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HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Original Box, Chippendale Style Decoration — Courtesy, Gina Martin

EDITORIAL

We are happy to bring to you, at last, Maria Murray's article on "Temples and Shrines of Japan" which was promised last year. She treats the subject with great depth and sensitivity. From their gorgeous carved exteriors, ablaze with gold leaf and brilliant colors, we wend our way to the stark simplicity of their temple gardens which lend themselves so completely to peaceful solitude and meditation for which they were contrived.

We take flight next to Virginia, our own Southland, to learn more about the Southern or Baltimore chairs which Elizabeth Hanna brought to our attention a few years ago. Margaret Sage has been restoring, redecorating and making a study of them for the last twenty years or more. She gives an interesting account of the different varieties and their decoration.

Martha Wilbur who also lives in Virginia, but in the Shenandoah Valley area, takes us farther south to Winston-Salem, North Carolina. Her history of the people who settled there is intensely interesting and follows well our last number on Pennsylvania Folk Art. There is so much in common with these people and their Arts and Crafts. We are

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COVER PHOTOGRAPH

Old Coffee Pot located on the corner of South Main Street and Belevs, north of Salem Square, Winston-Salem, North Carolina. Built in 1857 as a tinsmith's sign, and one of Winston-Salem's old landmarks.

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indebted to Mrs. Wilbur for introducing us to another area where Tinsmiths thrived and were highly respected by their kinsfolk.

We have Olga Ploschek to thank for an insight into the exquisite and wholly sincere and dedicated art of the creators of the Icon — an art that is practically extinct today. It is a privilege to be able to present through the “Members’ Collections” column subjects from diverse cultures that should stimulate a pride in the purpose of our Society — to revitalize and preserve our own cultural heritage.

EMILIE UNDERHILL



Interior of Box, Chippendale Style Decoration — Courtesy, Gina Martin

TEMPLES AND SHRINES OF JAPAN

By Maria D. Murray

Japan's monastic architecture, from the beginning, was the agent and the stimulous for other branches of her art. Temples and shrines, renowned for their ethnic perfection of style, collectively disclose carvings, bronze castings, paintings, lacquer inlays and gilded decorations,—all incredibly harmonious. The unique grandeur and immortality of Japan's unprecedented wooden buildings are inseparable from their enveloping gardens, luxurious woodlands, streams, and lakes, all intermingled with cultivated gardens which are pointed up by solitary pines, ancient, twisted and gnarled, timeless symbols of youth and longevity.

Japan is rife with unforgettable and unexpected scenes. Nurtured long ago by Buddhism, blended with Shintoism, the temples and shrines are noble and splendidly dignified. They are never landscaped to be viewed from far away or from a distant part of the city they dignify. The aesthetic approach is always "around the corner". One is piloted to the vantage point upon sanded, pebbled, stoned or dirt walks. Access to temple interiors is frequently gained by flights of many high steps. The beauty spot must evermore be sought out since it is invariably hidden behind a densely forested hill, farther than a high wall, within a secluded garden or even beyond a shopping area. To the persistent seeker, an encounter with Japan's sanctuaries becomes a treasure-trove of grace revealed through persistent and diligent exertion.

The Chinese T'Ang style of the last quarter of the A.D. Sixth Century inspired the modeling of the first buildings, the *Horyu-ji* and the *Yakushi-ji*. Erected on Japanese soil by Korean artisans, after Buddhism was introduced in the Asuk period, A.D. 552, both the *Pagoda* and the *Kondo* or Temple of the famous monastery of *Horyu-ji*, in Nara, became the models from which other religious buildings developed. The *Pagoda* (Fig. 1) is built of five square stories, symbolic of the quintet of elements,—the sun, earth, sky, air and water. Its superimposed levels taper as they reach upward to the pinnacle. When representative of Buddhist sects, the roofs are tiled in either green, gray or blue, while Shinto shrines are roofed with the bark from the *hinoki* or cypress tree.

The *Kondo*, main Temple Hall (Fig. 2), is built on a large, square floor-plan. Its central area is covered over by flat wooden-beamed ceilings and flights of stairs lead to its four entrances. The central section of the hall may or may not be surrounded on its four sides by an isle over which is built a wide extending and sloping roof. Above this tier,



FIG. 1.
THE FIVE STORIED PAGODA of Hōryūji Temple.

supported by cylindrical wooden columns, is a clerestory-like area but without windows. It is peak-roofed to its top and is built to extend out over part of the roof beneath it. Gables and huge wooden beams are bracketed in handsomely carved designs and the roofs all curve upward at each of the four corners. The *Kondo* is very much like a massive two storied *Pagoda*.

Bronze bulkheads, the size of saucers, ornamented with the insignia of the religious sect, adorn the outside ends of roof beams. Marvelous in their workmanship, their patina has long since become pleasantly and richly softened. These details may be easily examined at the edges of



FIG. 2
THE KONDO (Main Hall) of Hōryūji Temple

the beams of the roof over the *yen-gawa* (Figs. 1 and 2), the narrow gallery which surrounds the four outer sides of the main floor. The projecting roof, over the gallery, protects the *shoji*, screen-like, sliding doors of wooden frames and translucent rice paper. The *shoji* enclose the building during inclement weather, while permitting light to enter, yet, when open, the inner recesses are invited to embrace the beauties of the landscaped gardens.

In the "Golden Age" of Buddhistic culture, Emperor Shomu, 701-756, decreed that each province should erect a temple, *Kondo* or Main Hall and a *Pagoda* to honour images of Buddha. At Nara, under the Emperor's sponsorship, the *Daibutsuden* or Great Buddha Hall of *Todai-ji** (Fig. 3), was constructed to house a colossal statue of Indian-Gupta influences, the *Rushana Butsu* or Vairochana Buddha. Dedicated in 752, the edifice is, today, forty percent smaller than the original building which was destroyed by fire. Even so, it is still the largest wooden building in the world. Moreover, the great image of Buddha is one of the most gigantic in existence. Portrayed seated upon a massive throne of lotus petals, the cast, engraved and gilded bronze statue ascends fifty-three feet from the ground.

The *Daibutsuden* in the *Todai-ji*, the Great East Temple, is reached through the famous *Nandaimon*, the Great South Gate. Guarding the entrance on each side, within niches in the gate, is *Nio*, the Herculean,

* The termination - *ji* of a proper name means "Temple"

fiercely characterized Deva King. Just as the Torii, triumphal arch, proverbially purifies all mortals who pass under it on their way to the Temple precincts, so the two images of *Nio* at the *Todai-ji*, in their divine wrath, guard both the Temple and Buddha from all evil powers.

The magnificence in design and in composition of the impressive, seated Buddha of the *Todai-ji* is in no way dwarfed nor is it minimized by the *Kondo* over it. The edifice was structured of massive wooden blocks, triangular in cross-section. On the exterior their surfaces are faceted and white plaster fills the sections between the wood panels which are coated with red oxide of lead. The interior walls are smooth and painted in vivid colors.

In 794, with Kyoto as the capital of the Heian leaders, the *Shingon* and *Tendai* sects of Buddhism decreed that monasteries should be built in mountainous terrain. The commandment arose from the necessity to control the intrigues and power of the priests of Nara, formerly the capital of Japan. Esoteric, *Mikyo*-inspired temples were constructed where access to them would be difficult. The *Pagoda* (Fig. 1) and the *Kondo* (Fig. 2) were retained, with few variations since these styles of architecture were always gracefully enhanced by mountainous and forested settings.

The *Kasuga Shrine* built in Nara ca. 710, is painted in vermillion and is combined with white plaster for a most picturesque effect. The



FIG..3

THE DAIBUTSUDEN or the Kondō, Main Hall where the Rushana Butsu or Vairochana Buddha is housed. It is part of the *Todai-ji* considered the cathedral temple of all the provincial ones in Japan.

brilliant contrast blends into its background of verdant trees, more immense than any of the largest of the buildings. Tame fauns roam at will in the park. Stairs, broad and divided and winding avenues, accented by countless huge *ishi-doro*, lanterns of numerous designs and carved in stone, forcefully and charmingly direct the way to the temple buildings. (See Lanterns in Figs. 1 and 2).

At Uji, a small village near Kyoto, the aristocratic Fujiwaras, in 1053 converted the *Hoodo* of *Byodo-In* into a Buddhist monastery. It had been built as a pleasure villa for the regent, Fujiwara Michinaga. It is called the Phoenix Hall because two immense bronze symbolizations of the legendary bird surmount the two upper corners of the central roof. This choice complex of buildings is one of Japan's finest examples of architectural grace. It expresses the ideals of its times due to its delicacy of details and lines. Not compact like the *Kondo* or *Pagoda* types, its arrangement of floor-plans is of more rambling sorts. It is a retreat with many porches, all picturesquely arranged and exquisitely designed. It rests tranquilly in its harmonious, centuries-old, cultivated tract of land. To come upon it, suddenly and unexpectedly, reflected in its artificially devised mirror-like pond, is to wish to see it again and again, from numerous vantage points.

