

The Decorator

Volume XXI No. 2

Newport, Rhode Island

Spring 1967



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in Memory of
Esther Stevens Brazier*

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Bust Figurehead — Carver and Ship unknown
Courtesy, Ruth Morse

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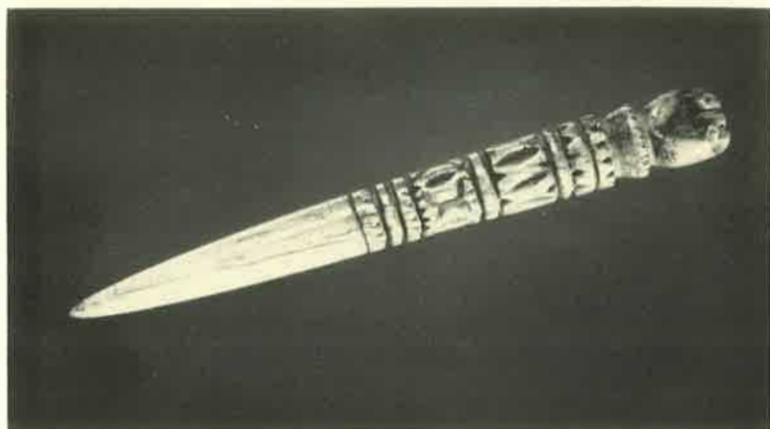
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Scrimshaw
Fid — Courtesy, Emilie Underhill

EDITORIAL

I am very happy to announce the appointment to the DECORATOR Staff of Connie Lightbourn (Old Colony Chapter) as Assistant Editor, Helene Britt (Florence Wright Chapter) as Advertising Chairman, and Anne Avery (Florence Wright Chapter) our retiring President will take over the Bookshelf Editorship. We are fortunate to have these three new members on the staff. Their enthusiasm and progressive ideas are greatly appreciated.

Since our Spring meeting was held in Newport, Rhode Island, adjacent to the sea, it seemed to be an expedient time for us to study our Maritime heritage. The ship carvers and their extraordinary talent contributed enormously to one of the most romantic eras in our history.

The picture on the cover is of an enchanting figurehead from an unknown carver and vessel, which washed ashore on Fire Island beach across from Bellport, Long Island, N. Y. It has belonged to Ruth Morse for many years. Numerous figures carved for our men of war, our packets and whalers were the work of artists of the first rank. The article by your editor was promised some years ago and is the result of a year or more of research.

The picture above shows a fid. It had been carved by Capt. Charles Hulse who was our next door neighbor during my childhood days. This, a handsome model of his ship, the "Emilie", and his Shipmasters Certificate are now in my possession. Ruth Morse, in her article on Scrimshaw, explains the use of a fid and some of the other

articles made and carved by the men who went to sea for years at a time. She follows the development of scrimshaw and describes the methods employed to fashion the delightful pieces of decorated "whales' dentures". This is a truly American Folk Art, the work of untaught, yet in a great many cases, extremely skilled craftsmen.

Martha Muller has pursued the study of ornamentation of our River Boats. This too, takes its place in the catagory of Marine Crafts. It was the art of painting more than carving. The superb paddle-wheel boxes, interior walls and door panels were the creations, for the most part, of skilled artists. The saloons were plush and sophisticated indeed, and served as the setting for countless extravagant festivities aboard these fantastic boats.

For future numbers of the DECORATOR we are planning one devoted to Country Painting, Tin Centers and Decorators. A review with added information garnered through more and even more research should be very stimulating. Another number will feature clock dials and reverse painting on glass. And so it goes. We have many more projects in mind to arouse your interest.

EMILIE UNDERHILL

ADVISORY COUNCIL

by Elizabeth M. Peck

Over the years the Historical Society of Early American Decoration, Inc. has felt the need of an Advisory Council as a step towards the goals as set up in our By-Laws—"as a society devoted to the perpetuation of Early American Decoration as an art; and to promote continued research in that field; to record and preserve examples of early American decoration; to cooperate with other societies in the accomplishment of purposes of mutual concern."

With this partial quote from our purposes as recorded in our By-Laws, the Trustees of the Historical Society of Early American Decoration, Inc. have formed an Advisory Council. Each member is an outstanding person in the field of early American history—particularly pertaining to the arts and crafts. It is hoped that through this council a closer relationship can be maintained with others working on the same and related subjects.

The following people have honored our society by becoming members of our Advisory Council. We are proud to present them to the members.

Dr. Louis C. Jones — Dr. Jones has been Director of the New York State Historical Association and its Farmers' Museum, Cooperstown, New York since 1946 and has seen the Farmers' Museum attain a national reputation as a leading folk museum in America, a dynamic and living re-creation of life on the New York frontier. He has also seen the development of the American folk art collection which is housed at Cooperstown. This collection of American primitive paintings, woodcarvings and metalwork is distinguished for the breadth, range and quality of its materials. Dr. Jones has been closely associated with the development of the Seminars on American Culture, a highly imaginative adult education program, now in its 19th year. Dr. Jones is Director of the new (1964) Cooperstown Graduate Programs in History Museum Training and American Folk Culture. He has published scores of articles on witchcraft, tall-tales, ghostlore, folk songs, and American folk art. He is the author of many books on related subjects. He is a charter member of the New York State Council on the Arts, appointed by Governor Rockefeller and is now on the Executive Committee.

Nina Fletcher Little — (Mrs. Bertram K.) Mrs. Little has spent years in research on early American architecture, art and decoration. Although not a professional painter or craftsman, she has established herself as a scholar in this field and is constantly being consulted by museum officials and serious collectors and students who respect her knowledge and judgment. Mrs. Little has written articles for *ANTIQUES*, *ART IN AMERICA* and has lectured at the Williamsburg Antiques Forum and at the Seminars on American Culture at Cooperstown, New York. She is an enthusiastic collector of American primitive art. Mrs. Little's book, *American Decorative Wall Painting* — her catalogues of the Abby Aldrich Rockefeller Folk Art Collection at Colonial Williamsburg are outstanding contributions to the field of folk art. Mrs. Little's close association with Esther Stevens Brazier in Cambridge, Massachusetts and their common interest in old paint and early grained wood led to many years of close friendship.

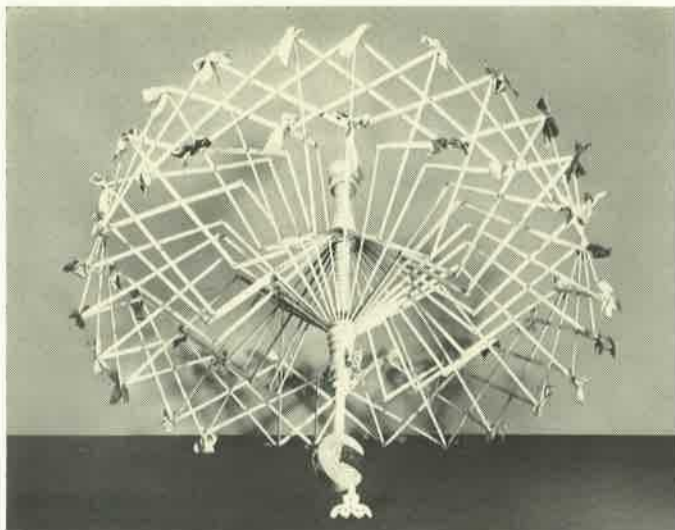
Alice Winchester — Miss Winchester has been editor of *ANTIQUES* since 1938. She is one of the most widely known and respected authorities on the subject of antiques. Under her guidance *ANTIQUES* magazine has maintained consistent standards of authenticity. *ANTIQUES* is a growing encyclopedia and an indispensable reference for everyone interested in the arts and crafts, and in the manner of living in early America and in the collecting interests of Americans today. Miss Winchester has fostered a growing trend toward collecting early

pieces for use and in preserving the old. In response to this interest she has developed a series of picture articles "Living with Antiques", "History in Houses" and "History on Towns". Miss Winchester and her staff at ANTIQUES celebrated the 40th anniversary of their magazine by publishing an important book, *Collectors Collections* — a book concerned with the people who have built up great collections as with the collections themselves.

