola on the State House. They also carved ornaments for countless private homes throughout the Boston area.

Isaac Fowle is a name of great distinction in the trade. He and Edmund Raymond were in partnership at 53 Pine Street, Boston, from 1807 - 1813, when Raymond left the firm. Fowle's two sons William and John joined the firm which continued until 1869. Some of the finest carving of the day was produced in their shop.



Hercules
Figurehead from the "USS OHIO"
by Dodge and Sharpe.
Courtesy The Peabody Museum of
Salem, Salem, Mass.

In 1815 Dodge and Sharpe was a busy shop at Cherry and Clinton Streets, New York. Their work came into prominence with the carving of the colossal bust head of Hercules for the ship "Ohio". There was a bitter controversy over the subject for the figurehead. Capt. Samuel Evans of the New York Navy Yard had been advised that Hercules had been chosen. Work was begun and was well under way when word was received from Secretary Rodgers of the Navy Board that an Indian Chief was to be the subject. There was a lengthy correspondence between Washington and New York. Eventually Sec. Rodgers asked that Hercules be changed to an Indian Chief! Dodge and Sharpe replied that for an extra \$219.00 this might be accomplished.

This, Sec. Rodgers and Capt. Evans decided was not their "dish of tea", so Hercules remained. The career of the "Ohio" in our foreign service was brilliant. Many social events honouring European nobility took place aboard her. Perhaps the most distinguished and colorful affair was given for King Otho, formerly Crown Prince of Bavaria, and his Queen. In 1883 the "Ohio" was finally towed to Greenport, Long Island where the figurehead was removed. It was taken to Hampton Bays and placed across the road from Canoe Place Inn. Later it was transported to Stony Brook, Long Island and now stands opposite the Village Green. It was the custom to throw pennies at its base for good luck.

The period following the War of 1812 was one of true economy and the Navy felt the trend in so far as the ornamentation of the government ships was concerned. Figureheads were giving way to billet-heads or fiddleheads. Laban Beecher of Boston was doing much of the carving of these modest pieces for the government sloops of war. He came before the public eye when he was commissioned to carve the



Billet-head from the frigate
"CONSTITUTION".
Courtesy The Peabody Museum of
Salem, Salem, Mass.

second figurehead for the frigate "Constitution". The first, by Skillin, had been shot away during a battle and had been replaced by a billet-head. In 1830 the heroic ship was about to be scrapped, when Oliver Wendell Holmes, through his famous poem "Old Ironsides", aroused the ire of the entire population, who demanded that it be put back into service. Commodore Jesse D. Elliott was in command of the Boston Navy Yard and ordered a second figure of Hercules to grace the hull. About this time President Andrew Jackson had visited Boston and been given such an enthusiastic reception that the Commodore asked Beecher to make a change and carve a full length figure of the President standing with hat and cane in one hand and the scroll of the Constitution in the other.

Political strife was at a high pitch. Jackson had a group of fanatic enemies in Boston. It is said that Beecher was offered bribes running as high as \$20,000.00 to permit the figure to be smuggled from his shop. At last it was attached to the stem of the vessel, which was moored between two frigates for safety. At night, during a violent thunder storm, a young Captain of the Merchant Marines rowed out in the darkness and decapitated the figure. The fracas grew to tremendous proportions. The figure was draped in a flag and the ship removed to the New York Navy Yard for repairs. Jeremiah Dodge & Son carved a new head to replace the mutilation. This was the figurehead which the "Constitution" carried until 1846 when it was replaced by one



Andrew Jackson, Figurehead from the frigate "CONSTITUTION" by Isaac Fowle.

Courtesy
U. S. Naval Academy Museum
Annapolis, Maryland

carved by the firm of Isaac Fowle & Co., Boston. This excellent and dignified figure may now be seen at the Naval Academy at Annapolis, Maryland. The first one carved by Beecher with the head by Dodge is in the Museum of the City of New York.

John Bellamy of Kittery & Portsmouth, Maine was about the last of the great master carvers. In 1857 he was maintaining a lucrative shop. The day of the human figure as a subject for figureheads was nearing an end, so Bellamy concentrated on eagles. His carvings were majestic and heroic. The eagle for the "USS Lancaster" with a wing spread of 18 feet, was the most famous. It is now in the Mariners Museum, Newport News, Virginia.

