

The Decorator

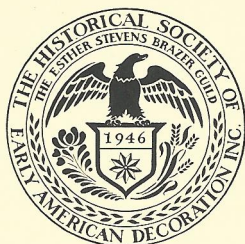
Volume XXIV No. 1

Basin Harbor, Vermont

Fall 1969



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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Stencilled bridal chamber, Weston farmhouse, Temple, N. H. attributed to Moses Eaton.

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Exhibition — Basin Harbor, Vermont



Original Gold Leaf and Pearl Inlay Clock — Courtesy, Mrs. Donald Stark

EDITORIAL

We are always excited when another stencilled wall is discovered. So in this number we are proud to present a fascinating article with choice illustrations by our own Bernice Perry whose photographs are ever a joy to see. We are truly indebted to her for all the time and thought she has given in searching out the old Vermont farm house where she discovered the charming little bridal chamber with its beautifully stencilled walls.

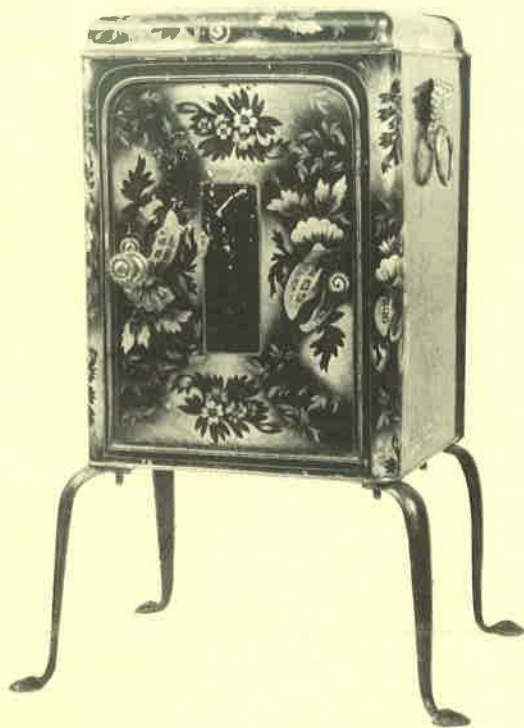
The account of the Scandanavian tour which Mona Rowell gave us at Atlantic City was so stimulating, and the slides so enchanting, that she was asked to write it up for the *Decorator* so that those who missed it this spring might have the opportunity to enjoy it now.

There was so much comment on the picture of the Russian Icon sent by Olga Ploschek to the "Members' Collections" column in the last issue, it seemed expedient to learn more about this interesting art. Anne Avery participated in a tour to Russia this summer and has returned full of enthusiasm and with a bountiful amount of information on this subject which she passes on to the membership.

Fragments of culture from every country in Europe have been brought to these shores by the early settlers and can be traced in the various art forms expressed throughout our land.

Vida Stuewe proves this fact in her short article on "Collecting Majolica". Witness the tremendous influence from abroad in the field of pottery in this country.

EMILIE UNDERHILL



Original Freehand Bronze Plate Warmer — Courtesy, Mrs. Robert Hutchings



Weston farmhouse, Temple, New Hampshire containing stencilled bridal chamber attributed to Moses Eaton.

A STENCILLED BRIDAL CHAMBER IN TEMPLE, N. H.

By Bernice Perry

When, during the course of some photographic chores in Temple, N. H., I was practically commanded to go to the Weston farmhouse to see the wall stencilling, I went rather reluctantly because I am not an expert on early American wall decoration. However, when I remembered all the original painting and stencilling I had seen and photographed for the Historical Society of Early American Decoration, I began to think that possibly I might recognize something good if I saw it. When I looked at the stencilling in the little attic room in the Weston house, it seemed to my uneducated eyes that it was in exceptionally good condition. I was so impressed that it seemed likely to me that the Historical Society might be interested in it, so I returned to the house to photograph the room, and hastened to let Zilla Lea and Kitty Hutter know of my "find". They encouraged me to delve into the history of the stencilling, and thereby hangs this tale of mounting interest and discovery for both Mrs. Weston and me, for very little was known about it in the beginning. The only known fact was that the stencilling was original — it had never been touched in any way since the unknown artist had applied it. Almost nothing was

known of its origin, which seems odd because this Temple, N. H. house has been continuously occupied by the same family ever since it was built. Mr. and Mrs. Weston and their children, who live there now, are the seventh and eighth generations.

Almost all information available on it is contained in a letter written in 1891 by Achsah Lyman, a granddaughter of Elias Colburn, who built the house in 1781. The letter contains the history of the house and the people who occupied it, but is strangely silent about the little stencilled room in the attic.

According to Achsah, Elias Colburn came from Hollis, N. H. with Mehetable Wheeler, and they were married in Temple on July 1, 1773. Their first house was of logs, and they lived in it until their fourth child — Achsah's father — was about two years old. In 1781 they moved into their nearly-finished new frame house, the present so-called Colburn-Weston house, which has one story, Cape Cod style, with a "good sized attic." The letter tells of fireplaces built downstairs, and one upstairs, and states that the room that was to contain this fireplace wasn't finished until 1824 or '25. And that was all Achsah had to say about the attic or second floor room.

To get to the second floor room, one goes through a door of what is today the living room to the attic stairs, then through a good portion of unfinished attic, and there, at the end of the top of the house, one enters the stencilled room. In the top panel on the door to the attic stairs are two heart-shaped holes. Local people say that these holes were cut for three reasons — for ventilation; to serve as peep-holes for a bundling room so mother could see what daughter and beau were up to; and eventually, we hope, to indicate the entrance to a bridal chamber, as the hearts imply. The hearts in the stencil design on the walls seem to convey the same message. However, heart-shaped holes were also used in cellar doors, or anywhere else when ventilation seemed desirable. The reader may therefore accept a practical or sentimental purpose.

It had been suggested that someone in the family may have done the decorating, but there was nothing to prove it, although two small stencils were found in the Temple house. They are expertly cut and were probably intended to decorate some small object. There is a tenuous family connection with the art of stencilling. Emeline Wilder married Charles Colburn probably somewhere around the 1850's. All we know is that she died in 1883 at the age of 49. She was a member of the Wilder family of Smith Village, which is part of New Ipswich, N. H., and there is a section of the town that used to be known — and



Attic entrance to bridal chamber

still is, to oldtimers, as Wilder Village, or just 'Wilder', where the Wilder Chair Co. was located. Reference is made to this family in *The Ornamented Chair*, page 65. The family operated the business, and some of their chairs were stencilled, including a model known as the Wilder Rocker. This coincides with the reference in *The Ornamented Chair*. The question arose: did furniture decorators ever do wall stencilling?