Mary Black — (Mrs. Richard). Mrs. Black is Director of the Museum of American Folk Art in New York City. She is former Director of the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia. She is co-author with Jean Lipman of a new book *American Folk Painting* — a comprehensive book about the charming and enduring art of the self-taught painter. Mrs. Black traces her interest in American folk art to her childhood in New England, where portraits of four of her ancestors developed in her an awareness and curiosity that ultimately led to research and study of the fascinating artists and the subjects they painted. Mrs. Black has stimulated a great deal of the present interest in American folk art.

Frank O. Spinney — Mr. Spinney is professor of History Museum Training at the Cooperstown Graduate Programs, a joint project of the State University College at Oneonta and the New York State Historical Association at Cooperstown, and has been active in the museum field for many years. Before coming to Cooperstown he was Director and President of Old Sturbridge Village in Sturbridge, Massachusetts. He had formerly been the Director of the Manchester (New Hampshire) Historic Association. He resigned his position at Old Sturbridge Village in 1962 and was a Guggenheim Fellow in 1962 and 1963. He then became Director of the St. Gaudens Museum in Cornish, New Hampshire. Mr. Spinney has contributed numerous articles on the decorative arts to ANTIQUES magazine and OLD-TIME NEW ENGLAND.

Jean Lipman — Mrs. Lipman is editor of ART IN AMERICA. Her books in the folk art field include *American Primitive Painting*, AMERICAN FOLK ART IN WOOD, (with Alice Winchester) and AMERICAN FOLK DECORATION (with Eve Meulendyke). Mrs. Lipman has contributed tremendously to the history of American art. Through her publications she has succeeded in establishing our highly gifted primitive painters in their proper perspective. Untrained and unhampered by academic restrictions, many of them have left examples of power, originality and beauty.



Swift — Courtesy, The Marine Historical Association, Inc.
Mystic Seaport, Mystic, Conn.

SCRIMSHAW, THE SAILORS' ART

Ruth Morse

The golden age of scrimshaw was roughly between the years 1825 and 1860, and ended with the Civil War. Many whaling vessels were destroyed at that time and also kerosene came into common use, taking the place of whale oil as a lighting fluid.

Some whales were caught off shore along the north eastern seaboard, but the vast majority were hunted down on long voyages to the Pacific and Arctic and Antarctic Oceans.

It is a common belief that whalers led a life of high adventure, and at times this was true, but there were weeks and even months of weary boredom and incredibly hard living conditions while the ships were sailing to the whaling grounds and waiting to sight a pod of whales in the vast spaces of the ocean. It was under these circumstances that scrimshaw came to be a popular hobby and helped to pass many a dreary day.

It is thought that the hobby was first introduced when the sailors saw the Polynesians carving and decorating pieces of bone, and they then adapted the art to their own use, using the teeth and bones of the whales which they had caught.

The meaning of the word scrimshaw is obscure, but it is thought to have been derived from the Dutch word *scrimshander*, which means "lazy fellow", and this was easily transferred to the occupation of the

whalemen in their leisure time. This work kept the men occupied and gave them an outlet for their pentup emotions on these long voyages, by manufacturing gifts for their wives and sweethearts at home.

Three types of whales were hunted, the Sperm, the Right and the Bowhead. The most sought after was the Sperm whale, which was also the only one with teeth. The Right whale and the Bowhead had, instead of teeth, long slabs of horn-like material hanging from the roof of the mouth, known as baleen. Baleen was brown or black with hairy fibers along the edges which acted as a giant sieve and strained the plankton from the ocean water, which was the primary food of these gigantic animals. The baleen was scraped and cleaned before storing aboard ship and brought back to port for use in umbrella ribs, ladies corsets, buggy whips, etc.

The Sperm whale had a jaw bone 10 to 15 feet in length and had from 10 to 40 teeth.

After the whale was harpooned and brought alongside, the business of stripping the blubber and trying it out in the huge kettles on deck, was begun. When that had been completed and the bones hoisted on deck, they were made ready for storage below deck and the choice pieces and the teeth kept aside in preparation for etching and carving.



Reverse Side



Front Side

Scrimshaw

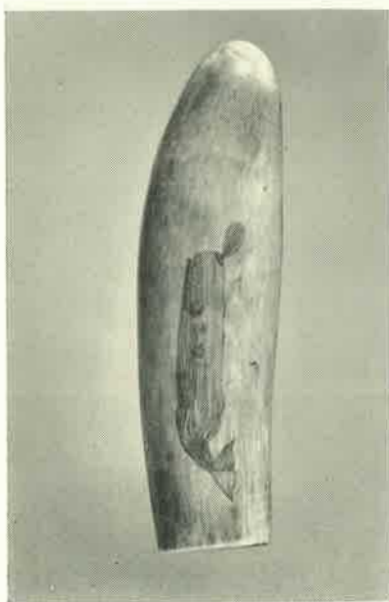
Courtesy, Ruth Morse

This was accomplished by soaking the bone in hot water and lye, or brine. The only smooth part of the tooth was the end so there was much scraping and polishing to be done. It was a lengthy process, but since time was of no importance and there was plenty of it, the end results were excellent. The polishing was done first with sand paper or if that was not available, with sharkskin, and the final polishing with pumice or ashes from the fires under the trying kettles.

The last and most interesting step in the scrimshaw work was the decoration of the various articles.

Few of the whalemens were gifted artists, although some of the pieces show great originality and skill. Most of the decorating was accomplished by pasting a picture from a magazine or book on to the tooth or bone and pricking the outline of the picture with a sail needle. The paper was then removed and the etching and shading of the fine lines was finished with a sail needle or a pack knife ground to a fine point. The final touch was sometimes given by rubbing with pigments or lamp black, which gave an emphasis to the design and an extremely good effect.

The favorite objects decorated by the whalemens were the teeth, which were purely decorative and meant to be displayed on the parlor "What-Not". The crimping wheel, used for edging those delicious



Reverse Side



Front Side

Scrimshaw

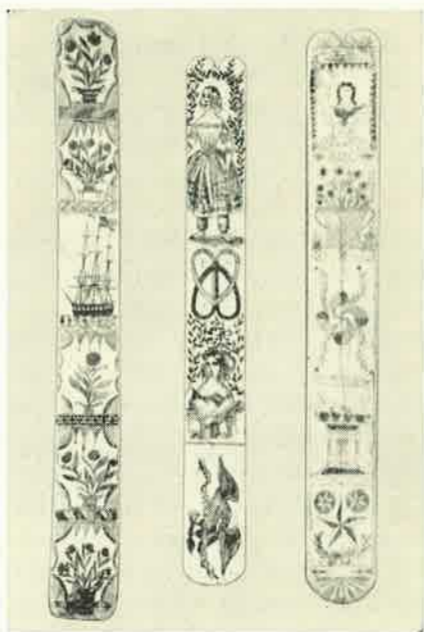
Courtesy, Ruth Morse

New England pies, were also a prime favorite and were a welcome and useful gift for wives and sweethearts. Great ingenuity was used in the design of these wheels and no two are found alike.