Space does not permit a listing of the many more able ship carvers. There were hundreds plying their trade up and down the Atlantic Coast who had served their apprenticeship in the famous shops spoken of earlier. A few should be mentioned: William Gleason and John Mason of Boston, William Deering of Portsmouth, Maine, and Charles Sampson of Bath, Maine.

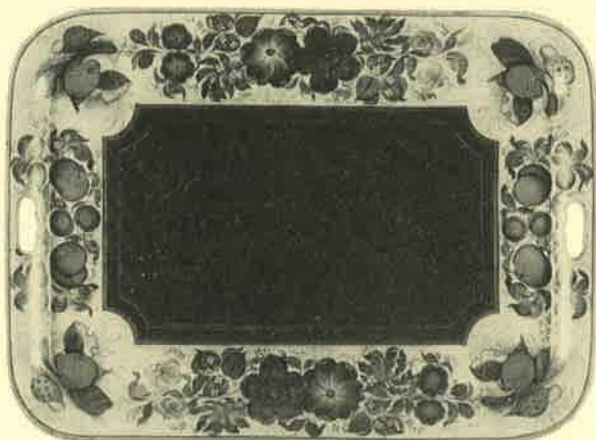
We have left a category of mariners who still indulge in the impulse to "pretty up" the ship. These are the proud owners of small cruising boats, and the young racing fry. It was heart-warming during Race Week on Great South Bay, Long Island last summer, to see a gilded eagle at the stern or cabin front, or a decorated trailboard at the bow of many of the family cruising boats, and to witness the uncontrolled enthusiasm of the young skippers of small racing craft who had painted their decks, and some their hulls, with gaudy stripes, checks or polka dots. But the most unforgettable sight of all was a diminutive craft, its sides and stern painstakingly painted with large pink rose buds and its rainbow striped spinnaker bellying into the wind. Three angelic blond-headed little girls, a skipper and two crew members, encased in brilliant orange life jackets, piloted the scudding boat, grimly intent on winning the coveted silver trophy! Praise be! The mariners' decorative urge is still alive!

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Mar. 1935, "John Bellamy", by M. Victor Safford
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Mar. 1948, "Boston's Carvers and Joiners", by Mabel Swan
Part I, Pre-Revolutionary
Apr. 1948, "Boston's Carvers and Joiners", by Mabel Swan
Part II, Post-Revolutionary



Original Freehand Bronze Tray — Courtesy, Mrs. Charles Thompson

PRESIDENT'S REPORT

The 1967 Fall Meetings at Grossinger's will long be remembered by the 222 members and guests who attended. The foliage in the Catskills was glorious, the weatherman co-operated most of the time and the Hotel personnel could not have been more pleasant or helpful. We envied the other Hotel guests who were able to participate in the schedule of entertainment offered by the management, but our own programs were so fine that there was no thought of missing one. The husbands who came found plenty to keep them busy during our meetings.

Margery Miller worked diligently to see that everything was done for our comfort and pleasure, 'til the very end of the meeting even though she was starting on the Orient Tour the next day. Marjorie Hough's Hospitality Committee, from the Central New York Chapter, answered our questions, showed us the way, provided the name tags which bore stencilled eagles (the symbol of New York State), our place cards stencilled with New York State's flower, the rose and the beautiful corsages of dried material given to the Trustees.

A note from Anne Avery, received too late to read at the meeting, reported all things "GO" for the Orient Tour and a confirmation from the lacquer factory in Kyoto that they would demonstrate both gold outline and the makie methods of decorating. That, added to the treasures housed in Taiwan's Chung-Shan Palace Museum; Kurashiki, the "Williamsburg" of old Japan; Hong Kong, the Pearl of the Orient as well as the shrines and temples, should make this Tour an unforgettable experience for those lucky enough to go.

