The Decorator

Volume XXII No. 2 Wilmington, Delaware Spring 1968

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

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

Organized in 1946 in Memory of Esther Stevens Brazer

OFFICERS 1968

Mrs. Lyman Mears ..... *President*
Mrs. Philip S. Wheelock ..... *First Vice President*
Mrs. George C. Watt ..... *Second Vice President*
Mrs. Russell Annabal ..... *Recording Secretary*
Mrs. Donald Cooney ..... *Corresponding Secretary*
Mrs. H. J. Parliman ..... *Treasurer*

TRUSTEES

Mrs. S. Burton Heath — Honorary Trustee

TERMS EXPIRE 1969

Mrs. Spencer G. Avery — Mrs. Lyman Mears
Mrs. Philip Peck — Mrs. Stanley V. Van Riper

TERMS EXPIRE 1970

Mrs. Russell Annabal — Mrs. Donald Cooney
Mrs. Paul Gross — Mrs. George Watt

TERMS EXPIRE 1971

Mrs. Adrian Lea — Mrs. H. J. Parliman
Mrs. Edwin W. Rowell — Mrs. Philip S. Wheelock

ADVISORY COUNCIL

Mary Black — Dr. Louis C. Jones — Jean Lipman
Nina Fletcher Little — Frank O. Spinney — Alice Winchester

EDITORIAL STAFF

Editor ..... Emilie Underhill
Assistant Editor ..... Helene Britt
Printing Chairman ..... Judith Cohan
Bookshelf Editor ..... Anne Avery
Photography Editor ..... Catherine Hutter
Advertising Chairman ..... Margery Miller
Business Manager ..... Jean Wylie
Advisory Board ..... Lester Taft, Stanley Sweet

THE DECORATOR

Volume XXII No. 2 Wilmington, Delaware Spring 1968

Table of Contents

COVER PHOTOGRAPH

Late 18th Century
Bentobako or Picnic Box

PRICE PER ISSUE

All Volumes — $1.25 plus 10¢ postage
Send check to Miss Jean Wylie, P. O. Box 894, Darien, Connecticut, 06820

Original Stencilled Tray
Courtesy, Molly Porter

EDITORIAL

This number is devoted to the Arts and Crafts of Japan. We are fortunate to have the first hand observations of our members who made the tour to the Orient this winter.

The Orient is certainly the source of the art of Japanning. It was through the East India Trade and their imports in the early 17th Century to England and the European countries of ancient lacquer ware, with its delicate and intricate ornamentation, that the japanning trade was born. Exposure to the beauty of these wares ignited the flame and inspiration in Thomas Allgood to experiment and finally perfect his formula for japanning rolled iron plate—sheet iron. He was not alone in his desire to reproduce the exquisite brilliance of the Oriental lacquer, experimentation was taking place in Europe also.

The articles which follow should increase our understanding of the cultural background which constitutes the forerunner of this art in which we are so vitally interested. We have endeavored to present to you in a broad sense the architecture, symbolism, arts and crafts of Japan in the hope that it will create a desire for more research in this—the true source of our present endeavors.

Maria Murray deals with the temples, their surroundings and gardens, which gives an insight into the religious philosophy and architecture of Japan.

Anne Avery explores the symbolism which is evident throughout Japan. It constitutes poetry in thought and execution of all their artistic endeavors. She gives an account of the intricacies of the exquisite lacquer work which was the inspiration for our western japanned wares.

Margery Miller completes this cultural sequence in her article dealing with the ancient arts and crafts of Japan.

We are inaugurating a new column with this issue—"*Members' Collections*". There is too little space here for a detailed explanation of this new innovation, but if you will read the Report of the DECORATOR in the Annual Reports you will find it there. Mr. and Mrs. Robert Keegan have graciously sent us a photograph with description of one of their latest acquisitions. We are fortunate to be able to introduce this new feature with such a superb example of compatible nature to the theme of this issue.

EMILIE UNDERHILL

Original Stencilled Tray — Courtesy, Elizabeth Peck

SYMBOLISM IN THE ORIENT

by Anne Avery

The people of the Far East pass their lives surrounded by hidden meanings. This should not seem strange to us when one considers our own aura of superstition. However, there is *some* difference as the motifs familiar to them are common in the articles of daily use. Like ourselves they desire the good things of life, health, happiness, longevity and good luck to name but a few, these appear on the fabrics they wear, the dishes they eat from as well as screens, bed coverings, hangings, gifts and so forth. This is not a complete list, rather a compilation of the more familiar symbols.

Characters: Hachijuhachi (88), a popular geometric motif, a wish for long life

Kome (rice), a wish for plenty

Kotobuki (congratulations), particularly felicitous for weddings, birthdays. Written everywhere even on wrapping paper.

Mitsudomoe—circle composed of three comma figures. Used to be the non-religious symbol for eternity. Now adopted by the Buddhists to whom it symbolizes fire.

Pine, Bamboo and Plum: Together called the Three Friends and together mean happiness in Old Age. The pine is the tree for winter and denotes strength and longevity. The bamboo is resilient before strong winds and depicts the strength to meet the storms of life. The plum blossoms before the snow is off the ground showing the miracle of rebirth in nature . . . . also a symbol of beauty.

Of the other flowers the peony is the aristocrat of summer, the crysanthemum of fall. The iris because of its sword-like leaf shows a strong warrior or samurai spirit. Its fête is celebrated the fifth day of the fifth month formerly known as Boy's Day.

The crane and the turtle, sometimes mantled with streamers of seaweed, may be shown together. They are both reputed to live for centuries and mean long life, health and lasting happiness. The crane and the mandarin duck are also the motif for marital felicity as they mate for life. Of the dieties we find only one, Daruma the God of Luck. He is the egg-shaped fellow with the bulging eyes, and is a great favorite of the farmers who expect him to provide better crops.

It is easy to guess the meaning of the carp. He swims upstream against the current to spawn. Much admired in Japan this brave fish denotes vigour, endurance and courage. The lobster with his bent back

can only mean long life—for the old people of the country side are often bent almost double from years of "stoop" labor in the fields and rice paddies. Bats, are harbingers of good fortune, especially to the Chinese, they are considered especially felicitous at weddings.

The deer that roam the park at Nara are regarded as divine messengers and in years gone by—Woe! to the commoner that killed one. Chinese philosophers are often portrayed holding a peach, the symbol of immortality. An envelope, used to convey a gift, pictures one of the white-bearded sages with a young boy holding an enormous example of this fruit. To make it all doubly sure; there is also a crane, a pine tree and a few bats flying about. If you wonder why long life is considered so lucky in the Orient remember that old age and ancestors are held in much reverence. It is a familiar sight to see elderly people, fondly escorted by sons and daughters, making pilgrimages to the many shrines and temples.

Finally we come to the manji or gammadion. Roughly this may be described as a series of interlocking "L's". This is a lucky symbol found in cultures throughout the world, although it is now associated with Buddhism. If the arms are reversed it becomes the swastika—and we all know how unlucky that can be!

BIBLIOGRAPHY

Japanese Country Textiles . . . Royal Ontario Museum-University of Toronto 1965
T. A. Petlin, *Oriental Motifs for Creative People* . . . Tuttle 1965

Original Gold Leaf Chinese Design on Wood
Courtesy, Evelyn Solf

THE LACQUER WARE OF JAPAN

by Anne E. Avery

The history of lacquer ware goes back as far as the age of myth and legend. However, today we have documented proof in a considerable number of pieces, mostly mortuary vessels, which date back to the 5th century B.C. In the Han period of Chinese history lacquer must have been popular in everyday use for the names have been recorded of no less than three State factories, producing household articles.

There is a large gap in our knowledge until T'ang times when curiously enough we pick up the thread in Japan. In 756, upon the death of the Emperor Shōmu, his widow bestowed upon a temple the entire contents of the Palace. They still exist, in safe keeping in the Imperial repository, The Shōsōin, in Nara. To interpret this into Western thinking it is as if the entire worldly goods of the Emperor Charlemagne had come down to us intact today! Shōmu and Charlemagne were almost contemporaries in history. Not only do we have possession of this princely collection of art but the detailed lists of descriptions made at the time of the bequest have also miraculously been preserved. There are 150 pieces of lacquer, many types of lacquer painting, but especially beautiful examples of inlay on a black ground-gold and silver leaf, ivory, mother of pearl, rock crystal and amber.

It is impossible to set an exact date for Japanese lacquer although tradition dates it in the 4th century A.D. Authorities generally concede that the techniques of the Japanese craftsman reach a height never attained by the Chinese, though some concession might be made in the area of lacquer carving. Gold lacquer as well as togidashi and takamakie may well be called typically Japanese. The Japanese craftsmen labored in family workshops or in schools — not in factories — and until the Tokugawa period their products were manufactured for the shōguns or reigning princes of the land, thus it was possible to spend untold hours on a commissioned piece. The fame of the great lacquer "dynasties" Koami, Shunsō, Kajikawa, Koma spread even to Europe.

It is interesting to follow the currents of cross fertilization from one country and culture to another. By as early as the 15th century Chinese artisans were travelling to Japan to study and copy their techniques. In the 16th century the first missionaries and merchants were coming to China from Europe, and the fame of the "glue" with which all wooden surfaces were coated had already reached Holland. The Jesuit priest Martinius Martini in 1655 describes the surfaces "smooth as glass" and with a "splendid lustre". Other accounts mention the decorations, painted, carved and inlaid. By the time the Stalker-Parker

book was published in 1688 a regular trade had sprung up to try and meet the demand. We all know of the frantic efforts to reproduce the lacquer, perhaps most successfully attempted by the brothers Martin in Paris.