Another favorite gift for the female members of the family was the busk, a thin piece of whale bone 1 to 1½" wide and 12 to 14" long, and meant to be inserted in the front of their stays. It was often intricately carved and needless to say a favorite design was a heart entwined with flowers.

There were many other useful objects made by the sailors, such as clothes pins, rolling pins, ditty boxes, swifts for winding yarn, fids for separating strands of rope for splicing, canes, etc.

The swifts were umbrella-like objects, which could be extended or folded, and revolved on a center post which could be clamped to a table or work box. The example illustrated, from the Mystic Seaport Museum, shows a handsomely carved center post and a most ingenious and beautifully made clamp and thumb screw.



Busks — Courtesy,
The Marine Historical Association, Inc.
Mystic Seaport, Mystic, Conn.

The ditty boxes were made from the flat pieces of the jaw bone and were elaborately etched and carved and sometimes even inlaid with silver.

There are famous collections of Scrimshaw in various places, the best known of which are at Mystic Seaport, Mystic Conn., The Whaling Museum at Nantucket, and The Peabody Museum in Salem, Mass. The late President Kennedy had a large collection and there are many other private collections.

Of course the best hunting ground is still New England, but some pieces turn up in the most unexpected places, and needless to say the prices are going higher all the time. A true collector never despairs and considers himself most fortunate to find a piece for sale. Happy hunting.

ORNAMENTATION ON RIVER BOATS

Martha Muller

From earliest times, the sea has provided craftsmen and artists with the task of producing works of beauty to embellish the ships and boats that sailed upon it. Wood carvers, metal workers, painters and artists of all kinds were needed to create exteriors and interiors of vessels that would please the beholder and this was still the case when the steam boat finally came into use. Particularly was this so, in the Mississippi River boats when they began to ply the waters of our western rivers. After the successful trip on the Hudson River made by Robert Fulton's "Clermont" in the year 1807, it seemed to follow naturally that steamboats would also quickly and totally replace the Indian's canoe on the waters of the Mississippi. The first steamboat to make this trip was the "New Orleans". It was launched in September of the year 1811. It already was graced with elaborately furnished cabins and one of these was occupied on the maiden voyage by Nicholas Roosevelt (brother of Theodore Roosevelt's great grandfather) and his wife Lydia Latrobe Roosevelt. It was an eventful trip but it proved that steam could convey a boat against the currents and through rapids of rivers. The era of the river boat had begun and, by 1870, several hundred boats of all sizes sailed out of New Orleans. Forty lines were in existence, going to Pittsburgh, Cincinnati, Louisville, St. Louis, Vicksburg, Nashville, Florence, Shreveport and Jefferson and many other places on tributary streams. This era lasted until about 1910, when steamboating was almost a thing of the past.

All the first boats were built by rule of thumb, with the captain's suggestions for size, number of boilers, staterooms, etc. This alone is an art. Later, plans were used, but the two famous boats, the "Natchez" and the "Robt. E. Lee" were built without plans and they were fast and beautiful boats. Most of them were side-wheelers and a certain style for their appearance had developed, but, as the Victorian era progressed these boats truly reflected this period and they became "floating palaces". The perfect description is in Mark Twain's "Life on the Mississippi."

"The steamboats were finer than anything on shore . . . when he stepped aboard a fine steamer he entered a new and marvelous world: chimney tops cut to counterfeit a spraying crown of plumes—and maybe painted red; pilot-house, hurricane-deck, boiler-deck guards, all garnished with white wooden filigree work of fanciful patterns: gaudy symbolic pictures on the paddle-box, possibly: big roomy boiler deck, painted blue; and furnished with Windsor arm chairs; inside a

far receding snow white "cabin"; porcelain knob and oil picture on every state-room door; curving patterns of filigree-work touched up with gilding, stretching overhead all down the converging vista; big chandeliers every little way, each an April shower of glittering glass drops; lovely rainbow light falling everywhere from the coloured glazing of the skylights; the whole a long-drawn resplendent tunnel, a bewildering and soul-satisfying spectacle; in the ladies' cabin a pink and white Wilton carpet soft as mush and glorified with a ravishing pattern of gigantic flowers".

To create this elegance many craftsmen were needed. Ship carvers, lured from their eastern shops by the prospect of this new business, moved west, where they soon learned that something new in the way of carvings was required of them. The traditional figurehead for the ship's prow was not practical on a river boat as it might be damaged in landing. Other places were found for figureheads, such as the pilot-house and wooden statues were much used to help decorate interiors. Eagles were the favorite motif and were often gilded or painted. One steam-boat master had a "chicken-cock" carved for his good luck emblem. It went with him from the "War Eagle 1" to the "Dr. Franklin 2" onto the "West Newton", to the "War Eagle 2" and then finally onto the "Grey Eagle". The latter boat ran into a bank and sank to the bottom, but the cock was rescued and is now in the Davenport Museum. Indians were also favorite subjects for sculpture and appeared in various famous forms as the furnishings of the saloons. As the true gingerbread style made its appearance, great diversity of railing designs, elaborate spandrels and arches decorated the superstructure of riverboats and epis of acorns, eagles, gold balls, etc. were required to finish off corners and posts. The pilot-house was the scene of much carving. One boat, the "Belle of Alton" had an oriental pagoda effect for a pilot-house with a large crescent moon on the top. The great wheel in the pilot-house often was made of oak or ash, rubbed to a satiny finish by much handling, and made ornate by light wood inlays. Much metal work was also treated to fanciful design. Chimney tops bore crowns of plumes or "Petticoats". Bells, silhouettes, and weather-vanes were objects of the blacksmith's skill. The sight of a river boat of the gingerbread period of 1850 to 1870, painted a gleaming white, its smoke-stacks often painted red with black feather finials, must have indeed been a glorious eyeful as it sailed down the river in the sunlight.

Most boats were painted a traditional white, tho' some were known to have been brown, brick red or yellow. Much gold leaf was used on the trim as well as for the lettering of the ship's name. As the wheel-

houses, the circular boxes which covered the paddle-wheels of the side-wheelers, had a surface of some 200 square feet of white space, this presented a wonderful area for ornamentation. Artists, sign-painters or house-painters, with an artistic flair soon were employed to cover this spot with fanciful designs of all sorts. Again, here, the eagle was the favorite subject. Scenic motifs also were popular. The "Benjamin Franklin" had a picture of him, flying a kite. The "Katie" showed a large pelican, spreading its wings, a part of the seal of the state of Louisiana. This wild and imaginative ornamentation soon lost its popularity and later boats showed only the ships' names in this space.

The grand saloon or cabin in the steamboat was the zenith of elegance and often served as both dining and drawing rooms. It was a very long room, often with a mirror in the stern to reflect this spectacular length. This room as well as the ladies' and gentlemen's saloons were most elegantly furnished. Besides the pieces of sculpture before mentioned, the beautiful chandeliers, frescoed ceilings, etched skylight glasses, deep carpets and plush furniture, many of these rooms also had painted murals on the walls, done and sometimes signed by "celebrated" artists of the day. Also, the stateroom doors bore scenic designs, as did the spaces over the forward cabin entrance and the clerk's office. An oval scenic painting, such as the ones in our own Museum Collection (see DECORATOR, Vol. XX, No. 2, pages 18 and 19) was known to have been painted directly on a cabin door of the famous racer, "Robert E. Lee". It is possible that some of these paintings were cut out of a door for use later in another ship. Or they could have been originally made as plaques to be hung on doors or walls. Most of the artists responsible for these paintings are unknown. It is on record, however, that John Reid and Matt Hastings were once commissioned to paint pictures for steamboats. It is also thought that Carl Brenner, 1838-1888 and Harvey Joiner, 1852-1932, both of Louisville, Kentucky, once painted small landscapes over stateroom doors on river boats. According to the Portfolio of the Old Print Shop, February, 1964, two plaques almost identical in size and type to ours, painted with the arms of the states of Indiana and Missouri, were thought to be the work of John Archibald Woodside, but very little can be learned about him.