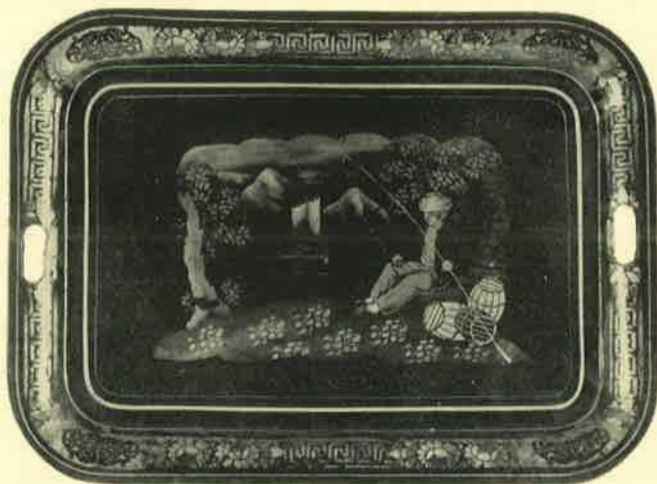
The first thing on the program planned by Maddie Hampton was Natalie Ramsey's "Tricks of the Trade" which she presented clearly

despite a very painful arm and an uncooperative microphone. We all learned much that will be put to use this winter. After lunch, we viewed the cream of Irene Slater's reverse glass collection, through slides taken by Ken Hampton. Later in the afternoon, Dr. Gertrude Bilhuber gave us advice from her many years of collecting Antiques; she was not only informative but a charmingly witty speaker. The banquet speaker, Mr. William E. Drost, read a poem about a man named Mears; I have seldom heard that name except in my own family. His talk on clocks dealt mainly with their makers and their works but his slides showed us some fine examples with decorated tablets. Friday morning we were privileged to see slides of "Velvet Painting", old and new, presented by the Hamptons, Maddie and Ken.

Five new members were welcomed at the business meeting and at the banquet, two members, Laura Burns and Dorothy Hutchings, received the coveted Master Craftsman Certificate. Two Teacher Certificates were earned by Helen Gross, one for reverse glass painting and the other for Lace edge.

Helen Fish and her Committee arranged the exhibition which featured reverse glass painting but also contained fine original tin, a decorated pewter tea service and, of course, members' and applicants' work.

Marion Poor's Committee worked hard to revise the Standards Booklet which went on sale at Grossinger's and *MUST* be followed from now on. (Buy your copy from Jean Wylie). Requirements remain



Original Stencilled Tray — Courtesy, Molly Porter



Original Lace Edge Tray — Courtesy, Molly Porter

essentially the same but each point has been explained more fully. Twenty applicants' and twenty-three members' pieces were judged, resulting in five new members, five "A" awards and two Master Craftsmen. Behind the scenes were the Talliers; without their long hard hours of work, the anonymity of the pieces submitted for judging could not be maintained or the judging sheets processed.

There is a new Index to the Decorators, prepared by Helene Britt. It too may be purchased from the Business Manager.

Ways and Means, under the Co-Chairmanship of Evelyn Benson and Alberta Wood, was a supreme effort by the Old Colony Chapter which also set up and manned a 6-day exhibit at Gore Place in Waltham, Mass. the week before our meeting. Their sales at Grossinger's totalled \$1,989.36.

The bulletin board showing applicants' procedure, prepared by Arkie Steele, and displayed in the exhibition room should dispel the confusion which has haunted this department.

One of the highlights of a very pleasant meeting was the greeting delivered by Jennie Grossinger at our banquet. She is justly proud of her fine resort and it lived up to its reputation in every way.

To all those members who made my first meeting a success, my heartfelt thanks. You were all wonderful.

Flora Mears



Original Stencilled Tray — Courtesy, Natalie Ramsey

REPORT OF THE FORTY-FOURTH EXHIBITION

Grossinger's Hotel

Liberty, New York

October 11, 12, 13, 1967

The Exhibition of members work, applicants work and of fine, original pieces of Early American Decoration, was held on Wednesday, Thursday and Friday, October 11, 12, 13, 1967, during the Fall Meeting of The Historical Society of Early American Decoration, Inc., at Grossinger's Hotel, Liberty, New York State, in the heart of the Catskill mountains in the legendary Rip Van Winkle country.

The attractive Exhibition room was situated conveniently just off a large lounge and was big enough to also accommodate the Teacher Certification Committee's display of research material on reverse painting on glass, a tin sale, the photograph and book sale table, the ways and means table and silent auction.

The Exhibition was well attended by both the Society members and guests and the many guests of the Hotel, being, as it always has been, the center for discussion and research among our members and for the explanation of our work, to those who have, heretofore, not been familiar with it.

