

# The Decorator

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Volume XXV No. 2

Cooperstown, New York

Spring 1971

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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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Original Pontypool Gold Leaf and Freehand Bronze Braziers  
 Courtesy, Martha Wilbur

## EDITORIAL

In May, the members of The Historical Society of Early American Decoration joined together in Cooperstown, N.Y. for a joyous celebration at this 25th anniversary year. It was a time for remembering the broad purposes of the beginning years, the great efforts to bring these ideas to reality and of the dedicated people who worked so enthusiastically to establish the organization which has so much meaning for us today. It is to these devoted people and their inspirational teacher, Esther Stevens Brazier, that we dedicate this issue of the *DECORATOR*.

This is a time of remembrance—happy friendships made through this joint effort, pleasant days “just painting”, a research project completed, another book fresh from the publisher, meetings, a *DECORATOR* sent off to the printer, days working on the Museum Collection and many more. To each of course is her own vivid memory of that “First Class”. We have reprinted two of these firsts for you. We think of the hundreds of amusing incidents as well as the sad and touching moments of these years of our growth.

Also at this time of celebration we rejoice and give thanks for the knowledge, the pleasure and the opportunity for meaningful service that the organization provides. A tremendous amount of joint research effort has preserved much meaningful information about this special area of the decorative arts. Many meetings, exhibitions and lectures have been

arranged, books have been published, and an outstanding Museum Collection has been established. Small and large classes in technique continue to teach good standards of craftsmanship. We are grateful that so many of the broad purposes of the founding group have been realized in this first twenty five years.

We must now look ahead and reaffirm the broad purposes. As we reread "Looking Ahead" Vol. I No. I by Emily Heath we realize that there is much more work to be done. "With such purposes, it is entirely natural that we should consider the possibility of having our own home some day, with our own library of patterns and source material, as well as a collection of original examples of work. There is no other organization devoting itself to this field; there is no museum that features such material. Not only does this leave opportunity for us, but it creates a responsibility that we do something of the sort as soon as we are in a position to do so".

"The ideal—if it could be achieved—would be to acquire a library of literature and patterns, and a museum of actual pieces, starting with Esther Brazer's own collection and library. Esther Stevens Brazer's patterns, stencils, photographs and research notes pertaining thereto, have been offered to our Society, as soon as we can provide for their proper care with heavy cellulose envelope containers for each one of them, and permanent fireproof protection, under a careful curator. They have been arranged and her catalogue brought up to date by Mrs. Max E. Muller. So we must work to build up a Fund that will help us to have them, as soon as possible."—

"To achieve these goals will require the building up of a substantial financial reserve, by gifts and contributions, as well as other means to be considered. It will also call for the services of all who are sympathetic with what we are trying to do".—

By recalling the broad purposes of the past, the achievements and pleasures of the intervening years and a rededication to continue the great efforts of the past, let us hope the next twenty five years will continue to be equally fulfilling.

AVIS HEATHERINGTON



Original Stencilled Tray — Courtesy, Norma Stark

## IN TRIBUTE TO A FRIEND

HELEN WARREN CHIVERS

May 3, 1888 - May 27, 1971 — Charter Member #2

I have just returned from a memorial service in a quiet glen in a New Hampshire cemetery and my thoughts are of Helen; her quiet humanity, her generous spirit, her compassion and personal kindness to me. I first met Helen at Mrs. Brazer's classes in Hanover, New Hampshire where she inspired me with her unobtrusive ways and excellent craftsmanship. "Helen, you smilingly lived and you smilingly went away."

Emily Heath — Charter Member #4

I met Helen Chivers about 1941 when a small group of Esther Brazer's students gathered at Hanover, N. H. Helen, who was then living in Hanover, had arranged for us to work in a building that was located conveniently close to the Hanover Inn. Esther, who was staying at the Chivers, came with her large portfolios of patterns for us to copy. I remember that with the group were Burnice Drury, Louise McAuliffe, Violet Scott, Virginia Wheelock, Jane MacBean, Helen, myself and two or three others. We worked at long tables, rather like the women industrial painters in the japanning shops of old. Although we busily painted, there was interesting conversation, both humorous and serious, and unsought free advice mingling with the fumes of turpentine and varnish. Helen had arranged for the group to meet each fall, the last one in the fall of 1945 just before Esther's fatal illness.

In the early years of the Guild, Helen was active in its formation, serving on committees as a director and for a short time as its president . . . I think of her with warmth and affection. She was a good friend, a generous person with a quiet even disposition and possessing a sense of humor. We shall miss her.

Shirley Devoe — Charter Member #3

For many years the Chivers and Ward families were neighbors in Hanover, N.H. Our boys were school friends. Of our many common interests, I have a special memory of Helen at Mrs. Brazer's classes in Hanover. She had such energy and enthusiasm and set such high standards. I shall miss this true and loyal friend who so inspired us all.

Bessie Ward — Charter Member #30

Helen Chivers was one of my dearest friends, always considerate, never critical. We have been friends for 25 years, always with understanding and in close touch. It was always relaxing to stop for a visit with her and Arthur and to enjoy such beauty and peace there with them. I shall miss the little notes and telephone calls which we frequently exchanged.

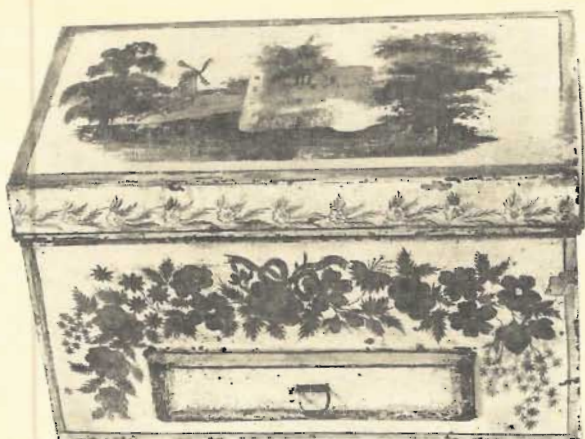
Elizabeth Safford — Member #1

**PIECES FROM INNERWICK IN THE MUSEUM COLLECTION**  
Excerpts from A Gallery Talk at the Carriage House—Cooperstown, N. Y.  
*By Martha Muller*

The Museum Collection of our Society consists of the pieces in our permanent exhibition in Farmers' Museum, the pieces you see displayed here in the Carriage House and about 75 others for which there was no more available room. We possess 465 original ornamented articles of many classes and about 100 articles of unpainted tin of the David Jeremiah Young collection, which we are holding for some future tin-shop set-up. Not all of our pieces are in exhibit condition, some remain to be cleaned, repaired or restored. The extent of restoration that is desirable on these originals is always a debatable question but, for a society such as ours, it would seem proper to find them in good repair. So the work of restoration goes on. We would welcome qualified volunteers to help us.

As this is our 25th anniversary meeting, we thought it desirable to select pieces from Innerwick to discuss, ones that most of you will remember as treasures that Esther and Clarence Brazer had collected and which had adorned their lovely old home.

When Anne Avery and I were working here in the Carriage House, yesterday, we had a rather revealing experience. A group of ladies entered, who said they were new members from Missouri, who had flown to Utica, rented a car there and drove on to Cooperstown. Quite a trip! They asked us many questions. Perhaps it seemed to them that we were reluctant to answer. It was not reluctance, but total amazement that it was necessary to ask these questions. When we told them that we were featuring Innerwick pieces for the Gallery talks, they asked "What is an Innerwick piece?" So, for our newer members, let me explain that Innerwick was the beautiful old house, dating, in part, to the 17th century, situated in Flushing, Long Island and owned by the Brazers. It was totally furnished with very fine antiques and in every room there were displayed pieces that showed Mrs. Brazer's great interest in decorated furnishings. Some of these articles were bought from the estate by our Society after the deaths of both Mr. and Mrs. Brazer. The Tin Pantry contents, which consisted of a large collection of painted and stencilled tinware, wooden articles and papier-mache pieces, came to the Society as a gift from Mr. Wilson Brazer and Mrs. Katharine Brazer in memory of Esther and Clarence Brazer. Many of you may wonder what has happened to Innerwick. It was torn down and demolished. The Brazers were the last owners and inhabitants. The lot on which it stood was sold for business uses and now houses a medical center of mediocre modern style. I am happy that I seldom need to pass there. But, it is good to know that not all of their beloved things are scattered to the four winds, that many of them are housed here as a collection and are cherished by all of us.



White box, Zachariah Stevens, Stevens Plains, Me.

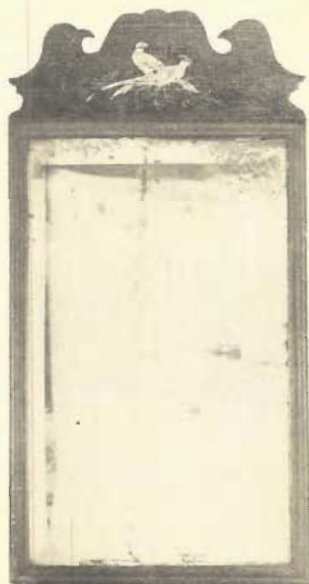
The first piece that we will talk about is a Zachariah Stevens box, from Stevens Plains, Maine. It was a part of the Tin Pantry contents and was a piece that she particularly treasured. She called it a jewel box, because of the small drawer and inner compartments. Its decoration shows a landscape on the lid with a castle and a windmill. There is a delicate flower border around the lid and a gold leaf floral spray on the front. It served as the illustrated cover for the first issue of *THE DECORATOR*, Vol. 1, No. 1, October 1946. As the background paint was doubtless once white, Mrs. Brazer thought that it was possibly a wedding gift for a family member. According to the label that she herself had fastened to the bottom of the box, she dated it about 1780. An important piece from the Tin Pantry collection is a wooden wall box, with hinged lid. It has a small compartment on the inside at one end and a hole for hanging. The paint is in poor condition but the valuable feature to note, besides the lovely roses painted on it, is the fact that it bears a former owner's name—Anna Maveth Alderin—and a date—1792, painted on the front. This is a Pennsylvania piece. As Mr. Brazer came from there, both were very interested in pieces from that area.