Much of all this elaborate handwork has been lost to us, because steamboat fires, explosions and sinkings took a heavy toll. We can think of ourselves as lucky to have two such fine scenic plaques in our Museum Collection to remind us of this bygone era.

EARLY AMERICAN SHIP CARVING

Emilie Underhill

Part 1

THE FIGUREHEADS



Figurehead — Jenny Lind
Courtesy
The Mariners Museum
Newport News, Va.

Ornamentation of ships was an ancient craft. Some history on the subject should lend more interest to its tradition in America.

One of the earliest forms was the oculi. It was found on ancient Egyptian, Roman, Indian and Chinese ships. A large eye with curved brow was painted as a rule on the bow of the vessel. The oculi was put there to assist in finding the way and to seek out any dangers that lay ahead. It is still in use on Oriental and Asiatic ships and is prevalent on small fishing craft in parts of the Mediterranean.

Not only was the oculi employed in ancient times, but carved heads and insignias were used as well. Another form of ornament was the Ram-head.

Like an enormous battering ram, it was attached to the prow of the vessel. Its purpose was to pierce an oncoming ship.

The Norsemen designed their ships to represent terrifying beasts, the head of a dragon or sea serpent at the bow, the stern terminating in a ferocious tail, while the movement of the oars looked like so many giant legs churning up the sea. Great Britain favored the lion, dragon or fighting warrior. France chose a winged or victorious figure.

By the 17th and 18th Centuries ship ornamentation became ponderous and elaborate, a detriment to the balance of the vessel. The French as well as the English were prone to carve and gild every possible portion of the hull. At last in 1703 an order was issued in

England prohibiting the ornate carvings on "His Majesty's vessels". However, the royal Navy disregarded the edict and continued to burden their ships with extravagant and lavish decoration.

These were the ships that our seamen encountered, the ships that came into our ports. They created avid interest and were greatly responsible for the tradition of the art in this country. The first ship carving shops were influenced in their choice of subject matter, thus the English "Lyon" or dragon appeared on many American vessels.

By the beginning of the 18th Century, American ship ornamentation became a distinctive art in which the country took great pride. Large ship-building centers grew up around Philadelphia, New York, Boston, Portsmouth and Salem. These busy shipyards employed their own carvers who not only did the work on figureheads but were responsible for the stern decorations and all other carving on the vessels. The carver's inspiration was derived from books, prints and observation of ships from foreign ports which came to dock. The trade was learned through an apprenticeship of five years with a master craftsman.

The shops of the carvers were either in the shipyards or near by. They became popular gathering places for the ship-building folk. Carvers were a friendly group of artisans, willing to help one another and spent much time together discussing their problems. They were responsible not only for carrying out the carving, but also for properly assembling and attaching the figureheads and other ornamentation to the ship. This required the utmost skill.

In early days the figureheads took the form of mythological characters, lions, dragons and occasionally horses. They were elaborately carved, brilliantly painted and gilded, as were the sterns and quarter galleries of the ships, in competition with foreign ornamentation. By mid 18th Century, animals went out of style and were replaced by human figures representing the name of the ship. In the Revolutionary period the figures were constructed around the solid knee (that portion of the bow extending beyond the stem or cut water) and carved as a round body only above the waist line. As ship design changed, this type of placement was abandoned and these figures were referred to as "straddle heads".

The actual carving had to adhere to certain limitations. It had to be simple in detail. Draperies, for instance, required carving that would allow any water or spray to flow off, not settle and rot the wood. The figure had to be compact, with the least possible protrusion.

sion that might be blown or washed away by wind or wave. Perspective was very important. The feet or lower portion were not to overpower the head and shoulders, as the figures were viewed from many feet below. Thus so many examples that we see close up in the museums appear to have enormous heads, out of all proportion to the rest of the body.

Wood used for ornamental work on the American vessels was pine. It was much softer than the elm and oak used by the British, but lent itself graciously to carving. The grain was an important feature. Wood was carefully selected so that the grain followed the anatomy of the figure, to prevent splintering and breakage. Frequent painting protected the wood from rot. The colors were vivid and applied with great skill, although some of the repaint jobs could be termed "corny". Crew members cherished their figureheads and it was a coveted privilege to be assigned the repaint job by the Captain. It is told that on one such occasion the artistic efforts of the chosen seaman were so preposterous that the Captain was forced to endure a torrent of humiliating jeers

as he sailed into the next port. Loath to have his precious figurehead the object of such distasteful ridicule, yet not willing to dampen the enthusiasm of his crew member, he told him that as a very special reward, for some minor service, he was to be allowed to go over the figure *complete* with gold!

It was after the Revolution that certain freedom in conception and construction took place. At last artisans were unhampered by regulations from the Crown. Ship building, and design in America took on an individuality all their own. Following the Frigates of this time



Figurehead
Western Belle from Bark "Belle of Oregon"
Courtesy
The Peabody Museum of Salem, Mass

came the Packets, which constituted the beginnings of our Merchant Marine. They carried freight and passengers. These were the ships that brought the hordes of immigrants from European countries to our shores. The figureheads took the form of important statesmen, military men, the American Indian and National heroes. Even Santa Claus was represented in the carvings on the ship "Saint Nicholas". The stern carried a realistic portrayal of the good St. Nick, bag slung over his shoulder, descending down the chimney where the "stockings were hung with care". Three quarter figures and bust portraits came into vogue. A series of famous men of letters and the theater, and likenesses of the ship owner's wife or daughter were contrived.

The culmination of fine artistry came with the advent of the Clipper Ship era around the mid 19th Century. Now ships were designed for speed. It was the paramount requisite. Any excess weight was considered superfluous. The figureheads carved at the commencement of this period showed imagination and a certain vitality. But this was a day of frantic tempo and tremendous production in the ship-building business. Subject matter and execution of carving began to deteriorate for lack of time. There were hundreds of mediocre carvers to fill the demand. Of course there were a few who were undoubtedly masters of the craft. The figurehead soon gave way to the Billethead, an elaborate scroll of leaves, flowers, fruits or geometric design. Heads of animals, birds, even reptiles, an eagle head or eagle with outspread wings were attached beneath the long graceful bowsprits to suggest more speed. But economic depression hit the country in 1857 and the Civil War brought a further decline in the building of sailing ships. Ship carvers were forced to find other avenues of employment. The ship-building industry became concentrated in Massachusetts and Maine. Various types of figureheads, billetheads and other ship carvings were stocked to be sold to any chance buyer.

There were many other sections of the ship that lent themselves to decoration. The carving on the bow stem would frequently extend to a few feet above the water line, with a small indentation to act as a pedestal on which the figure could stand. There was a time when the name of the vessel was placed on the stern. This led to the inauguration of the elaborately ornamented name board. In time the name was required to be carried on the bow, so intricately carved trailboards, incorporating the name of the ship, became popular.

