

The Decorator

Volume XXIII No. 1

Pike, New Hampshire

Fall 1968



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Esther Stevens Brazer*

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COVER PHOTOGRAPH

From the collection of Mr. Isaac Kulp — The illuminated title page of a personal diary. The inscription reads, "This book belongs to Samuel Gottschall, written by myself this 22nd. day of July 1837." Note the tulip worked into the capital S for Samuel, a distinctive characteristic of Dutch Mennonite work.

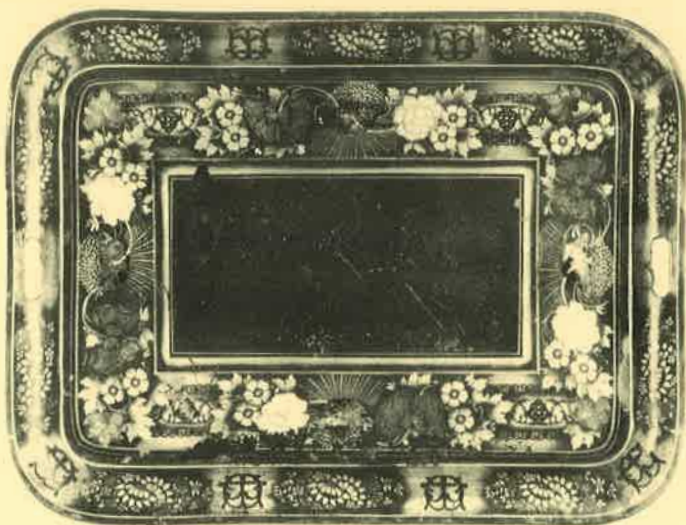
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Original Stencilled Tray — Courtesy, Dorothy Hutchings

EDITORIAL

In the last issue Anne Avery discussed the symbolism of Japan and now we find right here in our own country in Pennsylvania that its own mystical symbolism is respectfully adhered to throughout religion, art, literature, song and even the homely work of the housewife. Words have their symbolic meaning, different animals, flowers, fruits and types of stars too, possess a mystical significance. This we find in the hymnals, fractur, household articles and needlework, colorful decoration and ornamentation, every motif of which represents a deep religious belief.

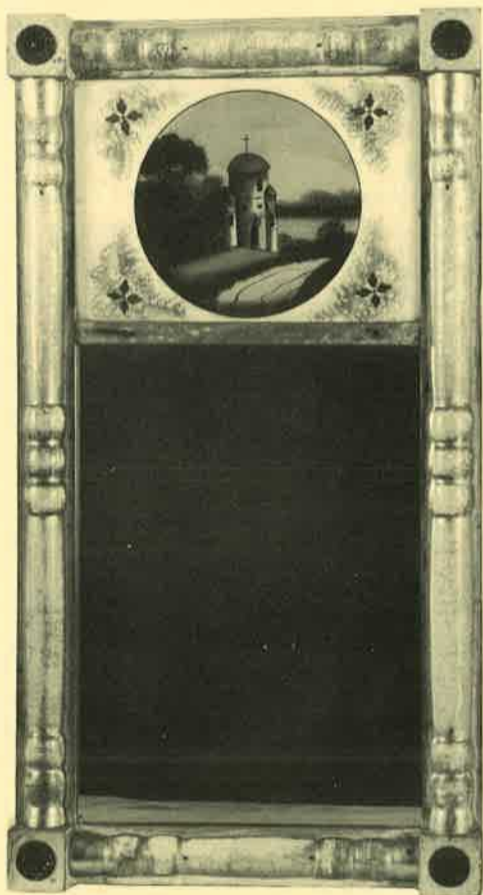
Mildred Stainton gives us an enlightening history of the Germans who settled in the State of Pennsylvania and the background of the varied religious factions who to this day command great influence over many of the citizens. These strong religious sects adhere to the rigorous beliefs and tenets of more than a century ago in behavior and apparel and are still to be found living in the back farm country. Mrs. Stainton supplies us with much interesting information in her article on Bride Boxes as well as folksy humor.

Helen Johnson takes up the subject of the early iron industry in the State and describes the output of the many furnaces that were established in the early days. The ruins of some of these great furnaces are still in evidence. She tells of the men who pioneered in this field. The

small accessories forged, such as hinges, locks, trivets, fire-place utensils, etc. are unsurpassed anywhere in the country.

The importance of the art of Fractur in the lives of the early Pennsylvania settlers is taken up by Ella Glessner. It was the means of recording births and baptisms, later it was taught in the schools, presented as a certificate of merit by schoolmasters, a precious record of marriage and finally was employed to register death.

EMILIE UNDERHILL



Original Gold Leaf Mirror
Gift of Nashoba Chapter in memory of Edvia Normand

A SHORT HISTORY OF THE PENNSYLVANIA GERMANS

by Mildred S. Stainton

The first Germans who emigrated to America were weavers from Crefield on the Rhine. These people, Mennonites by faith, came in 1683 and settled in what was called Germantown, named for them. The next year they were joined by forty "Mystics" who built a log house over which was erected the "Rosicrucian Symbol," the cross within the Wheel of Eternity. In 1708 Montgomery County, Pennsylvania, became the home of some of the first German settlers from Germantown.

Meantime, religious oppression in the Palatinate added to the widespread devastation which had been wrought by the wars of Louis the XVI caused many German Protestants to become restless. A great army of 13,000 Palatines fled to Holland and England. Some remained in England, some crossed over into Ireland, while still others came to settle in America. William Penn was well known in the Palatinate and, through his diary published in German, telling of this vast new country of religious freedom, he must have made America seem wonderful to these suffering people. A large body of German refugees landed at what was then, New Amsterdam, but they were not cordially received. So, they journeyed up the Hudson River and settled in the vicinity of Kingston, New York. In 1723 many of these people accepted Governor Keith's invitation to Pennsylvania and took up residence along Tulpehocken Creek, Berks County, Pa. From 1710 to 1740 the Germans swarmed to Pennsylvania coming here to join their fellow countrymen in this new land of opportunity.

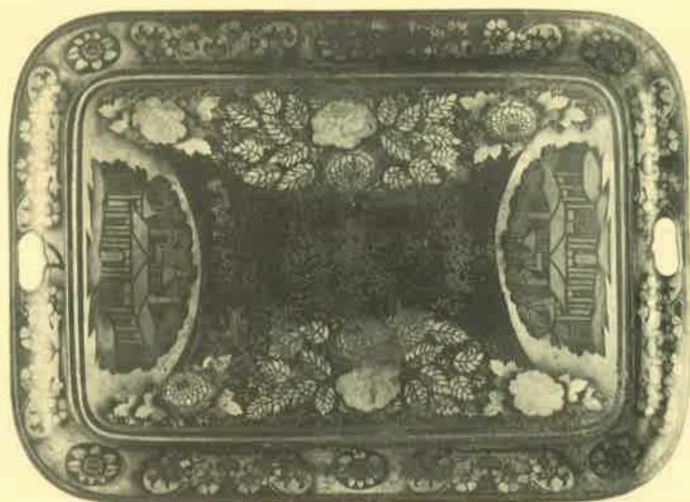
Much early history centers around Ephrata County, which was settled from 1728 to 1736 by Mennonites. They lived a severely religious life in monastic fashion, devoting their time to educational work, and the arts of weaving, illuminating manuscripts, wrought ironwork and the like. They set up a printing press and were famous for printing and bookbinding by 1757. They also issued a weekly newspaper in German. Through these publications, Ephrata exerted a profound influence upon the Pennsylvania Germans who were unable to read English books.