A second wooden hanging box with a hinged lid and fine wedged dovetail joinings, was once painted red on the ends and top and white on the front with decoration on both top and front. This one also has the owner's name and date. It is "Sara Hoch—Anno 1799". We hold a letter in our files from a relative of Sara Hoch, asking to buy the box from Mrs. Brazer, as well as a letter from Mr. Chas. M. Heffner of Reading, Pa. offering it to Mrs. Brazer for sale. Mrs. Brazer had called it a salt box, but, due to its length, we have been advised that it was most likely a knife box.

The mirror is one of our rare treasures. It hung in the front entry hall at Innerwick over the Connecticut Valley chest that held the New Hamp-



Wall box, Anna Maveth Alderin, 1792 from Pennsylvania  
 Wall box, Sara Hoch, Anno 1799, from Pennsylvania



Mirror, Early Boston Japanner's – 18th Century



Side of wooden decorator's box, showing sliding panel for bottles



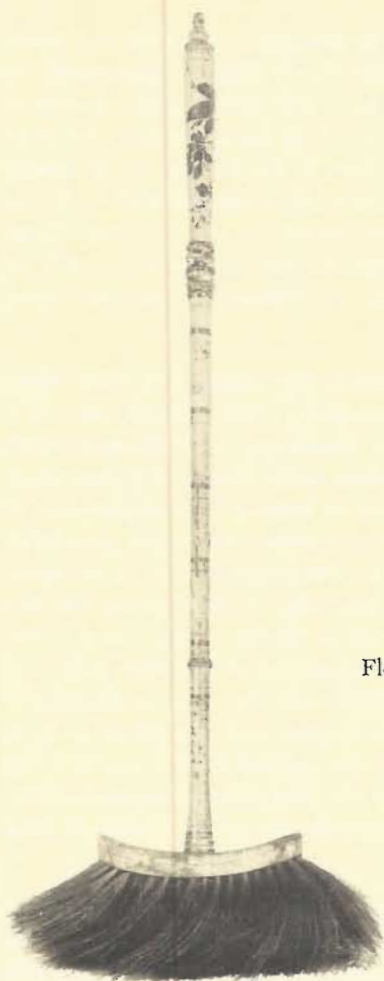
Nest of quatro tables

shire Bible box. Mrs. Brazer had used it to illustrate an article she wrote for ANTIQUE MAGAZINE, May 1943 on the Early Boston Japanners, to whom she ascribes the mirror. You will have this article when the compilation of Mrs. Brazer's articles is completed in book form, to be published by our Society. I draw special attention to the cut-out birds' heads, facing one another, in the crown of the mirror's frame as well as to the two gold leaf pheasants used in the decoration of this crown. I have been informed that pheasants were only introduced into America in 1890, so it will be necessary for me to say they are Chinese pheasants, since the mirror is 18th century.

We think that you will find this wooden decorator's box most interesting. It has a sliding panel on one side which, when opened, reveals a space to hold eight mold-blown bottles. There are four drawers with brass pulls. One drawer holds a plush palette with bronze powders on it. It is thought that Mrs. Brazer was inspired to handle bronze powders in this manner from the contents of this drawer. Another one holds powdered colors. As this was a medium much used by the European china painters, who later came to Pontypool to paint on lace edge trays, perhaps the use of powdered colors accounts for the texture in the lace edge floral units. This box is decorated on all sides with Oriental scenes in raised gold leaf and bronze. The top has a flower motif in the same style. It was illustrated in Mrs. Brazer's book *Early American Decoration* and she refers to it as American, probably about 1750. Today, in the light of further research by so many of us, we may hesitate to agree to the idea that it was made here. It was always in the living room at Innerwick placed on a nest of four tables.

This set of tables has been most carefully cleaned, restored, reglued and recoated in 1961. An Oriental design of elaborate style is on each table top with the initials WRT. The background color is black and the gold leaf was laid in a red sizing. There is low raised work throughout. The turnings are banded, the claw feet are bronzed, and the bracings bear gold leaf units. ANTIQUES MAGAZINE for December 1962 shows the same type of table bearing the label of Jos. Meeks & Son of New York, 1797 to 1868. A similar set of three tables was referred to in a price list of 1828 a nest of trio tables. So I like to refer to these as a nest of quatro tables or a quartet of tables. We have no inkling whose initials WRT can be.

The white hearth brush was at the fireplace in the dining room at Innerwick. Its modest decoration shows a flower spray with a bee, in color and gold leaf. It is English and Mrs. Devoe has told me that a Bissell Co. of Wolverhampton made brushes of this sort and that they may be the forerunner of the Bissell carpet-sweeper company here.



Hearth brush



Flower painting, by Mrs. Brazer's great grand aunt

The pastel flower painting of fuschias and bachelor buttons with the nostalgic poem, in the handsome stencilled frame, hung over the sink in the kitchen at Innerwick, no doubt as an inspiration at dish-washing time. It was done by the famous great grand aunt of Esther Brazer.

The three part lavatoire has a gallery around the top with a bronzed wooden finial. It has flower sprays and birds as decoration. It hung in the library at Innerwick and, as it was used each year at Christmas to hold the greeting cards as they arrived, the bottom part sagged and finally gave way altogether. When it became ours, I tried all over to have it repaired, but as it seems to be made of pewter, no mechanics would touch



Lavatoire or wall fountain

it. I spoke of it one day to our personal lawyer, who was a do-it-yourself expert. He asked to see it and admired it. It was finally he who completed the fine job of rewiring and resoldering that has made it usable again. In America, we refer to these handsome pieces as wall fountains. They usually hung outside of dining rooms where incoming diners could quickly rinse their hands.

Two sentimental articles that we are showing here are a bread tray with "Grandma's rose" on it. Mrs. Brazer's pattern of this tray was so labelled by her students when they were told that it had been painted by her ancestor. The other piece is a coffin tray in country tin style, bearing the double cherry units that were a sort of signature for the Zachariah Stevens shop. The golden asphaltum used for a sizing under the black paint of the tray, show through and it actually seems that the metal must be gold. Both of these articles were in the Tin Pantry at Innerwick.



Bread tray, "Grandma's rose"



Coffin tray, with double cherry motif of Zachariah Stevens shop

As we pass on our affection for and knowledge of this craft to our younger and more recent members, it is a good feeling to instruct them in some of these sentimental details as well as the historical background. All of us who knew Esther Brazer will remember her most, for her wonderful sense of humor and the keen pleasure she could express at each original decorated article that was brought to her. We hope that she would be proud of the Museum Collection of the Historical Society of Early American Decoration if she could see it today.

## THE FIRST CLASS

*by Lucille Gilman*

**A reprint (Vol. I No. 2)**

I have been asked to say a few words about the starting of our first class with Mrs. Brazer and of how it came about. One afternoon when calling upon an old friend of mine in Brookline, I spied a very attractively decorated box in her living room. I asked about it and she told me that a friend of hers, a Mrs. Roberts of Chestnut Hill, had painted it for her. As it was the kind of work I had always wanted to do myself, I immediately asked if I could get in touch with Mrs. Roberts to find out if, by chance, she was teaching herself, or working with someone. When I found that Mrs. Roberts knew of Mrs. Brazer who would consider taking a class, I telephoned Mrs. Oldham, Mrs. Blood, and Mrs. Leslie, all of whom I knew were interested in this kind of work. They were most enthusiastic and ready to start.

Mrs. Roberts invited us to paint in her kitchen. Our first lesson, when we discovered the wealth of design and information at our disposal, was almost too good to be true. If you could have seen us arriving for our lessons in cars fairly bursting with Hitchcock chairs, trays, boxes, etc., you would have wondered just what was going on.

We were all most enthusiastic, and as we progressed, we advanced from the kitchen to the hall — from the hall to the dining room — and from the dining room to the living room. So, you can imagine that there were days when the entire first floor was more than occupied, for doubtless, you all know how much space can be used in this work.

We started this first class in January 1931 and continued at Mrs. Roberts' house for two winters until she moved to Seattle. Then, Mrs. Oldham, who had a very nice roomy studio on her third floor, invited us to continue our work there. Little did we realize that we had the good fortune to study with one of the foremost experts of this country in the kind of work in which we were so interested, and now, I think that from this point Mrs. Oldham will also tell us a few interesting bits.

## THE FIRST CLASS

*by Mrs. John Oldham*

**A reprint (Vol. I No. 2)**

Mrs. Gilman has told you how she organized the first class and how enthusiastically we joined in.