Cat heads were the strong timbers that projected from the sides of the vessel and served as crane booms for hoisting the anchor aboard. The ends were squared off and carved with cat or lion faces or con-

ventional geometric designs. In the late 19th Century these decorations were made from iron castings. The cat heads were supported by carved brackets. Ornamented brackets were found also any where aboard ship where support was needed.

Mast heads came in for their share of decoration, which were called "trucks". They were like the finials on a four poster bed. Common forms were balls, pear-shaped cones, acorns, etc. But many collections boast of examples of finely carved figures, both male and female. As the tremendous masts descended through the outer decks to the interior below, they were encased in a sheath, which afforded rich ground for ornamentation. Many were simply carved, following the design of the cornices, cabin panelling and pilasters. However, others were extraordinarily sumptuous and gave an air of luxury to the saloons of the passenger carrying packets.

At the head of the gangways connecting the decks and high bulwarks of the huge men of war were gangway boards richly carved with patriotic emblems, anchors, coiled ropes or symbolic representation of the name of the vessel.

The last ornamentation of any significance that can be remembered were the handsome



Mast Sheath
From Packet Ship "New York"

Courtesy
The Whaling Museum
New Bedford, Mass.



gilt eagles perched atop the pilot houses of the ferry boats. Today even these are gone together with the rich glamour and romance of a glorious age.



Gangway Board from USS Michigan

Courtesy
The Mariners Museum
Newport News, Va.

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Original Freehand Bronze and Gold Leaf Tray
Courtesy, Audrey Franz

PRESIDENT'S REPORT

For many of you the pineapple will always be the symbol of Newport. It appears on the seal of the Preservation Society of Newport County, on the handsome plaque behind the desk at the Viking Hotel or more transiently on the stencilled tags we wore at the Annual Meeting. As for me, I shall always remember the magnificent trees, especially the huge beeches sheared in "popsicle" shapes above their twisted squatty trunks. The trimming is done yearly by the simple expedient of building a scaffold around the entire tree so that each twig may have individual attention!

Early arrivals were privileged to tour Marble House, the William K. Vanderbilt mansion, which whetted their curiosity for the later excursions to The Breakers and The Elms. Literally acres of rare, many colored marbles, gold leaf and carvings, yards of priceless cut velvet and brocade all lit by the winking prisms of enormous chandeliers of gilt and crystal the whole reflected in mirrors or pier glasses. Added to all this some of the rooms were brought intact from abroad. One especially remembers the delicacy and grace of the ladies reception room at The Breakers. It had been ordered by Marie Antoinette for her god-daughter Mlle de St. Aulaire.

The formal gardens at The Elms were, alas, flowerless due to the late spring. Nevertheless, the fountains, the bronze and marble statuary and the terraced and balustraded stables gave us some hint of their



Miniature Tray



Miniature Bread Tray

Courtesy, Norma Stark

usual magnificence. To call these sumptuous dwellings "cottages" was an affectation of an age far different than the one in which we live. Built for lavish entertaining they are at their glittering best on a warm summer evening.

Yes, there were decorated things in evidence. One especially remembers the black and gold lacquer Chinese panels of the Kang Hsi period in the "breakfast room" at the Elms. Undecorated but notable too, was the two storied butler's pantry at Cornelius Vanderbilt's. When the butler scaled the heights he had a dumbwaiter apparatus to return the chosen crystal or china to floor level.

Most of us preferred the charms of pre-Revolutionary Newport. By special arrangement, Hunter House, ranked as one of the ten best examples of its kind, welcomed us for guided tours. It houses a fabulous collection of furniture made in Newport by the noted 18th century cabinet making families—the Townsends and the Goddards. Most outstanding were the painted walls and fireplaces, grained in imitation of rare cabinet woods. It is difficult to believe that these were rescued from beneath multi-layers of hard paint. Especially handsome was the formal dining room glowing with the warmth of rosewood. Throughout were priceless examples of silver, china, portraits and other accessories.

The hospitality of Newport carried over to two of her notable houses of worship. Trinity Church built in 1726 boasts a unique three-tiered wine glass pulpit and an airy groined ceiling ornamented with rosettes of wheat and grapes denoting the Holy Communion. The pale green and white color scheme is simple and serene.

Touro Synagogue spartanly brick on the exterior, gives no warning of the richness inside. It is a National Historic Site built in 1763 by a group of Sephardic Jews. All of the woodwork is painted a soft dove grey in contrast to the amethyst velvet carpeting and the match-

ing brocade within the Holy Ark. Notable are the double set of columns, one in Ionic style supports the gallery—the other in Corinthian supports the domed ceiling. Each set is twelve in number denoting the Twelve Tribes of Israel. The scrolls within the Ark have magnificent silver belltops. Shining below them on the brocade are a number of jeweled silver breastplates. The edifice is permeated by a profoundly religious atmosphere.

We are most indebted to the Preservation Society of Newport and to its executive Secretary Mr. Harold R. Talbot for their assistance in making arrangements. Two most excellent speakers added to our knowledge. Senator Eric Taylor who spoke on colonial and historic Newport and Mr. Leonard J. Panaggio who presented "Great Mansions of a Great Age". Both gentlemen were filled with wit and wisdom and just enough gossip to add spice to the topic.

Meeting Statistics, which are always of great interest follow:

Registration: Total—258, including 41 family guests and 21 paid guests.

Publicity: Well carried out by Yvette Childs and Dorothy Hamblett prior to the meeting. Resulted in large numbers of Rhode Islanders coming to visit us.

Standards: 58 pieces judged. 9 "A" awards and 21 applicants pieces passed. We have 7 new members.



Original Gold Leaf Tray, Signed "Clay" — Courtesy, Jean Dimon
Original English Tea Caddy — Courtesy, Dorothy Hutchings
Original Stencilled Tray — Courtesy, Norma Annabal

Teacher Certification: Irene Slater certified in Glass Painting, Helen Gross certified in Stencilling and Country Painting.

Membership: We now have 757 members in all classifications.

Printing: Cost for this year \$4,082.08! Over half of this amount is for THE DECORATOR and the ANNUAL REPORT. To ease this situation the Trustees voted that \$4.00 of each dues should be set aside for these purposes.

Ways and Means: Chairmanned by Mrs. Richard Childs and Mrs. Joel Clark. They took in \$1,536.50. Of this amount \$539.25 will be credited to the Museum Account. This is due solely to **their** efforts in making articles for sale and as gifts. The Nashoba Valley Chapter is commended.

At the business meeting, which had to be somewhat curtailed due to lack of time, the following slate of Trustees was elected for a three year term:

Mrs. Russell Annabal	New York
Mrs. Donald Cooney	Connecticut
Mrs. Paul Gross	Pennsylvania
Mrs. George C. Watt	New Jersey

Following the business meeting the Trustees met and elected the following officers for one year:

President	Mrs. Lyman F. Mears
First Vice President	Mrs. S. V. Van Riper
Second Vice President	Mrs. Philip R. Peck
Recording Secretary	Mrs. Philip Wheelock
Corresponding Secretary	Mrs. Donald Cooney
Treasurer	Mrs. H. J. Parlman

With this mailing you will receive your copy of the ANNUAL REPORTS and a re-print of the By-Laws. These are both extremely important publications of the Society. Read them well.