The Schwenkfelder hymnologists created their own styles of hymnology. In his scholarly monograph on Schwenkfelder hymnology, A. A. Seipt enlightens what otherwise would be a dark labyrinth of manuscript hymnals housed in the archives of the Schwenkfelders at Pennsburg, Pa. (Many members of H.S.E.A.D. will remember the talk by Dr. Kreibel at the May 1952 Bryn Mawr meeting. He taught at the Perkiomen School there.) Study of these hymns reveals the manner in

which images were used in the poetry of this Silesian sect, and it serves to illustrate also how these things became applied to art, for the earliest instances of illumination outside of Ephrata are these Schwenkfeldian hymnals. It must be remembered that sects like the Schwenkfeldian were not permitted a free press, and they continued their literature only in long hand. They could not publish. It is these manuscript hymnals which were the first books illuminated in this country.

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Original Stencilled Tray — Courtesy, Dorothy Hutchings

FRACTUR

by Ella K. Glessner

In Pennsylvania Dutch dialect the verb "Fractura" means to create or produce an article of Folk Art made up of lettering, coloring, writing and various types of flowers, symbols, angels, birds, etc. These articles may be house blessings, book plates, baptismal and birth certificates or certificates of merit. Today some people believe that this article of Folk Art is called "Fraktur" because of the Gothic capital letters made up of a series of unconnected brush strokes leaving the letter "fractured." If indeed the word Fraktur is used to describe the lettering it would correctly refer to the script lettering of the title. This is in many instances separated or broken through the middle of each letter in a straight line across the manuscript. Some early Frakturs have no lettering and are thought to have been done by children. Some are done entirely in black ink with no coloring whatever. Some are calligraphic in execution.

TYPES OF FRACTUR

Vorschriften — This belonged to the schoolmaster and the schoolroom. It served as a specimen of the schoolmaster's ability and dexterity with pen and brush — also as a copying exercise for his scholars.



A fragment of a hand-lettered Book-Plate from the private collection of Mr. Isaac Kulp, Jr. It is a fine example of early Mennonite calligraphy. No color was used. The letters were very definitely "fractured" or broken through the center.

They all have the same general form; usually a verse from the Bible for designing the gothic capital letters, or some moral precept in script. Also in script the letters of the alphabet followed by numerals one to ten and occasionally the musical score of a hymn.

Das Guldene A-B-C — Used for a primer for learning the alphabet.

Geberts-Schein — Birth certificate. Birth records were privately kept and not recorded in public office.

Tauf-Schein — Illuminated Baptismal Certificate. Birth and baptismal certificates were often done in duplicate or pairs — one pair to be buried with the body at the time of interment in order to insure passage to heaven of the deceased by proof of baptism. Names of parents including mother's maiden name, the place and hour of birth, child's name, the date, the name of the officiating clergyman were all written in ink and coloring. Early Fraktur were done entirely by hand. Later ones were done partly by hand and partly block printed. By 1800 certificates were printed with borders, birds, flowers, angels and sometimes zodiacal signs and other decorative symbols in outline, then filled in by hand in color. Still later, single page certificates called



Illuminated Book-Plate done by Schoolmaster Jacob Oberholtzer done for his daughter Anna. The inscription reads, "This book belongs to me Anna Oberholtzer, My heart belongs to the Baby Jesus. Should this book be lost you may see my name here inscribed."

The lettering is very delicate and typical of Dutch-Mennonite work at its best. The primary motif is the pomegranate symbol of true faith, devotion and fruit-bearing in the Christian life. Also above the shield which is characteristic is the Virgin Sophia symbolizing heavenly wisdom and divine protection. The Mennonite border a simple double line with floral work, vines and zigzag lines, etc. Colors used are of home manufacture, rich reds, pinks, greens and browns.



Owned by the Goshenhoppen Folk-Life Museum. A very rare portrait of a young Mennonite maiden, Elizabeth Alderfer of Schibbach (Skeppack) dated 1821. The portrait is of Elizabeth at age 16. It was recently purchased from the original family at auction. It is important culturally because of its rarity and of the costume it depicts. The Virgin Sophia hovers protectingly.

Geberts-Schein und Tauf-Schein were printed in color. They were large 13" x 16" and had blanks for names and dates to be written in. Currier and Ives printed some in New England and Ritter in Pennsylvania.

Hause-Segen — House blessings. The house as a home and where families are reared was considered a sacred place and God's blessing was invoked in illuminated manuscripts.

Trau-Schein — Illuminated marriage certificates are rare. They were elaborate in color with names, places, religious symbols and often advice on how to achieve wedded bliss.

Fraktur-Schriften — The practice of the art of illumination as done by Pennsylvania Dutch artisans. Fraktur writing is a survival of the Middle Ages before the invention of printing. It passed out of its illuminated manuscript form into a printed certificate with blank spaces for names and dates to be written in. Surprisingly, the printed certificate did not force the illuminated manuscript out of existence. The printer supplied the need for them when the second generation immigrant, either because of lack of interest or the press of other duties permitted this type of Folk Art to fade out of the picture.

A Certificate of Merit — Done by the schoolmaster and given to scholars for excellence in studies. They were for the most part small and pasted on the inside cover of a book. They were inscribed with the name of the recipient, the schoolmaster's name, words of praise for the scholar's diligence and good behavior, verse of scripture, etc.

Three groups of early immigrants with different cultural backgrounds came to America beginning in the first half of the 1600's. Dutch Mennonites from the area of the German-Holland border eventually settled in Upper Montgomery County. Some of this group became the first distillers in America.

Schwenkfelders — from Silesia, plain people who came to America, where they sought freedom in religion. They were urban and suburban in culture. The educated became schoolmasters and the weaving of linen became the chief livelihood of the group. The finest linen in the Colonies was woven in this area by the Schwenkfelders. This was exported to Europe from the Port of Philadelphia. When the ladies of Virginia and New England ordered their fine linens from Europe what they received would very likely have been woven right here in



This is a Reward of Merit presented for Meritorious Scholarship to Eva Meyer by the Franconia Mennonite Parochial School in the period 1770-1790. A variation of the Mennonite border is seen. This piece reveals the spirit of Mennonite Art in its design, — the symmetry, neatness of form and quiet beauty so inherent in Mennonite philosophy. The Blumesterne (flower-stars) are reminiscent of our barn-stars, not hex signs as exploiters of Pennsylvania Dutch culture would call them, but Christian symbols. In this 12 pointed form, symbols of the 12 Patriarchs and the 12 Apostles. The number 12 in Dutch symbolism represents God's people on earth, the church.

the Colonies; specifically, in Montgomery County. The Goschenhoppen Museum owns a Fraktur stitched into a piece of linen so fine it still retains a silky sheen. The frame for this is dated 1830 but the stitching and linen are earlier. The urban background of this group is reflected in their Folk Art, which is characterized by fine pen and brush work, clear coloring and design that does not crowd or overlap. The finest Folk Art is traced to them.

