

The Decorator

Volume XXIV No. 2

West Harwich, Mass.

Spring 1970



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



HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

*Organized in 1946 in Memory of
Esther Stevens Brazer*

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THE DECORATOR

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COVER PHOTOGRAPH

Collection of coffee pots from the exhibition "The Tinker and his Dam" held at the Museum of American Folk Art in New York City from January 16 to March 8.

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By the Historical Society of Early American Decoration, Inc.



Early 18th Century European "Yeager" rifle of superb craftsmanship
and signed "A. Knot"



Original Ladies Safe — Courtesy, Mrs. Robert Wilbur.

EDITORIAL

It is a privilege to present to you an article on guns by Crosby Milliman, son of Marjorie Milliman, who is a collector, lecturer and an authority on the subject. Guns have always been considered to be instruments of war and violence only. What Mr. Milliman has to say will expose us to other qualities, namely those of the beauty of their craftsmanship, of their exquisite ornamentation, and to the satin-like finish of the handsomely grained wood used to fashion their stock. All of which is as authentic American Folk Art as our own painted tinware. Surely it can be considered another facet of Early American Decoration.

The Eagle plays an important role in decoration of every sort. Martha Muller has brought to light some very interesting information on the subject. Intriguing to me is her paragraph on the phoenix. Her illustrations show the different uses made of the eagle and the various techniques employed in producing it.

An unusual piece of printed fabric was sent us by Mrs. Everett Halsey for the Members' Collections column. It will amuse as well as interest you, I am sure.

The cover picture fills us with true pride. It shows a small corner of the first and very successful exhibition of our Society in New York

City at the Museum of American Folk Art. We are indebted to Elizabeth Peck for her enthusiastic account of this project for which she is responsible. We are grateful also to Madge Watt and the hardworking Committee who operated "back stage" and gave hours of their time. As many photographs as possible have been included in this number. It is regrettable that they cannot be in color, for black and white fails to do justice to the breath-taking spectacle of this prodigious collection of tin. Mary Black, the Director of the Museum, handled the arranging and staging of the exhibition. She is a genius endowed with rare taste and feeling. It is to be regretted that a great many of you were unable to attend it.

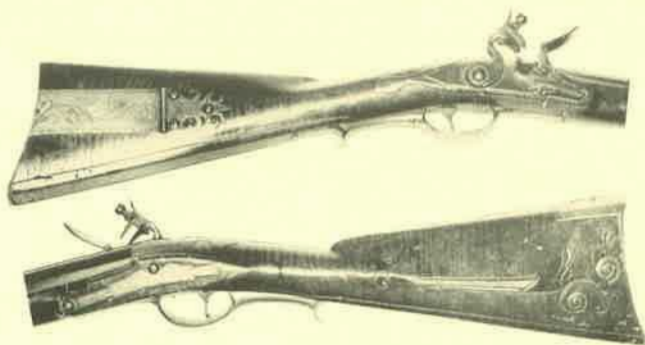
To make way for the many illustrations used in this number some of the reports have been condensed. You will find them in detail in the Annual Reports.

It has been necessary, owing to printing costs, to increase the price of all copies of the DECORATOR as of the Spring 1970 issue to \$1.50 plus 10¢ postage.

EMILIE UNDERHILL



Original Ladies Safe — Courtesy, Mrs. Robert Willbur.



Relief and incised-carved curly maple stocked rifle made C.1770 in Hanover, Pa,
and signed by Jacob Shriver, father of John Shriver.

EVOLUTION OF THE PENNSYLVANIA RIFLE AS AN ART FORM

by
Crosby Milliman

The task of placing the "Kentucky" rifle in its proper perspective here is a unique challenge because of the aura of romanticism which surrounds it. Associated with this utilitarian tool were people like the Kentuckian Daniel Boone and the many other pathfinders and settlers who preceded and followed him through the wilderness. But hand-in-hand with romance goes beauty, and the American long rifle, with its technical qualities, was fashioned to be beautiful. It commanded the soul of its craftsman as he forged the barrel, carved the rococo upon the slender silhouette of the native stock, and engraved the brass and silver ornaments. Such a rifle was owned and used with justifiable pride. Although its original uses have been dimmed by technical advancement, current pride of ownership radiates more brilliantly. Compared with the centuries of Eastern art, our own Western artistic heritage is not very extensive. It is my intention to direct your appreciation and understanding towards a lesser known but very important part of our artistic heritage—the art of the Pennsylvania long rifle.

In the year 1681 there spread a strange rumor along the reaches of the Rhine. An Englishman by the name of William Penn had inherited from his father a claim of 16,000 pounds sterling against Charles II for money loaned and services rendered. In 1680 Penn had asked the payment of this claim in lands in America—greater lands than all Bavaria and Wurtenburg and Baden put together. Charles was quite willing to be so easily released from a troublesome debt and to satisfy an influential friend. Thus with this land, three degrees in latitude and five in longi-

tude, bounded on the east by the Delaware River, on the west by Maryland, including the present state of Delaware, and to extend as far northward "as plantable," Penn saw an opportunity to found a Christian commonwealth devoted to liberty, peace and justice, and to secure a resting place for his persecuted co-religionists. There were a few Swedes and Dutchmen already on the banks of the Delaware and some English Quakers had drifted over from West Jersey. In addition, Penn was now inviting the people of the Rhine—those people who for decades past had covered miserably under the heel of a succession of invaders. To these now the rumors spreading far and wide seemed unbelievable. For William Penn—that tall young Quaker who four years before had visited the Rhineland, preaching views not very different from those held by some of their own sects—was offering them a haven in America.

Almost at once the invitation was accepted, by small groups at first, then gradually by ever-swelling numbers, until in 1776 nearly one-half of the residents of Pennsylvania hailed from German states. From the Palatinate, that fertile pocket of the Upper Rhine, came the majority of the immigrants to land at Philadelphia then spread fan-wise through the valleys of the Susquehanna and the Schuylkill, up and down the Lehigh and Perkiomen.

