

WINTERTHUR



Winterthur Library News

Fall 2017

Greetings from Winterthur

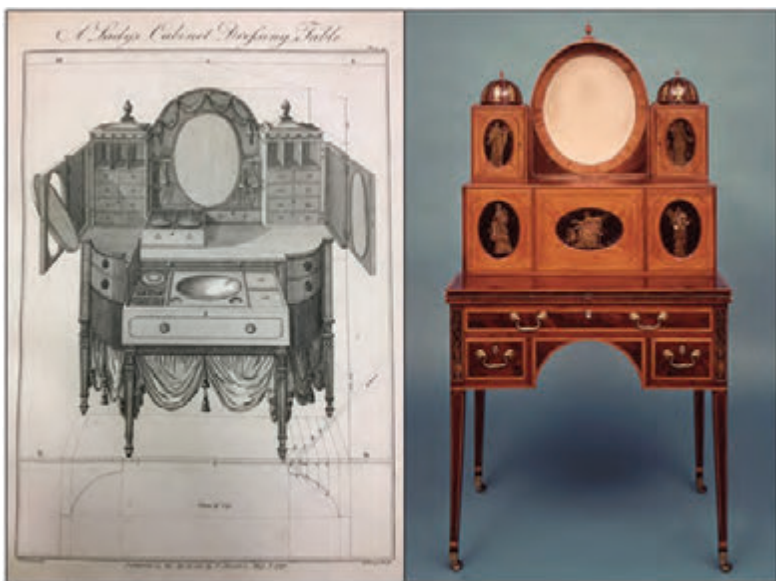
This past summer was very active and productive for our Library staff. I hope that you find the articles within on our activities and research both informative as well as enjoyable. It is an honor and a pleasure at this time to announce the promotion of Emily Guthrie as the NEH Director of the Library, effective September 8. Emily has been part of the library staff since 2005 working with the Printed Book and Periodical Collection. This well-deserved promotion to Director of the Library is timely for Emily, for the library, and for Winterthur. I am confident that all of you in our valued library community will give Emily full support as she assumes leadership of the Winterthur Library and builds still further its reputation as an internationally acclaimed center for research and study of social history, design, American art, and culture.

Gregory J. Landrey
Director for Academic Affairs



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OUR SUMMER ACTIVITIES



Above: Sheraton - A lady's cabinet dressing table, as seen in Sheraton's *The Cabinet-Maker and Upholsterer's Drawing Book* and in the museum collection, 1957.68.

Every year, the library staff spends much of the summer busily preparing to welcome incoming students in the American material culture and the art conservation graduate programs as they arrive for a head start before the fall semester. Our task is to provide creative and enlightening introductions to the library collections, procedures, and research methods and to devise assignments that will provide a solid foundation for their Winterthur classwork.

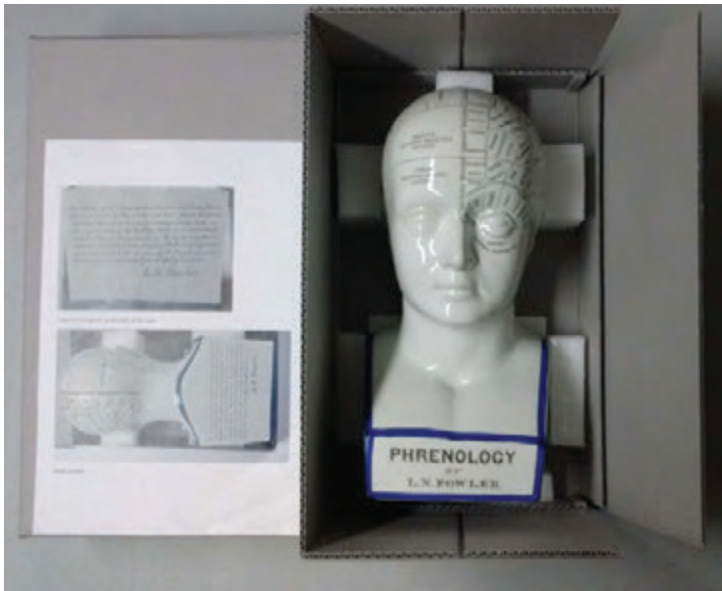
We teach several sessions with the Winterthur Program in American Material Culture students during their four-week intensive Summer Institute, formally known as Introduction to Decorative Arts, as they learn about resources and approaches to research. We continually review the content of these sessions, including and modifying material as new technology is created, new collections acquired, and new avenues explored. We begin with an introduction

to the library that not only lays down the laws of the land (no bags, no pens, no food or drink!) but also gives them the *lay* of the land. This orientation is also an opportunity to pique their interest with some highlights from each collection. Next up is a training session in the computer classroom during which we demonstrate WinterCat, manuscript and archives finding aids, digital collections, and material culture databases. This year librarian Laura Parrish added an overview of searching for biographical and genealogical information in Ancestry.com. Then we test the students by sending them off on a scavenger hunt through the collections to answer questions crafted by librarians Emily Guthrie and Jeanne Solensky and archivist Heather Clewell.