The Palatinate group were for the most part agrarian and their Folk Art is of the heavier peasant type. It is coarser in line, the design often squeezed into space too small for it. Colors are heavier, harsher. Paint, where it is used, is thicker.

Symbols — The tulip in its three-fold form, a symbol of the Holy Trinity; in its six-fold form, a symbol of man. The palm tree, a symbol of the believer; the peacock, a symbol of the resurrection.

The word "illuminated" is used here not in the pure European sense of gilt illumination but in its Pennsylvania Dutch connotation of highly decorated capital letters, sometimes without color but with very intricate and flowing lines.

Haus Segen with Name of Johann Forrer

A manuscript in fraktur lettering with birds in color, circa 1840, has among other things the following invitation to the visitor:

"Bleibb uber nacht in meinen hutten;
wascht eure fues an diessen ort; last
euch bis morgen fruh erbitten; dan ziehet
eure Strasse fort."

A free translation follows:

Stay over night in my dwelling,
Wash thy feet in this place.
Till morning seek what you will,
Then onward your journey pursue.

Mr. Isaac Clarence Kulp, Jr., Curator of the Goshenhoppen Museum of Pennsylvania Dutch Folk Life and Art, was kind enough to grant many interviews and was most generous in sharing his great store of knowledge of Pennsylvania Dutch culture. This paper could not have been written without his help and I am deeply indebted to him.

EARLY PENNSYLVANIA IRON INDUSTRY

by Helen Johnson

Scattered here and there over southeastern Pennsylvania, especially in the Schuylkill Valley, trailing through the wide Susquehanna Valley, along the beautiful Juniata, may still be found the ruins of old furnaces. Each ruin was once the scene of great activity; the center of a community, where the ironmaster and his dependents lived and labored. Here they produced iron needed for manifold purposes and played their part in laying the foundation of a great Commonwealth. Most of them had their origin in the 18th century, many remained until the nineteenth century, and even later. After the Civil War, they gradually disappeared and became mere memories.

In many places where iron furnaces once flourished, nothing remains except the stately mansions. Such mansions are Reading, Warwick, Coventry, Stowe, Windsor, Hopewell, Pine, Pool, Spring Grove, Boiling Springs, Elizabeth and many others. They stand as monuments to a race of fearless ironmasters, who faced tremendous difficulties in obtaining capital, securing skilled workmen, and dealing with metallurgical problems.

Just below the mansion house and not very far away from the dwellings, stood a truncated pyramid of stone built in to the side of a hill. The intermittent roar of the forced blast could be heard a long distance away. Within the main casting house the "mysteries" of casting were carried on. Here the molten metal was forged.

The descendants, and their name is legion, of the early Colonial ironmasters of Pennsylvania, who at the dawn of the "Holy Experiment" turned their energy to the development of nascent iron industries, included Thomas Rutter, Thomas Potts, Thomas Yorke, James Logan, Peter Grubb, Robert Coleman and others. William Penn eagerly received the news that "the king of the Shawnee Indians" was quietly working mines for a Swiss named Mitchel.

The first successful attempt by Thomas Rutter to establish iron works in Pennsylvania, was in 1716, near Pottstown. In 1717, American iron was sent to England, and such was the jealousy aroused thereby that, two years later, a bill was introduced into Parliament to prevent erection here of rolling and slitting mills.

Thomas Rutter erected with a number of associates, the first blast furnace, Colebrookdale. A stoveplate signed by Rutter is in the Pennsylvania Museum, Memorial Hall.



Stove Plate

The Coventry Forge was a noted one, owned by Samuel Nutt (1718). Later he took into partnership William Branson.

Thomas Potts was connected with many furnaces, but Colebrookdale was his chief interest.

Creaking wagons drawn by a team of horses hauled the iron ore up the furnace road. Pig iron was the chief product of the blast furnace although pots, pans, kettles, stoveplates and firebacks were cast.

The forge, where the pig iron was refined and hammered into blooms of bars of wrought iron, was generally not far distant. Within the forge, half-naked human beings of strong physique, swung the white-hot pasty metal from the hearths to the great hammers by means of wide-tongued tongs. Bar iron from the forges was used by blacksmiths to make tools, implements and ironware of different sorts. Pennsylvania German thumb latches with "Heart" and "Tulip" design were fashioned. One of the earliest pieces is a hickory latch fastened to a bar.

The collection of early wrought iron thumb-latches is interesting because of their beautiful design, including such patterns as "Arrowhead", "Lima Bean", "Cockshead", "Spade", "Heart", "Tulip", "Shell", "Leaf", "Pinetree", "Crab", "Swordfish" and many others.

Because these pieces of old door hardware were wrought by hand, they often expressed the individual personalities of their makers. The

better designed and executed of these can be considered among the highest ranking of all Early American folk art.

One thumb latch of interesting design bears the inscription "HD 1786". There is an example of a "keyhol" patterns plate-latch in the Pennsylvania Museum of Art and another was found on the famous "Green Tree Inn" in Germantown, Philadelphia. The collection also includes a group of H and HL hinges of various sizes.

Also made were old firebacks, which are early cast-iron pieces in plateform, which stood in the back of a fire place and reflected the heat, besides being very beautiful and decorative. One of the rarest is listed in "*The Bible in Iron*", by Dr. Henry Mercer, as "the most interesting of firebacks"; showing an elegantly dressed figure wearing a cocked hat, lace cuffs and a large queue bow, seated upon a prancing horse, brandishing a sword. He overrides a band of ten chained prisoners, who are preceded and followed by sentinels in the old "sugar-loaf" hats. This within the period 1750 to 1776.

Another famous fireback shows "The nativity of Christ"; a beautiful stable scene, with the Christ Child, Mary, Joseph and the shepherds and animals. It is surrounded by a border of cherubs, bellflowers, and foliage, and over the arched top two "horns of plenty". Dated about 1700.

As time went on, greater varieties of castings were made, as for example different types of stove plates and stoves. Quite early in the history of the province, the Germans introduced stoves and from the beginning of the industry stoves and firebacks were cast at the blast furnace. In most eighteenth century homes, stoves could be found, the wide, open fireplaces being used for cooking and heating.

One of the most important changes that took place in heating stoves, was the invention by Franklin in 1742 at his fireplace. Franklin himself sold a number of these stoves in Philadelphia. But he refused to secure a patent for his invention, stating that he believed it should be used for the benefit of humanity. Others took his ideas and manufactured fireplaces that became known as Franklin stoves.

Many items were made from the iron—from nails to engines. Soon after the opening of the nineteenth century, Oliver Evans began to build steam engines for others at Philadelphia and may, therefore, be considered the first regular builder of steam engines in the United States.

