

Winterthur LIBRARY

NEWS SPRING 2020

Greetings from Winterthur,

The past year has brought change to the Winterthur Library staff as well as to our community of volunteers and patrons. **Linda Martin-Schaff**, *cataloger extraordinaire* for the Printed Book and Periodical Collection, retired from the Winterthur Library in late February. The breadth of her career is marked by the adoption of numerous library technologies, from the card catalog and slide collections to library automation software and digitization. Even though she worked at numerous libraries in the region in between, Linda's career both began and ended at Winterthur. Upon graduating from college, she took her first professional job (and her first job at Winterthur) when she was hired as the library assistant for the Slide Collection under former Slide Librarian Kathryn McKenney. She eventually moved on to become the Associate Curator of Slides and Photographs for the University of Delaware and, upon earning her library degree, took a cataloging position at the Hagley Library. Linda's longest tenure was with the Philadelphia Museum of Art, where she served as the Librarian for Technical Services from 1998 to 2011. She rejoined the Winterthur staff in January of 2012. Linda applied her expertise to the cataloging of the Saul Zalesch Collection of American Ephemera as well as to numerous significant additions

to the rare book collection. We are thousands of records richer for her time at the library!

We are overdue in paying tribute to our friend and longtime library volunteer, **Harriet Peters**, whom we lost this past summer. She also served as a guide in the Winterthur Museum. Harriet is pictured on the far left taking the inaugural library volunteer estate tour in May 2019. When we returned from our wild golf cart ride through the gardens, she released her tight grip from the frame of the cart, exclaiming, "Emily! Sarah! That was wonderful!" Her unfailingly cheerful disposition was an inspiration to the library staff.



We also said goodbye to **Ann Lee Bugbee**, who passed away in November 2019. Ann Lee was a great Winterthur Library enthusiast and advocate. When not guiding in the museum, she could be found in the library, where she checked in on the librarians; studied furniture, clocks, and rugs; and kept up-to-date with the latest decorative arts news in the periodical reading room.

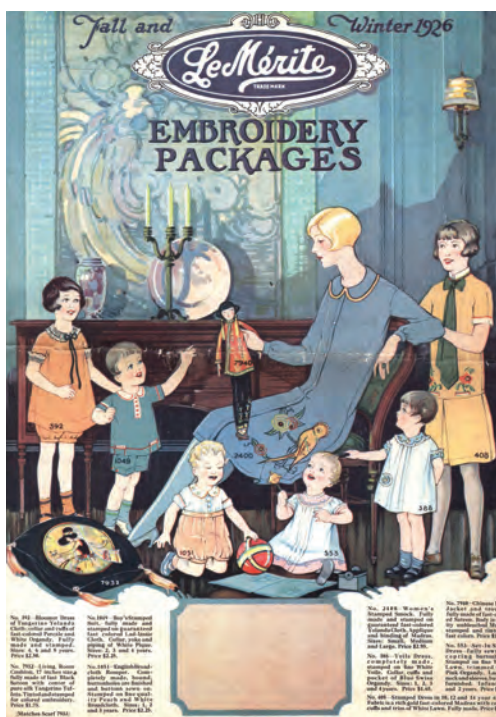
We hope you will enjoy the latest issue of the newsletter, and better yet, we hope it will inspire you to visit the library in the coming months.

With best wishes,

Emily Guthrie
Library Director, NEH Librarian for the Printed Book & Periodical Collection
Winterthur Museum, Garden & Library

THE ART OF (COLLECTING) PRINTED EPHEMERA

By Saul Zalesch



Le Mérite Embroidery Packages: Fall and Winter 1926.
San Francisco: American Import Company, [1926]. Saul Zalesch Collection of American Ephemera, Winterthur Library



Automobile and Truck Show. Pittsburgh, 1912.
Zalesch Collection of American Ephemera, Winterthur Library

[Editor's note: The library has worked closely with collector and art historian Saul Zalesch over the past decade as he has gradually donated his collection of ephemera to Winterthur. To date, more than 5,000 of Saul's donations have been cataloged and are discoverable on WinterCat. Saul recently announced that he is in his final semester as a professor at Louisiana Tech University, where he used his ephemera as a teaching tool for many years. In celebration of Saul's retirement, his vision as a collector, and his generosity to Winterthur, we asked him to reflect on the origins and evolution of his collection.]