I had been eager to do that kind of work for some years. In the late twenties we had a very energetic Chairman of the Arts and Crafts Committee of the Wellesley Hills Woman's Club, and there had been classes in everything from pottery to oil painting. I had tried them all, but was

forced to the conclusion that I would never be a *real* artist but might be a good craftsman. I was much interested in the many articles by Esther Stevens Fraser in the magazine "ANTIQUES" and in "COUNTRY LIFE" and so was my sister-in-law, Mrs. Arthur J. Oldham. We often went off "antiquing" together and found ourselves more and more collecting decorated tin-ware, trays and chairs. Then some Hitchcock chairs that had been in the family, came to my husband and I was interested to learn how to decorate them but no one seemed to know the right way to stencil, or to paint in the old manner. Mrs. Blood, Mrs. Gilman, Mrs. Leslie and I all felt alike about it, so when Mrs. Gilman heard of some one who would teach a class in that kind of work, at Mrs. Roberts' house in Chestnut Hill, we four joined in and hoped that, at last, we had found what we wanted.

I can remember the first lesson as though it were yesterday. The teacher was an attractive young woman who arrived with a basket-full of paints, etc., and a portfolio of designs and cut-out stencils. She asked us how we wanted her to start and we suggested that she let us take notes first, on how to prepare our chair or tray for the next lesson. I still have the notes I took on that first day. After she began to talk, I thought to myself "Well, she really knows what she is talking about!" Up to then I didn't know her name, or perhaps hadn't heard it distinctly, but Mrs. Gilman whispered to me it was Mrs. Fraser. Nothing clicked in my brain, for up to then Esther Stevens Fraser had been just a mythical older person who wrote expert articles for "ANTIQUES" and probably lived in Philadelphia! However, a little later when it was possible, I sidled up to her, and timidly asked if she was by any chance, any relation to the Esther Stevens Fraser who wrote for "ANTIQUES?" She turned to me with a quizzical expression on her face and said, "Well, *who* do you think I am?" Words can't express how I felt to have my dearest wish fulfilled!

We continued to meet at Mrs. Roberts' house about two winters, till she moved West, then after a few lessons at Mrs. Fraser's house in Cambridge, I decided I could have the class in my big third-story room where our oil-painting class had been meeting. At first there were just the original four, now that Mrs. Roberts had moved away. Then, as one or another of the four dropped out for short periods of travel or illness, we took in an occasional substitute. Among those were Mrs. Gilbert N. Jones, Mrs. H. D. Wentworth, Mrs. Arthur C. Harvey, Mrs. Clarence Trevor, Mrs. Gordon Scott and Miss Adeline Joyce. During those later years another class was started in our town at Mrs. Barton's house, I believe, but that is not part of my story. Our original class kept on at least through the winter of 1937, seven years in all.

It has been quite an undertaking to find out the date of our beginning and how long we kept it up. I don't want you to think I am a salesman

for the Phillips Brooks calendars, but if I hadn't kept them up faithfully for many years (and my check books) we would not have had accurate data. The first meeting of our class was Monday, January 12, 1931. So for at least seven years, we worked together.

Meanwhile, Mrs. Fraser had been coming often to Mrs. Arthur Oldham's house next door to me to copy designs and to restore many of her lovely trays and pieces of furniture, and you will have the pleasure of seeing all of that wonderful work tomorrow.

A few other items may interest you. Esther Oldham came across this card that was sent out by her mother for a Loan Exhibition at her house, November 2, 1933.

Mrs. Arthur J. Oldham  
requests the pleasure of your company on  
Thursday, the second of November from one  
until five-thirty o'clock  
at a  
Loan Exhibition of Restored and Painted Chests,  
Chairs, Trays and Early Tin  
the work of Esther Stevens Fraser and some of  
her local pupils

Mrs. Gilbert N. Jones

Mrs. Ernest M. Skinner

Mrs. Harry S. Gilman

Mrs. John E. Oldham

Mrs. Charles W. Leslie

Tea from three until five-thirty o'clock

24 Livermore Road, Wellesley Hills, Mass.

Then I found the date of an exhibition and sale in Worcester, May 22, 1934, at the studio of my cousin Homer Carr, an interior decorator. Mrs. Fraser, Mrs. Gilbert Jones and I took many pieces of our painted and stencilled work, and Mrs. Jones also showed some of her watercolors. It was quite a successful affair and I came home swelled with pride to think I had actually done something good enough to be purchased! Probably you all know that feeling!

I have had years of happiness and satisfaction from my work with Mrs. Brazer, and I owe a deep debt of gratitude to her and to Mrs. Gilman for organizing the class in the beginning.

**HISTORICAL REVIEW OF  
THE HISTORICAL SOCIETY  
OF EARLY AMERICAN DECORATION, INC.**

**1946 - 1971**

*by Program Committee — Cooperstown, N.Y. 1971*

After twenty-five years, it seems appropriate, at this anniversary celebration, to give a brief account of the Society's growth and development, which at times has been almost alarmingly rapid, not only in size but also in recognition and influence in the field of the decorative arts.

It all began in the spring of 1946, when eighty former pupils of Esther Stevens Brazer formed the Esther Stevens Brazer Guild in her memory, at a first meeting in Darien, Conn. In the autumn of that year the membership had grown to almost two hundred members who came for the most part from New England, New York, Pennsylvania and New Jersey. Today the organization lists over seven hundred members from all over the United States and Canada.

As far back as 1947, it became expedient to be incorporated in New York State, in order to facilitate the acceptance of gifts and the eventual maintenance of a museum and library. A charter was applied for and granted finally in 1952, whereupon the name of the Guild was changed to the Historical Society of Early American Decoration, Inc.

Meanwhile, Mrs. Brazer's teaching was being carried on by Martha Muller at "Innerwick," the Brazer home on Long Island. In 1948, Mrs. Brazer's collection of originals, her pattern portfolios, photographs, negatives and research material were deeded to the Society by her husband, Dr. Clarence Brazer. The material was moved to Cooperstown, N.Y. when the New York State Historical Association gave the Society a home in 1958.

Martha Muller became the Society's first curator and has remained in that job for twenty-five years. With her committee she has done an outstanding job of cataloguing all Mrs. Brazer's patterns and originals. Many of the latter are on permanent display in the Society's Exhibit Hall in Farmer's Museum, together with gifts from individuals and chapters. She has been in charge of purchasing some very fine originals with the Museum Fund. She has supervised the mounting and cataloguing of Walter Wright's generous gift of his exquisite patterns. At Bump Tavern, in Cooperstown, members may work from all these patterns, after previous arrangement with Virginia Partridge, Assistant Curator at Farmer's

Museum, whose cooperation and help in setting up and administering the Society's museum pieces and pattern collection has been invaluable.

Bernice Drury was the first liaison officer between the Society and the New York State Historical Association, and Anne Avery took over that office when she was appointed Custodian on the Museum Committee. She has kept relations between the societies on a fine, firm, friendly basis.

The Society's journal, *THE DECORATOR*, sent to all members twice a year, appeared for the first time in 1946. Its editors have been Martha Muller, Emily Heath, Peg Watts, Margaret Coffin, Violet Scott, Mona Rowell and Emilie Underhill, who is passing on this exacting assignment to Avis Heatherington. The members who own all issues can see how steadily and admirably this publication has developed as the Society has grown.

Struggling applicants must sigh for the days when it was possible to join the Society without submitting a piece for judging. This happy, but not exactly constructive, situation was terminated in 1948 at the suggestion of Violet Scott, the first chairman of a newly created Committee for Standards. Henceforth, all applicants had to submit two pieces—one stencilled, one country painted—in order to become members. The Standards Committee was formed, like all other committees, of necessity, as submissions for judging threatened to become overwhelming. Patterns could no longer be submitted for judging, and categories were formulated, at first, modestly, four: stencilling, country painting, gold leaf and freehand bronze. Today, in order to qualify for Master Craftsman, members must satisfy the judges in ten categories: stencilling, on wood and tin, country painting (two pieces), freehand bronze, gold leaf, lace edge painting, two of three categories of ornamentation on glass and Chippendale painting.

The function of the Standards Committee was to establish guide lines by which truly authentic pieces could be reproduced, and a high quality of work could be maintained. Violet Scott and the Standards Committee submitted the first detailed set of requirements, known as "Guidance Sheets." Since then, several "Standards for Craftsman Awards" booklets, and those for Applicants have been issued, and requirements have become increasingly exacting as the research and diligent work of various members has led to an infinitely greater refinement of techniques. The results have been most satisfactory, as may be observed in the high calibre of applicants' work and "A" award pieces today. The Society may be especially proud of its fourteen Master Craftsmen: Jessica Bond, Laura Burns, Maryjane Clark, Annetta Cruze, Bernice Drury, Helen Gross, Helen Hague, Dorothy Hutchings, Cornelia Keegan,

Gina Martin, Maria Murray, Emilie Underhill, Louise Wallace and Peg Watts. After Violet Scott—Jessica Bond, Peg Watts, Gina Martin and Marion Poor served ably as Standards and Judging Chairmen. Maryjane Clark is the Society's present Chairman.

It soon became apparent that good work was the result of good teaching, and in this field standards have been set by the Teacher Certification Program. As far back as 1949, Gina Martin was asked to work out a list of requirements to be fulfilled for teacher certification in all classes, and in 1952 Teacher Certification became a reality.

In the spring of 1953, Gina Martin turned over the chairmanship to Emilie Underhill. In 1954, the first Reference Reading Booklet was published, based mainly on material compiled by Gina Martin. Since then there have been several revised editions. Subsequent chairmen of this committee were Eleanor Van Riper, Maryjane Clark, Elizabeth Mitchell, Mona Rowell, and, at present, Cornelia Keegan. To date the Society has 27 teachers and four Master Teachers: Maryjane Clark, Dorothy Hutchings, Gina Martin and Peg Watts.