Among the well known ironmasters was Henry William Stiegel, who came to America from Rotterdam. A new furnace was erected soon afterwards and called Elizabeth furnace, named for Stiegel's wife Elizabeth. At this works a variety of cast ironwares were made from kettles, pots and pans. Stiegel bought Charming Forge, some miles distant from Elizabeth Furnace. Beginning in 1763, Stiegel began erecting glasshouses at Manheim. Hence the famous Stiegel glassware which we all know, and which today is of great value and much sought after.

Most of the iron masters were men of education and culture. The Potts family might be cited as an exceedingly prosperous one of ironmasters.

A furnace and forge were built at Hopewell, Pa. in Bedford County. A trip to Hopewell, where restorations have taken place, would be well worth the effort, to see how the forges were run. A fine restoration will be seen at Hopewell. You will find Hopewell Village open daily from 9:30 to 3:30 P.M. except Christmas. Also a visit to Cornwall Furnace, located on U. S. route 322 will add much to your knowledge of early iron making. The furnace at Hopewell was scarcely in production when the Revolutionary War started. Some cannon and shot were made at this furnace.

Thanks must go to Mrs. Earl W. Johnson of the Norristown Historical Society for her help on this material and to the Montgomery County Historical Society.



A Steigel Stove



BRIDE BOXES

by Mildred S. Stainton

Almost without exception, Bride Boxes came from German-speaking countries and from German-speaking Switzerland. The oval shaped Bride Box was popular throughout Western Europe in the 18th Century. Others are probably from Norway and what are now South Germany and the Low Countries. The boxes from Switzerland and Norway have more delicate and graceful decoration on them than the Pennsylvania German. Those which came from the German-speaking colonists were frequently dated in the late 1700's. Some bore the stiffly conventional figures representing bride and groom on the lid of the box. Sometimes they are coyly romantic.

All were made of thin shaved wood with the sides closed by wooden or leather thongs and pegged to the heavier bottoms. The same construction was used for the lid, and it fits down over the box to a depth of an inch or more. Bride boxes are all in the shape of an elongated oval,

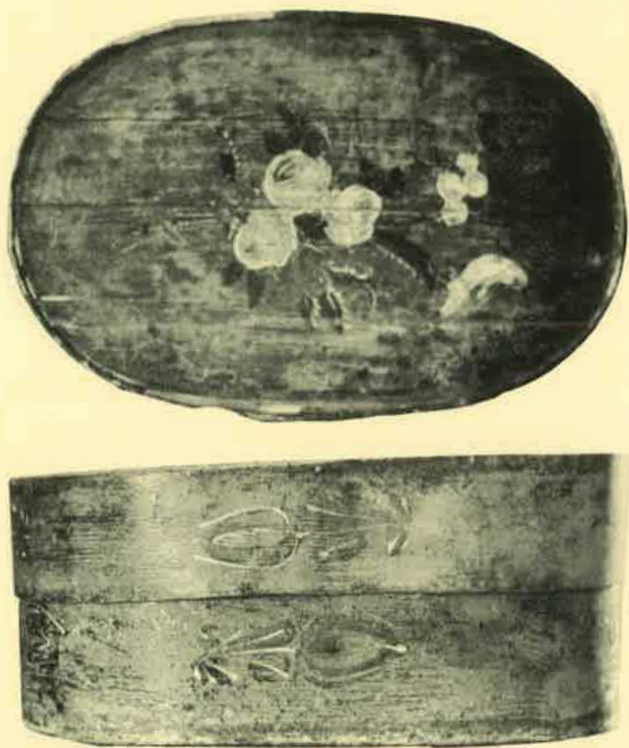


Original Bride Box — Courtesy, Mr. and Mrs. W. S. Wilcox

ranging in depth from about ten inches to eighteen, and in length from twelve inches to twenty-four inches.

The color decoration was rich and full, including scrolls, pomegranates, tulips, foliage and flowers. The tulip was one of the most frequently used motifs. This flower had been brought to Europe from Asia Minor about the middle of the 16th Century. Other flowers such as the rose, fuschsia, forget-me-not, violet, lilly and fruits, such as the pomegranate and grape were used. The background of most of the boxes with the figures of bride and groom on them were usually black or the natural wood, with the figures, flowers, fruits, stripes and scrolls in color. These usually have inscriptions in German on them. Many of the others are done in a medium blue and have roses and birds, etc., on them, but no German sayings.

These boxes, a gift of the prospective groom to his betrothed, were intended for the more fragile items of her trousseau. Most Bride Boxes have inscriptions as an integral part of their decoration. Mrs. C. T.

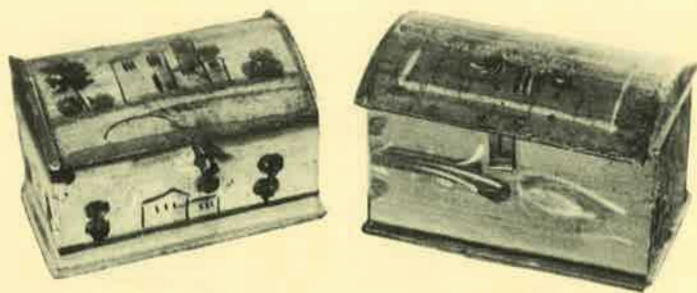


Original Bride Box — Courtesy, Mr. and Mrs. W. S. Wilcox

Glessner, of Lansdale, Pa., has one that says: "To converse of love, gives me great pleasure." Mr. and Mrs. W. S. Wilcox, of Newton Square, Pa., have one that says: "My old hen loves her chickens but my dear love I love you much more." Esther Stevens Brazer translated a number of German inscriptions on Bride Boxes. She wrote two articles for *ANTIQUES MAGAZINE* on Bride Boxes,—August 1925 and December 1925. One reads "Those who love in honor no man can put asunder." Another, "All young ladies, on this earth would like well to become wives." Also, "Your heart and my heart are as one." Another, shows a bride and groom seated on a bench near a fire over which hangs a cauldron and the inscription reads, "I will go now, my dear Fritz, and cook you some applesauce." A box, evidently made for a confirmed spinster instead of for the bride is lettered, "To be alone for myself shall be my pleasure." Another says, "The hand of love makes a firm tight bond." In John Joseph Stoudt's book, *PENNSYLVANIA FOLK ART*, are pictured two beautiful Bride Boxes. One says, "I love the fine, even though it is not mine, and cannot become mine, still I take my joy therein." The other says, "There is nothing lovelier in the world than a friend who pleases one." The figures on these two boxes are in European tradition. General Washington was known to have been used on the lid of Bride Boxes.

So well liked were these colorful accessories that similar but smaller boxes made their appearance, ranging down to specimens not more than four or five inches long. Then too, there are the small trunk-shaped boxes about 4½" long by 2" high painted with little houses, trees and sky. Two lovely ones are owned by Mr. and Mrs. Wilcox and the author owns two.

From Bride Boxes you go to Dowry Chests. The well brought up Pennsylvania German girl from about 1775 to 1825 could look forward



Original House Boxes — Courtesy, Mr. and Mrs. W. S. Wilcox

to owning her own Dowry Chest as soon as she was able to sew. Into this would go sheets, bolsters, tablecloths, show-towels, and other pieces of needlework, which would constitute an important part of her dowry when she married. Mr. Clarence Brazer has written many articles on these chests which he found through south and central Pennsylvania.