Now, who was responsible for this notable and delightful meeting? None other than Mona Rowell! She admits to a number of trips to Rhode Island as well as innumerable letters. Now that it is all over, she even admits to some degree of fatigue . . . To have made all of

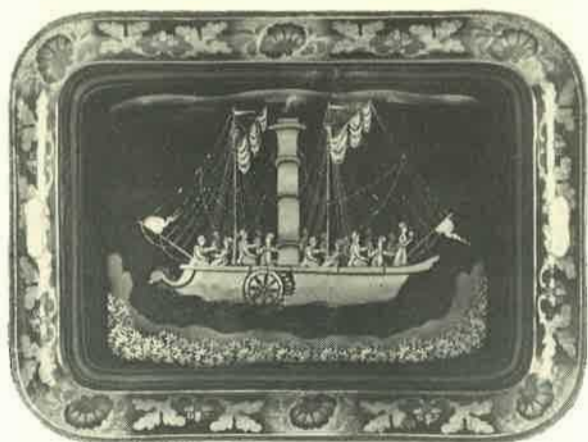
the living and banquet arrangements is one thing but to arrange the program on top of this, to see that everyone is on the proper bus at the proper time is something else again. Many thanks for such a delightful and historical meeting. Mrs. Rowell herself gives accolades to the Viking Hotel, especially Mr. Donald Borden and to Maryjane Clark and her loyal committee who made the many tags and place cards.

We were well separated one from the other, as members had gold pineapples stencilled on black, applicants were silver and guests had bright gold on brilliant red. So that we could keep track of them! With this report I finish my final term. May I express gratitude to all of you, most especially to the willing hands that arose to solve the problems and accomplish the tasks. Our Society has prospered and is prospering. Thank you all.

Gratefully,
Anne E. Avery



Original Gallery Tray — Courtesy, Martha Muller



Original Stencilled Tray — Courtesy, Alice Wall

REPORT OF THE FORTY-THIRD EXHIBITION
The Viking Hotel
Newport, Rhode Island
May 15, 16, 17, 1967

The Terrace Room of the Viking Hotel, Newport, Rhode Island, was the scene of our Spring Exhibition which opened Monday evening, May 15, 1967. With windows on three sides of the twenty-six by sixty-five foot room, daytime viewing of the articles displayed was tremendous.

In keeping with the opulence of the Breakers, the Elms, and the Marble Palace, were the lovely Victorian, elaborate Chippendale, and bright gold leaf pieces on display, the light picking up the glint of gold, bringing to life the beauty of each piece.

We were grateful for the opportunity to see the collection presented to the Society by Harley Riga in memory of his wife Thelma Riga, described in the report of our Curator, Martha Muller, Page 25, Vol. XXI, No. 1, of the DECORATOR.

It is now with hesitation the word "lace edge" is used. (See Vol. XX, No. 1, the DECORATOR, page 3, Editorial by Mona Rowell.) Until this designation or classification has been researched or the soon to be published Glossary provides the proper nomenclature, it will be continued in this report as the "accustomed" usage.

There were many lovely pieces in this manner, covering the early period through the late. One large rectangle with metal handles, carrying the softly, realistic, flowers, associated with the method of paint-

ing, a bird sitting quietly in the middle, had a note attached reading 'Circa 1800'; another with a bird, not native to our country, perched amid three mouthwatering peaches. A small round tray pictured a large pink rose and half-open bud.

The so-called Russian trays were again represented, their green or black, with the bright flowers and gold leaf borders, adding a gay note.

A note attached to a large rectangular sandwich edged tray gave the date as 1790 and the size; the background was so deep a red as to appear black until seen in a bright light, the oriental design in gold leaf and bronze in small designs around the rim and edge of the tray portrayed flat river boats, propelled by kimono clad figures, beautifully realistic.

It is always a pleasure to have a signed article appear, this time the large papier mâché tray with 'Clay-King St Covigarden' on the back was exquisite with fine gold leaf turnings connecting passion flowers, roses, both yellow and white, around the deep flange and floor, the morning glories and lilies, together with dainty little flowers filling the entire space gracefully.

A tremendous oval, the shape reminding one of the Greenwich oval, the design starting on the flange and continuing onto the floor, had life-like gold leaf raspberry leaves, together with a raceme in each grouping of delicious looking ripe red raspberries.

The smaller Greenwich oval, in almost perfect condition presented large gold leaf leaves, showing the veining and burnt sienna overstrokes, the cluster of smaller gold leaves typical of this tray. Interesting reading concerning this subject may be found in the DECORATOR, Vol. VII, No. 1, Page 5.

Unusually shaped was a 'hidden' handhole tray, the view occupying the floor reminiscent of the continental lowlands, a cow and her calf, with a dairymaid, her skirt caught up and tied, conversing with a hatted gentleman.

Smaller than usual was a "mammy" tray, interesting to see. A larger version of this shape is pictured on page 11, of the DECORATOR, Vol. XIX, No. 1, with a paragraph concerning it on page 13.

In an attractive grouping were a number of lovely papier mâché face screens, all so differently shaped and decorated, sufficiently elegant to have been used in the many mansions of Newport in the era of their popularity. Most were in the manner we have come to expect, covered with the "drippy" scrolls, urns, exotic birds, elaborate landscapes, the backgrounds dusted in. Unusual, too, was a deep, yellow-cream with three oriental figures dressed in the costumes of the day, the colors still bright and clear.



Original Lace Edge Tray — Courtesy, Ruth Morse

A change from the more usual black was a small white "Bride's" tray, so familiar to us all, (for who hasn't tried to copy the design), and a rectangular, featuring a beautiful purplblue peacock, the colors showing to better advantage on the light ground.

It was a delight to see and compare, detail by detail, the delicate design of a small chippendale from the Violet Milnes Scott Memorial Collection with a replica of the larger tray also in the Society collection: the floor and margin were covered with fine scrolls, the center a delineation of two rare birds, caught a moment before rising into the air in alarm, almost as if the approach of the onlooker had surprised them into the unexpected preparation for flight.

A square basket, deep flanged edge, finely pierced, framing a white bowl filled with realistically painted strawberries and white grapes, and a bird somewhat similar to our bluebird.

There were many scenic pieces; one of apparent English origin, the design similar to the letter racks seen at a past exhibit, and a Victorian tray, the river in the background passing over a slight drop so natural, one could almost hear the riffling sound of the water formed by artful stump work.

The pineapple, symbol of Newport, was used on a large papier mâché rectangular tray, in stencil and freehand bronze, the design extending up the very deep flange. This symbol was repeated at each end of an unusually large bread tray in gold leaf and again on the center splat of a handsome Hitchcock crown chair. The cane seat of the chair was artistically finished with braided cane instead of the usual simple straight piece. This type of caning is mentioned in an interesting article in the *ANTIQUES MAGAZINE*, August 1936, page 64. The only

other time this motif appeared was on the front of a flat topped tin box somewhat suggestive of the Berlin box. Two finely cut pineapples appeared in a basket, with a morning glory on either side, the rest of the design filled in with flowers and leaves.

Two cornices were of interest in the difference of treatment: one had two small green panels on the larger panel, framed by gold molding, showing a bowl filled with pumpkin, peach, strawberries, and flowers in each; the other a landscape filling the center of the board and enclosed by a geometrically stencilled design.

Although we realize that many pieces of each design were turned out, it was pleasurable to see the evidence in two large apple dishes in a golden asphaltum shade, the only difference being the fruit on the white band: one, strawberries, the other, cherries; two smaller dishes of the same shape, in the same golden shade, had country painting on the floors, only slightly dissimilar in design.

There was a small syrup jug, cheerful with yellow brush strokes and red fruits; a small document box with "dagger" strokes close together alternating green and red across a white band; a large document box with a generous amount of "rickrack" around the top, a red flower design on each end in addition to the four red fruits on the front.