One of the basic factors in holding the membership together and giving members the opportunity to grow with the Society, are the meetings which are held twice a year. In the Society's infancy, when meetings were relatively small, it was possible to convene in quaint and charming historical settings and be housed in cozy (and not too expensive) hotels. All this has changed with the increasing number of members attending meetings, and today a large convention size hotel is a necessity.

The exhibition of originals, "A" and "B" award pieces and applicants accepted pieces, is the hub of the Society's meetings, and the success of these exhibitions is due largely to the generosity of members who bring their originals to be displayed, admired and studied. These pieces are an invaluable aid to those who work seriously (and worriedly) on their applicant or member pieces to be judged. The members of the Exhibition Committee arrive several days in advance of the meeting, as do those of the Standards and Judging Committee, but it is the Exhibition Committee members who are the last to leave. Their conscientious registration of originals and reproductions, the unpacking and repacking of each piece in its original wrappings, and the arrangement of the exhibition itself, reflect many hours of concentrated hard work. Our Exhibition Chairmen have been: Emilie Underhill, Bernice Drury, Zilla Lea, Anne Avery, Norma Annabal, Nat Robinson, Madge Watt, Helen Fish, and at present—Betty Nibbelink.

In addition to the exhibits held at meetings, the Society sponsored an exhibit at the Madison Square Garden Antique Show in 1965, and a

spectacular exhibition of country painting at the Museum of American Folk Art in 1970. Many Chapters have sponsored fine local exhibits; all of which has done much to educate and stimulate interest far beyond the membership itself.

The success and increasing size of our meetings is due also to the fine cooperation of our many other committees and chairmen: Advance Planning, Decorator Sales, Registration, Ways and Means, Photography, all of which were established gradually over the years as the Society's fields of activities became more widespread.

In 1958, the Trustees decided the time had come to make use of the valuable collection of photographic and research material compiled by Esther Stevens Brazer. Zilla Lea, as Publication Chairman, undertook this tremendous task, and she has seen the Society through—so far—five publications. Because all work is done on a voluntary basis, profits can be realized and are used to finance the next publication. First the Society published—through the Charles E. Tuttle Publishing Co.—*The Ornamented Chair* (1960), edited by Zilla Lea, a book that has been extremely popular not only with members but also as a trade book. The Society's second publication, *The Decorator Digest* (1965), containing articles from the DECORATOR and edited by Natalie Ramsey, has also been most successful. *The Ornamented Tray*, again edited by Zilla Lea, is available at this meeting. Maryjane Clark's superb *Illustrated Glossary of Decorated Antiques* will come next, to be followed by *Twenty-Six Articles by Esther Stevens Brazer from Antiques Magazine*. A truly impressive array of fine educational and scholarly literature!

The "chair" and "tray" books were based on Mrs. Brazer's research material, but were greatly enhanced by photographs and text contributed by members, whose research has taken them into libraries and museums throughout this country as well as abroad. Norma Annabal, Anne Avery, Viola Burrows, Helen Chivers, Shirley DeVoe, Bernice Drury, Isabel MacDuffie, Martha Muller, Maria Murray, Violet Scott, Emilie Underhill, Virginia Wheelock and Florence Wright all contributed chapters to these books. Also on Zilla Lea's schedule is a book to be titled *Ornamented Furniture and Accessories* by Anne Avery, again based on Mrs. Brazer's material. Gina Martin is working on a book with the tentative title: *Identification of Painted American Tinware*.

The Society can take justifiable pride in the fact that most of these publications were and are relatively new in concept, there having existed until now no books in this country dealing exclusively with ornamented chairs, trays or furniture. The Society is also very proud of those members

who, on their own initiative, have published books or pamphlets on Early American Decoration and related subject matter: Muriel Baker, Anne Butler, Margaret Coffin, Shirley DeVoe, Maria Murray, Ellen Sabine, Mariette Slayton, Nadine Wilson, Florence Wright and Walter Wright. In the case of the "chair" and "tray" books, Mrs. Brazer's photographic material was enhanced by the many pictures taken by our expert and most cooperative photographer, Bernice Perry, who has been photographing originals and "A" award pieces at all our meetings since the Peterborough meeting in 1954. The result has been an impressive collection of 763 pictures, any of which may be purchased by members. The Society also has a collection of over 700 slides, which may be borrowed for lectures at Chapter meetings.

The Society is grateful also to its Historian, Maria Murray, whose attractively arranged and beautifully illuminated "Archives" present a graphic picture of the Society's activities and membership.

The Distinguished Service Award, which is granted by the Trustees for exceptional service to the Society, for promoting a better understanding of the decorative arts as set forth in the by-laws, or for an outstanding contribution in allied fields, has been presented to Elizabeth Safford, Zilla Lea, Martha Muller and to John T. Kennedy of the Hitchcock Chair Company.

More recent and light-hearted undertakings of the Society are the yearly educational tours which have taken members to the British Isles, the Orient, the Greek Islands, Turkey, Yugoslavia, the Netherlands, France, Italy, and Scandinavia, under the able guidance of Mona Rowell and Anne Avery.

In conclusion it must be said that the overall success of the Society is due to a great extent to the dedicated leadership it has enjoyed since its beginnings, which has enabled it to develop into an influential organization in the field of decorative arts. Today twelve trustees, with the president as presiding officer, meet four times a year and are responsible for the Society's policies, its promotional activities, its publications and its financial structure. In the latter respect, the Society's two treasurers—Elizabeth Safford (1946-1984) and Anne Parlman, (1984 to the present)—must be mentioned for their outstandingly able administration of the Society's complicated finances. The equally serious responsibilities of the presidency have been borne by Emily Heath, Louise McAuliffe, Helen Chivers, Martha Muller, Violet Scott, Bernice Drury, Walter Wright, Emilie Underhill, Anne Avery, Flora Mears and—today—Virginia Wheelock. Acknowledgment is due also to the fourteen chapters that have been formed, all serving different areas, with their own meetings,

exhibitions and, in many cases, excellent portfolios, which are exchanged with other chapters. And finally, grateful recognition to you, individually, the Society's practicing members, whose enthusiastic participation has helped to make the organization what it is today, and will ensure its continued progress in the future.



Original Chippendale Bellows  
Courtesy, Shirley DeVoe

Original Chippendale Ink Stand  
Courtesy, Louise Wallace

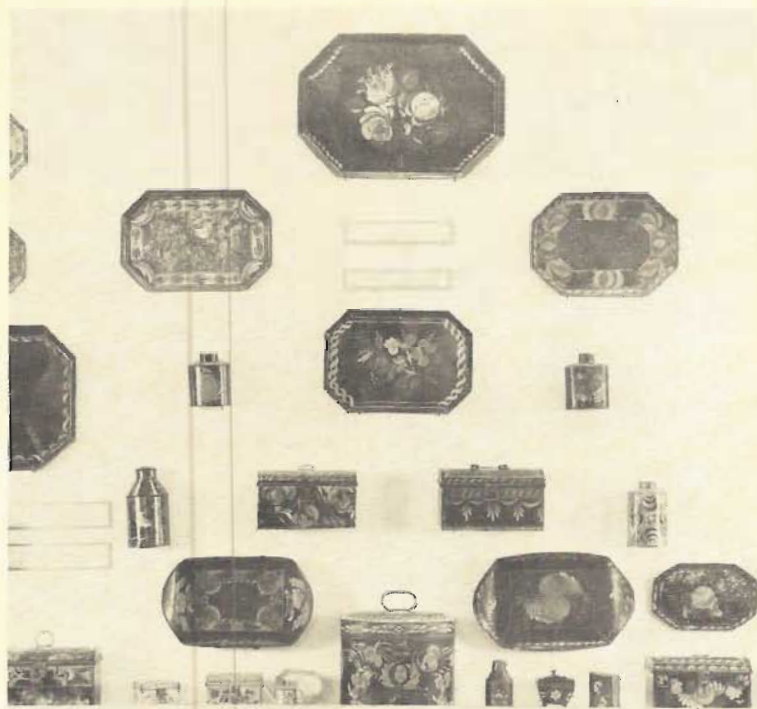
Original Bun Tray  
Courtesy, Mrs. Everett Davis

## MUSEUM COLLECTION AT COOPERSTOWN

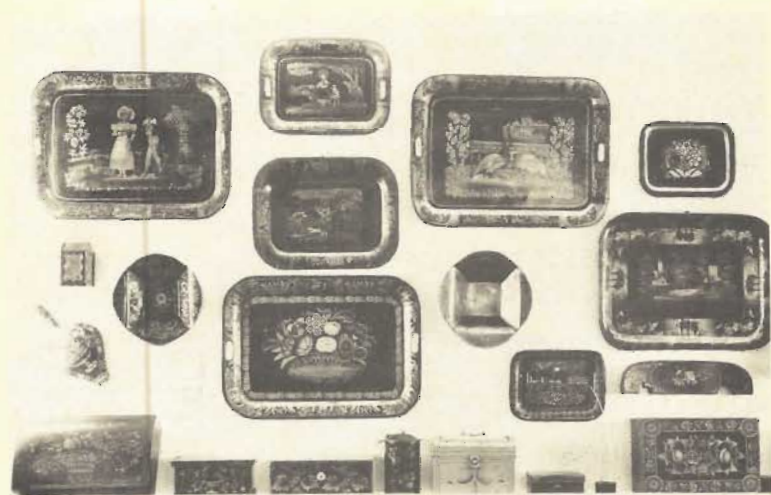
At this twenty fifth anniversary year it would seem appropriate to record the Museum Room as it now appears at Cooperstown in a pictorial review. From the collection of originals now owned by the Historical Society of Early American Decoration, the Museum Committee has selected many beautiful and interesting pieces for this exhibit. The following pictures show the exhibition cases as they now appear, both in overall view and in close-up.