The display of originals, as so often happens, again exceeded the expectation of all, in the unusual, the beautiful, the unexpected and the old favorites.



Original Stencilled Tray — Courtesy, Molly Porter

The stencilled pieces were many and varied, including the snuffer tray once in the Traveling Museum Case (DECORATOR - page 22, Vol. XII, No. 2). A vermillion milk warmer, slightly faded, evinced how colorful the old tin shops must have been. The rich soft green background of an apple dish, similar in design to that in *Early American Decoration* by Esther Stevens Brazer, added further to the harmony, with the high polish of the bronzes and the bright color of the washes.

The intricate, delicate cutting of a wedding scene was unusual for this sharp or fine edge type of tray. It portrayed a bridal couple and attendants, standing before an official or magistrate, the dress indicating the early 1800's. The bride's crown and royal sashes led many to think it could be a commemorative to Queen Victoria's marriage.

A scenic, evolved from combinations of complex stencil units to form an arch over a woman and child, the fine cutting forming a filigree of flowers and leaves so interlacing as to make difficult an interpretation of the individual units, was an excellent example of the stenciller's art. The flange design was of a stylized flower unit and a reverse or silhouette stencil, the ties so delicate that the stencil could not have been used many times, however carefully handled, without extensive repair.

Two double border trays were specimens of the transition period from gold leaf to stencilling; the workmanship meeting the high standards set by our Society.

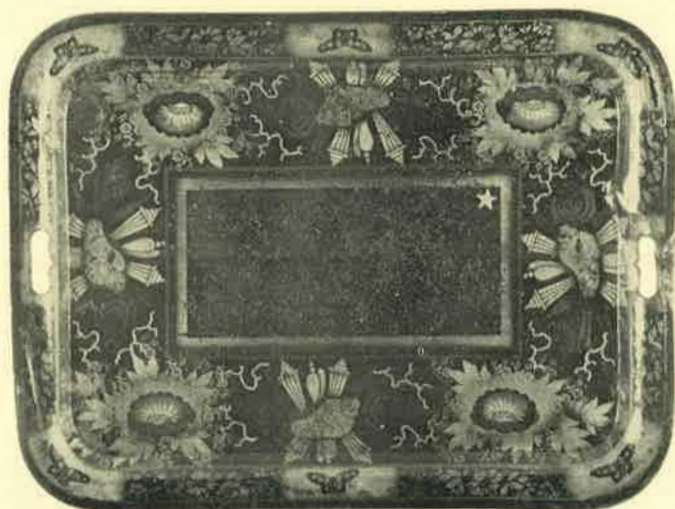
A small trunk, decorated in what is sometimes called "the Berlin type", was interesting in its simplicity and the yellow brush strokes on the top. Still another small trunk, of the Chippendale type with brass handles, was surprising in that its shape seemed to require a more elaborate manner of decoration than appeared on it.

One tray, whose precise cutting of the flange butterfly, flower and connecting geometrical units, was in sharp contrast to its center design, of an unshaded bowl containing large bright yellow, red cheeked fruit, paired with another tray of the same period, with the same type of fruit in its design and showing an eagle hovering over the earth.

Inasmuch as shells are more uncommon in design, a tray, showing the realistic grouping of welk, tulip and cone, as background for a large gold leaf shell and connected by vermilion coral was distinctive. (Is this coral coming from the Mediterranean?).

A wooden bombe tea caddy, enclosing two compartments was elaborately decorated with mother of pearl and gold leaf. Another caddy straight sided, of the same size, with small ball feet, pictured a castle ruin, with two figures seated beside a moat with the caddy surface completely covered by painting, pointed up with gold leaf. The latter was recently purchased in England and was in mint condition.

A large wooden box of the type usually referred to as a "bride's box", now owned by the Society, was appealing in its crude brushwork figure, fruit, flowers and sturdy construction. The "ladies art" was



Original Stencilled Tray — Courtesy, Dorothy Hutchings

represented by a large framed paper theorem in shades of blue and rose, the lines crisp and clear. A smaller theorem, framing a lovely pink rose and bud, a deep-throated morning glory and a spray of sweet peas, contained the following note on the back. "For my precious little grandchild "Betsy" Clarissa Lyn Weld. This picture was painted by Betsy's great, great Aunt Elizabeth W. Welf, Mrs. E. Sargent."