Jean Lipman in her book *AMERICAN FOLK DECORATION* says, "Bride Boxes were made in Pennsylvania about the same time as Dowry Chests, mostly in the late 1700's. The Bride Boxes that show pictures of George Washington are undoubtedly American." There are decorated trinket boxes, candle boxes, pencil boxes, bureau boxes, hat boxes, bible boxes and miniature dowry chests. Inlaid work is rarely found in boxes. Box construction called for soft wood, and soft wood does not lend itself well to the sharp lines needed for inlay.

A Bride Box owned by Mr. and Mrs. Wilcox and pictured here is painted black with a man and woman on the top. A white stripe about two inches wide runs around the lid. On the sides of the box are red



Original Bride Box — Courtesy, Mr. and Mrs. W. S. Wilcox

and white tulips. One of our members, Mrs. Glessner, owns two. One is $18\frac{1}{2}$ " x 11" and $8\frac{1}{2}$ " deep. It has a very dark blue background with figures of a man and woman on the top and two trees. This is the one that says "To converse of love, etc." The other is $17\frac{3}{4}$ " x $10\frac{1}{2}$ " x 6" deep. It has the figure of a woman only on top and many brush strokes in white. The side is of natural wood with blue-green leaves, a wide red stripe at the bottom and then a narrow yellow stripe at the top of this.

Quoting Esther Stevens Brazer, "It seems to me that of all the styles of decorated furniture existing in Early American Days, this naive peasant art (Bride Boxes) of the Pennsylvania Germans, brought over by the early settlers and preserved in its foreign manner through generation after generation, is the most interesting of all. In the first place, it is most pictorial of all our decorative styles, for we find such unexpected motifs as fabulous unicorns, men riding on horseback, mermaids and even the Angel Gabriel floating through space, while blowing his golden trumpet."



Original Papier Mâché Writing Case Cover — Courtesy, Mona Rowell



Original Papier Mâché Writing Case Cover
Gift to The Historical Society of Early
American Decoration from Mr. and Mrs.
Crosby Milliman in memory of
Marjorie Milliman

MEMBERS' COLLECTIONS



Butter Molds from the Collection of Emilie Underhill

There is a certain amount of nostalgia which prompts us to collect what we do. This is so with butter molds. In handling the soft texture of the wood and the exquisite carving of the early ones sets off the imagination and one can almost see the man of the house whittling out a choice block of wood to please his wife and enhance the beauty of the butter which will be placed upon the festive board.

In the late 18th and early 19th centuries they were carved entirely by hand by the adept German and Swiss settlers. By the end of the 19th century, they were turned out on a lathe and then carved by hand. These utilitarian objects became a source of more income, for print butter brought a much higher price than that packed in tubs. Each family adopted its own distinctive design.

The wood used was soft pine, apple wood, to hard walnut. The molds were first made flat with a handle on one side, resembling a ping pong racket, then a handle or knob on top became general. Later they were made with a cup, round, square or oblong, fitted with a plunger, in sizes ranging from 2 lbs. to tiny individual prints. The cups were firmly filled with butter which was then pressed out by the carved plunger, leaving the design in relief.

The designs in favor included the heart, tulip, pomegranate, sheaf of wheat, animals and conventional patterns. Ten years ago they might be purchased for \$5 or less, but now bring \$20 or more for animals, eagles, etc. The illustration shows a variety of sizes, designs and types.



Original Box



Original Chippendale Tray

Gifts to The Historical Society of Early American Decoration
from Mr. and Mrs. Crosby Milliman in memory of Marjorie Milliman

PRESIDENT'S REPORT, SEPTEMBER 1968

Day dawned with fog September 16th for the opening of our Fall meeting at Lake Tarleton Club but the sun shone through during breakfast as it did the other days.

Two hundred and six members and guests enjoyed the fine weather and the excellent program planned by Isabel MacDuffie.

Monday night the Keegans, Phil and Bob, took "originals" from the exhibit and showed us outstanding features of each and Avis Heatherington reviewed the new "Standards" for craftsmanship.

The Business and Chapters meetings on Tuesday morning were well attended. The Applicants Chairman urged teachers to write to her so that she could send them specific information for pupils who wish to join the Society. Two new regular and one Associate member were welcomed. Mona Rowell presented teaching certificates to Helen Gross for Gold Leaf and Freehand Bronze and to Julia White for Glass Painting.

In the afternoon, Mr. Raymond J. LeBlanc, representing M. Swift and Sons, held the attention of the members for two and a half hours while he demonstrated and explained the fine points of gold leafing, particularly on glass.

After the banquet, Mrs. Howard Von Suck commented on stencils from the Waring Collection which are available for study at the Society for the Preservation of New England Antiquities.

Wednesday morning Nory VanRiper gave the members tips and technics for achieving an "A" in gold leafing. Anne Avery, with Charles Welling at the projector, gave us a glimpse of the treasures they saw on the Orient Tour last Fall.

The exhibition was small but contained many choice "originals" including those just received from Mr. Crosby Milliman in memory of his Mother, Marjorie Milliman. Hereafter "originals" will NOT be starred in the exhibition or in the DECORATOR. Articles starred in previous DECORATORS may no longer meet "Standards" so be sure to check the 1967 Standards Booklet before submitting pieces for awards.

Bernadette Thompson who had charge of the meeting handled problems so smoothly that there seemed to be none. Arlene Clinkman and members of the Strawberry Banke Chapter not only acted as Hostesses but also provided the maple leaf and Old Man of the Mountain tags, place cards for the head table and lovely little strawberry corsages for the Trustees.

Eleanor Cobb, as local publicity Chairman for the Pike meeting, arranged for three pictures of the exhibit in the Valley News and had copies brought to the Inn for sale.

The Charter Oak Chapter, with Marion Cooney as Chairman, manned a well-stocked Ways and Means table. DECORATORS were displayed on an excellent folding rack designed and made by Betty Smith's husband.

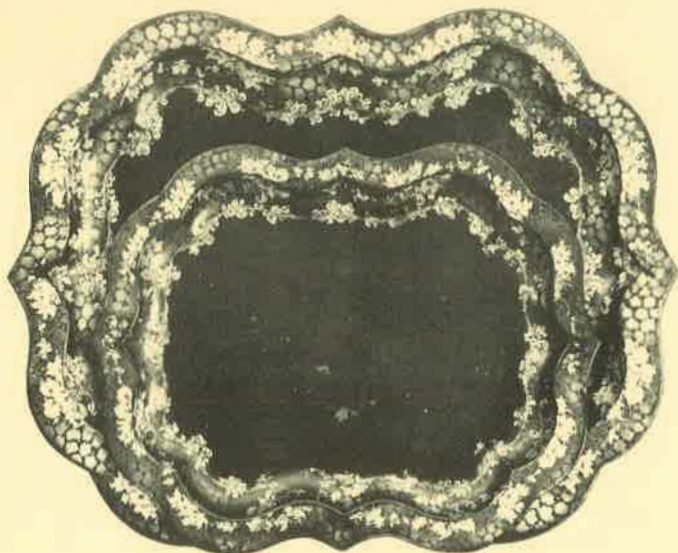
Chapter Chairmen please note that Martha Muller, our Curator, reports that groups of our members may hold work sessions (Spring or Fall) in Bump Tavern. Mr. Rath must be notified in sufficient time to close the second floor of the Tavern to the public and make the ball-room available as a work room.