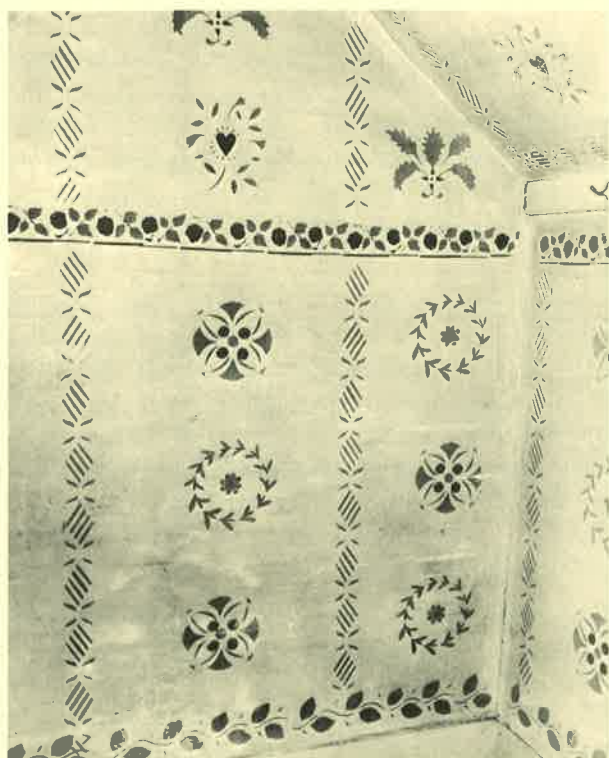
But all such conjecture could be dropped when some discoveries by Mrs. Weston led to the solution of the origin of the stencilling in her house. Shortly after the photographs were made, she visited a nearby house which had some fairly new stencilling in it, and noted that some of the designs were exactly like some of those in her attic room. The decorator who did the reproductions had told the owners that his patterns were copies of "some original stencilling in an old house somewhere in the area". He was an old man at the time, and has since died, so that trail led nowhere.

An acquaintance of Mrs. Weston's, knowing of her awakened interest in the origin of the stencilling, directed her to the Peterborough library to look at Janet Waring's book, *Early American Wall Stencils*, and she made the exciting discovery that the designs on the walls of her attic room were identical with the stencils attributed to Moses Eaton in the Waring book, with only one exception. It was also found

that these same patterns were widely used in houses and taverns throughout Massachusetts, New Hampshire, Vermont, and Maine.

Shortly after this development, Mrs. Weston's mother, bearing photographs of the Weston attic room, attended a lecture at the State Historical Society in Concord, N. H. The subject was "Early American Wall Painting", and the lecturer was Kenneth Jewett of Peterborough, a recognized authority on wall stencilling. During the time he studied art in Boston, he knew Mrs. Brazer and worked with her when she lived in Cambridge. He is a student and collector of all types of early decoration, but his specialty is the study, restoration, and reproduction of wall decorations.

When Mrs. Weston's mother showed the photographs to Mr. Jewett, he conceded that the stencilling looked like the work of Moses Eaton, but, with professional reserve, he declined to verify it until he could see the original. A little later, he did visit the Weston house, and confirmed my inexperienced opinion of the condition of the stencilling be-



This Moses Eaton design was widely used throughout New England

yond my wildest dreams. The following is Mr. Jewett's signed statement to the Historical Society of Early American Decoration:

"Today I enjoyed the privilege of examining the stencilled room in the attic of the Colburn-Weston house in Temple, N. H., and as a result I can state that, in my opinion, this is definitely the work of either Moses Eaton Jr. or Moses Eaton Sr. I feel very strongly that it was the elder Eaton.

I found this stencilling to be in the finest state of preservation of any untouched original work that I have ever seen. I was very much impressed, so much so that I consider these stencilled walls are worthy of being transferred to a museum. I believe it would make an excellent museum room. The pristine condition of the painting makes this room a really fine example of wall stencilling in its original state. Along with my appraisal of this gem of a room, I must express my appreciation to Mr. and Mrs. Weston for being so cooperative and gracious in showing me the room, and allowing me to examine it."

(Signed) Kenneth Jewett



Fireplace wall of bridal chamber showing over mantle stencils

ROSEMALING OF NORWAY

by Mona D. Rowell

Rosemaling, the decorative art of the country districts, is the most recent of the Norwegian crafts. Weaving, carving, and metalwork can be traced back to prehistoric times, but rosemaling came into being in the early part of the eighteenth century during a period of unprecedented prosperity among Norwegian farmers, brought about by new agricultural methods and increased sales of timber.

As towns and cities grew in size, new roads improved communications, and trade increased, the peasants in the country districts came into more contact with the outside world. Due to geographical circumstances, this influence affected different areas at different times. New stylistic trends were readily accepted in some places and completely rejected in others.

Up to this time, the interior of the peasant hearth-house was a dark room having no windows. An open hearth was situated in the middle of the room with an opening in the roof through which the smoke escaped eventually. Consequently, the interior walls became grimy with smoke.

On festival occasions the walls were often whitewashed, or in some areas painted red, and colorful woven materials hung to add a gay note to this drab interior. Sometimes the housewives decorated the walls and ceilings with "kroting", a decoration done with chalk, but they were soon darkened with smoke and not redone until the next festival. In a few remote districts this type of hearth-house was used



"Kroting" or chalk decorations
found on ceilings and walls



Ale Bowl with typical
geometric design and inscription

right up to 1800 with the only change that of moving the hearth to the corner of the room, still with no chimney.

The prosperity of the eighteenth century brought about many changes in the peasant home. The hearth with a flue was built in the corner of the room, wooden floors and windows were added, the rough logs of the walls were panelled with smooth planks, and a new type of furniture was introduced including wall and dish cupboards. The cupboards and scoured woodwork were excellent surfaces for ornamentation, both carving and rosemaling.

During this period of prosperity, artists from the continent came to the cities and larger towns of Norway to decorate the churches and the homes of wealthy merchants. In time, journeymen painters made their way into the country districts to decorate the interiors of country churches.

Local artisans assisted and eventually most districts developed their own painters, who received their inspiration for designs from the motifs of the church decoration. Often families specialized in rosemaling which resulted in "schools" of painting which distinguished one area from another by choice of color and characteristics of design. As painters from poorer sections had to seek work in more prosperous areas, there was some overlapping of designs from district to district. Occasionally, designs on pieces from an outside area either received as a gift or bought at a fair became the basis of a new local design.

Rosepainting, as a style, is a blend of Renaissance, Baroque, Rococo, and Empire, combined or changed to suit the fancy of the Rosemaler, producing a gracious blend of the old and the new. Usually, these designs consisted of the Baroque vine and flower, but there were some pictorial paintings depicting Bible scenes, legends, and folk scenes, especially the wedding. Even though rosemaling actually means floral painting, the term encompassed all forms of folk painting.

Painters took great pride in originality, and although the work of each might contain his own individual treatment of certain units, every design was different in one way or another. The better artists were proficient with their brushstrokes and skillful in blending colors which they effected by painting wet on wet to obtain a contrasting streak of color or by painting with two colors on their brush at the same time. Certain colors were favored in each area, varying from dull backgrounds with a design painted in lighter or darker shades of the same color and a few accents, to very bright backgrounds with a design painted in a wild array of colors.

Alebowls ornamented by the city artists with intricate geometric designs and inscriptions around the inside edge were the first decorated pieces that made their way into the country. These designs were often simplified and used by the country painters. The inscriptions were often old sayings or quotations from the Bible. One typical inscription heeded a warning which read, "Who little can raise and much will drink, a rich man will never be."

Most of the decorated pieces from the 1700 to 1850 period that have been preserved consist of alebowls, boxes, and chests. Chests were the peasants' dearest possessions, treasured heirlooms which were passed down from generation to generation. In these they stored all their worldly goods including clothing and food.