Three pith paintings (see DECORATOR Vol. XX, No. 1, page 8) were lovely in the fresh delicacy of color, bright butterflies, moths and insects, Chinese figures and two game birds similar in appearance to our quail, almost photographic in the exactness of detail.

Adding variety to the exhibit was a lovely painted pewter tea set seen at Buckhill Falls. There were five pieces with hand painted landscapes framed by fine white stripes on the side of each piece and on the tray floor, with superimposed fine brush strokes on the soft white bands.

More color was injected by a small Chinese red, rectangular tray, covered on the flange and floor with fine gold leaf lines to form exotic birds, flowers, leaves and drips.

A small black Gothic tray with a bright Prussian blue in its triangular space which was formed by the flange design on the rim and



Original Scenic Tea Set — Courtesy, Doris Fry

just above the floor, and again as color background for the basket of fine gold leaf lines, was at complete variance with the usual all-black treatment.

Unique was a small gold leaf design, formed by conventionalized leaves, the striping in burnt sienna, perhaps used as a sample piece. On its back was written in red the various sizes and prices in which the tray could be obtained — thus:

"4/9	5/9	7/2	8/3	9/6	10/6	12/1	13/1	14/1	15/1
12	14	16	18	20	22	24	26	28	30
			2/3	2/9	3/6	4/6			
			10	12	14	16			
Bun Basket			2/6	3/6					
Plate Warmer				20/1	22/1	24/1		28/1"	

A tiny sweetmeat dish and boat shaped pen tray with fine stonemont work were charming additions to the gold leaf category.

The "lace edge" group was represented by several different designs, the familiar rose, sprays of tiny flowers and leaves so typical of this art, the passion flower, the full-blown tulip, the crimson in the flower groupings, still rich and warm.

The Country Tin division was most interesting in its diversity. Four "Buckley" type pieces, with the typical green leaves, red fruits, elaborate over strokes and green dots, all so different in design, but containing the characteristics so significant of the work of this artisan, afforded the serious student opportunity to study the workmanship.

The green and red brush work on an asphaltum document box and its elongated brush strokes which formed the flower, was typical of many along the border of New York State and Vermont, but as yet, unattributable to any certain tin smith or shop.

A small seamed bread, or bun tray was effective in the simplicity of design and border brush work.

Side by side were three coffin lid trays, similar in size, but each different in background; the familiar black, the asphaltum and the crystallized floor. The crystallized tin plate showed through to form a flower like design, adding to the interest of the well balanced design.

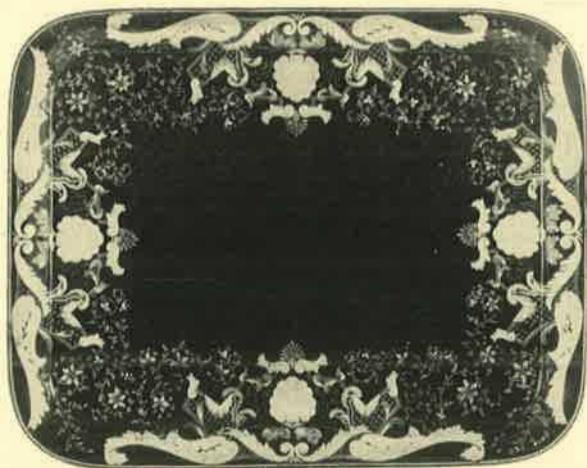
The generosity of the members in bringing their choice pieces, gave other members, guests and casual visitors an opportunity to appreciate, to study and to learn from the variety of tin, glass and wood. Thus once again fulfilling one facet of the purpose of our existence, but again pointing up the need and necessity for continued and serious

research. The Exhibition Committee processed twenty applicant's pieces, twenty-three members' pieces and sixty-two originals, making one hundred five (105) pieces in all. Among these were five "A" awards, seven "B" awards and three rejects. Members pieces included a good variety of classes. Five applicants were accepted as members.