Two crook neck coffee pots were dissimilar in treatment — one with an unusually simple white petalled flower, the other, the red fruit and large brush strokes we anticipate.



Original Russian Tray — Courtesy, Ellen Armstrong



Original Cornice Boards — Courtesy, John T. Kenney

The stencilled trays were all interestingly diverse; a scene on one delineated a boy fishing, a wisp of red hair showing beneath his turbaned type headdress we usually associate with India, a boat in the background and three slatted, barrel-shaped forms beside him.

Any history concerning a tray is always of interest and the statement attached to one showing a side-wheeler, flags aflutter, fore and aft, fine painted lines indicating the sail ropes, enclosing a gay party of ladies and gentlemen, the hats and dresses dating the scene, the spray from the waves splashing gently against the boat painted in ocean green, read as follows: "Married 1899—William Wall, Marion A. Bourne grandmother born 1804 at wedding, 95. Mary Thomas Hall nee Holmes 1 of 11 children used tray when put into servitude at Clark's Island in Plymouth Harbor, Mass."

One signed piece in an exhibit is exciting, to have two is exceptional. A chair, stencilled by W. P. Eaton, was on display, the end design, a bird surrounded by scrolls, the center containing two stencilled roses and leaves, with the name included within the center ornamentation. Further information concerning this craftsman can be found in *The Ornamented Chair*, and in *Early American Stencils* by Janet Waring.

As in every exhibition, the willingness to share with other members the lovely, the unusual, and the treasured is appreciated, and as always, the lack or space to describe in detail each piece for the benefit of those unable to attend, is bemoaned. But out of each exhibit comes new knowledge and the recognition of the necessity for further research on many subjects. A perusal of the *Decorator Digest* or the *DECORATORS* over many years, indicates how far we have progressed and an inspection of the exhibit, how far we have yet to advance.

The Terrace Room also held the Ways and Means sale, a tin sale, the photograph and book sale table, and the Teacher Certification Committee's display of research material (books, notebooks, patterns, etc., and many colored wall stencil patterns which were mounted all over the available wall space.)

The Exhibition Committee processed thirty-two applicant pieces, twenty-one of which were displayed, twenty-six member pieces, twenty-two of which were displayed, and ninety-six originals, ninety-three of which were displayed, making a total of one hundred fifty-four processed and one hundred thirty-six exhibited. Among these were nine "A" awards, twelve "B" awards and three rejects. Seven applicants were accepted as new members.

My thanks to the members who made the advance plans, the friendly, helpful hotel staff, the sitters who looked after the exhibit during the meeting and my committee: Norma Annabal who wrote the descriptions of the originals, Elizabeth Bourdon, Celia Darch, Helen Fish, Jane Hammond, Kitty Hutter, Lynette Smith, and Janet Watkins.

MADGE M. WATT, *Exhibition Chairman*



Original Document Box — Courtesy, Doris Fry



Original Document Box — Thelma Riga Memorial Collection
Historical Society of Early American Decoration, Inc.

REPORT OF THE CURATORIAL COMMITTEE May 1967, Newport, Rhode Island

One gift from Mrs. J. Raymond Ramsay for the Violet Milnes Scott collection never reported before this, is a book for our reference library *The Ladies Amusement* originally printed in 1762, by Robert Sayer. It is a collection of motifs for use in decoration.

It is pleasant to announce that funds for the Museum Collection have been received as follows: from sales at meetings, \$325.67; from generous members, \$171.78; from the Nashoba Chapter, \$10.00; from the Maryland Chapter, \$50.00; from the New Jersey Chapter, \$200.00. We would like to express our gratitude for all these contributions.

As we plan to start to catalogue the Walter Wright collection of patterns in June, we are very anxious to corral the remainder of those that are still outstanding, since according to his own estimate from twenty to thirty of his finest and most recent ones are still missing. If you have one in your possession, will you please finish it up and send it to: Mrs. Edward L. Partridge, NYSHA, Cooperstown, N. Y. 13326 as soon as is possible?

Our Society will have pieces from our Museum Collection on loan to Ithaca College for an exhibition of New York State Arts and Crafts during this summer.

MARTHA MULLER, *Curator*



Original Gold Leaf Tray — Courtesy, Cecelia Darch

CHAPTERS' REPORT

The Chapters' Meeting was held at 3:30 P.M., May 15, 1967 in the Colonial Room of the Viking Hotel in Newport, R. I. After a brief welcome by our smiling Meetings Chairman, Mona Rowell, a roll call of the Chapters was given, so that we could all meet their new officers.

Program planning for Chapters was discussed. It was agreed that historical sites for Chapter meetings were interesting and desirable, and also that knowledgeable speakers on various Antiques, would aid us in our research. The Fairchester Chapter reported that they have films available to them through their public library. Other libraries must also have this service for their communities.

Portfolios were also under discussion, and we were very fortunate in having both Nashoba Valley's and Hudson Valley's portfolios to examine. These two Chapters were "swapping" at this meeting and Julia White gave a brief description of the New York portfolio, which included a number of Greenwich oval trays, stencil chair patterns by Ransom Cook of Saratoga, Country Tin by Mercy North of Fly Creek, the three Butler sisters, and the Filley family who worked for a time in Lansingburgh (North Troy). It was suggested that a tracing accompany each pattern, executed in ink, and have on it the history of the article from which the pattern was taken. Also, it has proved

successful to some Chapters, to have a roll call, at their meetings, for the returning of borrowed patterns.

It was moved, seconded and approved that "The Palette" was no longer needed.

A plea was made by Dorothy Hamblett that a portfolio of Walter Wright's patterns be assembled for travel amongst the Chapters. It was suggested that perhaps four working portfolios could be compiled. These would be brought to the Society Meeting and loaned to four Chapters, to be returned at the next meeting, thereby eliminating all mailing. The feeling was unanimous, and the Chairman was asked to bring the matter before the Trustees for their consideration.

Outstanding among the reports this past year, have been those of Evelyn Benson for Old Colony, Dorothy Williams for Hudson Valley, and Liz Church for Charter Oak. These three gals have sent in good reports of each one of their Chapter meetings!

MADELINE W. HAMPTON, *Chairman*

APPLICANTS ACCEPTED AS MEMBERS

Newport, Rhode Island, May, 1967

Fasso, Mrs. Thomas N. (Marie)

17 Oakdale Ave., New Rochelle, N. Y. 10801

Harrington, Mrs. Dorothy S. 8 Middle St., South Dartmouth, Mass.

Hill, Mrs. Frank A. (Myrle) 57 Wyatt Rd., Garden City, N. Y. 11535

LaPresle, Mrs. John A. (Ivena) 307 State St., New London, Conn.

Howard, Mrs. Eliot W. (Virginia)

112 No. Chatsworth Ave., Larchmont, N. Y. 10538

Smith, Mrs. S. Donald (Betty) 2 Dean St., Westwood, New Jersey

Wright, Mrs. Myron (Kathleen)

35 Claremont Ave., New York City, N. Y. 10027

MEMBERS "A" AWARDS
Spring 1967, Newport, R. I.