When used as dower chests, these were often "painted to order" to satisfy the young lady with her initials painted on the left front side and a space left on the right for her wedding date. Occasionally, we find that the type decoration does not correspond to the date found on the chest, which is due to the fact that these were often passed down from mother to daughter and the initials and date re-inscribed.

On the whole, we find three general periods of design on these chests. The earlier ones of the eighteenth century were more richly decorated with conventionalized flower motifs and interlocking curves and sprays. Those of the first half of the nineteenth century were painted with more naturalistic flowers, not as carefully handled. From 1850 on the beautiful ironwork was simplified and the floral decoration replaced with graining and spatter work on a painted ground showing wavy lines of black or brown zigzag scrolls and spongelike blotching.



Rogaland Chest



Section of a Rogaland Chest

The condition of all these pieces today is quite remarkable considering the age and usage. This is, no doubt, due to the fact that these early workers carefully aged their wood for two or three years to allow ample time for shrinking and bleeding. Care in preparing paints and varnishes and finishing the pieces have resulted in their lasting for generations.

In the museums of Norway are fine examples of decorated and carved dressers, beds, cupboards, door panels, walls and ceilings from old homes of the 1700 to 1850 period. Usually, "kroting" or chalk painting was found on the ceiling and beams with oil painting on the walls. From the Baroque tendril running along the beams, the decoration eventually spread to the whole ceiling as walls and ceilings were made smoother and later panelled. Bright flowers and leaf forms spread over the entire room like a painted garden, covering door and window frames, walls, ceilings, cupboards, benches, beds, alebowls, and chests. Sometimes an inscription was painted along a beam. One wonders what prompted an inscription found on a cross beam in Hallingdal which read, "I would rather live with lions and dragons than with an evil woman."

In the western section of Norway geometric motifs were a particular favorite and since these were more suitable for carving, this area was poor in rosemaling. Through the central section of the country, the Gudbrandsdal Valley, which served as a highway connecting the south with the north, was more open to foreign influences than the remote valleys in other parts of the country. The Baroque acanthus carving spread from Oslo to this area where it was lavishly used by local craftsmen to embellish their churches and every piece of furniture and utensil in the homes. Painting was often added to these carved decorations and, although some rosemaling was done, it did not flourish in this region.

Glomdal, the district along the Swedish border, was an important link between Sweden and Norway. In the center of this area lies Grunnset, a famous market town which has for over three hundred years held on the first Thursday of March a large-scale trading operation to which people from all surrounding districts, including Sweden, have brought their homemade goods and wares to sell or trade for the luxury items offered for sale by the merchants of Oslo, Drammen, and Trondheim. This great interchange of merchandise and ideas has made Glomdal one of the most up-to-date regions of Norway. Here the rosemaling is similar in style to the blomstermalning of Sweden, with

the Renaissance vase on chests and walls, blue a favorite color, and scenic walls, with clouds sometimes painted on panelled ceilings.

In the central part of South Norway rosemaling flourished. Although rose painting of good quality was done elsewhere, Telemark and Hallingdal were outstanding centers which produced many capable painters. These districts, though culturally rich, were economically unable to support their rose painters who found it necessary to go to more prosperous areas to make a living.

From Telemark the painters went to Numedal, Setesdal, and Rogaland taking with them the definite formula for a Telemark design, based on a root or Rococo "C" placed sideways in the center as a starting point from which they swirled leaves, stems, and decorative lines in all directions. Curves and countercurves crossed over and under with various flower forms on long graceful stems completing the design. Telemark rosemaling is especially pleasing and is easily recognized by its clean, sure brushstrokes and organic design. The names of over one hundred Telemark painters are known and many fine examples of their work may be seen in museums.

The Hallingdal painters, who found work in Numedal, Sogn Hordaland and Hallingdal, were famous for their expert and unrestrained use of color, often combining difficult shades in a most pleasing manner. Their work was ablaze with contrasts of red and yellow, with realistic roses blooming profusely over everything. This vital use of color produced a "strength and bounce unequalled elsewhere".

The natural barriers of high mountains and swift streams have formed many districts in Norway, each of which developed its own local form of folk art. Described here are but a few of the more important or varied areas.

In the last half of the nineteenth century, "oak grain painting" and painting in white became popular in the country and destroyed the old sense of color so necessary in folk painting. Cheap factory goods began to replace the more expensive handcrafts and by 1870 rosemaling became a dead art.

Fortunately, as early as 1840, Norway took steps to preserve its old folk costumes, songs, crafts, and buildings. Today throughout the country districts there are open-air museums where the old hearth-houses and other farm buildings have been moved, grouped in natural settings, and furnished in the old manner. The city museums, too, contain fine examples of Norway's past.

The "Husflidsforening", a nationally subsidized league of domestic crafts has revived interest by sending instructors throughout the countryside to teach artisans and craftsmen the old methods, emphasizing quality and artistry, and setting up shops in many areas as outlets for their wares.

The newer pieces do not have the charm of the old, which have mellowed with the passing of time, but we often find the same true in our own decorating. At least, we can feel a kindred spirit, that of keeping alive the old craft of country painting.



Wooden Box

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- ANTIQUES MAGAZINE, October 1930 AND NOW THE NORWEGIAN DOWER CHEST
by Grace M. Ellis.



Fig. 1. Our Lady of Vladimir by Zantine School Early 12th Century
Tretyakov Gallery, Moscow. Icon has been removed from its frame or oklad

HOLY ICONS

by Anne E. Avery

The first icon, according to a very old tradition of the church, was a representation of the Mother of Christ painted by Saint Luke. Be this as it may, the Virgin remains to this day the chosen favorite of the Church, Eastern as well as Western. The word icon derives from the Greek EIKON, image or representation, and though the early Christians had an hostility to pictures derived from the Old Testament admonition regarding "graven images", it is evident icons were present and persisted from quite early times. Without going into

church history in depth I would like to note that the era of the Byzantine Iconoclasm was the 8th and 9th centuries. In all probability the icon merely went "underground" until the situation changed.

The earliest icons employed the encaustic technique. A wooden panel was covered with colored wax and the lines were engraved with a hot stylo. Later on the wooden panel was coated with gesso and a type of plaster, the actual painting being done in tempera finally treated with an oil. In Russia, this plaster was often composed of alabaster mixed with lime and soap and dissolved in warm water. The final coating called the *olifa* was a mixture of good linseed oil with a resin, sometimes amber, spread over the painting to protect it.

The icon was and is an important factor of worship in the Orthodox Church, be it Slav or Greek. It spread from Constantinople into the Balkans, into Russia and even to Italy. It was painted in Russia by Greeks and painted by Russians in the Byzantine manner. An interesting footnote — icons were always painted from "guides", one example being the famous "Painter's Book of Mount Athos". This tells in detail how panels should be grounded, how the gold background must be laid and even how eyelids and beards are to be treated. In Russia a calendar set forth the days, festivals, the saints — their features and clothing. If a guide was not used, very often a famous icon would be copied. In this manner the tradition was carried down through the centuries practically unchanged.

Perhaps the most famous, surely one of the loveliest icons is the Vladimir Madonna — Our Lady of Tenderness. Portraying the Virgin as Elëusa, the loving mother, holding the divine child close with one little sole turned toward the spectator and a hand peeping from under her headdress. Variouslly attributed to Greece, 12th century or to Russia, 13th century, it has been copied and reproduced down to the present day. (see figures 1 and 2.)