Vernis Martin became famous and was protected by patents in 1730 and 1744, although these remained in effect for only 20 years. Apparently about this time it was realized that lac was produced by a tree and could not be artificially manufactured. It would seem fitting here to repeat the facts you already know. *Urushi* is the sap or juice of the lac tree, Rhus vernicifera. The tree is tapped by incisions in the bark, although a cheaper grade of lac may be produced by boiling the twigs or branches. This grade is known as seshime in the trade. The whitish sap turns brownish-amber upon exposure to air and goes through many purifying processes before being ready for use. The active ingredient is a hydrocarbon, Urushiol $C_{14}H_{18}O_2$ which becomes dry and very hard upon oxidation. This only takes place in a *damp* atmosphere. Of particular interest to modern craftsmen is the fact the material must be protected against dust every inch of the way!

For more than 2,000 years the manner of production has scarcely altered. What has taken place is the development of a multiplicity of techniques. In Dr. Kurt Herbert's monumental work on Oriental Lacquer, he lists the following:

Carved lacquer — 32 types
Incised or engraved — 14 types
Precious metals inlaid or applied — 10 types
Other materials inlaid or applied — 23 types
Lacquer with Various surfaces — 17 types
Gold and Silver Grounds — 24 types
Grounds of Colored Lacquer — 26 types
Lacquer Painting — 13 types
Decoration in Colored Lacquer, not painted — 8 types
Lacquers and Lacquer Compounds — 45 types
Various Techniques — 14 types
Etc. —

It thus becomes apparent to the reader that this article can merely scratch the surface and whet your appetite for more. I will, however, describe in detail one type, as it is so often bandied about and some clarification might be helpful. *Coromandel Lacquer* or *Bantam Work.* This was apparently named after the Coromandel Coast of Eastern India, by which route this product was exported to Europe. It was predominantly used on screens of various sizes. It is a combination of

lacquer carving and painting. The wood base was prepared with a layer of chalk, over this black lacquer was applied. After drying the design was carved, intaglio, revealing the chalky layer. The hallowed out portions were then brightly colored in lively contrast to the chalk and black ground. Said to have been produced mainly in the Chinese province of Honan.

By the 18th century, *chinoiserie* was the rage. Collectors vied with each other and reproductions were rampant. As of yet the island archipelago of Japan was firmly sealed off from contact with the Western world. Only the Dutch were able to purchase Japanese lacquer through their limited trading agreement and the small settlement at Nagasaki.

Secure within her island fortress, Japan saw the Kamakura militarist shoguns rule and depart. With the return of the seat of power to Kyoto and the accession to power of the Ashikaga family the court once more turned to a life of luxury. Thus ended the worship of the sword and of duty which turned back the Mongol invasions of the 13th century. Trade with China grew rapidly and much of the trade included works of art. The merchant class grew strong and prospered, providing purchasers and patrons for artisans. Temples were built and embellished. The Japanese love of color and brilliance was fostered as perhaps never before. It was truly one of the golden periods of lacquer craftsmanship. Lacquers were wrought with jewel-like delicacy. If it seems incredible to us today that so much care and patience could be lavished on decoration, remember that the system gave to the artist a security and independence that cannot be duplicated today.

The Momoyama period, a matter of a few decades, exerted an influence far out of proportion to the brevity of its span. Named for the magnificent castle built at Peach Hill, Fushimi by the shōgun, Hideyoshi, the art which remains to us while striking and flamboyant in its display and splendor is never vulgar, for being Japanese it retains elegance. The dim interiors of the vast castle-fortresses cried aloud for decoration. This is the era of the great decorators . . . the Kanō school, especially Sōtatsu, Kōyetsu, culminating later in Kōrin and Kenzan. The gold backgrounds of the enormous side walls and six fold screens reflected the dim light. The coffered gold ceilings were often decorated with lacquer as was the household furnishing, low tables, cabinets and shelves. The most characteristic type of Momoyama lacquer has the name of Kodai-ji, the name of the temple in Kyoto to which Hideyoshi's widow gave a number of pieces decorated in gold on black.

The temple itself is decorated with lacquer doors and shrine fittings of the utmost gorgeousness. One popular design was autumn flowers

Fig. 1. Courtesy, Nishimura Factory, Kyoto, Japan
Box for No Mask, Momoyama Period, (1578-1615)

and grasses in takamakie and togadashi, emphasis being laid on the brush work. Aventurine, hitherto used only for backgrounds came to be employed on the design figures themselves, this new use being known as e-nashi-ji. Among the makie articles in the Kodai-ji are: a case for documents, a sword rack, a towel rack, a head rest, trays, bowls, a stand for tea utensils, folding chairs and a Chinese style chest. The document cabinet has the deep cover, the body and all of the drawer fronts simply covered with faultlessly executed autumn plants in various colors.

To this period belong the pieces with unexpected and often incongruous inlays of lead. Probably first used in Kōetsu's circle, it later was adopted and became almost a trade mark of the Kōrin school. The impact is most marked when it is used as an inset along with detailed and delicate patterns of gold lacquer. An excellent example of this work is Figure 1, a box for the storage of a Nō mask. The ground is alternating squares of togadashi and ro-iro-nuri. On the cover and the front are inlaid a pair of cranes in lead. The remainder of the pattern consists of fans in unburnished makie and various gold techniques. The entire effect is one of splendor. One can say it is saved from vulgarity only by being Japanese!

All of this lavishness leads one to recall the stories of Hideyoshi, the base-born stable boy become shōgun, who when deigning to call upon the Emperor, his master, did so with the route lined by magnificent six fold screens. Acres of gold leaf patterned with bold areas of pure lapis lazuli, emerald and purple shielded his progress. The same screens went out in the garden for his parties where the guests drank tea from vessels

of gold. Is it any wonder that sumptuary laws had to be passed to protect the common man from coveting such grandeur?

Through all of this the craftsman labored, perfecting and embellishing his techniques. The Tokugawa shōguns brought a benevolent despotism and a long period of peace to the country. The daimyo's or feudal lords were brought under control and the middle class prospered. To this period belong the many inrōs, medicine or chop-cases, so beloved of collectors. Judging from the number that survive, nary a man living and solvent who did not possess a wardrobe of them. Many of them combine three and four techniques on a single case, with the lining, perhaps, in still another. Togidashi, takamakie, nashiji and kirigane were further elaborated with carved gold or shell added to produce the extreme in lavishness.

The cover photo of a bentobakō, or picnic box is an excellent example of lacquer of this era. Imagine going on a picnic with such a box! It consists of a carrying frame, four part food container, Sake case, tray and a box holding small trays. The entire surface is covered with designs of various flowers, one case shows meandering streams and rocks, several are in elaborate diaper patterns . . . all rendered on ikakeji in shishai-togadashimakie techniques. Nishimura dates it late 18th century.

Having reached such a virtuoso extreme it was only natural that tastes would return to simpler styles, though still employing skill for skill's sake. This is the aura we found in visiting Japan in the Fall of 1967. It is interesting to note that the most expensive design offered in a small box depicted one small feather on a mirror black ground. But what a feather! Perfection in itself even to the fluffy down at the base of the quill.

Makie techniques are still employed, the powder being shaken from a small bamboo pipe fitted

Fig. 2. Nishimura Factory, Kyoto, Japan
Applying lacquer to tail feathers

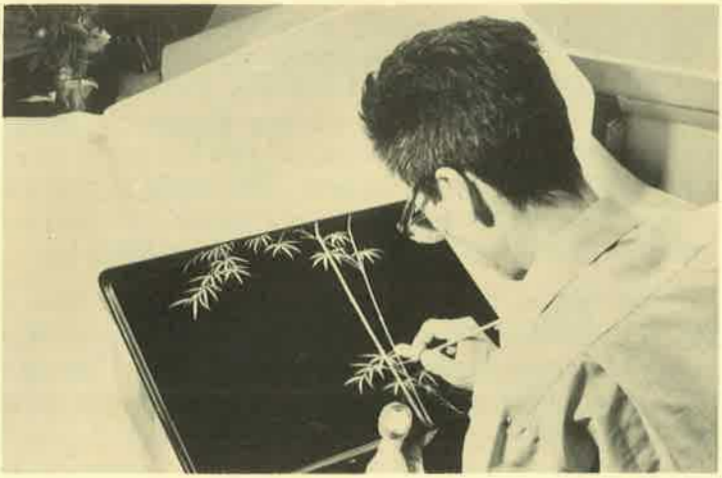


Fig. 3. Nishimura Factory, Kyoto, Japan
Placing cut gold leaf on lac surface with a bamboo pin

with a fine sieve on the end. Naturally the size of the metal particles is co-ordinated with the mesh of the sieve giving the artist exact control. Even with nashiji there are eight to fourteen types (depending on the authority consulted) governed by size and *kind* of particle and the manner in which it is sprinkled. In Figure 2 the artist is applying the fine tail feathers to a crane, preparatory to this step, and shades of Stalker and Parker! Is that a mussel shell strapped to his left thumb? It certainly is, and a very handy article too.