The interior of the *Hoodo* is ornamented with inlaid mother-of-pearl, lacquer and gold as well as paintings. Before deteriorations occurred, it must have been a marvelous sight to behold. Buddhist temples of this period were constructed to serve both as dwellings for the aristocracy and as places of worship. Interiors were divided into smaller rooms by *fusuma*, papered and ornamented sliding doors, or by *kiki-chigaido*, sliding doors which open from right to left. The ornamentations throughout the buildings are luxurious,—always refined and delicately fashioned so there would be a pleasing relationship between the architecture of the temple and that of the *shinden-zakuri* or residential style. Lavish gold ornamentation was demanded in the times of the Fujiwaras and the nobility took advantage of an unexpected increase in the supply of the precious metal.

Temples and shrines of Japan are noted for their solemnity and their interiors are without parallel. Color details of the paintings are subdued and frequently done upon gold-prepared grounds. The *e-busshi*, Buddhist painters, traditionally took holy orders and, like the *bussshi*, Buddhist sculptors, held high social rank. Schools were founded which became hereditary, thus stylistic trends were maintained over protracted periods. At *Chion-in*, in Kyoto, the stork, plum, willow and crane ornamentations on the *fusuma* which partition the rooms, are unforget-

table. The majestic simplicity of each painting, richly arranged upon gold-dusted grounds, results from the emphasis artists placed upon individually singled out themes, all specifically designed for the location of a particular panel.

The introduction from China of the Zen sect of Buddhism in the Eleventh Century which was a spiritual force of quiet seclusion, emphasized mystic simplicity. It prevailed beside the florid grandeur of burnished gold walls and ceilings and black lacquer which resembled polished ebony. At the *Ryoan-ji* seeing the Zen rock garden, ca. 1500, nearly stark-naked, created for meditation and entirely deplete from distractions, is an experience no one can ever forget. The rooms of the temple, whose *fusuma* are imposingly ornamented, view out upon a precisely and evenly raked garden of white sand. Fifteen odd-shaped, ingeniously spaced and uniquely arranged rocks of various sizes may never be seen all at once, for one is always missing, regardless of where one stands or sits. So popular is this temple that it is impossible, in the short time allotted for a guided tour to meditate upon the true meaning of the beauties of the interior decorations, so clearly related yet at variance from the chaste rock garden. Quiet nuances and contemplative, hidden meanings seem ostensible in this great, self-sufficing *Ryoan-ji*.

Gardens, brilliant environs for court living and places in which to think deeply, in Japan were conceived for three purposes,—to view peacefully from within temple walls, to walk in quietly or to sail upon in barges. They may be extensive or diminutive, but the method of landscaping can feature them as vast. Artificial lakes mirror the beauties of their environs, embracing temple pavilions erected close by. The *Kinkakuji*, Golden Pavilion, or the *Rokuonji*, located in Kitayama near Kyoto, rebuilt in 1950 after a fire destroyed it, illustrates a manner of living which was sumptuous, very *shibui*. The building which is symbolic of the sun is encrusted with gold-leaf on its exterior. The edifice is subdued, subtle and perfectly proportioned. Originally built in 1397 as a villa for the shogun, Ashikaga Yoshimitsu, the Golden Pavilion represents still another kind of temple,—one in which the *cha-no-yu*, tea ceremony or cult of Taoism, was partonized in garden settings planned specifically for proper meditation. Until this era, the fine arts had been concentrated within large temples but now the wealthy shoguns, both politically and religiously involved, converted their residences into repositories for works of art and led sacred as well as profane lives in their lavish surroundings.

North-East of Tokyo is Japan's more recently built, famous *Toshogu Shrine*, situated at Nikko. It was dedicated to the founder



FIG..4
THE KINKAKUJI, or The Temple of the Golden Pavilion,
 is properly called *The Rokuonji*

of the Tokugawa shogunates, Ieyasu (1540-1616) who unified Japan and bestowed long years of peace and prosperity to the archipelago. The shrine was erected in 1636 to worship Ieyasu. The feudal Tokugawa regime was directed by native Shinto, Buddhist religious concepts and by Confucian philosophy. Often confused, the three inspirations were combined in the *Toshogu Shrine*. It was a conglomerate which became ostentatious and thus forfeited the rhythmic structural beauties of Nara and of Kyoto. Twenty-two buildings, all of various sizes and styles comprise the complex at *Toshogu Shrine*.

Narrow and hilly land forced architects to adapt buildings which were unconventional. Preceded by a long walk in an avenue inclined up-hill and bordered by trees, eight scattered long flights of high stairs are the means by which one reaches the shrines. Once, the *Shinkyo*, Sacred Bridge, or the *Snake Bridge of Yamasuge*, led one to the precincts. The handsome vermilion, curved bridge, spans a branch of the Daiya River and leads, when opened, solely during ritual processions, to the *Togoshu Shrine*, the *Futaara-san Shrine*, *Rinno-ji Temple* and the

Taiyuin Mausoleum. The Oriental Baroque-type temples, shrines and mortuary are awesomely separated from the crowded city of Nikko by towering, peaceful and silent cryptomeria trees, many over one thousand years old.

The complex of buildings at Nikko bespeaks of all the arts and crafts of mankind and specifically of Japan. Specialists from all parts of the Orient must have applied their skills and synthesized their works into the construction of the buildings. Opulence, splendor and grandeur became unrestrained and detailed ornamentations,—carved, painted, lacquered and gilded,—are profuse both indoors and outdoors. The Chinese-inspired *Kara-mon*, Main Gate of white and gold-bracketed is balanced, left and right, by side walls of open grille work. Carvings of the pillars on the central doors are done of imported wood and represent the “Rising and Descending” Dragons. As a contrast, the *Yomei-mon* gate, entrance to the inner sanctuary, is primarily in black. White, gold and black, untraditionally employed in this manner all together, in Japan, are said to be an architectural style of Zen Buddhism.

Flora and fauna are represented throughout in naturalistic and assymetrical styles combined with areas of very conventional ornamentations all depicted in primary colors. The *Three Monkeys* of legend, the “see no evil”, “hear no evil” and “speak no evil” typifications, are carved and painted in narrow panels of grille-work in the front of the Ieyasu Sacred Stable, erected for a favorite horse. This is the only building which is not completely covered with ornaments.

Roofs throughout are heavily bracketed with carved and gilded wood. Tiles, of a heavenly blue, thickly form all of the roofs with many undulating curves. The elegance, grace and purity of remote examples in Nara and Kyoto which must evermore be studied for their subtleties have been climaxed in the Toshogu at Nikko where ornamentations, though breathtakingly unforgettable, unrestrictedly and unabashedly divulge themselves in their many moods.

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PHOTOGRAPHS

Courtesy of Japanese Travel Folders.

THE ADAMS AND RUSSELL CHAIRS AROUND CHARLOTTESVILLE, VA. AND THEIR DECORATION

by Margaret B. Sage

The tale goes that when Pres. John Quincy Adams' daughter was about to be married during his administration, he decided to make a present to his child of thirty-six chairs that were common and useful as well as being a comfortable piece of furniture. These were not to be just too plain in decoration, as the vogue at that time was for gold leaf ornamentation. So this marriage was graced, amongst other gifts of use, with thirty-six elegant chairs. Being a gift of the President whose last name happened to be Adams, this type has ever been called an Adams. They were as prevalent and popular as the Northern Connecticut Hitchcock, being produced at about the same date, and served more or less the same purposes as their northern counterpart. But the residences they graced were, by far, more palatial, higher ceilinged, larger roomed and all together more spacious in dimensions than the residences in the colder clime. After some time they began to be called "Hitchcocks" and later "Baltimore Hitchcocks", because most of them seemed to originate primarily in Maryland. But today we know there is little similarity between the northern and southern chair. So now the term "Baltimore Chair" has been properly adopted.

Now it is very strange, but we have a splendid library here at the University of Virginia and a fine Public Library, besides files of ANTIQUES and other similar magazines, but I have never found anything in the books on Early Decorated Furniture that tells anything much about this particular type of chair. I have seen a picture in *Early American Decoration* by Esther Brazer that shows a type of this kind, but as I recall hardly anything of note about these chairs. However, we do have an interesting article in the DECORATOR (Fall 1965, Vol XX, #1) by Mrs. Elizabeth Hanna.

There are two types of this Baltimore Chair. The Adams is the rectangular top panel type. The other is the Russell. I suppose Mr. Russell was a renowned cabinet man of the early 1825s to 1840s. Of this Russell type there are several variants. The distinguishing mark being a sort of cut arch in the base of the top panel, rather like a lifted "eye-brow". At times this "eye-brow" would end in a dainty little point, others were just a gradual narrowing curve from the rounded end of the panel to meet the top edge of the back splat. The Russells all had rounded top panel ends, more or less ornate as the decorator's fancy determined. The top edges of this panel were sometimes flat the full length of the panel. Others had a rolled edge. When the



Fig. 1. This Adams chair originally in the home of Dr. Jesse Ewell of Prince William County, Va. now belongs to his great grandson Capt. Nathaniel Ewell of Charlottesville, Va.

cabinet maker decided he wanted a slight variation, he would give the top edge a sort of shortened pompador that, in the center would be longer in some and shorter in others, all depending on the type of design he had in mind. An unusual type starts out to be a plain Russell, but develops into a really elaborate top panel by extending the usual gently rolled ends of the central comb or pompador into projecting points. The seats of these chairs are cane, rush and in many cases plank. There are variations in the back panels too; fiddle backs, vase backs, sturdy straight backs perhaps a bit narrowed at the top and wider at the base where the panel attached itself to the seat frame.