While most icons appear old because of their venerable style, few date before the 15th century. It is wise to recall the date of the fall of Constantinople—1453, and to realize that the icon painters fled to the Greek Islands and elsewhere, and that production began to decline. It is also wise to remember that canny dealers are not above boring a few worm holes and knocking off corners to approximate age!

The Byzantine tradition went to Kiev upon the conversion of Vladimir the Baptist to Christianity in 988. Flowering under the rule of Yaroslav the Wise, the Orthodox religion spread northward to Novgorod, Pskov, Vladimir, Suzdal and Moscow, only to suffer severe hardships and repression under the Tartar Mongol invasion. Only



Fig. 2. Our Lady of Mercy (Elëusa) Greek variant of Vladimir Madonna
18th Century — Courtesy, Anne Avery

Novgoròd, thanks to her swamps, heavy forests and rivers, escaped. What we know of art in Russia in the 13th and 14th centuries comes to us from here.

Authorities attribute the development of the iconostasis or pictorial screen to Russia, probably due to the availability of wood (the fortifications of the Kremlin in Moscow were palisades of heavy oak until the late 14th century.) The iconostasis separates the lay congregation from the sanctuary wherein the altar is placed. It is pierced by three doors. The center one is used only by priests or deacons, or the Tsar at his coronation. The side doors are open to men but never to women. The center group of icons usually consists of three, a *dësis* — sometimes

called intercession. Christ as Pantocrator, or Ruler of the Universe, with right hand raised in blessing and left hand showing the Book of Books, is flanked by the Virgin and Saint John the Baptist, heads bowed in humble intercession.

In turn the *dësis* may be surrounded by the figures of the Archangels Gabriel and Michael, the Apostles Peter and Paul and the great liturgists of the Eastern Church, Saints John Chrysostom and Basil the Great. Often the patron saint of the church is included and sometimes many others. It is common to find several tiers of icons one above the other. To stand in front of the great gilded screen and peer up into the dusk of the vaulted ceilings is truly to glimpse God in all his majesty.

The average size of the Greek icon is given by one authority as 13 by 11 inches. Surely this is very common. In contrast most of the icons one sees in the notable Russian Museums are very large. This may be because many of them have been removed from churches.

I do not wish to give the impression that icons are to be found *only* in places of worship. The devout Orthodox family had and has within the home an icon corner or special place. Here the panels are reverently displayed. The child acquires a patron saint upon baptism, usually the saint of his birthday. In the old days as he went on through life he also acquired the patron of his occupation. Kornilovich gives a fascinating survey of the saints common to medieval Russia. Saint Frol and Saint Lavr, horses. Saint Elijah, the rainbearer and protector of homes. Saint Nicholas, travelers and sick persons, Saint Blaise, stock-raisers, Saint Spiridion, gardeners and even Saint Parasceve (Friday) who, though the patroness of commerce did double duty as patron of domestic tasks for the housewife!

The great period of icon painting climaxed in the late 14th and 15th century with such masters as Theophanes the Greek, Andrei Rublëv, a monk of the Monastery of the Trinity and Saint Sergius and Dionissi. Rublëv and Theophanes are credited with the iconostasis as we now know it and it is documented that they worked together in 1405 at the Cathedral of the Annunciation within the Kremlin walls.

The Tretyakov State Gallery in Moscow displays Rublëv's most famous work, *The Trinity*. This is a favorite subject of icon painters, showing God the Father on the left, Christ in the center and the Holy Ghost on the right. This is taken from the Old Testament story of Abraham and Sarah entertaining the three angels. (see fig. 3). Christ blesses the chalice, symbolically offering himself in sacrifice, the other angels incline their heads toward him in grief and acceptance. What



Fig. 3. The Trinity. Andrei Rublev. Early 15th Century
Tretyakov Gallery, Moscow

the photograph cannot show is the sublimity of luminous color, the ethereal transparency of the garments blending into an unforgettable whole. The side figures wear an undergarment of a melting shade of blue, the left angel has a fragile pink mantle with the blue shining through producing a shimmering grey blue in the folds. The rest of the icon is simple in the extreme, one tree and a small structure in the upper left hand corner denoting the house.

The earliest paintings were spartanly plain. Restrained hues were laid on a gold or silver background and usually only a single figure. No attempt was made to portray nature, the purpose being to exalt ordinary life to the religious plane. There was no shading or half tones, the artist utilized highlights picked out in brilliant color. A small segment of the sky represented the whole, a single tree a forest and one building a town. If there is a table or chair, the scene takes

place indoors. Occasionally one finds one figure larger than the others denoting importance.

While it is impossible to become an "instant expert" and I hope you are NOT going to take up reproducing fake icons for a hobby, I will set forth some of the criteria given by real experts for distinguishing various "schools". Cretan School — brilliant coloring on icons of superb quality, extensive use of white highlights. It has been suggested that results from the Cretan landscape where the sun produces exactly the same effect upon the rocks!

A Bulgarian school which used predominately black backgrounds. Anatolia — Crude and rather clumsy. Serbian — the halo around the head often projects above the rectangle of the actual picture and into the frame, producing a "dome".

Of the various Russian schools, only a few:

Novgorod — Simple themes expressed in bright colors with a flaming vermilion predominating. Concise, spare.

Pskov — An intense green combined with orange-red. Very plain with stark white faces.

Tver — Pale delicate colors with a profusion of light blue and turquoise.

It should be remembered that icons often have lettering giving the name of the subject and often the names of the figures. The types of the letters and the style of the writing help in identifying the place of origin.

By the 17th century icon painters had formed into guilds. Icons were "exchanged for money" in the market place but never "sold" and by the 18th century could be ordered and bought commercially. Simon Ushakov, a contemporary of Rembrandt, was the unquestioned leader of "The School of the Tsars" of the 17th century. He attempted to find a new means of expressing the old themes. Shade, light and humanization had come to the art. The 19th century produced icons in quantity in such "Artist's Villages" as Mstera and Palech, and I have seen a picture of a Roumanian icon painted in reverse glass technique and dated 1844.

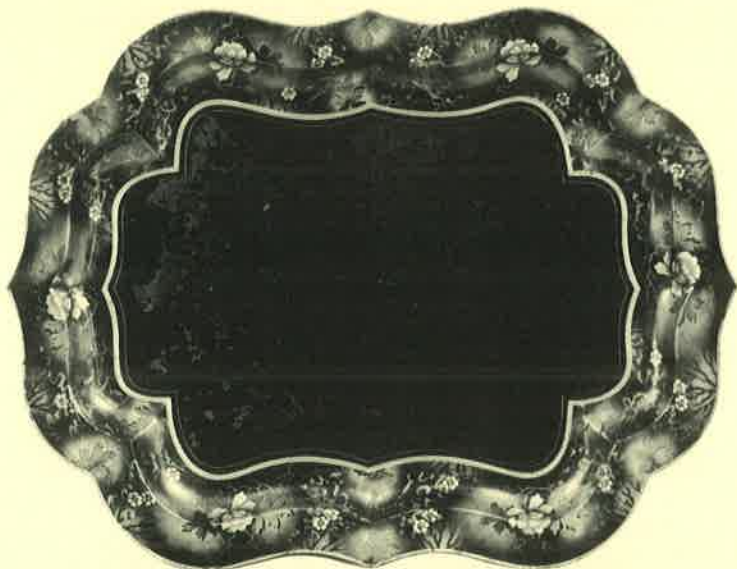
It is only when icons have been cleaned of retouches, dirt and varnish (olifa) that they appear in their true light. They are particularly vulnerable due to the oil covering, incense and the devotion of worshippers. The first exhibition in Moscow in 1913 burst like a bombshell. Freed of the heavy silver frames or encasements which became fashionable during the period of decline, the pure colors, harmo-

nious composition and iconographic style could be truly appreciated. Today, alas, a famous gallery refers to icons as eminently "collectable".