The modern patterns are in taste that might be called sabi, patinated, unobtrusive, or shibui, best described as discriminating; as we would say, "quiet good taste". A number of techniques may be used but they do not shout. In Figure 3, the craftsman is applying cut gold leaf to the pattern with a bamboo pin. Takamakie and togadashi are still used, only the emphasis is different. Easy to find and of great appeal are the plain black articles for everyday use: the lacquered cups and covered soup bowls are truly as artistic as their more elaborate cousins. Is it because their sense of form is matched by an equal sensitivity to the material employed, while fitness for their purpose is never forgotten? For a sensitive person holding an article so very agreeable to the touch and considering the perfection of the craftsmanship involved it is impossible not to become a collector on the spot.

We were fortunate indeed to be introduced to two very different types of lacquer manufacture at Takamatsu on the island of Shikoku.

One, called Kimma-de was originally produced in Siam and Burma and consisted of a lacquered ground on a bamboo frame. As we saw it made, the frame was of lathe-turned wood, probably hinoki or cypress. The base color is usually blackish red and maroon. Designs are typically fine arabesques, sometimes flowers and birds, all hair-line engraved with the lines being filled with colored lacquer. The whole is then polished. It was a type of ware greatly prized by the tea masters. Rikyu, owned such a tea box which is very famous and still treasured today.

The other lacquer came to Japan from the South Seas. Called Koma-de. It is round in shape, usually a tray or a box, carved in lines and lacquered in circles in concentric rings like a top. The colors are usually red, blue, yellow and black. It has a rather quaint feeling and a slightly modern touch!

Having put all the possible carts before the horse, let me go back and state that lacquer has been applied to bent work or knitted bamboo, cowhide, papier maché, metal, pottery or porcelain as well as to wood carved, turned on a lathe or otherwise shaped into various forms. So-called dry lacquer is simply a few layers of hemp cloth cemented together with lacquer. It may be primed with lacquer over a cloth cemented with lacquer, with glue-plain or mixed with fine clay, or persimmon juice from the unripe fruit mixed with charcoal-powder or soot. Priming serves to strengthen the wood as well as to seal in the sap and prevent the lacquer from infiltrating the surface.

It is extremely durable being impervious to acids, alcohol, heat from foods, and even sea water. Cargoes of lacquer ware have been raised from sunken ships with their precious burden intact. In fact the great destroyer would seem to be the steam-heated house!

One cannot read any of the source books without acknowldging that the seeds of our interests were sown centuries ago. We consider Stalker and Parker "old", but the methods and designs they offer are but pale shadows of things that are older still. Dr. Herbert lists about 136 separate sources in his bibliography, and in 1923 a Japanese gentleman by the name of Gunji Koizumi was publishing a book in London telling how to reproduce and restore Oriental works previously reproduced in Europe in the 18th century! It is comforting to note that dust is an enemy, then as now, and that while we cannot experiment with the real urushi (we don't have the tree and anyway the juice is very poisonous) we can perfect our techniques, refine our taste and hope for the day when the division between art and craftsmanship accepted in the Western world will vanish forever

Glossary of Dates and Processes

Periods:

Han (China) 200 B.C. - A.D. 220
T'ang (China) A.D. 618 - 907
Ming (China) 1368 - 1644
Ch'ing (China) 1644 - 1911
Nara (Japan) 710 - 795
Ashikaga (Muromachi) 1338 - 1537
Momoyama 1537 - 1616
Tokugawa (Edo) 1600 - 1868
Meiji . . . modern period

Makie . . . literally "sprinkled picture". Gold or silver powder is sprinkled on the lacquer ground while still wet. Or on a design already drawn on finished background.

Takamakie . . . Decoration modelled in high relief with mixture of lacquer and ground powder before coating with gold or colored lacquer.

Hiramakie . . . flat sprinkled picture. Design is applied with urushi and sprinkled with very fine metal powder. After drying, lacquer coats applied and polished, design is only slightly raised.

Togidashi . . . Burnished makie. Decoration lies flat, not like the above. Powder is sprinkled into the wet lacquer. After coating with several coats of clear lacquer it is polished so design lies in the same plane. During this process the particles of powder are cut, lending a brilliant effect. Recoated and polished again.

Nashiji . . . "pear ground"—in Europe commonly called aventurine. Appearance similar to gritty peel of Japanese pear. Powder sprinkled unevenly into wet lacquer. Sometimes in patches or spots. Then smoothed and polished. Coated with a reddish yellow colored lacquer for a rich, warm glow.

Urushi-o . . . painting of design, especially in colored lacquer.

Chōsitsu . . . *all* carved lacquer.

Chinkin-bori . . . Hair-line design engraved with a pin. Lacquer applied in the engraving. Gold leaf placed on surface and pressed into incision. Leaf remains only in design.

Rō-iro-nuri . . . "Wax color" or "Mirror black". For detailed description of method see DECORATOR, Vol. XIV, No. 1 *Authentic Oriental Lacquer Ware.*

Ikakeji . . . literally 'poured on powder'. A ground thickly covered with fine gold powder to resemble gold leaf. Covers many more modern terms.

Shishai-Togidashi-Makie . . . "Fattened burnished makie". A combination of takamakie and togidashi. Technically difficult to execute as both parts have to be applied and polished at the same time.

Sabi-ji . . . Rust ground. Imitation of the surface of old metals, particularly rusted iron.

Kirigane . . . Cut Metal. Usually means small pieces of gold leaf or foil, cut before being placed in wet lacquer.

Kamakuri-bori . . . A type of imitative carved lacquer. The base, usually bone or wood is carved first then coated with lacquer.

BIBLIOGRAPHY

Okada, Yuzuru, *Japanese Handicrafts,* Tokyo, 1956.

Warner, Langdon, *The Enduring Art of Japan,* Harvard Press, 1952.

Yoshino, Tomio, *Japanese Lacquerware,* Tokyo, 1959.

Stalker and Parker 1688. *A Treatise of Japanning, Varnishing and Guilding* Reprint, London, 1960.

Herberts, Kurt, *Oriental Lacquer,* New York, 1963.

Koizumi, Gunji, *Lacquer Work,* London, 1923.

Textiles and Lacquer — Pageant of Japanese Art Tokyo, 1958.

PAMPHLETS — The History of Japanese Lacquer Arts Process of Making Lacquer Ware H. Nishimura Factory, Kyoto, Japan.

Original Chippendale Card Tray
Courtesy, The Historical Society of Early American Decoration, Inc.
Gift to H.S.E.A.D. from Flora Mears and Nory Van Riper

SOME TRADITIONAL JAPANESE CRAFTS

by Margery N. Miller

Three generations of craftsmen squatted in the dampness of an obscure one-room workshop, while outside a typhoon edge whipped rain and mud through the cobblestone alleys of Takamatsu. As their ancestors had done for 300 years, this family were making dolls — not playthings, but good-luck images, two to six inches high of the "Seven Happy Gods". These lumpy little figures sans arms or legs could later be bought at souvenir stalls lining the roadways to shrines and temples or in the open-front dime store-like shops in the arcades of neighboring towns.

In a far corner, grandfather covered the little blobs of clay with papier-mâché. As they firmed, his granddaughter cut them from the mold, pressed the edges together and passed them to her mother, who coated each with a chalky white liquid which dried to an eggshell finish. Finally grandmother, aged 85, with pots of shiny paint before her, dabbed in black for the eyes and red for the eyebrows. As each process was completed, the dolls were placed to dry on screened trays from which hundreds of them stared at the visitors in blank astonishment.

This type of operation is not at all unusual in Japan. Even in factories engaged in lacquer, pottery, weaving or dyeing the work is turned out under simple, if not downright primitive conditions by a handful of craftsmen working with supreme deftness and lightening speed. Folk art and handcrafts have been for centuries the work of largely hereditary professionals.

Another engaging doll seen in novelty shops everywhere is the Kokeshi. Intended as a toy, it consists of a slender wooden dowel with a round moveable head. Features are simply painted in expressions of surprise. Stylized flower decorations on the cylinder no doubt represented kimono patterns. These dolls are frequently seen in pairs, distinguished vaguely as father and mother, with a smaller size representing a child.

Interest in dolls of many sorts grew from 1615 to 1867 when Edo, now Tokyo, became the capital of the Tokugawa shogunate. During this period there arose a middle class of wealthy tradesmen who, though despised by the nobility and lacking political power, lived in affluence and fashion. Among their pleasures was attendance at puppet shows, where they watched plays of torrential eloquence and spine-tingling excitement. Puppets were of two kinds, the familiar small string-operated dolls, and those two-thirds life size moved by black-garbed men in full view of the audience. Heads of both types were realistically carved, often with articulated features. Incidentally, lead-

Fig. 1. Tea bowl with brush stroke design.
Courtesy, Museum of Fine Arts, Boston. Morse Collection.

ing playwrights wrote directly for these performances. Plays were *afterwards* adapted for the traditional stage.

The most entrancing dolls in the world, however, must surely be the exquisite little figures for which Kyoto is noted. A far cry from toys, they are beautifully fashioned and costumed authentically to represent all walks of life, the most glamorous, of course being the geisha.

Because of the flood of garish Japanese novelties that inundated the Western market prior to World War II it is sometimes difficult to realize that these tawdry items in no way represent native Japanese taste. This is especially evident with respect to pottery and porcelain. Pottery making in Japan received a great impetus during the last quarter of the sixteenth century through the popularization of the tea ceremony and through the great tea masters who defined the ritual and its appurtenances.

The preferred bowl was simple and almost straight-sided, molded from a lump of clay frequently without benefit of either potters' wheel or coil. This ware, known as Raku from the Kyoto family who fashioned it, had a quiet, sober glaze, often black or red. Other favored bowls might have a more flaring shape with a few brush strokes on one side. (Fig. 1) The soft, crude bowl was made large enough to be held comfortably in the hand, and to be passed from one guest to another without spilling. The family of Raku potters, incidentally, is still in business after 300 years.