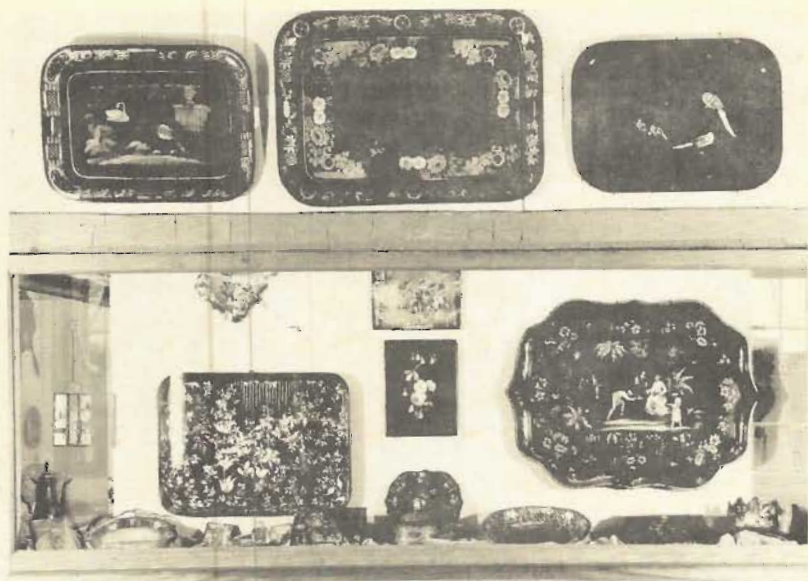
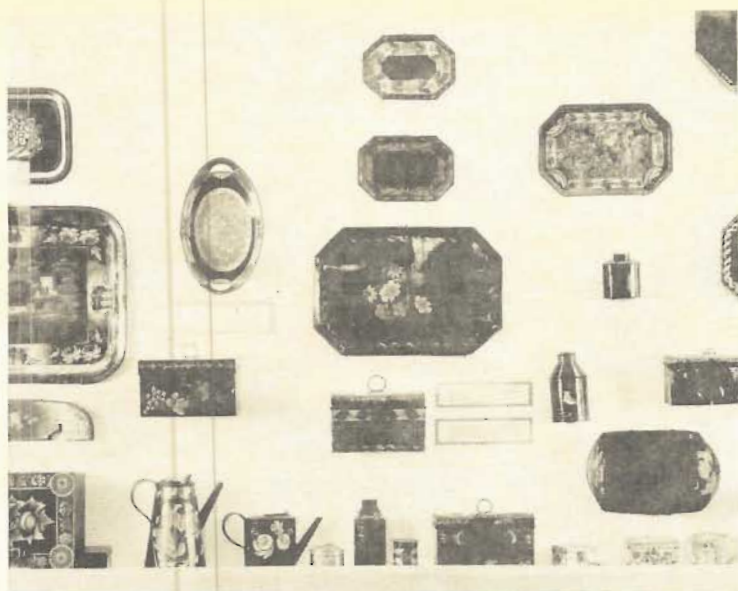
Historical Society Museum Collection — Farmer's Museum — Cooperstown, N. Y.



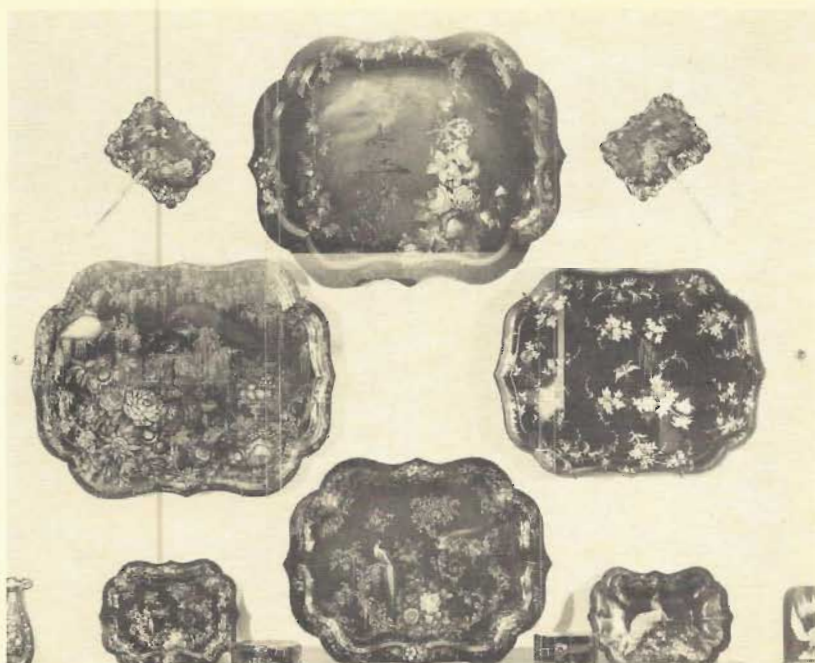
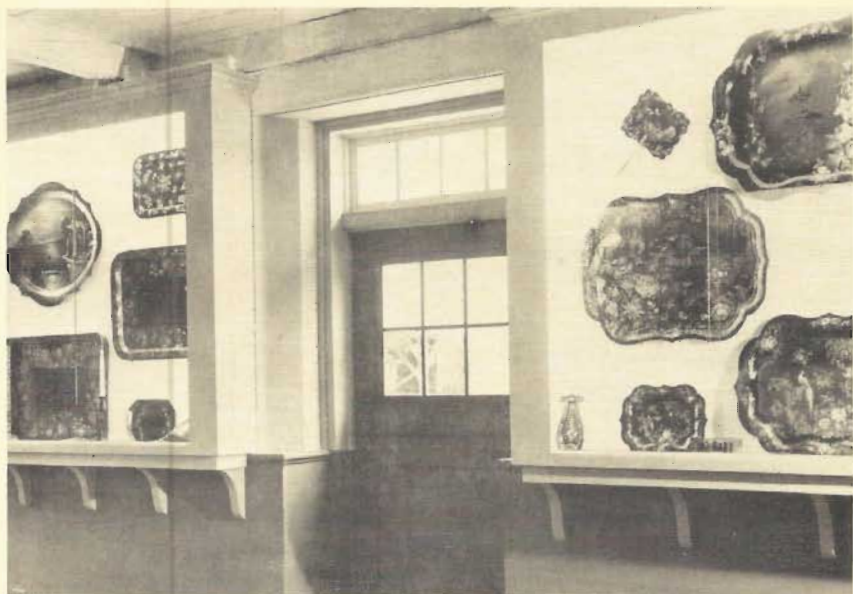
Historical Society Museum Collection — Farmer's Museum — Cooperstown, N. Y.



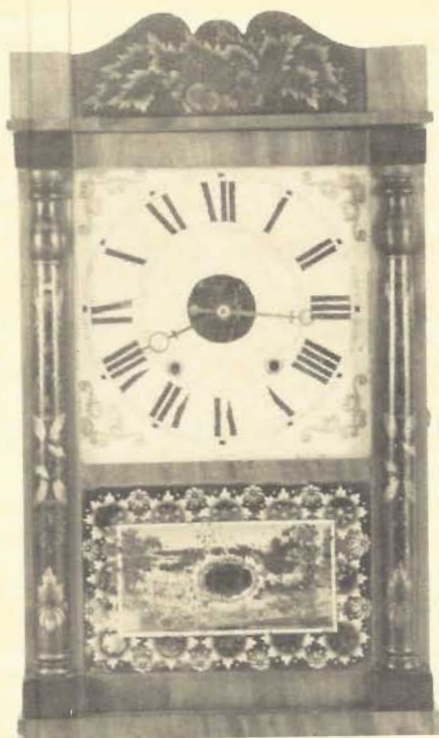
Historical Society Museum Collection — Farmer's Museum — Cooperstown, N. Y.



Historical Society Museum Collection — Farmer's Museum — Cooperstown, N. Y.



Historical Society Museum Collection — Farmer's Museum — Cooperstown, N. Y.



Original Stencilled Clock – Courtesy, Norna Stark

## **PRESIDENT'S REPORT**

May 1971

The return to Cooperstown, New York, for our 25th Anniversary was a triumphant and gala occasion. The ideal facilities and arrangements planned by Margery Miller at the Otesaga Hotel, the warm reception from Vida Stuewe and members of the Hospitality Committee, the stimulating program planned by Liz Bach, and the lively spirit of members and guests, all combined to make this meeting one of our most pleasurable.

A blue seal on a silver background identified members and guests. The Trustees were recognized by a corsage arranged with blue and white flowers, and table hostesses received a small tray decorated with eagle and stars. Because this was an outstanding celebration, charter members were distinguished by a special emblem with a colored woven seal. All members and guests received an Anniversary Booklet, conceived and written by Liz Bach and her committee, and which outlined the

growth and development of the Society and acknowledged the contributions made throughout the years. In addition, greeting us in the hotel lobby, was a poster display of pictures of Esther Stevens Brazer, and another containing the imaginative tags of previous meetings.

Following the Chapters Meeting on Monday afternoon, Shirley DeVoe and Gina Martin presented a gallery talk in the spacious exhibition room, highlighting articles of interest. During the social hour, Charles Welling realized a tidy profit for the Museum Fund as he auctioned decorated pieces donated for the occasion.