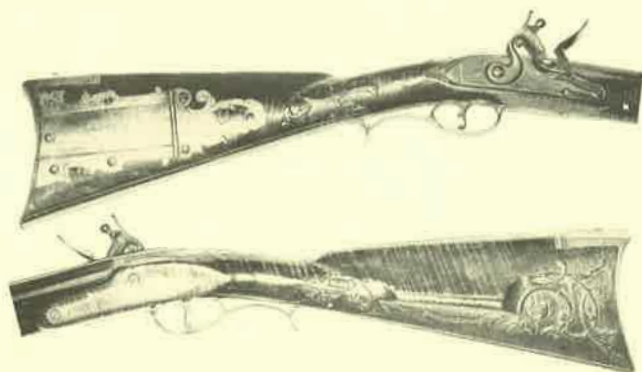
They brought with them, those hardy seekers after peace, a background and a culture that has played no meager part in shaping and enriching life as it is known today. Among them in outstanding numbers came the farmer folk; but with them too came artisans and scholars, potters, printers, lawyers, weavers, turners, ministers, and gunsmiths—men from every walk of life, proficient in the occupation that they called their own.

They brought their Bibles with them and their deep religious feeling. But, paramount among the rest, they brought their love of color and of decoration, of hearts and birds and tulips painted in bright blues and earthy reds and brilliant greens; of animals, and suns and moons and stars and trees of life, and other naive symbolism dating back into the past. Here in a new and freer land, with different media and tools not always adequate, they set down once again the old familiar themes on barns and birth certificates, on tombstones, chairs and pottery, on dower chests and butter molds, on stoveplates, clocks and almanacs, in lovely fractur painting on rare manuscripts and ancient songbooks, and into their firearms. The rifles that they carried were another contribution to America's expanding craftsmanship, for it was the immigrants from Germany who'd brought the art of rifling with them, and who made in Pennsylvania those far-reaching weapons that gained fame beneath the totally misleading title of "Kentucky rifles."

The Pennsylvania rifle evolved from two basic types: the long, light and graceful smoothbore fowling piece developed primarily by the English and French; and the short, large calibre, rifled "Jaeger" developed by the huntsmen (jaegers) of central Europe late in the 17th Century. The earliest guns were, of course, carried over here by their owners, the explorers and first settlers, as a means of protection in an unknown environment. Craftsmen would later bring their best examples in anticipation of continuing their chosen trade. After a study of a wide range of these earliest "imports", I have come to the conclusion that the Europeans were naive enough to assume that their firearms would adjust to the environment of the New World. However, they soon realized that in this period of exploration, colonization, frontier warfare, and free-booting, the devil took the hind-most and the Indians were likely to be hard on the heels of the devil. Survival in this new country, which was largely a primeval wilderness, called for a new type firearm of greater accuracy, higher efficiency, low weight, and greater economy.

The English (and French) developed the long smoothbore fowler late in the 17th Century to hunt the smaller game in Europe, like rabbits and birds. The English had no particular use for rifles, and their gunsmiths were not particularly well versed in the art of rifling barrels. The earliest pieces compare to the common military musket, and the majority of these early fowlers ranged in calibre from .60 to .80 and were heavy consumers of scarce powder, shot and ball. The migration of skilled gunsmiths to America began to meet the demand for a better firearm. The later fowlers (c. 1740) were longer in the barrel and yet weighed less because of the thinner, more graceful proportions of the stock.

Although rifles had been popular in central Europe since the early 16th Century, it wasn't until the end of the 17th Century that the "jaeger"



Beautiful relief-carved curly maple shocked rifle made C.1790 in York, Pa. and signed by Henry Pickel. Fine example.

achieved its fully developed form. The typical rifle had a 30-inch, thick-walled, octagonal barrel of .60 calibre, with a blade front sight and a wide, center-notched, U-shaped rear sight. Walnut was generally used in the full stock, which was nearly always raised carved around the lock, barrel tang, cheekpiece, and along the comb of the buttstock. The most distinctive feature of the "jaeger" was the sliding cover of either wood, metal, or bone over a compartment in the right side of the buttstock. Although it was to become common practice for the American rifleman to store greased patches in this compartment (and thus the name "patch-box"), it is not certain what the European used it for. Nearly all surviving "jaegers" are completely void of any trace of grease or lubricant of any kind. It can only be surmised that the Europeans used the compartments for other purposes such as for accessories and extra flints.

It is not at all surprising that the first American-made rifles bore a striking resemblance to their European ancestors. Although wood was plentiful, imported tools were at a premium and the means for producing iron, barrels and locks were rather primitive. Thus development around the turn of the century was very slow. There was little or no specialization in this initial stage, and circumstances forced the early gunsmith to work in many mediums and exercise many skills. As remarkable as this adjustment was, the extraordinary genius of these craftsmen really began to bear fruit in the 1720's and 1730's.

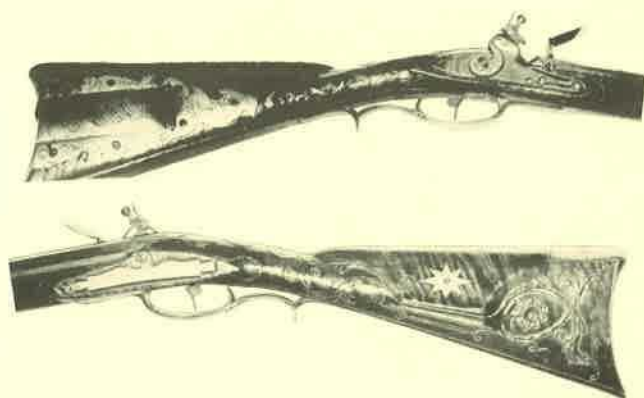
For a hundred years or more European gunsmiths had been trying without success to combine the rapid fire characteristics of the smooth-bore with the accuracy and range of the rifle. The problem was tackled in hundreds of American frontier forges, and the demand for a more perfect firearm stimulated quite a rivalry among the gunsmiths, a rivalry which was to spread out into other facets of the craft and endure for over a hundred years. The man who solved the problem, about 1725, was a first-order genius who probably resided in or around Lancaster, Pennsylvania. Sparse records indicate that several gunsmiths settled in this area and were actively engaged in their trade by 1730. The major transition from the European to the new American style took maybe as much as another 15 years to complete. Adaption and experimentation was a painfully slow process until techniques and facilities were improved upon.