Chinese-type procelain, while always admired by the Japanese, was not made on the islands until 1616 when the proper quality clay was discovered by Korean potters brought back to Japan by warlords after the invasion of Korea. This event heralded the beginning of such ware as Satsuma, Nabeshima, Imari, Kutani and Kakeimon, which struck a more popular appeal and supplemented plain earthenware and lacquers for domestic and religious use.

Early Kakeimon ware of white glaze with softly colored enamels was taken to the Western world by Dutch and English traders before the discovery of porcelain in Europe, and was profusely copied by such potteries as Meissen, Chelsea, Bow, Delft, Derby and Chantilly.

Later, articles were decorated in Imari style with intricate brocade design of cobalt, rust, and gold. These striking patterns, familiar to most Westerners, were not made to the Japanese taste, but to that of the traders who ordered them. A visit to Tiffany's or its counterpart will tell us that these patterns are still being copied by the Derby factories and others. In Japan, too, Imari is even now being made, and the shelves of antique shops in such places as Kyoto and Tokyo are stocked with tons of it, both old and new.

Before we take too lofty a view of this commercialism, however, we should recognize that these designs are hand painted with consumate skill, and while the patterns have deteriorated from the fine arts to the craft category, there is much, after all, to be said for the craftsman. Furthermore, many kilns, such as the Kakeimon, have been operating continuously for more than twelve generations.

Today, visitors to Kyoto, the artistic capital of Japan, may watch students at ceramic manufacture. In one such school are a dozen or more wheels on which young men raise vases with exceptional dexterity. Each piece is calibrated in exact accordance with a model by the touch of delicate fingers. There is no crude paring to size with spatula or template.

In another area students paint and glaze the biscuit. One cannot but feel that while in medieval times under the patronage of prince or warlord breathtakingly poetic designs were created, today, in our man-produced market place, the peak of artistry, if not genius, remains.

Many crafts such as Damascene and Cloisonne enamel, which are not indigenous to Japan are practiced today largely for the tourist and export trade. Here thin gold and silver are inlaid on a soft metal by tamping, producing designs on such items as jewelry, compacts, and cigaret lighters. In the more usual type of Cloisonne work, vari-colored enamels are inlaid between cloisons, or partitions of bent wire ribbons secured to a metal ground.

Although the Japanese were familiar with Chinese enamel from ancient times, the art was not introduced into Japan until the sixteenth century. It was first used for small articles such as coverings for beam joists, much as one would use a medallion to hide the mortise and tenon in a bed assembly. Not until about 1838 were art objects made in this medium. After 1858, when Japan opened her doors to foreign trade, a vast amount of this ware was exported: bowls, vases, boxes, and lamp bases, which were not used natively.

Earlier examples of this work were exquisitely done on a copper base, with fillets very fine — even edges of tiny leaves were serrated— but in rather dull enamels. In Champlevé enameling, the design is chiseled into the base metal, then filled in with enamel. Another method is the cloisonless style, in which the divisions are covered over with enamel and no metal outline appears. In a third process, artists applied the enamel in monotone to resemble the hard paste porcelains of China. In this, the entire vase including base, interior and rim were entirely covered so that no metal showed at all. Sometimes a chiseled design or one done in the expected manner was coated with a translucent glaze. These effects are far more artistic than the coarser wares being turned out today, or those dingy little vases in our grandmothers' parlors. Whatever the artistry, one need no longer wonder why so many Orientals wear spectacles.

To most Westerners, the one term synonymous with Japan is *kimono,* the National costume so appropriate to these small, dainty people. The garment was originally borrowed from the Chinese and, in ancient days, even the silk threads for weaving were imported.

For many centuries, however, the silkworm, along with rice, has been cultivated by every farmer. Each has his stand of mulberry trees, and the worms, which require round-the-clock attention, are raised in the farmhouse attic. When the cocoons are ready the silk is wound off and sold by weight. Then, as now, some of the most exquisite textiles are woven and dyed in Kyoto. The farmer, unfortunately, was forbidden by law the use of the silk that he raised or the rice that he grew. When we consider then, the idea of costume, it is always the garb of the nobility that we have in mind.

The lower classes wore garments fashioned from plant fibers, notably that of the inner bark of the Asiatic mulberry. Aside from costume, beautiful fabrics were used as coverings for such things as lacquerware and musical instruments, as well as for banners.

By the first decade of the seventeenth century, the flowing, many-layered garment of the upper classes had disappeared, the innermost

layer developing into the simplified kimono and obi. This supple garment was highly suited to elegant adornment and great artists were commissioned to execute the elaborate designs, particularly for the Noh drama costumes and later for those of the Kabuki, or popular theater, and the geisha of the "Floating World". By 1700 townspeople were so rich that edicts forbade them to wear silk, but the wealthy merchants simply covered their costly clothing with unobtrusive outer garments.

After the restoration of the empire in 1868 Western clothes were adopted. Today, however, the kimono is once more favored for dress occasions, and in fashionable districts the beautiful native dress is again seen on young women. Older women wear a handsome black kimono, printed or embroidered at the bottom and set off with a gorgeous brocaded obi. Incidentally, in kimono, Japanese women wear neither gloves, hats nor jewelry.

Textiles through the ages have, of course, been influenced by costume. Exotic brocades are still being woven in the same Kyoto district

Fig. 2. Brocade gown with ox carts amid blossoms and gnarled branches. Early 18th century. Courtesy, Museum of Fine Arts, Boston.

where they have been manufactured for hundreds of years. A pattern is usually placed under the warp, but we have seen weavers fashioning a multicolored floral brocade entirely from memory. A unique process is link weaving, where the craftsman lifts the warp with a long, pointed fingernail especially sharpened for the purpose. The design is distinguished by tiny holes around the pattern, usually a medallion.

Although brocade (Fig. 2) is by far the richest of materials, many other weaves including silk gauze and twill were fabricated as far back as the seventh and eighth centuries, and are still found in the Shoso-in, the National Treasure House at Nara. In this era were also developed various dyeing methods such as batik, tie dyeing and stencil. In the batik, or wax method, thought to have originated in India, patterns were drawn in a wax resist, and the cloth then dipped in dye. In the very early tie method, pinches of material were tied off before dipping, giving a rather polka-dot effect. The first stencil designs are symmetrical. Here the cloth was folded and placed between two thin wooden cutouts. Sometimes a line shows at the fold where the color leaked through, and the figure outlines are a bit fuzzy. Prints were also made during this period. The design was carved on a wooden block to which color was applied, and transferred to the material by rubbing with a padded device.

Cut velvet is a technique of the fifteenth century when that material was imported from Europe. A tiny chisel with side guards to regulate the depth carved even minute stems and veins on leaves.

Until the perfection of the dye process in the early eighteenth century, embroidery, practiced for centuries, filled the need for complicated designs that could not be attained by dyeing or weaving. The effects were so brilliant that other methods of decoration deteriorated through disuse.

As in all handcrafts, many of these age-old processes continue to the present. The shallow Kano River in the heart of Kyoto, today runs in rainbow colors from the stuffs that are hand washed in its current and left to dry on its banks. Many of these materials are now dyed by the silk screen process with which most of us are familiar. Here, the yardage is streched on long, slanting racks. An operator with a pail of dye moves the screen from unit to unit brushing on the color with a great swish. No wasted motion. Indeed, the visitor is impressed by the sure skill and speed of all these craftsmen, who carry on their trade in quite primitive surroundings.

Because the development of so many Japanese skills is rooted in the social life of the country, an appreciation of these arts rests to a

great extent on one's knowledge of Japanese life. This is particularly so in the case of the popular illustrated novels and woodblock prints which reflect the rise of an urban society of prosperous merchants which developed at the end of the seventeenth century and continued for almost two hundred years. Denied political power, these wealthy commoners persued a life of style and pleasure. Their principal preoccupations were courtesans and tea-house girls, wrestlers and actors, who provided the painters of this era with their favorite subjects.

Art as well as life in the great urban centers of Kyoto, Osaka and especially of Edo is summarized in the term Ukiyo-e, the floating, transitory world of pleasure. The courtesan was the chief concern of the artist, who idealized these women, and sought to catch not only their pose and posture, but to dazzle the eye with the intricate patterns and color of their kimono.

Since the world of the theater was closely associated with that of women of pleasure, it gave the artist a second outlet for his talents. As roads improved and traffic increased, artists pictured also the scenes and pleasures of the highway. Many of these views were taken home or sent as mementos to friends, thus awakening more interest in travel.

By the middle of the nineteenth century numbers of these color prints were brought to Europe where connoisseurs and artists were attracted by them. The Impressionist school in particular was influenced by their flat, vivid colors and assymetric, unframed design.

The process by which these prints were made is quite different from our Western method. First, the drawing on paper by the artist was turned over to the woodcutter and then to the printer. The drawing is not done with pen and ink at elbow-height tables that we, here, take as a matter of course. The Japanese artist knelt on the floor with his sheet of paper before him and drew his design with a large brush and great, full sweeps of the arm. Even the finest of lines and the most delicate patterns were formed with the brush, which tapered to a mere hair.