Robert Keegan, Master of Ceremonies at our anniversary banquet, introduced Emily Heath, Martha Muller, Emilie Underhill, Anne Avery, and Flora Mears—past-presidents who reminisced on personalities and past activities of the Society. Dr. Bertram Little, former Director of the Society for the Preservation of New England Antiquities, spoke briefly of the assistance given by Mrs. Brazer in the restoration of the Little's home. Mr. Frederick L. Rath described the three graduate programs—History Museums, Folk Culture, and Painting Conservation—sponsored by the New York State Historical Association, and which have been highly successful in Cooperstown.

All committee reports were read at the Annual Business Meeting on Tuesday. Four Trustees were elected for 3-year terms: Mrs. Adrian Lea, Mrs. H. J. Parliman, Mrs. Edwin Rowell, and Mrs. Philip Wheelock. In recognition of her years of devotion and dedicated service, the Society's first *Career Award* was presented, with respect and esteem, to Emilie Underhill. Following the business meeting, the Trustees met and elected the following officers:

President .....	Mrs. Philip Wheelock
First Vice-President .....	Mrs. Edwin Rowell
Second Vice-President .....	Mrs. George Watt
Recording Secretary .....	Mrs. John Miller
Corresponding Secretary .....	Mrs. Donald Cooney
Treasurer .....	Mrs. H. J. Parliman

Excellent demonstrations increased our knowledge in two different fields. Mr. Eugene Witten, artist and framemaker demonstrated the art of gilding, from the preparation of the gesso to the final finishing, and showed his beautiful examples of solid gold and antiqued frames. Ila Keller, master craftsman in the art of batik, described the dyes and the methods used to achieve the unusual, colorful, and appealing designs of this centuries-old craft. Completing Tuesday's program was a discussion by Maryjane Clark and members of the Standards and Judging Com-

mittee, which illustrated articles from all categories and emphasized the importance of carefully reading the Standards Booklet before submitting work for judging.

At the social hour on Tuesday evening, we were privileged to be guests of the New York State Historical Society, an organization which has been so hospitable to our Society and with whom we have had a most harmonious relationship. After dinner, Dr. Louis Jones, Director, brought greetings from the NYSHA, and recalled the years during which the affiliation between our two societies was being formulated.

Tuesday evening, Mrs. Mary Black, former Director of the Museum of American Folk Art, and now Curator of Painting and Sculpture and Decorative Arts at the New York Historical Society, showed slides of charming primitive paintings, and pointed out the decorated articles, floors, or walls, that were included in each painting and thus had particular relevance and interest to our group.

Wednesday morning, it was with great delight that we viewed our Museum Collections so beautifully displayed in the Farmer's Museum, and a special exhibit in the Carriage House, arranged by Martha Muller, Curator, and members of her committee. (This exhibition is more graphically and authoritatively described in Mrs. Muller's article "Pieces from Innerwick in the Museum Collection". We can be *extremely* proud of our collections, and indebted to those who have so generously donated articles as well as funds for the acquisition of unusual decorated ware.

It is with deep appreciation and gratitude that sincere thanks are extended to all who contributed to this *most* important and successful meeting.

VIRGINIA M. WHELOCK



Original Pontypool Gold Leaf Teapot  
Courtesy, Florence Sides



Original Freehand Bronze Wine Cooler  
Courtesy, Gina Martin



Original Signed Papier Mache Chippendale Tray  
Courtesy, Natalie Ramsey

### **51st EXHIBITION—TWENTY FIFTH ANNIVERSARY**

**May 17, 18, 19, 1971**

**The Otesaga Hotel, Cooperstown, New York**

The ballroom of the Otesaga Hotel in Cooperstown, New York was a wonderful place to hold the exhibition for our twenty-fifth anniversary. The room was walled with windows affording excellent daylight viewing, and the numerous ceiling lights were fine at night. Upon entering, the center of the room was dominated by tables draped in red upon which were displayed ten "A" Awards. Immediately behind this were thirty one Early "A" Awards. Beyond these and directly in front of a stage, which ran the width of the room, were red draped tables holding a stencilling certification exhibit. The stage, also draped in red, was occupied by Ways and Means. The remainder of the room was lined with green draped tables that alternately paralleled the wall and extended into the room in a running series of u-shapes.

At the entrance of the room on the left was the DECORATOR Sales, and on the opposite side the sale of Books and Photographs. Next to the DECORATOR sales were displayed the "B" Awards and opposite were the Applicants pieces. In the center of the room on either side were two beautiful flower arrangements created as only Elizabeth Bourdon can

arrange them. Beyond these, the remainder of the tables held one hundred fifty original treasures.

The table locations allowed free and uncrowded examination of the displays and also permitted Shirley Devoe and Gina Martin to use the stage and microphone for the fine duo Gallery talk. Meanwhile, the members of the exhibit committee circulated through the room with the articles being discussed.

Two hundred sixty two pieces were processed by the committee, one hundred fifty originals, thirty one Early "A" Awards, forty one members pieces resulting in ten "A" Awards, twenty four "B" Awards and four rejects on display.

Forty one applicants pieces resulted in twenty nine being accepted and exhibited, admitting seventeen to membership.

It never fails to amaze the committee that the fine exhibit system so carefully set up and followed for each meeting, can make it possible to disassemble for distribution each article with wrappings within one hours time. We gratefully appreciate everyones cooperation and contributions in making the exhibits so successful.

We are especially grateful to Sherry Dotter who graciously assisted us when we were short handed, and to all the guests, including husbands and members, who acted as exhibit sitters so that the committee could attend the demonstrations and lectures.

The committee members were: Lois Binley, Cecelia Darch, Henrietta Frost, Kitty Hutter, Lynette Smith, and Elizabeth Bourdon, for the floral arrangements.

BETTY NIBBELINK, *Chairman*



Original Stencilled "Lion" Tray — Courtesy, Mrs. John Dotter



Original Papier Mache Chippendale Tray  
Courtesy, Molly Porter

## CHAPTER'S REPORT

*Evelyn M. Benson*

An ever greater interest in Chapters, and a steady growth in attendance at the Society meetings is very evident, and most encouraging.

One hundred nineteen members attended the Chapters meeting at our 25th Anniversary. All fourteen Chapters were represented, ranging from 2 to 20 per Chapter. Our total membership is 484, and 39 applicants.

The Chapters as a unit are the backbone and strength of the Society. Their increasing awareness of this is proven by their activities in the 1970-71 season.

Choice trays have been donated to our Museum; our Tray and Chair books, plus sets of DECORATORS have been donated to Libraries, all in memory of former members. Lectures and demonstrations have been held, covering every phase of our craft, plus a few outside interests such as making papier mache angels, learning Decoupage, and hearing a talk on "Page and Book Illumination." Panel discussions have been held to exchange problems, ideas and tricks of the trade. Some Chapters have met regularly for workshops and others have donated faithfully to the Museum fund. The Hitchcock Factory in Riverton, Conn., Museums in Baltimore and other areas have been visited, and many tours of old

houses have been made, with one Chapter invited to take part in the restoration.

Sandwiched somewhere in between, they found the time to earn "A" and "B" Awards.

Along with all this activity is the ever present need of a great deal of work for the Society meetings, and Ways and Means. Usually covered by two Chapters, these projects are handled with ease and devotion.

With the help and continued support of all our Chapter members, we look forward to even bigger and better accomplishments next year.



Original Signed Coal Hod — Courtesy, Natalie Ramsey



#### MEMORIAL GIFTS TO THE HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION.

Table Top and Document Box

Gift of Emily Heath, In Memory of Early Days

Stencilled Tray — "Holy Family"

Gift of Pennsylvania Chapter in Honor of Sarah Fuller

Stencilled Tray — "Girl with Hay"

Gift of Pioneer Chapter in Memory of Bernice Drury

Chippendale Tray — Gift of Elizabeth Swain

#### CURATORIAL REPORT

At this meeting, it was possible to show members who attended, most of the pieces from the Museum Collection held by the Historical Society of Early American Decoration. A separate exhibit was arranged for this purpose at the Carriage House, adjacent to Bump Tavern. Four groups, each one comprising from 30 to 50 members and guests, viewed this exhibit and heard the gallery talks. A sampling of Walter Wright's painted patterns and some of the stencils and stencilled patterns of Esther Brazer were also shown. We would like to tell our members that we have started a Bernice Drury collection of originals, to which Mr. Drury has offered to add some pieces from Bernice's collection to those we already have on hand. The Pioneer Chapter has donated a very appealing stencilled tray in good condition, in Bernice's name. A Sara Fuller collection was begun by using those patterns which she donated two years ago and now, the William Penn Chapter has added a gift, in her name, of a stencilled tray depicting the Holy Family. Other items have been

promised. We wish to warmly thank both the Pioneer Chapter and the William Penn Chapter for their gifts.

A beautiful Chippendale tray has been received from Elizabeth Swain in honor of Miss Maude Jacobs, whose family once owned the tray. It is an outstanding addition to the Collection. A bellows with a gold leaf and bronze design over a tortoise-shell like background was a gift from Dorothy Stone and it is to be listed as being from the bellows collection of Mr. and Mrs. Robert Stone. Mr. Edwin Dimon has sent us three fine originals that were in Jean Dimon's collection. These will be listed with the group that are already held in her name. A large round table top with fine stencilled border and a chinoiserie design in the center is the impressive gift of Emily Heath. She has also made all of us happy by giving us her Mercy North box. This is a great addition and the idea that this piece has now come to roost so close to its place of origin is a comforting thought. On behalf of the whole membership, most sincere thanks are extended to Mrs. Swain, Mrs. Stone, Mrs. Heath and Mr. Dimon. All of these articles were on view at the meeting exhibition at Fenimore House save the bellows, which were immediately used for our permanent exhibit at Farmers' Museum and could be seen there.