While I have been fascinated by the subject for some time, the study tour to Greece sharpened this interest which culminated in the few days I was able to spend in Russia last summer. I am grateful to Mr. Richard Arvanitidis of Athens for questions graciously answered and to Mr. Sergei Saltykov of Moscow, particularly for his personally conducted tour of the Tretyakov Gallery. I acknowledge the lack of linguistic ability which promoted variables in spelling. The errors are mine. My bibliography is short, though some of the books are large indeed, and list many possibilities for study on your own.

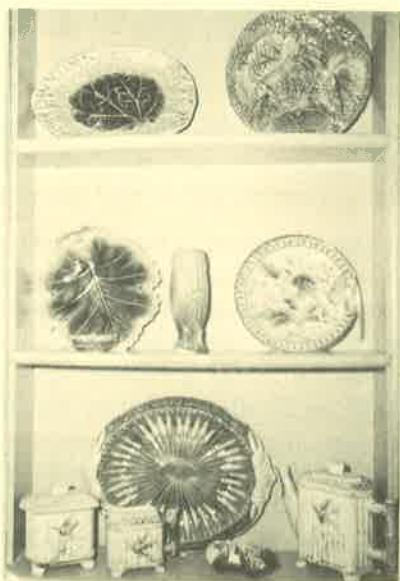
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Original Gothic Style Tray with Stencilled Border
Courtesy, Mrs. John Clark

MEMBER'S COLLECTIONS



Along with the more familiar pond lilly plates
are a ribbon plate and a "bamboo" tea set

MAJOLICA

by Vida Stuewe

"It's fun to collect", as W. C. Rickerson of Deep River, Connecticut says in his book on the origins and manufacturing techniques of this colorful 19th Century American Pottery.

Several American companies making Majolica flourished briefly in the mid- and late 1800's . . . each producing distinctive designs and qualities of this soft-paste ware. The trade name of the pottery is a corruption of Majorica, one of the Balearic Islands, from which an early type was imported into Europe by way of Italy and Spain, where it later was manufactured. Much later similar types of ware were produced in France, and finally in Holland and England. At one time English factories of such well-known names as Whieldon, Wedgwood and Staffordshire produced the pottery to which the American product is closely related. Probably the most significant American potter, Griffen, Smith & Hill, used the trademark "Etruscan Majolica" merely for sales promotion, as their products have little real characteristic of

the Italian variety. The name, however, is still in use both by the collector and the antique dealer.

Since most of the pieces in my modest collection are of the American types, it might be well to note some of the distinguishing features of the ware. One is the colored inside coating given to many bowls, vases, pitchers and cups. They have a very characteristic tint of lavender, pink, turquoise or red. Another is, that although 19th Century Majolica was sometimes flat, it was more often molded to form as various leaves, shells or flowers, and a profusion of animal shapes.

The manufacturing technique was, and still is, the same as for making pottery. An original mold is made from which the potter makes a plaster cast which in turn is used to mold the clay. The clay is mixed with water to form the "dough" which is then steamed or pressed to cut into slabs for molding. These blocks must be treated to remove air bubbles and are finally pressed by machine or hand into the forms for which they are intended. The forms are stacked in the kiln and fired. After cleaning, the pieces are ready for glazing. The English and American processes used a lead rather than the earlier tin glaze. This permitted more accurate colors, and incidentally, was cheaper. Many of these articles were for use, not decoration, hence price was a vital consideration. The painting of the pieces was often done by young girls, some efficient and some careless, which accounts for the sloppy work seen in many pieces. This is particularly true of American Majolica where piece work and low wages prevailed to keep the cost of finished products low for such competitive markets as the premium trade: the "green stamp" of the 1880's. Much majolica of this period was purchased by the Price Baking Company and later by the Great Atlantic & Pacific Tea Company to be given as premiums with the purchase of baking powder.

There were several American potteries producing majolica in the mid-1800's with the popularity of the product reaching its peak after the Civil War and up to 1900. Many designs were copied from earlier European artists, wholly or in part, while some originated in the United States, such as the various leaf patterns of begonia, ivy, grape, maple and oak. There was also a bamboo design, daisy, lotus, and pond lily, and myriads of animal figures. Certain patterns are identified with each of these potteries, although many of their products were not trademarked. This seems to have been an intentional oversight in order to compete with the flood of European ware coming into the market at this time. Or often, only one of a dozen similar articles was trade-

marked, the rest of the group bearing only a symbol, catalogue number, or the identifying mark of the decorator.

Possibly the best known of the American potteries was the Griffen, Smith & Hill factory at Phoenixville, Pa. Brooke Weidner, a publisher, was given permission by a descendant of David Smith of the original firm to reproduce the catalogue of Majolica of 1884 of this company. It shows many of their exclusive designs in color, which is helpful to the collector in identifying much of the majolica of that period. I have found it interesting to note that not all the designs of the company are listed in this particular catalogue, as I have several pieces bearing the distinctive monogram trade-mark of the company, which are not shown.

My early enthusiasm for this particular "antique" is due, I am sure, to two or three pieces which belonged to mother and stood on a plate-rail in our dining room out of reach of my fingers. One was a lovely emerald green pickle dish in the shape of a rubber-plant leaf which is long since gone, as it was frequently used. Another is a "ribbon" plate . . . it might well have been one of those premium items, since it seems to have been more appropriate for show than use. It is a small plate with a somewhat indistinct pastel spray of flowers and leaves on a pebbled cream-white ground, the rim having evenly spaced openings similar to the hamburg insertion often used on the flouncy petticoats of the period through which was threaded a bright ribbon. Our plate always had a red one in it, but I have substituted rose-colored ribbon to blend with the flowers. The third piece probably came from her family home. It is a rather large bulbous pitcher with the lavender-pink lining and the lotus flower and leaf design shown in the GSH catalogue, but has no trade-mark. As in most early pieces of this ware, there are small age cracks and usage chips in this pitcher as well as in other pieces which I have since acquired.

When I began to collect majolica, one of my first and choicest finds was a tea pot, creamer and sugar in a light cream color with high glaze. The pattern simulates bamboo and has a bird-on-branch faintly touched with the same lavender as the linings. There are several begonia leaf pieces, some with the GSH mark, others unmarked even though they appear to be identical. Another favorite piece is an oval bread platter, the center background of bright green overlaid with cream color wheat stalks. The brown rim bears the legend "Where Reason Rules the Appetite Obeys"! There is also a pair of matchholders . . . tiny black-a-moor figures standing beside small tan cups which appear to resemble tobacco bales, and with a shallow tray of lily leaves at their

feet to hold the burned matches. These are numbered 8547 and 8547A, but are not illustrated in any catalogue which I have seen.