But to continue. The completed drawing was placed face down on a block of cherry wood cut with the grain, its outlines traced with a knife by the engraver and the space between cut away. After the first proof, colors were applied, usually by the printer, and a separate block made for each. Gradations in tone were made by wiping away the excess from sky or sea, for instance. Blocks were then placed upon an absorbent paper made from the inner bark of the paper-mulberry tree and pressed by hand with a pad. Aligned with great precision, no two prints were exactly alike, sometimes prints of the same subject having

Fig. 3. Yui Station. Travellers look toward the sea from steep path of Setta with Mt. Fuji in the distance. From "Fifty-three Stations of the Tokaido" by Hiroshige. Courtesy, Museum of Fine Arts, Boston.

quite different coloring. In size they ran about 10″ x 15″. A long, narrow form became popular for hanging on the wooden posts in houses of the poor, a counterpart of the Kakemono, or hanging scroll in the homes of the upper class.

At the end of the great Ukiyo tradition came the artists most familiar to the West, Hokusai and Hiroshige. The former is noted for introducing the landscape into color prints with his celebrated series "Famous Sights of the Eastern Capital", "Views of Famous Bridges" and "A Hundred Views of Fuji", in which he used a new three-dimensional prospective.

Hiroshige, who is thought to have produced more than five thousand drawings for color prints, is best known for his delightful "The Fifty-three Stages of the Tokaido", (Fig. 3) the historic and picturesque highway from Kyoto to Edo. Here he depicts travelers huddled beneath umbrellas in snow or rain, ferrying a river, being coerced into an inn or stopping to warm their buttocks at a makeshift fire amid charming views of seashore and mountain. Although he has taken artistic license with the scenery, certain spots may still be recognized by the traveler from the windows of the fast express on the new Tokaido Line.

These masters of the woodblock were by no means bent little men plying their craft in dark cubicles. Many of them were fashionable men-about-town, book illustrators, novelists and poets. They created

a public art from long centuries of idealization of Buddhist deities on hanging scrolls and in temple sculpture. Their work appealed to the masses who could never view the gorgeous sliding screens serving as room-dividers in palace and castle, where acres of gold leaf were covered with swirling patterns. As these men were more than print-makers so were the giants of Japanese art more than painters. The great artists of earlier days also designed such things as fabrics and lacquer ware. A man was an artist in many media.

For those who would care to pursue the subject of Japanese crafts the volume to start with is *The Traditional Arts of Japan* by Boger, which gives an illustrated summary of each craft from its very beginning together with maps and chronological tables. The Sansom book is essential for cultural background, while *Pageant of Japanese Art* is a detailed study of the materials now in Japan. It is distributed in this country by Tuttle.

BIBLIOGRAPHY

Boger, Batterson, *The Traditional Arts of Japan* (New York, 1964).

Dick, Stewart, *Arts and Crafts of Old Japan* (Edinburgh, 1905).

Fenollosa, Ernest F., *Epochs of Chinese and Japanese Art,* 2 Vols. (New York, n.d.).

Hartman, Sadakichi *Japanese Art* (Boston, 1903).

Jajanese Painters of the Floating World, Andrew Dickson White Museum of Art, Exhibition Catalog (Ithaca, 1966).

Meinertzhagen, F., *The Art of the Netsuke Carver* (London, 1956).

Pageant of Japanese Art, Vol. 5: *Ceramics and Metalwork,* Vol. 6: *Textiles and Lacquer* (Tokyo, 1958).

Sansom, G. B., *Japan, A Short Cultural History* (New York, 1934).

Warner, Langdon, *The Enduring Art of Japan* (Harvard, 1952).

Black Lacquered 18th Century Chinese Cabinet
Owned by Phil and Bob Keegan, Hudson, Ohio

This unusual three-piece cabinet is heavily lacquered on all surfaces. The delicate, expertly executed design is applied over a bright red size with three colors of beautifully etched gold leaf or polished powders to resemble gold leaf.

The total design, including drawer fronts, tell a religious story. A Monk travels through various scenes, i.e. riding a mule, in a boat,

climbing hills to exotic buildings, meeting groups of people and animals in gardens and streets.

Although its use is unknown, one suspects that the tall section with its seven drawers, cupboards, and mirror, could be a dressing cabinet. The scale of this piece can be judged by the 3¼" china vase on the shelf.

The front box with handles, which opens at the top, contains a variety of finely carved ivory tools for weaving a band up to four inches in width. Additional tools are for various sewing techniques. Inside the front drawer a lid can be raised on a swing support. The legs were added to the cabinet base later, probably in England at about 1820, and are covered with appropriate gold designs.

Original Hitchcock Type Chair — Courtesy, Evelyn Solf

Original Stencilled Tray — Courtesy, Esther Hall

PRESIDENT'S REPORT

Wilmington, Delaware, May 17, 18, 19, 1968

Spring in Delaware (our First State) is a lovely season as those who attended the Meeting at the Hotel duPont in Wilmington can attest. Many members came early so that they could visit Winterthur and its gardens as well as the beautiful Longwood Gardens.

The meetings opened with a Social Hour followed by dinner and the showing of slides of Mr. Jerome Groskin's Banjo clocks, with close-ups of the reverse glass tablets. His talk which preceded the slides delineated the correct tablet design for each variation of the Banjo. After that we adjourned to the eleventh floor for the opening of the Exhibit.

The "originals" on display were of great interest—we would all have welcomed more time to study them in detail. The eighteen applicants' pieces were exceptionally fine and brought us eleven new members. Seven "A" awards and five "B" awards went to members. The Teacher Certification Committee showed the exquisite Chippendale painting portfolio of our new Master Teacher.

The Long Island Chapter presented a great variety of supplies and intriguing articles for sale at Ways and Means which unfortunately was far from the Exhibition room.

Saturday morning the Business Meeting ran into difficulties when members found only one small dining room open for breakfast—so reports were cut to the bare essentials in order to finish before the busses

left for Old Newcastle. (Full reports will be in your Annual Report). There being no petitions for additional nominations filed with the Recording Secretary, the slate of Trustees as presented by the Nominating Committee was elected: Mrs. Adrian Lea, Mrs. Edwin Rowell, Mrs. H. J. Parliman and Mrs. Philip Wheelock.

At eleven o'clock four busses took members to "A Day in Old Newcastle". The eighteenth Century village is a treasure and lovers of our heritage flock to it especially on this one day of the year when the residents open their homes to the public.

Late in the afternoon Anne Avery gave a brief account of the Orient Tour. Her descriptions and the color slides just hit the high spots; be sure to read her report of the Tour in the Annual Report and the articles in this DECORATOR.

A Social hour preceded the Banquet on Saturday night; among those at the Head Table were Mr. and Mrs. John Kenney, the owners and restorers of the Hitchcock Chair Factory. Before the evening's program, Mona Rowell presented orchids and a Master Teacher Certificate to our third member to achieve that high honor, Gina Martin. A Teacher Certificate in Country Painting was earned by Liz Peck. Then the Assistant Curator of Winterthur, Mr. Jonathan L. Fairbanks told us of the Crafts of Colonial America, in word and color slides.

Early Sunday morning the Trustees met and elected officers for the coming year:

President: Mrs. Lyman F. Mears
1st Vice-President: Mrs. Philip Wheelock
2nd Vice-President: Mrs. George Watt
Recording Secretary: Mrs. Russell Annabal
Corresponding Secretary: Mrs. Donald Cooney
Treasurer: Mrs. H. J. Parliman

Later there was a great treat for us; Mrs. William Hanna brought exquisite examples of the Baltimore Chair, told us its history and legend and explained its construction. She also showed patterns of other fine examples.

Janet Watkins who labored diligently to solve all the problems of the meeting, merits a special vote of thanks for carrying on even though she was recuperating from a bout with pneumonia. Jean Bennington and her Hostesses from the William Penn and Maryland Chapter were there to greet us and assist in many ways; they also supplied the name tags with a stencil of the New Castle Court House. Frosty Cookenbach

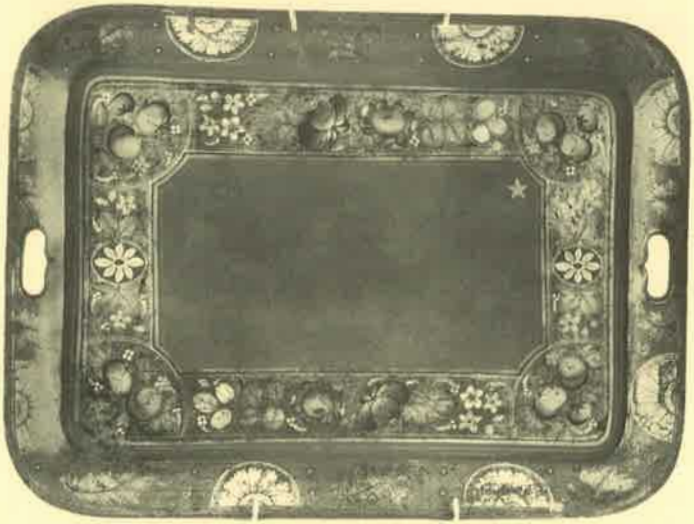
prepared a fine program and very graciously presented the speakers. Helen Fish and her committee did their usual fine job in setting up the Exhibit. Marion Poor and the Judges performed their arduous task with their usual thoroughness. Polly Wilson and Evelyn Solf registered 202 members and guests. Jane Bolster gave us exceptionally fine publicity—5 minutes on Channel 12 TV and over half of the Woman's Page in the Morning News, with 4 large pictures. It was she, also, who designed and executed the place cards for the Table Hostesses—the velvets with an azalea, for Winterthur and the others with the blue hen for Delaware, The Blue Hen State, so named after a company of Revolutionary War soldiers who carried with them game chickens from the brood of a blue hen from Kent County.