In closing this report, I wish to acknowledge the important contributions in time and effort made by the Advance Planning Committee, the Hotel Staff, the sitters who watched over the exhibition during the meeting and my committee Norma Annabal, Elizabeth Bourdon, Cecelia Darch, Kitty Hutter, Jane Newman, Elizabeth Nibbelink, Molly Porter and Lynette Smith

My sincere thanks goes also to the members of the Standards Committee who helped identify and screen the original pieces and to the Trustees who helped with their advice and assistance on the Exhibition and on this report.

HELEN B. FISH, *Exhibition Chairman*



Original Gold Leaf Tray — Courtesy, Ruth Swenson

CHAPTERS FALL REPORT

The Fall Chapters Meeting was held in the Nightwatch Room at Grossinger's, New York on Wednesday, October 11, 1967. The Old Colony Chapter had loaned the gavel which it owns commemorating the work of Violet Milnes Scott. This was used to call the meeting to order promptly at three-thirty P.M.

Mrs. John C. Miller of Central New York Chapter and chairman of the meeting at Grossinger's greeted us and announced that the eagle on our name tags was the emblem of the State and the rose on the hostess tags is the official flower of New York.

A thank you was extended to the immediate past chairman for sending all records promptly, and Mrs. Arvid Benson was introduced as co-chairman.

The report of the Chapters Meeting held at Newport under the leadership of Mrs. Hampton was accepted as read.

Roll call showed 12 chapters represented. However, members from Evelyn Holmes and Maryland chapters arrived before the meeting was over, making a representation from all chapters. Six new members were attending their first chapters meeting.

Each chapter gave a three minute talk on its membership and work of the past year.

The chapters range from 5 to 86 in number of members. From this, reports were given indicating that some chapters meet twice a year, with smaller groups getting together in-between: variations are bi-monthly and monthly meetings.

A new innovation was a Bulletin Board placed at the front door. This held clippings of "happenings", programs and bits of publicity from some chapters. It is hoped that this will be on display at future meetings and will give all an opportunity to share events and experiences. All are invited to "post" items of mutual interest.

During a question period there was some discussion of eligibility for membership in chapters. There was some misunderstanding on the point of terminology in regard to classification of members. A uniform term which would apply to non-members who seek membership in the Society seemed to cause some confusion. Members were asked to re-examine their by-laws to ascertain that they are operating within the framework of the Society, and to review the purposes of the Society which we serve. These purposes, which are of mutual concern, promoted on a chapter level could harmoniously accomplish great goals for the Society.

ISABEL MACDUFFIE, *Chairman*
EVELYN BENSON, *Co-Chairman*

REPORT OF THE CURATORIAL COMMITTEE

October, 1967, Grossinger, N. Y.

The Museum Committee met at Cooperstown from June 26th through June 29th and a good start was made on the cataloguing of the Walter Wright patterns. We are pleased to report that some more of these patterns have been handed in to us, for which we are very grateful. Some others still remain outstanding. A small red pontypool type tray was also received from Mr. Wright for the collection. The famous John Hancock snuffer or pen tray, which is Chippendale-shaped, yellow in color, and has painted shells on it, has been donated to the Society by Mrs. H. B. Chadbourne of Brookline, Mass. A large black double bordered stencilled tray was the gift of Mrs. Richard P. Jardin, of Ardmore, Pa. A pamphlet on Hexology by Jacob and Jane Zook was given to our growing library by Mrs. William Stainton.

Gifts of money were received from numerous members, from some Committees and from several Chapters. The William Penn Chapter gave \$10.00, the Maryland Chapter donated \$40.00 in memory of Mrs. Frederic Jay and the Long Island Chapter donated \$100.00. All these gifts are gratefully received.

MARTHA MULLER, *Curator*



APPLICANTS ACCEPTED AS MEMBERS
AT GROSSINGER, NEW YORK

October, 1967

- Berkey, Mrs. Wm. E. (Ruth) 590 Col. Dewees Rd., Wayne, Pa. 19087
 Parish, Mrs. Roger H. (Jane) 55 Pinecliff Rd., Chappaqua, N. Y. 10514
 Perkins, Mrs. Hadsell S. (Kathleen) 6 Perkins Ave., Binghamton, N. Y. 13901
 Siegfried, Mrs. Earl K. (LaFawn) 4 Carolin Drive, Brockport, N. Y. 14420
 Wilk, Mrs. Joseph J. (Victoria) 21 Wayne St., Norwich, Conn. 06360