In 1993 I lived at Winterthur for six months as an NEH post-doctoral fellow. One day, around Thanksgiving, at the Greenville post office, I noticed deluxe catalogs from stores like Neiman Marcus and Bloomingdales lying atop the trash bins. I took them. Much of my research at Winterthur studied catalogs of the late 19th century, resulting in articles on mass-produced oil paintings and cheap religious art. I realized that these discarded catalogs, modern-day ephemera, should someday prove as interesting and useful for scholars as earlier ones already were. Making repeated visits to the post office through Christmas I collected around 300 catalogs. (I would eventually collect around 10,000 new catalogs; these are now in the Archives of the National Museum of American History, part of the Smithsonian.)

While still at Winterthur, I suggested to the librarians that they should try to collect for the early 20th century the same kinds of materials they had from the 19th and 18th centuries. I started seeking some myself. Then, in 1998, I joined eBay. That changed everything. In its early years, eBay was flooded with catalogs, booklets, almanacs, etc. that had accumulated for decades in attics and drawers and on shelves. Their possessors had had no way to find buyers willing to pay them fair prices. I bought ephemeral consumer-oriented publications from between 1900 and 1939 that I felt would interest and serve future scholars. The market showed rather less interest in these items than I would have expected. Especially for booklets in general, so those were what I came to focus on. At the time, it seemed odd to me that I, on a teacher's salary, was being permitted to win, at nominal prices, thousands of items whose potential scholarly interest seemed obvious to me. This was particularly puzzling because, all the while, I was publishing in collectors' magazines dozens of articles on these kinds of ephemera, encouraging readers to seek such materials for themselves. I bought so heavily on eBay that I received more than 11,000 feedbacks. I firmly believe, and spot checks of eBay corroborate, that such a collecting opportunity as I enjoyed was a never-repeatable situation spawned by the Web.

My strategy on eBay was quite simple: if something looked like it might interest or aid some scholar at some time, and nobody else wanted it, I grabbed it. This was an extension of my graduate work in art history when I consulted kinds of primary materials other than those that scholars seemed to keep revisiting. The booklets I bought might be among the primary materials useful to new generations of scholars of material and popular culture. They reveal much better than prescriptive publications and even edited magazines what people actually liked doing or buying—what they really cared about. Moreover, many of the booklets I bought had the additional virtue of being aesthetically striking—works of art that may have played some role in forming people's artistic tastes and expectations.

I could not possibly foresee what turns historical research might take and what aspects of material life will interest future scholars, so I collected as broadly as I could. I did not expect specific items I acquired to interest many scholars, but it seems likely that some of the materials will interest some scholars at some point in the future. Actually, this is the principle of "The Long Tail," the idea that people more and more pursue niche interests. History may or may not fragment this way—especially online. The materials I collected offer something for most every taste or approach to studying society.



Going to Town: Down Industrial Main Street. Saul Zalesch
Collection of American Ephemera, Winterthur Library

Although I planned from the beginning to give my collection to Winterthur, I have made extensive use of it in many of my classes in the meantime by mounting numerous exhibitions of various kinds of ephemera, and, as noted before, writing about it for collectors. In the classroom, these publications introduced our art students to the universe of rich visual imagery that Americans experienced, kinds of art that never made it into textbooks. Students enjoyed seeing this art and learned much from it, especially the graphic design majors who make up the greatest number of our students. This was the kind of art made by most graphic designers. It took our students far outside the narrow spectrum of styles featured in histories of graphic design.