To the above and all the unnamed members who contributed to the success of the Wilmington Meeting, my heartfelt thanks.

Now, I'm off to Scandinavia on our fourth TOUR.

Flora Mears

Original Lace Edge Tray — Courtesy, Martha Wilbur



Original Freehand Bronze Tray — Courtesy, Dorothee Kerchner

REPORT OF THE FORTY-FIFTH EXHIBITION

Hotel DuPont
Wilmington, Delaware
May 17, 18, 19, 1968

The Exhibition of members work, applicants' work and of fine original pieces of Early American Decorated Ware was held at the Hotel Dupont, in Wilmington, Delaware, on May 17, 18, 19, 1968.

The Georgian Suite, where the Exhibition was set up was small compared to some of the rooms we have had for other meetings but it had a useful entrance room, a cloak room and service rooms which added greatly to the convenience of the Exhibition Committee. The Exhibit room itself was nicely decorated and gave a very pleasant background for the beautiful display.

First to greet the visitor were the accepted applicants' pieces with their new look and their glow of well buffed finishes, all chosen for authentic design and for demonstrating the ability to do the work required in country painting and stencilling. The red base units were bright and cheerful and the soft gold and silver shaded stencil work was neat and precise. There were three stencilled trays with the same design, each a little different, but yet acceptable because they were in the spirit and feeling of the original.

By contrast to the new look of the accepted applicants' trays, the next in view were the original pieces of Chippendale, so very elegant-

ly beautiful and mellowed by time. Most of them came from England and showed one source of some of our American craftsmen's inspiration. The viewer is fascinated by the fine hand work, the durable finishes, the lovely roses, peacocks, urns, delicate small flowers, scenic garden backgrounds, butterflies and flowing gold scrolls and drips, as he comes to the realization that the people who used these handscreens, cake plates, trays, boxes and so forth, lived in very gracious times.

One large tray has a "piecrust" edge but was curved at the front—or base—to perhaps better fit m'ladie's waist as she enjoyed breakfast in bed.

Seeing all these pieces together affords a research job far more knowing than one can do from isolated books or single piece observation. Here the serious student gets impetus for further study and an understanding of the best in craftsmanship as well as a chance for comparison.

Among the Chippendale exhibits were two writing boxes of great charm. They had the initials "V. R." on their metal locks, indicating that they were commissioned by Queen Victoria. They came from the firm of Jennens and Bettridge of Birmingham, England. Since this firm is known to have employed a long list of talented artists there was much contemplation over which might have done the peacocks, which the scrolls and which the flowers.

Related somewhat to the Chippendales but showing a changed approach to design, next in line, came several large free hand bronze trays. These had a broader feeling of rhythm and a less lavish style.

A skillfully executed piece had graceful branching with bronzed green leaves. One could feel that the originator had an expansive mind and was aware of natural formation in plants.

Another tray nearby had a smaller but similar feeling in its leaves and flowers. This design was fading, however, there was still enough left for us to study and identify its period and style and to reproduce it for our collections.

Among the next in line, two well done gold leaf trays shown brilliantly. Following the outer Gothic shapes were lovely floral and leaf groupings and there were related center motifs. Again it was clear that the artist craftsmen understood first the principles of design and then the natural formations of flowers and leaves, and lastly, the interplay of light and shadow. We, too, must understand these things in order to do a good reproduction and not make a stiff copy.

The next group was of stencilling. Here we all feel on familiar ground. One small oval sharp edged tray surprised us by being more

skillfully done than these pieces usually are. It had a whimsical mother tiger looking anxiously at her three tumbling cubs. The border stencils were well cut, the corners nicely bloomed and the woodland effect in the center applied with restraint.

A large oblong stencilled tray was starred by the judging committee showing that the design was acceptable for Craftsman Award. This one was a gift to the Society from the Maryland Chapter, in memory of one of their members. Besides a different but typical border, it had two big peacocks in the center which appeared to be stepping gingerly in a bed of finely cut flowers. There was a structural background and two upright floral designs to balance it all.

Still another stencil with an outer border of butterflies that were bloomed continuously, had an inner border of gold leaf flowers and a bloomed stripe in the center.

Another scenic with a "different" border and worth study had a central figure of a woman feeding a swan. Her dress was deliciously colored aliziarin over gold.

Last of the stencils to be mentioned here, but quite exceptional was a starred tray that literally had everything. It was a treasure trove of our work. From its center basket, tumbling with lily of the valley, a gold leaf rose, tulips, morning glories, butterflies and floated color, to its outer border of large motifs, it was surely someone's chance to do a stunning reproduction.

The next in line of good originals was the country painting. There was a delightful selection of colorful Pennsylvania designs on teapots, bread trays, canisters and document boxes. There was one seamed cut corner tray with a nice free, but controlled, swag border. Each meeting seems to bring out new designs of the finest sort.

Following the country painting and of passing interest, came several modern Russian pieces showing good brush work done on steel triangular and small, side bulging, oblong trays. One older oval piece seemed to be painting over a gold leaf background and had three Russian Czarist eagles inscribed on the back and dated 1880.

At the long end of the Exhibition room were two large free hand bronze trays. The red one was typically what we have called "Pontypool" but now more correctly call "Wolverhampton". They had the bronzed fruit, the blue medallions and the gold bands.

A Chinese tray hung on the wall above these colorful things. It was of interest because it showed that the Chinese used similar techniques and materials to those used in the English trays, with free hand bronzing, gold leaf and floated color.

In one alcove of the room were the members "A" and "B" Awards. One piece of country painting was flanked by the original from which it was taken. The copy was meticulously translated. This was a story without words.

Further on there were several original Lace Edge trays. One very large oblong with four hole piercing had a cobalt blue center background and tortoise shell work on the remaining tray floor. It was noteworthy for its nice flower petal work. You could see how each stroke of the brush was laid on. It came from a collection formerly in Arlington, Virginia.

There were small pith paintings on display and there were stamped trays that were worthy of notice.

The very large and handsome gold leaf tray shown in the Fall of 1967 DECORATOR, page 33, again graced our exhibition. We cannot see these beautiful pieces too many times.

Teacher Certification featured patterns and notebooks on Chippendale painting and showed what a tremendous amount of research our newest Master Teacher has done.

One starred Hitchcock chair and two "Baltimore" of "Southern" type chairs also graced the exhibition.

So once more a beautiful and informative exhibition was presented to the membership because the members themselves loaned their originals in order that others might see and learn.

The Exhibition Committee processed seventeen members' pieces, twenty-three applicants' pieces and ninety-eight originals. Eleven applicants were accepted as new members. There were seven "A" Awards, five "B" Awards and five rejects.

The help and assistance of the Trustees and Screening Committee was greatly appreciated. My thanks go also to the Hospitality Committee which supplied hostesses in the Exhibition Room during the meeting and to my committee. Elizabeth Bourdon, Cecilia Darch, Henrietta Frost, Kitty Hutter, Elizabeth Nibblelink and Lynette Smith.

HELEN FISH, *Exhibition Chairman*

TEMPLES AND SHRINES OF JAPAN

By Maria D. Murray

Will be printed in the Spring Issue of the DECORATOR.

CHAPTERS' REPORT

During the past year notices were sent to all Chapter Chairmen to attend or send delegates to the Chapters Meeting at Grossinger's and Wilmington. This is not restricted to officers and delegates. All Society members are welcome and, it is hoped they will bring the information garnered at the meeting to those unable to attend.

The problems of boundaries and membership status was discussed. The statement of policies, as voted at the Manchester meeting and approved by the Trustees seems to be mainly a question of terminology, as outlined in the by-laws of the H. S. E. A. D., Inc. Policies will be perfected and published in the Fall report. Meantime, suffice it to say that chapters operating within the framework of Society by-laws will be running smoothly.

A revival of the Chapter Pallette was suggested as a means of communication between members, chapter members, and trustees. If this was made interesting and is well circulated it might serve the purpose. Hopefully we can keep our members on more familiar terms with the ideals and aims of the Society.

Both Fall and Spring meetings were well attended. A bulletin board displayed formats, pictures and other publications of the various chapters. This, and the three-minute reports from each chapter proved interesting and may serve as a stimulus and exchange of ideas.

At present the Society has 14 chapters. Eleven report a total of 414 members. The number of meetings per year range from one to eight, with some chapters holding regular workshop meetings.

One of the prime objectives of some chapters is the creating, recording and circulation of portfolios. This is one of the most laudable objectives of the Society.

Could some emphasis also be placed on the number of "A" awards in the various chapters? How many members has your chapter recruited this year? How many are oriented to carry on the aims and ideals of the H. S. E. A. D.?

The reports and correspondence from chapters is *almost* 100%! A few have not yet reported.

Bows to the following for their reports:

Charter Oak — Liz Church
Fairchester — Esther Hoffman
Hudson Valley — Georgia Everts
Old Colony — Eve Benson
Strawbery Banke — Elsie Caliri

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

Original Stencilled Tray
Courtesy, The Historical Society of Early American Decoration, Inc.
Given by Maryland Chapter in memory of Terry Jay

REPORT OF THE CURATORIAL COMMITTEE
May, 1968

A stencilled tray with a peacock, that has exceptional cutting, was purchased with the money donated by the Maryland Chapter in memory of Terry Jay. Mr. Frederic Jay has also sent two trays to the Museum Collection, a round waiter, painted with two dogs' heads and a rectangular tray with a white ground and a free-hand bronze border. Mr. Jay has sent us a group of unpainted tinware and some brushes for sale at this Wilmington meeting, to raise funds for the Museum.