Much of the pleasure of collecting has been finding good examples of the pottery in out-of-the-way places and at exceptionally reasonable prices. I also enjoy using the colorful dishes with white Wedgewood table settings. It is much more difficult and expensive to find majolica now that farm and country auctions have become rare and those that are held are widely patronized by both dealers and collectors. With each passing year, this example of American ingenuity becomes more scarce and precious.



Original Table Painted in Chippendale Style
Courtesy, Mrs. Donald Stark



Original Freehand Bronze Scenic Tray — George Morland Style
Courtesy, Helen Grasse

PRESIDENT'S REPORT

September, 1969

The Fall Meeting, sponsored by the Hudson Valley Chapter, and held at the Basin Harbor Club in Vergennes, Vermont, provided the Society with an ideal situation . . . the smoothly executed plans of Jane Hanks; the program designed to please all tastes, arranged by Avis Heatherington and Elizabeth Peck; the cordial welcome extended by Norma Stark and the Hospitality Committee; the bountiful meals and friendly atmosphere provided by the staff of the Basin Harbor Club; all this, set in the scenic hills of Vermont beside the historic waters of Lake Champlain. Lest this all sound too utopian, rest assured, the surface has barely been scratched!

Members and guests received gaily sparkling name tags of bold red stencilled apples, Trustees were identified by decorated cut-corner tray pins, and table hostesses enjoyed painted apple trees upon which were applied fat red, felt apples.

The meeting opened on Monday afternoon with a most learned gallery talk by that very knowledgeable couple, Phil and Bob Keegan. Rarely have we been privileged to view such an outstanding collection of early decorated articles — most appropriate to the theme of the meeting, "The Decorative Arts - An Exciting Heritage". Betty Nibbe-

link and Lynette Smith truly underwent a "trial-by-fire" . . . processing 185 originals, 29 applicants' work, and 11 members' work.

In the evening, Mr. Sterling Emerson, Director of Shelburne Museum, greeted members and guests and invited all to visit the Museum during the three-day meeting. Mrs. Mary Black, Director of the Museum of American Folk Art, and a member of our Advisory Council, described the exhibition to be held in New York City, January and February, 1970, and expressed delight at the generosity of the members in providing such a wealth of American decorated tin for the exhibit. Following the dinner, Mrs. James Marvin, head of the Research Department at Shelburne Museum, described the decorated furniture there and inspired us to become acquainted with the unusual collections in the Museum.

At the business meeting on Tuesday, it was announced that by unanimous vote of the Trustees, Martha Muller was awarded the Distinguished Service Award for her outstanding contribution as our one-and-only Curator, and in recognition of her consideration and concern that has made our museum at Cooperstown so unique and of such value to us all. The award will be formally presented to Mrs. Muller at the January Trustees' Meeting.

A few highlights from the business meeting:

10 applicants were accepted as members.

Display cases at Cooperstown have had a thorough overhauling and housecleaning. Future plans include a book of photographs of the cases, pointing out specific gifts, and an exposition explaining the various techniques of decoration.

The Ornamented Tray will be available in the spring at a cost of \$17.50. *The Glossary* is also "in the works", and a collection of articles from *ANTIQUES MAGAZINE*, written by Esther Stevens Brazier, is being compiled for publication. We are pleased to announce that Anne Avery has consented to edit the next book, *Decorated Furniture and Accessories*.

Arranged by Bea Minton and Jane Bolster, there was excellent publicity in the *BURLINGTON FREE PRESS* and the *ADDISON COUNTY INDEPENDENT*, as well as television coverage for the meeting.

Total registration was 278.

The Standards Committee judged 40 pieces. Members' awards, 4 "A's", 6 "B's", and 23 applicant pieces accepted. The quality of all work submitted was impressive.

The Teacher Certification Committee conducted three interviews. Doris Fry and Harriet Syverson completed all requirements and received their certifications in Country Painting.

At the Chapters' Meeting, Jane Bolster, Publicity Chairman, explained some of the intricacies of the publicity program. Emilie Underhill, Editor, spoke of the need for material for THE DECORATOR, and asked for the full cooperation of the membership in submitting articles for publication.

On Tuesday night, Dr. Raymond Withey, President of Green Mountain College in Poultney, Vermont, announced the establishment of the Natalie Allen Ramsay Library, where Mrs. Ramsay's collection of patterns, originals, and books will be available to students of the college and to members of the Society.

Jessica Bond presented an entertaining and informative talk on "Wall Stencilling in Vermont" . . . representing an incredible amount of research. It was fascinating to see the correlation of patterns and stencilled units that were shown, and, although many of the names of the early stencillers are as yet unknown, to recognize that the artisans can be characterized by style and form of design.

Mona Rowell has done extensive research on the properties of the various types of varnish and, on Wednesday morning, generously shared her knowledge in a discussion of "Varnish and Its Problems". One of the points stressed was the importance of learning the ingredients and reactions of different kinds of varnish, and to carefully read any information printed on the labels.

The meeting at Basin Harbor was a most stimulating one, and one which will be long remembered with great satisfaction. On behalf of the membership, committee chairmen, and the Trustees . . . sincere thanks to all who participated and contributed so much to make this meeting a most "memorable occasion".

VIRGINIA MILNES WHEELOCK



Original French Tea Caddy — Courtesy, Jessica Bond



Original English Kettle and Brazier — Courtesy, Mrs. Donald Heatherington

REPORT OF THE FORTY-EIGHTH EXHIBITION
Basin Harbor Club, Vergennes, Vermont
September 22, 23, 24, 1969

"Fantastic" is the word for the Fall Exhibit held at the Basin Harbor Club at Vergennes, Vermont, September 22 - 24.

Any museum would have been envious of the magnificent display that filled the huge Exhibition room in the Town Hall. Those of us who worked on the Exhibition Committee from Friday evening until five minutes of four on Monday afternoon, without time to stand back and admire, were as thrilled as everyone else when the doors opened at four and the waiting crowd surged into the hall. At first glance one wondered if the pieces of tin, wood and glass had been decorated; the quilts and coverlets pieced, stencilled and woven and the fans and china painted to complement the lovely flower arrangements and the attractive panelled room with its colorful draperies.

When we arrived Friday evening and saw the tremendous hall complete with balcony, we wondered if we might have to beg, borrow and steal from the neighboring antique shops in order to have sufficient pieces to fill it. However, long before Monday afternoon, we were beginning to wonder if we would have space enough for the 23 applicants' pieces, the four "A" awards, ten "B" awards, 185 originals and all the American tin which was to be displayed before being taken to New York for the Exhibit at the Museum of American Folk Art.

The important and serious work of unwrapping and recording the applicants and members pieces took place until late Friday evening so

they would be ready for judging on Saturday morning. Then the "fun" of setting up the Exhibit began. What a picture we must have made! Bill and Helen Fish moving, arranging, and draping tables; Celia Darch perched high on a ladder pinning quilts to the bright stage curtains; Henrietta Frost and I sitting at a ping pong table recording fast and furiously as members stood in line with cartons of lovely originals.