It wasn't until the middle of the 18th Century that the Pennsylvania rifle actually began to take on certain distinct characteristics. The rifle was beginning to assume a long but graceful appearance. Although it was retaining the thick "jaeger" butt, the English and French long fowler design was definitely influencing the long, slim lines of the rifle's silhouette, particularly in the full stock. The Pennsylvania rifle changed so radically during the French and Indian War period, and before the

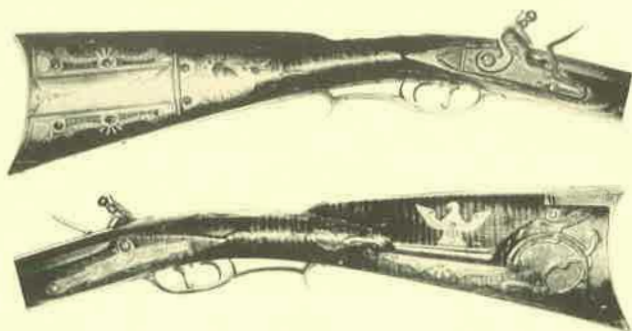
Revolution, that it is difficult to recognize the style of any particular maker or school of influence at this stage.

At this time the sliding patchbox cover (generally of matching wood) was being replaced by a 2-piece brass cover which was hinged to the buttstock at one end and employed a novel spring-loaded catch at the buttplate. This alteration was to grow not only in size and design but became the show spot of the more imaginative metal workers and engravers. Everything about the Pennsylvania rifle reflected European influence; but the patchbox (although not appearing on all Pennsylvania rifles) was about as much an American innovation as any aspect of the rifle could be.

The demands of the Revolution increased, among other things, the number of gunsmiths. So when the war was over, the field was covered with silenced guns and the market fell off drastically. The gunsmiths had to turn from stepped-up war work and face the fact that they must come up with a new market for their rifles in a highly competitive field. More time was available now but all of it had to be devoted to the selection and working of the finest curly maple obtainable, an eye-appealing wood which had the strength to compliment the allure of slender stocks, thinner butts, delicate wrists, raised and incised carvings of rococo, C- and S-scrolls of exceptional workmanship. And though all this might suggest that the original utilitarian purpose had taken a slide in favor of high art, nothing could be further from the facts. The war had helped step up technology and the development of better techniques. The smiths became more aware of each other's special talents: the better barrel makers; the clever and more patient lock makers; and, those with the larger and more



Particularly fine relief-carved curly maple stocked smoothbore with silver inlays made C.1800 in Annville, Pa. and signed by Nicholas Beyer.



Superb relief and incised-carved curly maple stocked rifle, in its finest hour, with silver and brass inlays and signed John Shriver, Adams County, Pennsylvania, May 15, 1801.

efficient mills. Nevertheless, the very beautiful and highly imaginative engraved patchboxes, inlays and mountings, and exquisitely carved stocks would remain the gunsmith's "signature", identifying him within a certain "school" of influence, a family, a town or a county.

In the examples from the post-Revolution period, you see the more ripened fruits of the apprentice system employed by the master gunsmiths. In becoming such a master, the aspirant started at age 10 or 12 and learned his trade for as long as 8 years. If and when finally ready, the apprentice had to submit his workmanship before the extremely proud and critical eyes of the masters, sitting in the Guild Hall, who insured quality craftsmanship.

Rococo art reached quite a high degree of sophistication in the fashionable centers of Europe during the century or so leading up to the American Revolution. Besides weapons, it was most widely used in furniture and architecture. About the time we were recovering from our Revolution and rebuilding, rococo went out of style in Europe and found new life in America. Rococo American-style flourished for over sixty years and, with the long rifle, experienced a Golden Age around the turn of the century before they both degenerated in the 1830's and 40's.

Rococo grew in popularity with the Pennsylvania gunsmiths not only because of their mutual heritage but because of its variety of asymmetrical forms and the fact that it could be so readily worked into the unusual straight and curved profiles of a gunstock and patchbox. Rococo often resembled stylized flora and fauna joined in various ways, but mostly composed of C- and S-scrolls. Over a 100-year period from about 1730 to 1830 the gunsmiths incorporated into their overall designs representations of flowers, birds, animals, people, celestial bodies, firearms,

swords, drums, flags, even signs of fraternal organizations, and interestingly enough, pretty much in this same chronological order. For example, the edelweiss and fuchsia were reminiscent of the old country, the fish and twisted heart reflected their very strong religious convictions, certain birds, and men in liberty caps were signs of the times, followed by eagles, and 8-pointed "stars of Bethlehem" and new moons for the new country. On my own favorite piece is inlaid a horse-head patchbox with scales engraved on the horse's neck alluding to the speed and toughness of the men from Kentucky,

*"For every man was half a horse,
And half an alligator.
Oh, Kentucky, the hunters of Kentucky,
The hunters of Kentucky."*

Ballad, "THE BATTLE OF NEW ORLEANS"

Credit for Photography to
Harry Knode, Dallas, Texas.



Original Coal and Hod Brazier — Courtesy, Mrs. Robert Wilbur.



Eagle, reverse painting on glass — Courtesy Eleanor Jones

THE EAGLE AS A SYMBOL

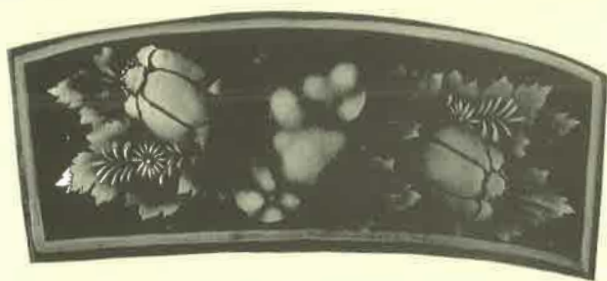
By Martha Muller

The use of some decorative forms, such as flowers, birds, animals, crosses, etc. instantly mean certain things to us, when used on emblems, flags, seals, coins, in heraldry and as insignia. The perfect example of this symbolism is the great American bald eagle. It is not only our most popular decorative design (we have even used it as a motif for our own Society's seal) but it means something very vital and stirring to us, wherever we see it depicted.