Some of our members have again sent in contributions for this purpose. The Fairchester Chapter has donated $100.00, the Old Colony Chapter has sent $25.00 and the Nashoba Chapter has given $15.00 in memory of Edvia Normand. All these gifts are most gratefully received.

MARTHA MULLER, *Curator*

Original Chippendale Lap Desk — Courtesy, Martha Wilbur
Signed Jennens and Bettridge

APPLICANTS ACCEPTED AS MEMBERS AT WILMINGTON, DELAWARE

May, 1968

Bailey, Mrs. Albert E. (Elizabeth) 24 Cross St., Shrewsbury, Mass. 01545

Bush, Mrs. B. G. (Ruth) 214 Elmwood Ave., Newark, N. Y. 14513

Goodman, Mrs. Joseph (May) 180 Forest Ave., Rye, N. Y. 10580

Hitchcock, Mrs. E. R. (Susan) 1221 Mottrom Dr., McLean, Va. 22101

Kennelly, Mrs. Joseph (Margaret)
416 Eton Court, Ridgewood, N. J. 07450

Fockefeller, Mrs. Geo. D. (Kay)
96 Sylvan Drive, Morris Plains, N. J. 07950

Hallett, Mrs. F. W. (Dorothy)
Jamaica Towers, 111 Perkins St., Boston, Mass. 02130

Keller, Mrs. Deane (Katherine)
18 Brookhaven Rd., Hamden, Conn. 06517

Ross, Mrs. Wm. M., Jr. (Sally) 478 S. Middleton Rd., Media, Pa. 19063

Hobbie, Mrs. C. K. (Janet) River Bend Rd., R. D. 2, Allentown, Pa.

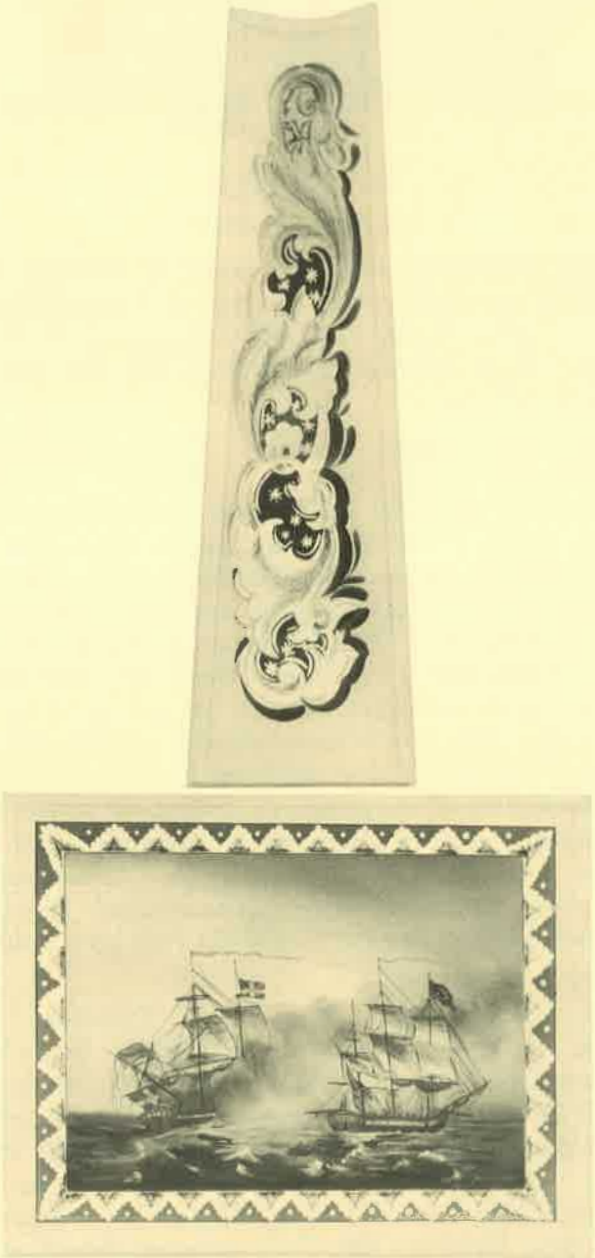
Whitley, Mrs. G. J. (Mary Lou) 115 Wendel Ave., Buffalo, N. Y. 14223

MEMBERS "A" AWARDS
Wilmington, Delaware

Stencilling on Wood — Deborah Lambeth
Stencilling on Tin — Harriet Syverson

Country Painting — Harriet Syverson
Glass Panel, Metal Leaf — Margaret Watts

Glass Panel, Metal Leaf Border — Margaret Watts
Glass Panel, Stencilled Border — Olga Ploscheck



Glass Panels, Metal Leaf — Esther Hall

BOOKSHELF

by Anne E. Avery

This time around we have a great wealth of material. All of these publications are harmonious with the general theme of this issue. A very few are valuable mainly to provide background material, most of them are rich sources of design. In the hope that you will find something especially for you . . . .

Japanese Stencil Designs Andrew W. Tuer
Dover Publications -T1811 1967 Price $2.25

"The Book of delightful and strange designs being one hundred facsimile illustrations of the art of the Japanese stencil-cutter to which the Gentle Reader is introduced by one Andrew W. Tuer FS.A. who knows nothing at all about it."—thus reads the frontispiece of this charming and artful book. The designs *are* delightful too. There are geese and carp and turtles and tigers. Umbrellas, rakes and brooms. Too many kinds of flowers to mention, as well as trees, butterflies, fans and dancers. The text is knowledgeable and accurate, the book being a reprint from the original published in 1892, long out of print. Mr. Tuer's description of the process of making the stencils is fascinating. The joining of the two plates together incorporating a strengthening agent such as a silk thread must be difficult in the extreme, yet with the use of a strong glass no uneveness can be detected. A must own, for the plates alone, but who knows? You might even learn a thing or two!

Chinese Paper Cut-Outs J. Hejzlar
Spring House, London 1960 Translated by I. Havlu

This one I bring to you with a sense of guilt. It has been in my library for some years, I cannot remember where it came from or what it cost. Much of the text has been drawn from a Peking publication of 1954, but this was printed in Czechoslovakia. It is the story of the fragile paper "window flowers" used to decorate the home at the time of the traditional New Year celebration. This art can be accurately dated back to the Sung Dynasty (10th-13th) centuries, though it may have existed since the invention of paper in the Han period B.C. Cutting has always been *women's* work. (Italics are mine). In Shan-tung province a young girl had to learn this art, as well as cooking, sewing and em-

broidery. She often designed and produced cuttings for the occasion of her marriage. Peasant families are said to do this work as a source of auxiliary income (not very believable at this time!) There is an excellent chapter on how the patterns are made, both by the scissor or the knife. Sometimes as many as fifty layers of paper are cut at once, yielding fifty identical cut-outs. Patterns fall roughly into four groups —those inspired by nature, themes from everyday life, symbolic cut-outs and those drawn from history, ballads, or novels. Interesting colored illustrations of actual cuttings.

Japanese Print Making Toshi Yoshida and Rei Yuki
Charles E. Tuttle Co. 1966 Price $10.00

As Oliver Statler says in his preface . . . "nowhere else has the medium been exploited with such love and imagination, and nowhere else have the results been works of such appeal." The book is divided in two parts: Part I Ukiyo-e Traditional Woodblock Prints and Part II Modern Prints, the school now called "hanga". Each woodblock print is in truth a collaboration. The artist makes the hanshita or drawing, the carver places this upon a block and produces the Key block and subsequent blocks; the printer does the actual printing. This is a very much simplified explanation of the process, and of course today we find printmakers who do all of these steps themselves often utilizing other materials such as leaves, string or decayed wood to print with. The text is rich in historical background but not at the expense of technique. If it pleases your fancy it is quite possible to produce prints yourself for the illustrations are very detailed, the descriptions of tools, paper, blocks, pigments, etc. precise. It even shows how to set up your studio. More than 250 diagrams and photos, 50 in color, and an original woodblock print for a frontispiece. Well worth owning.

The Hokusai Sketch-Books James A. Michener
Charles E. Tuttle Co. 1958, 8th printing 1967 Price $12.50

There is really nothing new in the world! This was probably one of the original paperbounds, appearing in 1814 as *Hokusai Manga,* which combines the name of the author with various translations such as "sketchbook, cartoons, random sketches, etc." The book is printed as the original in black ink and grey washes with highlights of a pale flesh tint which adds to the realism. The pages are, of course, printed—with the exception of four done exactly as the original and bound within the text of Mr. Mitchener's fascinating and scholarly essay. It is a veritable treasure trove for a creative decorator, for here are innumerable vignettes of people, places, flora and fauna of Japan! All, with the possible exception of his brids which gave him trouble, simply pulse with life and

action. Trees stream in the wind, people swim, labor, dance and play . . . the seas rage and foam. It is amazing how many of his sketches have been borrowed by craftsmen to create in other art forms. If you have in mind doing a chinoiserie project you could do no better than to requisition this for a guide.