We regret that Helen Gross has found personal commitments so time-consuming that she has resigned as Trustee. It is with pleasure we announce that Mrs. H. S. Topping will fill this unexpired term.

1969 Study-Tour of Greece and Yugoslavia will leave on April 14 and return May 5. Highlights include Zagreb and the Dalmatian coast cities of Split, Mostar and Dubrovnik. Athens and a classical tour outside the city, ending with a week's cruise of the Islands to Istanbul.

For information write. Mrs. Spencer G. Avery, 145 Union St., Batavia, N. Y. 14020.

To all the unsung members who contributed to the success of the meeting as well as those mentioned, my sincere thanks. Everyone must have behaved beautifully because the management wrote to me, thanking us for holding our meeting at Lake Tarleton Club!



Original Gold Leaf and Freehand Bronze Trays — Courtesy, Mrs. D. D. Nibbelink

REPORT OF THE FORTY-SIXTH EXHIBITION

Lake Tarleton Club, Pike, New Hampshire

SEPTEMBER 16, 17, 18, 1968

The setting of the Exhibition was in the Executive Room of the Festival Hall at Lake Tarleton Club. The book table, DECORATOR Sales table, Teacher certification and ways and means were all accommodated in the Exhibition Room. The whole effect was unified and comfortable.

An excellent gallery talk was given in the big meeting room next to the Exhibition Room, where everyone could be seated. As a matter of convenience, the articles to be discussed were taken out of the "gallery" and to the people, but returned before the exhibit officially opened.

Among the beautiful items never shown before were three sets of twin pieces.

The most unusual "twins" were two decorated crumb brushes, one done skillfully in free hand bronze and gold leaf, and the other, also well done, in late Chippendale style.

Beautiful, twin, sandwich edge trays, one large and one medium in size, were decorated identically, and in scale, with gold leaf plume-like scrolls.

A third pair of twins were fine examples of Pontypool, one large and the other medium in size, also with identical graduated designs. They were rectangular, metal, base-painted a deep red (which, we un-



Original Crumb Brush - Freehand Bronze and Gold Leaf — Courtesy, Norma Stark

derstand, had oxidized to a deeper color than they originally were), and had gold leaf plus free hand bronze borders extending on to the tray floors. Probably dated about 1790.

A very large, circular gallery tray attracted much notice and elicited considerable controversy. It was skillfully executed and totally covered with very intricate patterns in free hand bronze, metal leaf and lace edge painting. Some thought that it may have been a salesman's piece, to show the different patterns he could produce. Others thought the center lace edge painting could have been added at a later date than the borders on flange and floor.

This being a *Gold Leaf Meeting*, the majority of the exhibits presented had designs combined with metal leaf, free hand bronze and Chippendale painting. Large and small sandwich edged trays predominated. One appeared to have "transferred" scrolls on it because the metal leaf work seemed too delicate to have been applied by hand



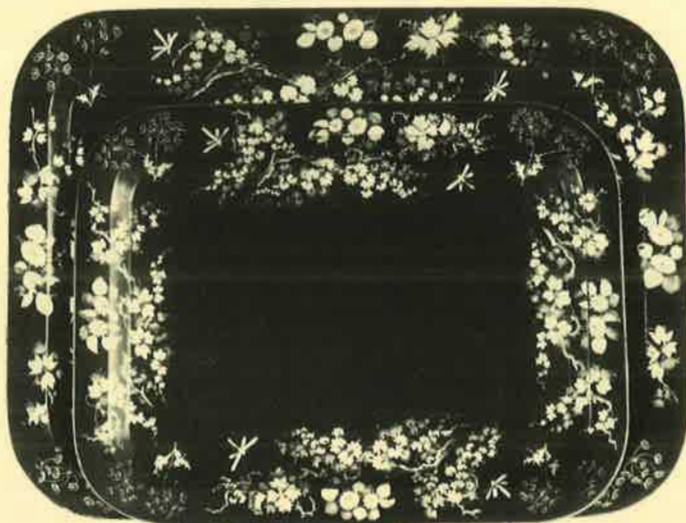
Original Chippendale Crumb Tray and Brush — Courtesy, Arlene Clinkman

directly to the tin. Another had raised gesso flowers and was believed to have originated in Pontypool or Usk in the late seventeen hundreds. Still another had stump-work and lovely flower modeling painted down to black, with no bronzing.

When a tray has a "pie crust" shape it may have restrained curves and be called "King Curved." But when the curves are more pronounced and generous, it may be called "Queen Curved." Trays of these types, most of them in early and late papier mâché, appeared in our exhibition. Many of them had metal leaf and bronzed butterflies or dragonflies showing among the leaves and flowers of the designs.

Very interesting, also, were: the three country tin, painted articles; the stencilled, diamond slat Hitchcock chair with gold epaulets and pillow; the stencilled tray, part of whose design was reminiscent of old spice boxes; the nicely done small, sharp edged, stencilled tray; the exceptional pair of early painted pewter candlesticks with maker's name on the bobèche, probable date 1785-1790; the papier mâché tea caddy brought by Packet ship from the orient; the early lace edged tray with five-hole piercing; the reverse glass paintings; the etched gold leaf glass panel; and the large tin panel which probably came from a European pie cupboard door.

A charming papier mâché letter portfolio and a Chippendale shaped, flower-painted box, were presented to the Society by Mr. and Mrs Crosby Milliman in memory of his mother.



Original Sandwich Edge Trays — Courtesy, Mrs. Gordon Kipp

A reverse glass painting was given by the Nashoba Chapter, in memory of Edvia Normand.

Members "B" awards and accepted applicants pieces were exhibited prominently and included a good variety of work.

Teacher certification displayed reverse glass painting and many well done patterns and notebooks full of related historical material, stressing the importance of research, craftsmanship and certification.

The Exhibition Committee processed seven members' pieces, five applicants' pieces and forty-two originals. All applicants' pieces were accepted and two applicants completed their requirements for membership.

We are indebted to Mr. and Mrs. Robert Keegan for their fine gallery talk, to Martha Muller for helping to screen the exhibit, to the hospitality committee for supplying hostesses and to our Exhibition Committee, Cecilia Darch, Henrietta Frost, Kitty Hutter, Betty Nibbelink, Judy Siegfried and Lynette Smith.

HELEN FISH, *Exhibition Chairman*



Original Pewter Candle Sticks — Courtesy, Mr. and Mrs. Robert Keegan
Original Bread Tray — Courtesy, Arlene Clinkman
Original Cannister
Courtesy
Avis Heatherington



Original Russian Tray - Papier Mâché — Courtesy, Arlene Clinkman

CHAPTERS' REPORT

Nearly a hundred members attended the Chapters Meeting which was held immediately following the Historical Society of Early American Decoration business meeting. Roll call showed that *all* chapters were represented. This was a gratifying response to notices sent.