In an informative article in *THE DECORATOR*, page 15, vol. xvi, no. 1, Fall 1961, Juliette Wachsman has told us about the many types of articles on which the eagle has been used as ornament and how it came to be used on the Great Seal of United States, the design for which was finally accepted after much wrangling and altering, in 1782. This use, for our country's seal, of this handsome, fierce-looking bird, with its beautifully feathered head and neck, immediately and quite unwittingly set a style trend that has lasted throughout the centuries until today. It symbolizes great strength and independence and possesses the power to protect its own kind. Even now, its uses in ornamentation, whether carved, painted, etched or printed, whether on wood, in bronze or brass, or on paper or tin, or any way, the aura of its significance never fails to be felt.

The bird, which appears, for instance, on early Queen Anne or Chippendale mirrors as a carved or molded motif, as well as on other early items prior to 1782, was the phoenix. Resembling the eagle in appearance, the phoenix was a fabulous bird in Egyptian mythology, sacred to the Sun God and worshipped at Heliopolis. It attained a life span of from five to six hundred years, then incinerated itself on a funeral pyre and arose, renewed from the ashes, to live again. In both pagan and Christian literature it was a symbol of death and resurrection. This was an eminently suitable device for use by the many ancient cities and countries that were ravished by war and totally destroyed, only to be rebuilt again and to flourish.

In America, the eagle was born as a symbol in revolutionary times and it was meant to inspire armies with a single purpose, to win. It has been commonly asserted that there is a war eagle and a peace eagle. The war eagle looks over its right shoulder and usually has a quiverful of arrows in its talons. It is significant that the Great Seal shows the bird with arrows in one talon and an olive branch, symbol of peace, in the other. In Germany and Austria the double-headed eagle was much in use, looking both ways to war and to peace. However, as one carefully examines the many differing eagles in decorative use throughout the years, one is inclined to come to the conclusion that many artists posed their models with an eye towards effectiveness and without the knowl-



Pattern of Hitchcock type chair – Courtesy of Avery Worth Gordon



Eagle from Brick original patterns for furniture, coaches and sleighs.
Courtesy Eleanor Jones

edge or concern for the traditional concepts, for we find many eagles looking over the left shoulder and also carrying arrows or other implements of war.

A few years ago, a sudden great urge to possess articles which showed eagles as ornamentation, seemed to inspire many collectors. All antique shows and shops reflected this urge in their displayed merchandise and an amazing variety of eagle decorated objects made their appearance on the scene. In the past two years, however, I have noticed that the owl is making a bid to replace this eagle binge on the antique market. I, personally, would find no fault at all, with the interest shown in both the owl, symbol of wisdom, and the eagle, symbol of bravery and freedom. They both seem most desirable items to collect. Let us hope, also, that, as a nation, we will endeavor to protect both of these regal creatures in their wild habitats and save them from extinction, so that they can continue to inspire us in real life as well as in decoration.



Bellows
Repainted by Martha Muller.



Exhibit at Museum of American Folk Art, N. Y.

"THE TINKER AND HIS DAM"

by Elizabeth Peck

According to the "News Release" distributed at the Museum of American Folk Art on the occasion of their mid-winter show from January 15th to March 1st, 1970, Mary Black, the Director, called the exhibit "The Tinker and His Dam". She goes on to say: "The title is a several-level pun. According to all recent dictionaries, the tinker's dam refers to the blasphemous language which falls so frequently from his lips as to be meaningless. But the folk meaning refers to the dam used to hold tin as it is being formed and soldered and is then discarded as useless. It refers, too, to the several ladies now and then who decorated tin with stenciled and freehand designs. This meaning is particularly apt since the show is being done with the wholehearted cooperation of the members of the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration".

And so it began — or officially it began, but there is always something that causes the beginning and it must be recorded that it all is "Kitty's fault". In some one of our many conversations she said, "with



Exhibit at Museum of American Folk Art, N. Y.

promotion of the Society in mind you should contact Mary Black at the Museum of American Folk Art in New York. Her exhibits get the best reviews by Marvin Schwarz in the *New York Times*". So, without delay, I contacted Mrs. Black and her reaction about a possible exhibit made me feel that the Historical Society of Early American Decoration was the *one* group she wanted to contact! This was in January, 1968. In the interim the exhibit was planned and approved and the big push started. In September, at the Basin Harbor Meeting, members brought 129 pieces of original tin to be processed for the January exhibit at the Museum of American Folk Art in New York City. The tin was carefully packed in cartons and the tour of the tin peddlers began in earnest. In the ensuing months tin was collected in various areas all over New England. Through the generosity and cooperation of many, the job was simplified. One trip to Sturbridge was made in early December by Gina, Martin, Maryjane Clark and myself to meet Mr. Henry J. Harlow, Director of Sturbridge. We were given the red carpet treatment and any tin we wished to borrow was ours. He took us into their bulging storage house. We ended up with many unusual pieces and a bulging king-size red high hat—a Hatters sign—this item took half a back seat. At each pick-up the first order of business was recording each piece of tin.

It was tantamount to disaster to make a mistake in the books or on the cards on the back of the tin. Madge Watt, our registrar is a very

meticulous checker and I was happy when everything was verified. The first load of tin went by peddler Watt to New Jersey in September. The second load by peddler Hutter went to the Watt hideout in December. Meanwhile tin was being delivered to the Martins in Wapping, Connecticut, from points in New England, to Pecks in Glens Falls from that area. On January 10 the tin from Long Island was brought on horseback by Emilie Underhill and Andy, Jr., the DeVoes came in their cart from Bridgeport, the Coggins from Greenwich, the Martins from Connecticut; the tin from New York and the Watt collection was loaded into two large conveyers and the descent on the Museum of American Folk Art began. Fortunately it was early on Sunday and New Yorkers were in their beds. With the help of the Museum strong-men the cartons of treasures were quickly unloaded and the unpacking began.