Chinese Painting Techniques Alison Stilwell Cameron
Charles E. Tuttle Co. 1968 Price $15.00

First I must confess that I am an *aficianado* of sumi-painting perhaps *addict* is a better word. I own no less than eleven and am always on the alert for just one more. I bow to Mrs. Cameron who was fortunate indeed in spending much of her youth in Peking. One of her distinguished teachers was Prince P'u Ju of the imperial family. Her book is set apart from all of the others by an excellent chapter on calligraphy and the *only* explanation I have ever found for mounting the finished painting in the oriental manner. Lest you think the calligraphy superfluous remember that the writing of the characters is very akin to painting and mastery of one is usually mastery of both. A Chinese has said, "Writing is mind painting." If you have learned your basic lessons well, you may progress to "The Three Friends", Pine, bamboo and plum. Both the *ku fa,* bone manner, where the painting is carefully outlined followed by washing with color; and the *mo ku* or boneless manner are illustrated step by step. In *mo ku* either ink or color may be used but each stroke is either an object or part of one—thus a leaf may be one or two strokes, a flower built of many strokes each one a petal. As you progress examples are given of proper and improper results. A check list of faults will make it possible for you to correct your errors. Perhaps not a private teacher, but the nearest thing to Prince P'u Ju I have found.

Sumi-e Nanae Momiyama
Tuttle (for The Japan Society) Price $1.00

If you'd like to try your hand, this little book and a $2.95 outfit of brushes, ink stick and suzuri (ink stone) will enable you to make a good beginning. Beginning strikes and practice exercises leading up to more difficult subjects will start you on your way. I warn you—it's habit-forming! Do not expect India ink and our usual brushes to give you the same effect, they won't. If for nothing else wonderful stimulus to manual dexterity may be ordered from Tuttle's, Rutland, Vt. 05701.

RECEIVED TOO LATE FOR REVIEW: See next issue.

The Tinsmiths of Connecticut Shirley Spaulding Devoe
Wesleyan University Press 1968 Price $12.50

NOTICES FROM THE TRUSTEES

PLEASE TAKE NOTE: Correction of date for the Fall Meeting

FALL MEETING
September 16, 17, 18, 1968
Lake Tarleton Club, Pike, New Hampshire
Meetings Chairman, Mrs. M. D. Thompson

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

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 throughVol. XVIII, No. 1 $1.00 plus 10¢ postage. All Later Volumes $1.25 plus 10¢ postage.

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

Clarification of Third-Year Applicant Class:

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

The Trustees approved the manuscript of Margaret Coffin's book, *The History and Folklore of American Tinware, 1700 - 1900.*

POLICY

Use of The Name of The Society

The name of the Historical Society of Early American Decoration, Inc. may be used by Master Craftsmen, "A" Award winners and Certified Teachers *only,* for educational or public relations matters. (See ANNUAL REPORTS (1966-67) for a complete listing of the Policies covering the use of the name.)

The Official Seal

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

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

Notice: 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.

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 1969 at which time the terms of the following Trustees will expire:

Mrs. Spencer G. Avery — Mrs. Lyman Mears
Mrs. Philip Peck — Mrs. Stanley V. Van Riper

Please send the names of your candidates to the chairman no later than November 30, 1968.

Mrs. Ira A. Robinson, Jr.
52 Franklin Street
Barre, Vermont 05641

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.—Certified in: stencilling.

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

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

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

Mrs. Charles Coffin, Box 316, Northville, N. Y.—Certified in: country painting.

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

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

Mrs. Robert Hutchings, 122 Andrews Rd., DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. Robert Keegan, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

Mrs. Adrian Lea, Glens Falls, N. Y.—Certified in: stencilling, country painting.

Mrs. John A. MacMorris, Highland Acres, Argyle, New York—Certified in: stencilling.

Mrs. Sherwood Martin, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.

Mrs. William N. Martin, Oak Park, Ill.—Certified in: stencilling, country painting, metal leaf, freehand bronze.

Mrs. Philip R. Peck, 44 Cunningham Ave., Glens Falls, N. Y.—Certified in: stencilling, country painting.

Mrs. Sylvester Poor, Augusta, Me.—Certified in: stencilling, country painting.

Mrs. Raymond Ramsey, Orwell, Vt.—Certified in: stencilling, country painting, metal leaf, freehand bronze.

Mrs. Edwin W. Rowell, 101 Townsend St., 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, 24 Henmore Drive, Closter, N. J.—Certified in: 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.—Certified in: stencilling.

MASTER TEACHERS

Mrs. John Clark, Norwell, Mass.

Mrs. Joseph Watts, Westwood, N. J.

Mrs. Sherwood Martin, Wapping, Conn.

MASTER CRAFTSMEN

Mrs. Eugene Bond, Dorset, Vt.

Mrs. G. Richard Burns, Rye, N. Y.

Mrs. John Clark, Norwell, Mass.

Mrs. George R. Cruze, Devon, Pennsylvania

Mrs. Carroll H. Drury, Springfield, Vt.

Mrs. Paul Gross, Trucksville, Pa.

Mrs. C. W. Hague, Concootook, N. H.

Mrs. Robert Hutchings, DeWitt, N. Y.

Mrs. Sherwood Martin, Wapping, Conn.

Miss Maria D. Murray, Croton-on-Hudson, N. Y.

Mrs. Andrew Underhill, Bellport, L. I., N. Y.

Mrs. Joseph Watts, R.F.D. 1, Westwood, N. J.

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

CHAPTERS AND OFFICERS

CENTRAL NEW YORK: New York
Mrs. B. K. Hough, *Chairman* Mrs. John G. Seeley, *Secretary*

CHARTER OAK: Connecticut
Mrs. Walter E. Arnoldi, *Chairman* Mrs. Hollis F. Church, *Secretary*

EVELYN M. HOLMES CHAPTER: Maine
Mrs. Clyde B. Holmes, *Chairman Emeritus*
Mrs. Shelton C. Noyes, *Chairman* Mrs. P. J. Langen, *Secretary*

FAIRCHESTER: Connecticut
Mrs. Fred M. Mackey, *Chairman* Mrs. Sidney Hoffman, *Secretary*

FLORENCE E. WRIGHT: New York
Mrs. William A. Smith, *Chairman* Mrs. Edward C. Britt, *Secretary*

HUDSON VALLEY: New York
Mrs. Beecher F. Hammond, *Chairman* Mrs. Donald H. Stark, *Secretary*

LONG ISLAND: New York
Mrs. George P. Morse, *Chairman* Mrs. Everett L. Halsey, *Secretary*

MARYLAND: Maryland
Mrs. Louis Lenderking, *Chairman* Mrs. Frederick Boland, *Secretary*

NASHOBA VALLEY: Massachusetts
Mrs. Kenneth W. Miller, *Chairman* Mrs. Stephen E. Benjamin, *Secretary*

NEW JERSEY: New Jersey
Mrs. H. Carleton Fream, *Chairman* Mrs. L. G. Bourdon, *Secretary*

OLD COLONY: Massachusetts
Mrs. Robert F. Payne, *Chairman* Mrs. Arvid T. Benson, *Secretary*

PIONEER: New Hampshire, Vermont
Mrs. Merton D. Thompson, *Chairman* Mrs. Maxwell G. Orr, *Secretary*

STRAWBERY BANKE: New Hampshire, Massachusetts
Mrs. John Maziarz, *Chairman* Mrs. Alfred Caliri, *Secretary*

WILLIAM PENN: Pennsylvania
Mrs. W. W. Watkins, *Chairman* Mrs. E. Milner, *Secretary*

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

COMMITTEE CHAIRMEN 1968 - 1969

Advance Planning ..... Mrs. George C. Watt
323 Lupine Way, Short Hills, N. J. 07078

Applicants ..... Mrs. Donald Steele
23 Rolling Hill Drive, Chatham, N. J. 07928

Chapters ..... Mrs. Harry T. MacDuffie
14 Berkeley Street, Nashua, N. H. 03060
Co-Chairman, Mrs. Arvid Benson
West Main Street, West Millbury, Mass. 01586

Curator ..... Mrs. Max Muller
60 Bacon Road, Old Westbury, L. I., N. Y. 11568

Custodian ..... Mrs. Spencer Avery
145 Union Street, Batavia, N. Y. 14020

Decorator ..... Mrs. Andrew Underhill
37 Bellport Lane, Bellport, L. I., N. Y. 11713

Decorator and Publications Sales ..... Mrs. S. Donald Smith
2 Dean Street, Westwood, N. J. 07675

Exhibition ..... Mrs. William B. Fish
2608 Kanuga Pine Drive, Hendersonville, North Carolina 28739

Historian ..... Miss Maria Murray
c/o The Mikado, 72 Truesdale Drive, Croton-on-Hudson, N. Y. 10520

Membership ..... Mrs. Merton D. Thompson
35 Maple Avenue, Claremont, N. H. 03743

Membership Relations ..... Mrs. Philip Wheelock
Henry Street, Uxbridge, Mass. 01569

Nominating ..... Mrs. Ira A. Robinson, Jr.
52 Franklin Street, Barre, Vt. 05641

Photographs ..... Mrs. Catherine Hutter
2 Philo Avenue, Glens Falls, N. Y. 12801

Printing ..... Mrs. Marshall Cohan
R.F.D. #2, Hartford Avenue, Uxbridge, Mass. 01569

Publicity ..... Mrs. Jane A. Bolster
856 Conestoga Road, Berwyn, Penn. 19312

Registration ..... Mrs. W. A. Solf
3533 Forest Drive, Alexandria, Va. 22302

Standards ..... Mrs. Sylvester Poor
192 Alton Road, Apt. G11, Augusta, Maine 04330

Teacher Certification ..... Mrs. Edwin W. Rowell
R.F.D. Townsend Street, Pepperell, Mass. 01463

Ways and Means (for Lake Tarleton) ..... Charter Oaks Chapter