Laura Orcutt

Country Painting

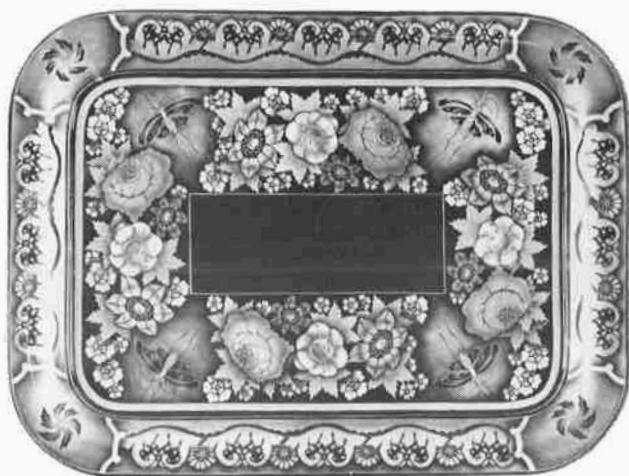
Charlotte Church

EXCEPTION — DOCUMENT BOX

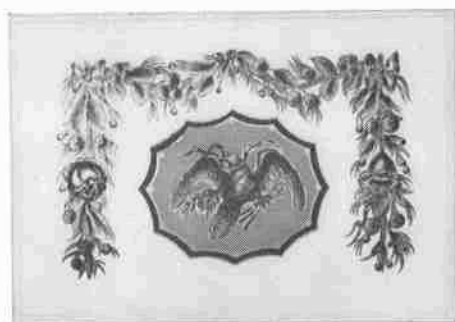
The Standards and Judging Committee would be very interested to see whether or not this design was recorded from an original of this type box.

The spray of flowers on the face of the box does seem to be a typical New York design. However, the end motifs and the top decoration are characteristic of Maine. Therefore the judges felt that it is not a typical design on a box of this origin.

However, because the craftsmanship was fine, the judges decided to make an exception of this piece.



Stencilling on Tin — Olga Ploscheck



Glass Panel, Etched Gold Leaf — Avis Heatherington

Glass Panel, Stencilled Border

Margaret Watts

Helen Fish

Gold Leaf — Dorothy Hutchings



Lace Edge
Louise Wallace
Flora Mears



BOOKSHELF

by Anne E. Avery

Old Presidents never die . . . they just fade away and find another job! You may now look for me back among the yellow pages. In reviewing for you I shall try to find the best books on collections, design sources, other perhaps allied arts and occasionally a good "do-it-yourself" of special merit. I know that most books of that type you will ferret out for yourselves. With no further ado, and in honor of our Editor I give you first:

The Decorative Arts of The Mariner . . . Edited by Gervis Frere-Cook, Little Brown and Co. 1966. Price: \$20.00.

Seventeen chapters of sheer delight! If you went on Tour II run to acquire this one. The chapter on the Inland Waterways of England and Holland will enchant you. Pages in color of all the decorated water cans, "ram's heads", stools, kegs, horsebowls, etc. Plus an excellent text. The author has excavated to the point where he can state that "at the top of Buckley Locks on the Grand Union Canal a rare woman painter passed a lifetime painting cans for sale". If this were not riches enough he further states, "Most likely the castles are idealized factory buildings of the Midlands" . . . (that should start a fight!) Chapters on Scrimshaw, decorated vessels of the Mediterranean and China . . . Figureheads . . . and so on. To cap it all this is a truly beautiful book. Nice paper, lots of color plates and distinguished authors, Edouard Stackpole among them.

The Complete Book of Découpage
Coward-McCann 1965

Frances S. Wing
Price \$5.95

Those of you who heard Mr. Thomas Harris, Jr. at the Manchester meeting will be interested in this one. Découpage is a device of the 18th Century to imitate the rare and expensive hand-painted Oriental lacquerware. Called in Italian "lacche povero" or poorman's lacquer. Lest we follow — I note — "Découpage died out because greedy artisans began to flood the markets with items which were poor both in quality

of workmanship and of design". Let me say, this is more difficult than it looks. I found that while the author talked authoritatively about the manner of cutting, she nowhere states **how much** shall be cut. In some of the extremely lacy Pillement prints this could be very confusing. Excellent though, with its directions for the lining of boxes and for making up colors in background paints (for those with no "eye". You know, "How do I get this, teacher?"). A bargain as books go today.

Folk Arts of Japan

Charles E. Tuttle Co. 1958

Hugo Munsterberg

Price \$7.50

A book for our Oriental travellers, also collectors and for a little self humility in design sources. Everything about this book is distinguished, beginning with the author and ending with the book itself. Handmade paper for endpapers, cloth over boards for the cover, printed in kosuri scatter pattern. Boxed, and a joy to own. This is considered the most authoritative work in the field and includes pottery, prints, lacquerware, sculpture and prints to name a few. Bingata or stencil patterned fabrics are covered in detail. Do you recall the Japanese stencils at the Deerfield meeting with the human hair dividers? A good portion is devoted to modern adaptations including stencilled fabricrics, wall hangings, screens, paper fans and calendars.

The Painters Eye

Mentor Book MT #371 1956

Maurice Grosser

Price 75¢

A "cheapie" for you! Ostensibly written to tell you how to look at paintings, there are several chapters that should prove invaluable to the careful craftsman. Chapter 7 "Color and Color" and Chapter 8 "Mummy, Mauve and Orpiment" will make your hair stand on end. However, if by publishing the lists of fugitive colors, and those that tend to blacken and destroy — you are made aware of preserving your own "masterpieces" the book will serve its purpose. While it is technical it is *good*. You may find yourself agreeing with the author, who agrees with Manet, "Black is the most beautiful of all colors." Black, at any rate should be safe.

NOTICES FROM THE TRUSTEES

FALL MEETING

October 11, 12, 13, 1967

*Meetings Chairman, Mrs. John C. Miller
Grossinger's, Grossinger, N. Y.*

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.

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.)

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

NOMINATIONS PLEASE

Each year members are given the opportunity to submit names for consideration by the Nominating Committee in selecting their nominations for the Board of Trustees. Four Trustees will be elected in May 1968 at which time the terms of the following Trustees will expire:

Mrs. Adrian Lea

Mrs. H. J. Parliman

Mrs. Andrew Underhill

Mrs. Philip S. Wheelock

Please send the names of your candidates to the chairman no later than December 1, 1967.

Miss Doris M. Smith

Main Street

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CERTIFIED TEACHERS

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

Mrs. Chester Armstrong, Ithaca, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.

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

Mrs. John Burke, Melbourne Beach, Florida—Certified in: stencilling, country painting.

Mrs. Walter Burrows, 2591 Post Road, Noroton, Conn.—Certified in: stencilling, country painting.

- Mrs. John Clark, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- Mrs. Charles Coffin, 672 Badger Drive, Palm Bay, Florida—Certified in: country painting.
- Mrs. Carroll Drury, Springfield, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Paul Gross, R.F.D. #5, Sutton Road, Shavertown, Penna. 18708—Certified in: country painting, stencilling.
- Mrs. Robert Hutchings, 122 Andrews Rd., DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Robert Keegan, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.
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- Mrs. Sherwood Martin, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
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- Mrs. Philip R. Peck, 44 Cunningham Ave., Glens Falls, N. Y.—Stencilling.
- Mrs. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.
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- Mrs. Robert A. Slater, South Royalton, Vermont 05068—Certified in: glass painting.
- Mrs. Harold Syversen, 24 Henmore Drive, Closter, N. J.—Stencilling.
- Mrs. Andrew M. Underhill, 37 Bellport Lane, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.
- Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.

- Mrs. Harold White, Delmar, N. Y.—Certified in: country painting, stencilling, freehand bronze, lace edge painting, metal leaf.
- Mrs. Herbert Willey, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.
- Mrs. Harry R. Wilson, 90 Morningside Drive, New York, N. Y.—Stencilling.

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