There is one identifying feature that all the Adams and Russells have in common. It is a sort of thick elbow that joins the stiles to the seat frame. It is curved on the top which lends itself nicely to decoration, be it free hand or stencilled, and the outer side often has a design of a calyx that opens out into a series of unopened rounded buds larger at the top and deminishing at the bottom.

I have restored two chairs for two different people practically alike in type and decoration. They were very severe, no curves, severely plain rectangular top panel, same rectangular narrow slat and the stiles and posts were graced with a minimum of turnings. The background of one was black and the only decoration was a wide $\frac{1}{2}$ inch striping in gold powder, outlined with a yellow hair stripe. It was early in

the game with me and Oh! how I did want to put on the panel a vase and scrolls, etc. and make an elegant beauty of a chair. It was before that famous painting of Grant Wood called American Gothic. I somehow could not imagine anyone wanting such severe furniture. The other same type chair had a delightful deep green background, the striping being in copper gold and the usual hair stripe accentuating the contour. Fig. 1.

Two interesting chairs that came to my attention belong to my son-in-law. He is an Alexandria man and these old chairs have come down to him from his Great-great-Grandmother. They had been relegated out to the cook house. After washing the panel very gently and gingerly, underneath, there began to appear the most delicately cut design of palaces, palm trees, a little bridge on which three Chinese looking figures were wending their way and down on the ground beside the little rivulet was a water buffalo wallowing in the mud. On either end of the panel was a palace of different type. The stencil cutting was absolutely fabulous for fineness. This was not a Russell type, but straight rectangular panel, an Adams. On the base of the stiles was a Fatima's hand. Bands $\frac{1}{2}$ inch wide outlined the top panel and the usual yellow hair stripe to finish it off. Decoration on the other chair looked Egyptian in feeling, maybe having to do with Napoleon's conquest of Egypt. The background of both chairs was black. Both had rush seats. The second chair had a magnificent palace to the left of the panel and between it and a thicket of willows on the right, an ornate water tower shielded a palm tree. The fronts of the seats of both chairs was given a simple $\frac{1}{2}$ inch gold band. The turnings on the posts were done just half way round as was the custom with decorators. The stile turnings, however, were gold all around.

An exciting chair was one belonging to an old acquaintance. This chair had belonged to her Mother and had been, I think, a rocking chair because of the stance and slope of the seat and back as one sat in it. It was comfortable to lean back in, not like the usual upright position of the usual straight chair. The chair was all black and there was no feature nor design on it. But as you ran your finger over the surface of the top panel there was an indication of perhaps a little thickness here and there. Also in holding the panel up to the sunshine one was conscious of slight indentations in the surface. Rather like the tales we hear of the archeologists on a sleuthing hunt for old cities. After careful excavations through two coats of black I unearthed one of the most elaborate designs I had ever come across. There was no possible part of the chair that could have had a bit of gold leafing that had not been decorated. It must have been a chair that had graced a large

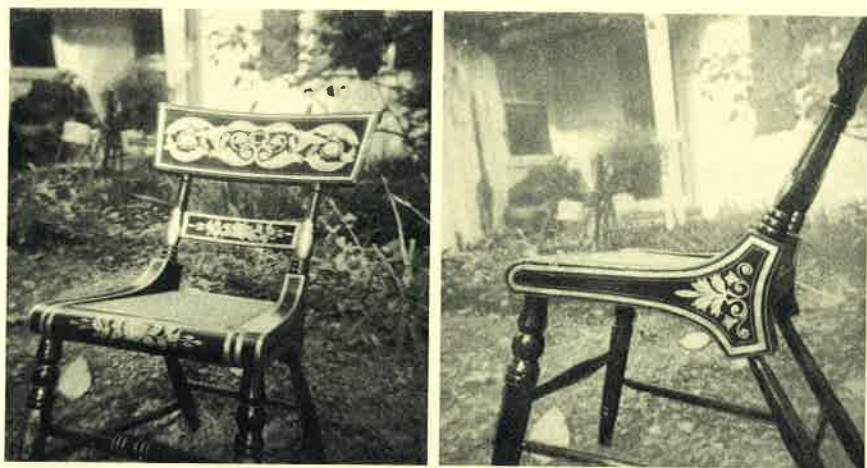


Fig. 2. Courtesy, Mrs. Edward W. Scott, Charlottesville, Va.

elegant mansion. It was a rectangular contoured chair, with none of the Russell variants to add to its elegance. Fig. 2.

An extraordinary chair that I was permitted to record was feather-grained red over black rather than black over red. This was again a rectangular top panel type. The beautiful design consisted of an urn in the center of the panel out of which rolled leafy scrolls with flowers here and there out to the farther ends of the panel. The urn and scrolls were highlighted and veined with deep sienna. Down the center of the stiles was a $\frac{1}{2}$ inch band of Lincoln green, outlined with a fine yellow hair stripe. Outlining the top panel was this same $\frac{1}{2}$ inch green band set in $\frac{1}{4}$ inch from the edge of the panel. It did not go across the top because of the rolled edge. The green striping throughout the chair was dusted with gold powder very lightly so that the effect on the red over black background was very striking, leaving a translucent gold over green wherever the stripe was used. There was the usual scroll design over the front roll of the seat outlined with the gilded green band. An altogether handsome and colorful decoration over the red over black feather-grained background.

Some chairs dated 1825 were brought to me for restoration. These chairs, like many others, were said to have come from the famous auction to sell much of the furnishings of Monticello. As Thomas Jefferson died in 1826 I do not believe that he had used them. But at the time I worked on them, it gave me a great thrill to think that he might have sat on them. I did not know my history too well. I am glad, for my ignorance added to my enthusiasm. These chairs were the prevalent rectangular or Adams type. The almost obliterated design was of sea

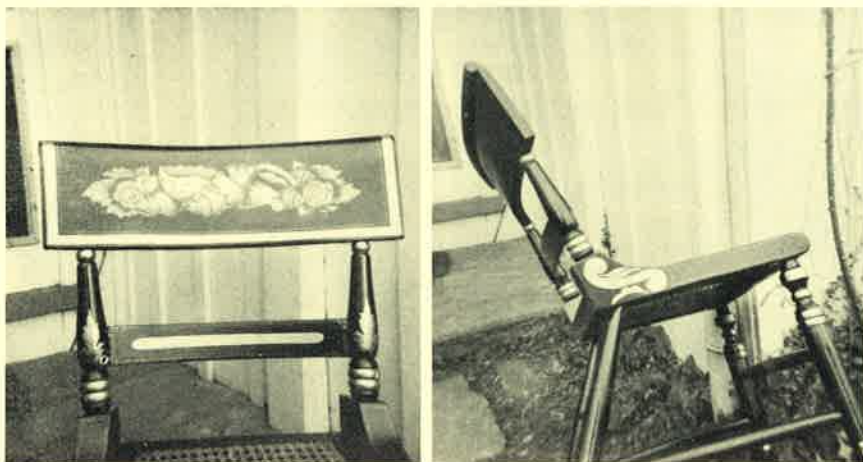


Fig. 3. Courtesy, Miss Jill H. King, Charlottesville, Va.

shells. Cockle shells, echo shells, coiled shells, seaweeds, and each one was graced by lovely colors, lines and dots and finished off with a fine looking grape leaf! A wide gold band outlined the handsome panel. Pointed upright leaves were used on the base of the stiles and pendant leaves on the top of the posts, with the usual gold turnings and outlining of fine yellow hair stripe. The original background had been black. The seashell pattern was laid over a lightly dusted background, fading into black outward toward the edge of the panel. Fig. 3.

Another chair was a darling little old buff rocker, no arms, but just the right kind for rocking the baby to sleep. For a change from the ornate scrolls it had a delightful little sea shore scene stencilled and painted on the main panel. There was a wooded promontory, fancy mansion more or less hidden in the foliage and the water seemed to be a charming little bay between two rolling hills. In the foreground little wavelets played, but the main feature was a race between two sailboats headed out to sea. This was a fresh air picture and I felt refreshed after working out the old faded design in soft shades of buff, light and dark greens, browns and white highlightings. Fig. 4.

Now I shall try to give you some idea of a handsome Williamsburg yellow Russell type chair. Originally it had an ivory background with gold leaf design all shadowed and veined with black. Then someone had reason to change the decor and the identical design was done again over the pale yellow background with all the shading and shadowing done in a sort of Alice blue. It was very effective. Now this was surely a Russell with the Gothic arches beneath the top panel and the

rolled pompador in the top center. The main panel design in gold leaf was a rather severe yet elaborate and evenly detailed broken square, from a circular unit in the very center of the design. From the outer ends of this central feature emerged a handsome and ornate leaf. The back panel contour was a vase which opened in the center top and rolled out to meet the "eye-brows". The design on this vase was a beautifully proportioned lyre. The chair was probably finished with gold turnings, wide stripes down the stiles and legs, and in each case the shadows in blue. Fig. 5. Sometime earlier I restored a lovely French blue Empire chair. The gold leaf pattern was developed from the Greek Key motif and it too had been shadowed with dark blue. I have no doubt that many of the old Adams were done in lovely light backgrounds, all depending on the rooms they were to be used in and the elaborateness of the furnishings and the gorgeous brocade hangings. But most of the Russell type chairs have had sombre backgrounds or the rosewood feather-grained effects, save a few that have been in light shades of brown with buff or green designs and stripings.