MEMBERS "A" AWARDS

Grossinger, New York



Glass Panel, Metal Leaf Border — Olga Ploscheck

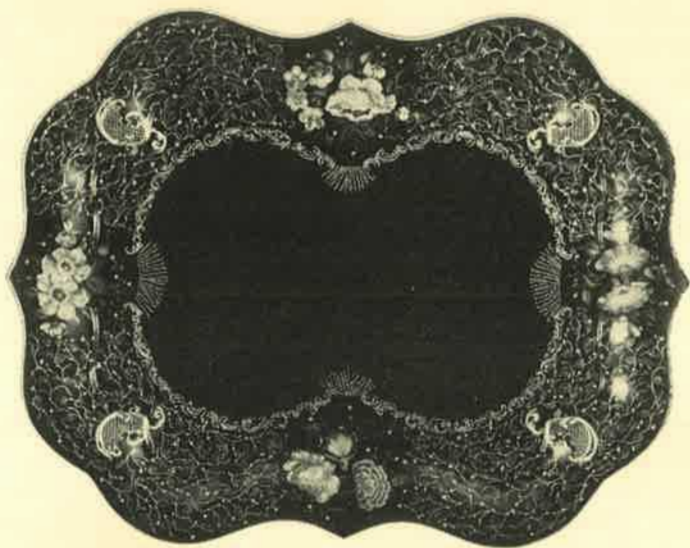
Stencilling on Wood

Emma Sampson

Ardelle Steele

MEMBERS "A" AWARDS

Master Craftsmen



Chippendale Painting
Laura Burns
Dorothy Hutchings

THE BOOKSHELF

by Anne E. Avery

This being the season to be jolly, one's thoughts naturally gravitate toward gift books. While several of these are large and expensive enough to be entitled "coffee table books" they don't all fall into that category. Books make ideal and most welcome presents, particularly if chosen with thought and loving care. Here follows something for everyone.

Early Houses of New England
Charles E. Tuttle Co. 1967

Norman B. Baker
Price \$7.50

This is an interesting and imaginative product the happy result of collaboration between an architect husband and his landscape architect wife. It includes 53 vintage houses of the 17th, 18th and early 19th century, but in each case they have been updated for the requirements of modern living. As the dust jacket cleverly asks . . . "what possible use could the pilgrims have had for a two car garage?" Each house is illustrated in black and white line drawings showing a perspective, floor plans and the landscaping suggested. In most cases the name, date and history of the house which inspired it has been carefully noted. The author has had more than sixty years experience as an architect. That he truly loves and admires the homes of our ancestors is abundantly plain in the brief text. I cannot think of a more appropriate gift for anyone building, remodeling or dreaming about a new house!

Folk Arts and Crafts of New England
Chilton Books 1965

Priscilla Sawyer Lord and Daniel J. Foley
Price \$17.50

I don't know how I ever missed this one, it is an addition to any craftsman's or antiquarian's library. You may remember Daniel Foley as the banquet speaker at our Swampscott meeting. There are twenty-two chapters covering every facet of the arts and crafts field. I was particularly impressed by the lengthy and scholarly bibliography. Furthermore, it is carefully divided under chapter headings so you don't spend time searching for a particular item. When an author is quoted in the text, they give the author's name which is certainly less wearing than lists of footnotes. (Usually hidden in the back of the book!) Of special interest to us would be "Tin, Tin Peddling, and Painted Tin" . . . "Tavern Signs, Trade Signs and Cigar Store Indians" "The American Eagle" and so on. Some of the more exotic items are "Art in the Graveyard", "Shades of Our Ancestors" and "Deacon Drowne and His Weathervane". A fascinating addition to your library if only as a reference work, but the bibliography alone is worth the price.

A Book of Dolls and Doll Houses

Flora Gill Jacobs and Estrid Faurholt

Charles E. Tuttle and Co.