The processing of each piece was a lengthy undertaking and out of all those cartons the beautiful originals were duly registered and placed "some-place". There were tables and tables but not enough. We were soon looking for *any* spot to put a bread tray, a document box or a card tray size 3" x 2½"! After all the pieces were signed "in", the tin peddlers left their treasures in charge of Mary Black and her staff. The next Thursday evening we were urged to return to the opening of the exhibit. It was like an invitation to Cinderella's ball—an unbelievable transformation had taken place. The tin we had delivered, unpacked and deserted had taken on dignity, antiquity and beauty in its display. As I looked

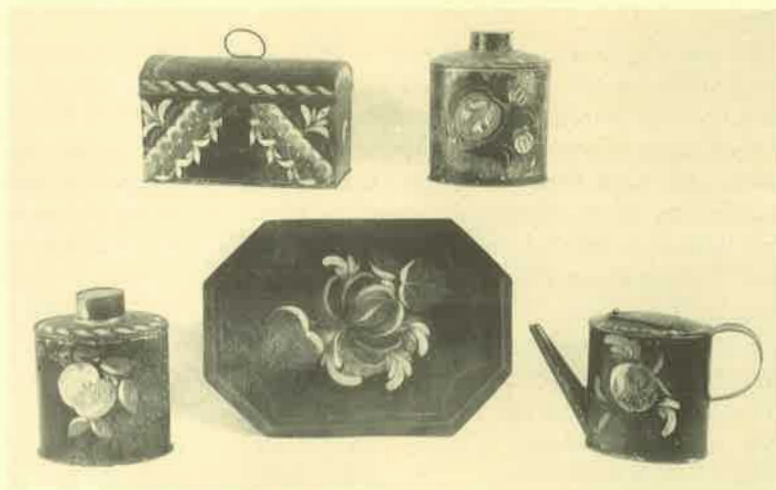


Exhibit at Museum of American Folk Art, N. Y.
Oliver Buckley Pieces

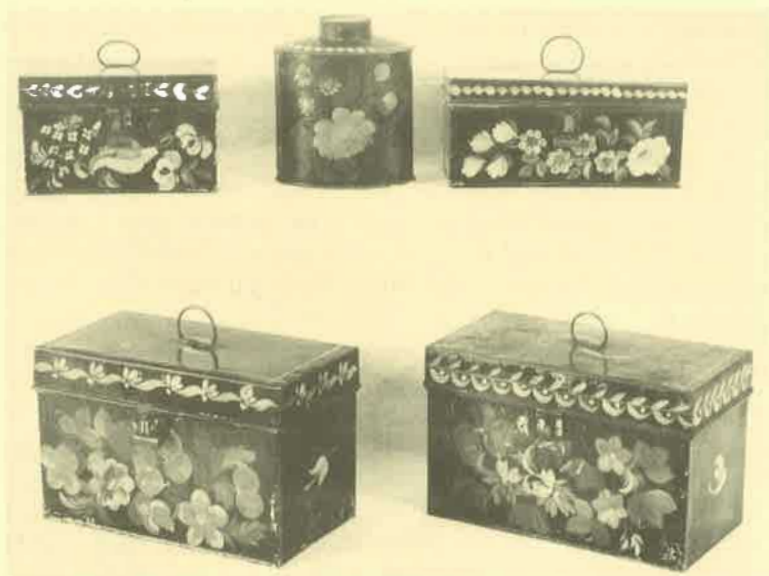


Exhibit at Museum of American Folk Art, N. Y.
Stevens Plains Pieces

around I felt that each piece was taking particular pride in its setting, and Mary Black's artistic talents for display were given a gala performance. Our ancestors would have been proud to think the simple decorative objects of their homes would find such an admiring and appreciative audience.

The opening was a "happening"—a gala affair. The hard-working Museum males turned out in gay attire—a witch's brew was served from a punch bowl on an ancient paisley shawl. The Trustees of the Museum, and friends and members of the Museum, plus the usual chronic "opening attenders" were there—members of the press, (we hoped,) also all of the Trustees of the Historical Society of Early American Decoration. George Watt was our only husband—and he handled the situation with aplomb. Everyone was pleased and appreciative.

The members who worked on the unpacking on January 10th and the repacking on March 3rd were:

Mrs. Howard Brauns
Mrs. Donald Steele
Mrs. Harold Syverson
Mrs. Catherine Hutter
Mr. and Mrs. Sherwood Martin
and their daughter Terry

Mrs. Harold White
Mrs. Andrew Underhill
Mrs. George Morse
Mr. and Mrs. George DeVoe
Mr. and Mrs. Herbert Coggins

These members worked hard and long—we needed each and every one of them. The only compensation was a free lunch for some of them.

Gina Martin deserves a special word of thanks. On our delivery day she spent a lot of time with Mrs. Black, pin-pointing the tin areas, for which Mrs. Black was extremely grateful. Shirley DeVoe and Emilie Underhill were also most helpful in this highly specialized area. And we were rewarded. In a letter of thanks to me, but “intended for all the members of the Historical Society of Early American Decoration,” Mary Black writes, on May 5, 1970: “The splendid cooperation of the members who worked most closely with us was unprecedented in our brief history. Never before have we had such help: your handling of details between our two associations; Madge Watt’s work as registrar; the care and accuracy of the records kept by members who assisted her; the help with identification from you, Madge and Gina Martin. Because of this it was, for Bert Hemphill and me, one of the pleasantest associations of our museum careers . . . Ever since learning of your society, some fifteen years ago, I have been greatly impressed by the high standards and impeccable craftsmanship of its artisans . . .” And in a comprehensive illustrated review in the New York Times, January 31, Marvin D. Schwarz wrote: “The variety of forms shown is striking . . . Thanks to suggestions by



Exhibit at Museum of American Folk Art, N. Y.
Berlin, Conn. Pieces



Exhibit at Museum of American Folk Art, N. Y.
Pennsylvania Pieces



Exhibit at Museum of American Folk Art, N. Y.
Pennsylvania Pieces

members of the Historical Society of Early American Decoration the painted decoration has been divided into regional categories. This cross-section of American tinware should whet the appetites of collectors . . .” The Newark Sunday News and the Nantucket Inquirer and Mirror also gave the exhibit splendid illustrated write-ups, and Jean Lipman, in a full-page illustrated article in the February 27 issue of Life magazine wrote: “If you are a folk-art enthusiast, you must be aware of the mecca of your persuasion, the Museum of American Folk Art on West 53rd Street in New York . . . Never before have so many examples of decorated tin been brought together in a single exhibition . . .”

On the day the exhibit closed Gina, Kitty and Bernice Perry, our official photographer, moved in at 5:30 and started setting up for pictures. The plexiglass was removed from the cases which enabled overall pictures to be taken before removing individual pieces for group pictures.

Simultaneously a group from AMERICAN HOME MAGAZINE came to take pictures for a forthcoming article on American Tin and hopefully some words about the Historical Society of Early American Decoration.