Of course because of the Whigs and the Tories, the Royalists and the passionate political feelings of the day, many of the chairs had designs on the top panels of spread eagles clutching the clawful of arrows and the ribbon floating out from the beak or other claw stating E Pluribus Unum. One chair I had the good fortune of photographing had a heavy wreath scroll which started in the center with crossed deadly looking cannons and then after a cumbersome unfolding the scroll ended in a charming little efflorescence of dainty leaves and flowers. Showing that peace comes after a stern show of force by the right party.



Fig. 4. Courtesy, Mrs. Alfred Chanutin, Charlottesville, Va.



Fig. 5. Courtesy, Mrs. William H. Wood, Jr., Charlottesville, Va.

I recommend the few notes on these Southern Chairs under that heading in "The Ornamented Chair" edited by Zilla Rider Lea. A letter from the Curator of the Baltimore Museum of Art gives no authority for either the title Adams, Russell or Baltimore Hitchcock which I have heard these chairs called ever since I moved to Charlottesville. Mrs. Elizabeth S. Hanna in her article in the *DECORATOR* for Fall 1965 states that they were variously called Southern, Philadelphia, Washington, Lafayette or Adam. Besides the story related earlier which so intrigues me, is one connecting them historically with France through the visit of Lafayette. It is also the belief on the part of some of the older residents of Charlottesville that their chairs came from the famous wedding of Jerome Bonaparte. It would seem more likely that the banquet honoring Lafayette mentioned by Mrs. Hanna would better fit the number of thirty-six chairs than a gift to Bonaparte or Mr. Adams to his daughter.

These chairs I have tried to describe at least will indicate the type chairs that have been called Adams and Russell in this locality. I do not see why it is that a chair that has been as prevalent as these types of chairs have been in the South and perhaps in the states above the Mason and Dixon Line, has been so neglected in the voluminous literature on Early American furniture. For I have not found anything to speak of in Lookwood, Edgar G. Miller, Jr., old Antiques files, etc. Perhaps they were not considered quite elegant enough to have notice taken of them and of course some of the contours were so-called hybrids. But they all had at least that elbow feature joining the stiles to the chair seat frame. Certainly, many of them are really well worth noticing and as handsome in design as any connoisseur would want.



Fig. 1. Single Brothers House, Old Salem, Built in 1769

OLD SALEM RESTORATION AND TINSMITHS OF NORTH CAROLINA

by Martha L. Wilbur

Approaching Old Salem Restoration by way of South Main Street, Winston-Salem, the huge old tin coffee pot is the first thing you see. It was made by Julius Mickey in 1857 as a tinsmith's sign. It stands seven feet, three inches high and, although not connected with the Moravian Community or the restoration, it is a fitting entrance to the old town. See cover.

In the early 1740's, there were settlements in Pennsylvania founded by a group of immigrants from Bohemia, Moravia and Poland. These people were followers of John Hus, a scholar and priest, who held the teaching of the Scriptures above the practice of the Church and for these beliefs he was burned at the stake. His followers banded together and called themselves *Unitas Fratrum* or *Unity of Brothers*. After many years of persecution and hiding, a town was built by them called *Herrnhut*. It was on the estate of Nicholas Lewis, Count Zinzendorf in Saxony. These people were soon referred to as Moravians. Life was no easier in the new town, so groups began to migrate to Pennsylvania. Bethlehem, Nazareth, and Lititz were some of the towns that flourished under their leadership. Still seeking more land, a group headed by Gettlieb Spangenberg migrated down the wilderness of the Shenandoah Valley to North Carolina where they secured a grant of land called Wachau, the meadowland, after Count Zinzendorf's estate.

The settlers arrived on November 17, 1753, and soon the land was cleared and the first settlement was established. It was called Bethabara, meaning House of Passage, for the master plan of the group called for a larger settlement to be an industrial site with small farming communities around it. On January 6, 1766, the work began on the main town, seven miles away. It was called Salem, meaning Peace. This town was minutely planned; streets, houses, and shops were all under the supervision of the Church. The individuals were allowed to own their own houses and businesses, but the land was held by the Church. In 1772, the first row of houses had been finished. These were built of heavy timber and brick in the germanic style. The single brothers house was one of the first large buildings finished in 1769. Fig. 1. One of the fundamental beliefs of the Moravian faith was "the work of their hands, no less than the twinges of their consciences spoke the will of God"; therefore, crafts shops were soon established. The Gemein Haus, congregation house, was completed; and when all was in readiness, the craftsmen, doctors, apothecary, storekeeper, surveyor and others moved in a group to the new town, leaving the farmers in Bethabara to supply the needed food.

The Moravians put a high value on education; and a boy's school and a girl's school were established. Education for women was considered as important as for the men. These people were not "plain" people as were the Menonites and Amish, they enjoyed beauty in nature and in the work of man, color and music, and although it was not a life of luxury or ease, there were craftsmen trained to make all the necessities required by the life of the town.

There is a saying among the Moravians that "the man who made the shoes and the man who wore them to some distant mission field, together served the Lord". This, no doubt, explains why "the quality of the Moravian craft work so far surpassed that of most of the other settlers. Nothing less than the best of man's handwork could be offered to the cause of the Lord."

At the age of 14, a boy had finished his schooling and was apprenticed to a craft for seven years. There were potters, joiners, gunsmiths, and of special interest to us, the tinsmith. These boys lived in the single brothers house. These old shops have been opened again in the restored single brothers house. The old potters wheel is still in operation where the plates, bowls, pipe, and tiles for the stoves and roofs were made.

The Moravians did not bear arms but they had a gunsmith to make rifles for hunting game. The tailor sews in his shop, the cobbler makes



Fig. 2. Peter Blum, Tinsmith of Old Salem and Nicholas B. Bragg, Director of Education and Interpretation

shoes on the old lasts, and the cooper is busy making piggins, buckets and churns. Soon we come to a sign, a tin kettle, marking the tin shop. This was necessary as many of the customers from outside Salem could not read, although members of the Salem Community could. The tinsmith's work was mostly kitchen utensils, pans, kettles, butterchurns, sillabub mixers, measures, candle holders and sconces, oil or lard lamps, lanterns, cookie cutters, and even bird cages and mouse traps. The tinsmith, Mr. Peter Blum, is busy making reproductions of these items using the original old plenishing, forming and other hammers, mandrels and stakes. Fig. 2.

The Moravians were record keepers and in the archives of the Church are records of the tinsmiths and their apprentices. The Aufseler Collegium was a committee of the community which supervised the apprentice system and controlled the number of shops of each kind and also controlled the prices.

From the notes of the committee, December 13, 1785, "A letter from Br. Schober (Gotleib, 1756-1838) suggests that since he is able to make tinware himself now, sufficient to supply the whole community, that the store should not sell any of this ware any more." Again in

1786, "Br. Schober has resigned from his work in the (community) store and started to sew breeches, purses and gloves. He also started a small scale tinshop." Also from the same committee, July 24, 1792, "Friederick Wilhalm Eldridge (1771- ?) "An agreement was read between Br. Schober and Will Eldridge. Br. Schober expects Will Eldridge to be contracted to him for three years during which time he will learn the tinsmith trade." From the elders conference, December 3, 1793, Christoph Reich accepts the proposal to go into the tinsmith shop with Br. Schober" and on September 21, 1796, "Ch. Reich has told his choir helper that a proposal of Br. Schober to take him into his tinsmith trade as master, with a salary sufficient to support a family appeals to him." Later there are reports that Reich learned the copper-smith's trade. On March 22, 1809, the elders conference reports. "Br. G. Schober offers to take the single Br. John Todd for three years to learn the tinsmith trade, and if he works well will give him \$6.25 every four weeks or \$84.25 for the year. For the last year he will give him \$100." Again from the minutes of the committee, July 29, 1812, "The single brother John Todd will next month finish his service in the tinshop of Pastor Schober and would like to go to the tavern as barkeeper." That same month it is recorded "Br. Christoph Reich is given permission to place his son John Phillip with Gottlieb Schober for a while to learn the tinnerns business." On September 15, 1823, the Aufseher Collegium reports "The single Br. Phil. Reich has applied to the collegium for permission to establish himself now. He is going to carry on mainly the tinsmith trade." In January, 1827, J. and P. Reich advertised in the "Western Carolinian", Salisbury. There were others, Johan Michal Kuerchner, John Christian Burkhardt, Heinrich Edward Reich, who from the Aufseher Collegium, July 30, 1838 "was given permission to establish himself in his tinsmith trade. He is permitted to rent a home or shop." Alexander Hauser, Gustavus Reich and Wm. Reich were others.

There were other craftsmen that worked from their homes, the clock maker and jeweler, John Vogler was a prominent man in the town. ANTIQUES MAGAZINE for July 1965, had a special issue devoted to Old Salem with articles on the Architecture, History, Music, the Restoration and the crafts of Salem with color pictures of the John Vogler house.