Price \$19.50

Producing *this* book must have produced a few headaches! Mrs. Jacobs is a well known collector of doll houses and the author of two previous volumes of doll-house history, while Mrs. Faurholt lives in Copenhagen, where her dolls also reside. Did you know that there is a doll in existence that may possibly be Gothic? That Mrs. Faurholt is an expert is abundantly plain from her text, but I loved the photographs of dolls accompanied with period accessories. Such ravishments as a tole tray with a painting of a Danish castle, a grandfather's clock . . . what certainly must be a "mourning" picture . . . If the doll houses make you feel like Gulliver, you are not alone! The gamut runs from "The Georgian Surprise" to "A Zoological Garden" and includes bedrooms, libraries, butcher shops and a South Jersey Bath. It is remarkable to note how closely children's fashions and taste parallel those of their parents. Best of all, the author has grouped the furnishings together on separate pages, thus we find: two pages of tiny chairs, others of lighting fixtures, pictures, clocks. (No, I did not find a "Terry", but there probably IS one.) Many times the walls are stencilled, but not like Rufus Porter. Hours could be spent in pouring over the pictures and text. Neither of these remarkable women has compromised in putting these outstanding collections together. As we have come to expect from Tuttle, the book is a beautiful production. To be cherished by girls from eight to eighty.

Original Treatises on the Arts of Painting Mrs. Mary P. Merrifield
Dover Publications 1967 Two Volumes \$3.00 each

An unabridged reprint of the original edition of 1849, which will serve as an introduction to the exceptional Dover line of paper bound books. The paper is of high quality, pages bound in series so they do not fall out, bindings do not split or crack and best of all with a reference book, the pages lie flat. Any member should own both these books, though I shall review only Volume I at this time. It is technical, and some of it deals specifically with oil painting, but would you like to know more about painting on glass? Varnishes? Laying of gold leaf? How to make a beautiful green? Printed as the original edition with the Latin on one page facing the English translation. How *amazing* to realize a woman was commissioned by Her Majesty's government in the year 1845 "to proceed to the North of Italy, for the purpose of collecting MSS relative to the technical part of painting". A little too large for a "stocking stuffer", so better give it to yourself.

NOTICES FROM THE TRUSTEES

SPRING MEETING

May 17, 18, 19, 1968

Hotel DuPont, Wilmington, Delaware
Meetings Chairman, Mrs. W. W. Watkins

FALL MEETING

September 23, 24, 25, 1968

Lake Tarleton Club, Pike, New Hampshire

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

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 Decoration, Inc., c/o Mrs. Virginia P. Partridge, Cooperstown, N. Y. 13326.

Please take note: The prices of the DECORATOR quoted in the Membership List should be changed to — Vol. I, No. 1 through Vol. XVIII, No. 1 \$1.00 plus 10¢ postage. All Later Volumes \$1.25 plus 10¢ postage.

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

Clarification of Third-Year Applicant Class:

If an applicant has had *one* piece accepted in the 2 years immediately preceding her 3rd year, she may have a 3rd year in which to submit a second piece at *either* the Fall *or* Spring meeting, without penalty, by payment of dues (\$10.00) and by following the same procedure as for other years.

Notice from the Standards and Judging Committee

The new booklet, "Members Standards for Craftsman Awards," 1967, is *now* in effect and members work will be judged according to the requirements as stated.

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 (1966-67) 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.)

Notice: For information concerning the Scandinavian Tour, June 5 to 25, 1968, write to Mrs. Edwin W. Rowell, 101 Townsend Street, Pepperell, Mass. 01463.

Notice: Please notify the chairman of the Teacher Certification Committee at least eight weeks before a meeting if you wish an appointment for an interview or plan to submit work to complete a category.

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

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Mrs. Ray H. Bartlett, 67 Washington Avenue, Crescent Beach, Conn.—Certified in: 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, Box 316, Northville, N. Y.—Certified in: country painting.

Mrs. Carroll Drury, Springfield, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

- Mrs. Paul Gross, R.F.D. #5, Sutton Road, Shavertown, Penna. 18708—Certified in: country painting, stencilling, lace edge painting and glass painting.
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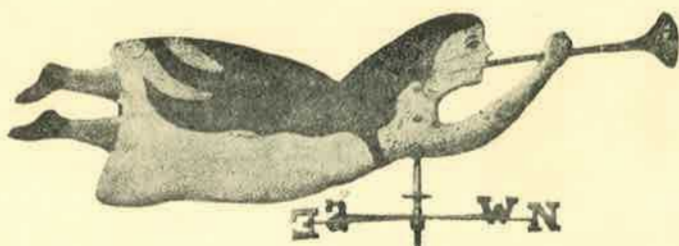
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