Kitty Hutter flew back and forth as she did her usual superb job of setting up the Exhibit and Elizabeth Bourdon standing over masses of dried grasses and flowers, transforming them into beautiful arrangements for the Exhibit tables. There were judges, talliers, typists, members of the Ways and Means Committee, and our "Tin Peddler" with her wares, all trekking up to the balcony.

Madge Watt and Liz Peck were busy unwrapping, recording, and classifying the American tin; most co-operative electricians and handy-men scurrying hither and yon, to say nothing of all the regular guests who thought the only entrance to the Ranger Room, with its fabulous buffet was via the Exhibit Room. Through all the hustle, bustle and confusion Betty Nibbelink, doing a magnificent job managing her first Exhibit quietly and seemingly effortlessly, tied the loose ends together.

Those of you who were there and saw the exhibit and heard the Keegan's excellent gallery talk need no further description of the pieces which were displayed. For those unfortunate enough to have been unable to attend may I only say that you missed a tremendous meeting and an exhibit that featured an amazing variety of decorated articles from the most minute pin tray and snuff box to the early stencilled quilt that held the center of the stage.

We are grateful to all of you who so generously shared with us your lovely originals and hope we may count on a similar response at the Spring Meeting.

LYNETTE SMITH



Originals painted in Chippendale Style
Box — Courtesy, Mrs. Sherwood Martin
Bellows — Courtesy, Mrs. Donald Heatherington

CHAPTERS' REPORT

The Chapters' Meeting at Vergennes, Vermont was well attended. Reports were read from all chapters. New Jersey had the largest attendance.

Continuing the KNOW YOUR SOCIETY policy, Emily Underhill was asked to describe her work as editor of the DECORATOR. Her aim is to present research articles akin to historical decoration. Members were urged to contribute on this basis. An issue is usually planned two years in advance. This does not relate to the usual "How To" magazine, but is of value on a study level. To make this a publication of integrity which will make our work meaningful in the world of historical craft and art research, involves the cooperation of all chapters and members.

Maria Murray, Historian of the Society, would be pleased to have news of members' accomplishments sent to her. She also hopes for a good written history of the Society.

Among the work of the chapters is a plan in one group to completely revise its portfolio to conform to quality rules. Another chapter is compiling all the "A" awards received by its members in a photo album. Some chapters have regular work days throughout the year besides regular meetings; several chapters are exchanging portfolios and many are devoting programs to the study of techniques through slide presentations and demonstrations.

Owing to the tremendous number of originals shown in this exhibition, it is hoped a publication may be forthcoming on this subject.

Jane Bolster, publicity chairman, urged all chapter publicity chairmen to keep in close touch with her and emphasized the necessity for constant copy to be sent to newspapers. Even though only a small percentage may be used, eventually the name of the Society will become familiar.

Members attending meetings are urged to communicate as much information to their chapters as possible and chapters are encouraged to send delegates to the semi-annual meetings.

ISABEL MACDUFFIE
Chapters Chairman

EVELYN BENSON
Co-Chairman



Original Gold Leaf Tray -- Courtesy, Mrs. Sidney Alden

CURATORIAL REPORT

September 1969, Basin Harbor, Vermont

Thanks to the very kind cooperation of Kay Halsey and Mabel Topping, our Society has received some most interesting undecorated tinware from the former tin shop of David Young, in Sag Harbor, Long Island. Along with the well-made tin pieces is a photostat of the original indenture papers, framed lists of prices and some tinmaking tools. Mrs. Halsey Dickinson of Watermill, L. I. is the generous donor. She is a great granddaughter of Mr. Young. Some of this collection was on view at the Fall meeting. An article entitled "The Tin Tureen" written by Eugenia Dimon, in *THE DECORATOR*, vol. XII, No. 2, 1958, describes this tinware. Having received the fire-pot and soldering iron formerly used by tinsmith Mr. Harvey Eberling, reported at our Spring meeting, we are now well on the way to being able to set up an American style tin shop, in a modest manner, should we so desire.

We have received a letter from Mr. C. Edwin Dimon informing us that three of Jean Dimon's originals, an Ann Butler box, a lace-edge tray and a bread tray were specifically marked for our Museum Collection and will soon be added to the already established Jean Dimon collection.

About fifteen undecorated trays and some books, among them another copy of *Early American Decoration* from the estate of Mar-

garette Brown, have been given to me to use for the Museum Collection and they will be for sale at a future meeting.

The Milliman pattern collection, sold at the Spring meeting, has netted us about \$537.00, to be used to purchase originals for the Marjorie Milliman collection. We have most gratefully received other contributions from members and Chapters, which we hereby acknowledge.

MARTHA MULLER, *Curator*

APPLICANTS ACCEPTED AS MEMBERS

At Basin Harbor, Vt.

Fall 1969

Albrecht, Mrs. A. J. (Helen)

857 Apache Rd., Franklin Lakes, N. J. 07417

Aldrich, Mrs. L. R. (Janice) 52 Hastings Ave., Keene, N. H. 03431

Baird, Mrs. David K. (JoAnn) 209 E. 12th Ave., Naperville, Ill. 60540

Britton, Dr. Pearl E. 467 E. Holly Ave., Pitman, N. J. 08071

Hilgeman, Mrs. F. E. (Janet) 21 Plymouth Rd., Hillsdale, N. J. 07642

Holzer, Mrs. Norman (Joyce) 1 Mannis Rd., Glens Falls, N. Y. 12801

Hood, Mrs. Kenneth (Barbara)

Box 154, R. D. #2, 8813 Wesley Rd., Holcomb, N. Y. 14469

Martin, Mrs. R. C. (Beth)

11 Big Oak Lane, Riverwoods, Deerfield, Ill. 60015

Sutliff, Mrs. Monroe

R. D. #1, Walton, N. Y. 13856

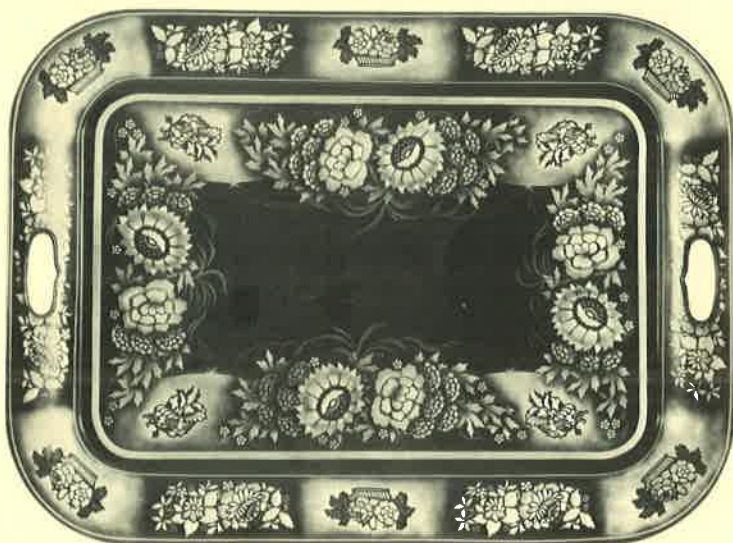
Dunlap, Mrs. D. E. (Carol) 21 Springfield St., Concord, N. H. 03301

MEMBER'S "A" AWARDS

Basin Harbor, Vermont — Sept. 1969



Country Painting — Mrs. Frank Rich



Stencilling on Tin — Mrs. William Sampson



Glass Panels, Stencilled Border — Mrs. Esther Hall



THE BOOKSHELF

by Anne E. Avery

'Tis said that when G. K. Chesterton gave up his early ambition to be an artist and turned to writing book reviews he said, "I have discovered the easiest of all professions." Well . . . Mr. Chesterton is entitled to his opinion and I to mine, but I often feel it is fortuitous that I do not earn my living this way! The problem is not in finding something to interest *me* but in finding something of interest to you. I entreat your comments, please . .