Hoping to share her enthusiasm for probate inventories, Jeanne debuted a new paleography exercise this year wherein the students, working in pairs, transcribed one from the late 17th or early 18th century. Learning how to read inventories, essential primary sources in early American material culture studies, will familiarize them with period object terminology and values, historic interiors, and everyday life of colonists. To instruct the students in reading different scripts, she and graduate assistant Kacey Stewart designed an online tutorial with information and case studies detailing how to decipher misspelled and archaic words, common phrases and abbreviations, numbers and dates, and currency values. After classroom time with the tutorial, Jeanne led the students to the Joseph Downs Collection to delve into primary sources. They viewed inventories for their project and business records of 18th- and 19th-century craftsmen and merchants that sparked a discussion about different accounting practices in daybooks and ledgers, settlement of accounts with other goods and services, and distinctions between urban and rural artisans.

Emily Guthrie's design sources sessions begin with a question. When it comes to creative efforts, is there any such thing as an original work of art? The students tend to agree that, while a piece of music, a furniture form, or a painting can have many original qualities, all creative efforts require some degree of influence. Beginning with a comparison of two desk designs from Thomas Sheraton's *Cabinet-Maker and Upholsterer's Drawing Book* (1791–1794) to a lady's writing table made in Baltimore between 1795 and 1810 (Winterthur Museum 1957.0068), the students are introduced to the influence of pattern books upon the decorative arts. There is a lot of ground to cover! A few dozen of our greatest and most influential pattern books, from Hans Vredeman de Vries (1588) to Percier & Fontaine (1812), are laid out before them in two hour-long sessions. By going through the books one by one and making side-by-side comparisons with museum objects when possible, the students begin to absorb and identify the motifs and forms that characterize mannerist, baroque, rococo, and neoclassical style. To aid in the absorption of all they are seeing, Emily devised a "Design Sources Bingo" sheet. Each square on the sheet features the name of an ornamental motif or form. A definition of each term is provided on the backside of the sheet. The students are to do a sketch of each term in the square, with the goal of filling in the whole sheet.

Our Summer Activities continued...



Phrenology head, rehoused in box with lid

For the conservation students, our time together begins with an in-depth orientation to the library and an introduction to the staff and collections. We also assist with one of their first assignments by providing conservator Joelle Wickens with an array of library objects that require custom housing in order to be stored safely. Over the years, our staff has consulted with the students on our access and storage needs and the practicality of their proposed designs. Thanks to their careful ministrations, objects such as oddly shaped books, handheld stereo viewers, phrenology heads, milk bottles from the Winterthur Dairy, and an urn and coffee/tea set owned by the du Pont family are safely nestled in protective housing.

Although the amount of time and energy the library staff invests in preparing these sessions is not insignificant, we find it to be enormously rewarding. These programs challenge us to create new ways for our material to be used while also presenting these budding scholars with

tools for success as students and professionals. Our good efforts are reflected in the insightful questions the students ask and in the relationships we build with them during their time at Winterthur and beyond.

GO TO YOUR ROOM! INTERIOR DESIGN AND YOUTHFUL IMAGINATION

September 9, 2017–January 7, 2018

Today's children can choose from a baffling array of furnishing options, from lavender and pink princess-themed rooms to beds shaped like sports cars. But it wasn't until the late 19th century that child-specific decor became available to the consumer, and children were suddenly being encouraged to play a role in the decoration of their bedrooms. How did we reach this age of decoration delegation? On display in Winterthur Galleries now through January 7 is an exhibition presenting an array of Winterthur Library materials that document the rise of creative, individual spaces for children within the home.