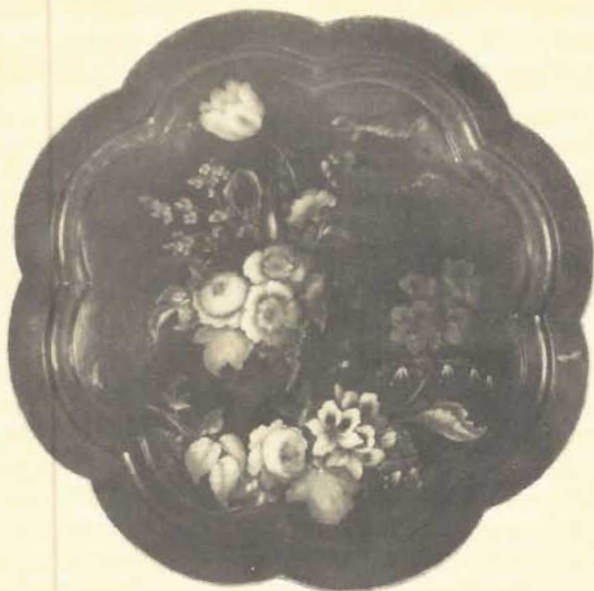
A wooden sewing box with a flower-painted top and sides and a drippy gold leaf border was purchased for the Terry Jay collection. Mr. Frederic Jay had given us some undecorated trays to sell at a previous meeting and the proceeds were used to make this purchase. The box has an inscription that reads "This box was made by Franklin Patch for Mary Wentworth, his wife, January 1, 1837." This was shown at the



Original Gold Leaf Bread Basket  
Courtesy, Robert Keegan



Original "Tazza" Stands  
Courtesy, Shirley DeVoc



Original Papier Mache Chippendale Tray  
Courtesy, Robert Keegan

Carriage House exhibit. Attention was called to the Society's new acquisition, a three section Hitchcock type bench, with fine stencilling, which now stands downstairs in Fenimore House.

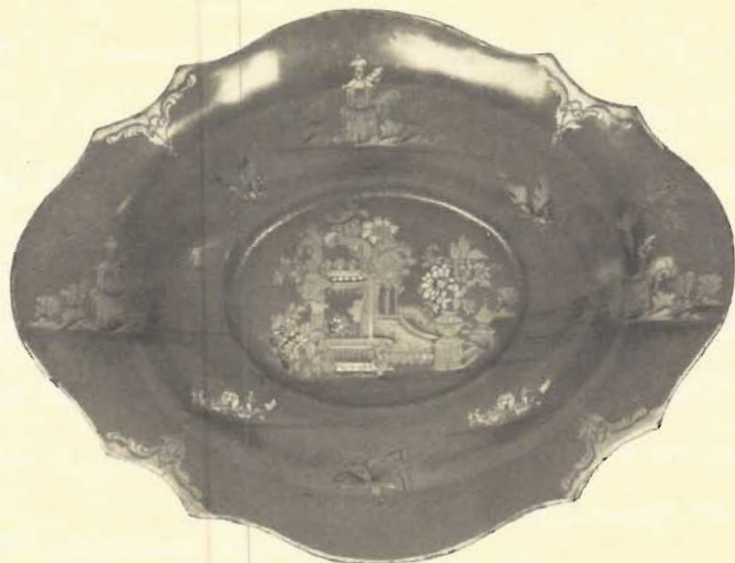
A special word of thanks is due to the Ways and Means Committee for this meeting, who conceived the idea and conducted an auction that raised funds for the Museum Collection. Many thanks, also, to those generous persons who contributed these pieces to the auction, especially the two beautifully painted A award fans by Louise Wallace.

The Museum department was created by Emily Heath in the early years of our Society's existence. At that time, the aims were modest—to make a collection of good originals to be of interest to our members and others who might possibly be interested. It started slowly, until we had a home with the New York State Historical Association. Then, with the Tin Pantry Collection and the Oldham purchases, we made a great leap forward. Since 1960, a fairly steady stream of gifts and purchases have been added. Now, with visitors to our exhibit numbering in the high thousands annually, the future possibilities for our Museum are limitless. We are unique in scope. With our members taking guided tours to the earth's far corners, an international aspect is quite possible, with decorated pieces to study from areas other than England and America. A decorator collection of design of all kinds could be a dream

for the future, a really singular and exciting concept for a Museum Collection.

We now have 465 originals of many classes and types, plus about 100 raw tin articles from the David Jeremiah Young tinshop. These are moderately insured for about \$30,000. The Wright patterns are insured for \$15,000 and the Brazer patterns for about \$8,000. At today's market value, our collection is a valuable part of our holdings. To all the members and the Chapters who have generously donated originals or money to make this collection possible, goes the credit for our present promising situation. Furthermore, for the long hours of work, the dedicated and able assistance in so diligently caring for these valuable assets, I want to extend heartfelt thanks to the other members of the Museum Committee, Anne Avery, Madge Watt, Mildred Stainton and Ruth Morse. It has been pure pleasure to work together. This will be my last curatorial report to the membership as, after twenty five years on the job, a new face and a new approach must be desirable.

MARTHA MULLER



Original Stencilled Bun Tray — Courtesy, Robert Keegan

**APPLICANTS ACCEPTED AS MEMBERS AT COOPERSTOWN, N. Y.**

**May 1971**

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- Mrs. M. Pinckney Coldiron (Mardell)  
26353 Esperanza Dr., Los Altos Hills, Calif. 94022
- Miss Dorothy E. Doyle 100 Chestnut St., New Bedford, Mass., 02740
- Mrs. William Gambee (Edith) Box 77, Valley Falls, N. Y. 12185
- Mrs. Peter H. Greenman (Sandra)  
4 Stoneleigh Lane, Cohasset, Mass., 02025
- Mrs. Edwin W. Hartung (Natalie)  
131 Lafayette Ter., Westwood, N. J. 07675
- Mrs. James Hoff (Ramona) Point Connett, Mattapoissett, Mass. 02739
- Mrs. Alfred A. Hoffman (Virginia)  
3592 Monroe Ave., Pittsford, N. Y. 14534
- Mrs. Wm. T. R. Kinney (Joan) 2867 Clover St., Pittsford, N. Y. 14534
- Mrs. Richard Paige (Anita) 35 Benedict Rd., Pittsford, N. Y. 14534
- Mrs. Edw. J. Perrin (Lucinda) R.D. #3, Canandaigua, N. Y. 14424
- Mrs. John A. Samsell (Dolores)  
135 Forest Ave., Berkeley Heights, N. J., 07922
- Mrs. Paul Thompson II (Laura) 317 Edgehill Rd., Wayne, Pa., 19087
- Mrs. E. T. Bartlett (Gladys) 900 Nottingham Rd., Baltimore, Md., 21229
- Mrs. Robert H. Miller (Janet) 107 Yale Blvd., Clarks Grove, Pa., 18411
- Mrs. James Higginbottom (Marguerite)  
Westview Dr., Sutton, Mass., 01527
- Mrs. Lyle B. Hotchkiss (Gladys) Creek Rd., Bliss, N. Y., 14024
- Mrs. Virginia A. Waterbury 44 Browns Ave., Scottsville, N. Y. 14546

MEMBERS "A" AWARDS  
Cooperstown, New York, May 1971

Photograph for the following "A" Award was not available for the Spring 1970 issue:



Stencilling on Wood — Joan MacKenzie



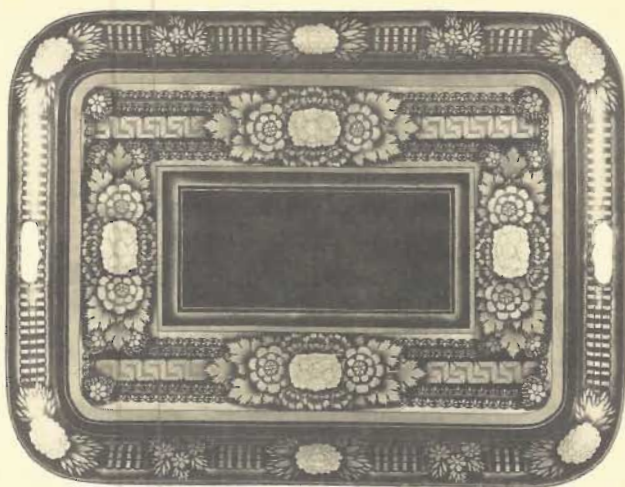
Stencilling on Wood — Phyllis Sherman



Stencilling on Wood — Barbara Hood



Stencilling on Tin — Helene Britt



Stencilling on Tin -- Helene Britt



Norma Stark



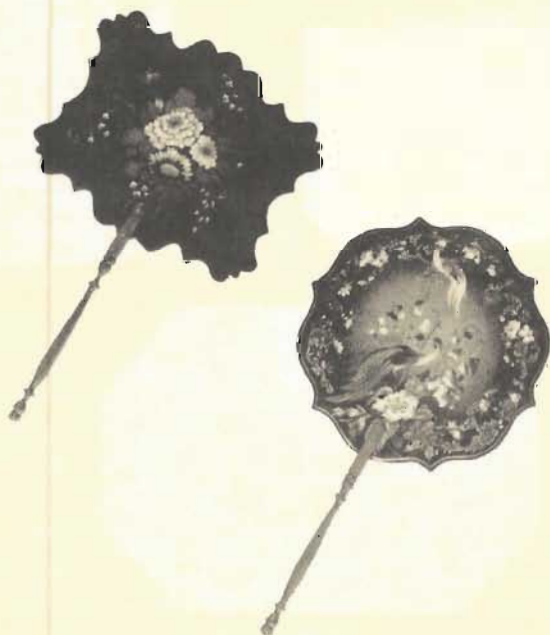
Harriet Syverson



Country Painting  
Marjorie Hennessey



Glass Panel — Stencilled Border — Laura Orcutt



Special Class — Fire Fans — Louise Wallace



## THE BOOKSHELF

by Anne E. Avery

In this busy work day life we take so many things for granted, not the least of which is dedicated service to the Society. In the twenty-five years of our being we have successfully published *THE DECORATOR*, twice each year and by the close of 1971 a total of FIVE books. How many do you own?