Having visited the restored shops in the single brothers house, the visitor begins his tour of the rest of the village, where he will see many items from the shops. The interior of the John Vogler house has a decorated bellows in the front parlor and two beautiful paintings on velvet in the dining room. The kitchen has several items of tin, of



Fig. 3. Two decorated cups from the kitchen of the John Vogler House

special interest is a pair of cups with a simple brush stroke border in blue and yellow ochre. In all the houses there are numerous articles of tin, the common candle mold, pots, pans and kettles. Fig. 3.

The Wachovia Historical Society building housed in the old boys school has several different pieces of tin, some decorated. In a show case with numerous children's toys were miniature kitchen utensils, scrub tubs, strainers, buckets, pots and watering cans. There are several sand shakers for drying ink on letters and documents. These did not have the ordinary perforated top but had a small funnel on the top. There was one child's watering can painted green with dark blue leaves, red flowers and with white overtones. Tin rattles, plain and with whistle handles were quite common as were small candle holders with scalloped saucers, only three inches across. In one case was a large tin box used to keep the wafers for the religious services. It was large, approximately eight inches by sixteen inches long. The latch was most decorative. This was the only "Document box" I saw. In an exhibit on loan from Salem College, which was once the girls school, there were watercolors using stencils dated 1810, a baptismal certificate similar to Fraktur, 1791, and a pin cushion painted with flowers in the Chippendale style. It was painted by Daniel Welfare 1835-40 for Susanna Riggs who was born in 1820. Fig. 4.

Talking with the tinsmith, Mr. Peter Blum, he said he believed that the existence of so many miniatures can be traced to the tradition of celebrating a child's birthday as his own special day when gifts were given. Christmas for the Moravians was a religious holiday. There was much baking of Christmas cakes and cookies and here they used the many different cookie cutters. Two found in the vicinity of Salem and believed to be unique to the locality are a hand and a large violin. Another piece unique to that section is a beautiful butterfly scone. Mr. Blum believed any painted pieces found were a special item done by an individual for his own pleasure or for a gift. Along with the



Fig. 4. Box in the Boys School, Wachovia Museum

tinsmiths working in Salem, there were others working in North Carolina and these advertised in the local papers. From the "N. C. Intelligencer", Fayetteville, April 1807, "Eggleston and Bass respectfully inform the public they have commenced the tin plating, pewter, and coppersmith business a few rods south of the State house on Person Street, Fayetteville, where they have constantly on hand a large assortment of pewter, Tin and Japanned ware which they will dispose of on the most reasonable terms."

In the early years of the nineteenth century there were many that advertised and they seemed to come and go quickly. A listing of some of these ads may be of interest.

Raleigh:

- 1812 Bob Rutherford — Coppersmith and Tinplate worker
- 1817 James Jeffers and Co. — Copper and tin stoves and stills
- 1821 Frances Reeder — Tin and copperwares still advertising in 1836

Fayetteville:

- 1815 Johnson Hall and Co. — Tin Manufactory
- 1818 David Price — Tin
- 1829 Nott and Sumner — Tin and sheet iron manufactory "oven for baking, in extensive use in Northern cities."
- 1829 James Martine — all kinds of tinware. In 1830 advertises for worker.
- 1838 E. J. and L. R. Clark — "Constantly on hand a full assortment of plain and fancy Japanned tin ware."

Hillsboro Recorder:

- 1823 Joel Reynolds and Co. — All kinds of tinware. Firm dissolved in 1829.

Salisbury (Charlotte):

- 1824 Edward Cress — Coppersmithing and Tin Plating

- 1824 Edward Bronson — Tinware Factory — later sold
 "I have a good assortment of Tin Ware on hand at this time consisting of the following articles, viz. Cups, coffee pots, Pans, Buckets, Lanthorns, Measures, Scales and Weights, Wash Bowls, Blow Horns, Candle molds, Butter Pans of every description, Hearts, Diamonds, Scollops, etc."
- 1829 John Henley — Tin Ware for peddlers
- 1834 Daniel Cress — To merchants and peddlers —
 "The subscriber has at Present On Hand a full Assortment of Tin Ware
 120 doz Coffee pots assorted sizes
 40 doz open buckets assorted sizes
 30 doz covered buckets assorted sizes
 78 doz cream and patty pans assorted sizes
 40 doz Lights of Candle molds
 12 doz Milk Strainers assorted sizes
 68 doz pans assorted sizes
 22 doz measures
 100 doz tin cups
 24 doz funnels
 12 doz wash basins
 20 doz Milk Cups
 also Cullanders, Stew pans, Watering Pots, Cord Stands, Oil stands, Bugles, Blow Horns, Lanthorns, Pepper Boxes, Graters, Dippers, Dresser scoops, Stage Lamps, etc."
- 1835 E. R. Birkhead — Handsome supply of Articles
- New Bern.
 1829 Edwin Booth — "Commenced the Tin and sheet iron Manufactory business — where will be kept a good assortment of plain and Japan Tin, Pewter ware, Table spoons, Block tin Coffee Pots, etc."
- 1831 Booth and Porter
- 1837 Booth and Porter — Still advertising complete assortment of Tin Ware both plain and Japan
- 1838 New partner at Booth and Porter
- 1839 Partnership dissolved
- Milton:
 1832 Thomas Stevens — "to settle estate sold at Auction, 2 negroes, George and Ben, Trained in Copper and Tin business, 2 sets of tools, stills and worms, Tinware of all kinds."
- Wilmington:
 1833 Porter and Byington — "the best Tin"
 1835 Porter and Shelton — Offer to sell at very moderate prices a large assortment of Japanned Tinwares.
 1839 Charles Shelton — Tin Ware, Japanned Ware and Britannia Ware.
- Greensboro:
 1830 John Morehead — Stills and Tin Ware. "Having purchased the Patent machinery for the manufacture of Tin, I shall keep on hand a very large supply — Persons wishing to peddle in Tin Ware will give me a call."
- Halifax:
 1830 Charles Stone — "Of Norfolk, Virginia, establishes a branch business where may be found at all times a very extensive supply of Crystalized, Japanned and plain tin work."
 1831 Bushnell and Cowles — Tinware factory "having procured from the city of Baltimore competent and skillful workmen — can afford to sell on as reasonable terms as can be purchased in any of the northern markets."
- Rutherfordton:
 1830 Harvey Carrier — Selling his manufactory. Purchased by Norman Williams — Tin buckets, Coffee pots, pans, measures, candle molds, candle sticks, cups, baking plates, lanterns, graters, cake cutters, and tea cannisters.

From the same source, the newspapers, we find in the Charlotte paper, Spencer and Byrd, house and ornamental painters, "respectfully inform the public and pledge them to execute all kinds of work in their line in a handsome style. All kinds of Japanning made and repaired on short notice". In October, 1836, in Raleigh, Joseph Meadway ran this ad. "Coach painting etc., Joseph Meadway from New York and formerly from England respectfully informs the citizens of Raleigh and its vicinity that he is prepared to execute any kind of coach, House, sign and Ornamental Painting also graining, that is painting in imitation of any kind of wood or Marble that has beauty in its appearance. Bronzing, Gilding, and Glazing."

For the ladies there were classes. "Mrs. Gerard has the honor to inform the public in General and ladies in New Bern particularly that she will teach painting on velvet according to the new method by which the Scholor may obtain a perfect Knowledge of the art in twenty lessons." This was in May 1833. There were also teachers in Raleigh and Fayetteville.

There seems to have been an active business in making and distributing tin in North Carolina; however, there was no mention of trays or document boxes of any kind in any of the ads and these articles are the sources of many of our patterns. Tinware is still to be found in the New England, New York, and Pennsylvania areas, but it is very scarce in North Carolina and Virginia. It is not offered for sale at country auctions, antique shops or second hand stores. Where has it gone? I believe the War between the States was no doubt one of the causes of the disappearance of the tinware. There is still much research to be done and it is a challenge to seek out the places where it may be bought or the houses and museums where it may be seen and studied. A trip to Old Salem is a very rewarding experience and I hope many of you will have the opportunity to wander around the old Moravian town.

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MEMBERS' COLLECTIONS



The presentation of the Infant Jesus in the temple, Novgorod School, XVI century. The cupola at the top indicates that the event takes place indoors. From the author's collection.

RUSSIAN ICONS

From the collection of Olga Ploschek

Icons, which in Greek means "images", occupy an important place in Russian art and in Orthodox religion. They are ecclesiastic paintings representing Christ, the Virgin, angels, the saints and incidents in their lives. For a believer, an icon is greater than a mere picture because of God's Gracious Presence and it serves as a place for prayer.

Icons were usually painted on wooden panels, sized with a fish or skin glue solution and covered with many coats of hot gesso. The subject was outlined either free-hand or with the help of pierced stencils and sized with glue. If gold leaf was used, it was applied at this stage. Painting was done with tempera — an emulsion of egg yolk, water, rye-beer and dry pigments of mineral or vegetable origin. Faces were painted with white lead paint burnt to a green tinge and then covered with dark brown on which features were outlined in reddish ochre, after which they were touched up in lighter brown and finished with white highlights. This procedure of painting from dark to light is the opposite of the shadow technique used by Western artists. The same principle was applied to draperies.