As the exhibition reveals, the rise of interior design for children was responding to a new understanding of childhood as formative to an individual's personality. For the first time, parents were being encouraged to surround their children with art and to create domestic spaces that reflected the child's personality. The evolution of this movement, and its divergent interpretations, are documented in the advice manuals, magazines, and trade catalogues on display. Featured prominently are several scrapbook houses from the Joseph Downs Collection that demonstrate how, in spending hours finding the perfect furnishings and arranging the rooms just so, children were inevitably forming likes and dislikes, developing close observation skills and design sensibilities, and preparing themselves to create interesting and comfortable homes in their adult lives. Through decorating manuals, trade catalogues, and craft activities meant to foster aesthetic sensibilities in children, *Go to Your Room!* looks at how a new understanding of children took shape in the material world.



Cover of Spiegel, May, Stern Company's wall paper trade catalogue, ca. 1922

This exhibition was curated by Emily Guthrie, Library Director and NEH Librarian for the Printed Book and Periodical Collection.



1917: THE U.S. ENTERS THE GREAT WAR

October 10, 2017–January 7, 2018

When war broke out in Europe in 1914, the United States remained neutral. After several provocations, the U.S. declared war on Germany on April 6, 1917, much to the relief of beleaguered France and Great Britain. In remembrance of the U.S. entry into the Great War, this library case exhibit displays items from the library that document aspects of America's participation. Beyond soldiers' letters and photographs, the exhibit includes ephemera showing that the people at home were involved as well. From wheatless Wednesdays to knitting for the Red Cross, women had many adjustments to make to support the war effort. Everyone was encouraged to buy Liberty bonds to raise money to pay for the war. Even Broadway got into the spirit, with songs extolling those who enlisted. An added feature of the exhibit is poetry and song lyrics from the war.

This exhibit, on view at the library entrance, was curated by Laura Parrish.

Poster for selling war bonds, 1918



PAPER DOLLS FROM WINTERTHUR LIBRARY ON TV

The library was contacted by a producer for the Travel Channel's *Mysteries at the Museum* after reading the May 8, 2017, post, "Paper Dolls Go Hollywood," on Winterthur Unreserved museum and library blog. The post highlights early 20th-century paper dolls of Hollywood stars from the library's Maxine Waldron Collection of Paper Dolls, Games, and Paper Toys. Film studios used these dolls as a cheap marketing tool to promote their movies and stars. In addition to illustrating dolls of the child actor Jackie Coogan and the now little-known Lila Lee, silent film star Mary Miles Minter is shown.

Minter, who acted in more than fifty silent movies, is now remembered more for her involvement with her director William Desmond Taylor, found murdered in 1922. Her romantic feelings for him and their possible affair were made public during the murder investigation, and both she and her mother were considered suspects. Due to a lack of evidence, no one was ever charged.

The Mary Miles Minter paper doll will be featured in an upcoming episode of *Mysteries at the Museum* chronicling this still-unsolved murder mystery.

Follow us on @winterthurmuse on Facebook and Twitter to find out when the episode will be aired.

Paper doll of Mary Miles Minter, 1920

STONES CROSSING PATHS

by Kacey Stewart



Top: 1908 Postcard of Soldiers monument, Keene, N.H. Bottom: Recent photo of Soldiers monument, Keene, N.H.

Charles Wellington Stone embarked on a walking trip with his friend Abbot Fitzhale in the summer of 1871 before his sophomore year at Harvard University. The two left their homes in East Templeton, Massachusetts, on a walk through New Hampshire to Bellows Falls, Vermont—a trip of more than fifty miles one way. In his diary, in the Joseph Downs Collection, Stone provides a detailed account of what the two saw each day. Landscape features and plants are most often described, as well as remarks on the people they met and places they stayed. He was repeatedly struck by the hospitality of the women he met along the journey, but was often disappointed by the attitudes of the men.

Along their route, they came across an object that was also on a journey. On the road outside of Keene, New Hampshire, was a team of oxen and men dragging a large slab of granite toward the town. He wrote: “They were hauling an immense block of granite for a soldiers’ monument in Keene. It weighed 12 tons and took 12 oxen to draw it.” Stone was made aware of what this monument soon would become, however at this point the monument remained an imagined object. How it was to be shaped, placed, and adorned remained a mystery to the young man on his travels across New England.

Stone mentioned the granite once more, noting that it “had been following us along and now was ahead of us, like the fable of the hare and tortoise. But it stuck in a rut and we left them engaged in trying to extricate it.” Today it is possible to see what that block of granite has become. The Soldiers monument stands on a base measuring 11 ft. 8 in. x 7 ½ ft. x 7 ½ ft. in Central Square of Keene and looks down Main Street. Atop the base stands a bronze cast Civil War soldier. The monument was raised in 1871, a time when the Civil War was still fresh in the minds of the American people, and monuments like it exist in towns across the country.