Needless to say, this competition caused a bit of confusion but patience was the order of the day. Patience won out, but some weary

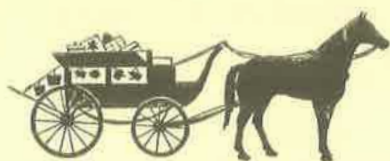


Exhibit at Museum of American Folk Art, N. Y.

workers, returned to their hotels at 3:30 a.m. Mr. Herbert Hemphill, (Bert) the Curator, plus the packers collapsed about midnight, but Gina, Kitty, Bernice, Terry and Sher who was put in charge by Mr. Hemphill, stayed until they had completed their job of photography. The pictures are excellent which I am sure is satisfaction enough for those involved.

To those of us who had the privilege of working on the exhibit, it was a wonderful experience—to have a chance to become better acquainted with Mary Black was especially pleasant. Her talents are so many and so diversified—to be able to set up such an artistic exhibit with so many pieces to assemble, her ability to write and speak, all of which she does with enthusiasm, knowledge and good humor and/or wit. We are fortunate indeed to have her on our Advisory Council.

I could go on and on, and to anyone who has lasted this long, no doubt it seems I have. All that remains to be said is that after seven weeks in the big city, amid the confusion and din of continuous admiration, our ancestral tin has migrated, via the various aforementioned peddlers, back to the comparatively quiet homes from which they came. Surely life will never be the same after the accolade of appreciation of the sophisticated city.



MEMBERS' COLLECTIONS



POSTER ON LINEN

by Katherine Halsey

This "poster on linen", size 42 in. x 60 in., printed with black ink from wooden or linoleum blocks, was found in a trunk in the attic of an old house in Vermont. The sweet little lady who lived in this house, whose dates were 1856-1931, was known to be an ardent believer in temperance, and a great worker in the "Women's Christian Temperance Union." This banner may well have been used at crusade meetings, or displayed in public places to show the evils of drinking.

The Women's Christian Temperance Union, an international organization of women believing in total abstinence from all kinds of alcoholic beverages, was founded in 1874, growing out of the Women's Temperance Crusade. Women marched into saloons praying and singing hymns and begging that the sale of liquor be abolished. After a few weeks thousands of saloons were closed throughout the nation and eventually the 18th Amendment passed in 1919. Such is the power of a group of determined women! Please let us know if you have any more knowledge of this banner, or have ever seen one like it. There must be others in old attics.



Original Pen and Ink Stand — Courtesy, Mrs. Robert Wilbur.

PRESIDENT'S REPORT, MAY 1970

The charm of Cape Cod lured 231 members and guests to the Annual Meeting at the Hotel Belmont in West Harwich. The efficient planning of the meeting by Virginia Cochran, the excellent program designed by Nory Van Riper, and the warm greetings of the Hospitality Committee, chairmanned by Doris Smith, made the three meeting days completely delightful. The Old Colony Chapter assisted with both moral and physical support in the arrangements and details of the meeting. Typifying the Cape were seagulls painted on the name tags, bright colored ducks stencilled on velvet for the table hostesses, and corsages made of pastel-painted mussel shells worn by the Trustees.

Friday evening, we were privileged to hear Mr. and Mrs. Charles Welling give a most enthusiastic and colorful presentation of the tour taken through Greece and Yugoslavia. The professional quality of the slides and the very knowledgeable and smooth commentary by Mrs. Welling provided a very pleasant evening.

At the Annual Meeting on Saturday morning, Mrs. Philip Peck reported on the great success of the exhibition at the Museum of American Folk Art, and read a letter from Mrs. Mary Black, Director of the Museum, thanking the Society for its efforts and cooperation in presenting "The Tinker and His Dam".

Photography: The Society has an impressive group of slides which are extremely worthwhile and available for Chapter programs.

Standards and Judging: Eight applicants were welcomed into membership, fifteen pieces received the coveted "A" award, and congratulations went to Louise Wallace, the fourteenth Master Craftsman.

Teacher Certification: A certificate was presented to Jane Bolster for Country Painting, and one to Elizabeth Peck for Freehand Bronze.

Publications: We are looking forward to the publication of *The Ornamented Tray* and the *Glossary*. In addition, Gina Martin is planning a book on Country Painting Regional Design, which will be invaluable in the identification of the different styles of country painting.

Trustees elected to serve three year terms are: Mrs. Russell Annabal, Mrs. Donald Cooney, Mrs. H. S. Topping, and Mrs. George Watt.

Following the business meeting, the Trustees met and elected the following officers:

President	Mrs. Philip S. Wheelock
First Vice President	Mrs. Edwin W. Rowell
Second Vice President	Mrs. George C. Watt
Recording Secretary	Mrs. Russell Annabal
Corresponding Secretary	Mrs. Donald Cooney
Treasurer	Mrs. H. J. Parliman

Our deep appreciation is extended to those members who took part in the program. Mrs. Robert Keegan, assisted by Mrs. John Clark, described and demonstrated the freehand bronze techniques. Their helpful and explicit suggestions were most worthwhile. Mrs. Charles Ayers shared her knowledge of the research done on painted furniture and other ornamentation in the Baltimore area from 1795 to 1835. Her enthusiasm was contagious and inspired and encouraged others to pursue areas of research in their localities. By the use of slides, Mrs. Ronald Slayton described various floral techniques. Each stage in the painting of a flower was clearly pictured and was very helpful in clarifying many of the mysteries of floral painting. Mrs. John Clark planned a most informative lecture with the use of fine original designs, commenting on their desirability from the viewpoint of the Standards and Judging Committee.

Saturday night we were treated to a charming film, "The Mayflower Mouse", produced by Mrs. Leslie Beaton, well-known puppeteer. Mrs. Beaton described the problems and complications, as well as the rewards connected with the craftsmanship of puppetry. On display were many of the "characters" that appeared in the film.

The exhibition hall provided ample room for viewing all the beautiful originals that were displayed, as well as the fine array of items supplied by Mrs. Gartley Weller and her committee at the Ways and Means table.

The meeting at West Harwich was truly inspiring to all who attended. On behalf of the Trustees and the membership, I wish to thank everyone who contributed in any way, to ensure its success.

VIRGINIA MILNES WHEELOCK



Original Papier Mache Tray — Courtesy, Mrs. John Clark.