Minutes of the Wilmington meeting were read by Ruth Brown in the absence of Evelyn Benson. The individual chapter reports were brief inasmuch as some committee chairmen had been asked to answer questions and clarify the work of some committees.

One of the many ways a chapter's meeting can serve the members is to provide a sounding board for questions or problems in the chapters. In the interest of better communications, it can provide liaison between the Trustees and members.

With this in mind, time was allocated to some committees to clarify their part of the work in the Society.

Membership chairman, Mrs. Merton Thompson, explained that it was routine to send letters of welcome to new members and to include literature. The new membership book should be out this Fall. She also requested that members notify her of any deaths which might occur. This would be the only way she would have of knowing, unless chapters would notify her.

Applicants chairman, Mrs. Donald Steele, presented a plan for better understanding of procedure for applicants. That teachers who are preparing pupils for membership were interested was indicated by

the registration of over thirty who met with Mrs. Steele after the meeting. There were many questions and much enthusiasm for further discussion. Members who were not present at this meeting are urged to contact Mrs. Steele. There will be a get-together of teachers at the next meeting.

Publicity chairman, Jane Bolster, was unable to be present, but her report was read by her co-chairman, Eleanor Cobb. On a chapter level, the chairman of publicity could do much for public relations between meetings. Perhaps a more in depth meeting at Atlantic City would help this to work more effectively.

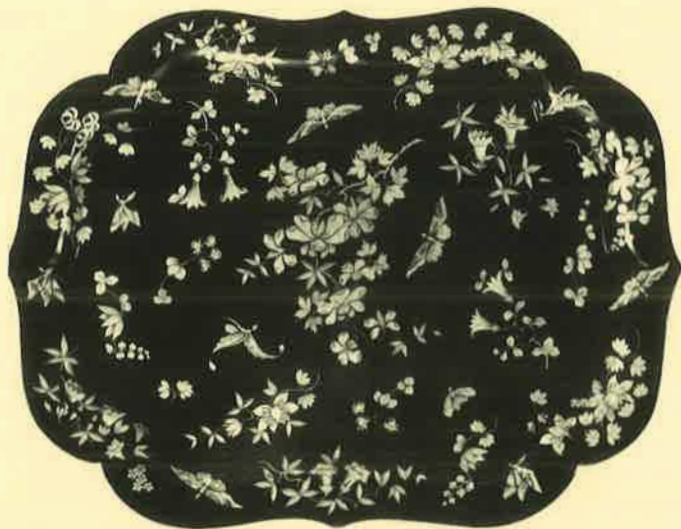
Helen Gross requested that chapter secretaries submit the names of members who would be qualified to lecture or demonstrate.

Mrs. John Maziarz, Strawberry Banke chairman and Charter Oak Chapter are interested in planning joint meetings with nearby chapters. This promotes friendships with members who cannot attend large meetings and provides top notch speakers.

Honors were bestowed upon Mrs. W. M. Hanna of the Baltimore Chapter for her research on the Baltimore chair. Mr. Kenney, president of the Hitchcock Chair Company wrote a letter praising this work and it was posted on the bulletin board.

Hostesses for the meeting of the Strawberry Banke Chapter, were praised for setting such a friendly atmosphere which prevailed throughout the meeting at Lake Tarleton Club.

Isabel MacDuffie, *Chapters Chairman*



Original Papier Mâché Tray — Gold and Silver Leaf Decoration
Courtesy, Martha Muller

REPORT OF THE CURATORIAL COMMITTEE

September, 1968

Members of the Museum Committee, Mrs. Watt, Mrs. Avery and myself, met at Cooperstown in August for three days of work. The Walter Wright patterns were classified, counted and appraised for insurance purposes. As a few more patterns have been turned in, a request was made to the Board of Trustees for funds to provide more large cases and mount boards for them and for those others that we hope will still come in. This request was granted.

New acquisitions to the Museum collection include a fine bride's box and a rectangular tray from Mrs. Lyman Mears, a beautiful cake tray with handle from Mrs. Mears and Mrs. Stanley Van Riper, a tray from the estate of Mrs. Arthur Oldham that had been painted by Esther Brazier, and a mirror with a painted panel which is the gift of the Nashoba Chapter in memory of Edvia Normand. Mr. and Mrs. Crosby Milliman have donated a small Chippendale tray and box, as well as a papier-mâché letter portfolio in honor of Marjorie Milliman, whose pattern collection was also presented to the Society for sale to our members at some future meeting.

We express our gratitude for these fine gifts and also for the welcome money gifts from Chapters and members.

Mrs. Avery has been appointed librarian for our small but growing reference library, in the hope that books reviewed in her DECORATOR Book Review Column will find their way onto our book shelves. This announcement at the meeting immediately brought forth a generous offer from Mrs. Nelson White to foot the bill for any three new book purchases.

In Cooperstown, a conference was held with Mr. Thomas, chief curator at N.Y.S.H.A. during which he advised us to increase our insurance evaluations. He also agreed to have photos of our exhibits in Farmer's Museum taken, so that we can label pieces with the names of persons in whose honor they have been presented, as well as any other pertinent information, so that this could be available to any interested visitor to the Museum.

Respectfully submitted,
MARTHA MULLER, *Curator*

APPLICANTS ACCEPTED AS MEMBERS
AT PIKE, NEW HAMPSHIRE

September, 1968

Nado, Mrs. Kenneth R. (Muriel)

261 E. Main St., Victor, New York 14564

Nans, Mrs. Edward A. (Betty) 14 Gull Path, Liverpool, New York 13088

Page 35 — DECORATOR, Spring, 1968

Rockefeller, Mrs. Geo. D. (Kay)

96 Sylvan Drive, Morris Plains, N. J. 07950

MEMBER'S "A" AWARD

Wilmington, Delaware — Spring 1968



Glass Panel, Metal Leaf Border — Esther Hall



THE BOOKSHELF

by Anne E. Avery

A short introduction this time as the book news happens to be more interesting than usual. Thank you for your comments and inquiries, they help to make the task a most pleasant one. As promised you in the last issue:

The Tinsmiths of Connecticut
Wesleyan University Press 1968

Shirley Spaulding DeVoe
\$12.50

Long awaited and well received, this profusely illustrated volume will undoubtedly become one of the standard reference works in the field. Mrs. DeVoe has divided her book into three main sections plus a prodigious number of Appendices. In the first section she describes, in considerable detail, the great tin families; the Pattisons, the Filleys, the Upsons, the Norths of Berlin and others. No tool of the researcher has escaped her, for she has used personal letters, ledgers, and other records to ferret out information. I was astounded to learn that there was such a thing as a floating tin shop plying the Mississippi waterways. While there are many pages of text and pictures dealing with the actual making of tin, there is no doubt that most of you will immediately turn to the final chapter on the flowering, painting and stencilling of the japanned ware.