The monument was designed and created by Martin Milmore, who also created the Soldiers and Sailors monument in Boston. The Irish-born Milmore was responsible for many similar monuments throughout the northeast. He was trained as a stone cutter by his older brother who worked at that profession; might he have been with the team hauling the granite? Milmore is often credited with popularizing a shift in memorial statuary that took place during the post-Civil War era. Rather than portraying specific generals in heroic poses, Milmore instead portrayed common soldiers in reflective and introspective poses.

What we see in Stone’s journal is material in process. When Stone encountered this object, it was in an in-between state. By depicting it in this moment, he revealed a story stretching millennia in which material is repeatedly transformed.

New Hampshire’s nickname is the Granite State because of the many geological formations and quarries that have helped to define it. Much of New England’s bedrock is granite. Granite formed as magma slowly crystallized below the earth’s surface nearly 400 million years ago. As the glaciers retreated at the end of the Ice Age, topsoil was stripped away revealing the granite that lay beneath. The most recent of these glacial retreats ended 11,000 years ago.

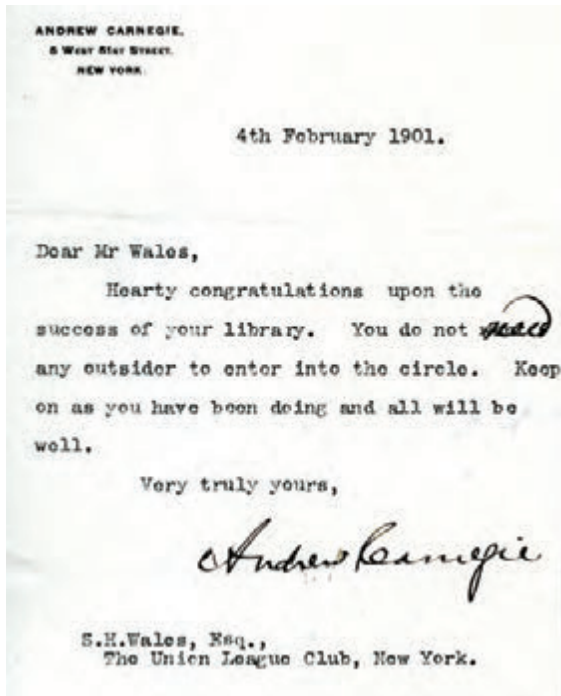
This abundance of granite not only shaped the land of New Hampshire but the people who live there. Stone walls are plentiful throughout New Hampshire and New England. The granite certainly shaped Stone’s journey as he repeatedly remarks upon his exhaustion climbing the mountains of New Hampshire and Vermont.

Not long after this encounter, Stone reached his destination, and likewise the stone reached its resting place. Stone went on to become a teacher, poet, and botanist, and published six scholarly works. The monument still stands today.

Kacey Stewart is a graduate student in the English Department focusing on American environmental literature at the University of Delaware.