REPORT OF THE FORTY-NINTH EXHIBITION

Belmont Hotel, West Harwich, Cape Cod, Mass.

May 15, 16, 17, 1970

How does one describe and reconstruct an exhibit so that it remains a record for those who did not attend and a reminder for those who did attend, and at the same time, does not exceed the limit of a few well chosen words?

It is a pity that the whole forty-ninth Exhibition was not photographed in color and recorded forever. Perhaps someday this is the way we shall do it, then who will need words?

But for now we can close our eyes and picture a big square room with exhibit tables arranged strategically to display 15 "A" awards, including a chippendale tray, 18 "B" awards, 16 applicant pieces and 130 originals.

We can picture, also, the Teacher Certification display with its accepted portfolio of Free Hand Bronze patterns, Teaching aids and originals with faithfully reproduced patterns.

The book sales table, DECORATOR sales table and Ways and Means table all of which offered opportunities for stocking up on useful items, add to the picture.

Yes, the Exhibition was colorful and offered all kinds of opportunity for learning. One could not help but be impressed by the fine work of our members and the versatility of the early craftsmen.

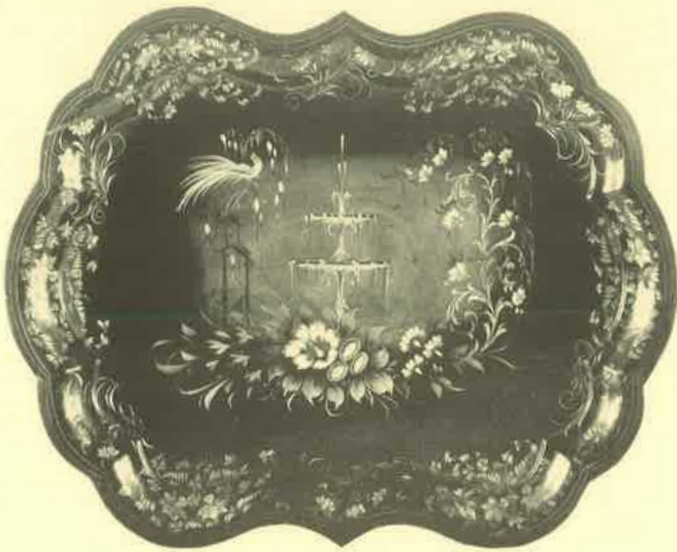
In this DECORATOR are pictured the beautiful "A" award pieces and also some of the originals which were in the Exhibition. Feast on them and imagine how they highlighted the Society Exhibit in West Harwich, on Cape Cod, in the springtime.

Our grateful thanks to the splendid committee responsible for this showing. Lois Binley, Elizabeth Bourdon, Henrietta Frost, Catharine Hutter, Lynette Smith, with Helen Fish, acting chairman.

ELIZABETH NIBBELINK, *Chairman*



Original Papier Mache Fire Screen — Courtesy, Mrs. John Thomas



Original Tray.
Courtesy, Historical Society of Early American Decoration.
Gift of Mrs. Helen Chadbourne.

CURATORIAL REPORT **May 1970, West Harwich, Mass.**

The pattern collection of Mrs. Cecil Chapman Harris has been donated to the Museum Collection. It contains 497 patterns in different categories. Plans for the ultimate use of these patterns have not been completed, but members will soon hear more about them.

The Long Island Chapter has presented three stencilled trays to the Museum in the name of Margarette Brown, which have already found their way into our Exhibit Hall at Cooperstown, as they filled an urgent need in the stencilling section. In memory of Jean Dimon, the Long Island Chapter has donated a very fine bride's box in good colors, painted with two figures, a soldier and his girl, bearing the inscription above them, in German, "To talk of love will give me such pleasure". A maroon colored Sheraton chair, marked with the date 1808, both front and rear, has been given by Martha Muller in memory of Ida Cabot. Three very fine gifts that have been unreported to date, are a theorem painting on pith, showing pink flowers and a butterfly, a patch box of enamel over copper with the legend "A present from Pontypool" and a stunning Chippendale shaped tray with an Oriental design done with the lavish use of red bronze powder and vermillion paint. All three pieces are in excellent condition. They were presented by Mrs. Nelson White, in the name of the Charter Oak Chapter.

The Fairchester Chapter has given \$100.00 to the Museum Fund and the Nashoba Valley Chapter has given \$50.00. Members also, have generously sent in extra money to the Fund. We sincerely thank all donors most heartily. It is gratifying to know that there is such an awareness by our members of the real value that their donations have in helping to improve and enhance our exhibit hall and thus give pleasure to the many visitors that seek to learn from these exhibits. It is our one constant contact with the public and therefore our best publicity

List of Memorial Gifts to the Museum Collection will be found in the Annual Reports.

MARTHA MULLER, Chairman

APPLICANTS ACCEPTED AS MEMBERS

At West Harwich, Mass.

May 1970

Mrs. A. B. Baer (Helen)	9425 LaDue Rd., St. Louis, Mo. 63124
Mr. Laurence B. Cheney	22 Nimitz Pl., Old Greenwich, Conn. 06870
Mrs. John Dotter (Sherry)	Lebanon, N. J. 08833
Mrs. T. J. Foran (Jane)	17 Norman Dr., Wapping, Conn. 06087
Mrs. H. B. Hall (Nancy)	15 Forest Lane, Hingham, Mass., 02043
Mrs. R. Humphrey (Margaret)	36 South Main St., Rutland, Vermont 05701
Mrs. H. E. Johnson (Alice)	166 Hickson Dr., New Providence, N. J. 07974
Mrs. Wm. J. Poda (Patricia)	Marietta, N. Y. 13110

MEMBER'S "A" AWARDS
West Harwich, Massachusetts May 1970



Chippendale Painting — Louise Wallace
"MASTER CRAFTSMAN" AWARD

Photographs for the following "A" Awards were not available for this issue:

Stencilling on Wood — Joan McKenzie
Stencilling on Tin — Barbara Hood
Oval Lace Edge — Arline Clinkman



Elizabeth Fenton

Country Painting



Elizabeth Fenton



Helene Britt



Margaret Emery



Stencilling on Wood
Jean Walter
Deborah Lambeth



Stencilling on Tin • Jane Bolster



Glass Panel — Stencil Border
Henrietta Frost Flora Mears



Glass Panel — Stencil Border — Nadine Wilson



Lace Edge Painting — Gladys Payne



THE BOOKSHELF

by Anne E. Avery

What could be more appropriate for a Folk Art issue than a monumental book on the same? I am indebted to Maryjane Clark for this suggestion:

European Folk Art

McGraw Hill

General Editor: H. J. Hansen

New York-Toronto 1968

(This has been translated from the German by Mary Whittall)

I am unable to give you a price on this as my copy was borrowed from the University of Buffalo Library (between riots I might add, I'm not THAT dedicated!). A large book, this is obviously intended for the layman and not for the expert or specialist as it is directed more to a broad overview. It is unusual inasmuch as it includes the much neglected countries of Eastern Europe including Hungary, Poland, Roumania as well as the Soviet Union. Folk Art is here defined as the expression of a general human love of visual beauty, the author emphasizes that while it includes unifying traits we find individual characteristics peculiar to regions (*italics are mine*) which are NOT determined by political boundaries.

An area of forests such as Northern Europe quite naturally specializes in wood carving, while ceramic arts have developed where clay is readily available. The chapter groupings, British Isles, or The Low Countries, make it pleasant and easy to compare examples. Interesting pen and ink sketches on most pages enhance the format. There are 109 color plates as well as 350 in monochrome. It is most unfortunate that the pictures are grouped together with nothing but a minute identifying letter. All of the explanatory text is placed elsewhere so one must constantly thumb back and forth getting more aggravated by the minute! A stupid way to mar a splendid book.

You will especially enjoy the painted interiors of peasant houses, the paintings on glass from Austria, Alsace, Spain and Moravia, to name a few. Then there are painted boxes from Germany, cupboards from Bavaria and Spain, the painted carts of Sicily and the decorated beehives

from Slovenia. There are two examples of lacquered boxes from Russia, in what I am sure is pre-revolutionary style. A courting couple is hardly an acceptable social comment.

This would be a valuable addition to one's library and perhaps familiarity with the photographic material would ease identification problems.

I would like to introduce you to the very worthwhile Bramhall House Books. This is the imprint that has done so well with Maria Murray's "*The Art of Tray Painting*". The publisher is Clarkson N. Potter of New York.

How to Know French Antiques

Ruth T. Constantino

I spoke to you about the pity of the Signet edition (paperback) in the last BOOKSHELF. Hardbound, this is excellent! Large, clear type, fine paper, many excellent photographs and line drawings . . . more text. The "Advice to Collectors" is worth the price, which I am sure is under \$5, and this is a bargain as books go today. You may never be called upon to restore a French antique but wouldn't it be handy to know that *gris Trianon* is really lead white, plus age and an accumulation of dust? Especially good on lacquered furniture and specific cabinet makers.

The Book of Snuff and Snuff Boxes

Mattoon M. Curtis

Also, Bramhall House. I bought it for \$2.95 . . . So you're trying to give up smoking and please don't tempt you with other forms of tobacco? Well, you can ignore snuff and its history and look at the boxes which are fascinating indeed. 119 examples are illustrated and enough of them are painted to keep you content. You may be struck, as I was, by the similarity of style to many of the larger objects we collect or record. The text is knowledgeable as well as amusing. Example: "Probably the distinguished pieces of furniture that came to America in the *Mayflower* are not much in excess of the number of snuff boxes made from Shakespeare's mulberry tree or Nelson's *Victory* or Napoleon's table at Waterloo." My advice? Indulge.

And in conclusion . . . another publisher's remainder at \$1.00.

Care and Repair of Antiques

Thomas H. Ormsbee

Gramercy Publishing, New York (a division of Crown)

The chapters in Part One are elementary and probably won't interest you much. There are nuggets for those who will search. However, Part Two is very usable indeed. Refinishing, fixing chairs, tables, beds,

drawers etc. Best of all he is quite conservative. Two things that did give me pause. He belongs to the "feed the finish" school and he speaks about "retouching" the decorative detail on a Hitchcock or Boston rocker without saying how. This can only lead to radiator paint!

FINALLY . . . Do you know the Paul Hamlyn books? London, New York, Sidney, Toronto? I bought the one on *Oriental Lacquer* by Oscar Luzzato-Bilitz at the Seattle Art Museum. Hardbound and ALL pictures in color. Absolutely gorgeous! The text is not too technical but well explained, as are the various techniques and periods. Most of the pieces are owned abroad, The Musee Guimet, the Victoria and Albert and the Museo Orientale, Venice. This is one of a series and I think I paid \$2.95. A good investment, particularly if you own nothing on lacquer.

NOTICES FROM THE TRUSTEES

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

Meeting Chairman, Mrs. John Clinkman

Please notify Membership Chairman of any change of address.

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.)

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

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 1971 at which time the terms of the following Trustees will expire:

Mrs. Adrian Lea

Mrs. H. J. Parliman

Mrs. Edwin Rowell

Mrs. Philip Wheelock

Please send names of your candidates to the chairman no later than November 30, 1970.

Mrs. Harry MacDuffie

14 Berkeley St.

Nashua, New Hampshire 03060

CERTIFIED TEACHERS

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

MRS. CHESTER ARMSTRONG, Ithaca, N. Y. — Certified in: stencilling, country painting, metal leaf, freehand bronze, glass painting.

MRS. RAY H. BARTLETT, Crescent Beach, Conn.—Certified in: stencilling.

MRS. JANE A. BOLSTER, Berwyn, Pa. 19312—Certified in: country painting.

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

MRS. WALTER BURROWS, Noroton, Conn.—Certified in: stencilling, country painting.

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

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

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MRS. WAYNE F. FRY, Delmar, N. Y.—Certified in: country painting.

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MRS. ROBERT HUTCHINGS, DeWitt, N. Y.—Certified in: stenciling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.

MRS. ROBERT KEEGAN, Hudson, Ohio—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting.

MRS. ADRIAN LEA, Glens Falls, N. Y.—Certified in: stencilling, country painting.

MRS. JOHN A. MacMORRIS, Argyle, New York—Certified in: stencilling.

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Mrs. ROBERT A. SLATER, South Royalton, Vermont 05068—Certified in: glass painting.

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- MRS. HERBERT WILLEY, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.
- MRS. HARRY R. WILSON, New York, N. Y.—Certified in: stencilling.

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