Here too, Mrs. DeVoe's painstaking search has brought to light many new names, there is even a list (in the Appendix) of names of women painters and japanners. It is quite apparent that American tinsmiths and decorators were influenced by the potters of the Continent, both in the shapes they produced and the patterns they chose for decoration. It is interesting too to note how with the waning of the demand for their products in the late 19th century they simply tooled up and began making such things as heavy machinery and tools to fit another trade.

You will undoubtedly want this book for your own library. If I could make any critical remark it would concern the lack of color in the book and jacket. Facts are facts and that costs a great deal of money. I think Mrs. DeVoe deserves it!

Decorative Arts of Sweden
Dover 1966 (reprint of Scribner hardbound 1948)

Iona Plath
\$3.00

Members of the Scandanavian tour will be delighted with the many excellent pictures of the wall paintings of Northern (includes Dalarna) and Southern (Halland and Smaland) Sweden. There are pages of decorated ceramics, beautiful boxes and cake stamps, decorated clocks and cupboards. There is a most handsome "Gustavian" bed which is both carved and painted. There is a map, an excellent index and a most complete and descriptive list of illustrations. Alas, the color section has been deleted from this edition. However anyone at all familiar with the work could visually correct this. The opening chapter "Sweden, Past and Present" is especially helpful.

A History of American Silhouettes (A Collectors Guide 1790-1840)
Alice Van Leer Carrick Tuttle 1968 \$6.00

First published by Little-Brown in 1928 as "*Shades of Our Ancestors*" and long out of print. This is delightfully written in a gay and amusing vein.

In her introductory "Apologia" she states, "I wish that I had never said, "never" and never said, "always" . . . the more I work with profiles and profilist, the more I realize that hard and fast statements are dangerous and that there are exceptions to every rule. (ed. Note . . . How true!) This is pleasingly put together and generously illustrated. You will be entranced, as I was with the delicacy and grace of some of the profiles, especially those painted or engraved on gold. An early method describes painting the glass with pine soot and beer, the outline then drawn in with a sharp instrument, finally the glass was covered with gold or silver leaf. This could be reversed to show a golden head against intense black. There is an excellent chapter on framing and hanging.

Table Decoration Yesterday, Today and Tomorrow
Tuttle 1968 Georgiana Reynolds Smith \$15.00

A delightful gift book! Will be cherished by hostesses flower arrangers and women in general. While many of the containers shown are museum pieces, Mrs. Smith has designed imaginative center pieces from inexpensive, available modern objects too. Had you thought of using your old tin egg-cooker, plain or decorated, for a centerpiece? Or covering a small table with an Oriental carpet between meals? (Very fashionable in the 17th Century!) There are several illustrations that would make stunning theorems, one a Chinese woodcut, the others still

life paintings. I especially enjoyed "The Conversation Piece" and "Table Appointments to Delight the Eye".

This is a beautifully conceived and executed book. The jacket is handsome and colorful (laminated too!) while the book itself is bound in dark red watered "silk". It is a pleasure indeed to find a volume where the format so agreeably fits the talents of the author. Buy it!

Early American Stencils on Walls and Furniture Janet Waring
Dover 1968 unabridged reprint of 1937 edition \$3.75

Another dandy Dover paperback. Even if you own the later version, you will want this one. 166 illustrations — 7 in color. This is a fairly large book 7 $\frac{7}{8}$ by 10 $\frac{3}{4}$ inches. It is an attractive light olive color. I won't insult your intelligence by reviewing it. It is all there, the picture of George Lord in his studio, the stencilled furniture and so forth. I'm glad to have it.

Received too late for review for this issue.

The History and Folklore of American Country Tinware 1700-1900
Margaret Coffin Nelson \$12.50

NOTICES FROM THE TRUSTEES

SPRING MEETING

May 22, 23, 24, 1969

Shelburne Hotel, Atlantic City, N. J.

Meetings Chairman, Mrs. Kenneth R. Hampton

FALL MEETING

September 22, 23, 24, 1969

Basin Harbor Club, Vergennes, Vermont

Meetings Chairman, Mrs. Donald Hanks

SPRING MEETING

May 15, 16, 17, 1970

The Belmont, West Harwich, Mass.

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.)

Collections of Patterns will be accepted ONLY with the provision that they may be disposed of as the Trustees see fit.

Please notify Mrs. Virginia P. Partridge when you plan to work in rooms at Cooperstown, New York 13326.

Hereafter originals will not be starred in the Exhibit or in the DECORATOR.

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: 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.

Teachers must now submit any incomplete work for certification within two meetings of their interviews.

"Teachers interested in Certification may have the new Minimum Requirements Form by writing to the Teacher Certification Chairman."

NOTICE:

The By-Laws of the Historical Society of Early American Decoration, Inc., as revised July 19, 1961, provide in ARTICLE VI — Section 5, as follows:

Any member having voting privileges may vote in person or by absentee ballot filed with the secretary before the opening of such meeting but such absentee ballot shall only be allowable upon the election of trustees. The nominating committee shall file with the secretary at least 60 days before the annual meeting its report on nominations for trustees, which report shall be open to examination by any member prior to such annual meeting. Additional nominations for elections of trustees may be made in writing by the petition of any member with voting privileges signed by 20 or more other members with similar privileges and filed with the secretary at least 35 days before such annual meeting. No person shall be eligible for election as a trustee unless so nominated by said committee or by petition as above set forth. The secretary shall provide absentee ballots to any members applying for the same.

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, Crescent Beach, Conn.—Certified in: stencilling.
- MRS. JOHN BURKE, Melbourne Beach, Florida—Certified in: stencilling, country painting.
- MRS. WALTER BURROWS, 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, 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, Shavertown, Penna. 18708—Certified in: country painting, stencilling, lace edge painting, glass painting, gold leaf, freehand bronze.
- MRS. ROBERT HUTCHINGS, DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- MRS. ROBERT KEEGAN, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.
- MRS. ADRIAN LEA, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- MRS. JOHN A. MacMORRIS, Argyle, New York—Certified in: stencilling.
- MRS. SHERWOOD MARTIN, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. WILLIAM N. MARTIN, Oak Park, Ill.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- MRS. PHILIP R. PECK, Glens Falls, N. Y.—Certified in: stencilling, country painting.
- MRS. SYLVESTER POOR, Augusta, Me.—Certified in: stencilling, country painting.
- MRS. RAYMOND RAMSEY, Poultney, Vt., 05764—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- MRS. EDWIN W. ROWELL, Pepperell, Mass.—Certified in: stencilling, country painting, lace edge painting.
- MRS. ROBERT A. SLATER, South Royalton, Vermont 05068—Certified in: glass painting.
- MRS. HAROLD SYVERSEN, Closter, N. J.—Certified in: stencilling.
- MRS. ANDREW M. UNDERHILL, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.
- MRS. JOSEPH WATTS, 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, glass painting.
- MRS. HERBERT WILLEY, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.
- MRS. HARRY R. WILSON, New York, N. Y.—Certified in: stencilling.

MASTER TEACHERS

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- MRS. JOSEPH WATTS, Westwood, N. J.
- MRS. SHERWOOD MARTIN, Wapping, Conn.

MASTER CRAFTSMEN

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After July 1, 1968, Clayton, New York, 13624

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