AUTOGRAPHS IN THE WINTERTHUR ARCHIVES, PART II

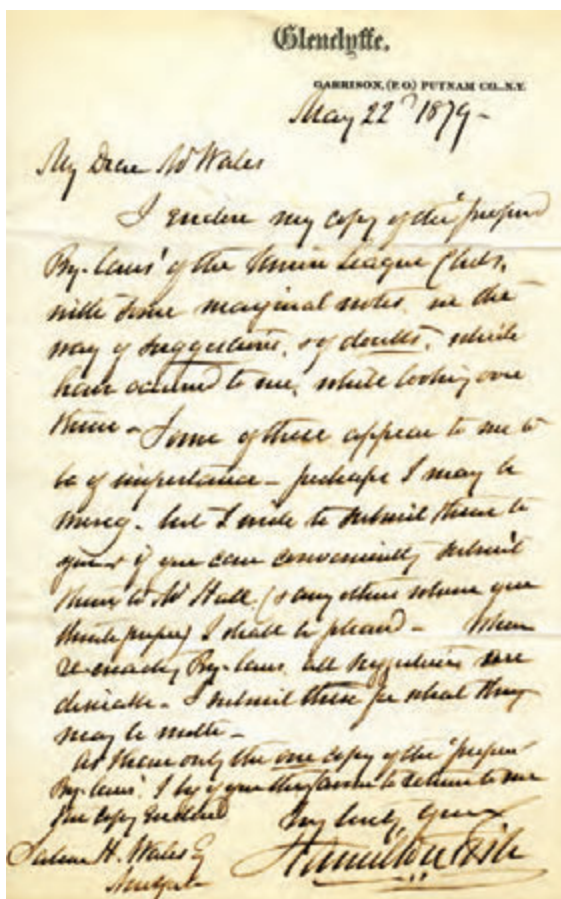
By Heather Clewell



In our last issue we surveyed the correspondence between Salem Wales (1825–1902), grandfather of Ruth Wales du Pont, and Horace Greeley, P. T. Barnum, and Chester Arthur. In this article, we read through more letters between Wales and such notables as Andrew Carnegie and Hamilton Fish. Interestingly, there was a letter found among Wales correspondence between Jefferson Davis and Sidney Root. How this letter came to be here is unknown.

Andrew Carnegie (1835–1919) was born in Dumfermline, Scotland. He came to the United States in 1848 and was employed in a cotton mill in Allegheny, Pennsylvania. He then worked in a Pittsburgh telegraph office and later for the Pennsylvania Railroad, where he started to make his fortune. Carnegie was always interested in books and education and eventually became famous for his philanthropy. In a 1901 letter to Wales, Carnegie seems to be answering a request from him to join a library, saying: “You do not need any outsider to enter into the circle. Keep on as you have been doing and all will be well.” It sounds like Wales was doing something right in Carnegie’s eyes.

Jefferson Davis (1808–1889) was a senator from Mississippi and the only president of the Confederate States of America serving from 1861–1865. After the Civil War, he was imprisoned and then released in 1868 after the federal government dropped its case against him. From 1870 to 1878, Davis was involved in several unsuccessful business ventures. He lived near Biloxi, Mississippi, until his death. Sidney Root (1824–1897) was born in Massachusetts but moved to Georgia in the 1840s. A businessman and friend of Davis, Root was responsible for keeping trade going between the South and Europe during the war. Davis wrote to Root in 1888, apologizing for a delay in meeting him and citing plantation affairs that were taking longer than anticipated. He said that it was questionable whether he would be able to meet with Root and “the Judge” about “the great enterprise of which we have corresponded.” Unfortunately, we do not have the letter Root wrote to Davis, which undoubtedly explained “the enterprise” and, perhaps, “the Judge.”



Hamilton Fish (1808–1893) was a lawyer and a statesman. He was governor of New York between 1849 and 1851 and represented that state in the U.S. Senate from 1851 to 1857. After the Civil War, he was secretary of state under President Ulysses S. Grant, 1869–1871. During this time, he handled many of the disputes between the United States and Spain and Britain. Fish wrote to Wales in 1879, lamenting the fact that he was ill at home with a bad cold and would not be able to see him. Also in that year, Wales had apparently asked Fish to review the bylaws of the Union League Club. Fish did so, making suggestions on the copy of the bylaws he sent to Wales, which, unfortunately, has not survived with his letter. In 1880, Fish wanted to know how much the architects of the new clubhouse were being paid, as he wanted to compare costs with another firm, which he thought was charging too much.

Many of the letters to Salem Wales were business related in some way. Some of the letters were social, but Wales certainly had an exclusive list of correspondents!

Top: Andrew Carnegie letter to Wales, 1901. Bottom: Hamilton Fish letter to Wales, 1879

ADOPT A BOOK

We hope you will consider sponsoring the adoption of a book. All donors will be recognized in our next newsletter. If you have any questions about the books or the adoption process, please contact Emily Guthrie (eguthrie@winterthur.org). Donations can be made by check or online. Checks should be made payable to Winterthur Museum, and may be sent directly to Winterthur Library, 5105 Kennett Pike, Winterthur, DE 19735. Online donations can be made using this link: <https://inside.winterthur.org/give2017>. Please use the comments field to specify the book that you are sponsoring. We thank you very much!



***Smell Detectives: An Olfactory History of Nineteenth-Century Urban America*, by Melanie A. Kiechle. University of Washington Press, 2017. \$28.34**

What did 19th-century cities smell like? And how did odors matter in the formation of a modern environmental consciousness? *Smell Detectives* follows the 19th-century Americans who used their noses to make sense of the sanitary challenges caused by rapid urban and industrial growth. Former Winterthur research fellow Melanie Kiechle examines nuisance complaints, medical writings, domestic advice, and myriad discussions of what constituted fresh air, and argues that 19th-century city dwellers, anxious about the air they breathed, attempted to create healthier cities by detecting and then mitigating the most menacing odors.