I've been asked to speculate on what kinds of current printed ephemera we should be saving for use by future scholars. The labels of new kinds of foods, or of foods new to the United States, come to mind. While not strictly current, the promotional literature and packaging used by AOL and other internet pioneers to lure people onto the Web should also prove worth studying. It really is very difficult to discern potential desirability until it actually strikes you spontaneously, as it did me that day in 1993.

I was also asked to name some of the “greatest hits” or “gems” of my collection. Two stand out for me. One was a large, deluxe program for a grand bazaar held at Madison Square Garden in 1916 for the benefit of war widows and orphans. I suspect that all but a few of these programs—mine was a bit ragged—soon ended up in stoves and fireplaces because these were the widows and orphans of *German* soldiers and their allies—who we would soon be fighting. America experienced great anti-German feeling during World War I. The other “gem,” a booklet for bodybuilding entitled “Miracles in Muscles,” has a cover showing a powerful man bathed by yellow rays of sun holding up something like a freight car. The figure so reminded me of early Superman that I could not help but conclude that this had been an inspiration for America’s archetypal superhero.



WINTERTHUR'S LADY OF THE HOUSE, RUTH WALES DU PONT

By Jeanne Solensky



The Winterthur Archives takes center stage in a jewel-box exhibit opening April 14. *The Lady of the House, Ruth Wales du Pont* focuses on the wife of museum founder Henry Francis du Pont. Letters, diaries, photographs, memorabilia, and personal belongings from the Archives will recreate the life of this lively and accomplished but overlooked figure in Winterthur’s history.

Born in 1889 in Hyde Park, New York, into a family with a noted pedigree but limited wealth, Ruth Wales was groomed in the social graces beginning at a young age. After her 1907 graduation from Miss Spence’s School in Manhattan, where she made many lifelong friends, Ruth moved in lofty circles that took her to New York City; Southampton, Long Island; Washington, D.C.; Bar Harbor, Maine; and Watch Hill, Rhode Island. Ruth surprisingly did not aspire to marriage like many other young women of her circle due to her awareness of tensions in her parents’ marriage and her devotion to her mother. However, her attitude changed after falling “terribly in love” with the very eligible but painfully shy bachelor H. F., who

Painting of Ruth Wales du Pont (Mrs. Henry Francis du Pont) and daughter Pauline Louise by Harrington Mann, 1921. Bequest of Henry Francis du Pont 1970.0560A.

also did not expect to marry. Their 1916 marriage was transformative for Ruth, providing her financial stability but burdening her with numerous challenges like dealing with her aging and ailing father-in-law Henry Algernon du Pont and responsibilities of managing several households.

Alternating between and coordinating the operation of these residences on Park Avenue, New York City; Southampton, Long Island; and Boca Grande, Florida, in addition to Winterthur certainly kept Ruth extremely busy. Her social calendar was chock full with hosting weekend parties featuring bridge and golf games and musical entertainment that, while sounding enjoyable, nevertheless took their toll on Ruth. A refuge in her youth, music continued to offer Ruth comfort, and she enrolled in classes at the Peabody Conservatory of Music in Baltimore after her two daughters, Pauline Louise and Ruth Ellen, were born. The Archives' extensive collection of Ruth's sheet music includes two of her classical compositions and much popular music of jazz, ragtime, and Broadway tunes that she played for her many guests. Travel was always a welcome diversion, with the du Ponts' four-month world cruise in 1936 on board the *S.S. Franconia* a highlight. The itinerary was packed with exotic stops in South America, South Africa, Australia, and Asia.

The death of Ruth in 1967 left an incredible void in H. F.'s life, and he passed away two years later. In a condolence letter to him, Jackie Kennedy wrote, "Mrs. du Pont was one of the most unforgettable people I shall ever know— with such warmth and appreciation of life. Everyone was changed for the better by knowing her."

Recreations of Ruth's wedding dress and flowers, based on existing photographs and written descriptions in newspaper announcements, will also be on display. The exhibit, co-curated with estate historian Jeff Groff and senior curator of education Deborah Harper, will be on view in the second-floor galleries from mid-April through early 2021.