The Eighteenth Century in France

Pierre Verlet

Society, Decoration, Furniture

Chas. E. Tuttle and Co., Rutland and Tokyo 1967

\$25.00

The distinguished author of this volume is none other than the Curator-in-Chief of the Department of Decorative Arts of the Louvre Museum. It was translated from the original French by George Savage and printed in Switzerland, which will give you some idea of the quality of the color plates. Inasmuch as this was the century of three Louis as well as of the Regency there is elegance to spare. There must be at least one example pictured of every kind of a chair, bed or table produced by the *ebenistes* and *vernisseurs*. Furthermore they are identified both by the English term and the proper French name (shades of *The Glossary*!)

The sociological research is stupendous both in quality and quantity and invaluable in peopling the beautiful rooms. Of interest is the inventory published December 1771, of the estate of Jacques Verbeckt, which gives detailed lists and descriptions of the many articles comprising the household goods of a gentleman of stature. Decoratively speaking my interest was equally divided between the pieces obviously incorporating panels of Oriental lacquer and the pieces from the shop of the Brothers Martin (*vernis Martin*, of course.)

The section called "Trifles and Trinkets", which deals with what we would probably call accessories, is sheer delight. Imagine such bijoux as game boards or checker boxes (*boîtes de quadrille*) in lacquer or

varnish, or a tiny dog kennel commissioned especially so as not to spoil the total effect. Then there are all the special little tables to hold the articles of the toilette. Another interesting sidelight — the comments of M. Verlet about the restorations and reconstructions encountered during his duties as curator.

To prove that the treasure of one era is the trash of another, Louis Quatorze, a lover of everything classical and the owner of lacquer cabinets and Chinese carpets also collected American exotica including a hammock! A volume surely to be read and consulted, but especially nice to own.

Arts of Russia

Kira Kornilovich

from the Origins to the end of the 16th Century
Nagel. (World Publishing, Cleveland)

\$29.95

Another book published in Switzerland, filled with magnificent color plates. I am including this for its value in the study of the icon. However you cannot help but be impressed by the magnificent churches of Kiev, Novgorod, Vladimir-Suzdal and Moscow, with their gilded and decorated domes, frescoes and mosaics. There is a small section on the treasures of the Kremlin, presently housed in the Armoury there. The plates give an especially good presentation of the impact of the dazzling gold backgrounds used to carry the strong primary reds, blues and greens. For some strange reason the only plate that looks washed-out is the one of Saint Basil's Cathedral in Red Square, which appears toward the end of the book. Perhaps it is simply a question of visual fatigue. The text is excellent, well-balanced between history and art. The list of credits within the USSR is impressive-indeed a big plus when cultural exchange between our countries is so limited.

Thrifty Man's Corner

How To Know French Antiques

Ruth Constantino

A Signet Key Book

75¢

A little gem! Neatly divided into periods, as well as categories covering paintings, clocks, ceramics, glass and so forth. Adequately illustrated with line drawings. A valuable glossary and a chapter on advice to collectors. Alas! *not* a good buy, unless you are prepared to scotch-tape pages, mend the spine, etc. Can't be read more than once without falling apart. Also printed in hardbound, by Clarkson N. Potter, Inc. but I have not been able to determine if it is still in print.

The Handbook of Creative Crafts

Sanders and Carol

Pyramid Books

75¢

Selected because it includes decoupage and furniture refinishing, as heaven forbid you should become involved in the "excitement of resin

casting." May not have a lot of new tips for the experts, but I found some of the directions for graining, tortoiseshell and such interesting. Also includes good lists of supplies and equipment for a variety of things, with brand names.

While browsing at Tuttle's on the way home from the Fall meeting I found several items of interest. First, for collectors and antiquarians a book called:

European Pottery

Maria Penkala

Definitely a reference work as it consists of extensive lists of potteries, brief histories of the same and page after page of black and white illustrations of all of the pottery marks. Covers Italy, Spain, France, England, the Netherlands, etc. from the earliest dates up to and including our own century. At \$15.00 would make a special gift for a special person.

I picked up for myself from the damaged table a copy of:

Oriental Miniatures

Lillys, Reif and Esin

This was published at \$9.50, for bargains you are on your own. The colors are delightful, especially in the Turkish ones. The shapes immediately suggest box tops, though I doubt you would choose, "Ezekiel Raising the Dead". There is, however, a delightful Adam and Eve, a languid Turkish lady of the 18th century or a spirited Rustum and Isfandiyar. Buyer's choice.

NOTICES FROM THE TRUSTEES

SPRING MEETING

May 15, 16, 17, 1970

The Belmont, West Harwich, Mass.

Meeting Chairman, Mrs. Henry J. Cochran, Jr.

FALL MEETING

September 16, 17, 18, 1970

Lake Mohonk Mountain House, Lake Mohonk, New Paltz, N. Y.

Meeting Chairman, Miss Maria Murray

SPRING 25th ANNIVERSARY MEETING

May 17, 18, 19, 1971

The Otesaga, Cooperstown, N. Y.

Meeting Chairman, Mrs. John C. Miller

FALL MEETING

September 19, 20, 21, 1971

Wentworth-by-the-Sea

POLICY

USE OF SOCIETY NAME AND SEAL From July 1969 Trustees Meeting:

- a. ADVERTISING: The name of the Society may be used in personal publicity and by Certified Teachers, who are required to list the categories to which they are certified, Master Teachers, and Master Craftsmen.
- b. PERSONAL PUBLICITY: Members who do not qualify under "a", may state their membership in and awards received by the Society in newspaper and magazine articles provided that the articles are for educational or public relations matters.
- c. EXHIBITIONS: Chapters may sponsor Exhibitions in the name of the Society with written permission of the Exhibition Chairman of the Society, provided that only originals, "A" and "B" awards, and approved portfolios of Certified Teachers, are exhibited.

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.)

TEACHER CERTIFICATION

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

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.

PATTERNS

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.

STANDARDS AND JUDGING COMMITTEE

Change in Standards Booklet. Requirements for Glass Panel with stencilled border Article 4 be amended to read:

Border skillfully stencilled without specks and smudges. Show enough stencilling of at least 3 units repeated more than once. Delete "of unit behind unit to judge ability."

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.

Permission of the Board of Trustees must be obtained to release the Society's membership list.

TOURS

The next Tour sponsored by the Society has been scheduled for May 20 to June 10, 1970. It will include Italy, Switzerland, a trip on the Rhine, and Amsterdam. Write to Mrs. Edwin W. Rowell, 101 Townsend Street, Pepperell, Mass. 01463 for information.

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.
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- MRS. JOHN BURKE, Melbourne Beach, Florida—Certified in: stencilling, country painting.
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