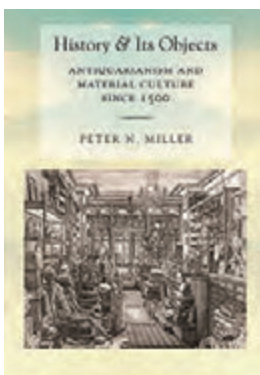
***Face Value: The Consumer Revolution and the Colonizing of America*, by Cary Carson. University of Virginia Press, 2017. \$29.50**

In *Face Value*, Cary Carson addresses the intriguing question of how Americans became the world's consummate consumers. Prior to the rise of gentry culture in 18th-century North America, there was still a decided sameness to people's material lives. About mid-century, though, a lust for fancy goods, coupled with social aspiration, began to transform American society. Carson addresses the intriguing question of how Americans developed the reputation for avid consumption. Both elegantly written and engagingly argued, the book reveals how the rise of the gentry culture in 18th-century North America gave rise to a consumer economy.

***Preserving on Paper: Seventeenth-Century Englishwomen's Receipt Books*, by Kristine Kowalchuk. University of Toronto Press, 2017. \$31.21**

Welcome to the cookbook Shakespeare would have recognized. *Preserving on Paper* is a critical edition of three 17th-century receipt books—handwritten manuals that included a combination of culinary recipes, medical remedies, and household tips which documented the work of women at home. Kristine Kowalchuk argues that receipt books served as a form of folk writing, where knowledge was shared and passed between generations. These texts played an important role in the history of women's writing and literacy and contributed greatly to issues of authorship, authority, and book history. Kowalchuk's revelatory interdisciplinary study offers unique insights into early modern women's writings and the original sharing economy.

***Slow Food: Dutch and Flemish Meal Still Lifes, 1600–1640*, by Quentin Buvelot. Uitgeverij De Kunst, 2017. \$35.00**
Recommended by Josh Summer (WUDPAC Class of 2017 and recent Mauritshuis intern), this is a catalogue of the first exhibition to be devoted to the development of still lifes depicting prepared food. Created in Holland and Flanders from 1600 onwards, richly set tables piled high with detailed depictions of tempting morsels and fine silver and glassware laid out on the table became a popular artistic theme favored by various painters.



***History and Its Objects: Antiquarianism and Material Culture since 1500*, by Peter N. Miller. Cornell University Press, 2017. \$39.91**

In *History and Its Objects*, Peter N. Miller uncovers the forgotten origins of our fascination with exploring the past through its artifacts by highlighting the role of antiquarianism in grasping the significance of material culture. From the efforts of Renaissance antiquarians, who reconstructed life in the ancient world from coins, inscriptions, seals, and other detritus, to amateur historians in the 19th century working within burgeoning national traditions, Miller connects collecting to the professionalization of the historical profession. Ultimately, this book demonstrates that our current preoccupation with objects is far from novel and reflects a human need to re-experience the past as a physical presence.

Adopt A Book continued...

***Labor and Laborers of the Loom: Mechanization and Handloom Weavers, 1780–1840*, by Gail Fowler Mohanty. Routledge, 2006. \$54.95**

This volume centers on the rapid growth of handloom weaving in response to the introduction of water-powered spinning. This change is viewed from the perspectives of mechanics, technological limitations, characteristics of weaving, skills, income and cost. The design and development of spinning and weaving device is stressed, as are the roles of economic conditions, management organization, size of firms, political implications and social factors contribute to the impact of technological change on outwork and craft weavers.

***Signs of Diaspora / Diaspora of Signs: Literacies, Creolization, and Vernacular Practice in African America*, by Grey Gundaker. Oxford University Press, 1998. \$68.96 (hardcover)**

Cited in the bibliography of an article on African American memory jugs, this book looks at the roots of African American reading and writing from the perspective of vernacular activities and creolization. It shows that African Americans, while readily mastering the conventions and canons of Euro-America, also drew on knowledge of their own to make an oppositional repertoire of signs and meanings. Based on extensive ethnographic research in the Southeastern United States and the West Indies, Gundaker offers a complex portrait of the intersection of “outsider” conventions with “insider” knowledge and practice.



***The Care and Display of Historic Clothing*, by Karen M. DePauw. Rowman & Littlefield Publishers, 2017. \$95.00 (hardcover)**

The Care and Display of Historic Clothing aims to assist with the full integration of costume collections into the interpretation of the past. The topics explored in this publication range from the care and identification of items in a costume collection to discussions about both physical display and how they can be used to engage audiences.

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