THE RESEARCH PAPERS OF WILLIAM SEALE

The papers of writer and historian William Seale, an expert on the White House, as well as a renowned specialist in historic interiors and restorations, are now available in the Joseph Downs Collection of Manuscripts and Printed Ephemera.

Dated from 1965 through 2017, Seale's records document his research on the historic interiors of institutions such as state capitols, governors' mansions, and historic homes. The records at Winterthur include files pertaining to the White House, the White House Historical Association, and his books about the White House, as well as correspondence, research notes, reports, floor plans, and photographs related to other historic buildings.

Seale passed away after an illness in November 2019. Trained as a historian, he earned a doctorate from Duke University. He began his career as a teacher at Lamar University, the University of Houston, the University of South Carolina, and Columbia University. A curator of cultural history at the Smithsonian Institution in the early 1970s, Seale later struck out on his own, researching and writing about the White House and the restorations of other historic buildings and state capitols.

His many projects included the historic houses Adena, Darnall's Chance, Rosedown Plantation (Louisiana), Stratford Hall (Virginia), Travellers Rest (Nashville), and the George Eastman House; the capitols of Alabama, Georgia, Kansas, Kentucky, Michigan, and Ohio; the Appomattox Court House National Historic Park; and the governor's mansions in Texas, Louisiana, and Kentucky; and the old Governor's Mansion in Milledgeville, Georgia.

Among scholars and casual readers, his *President's House*, published in 1986, was influential in understanding the construction, architecture, and lifestyle of residents of that iconic building. He went on to publish many books about the executive residence. Seale founded the *White House History Quarterly* for the White House Historical Association in 1983 and edited more than 50 issues.

Seale was a popular speaker at antique forums, historical societies, preservation conferences, and other venues, and the collection contains texts of a number of his talks. Also found are drafts of some of his books, correspondence with publishers, some research notes for books, and advertisements and reviews of his books.

A finding aid to the Seale Collection is available online:

http://findingaid.winterthur.org/html/HTML_Finding_Aids/COL1006.htm.

FEATURED FELLOW



Long-term Research Fellow Amy Huang

Amy B. Huang

Amy B. Huang is a Ph.D. candidate in the department of Theatre Arts and Performance Studies at Brown University. Her project tracks the circulation of secrecy in the British and American theatre over the long 19th and early 20th centuries. In particular, this project considers how theatre's secrecy materially and formally engages with the power relations attached to slavery, Orientalism, and racial capitalism.

She offered the following summary of her use of Winterthur's resources: "The rich materials in Winterthur's library have been illuminating for this project. The panoramas, peepshows and Chinese watercolor drawings have been pivotal in showing the dynamic relationships between spectacle, space and perspective. Illustrated books such as late 19th-century toy books with Orientalist themes as well as trade catalogs advertising Asian goods have also helped to contextualize American Orientalism and the commodification of exotic objects. The library's holdings of 19th-century letter-writing manuals, etiquette manuals, women's diaries, and drawings and essays related to the

expression of emotions have also added nuance to my project's interest in interiority, intimate modes of communication and the performance of gendered propriety and claims to privacy. The wonderful librarians at Winterthur have offered a wealth of suggestions of resources and avenues for further research, thereby greatly strengthening this project and its commitment to interdisciplinary study."