Credit must be given to Zilla Rider Lea who started long before authorship began by labouriously cataloguing the numerous photographs and negatives of Esther Stevens Brazer. This research material has been the backbone of the published material and will continue in the *Furniture* book which completes the Brazer trilogy. The 500 numbered copies of *The Tray Book* are almost gone as of this writing. If you have your heart set on one, better hurry along!

*The Ornamented Tray*  
Charles E. Tuttle  
Rutland and Tokyo

ed. Zilla Rider Lea  
\$17.50

A handsome book, identical in format with the *Chair* book, colorful laminated jacket and sturdily boxed. We are fortunate indeed to have so many examples of trays of each type, Lace-Edge, Chippendale, Free-hand Bronze, Stenciled and Country Painted. There are 345 plates, 7 in full color. The book has been dedicated to the Presidents of the Society and the numbered edition includes a page of signatures and dates of tenure of office. A collector's item?

Inasmuch as I could be accused of prejudice, I have employed several "readers". Among the comments. "Ideally suited for the uninformed collector. Nothing speculative, over-technical or too lengthy. The pictures tell a lot." "The arrangement of the book is ideal. The oldest and most elaborate pieces come first, then the American ones for which I am always searching." "Fun for bedside reading, you couldn't go to sleep on this one."

Identities remain a secret, so please don't ask. For myself, I was happy that we could have more color plates, they do cost a great deal of money, but add so much. This will surely go into a second printing, as did the *Chair* book which stands on the threshold of a third! Cheers for Zilla Lea and her authors . . . in case you inquired-unpaid.

*Batik: The Art and Craft*  
Charles E. Tuttle Co.  
Rutland, Tokyo

Ila Keller  
\$5.25

A nice momento for those of you who saw Mrs. Keller demonstrate at the Cooperstown meeting, or for Orient Tour members who purchased batiks and want to know more about them. The book is evenly divided between the history of batik and the manufacture of batik in Indonesia and a clearly written explanation of modern batiks, "How To". So if you are at sea after the demonstration and still want to try, here is your answer. I am marvelling over the workmanship of the lengths I purchased and humble that I did not realize why they cost what they did!

Mrs. Keller makes things easier for the modern craftsman by listing sources of supply, lists of utensils, dye conversion tables and the like. What she cannot simplify is the laborious process of applying the wax, dyeing the fabric and removing the wax. An interesting source book which would appeal mightily to your "tie-dyed" young.

Well, now I can retire my copy of Dickinson to the reference shelf for here it is . . .

*English Papier Mache of the Georgian and Victorian Periods*

Wesleyan University Press

Shirley Spaulding Devoe  
\$15.00

Another publication that includes history for the collector and scholar and appreciation for the general public. Mrs. Devoe traces a brief and unborring history of papier mache including one very funny item about a fruiter, one Mr. Twigg, who apparently authored a tale that papier mache (called in England "chewed paper") was actually masticated by two elderly French ladies!

More valuable for the researcher will be her long and carefully documented list of manufacturers, partnerships and other data, with dates. There is a great deal of material on decorators and their specialties which will be useful for craftsmen and collectors in placing and dating originals. Included is an excellent chapter on ornamentation and methods with emphasis on mother of pearl. Would you believe that 2,500 TONS of shell were offered for sale in England in one year?

With Mrs. Devoe's usual attention to detail signatures, papers and die impressions are included to aid in identification. There is an excellent chapter on how to take care of what you have. May save a few pieces from being "touched up". A staggering bibliography includes 74 books and 23 periodicals! The book itself is much more attractively designed than the *Tinsmiths*, with a charming, multi-colored jacket. Do you suppose Wesleyan Press reads the Bookshelf?

Next issue . . . . "COLLECTOR'S CHOICE."

## NOTICES FROM THE TRUSTEES

### FALL MEETING

September 19, 20, 21, 1971

Wentworth-by-the-Sea

*Meeting Chairman*, Mrs. John Clinkman

### SPRING MEETING

May 22, 23, 24, 1972

"Host Corral", Lancaster, Pennsylvania.

Mrs. George A. Bennington

### FALL MEETING

September 13, 14, 15, 1972

Sheraton Wayfarer

Bedford, N.H.

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.

Added September 16, 1970

- d. OPINIONS OR CRITICISMS: Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President.

### Finance:

- 11.02 (a) January 1971: Commercial Sales by non-members will be \$20.00 a table with twenty percent commission to the Society for all sales made and all orders taken at the meeting. All work in connection with these sales to be handled by the company.

## **Decorator:**

DECORATOR and Printing

7.09 (a) January 1971: one-fourth page ads will be the smallest accepted, pursuant to the above acceptance by the Editor.

## **The Official Seal**

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

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

## **TEACHER CERTIFICATION**

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

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

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

## **STANDARDS AND JUDGING COMMITTEE**

Change in Applicants Requirements for Country Painting:

BASE COATS—Following “Base coats of units must be even and smooth” add “base coats should be a shape other than a brush stroke and large enough to show ability.

SPECIAL CLASS AWARDS: Regular awards will no longer be given for this class, instead SPECIAL AWARDS will be given.

## **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 1972 at which time the terms of the following Trustees will expire:

Mrs. Spencer Avery

Mrs. John Miller

Mrs. Donald F. Heatherington

Mrs. F. Earl Bach

Please send the names of your candidates to the chairman no later than November 30, 1971.

Mrs. S. Donald Smith

2 Dean Street

Westwood, New Jersey 07675

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## **IBERIAN TOUR**

The Iberian tour scheduled for April 17, 1972, Madeira, Portugal, Spain, Mallorca and Morocco. For further information please write to:

Mrs. Edwin W. Rowell

101 Townsend St., Pepperell, Mass. 01463

## 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. F. EARL BACH, Glen Falls, N. Y.—Certified in: stencilling, country painting, freehand bronze.
- MRS. RAY H. BARTLETT, Crescent Beach, Conn.—Certified in: stencilling.
- MRS. JANE A. BOLSTER, Berwyn, Pa. — Certified in: country painting, stencilling.
- MRS. JOHN BURKE, Melbourne Beach, Florida—Certified in. stencilling, country painting.
- MRS. WALTER BURROWS, Noroton, Conn. — Certified in: stencilling, country painting.
- MRS. JOHN CLARK, Norwell, Mass.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. CHARLES COFFIN, Northville, N. Y.—Certified in: country painting.
- MRS. WAYNE F. FRY, Delmar, N. Y.—Certified in: country painting.
- MRS. PAUL GROSS, Hill Island, Landsdowne, Ontario, Canada—Certified in: country painting, stencilling, lace edge painting, glass painting, gold leaf, freehand bronze.
- MRS. ROBERT HUTCHINGS, DeWitt, N. Y.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, 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.
- MRS. SHERWOOD MARTIN, Wapping, Conn.—Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. WILLIAM MARTIN, Tryon, N. C.—Certified in: stencilling, country painting, metal leaf, freehand bronze.
- MRS. SYLVESTER POOR, Augusta, Me.—Certified in: stencilling, country painting.
- MRS. RAYMOND RAMSEY, Poultney, Vt. — Certified in: stencilling, country painting, metal leaf, freehand bronze.
- MRS. EDWIN W. ROWELL, Pepperell, Mass.—Certified in: stencilling, country painting, lace edge painting.
- MRS. ROBERT A. SLATER, South Royalton, Vermont — Certified in: glass painting.
- MRS. HAROLD SYVERSEN, Closter, N. J.—Certified in: stencilling.

MRS. ANDREW M. UNDERHILL, Bellport, L. I., N. Y.—Certified in: stencilling, country painting.

MRS. JOSEPH WATTS, Acquebogue, N. Y. — Certified in: stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chipendale.

MRS. HAROLD WHITE, Stuart, Fla.—Certified in: country painting, stencilling, freehand bronze, lace edge painting, metal leaf, glass painting.

MRS. HERBERT WILLEY, Norwich, Conn.—Certified in: stencilling, country painting, lace edge painting.

MRS. HARRY R. WILSON, New York, N. Y.—Certified in: stencilling.

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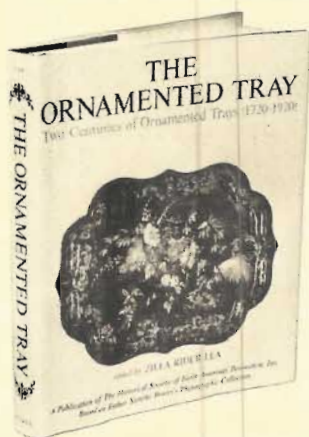
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