Since icon painting was intended to reveal the mysteries of the spiritual world, it had to follow precise rules about facial expressions, details and colors of dress, attitudes — where everything had to be symbolic and abstract. It was unthinkable to use a living model; everything was directed at heightening the spirituality even the perspective was altered so as to create “unreal space”. One can say that having no third dimension icons approach closely to decorative art. The most beautiful examples date from the XIIIth to the XVIth centuries and are to be found in Russian museums. In this country there are some outstanding private collections. There are also a number of books on icons published here which have excellent representative illustrations.



Original Chair with Shell Decoration
Courtesy, Ruth Morse



Original Stencilled Tray — Courtesy, Mrs. Charles Tanner

PRESIDENT'S REPORT, MAY, 1969

The Spring Meeting at The Shelburne Hotel, Atlantic City, N. J. was very friendly, perhaps because the group, regrettably, was smaller than usual (152 registered) but also because the Hostesses, under the Chairmanship of Vi Brauns, were most gracious. As Meeting Chairman, Maddie Hampton solved the usual problems of keeping all Committees happy and after sleepless nights, with the help of our indefatigable Treasurer, reached an amicable compromise with the Management about the 6 or 7 dozen uneaten Rock Cornish Game hens.

Maria Murray chose "The Sea Shell in Ornament" for her Program theme. The Exhibition, skillfully arranged by Helen Fish and her Committee, featured many fine shell designs from which Maria selected examples to discuss in a gallery talk on the opening night.

For once we had plenty of room for the Exhibition — in fact so much room that the Committee had a challenging problem in arranging the displays. The Sunday (May 18) Newark News gave us fine publicity with several pictures, thanks to Jane Bolster and the Local Publicity Chairman, Margaret Fream.

Maddie Hampton and Vi Brauns with the help of other members of the New Jersey Chapter made paper weights enclosing shells for the Head Table, painted shells on coffin tray pins (donated by Craft Manufacturing Co.) for the Table Hostesses, made pearl sprays for the Trustees and tags with shell design for all the members and guests registered.

On Thursday afternoon, Isabel MacDuffie's Chapters Meeting was well attended as was the time set aside on Saturday morning for Arkie Steele to brief teachers on Applicant procedure.

At the Annual Business meeting, Friday morning, Nat Robinson presented the slate of Trustees; there being no petitions, the slate was accepted as read and the following were elected:

Mrs. Spencer Avery
Mrs. D. F. Heatherington
Mrs. John C. Miller
Mrs. Philip R. Peck

At the conclusion of the Business Meeting, the Trustees met and elected officers for the coming year:

President	Mrs. Philip Wheelock
1st Vice-President	Mrs. Edwin Rowell
2nd Vice-President	Mrs. George Watt
Recording Secretary	Mrs. Russell Annabal
Corresponding Secretary	Mrs. Donald Cooney
Treasurer	Mrs. H. J. Parlman

Later Friday morning, most of the members went by bus on a Tour of The Towne of Smithville.

The Banquet speaker, Mr. Joseph T. Butler, Curator of Sleepy Hollow Restorations and American Editor of "CONNOISSEUR" magazine, delineated, in words and slides, the salient points of "American Antiques, 1800 - 1900", a period which has been largely ignored.

Saturday morning Mona Rowell, MaryJane Clark and Jane Koger collaborated on a program showing the types of Decoration studied on the Scandinavian Tour last June.

Our Standards Committee, under Marion Poor, has proved that raising standards is rewarding; 17 of the 23 Applicant's pieces were accepted, resulting in 8 new members. 6 members received "A" awards and 5 "B" awards. Mrs. Robert Keegan achieved the coveted "Master Craftsman" certificate and Mrs. Robert Hutchings earned a "Master Teacher" certificate, both of which were presented at the Banquet.

Ways and Means under Katherine Mackey and the Fairchester Chapter presented a good selection of supplies and articles which they had made, like the painting apron with the mink-tailed squirrel! We have again found a supplier and ash trays with the Society seal were available.

The Yugoslavia-Greece Study Tour, under Anne Avery's tutelage, returned just before the meeting. Her report of it was fascinating; be sure to read it.

A study Tour of Italy is planned by Mona Rowell for Spring of 1970. Write to her if you are interested.

Please be sure to read ALL the Annual Reports very carefully; they contain much that cannot be recorded here. For instance, Martha Muller's list of recent acquisitions is very impressive. Zilla Lea's work on the *Tray Book* is complete and the manuscript has gone to the printer. MaryJane Clark has finished her editing of the *Glossary* and it will go to the printer June 1. The first 500 copies of each will be numbered, pre-sale of each will be available to members in the order in which Zilla receives the reservations. The price has not yet been determined but members will be notified at a later date.

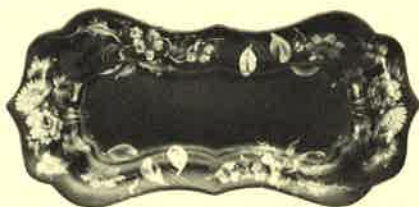
Forms for Distinguished Service Awards have been approved by the Trustees. The "Duties" Manual and "Policies" have been brought up-to-date and many directives have been clarified so that Chairmen will be more sure of procedure.

It was most reassuring to find that Officers and Chairmen were so efficient that the 18 weeks your President was in the hospital this winter seem to have had no ill effects on the Society. For all the cards, notes, etc. from you all and the splendid cooperation of all the Committees, my grateful thanks.

FLORA MEARS, *Retiring President*



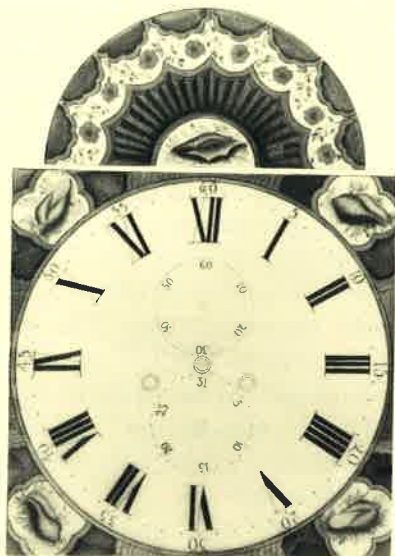
Original Freehand Bronze Tray signed "Clay"
Courtesy, Mr. and Mrs. Robert Keegan



Original Freehand Bronze Tray signed "Clay"
Courtesy, Mr. and Mrs. Robert Keegan



Original Freehand Bronze Tray
Courtesy, Helene Britt



Pattern Recorded from Original Clock
Courtesy, Emilie Underhill

REPORT OF THE FORTY-SEVENTH EXHIBITION

Shelburne Hotel

Atlantic City, New Jersey

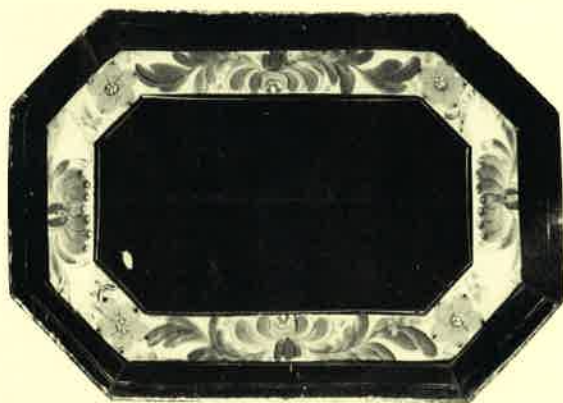
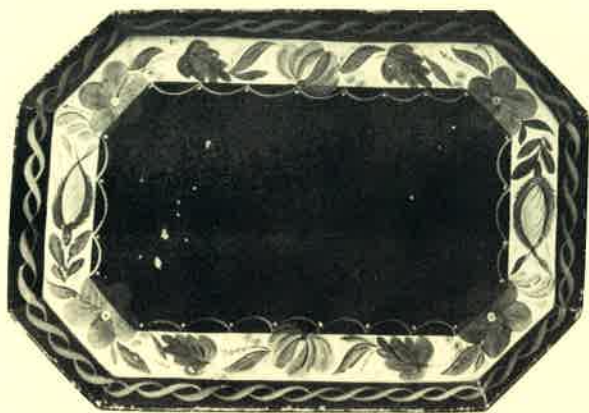
May 22, 23, 24, 1969

Seldom has the meeting theme been so well carried out as it was at this 47th Exhibition in the ample Shannon Hall of the Shelburne Hotel in Atlantic City, New Jersey. "Shells in Ornament" were on display in designs and authentic tin ware, in carefully recorded patterns of originals, and even in the real shell compositions that were the basis of the delightful flower arrangements which did so much to add grace to the exhibition.

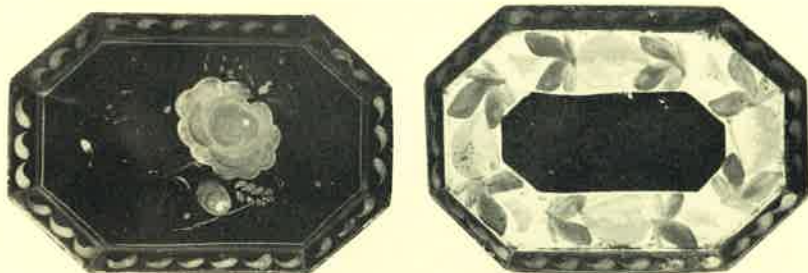
In her article in the *DECORATOR*, Vol. 3 No. 1, winter 1948-49, Emilie Underhill wrote: "The shell pattern collecting, in itself, is an absorbing interest, for in our particular field of decorating, they are scarce."

But it is interesting to observe how Mrs. Underhill's interest and continued search over the years has unearthed scores of beautiful articles and designs on, and recorded from, canisters and boxes in country painting technique, writing boxes and bellows done in gold leaf, trays with wide gold bands, stencilled trays, chairs and rockers, Sheraton chair backs, clocks, snuffers, theorems, and bread trays, all with shell designs.

There were eleven fine old trays in the exhibition, in which the



Original Trays - Country Painting
Courtesy, Historical Society of Early American Decoration, Inc.



Original Trays - Country Painting
 Courtesy, Historical Society of Early American Decoration, Inc.

shell, known as the whelk, appeared, combined with flowers, coral, seaweed, fruit and even butterflies.

Although "Shells in Design" dominated the exhibit, there were other beautiful things to see in all the classes of early American decoration.

Country painting was nicely represented by six small Pennsylvania trays which have been bought for our museum collection. But one original Buckley, seamed tin, cut corner tray was in constant scrutiny. Although the design was partly worn away, it was, without doubt, one of the most graceful and rhythmic pieces ever shown and a perfect example of what we strive for, with its beautiful brush strokes guided to focal points, the progression in shapes and color values, the semi-transparent overtones and the freedom of the tendrils plus the chunky rick-rack corner border design.



Original Tray - Country Painting — Courtesy, Jane Koger

Our members seem to have collected an endless variety of interesting, authentic stencilled pieces and to be generous about lending them. Again, it is the rhythm of the compositions which distinguishes these good pieces. This was exemplified in a medium-sized tray with a double border and center flower motif. The stencilling was enhanced by rhythmic brush strokes, overtones and tendrils. It seemed to have an overabundance of design for one tray and yet the whole was coordinated. The use of the freely painted strokes was particularly worth study.

A theorem done in Paynes grey offered a symphony in shading, while a perfect gem in reverse glass etching on gold leaf delighted the eye with its perfection.

A Chippendale vanity box offered everything one could ask for in lovely artistry and was complete with manicuring equipment and a button hook.



Original Bread Trays

Courtesy, Historical Society of Early American Decoration, Inc.

Added to all these treasures were fine examples of lace edge painting, papier mâché trays marked "Clay", gold leaf trays in chinese design and one large tray table with the tray in papier mâché and the design in restrained gold leaf on white and green bands, the center being plain brown.

Teacher certification displayed Chippendale originals, patterns and related historical material presented by our newest master teacher.

The Exhibition Committee processed 111 pieces, of which, 100 were exhibited. These included 23 applicants' pieces, 15 members' pieces and 73 originals. There were six "A" awards, one of which was a Chippendale and produced another master craftsman. Five members received "B" awards. Eight applicants were accepted as members.

We are indebted to Elizabeth Bourdon for her beautiful flower arrangements, to Maria Murray for her timely gallery talk, to those who assisted in screening the exhibit, to the hospitality committee for supplying hostesses and to the Exhibition committee, Cecelia Darch, Henrietta Frost, Kitty Hutter, Betty Nibbelink, Lynette Smith and Harriet Syversen.

HELEN FISH, *Chairman*



Original Lace Edge Tray — Courtesy, Ruth Morse



Original Lace Edge Tray
Courtesy, Mr. and Mrs. Robert Keegan



Original Lace Edge Tray
Courtesy, Madge Watt

CHAPTERS' REPORT

The aim of chapters is to coordinate the work of the Society committees and local chapters by keeping all informed of new and changed developments and to provide better communications.

With this in mind the Pike meeting featured the work of Applicants chairman, Mrs. Donald Steele. The response of teachers was most encouraging and was followed through with a special session at Atlantic City. Most teachers present have registered and will receive current information. All teachers are urged to communicate with the Applicants chairman to provide and coordinate the work of applicants.

At Atlantic City, Jane Bolster, Publicity chairman, explained how and where publicity is sent. She displayed an article from the Newark N. J. Sunday News describing the work of this Society with photos. It was printed May 18, 1969. It is hoped all chapters will contact Mrs. Bolster to foster public relations.

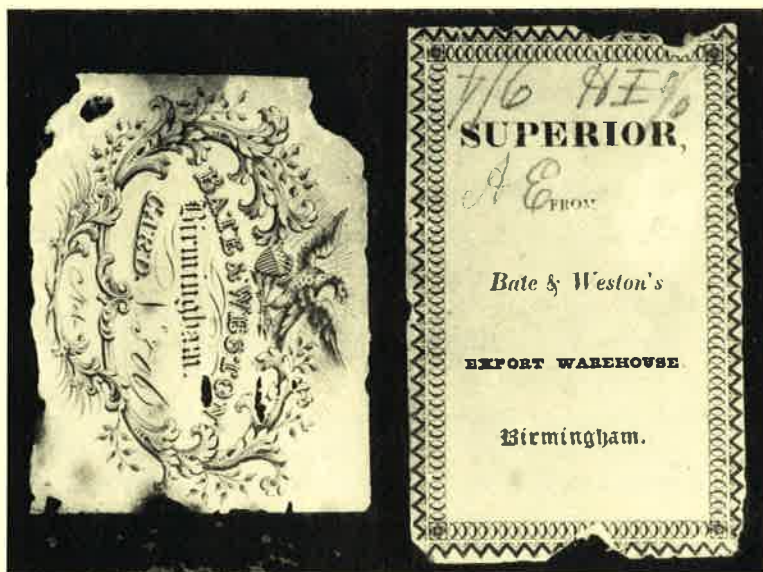
About 100 members attended the Chapters meeting at Pike and about 82 were at Atlantic City.

All chapters except one were represented and all gave highlights of activities for the year. The Annual reports received from all chapters was one hundred percent!

Maryland chapter. Mildred Ayers reported portfolio work to include all painted furniture and all Baltimore furniture. They are preparing a special section to include glass inserts on furniture with slides. This group also reported a special workshop sponsored by our Government at Smithsonian Institute to perpetuate "ancient art". Virginia Hitchcock taught stencilling with some 50 pieces finished. Some foreign students were included and she found much interest in the bibliography among those participating. This group is to be commended!



Original Tray — Courtesy, Margaret Willey



Labels found on back of Original Tray — Courtesy, Margaret Willey

In summarizing all present were urged to

- Bring to chapter level, activities of large meetings.
- All chapters urged to keep membership current; any changes such as moving, deceased, new applicants should be reported to chapters chairman and copy sent to membership chairman.
- Send list of potential workers to president.
- Solicit advertising from local suppliers for DECORATOR.
- To give back to the group the advantages we have enjoyed.
- It is important for each of us to interest prospective members in our Society activities and aims.

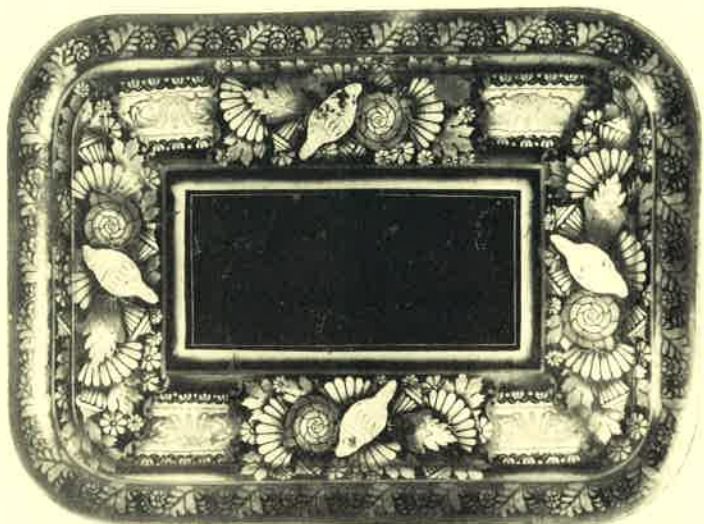
A thought to carry home:

“What is your chapter doing to perpetuate the work of the Society?”

ISABEL MACDUFFIE, EVELYN BENSON
Chapters Chairmen



Original Freehand Bronze Tray — Courtesy, Dorothy Hutchings



Original Stencilled Tray — Courtesy, Mrs. Thomas Ridler

CURATORIAL COMMITTEE REPORT, MAY 1969 ATLANTIC CITY

In the fall of 1968, the Curatorial Committee purchased, with the special assistance of Mrs. William Stainton, about 50 pieces of original decorated country tinware and stencilled articles for the Museum Collection. These purchases were made in Pennsylvania and we wish to thank Mrs. Glessner and Mrs. Johnson for their thoughtful cooperation in making these acquisitions possible. Mrs. Sara Fuller added to this new collection by the gifts of five pieces, 2 bread trays, a coffee pot, a large cannister and a caddy. Mrs. Stainton donated a tray with a "Lancaster rose" to match a bread tray we had bought. Some of these items have already been photographed for our tray book and we hope that most of the others can be included in the rearrangement of our Museum Hall exhibit.

We have received a very beautiful Victorian table with a decoration of flowers and birds in fine condition, from Mrs. John Elsaesser, in memory of her mother Mrs. Katharine Harter Alexander, which will be shown at our Fall meeting. Mrs. Elsaesser is a Society member from Youngstown, Ohio, who has not as yet attended a meeting, but who has been a dear friend of mine since long before there was a Society. She has also given us a tray to be sold for the Museum Fund at a later meeting.

Mrs. Arthur MacDowell and her mother Mrs. Eberling have offered us a fire pot and soldering iron used by early tinsmiths. As we

now have a small tinshop set up outside of the Society's Exhibit Hall at the Farmers' Museum, this offer was gratefully accepted. This gift is made in memory of Mr. Harvey G. Eberling who worked as a tin-smith in the early 1900's.

The Marjorie Milliman patterns have all been priced and prepared for sale at this meeting. Mrs. George Watt has been kind enough to arrange for the sale and, as it is to be the first experience we will have of this sort of thing, we are anxious to learn how it will work. The proceeds are all to go to the Museum Fund for further purchase of originals for the Marjorie Milliman Collection, which was set up last Fall by the gift of three originals from Mr. and Mrs. Crosby Milliman.

The Long Island Chapter has voted funds to make purchases in the name of Jean Dimon and Margarett Brown, which will be reported on in the Fall. Other Chapters have made money gifts, notably the Charter Oak Chapter — \$100.00, the Nashoba Chapter — \$25.00 and others. We express our gratitude to them as well as to all other contributors.

A number of people have asked me about the various collections that we have in honor of specific people and I have compiled a list of these and they will appear in a DECORATOR report very soon.

Respectfully submitted,
MARTHA MULLER, *Curator*



Original Gold Leaf Tray with Grained Background — Courtesy, Beth Doble

APPLICANTS ACCEPTED AS MEMBERS
AT ATLANTIC CITY, N. J.

May 1969

Christensen, Mrs. Paul (Catherine)	1201 Park St., Endicott, N. Y. 13760
Davis, Mrs. Joel P. (Ruth)	Ice Valley Rd., Osterville, Mass. 02655
Greenhill, Mrs. Ernest L. (Ruth Ann)	51 Platt Lane, Milford, Conn. 06460
Rainville, Mrs. R. D. (Florence)	Ridge Dr., Uncasville, Conn. 06382
Repetto, Mrs. Wm. C. (Mary)	182 Hickory Ave., Tenafly, N. J. 07670
Smith, Miss Barbara M.	Box 191, Poultney, Vt. 05764
Withey, Mrs. Raymond (Felice)	Green Mountain College, Poultney, Vt. 05764
Wright, Mrs. David (Alice)	R. D. #3, Middlebury, Vt. 05753

“MASTER CRAFTSMAN” AWARD



Chippendale Painting — Cornelia Keegan

MEMBERS "A" AWARDS
Atlantic City, New Jersey, May 1969



Stencilling on Wood — Alice Carlson

COUNTRY PAINTING

Deborah Lambert

Laura Orcutt

Harriet Syversen



"A" Award Lace Edge Painting — Elizabeth Peck



THE BOOKSHELF

by Anne E. Avery

This issue marks an occasion so rare it may never happen again. We have two books completely within the sphere of our interests: one written by a member, the other by a member of our Advisory Council. You will surely want to add both to your library.

The History and Folklore of American Country Tinware 1700-1900
Margaret Coffin Thomas Nelson 1968 \$12.50

I feel a rather personal involvement with this as I read parts of the manuscript during the period of research and re-writing. From a scholarly production it has become an extremely readable one and I think that most of you will be enthusiastic about the way in which Mrs. Coffin has developed her theme. The format is most attractive making use of country tin color, mustard yellow for the cover and a

dust jacket embellished with photos of originals including a red coffee-pot.

The opening chapter "A Dictionary of Tinware Shapes" includes a section of photos of originals, also in color. It helps! While the author adequately covers tinsmithing, the apprentice system, etc. she has chosen to take her readers through each of the tin producing regions, introducing them along the way to the famous "tin families" the Stevens, the Butlers, the Norths and all the rest. The photos, taken either by her husband, Charles Coffin or Frank Rollins are excellent: clear in detail and large — in almost every case they are a half page, sharing a page with the text. Another plus is the large type and the device of a sub-title leading the eye into a new subject. This makes locating a particular reference a very simple matter.

There is a good glossary, a lengthy bibliography and Appendix II — Historical Background would be valuable to a beginning collector. The final Chapter "Identification and Care of Old Tinware" should be required reading for the general public. Mrs. Coffin makes gracious reference to the HSEAD. If you want to choose a book to explain your affection for old tin or why you collect it — this should be the one.

Rufus Porter, Yankee Pioneer
Clarkson N. Potter 1968

Jean Lipman
\$12.50

In the preface, written by John I. H. Baur, Director of the Whitney Museum of American Art is the following statement: "More is known today about 15th century Florentine painting than about the 19th century art of our own country." It goes on to pay tribute to Mrs. Lipman for her addition to our small store of knowledge.

This publication will stand as a tribute to one woman's devotion in giving more than twenty-five years of dedicated research to rescuing a monumentally gifted American from certain oblivion. Rufus Porter, born in the presidency of George Washington — 1792, lived through the terms of twenty one other presidents, dying in 1884. At the time of his death he was memorialized by a paltry few lines in the papers. This lack in interest can be attributed to two things. He carried on his activities in almost total anonymity, and he was simply too advanced for his times.

Mrs. Lipman after giving a general biography separates his pursuits into chapters, hence: "Jack of All Trades", "Inventor", "Itinerant Limner" and so on. "Painter of the American Scene" deals with the famous wall frescoes and what a chapter it is! Pages of large, clear black and white, not only illustrations of Porter but also Jonathan Poor and Orison Wood. Best of all there is a section of colored photos.

Those of you that know the frescoes from the Holsaert house, Hancock, New Hampshire will be astonished by the perfection of the color plates. There is a check list of the frescoes, a chronology of Porter's life, a selected bibliography, a list of illustrations and an index. If you own the October issue of *ART IN AMERICA* entirely devoted to his wall paintings, compare the material with this book. You will realize how carefully Mrs. Lipman has completed what she calls, "The Porter Puzzle." For every reference shelf.

Oriental Carpets

Charles E. Tuttle 1967

Robert de Calatchi

\$22.50

A large book, both in size and scope. If you are interested either as a collector or decorator this will tell you everything you need to know. However, for the purpose of this review I prefer to treat it as a design source. Various small motifs are shown in black and white sketches throughout the text. The color plates are magnificent and it is interesting to note that this was printed in Switzerland. Covered are the carpets of Persia, India, Turkey, Turkestan as well as Asia and China. Guides are given for study, identification and history.

Pages are devoted to listing the various symbols from Egypt, Persia, China, etc. Here are a few gleanings . . . and not from the Pennsylvania Dutch! Turkey chooses the tulip which denotes prosperity. (Incidentally I am told the tulip came to Turkey from China, via India.) The parrot denoting good luck is a favorite in Turkestan. The pomegranate, meaning posterity, is listed under Egypt. So you see there is really nothing original under the sun. The catalogue in the back of the book would be most helpful in identifying types of rugs. While this is a scholarly book it is most readable. If you would like to curry favor with a wealthy aunt, this might be one way to do it.

"*Thrifty Man's Corner*" \$2.00 each

Dover Reprints

Victorian Stencils

selected by Edmund V. Gillon

Published in 1968 . . . being a collection from the *Deutsches-Maler Journal* c 1888-1894, Stuttgart, Germany. A folio of prints, black on white and very clear. Rather florid stencils of the period. However, might be useful to use in discouraging the person who has just discovered an "Early stencilled masterpiece".

Pennsylvania Dutch American Folk Art

Henry J. Kauffman

Published in 1964 . . . a reprint of the original 1946 edition, revised and enlarged. A good text, if somewhat elementary for some of you. The section of photographs alone is worth the price. Covers the full gamut. Pottery, glass, paintings, coverlets, etc., and some tin. If you do not own the original edition this would be a good investment.

NOTICES FROM THE TRUSTEES

FALL MEETING

September 22, 23, 24, 1969

Basin Harbor Club, Vergennes, Vermont

Meetings Chairman, Mrs. Donald Hanks

SPRING MEETING

May 15, 16, 17, 1970

The Belmont, West Harwich, Mass.

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

FALL MEETING

September 17, 18, 19, 1970

Lake Mohonk Mountain House

Mohonk Lake, New Paltz, New York

Meetings Chairman, Miss Maria Murray

POLICY

Use of The Name of The Society

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

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

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

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

The Official Seal

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

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

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

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

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

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.

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 1970 at which time the terms of the following Trustees will expire:

Mrs. Russell Annabal

Mrs. Donald Cooney

Mrs. H. S. Topping

Mrs. George Watt

Please send the names of your candidates to the chairman no later than November 30, 1969.

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1504 Kingsway Rd.

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MRS. JOHN CLARK, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.

MRS. CHARLES COFFIN, Northville, N. Y.—Certified in: country painting.

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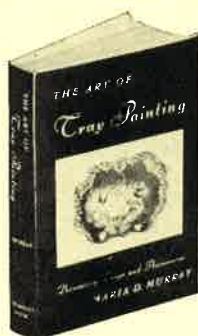
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