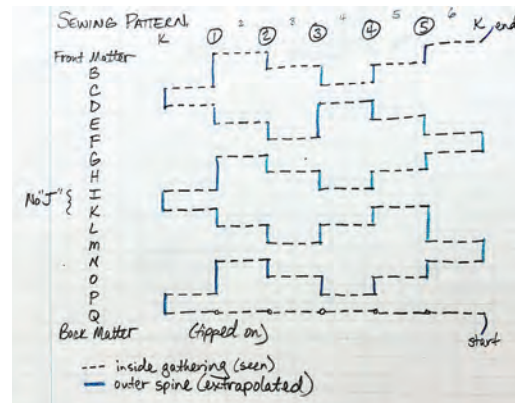


CONSERVATOR'S CORNER

By Melissa Tedone



Re-sewn book with recreated "three-on" pattern



Sewing diagram of a 1773 English trade binding

The earliest bookbinding manuals were published in Europe in the 18th century. Before (and even after) then, bookbinders closely guarded the secrets of their trade. Therefore, most of what modern scholars understand about bookbinding history comes from interpreting the physical evidence of historical bookbindings themselves. Before beginning a book conservation treatment, conservators fully document the "archaeology" of the binding structure to contribute to the body of knowledge that comes from this physical evidence and so that they can recreate the binding structure as faithfully as possible.

One important aspect of documenting binding structure is the sewing diagram. By examining a book carefully, page by page, the conservator finds evidence of the sewing pattern used to bind the book. In cases where a book is mostly intact, the conservator will look for the pattern created by the sewing thread at the centerfold of each section of pages in the textblock. In cases where the sewing may be coming apart, or even lost, the conservator will look for other clues, such as physical impressions or stains left on the paper where the sewing thread used to be. The conservator uses this information to build a sewing diagram which maps the route of the sewing thread. This pattern will then be followed as the conservator resews the textblock.

This sewing diagram, from a 1773 English trade binding, maps a method of "abbreviated" sewing that allowed the original bookbinder to sew three sections of the textblock together at one pass of the thread (image on left). This type of sewing allowed a binder to work more efficiently, produce bindings more quickly, and therefore earn more income. When this book was re-sewn by Winterthur Library's conservator, the original "three-on" pattern was recreated (image above on left).

ADOPT-A-BOOK

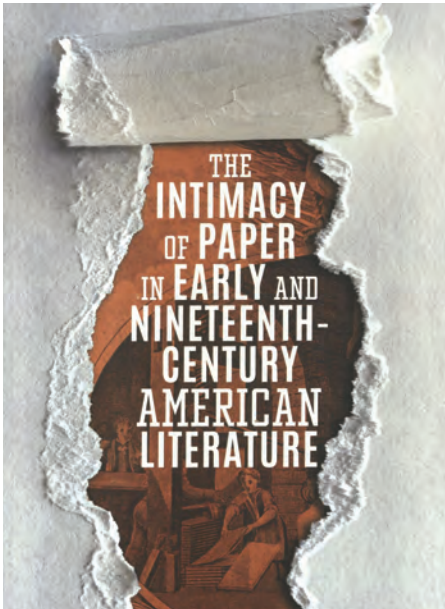
Thank you for supporting the work of Winterthur's community of researchers by considering the adoption a work of recent scholarship for the library's circulating collection. We welcome donations by check, or online at <https://inside.winterthur.org/give>. Within the "Additional Information" section, please use the comments field to specify that the gift is for the library and note the book that you are sponsoring. Checks should be made payable to Winterthur Museum and may be sent directly to Winterthur Library, 5105 Kennett Pike, Winterthur, DE 19735.

Thanks to David Durandt for adopting *Material Witnesses: Domestic Architecture and Plantation Landscapes in Early Virginia* from the Winter 2019/2020 issue.

Any questions about the books and the adoption process may be directed to Emily Guthrie (eguthrie@winterthur.org/302.888.4630).

***Building the Brafferton: The Founding, Funding, and Legacy of America's Indian School*, by Danielle Moretti-Langholtz and Buck Woodard. William & Mary, 2019 \$45.00**

Serving as both catalog for 2016–17 Muscarelle Museum exhibition and as a stand-alone body of scholarship, *Building the Brafferton* reframes the history of the Brafferton Indian School at the College of William & Mary. Derived from more than a decade of anthropological, archival, and material culture research, the authors uncovered a story that is entwined with trans-Atlantic trade, ecclesiastical networks, and British efforts to forge alliances with Native nations. In a departure from previous scholarship on the Indian school, the authors sought to foreground Native perspectives, rooting their research in civic engagement with historically linked Native communities.



***The Intimacy of Paper in Early and Nineteenth-Century American Literature*, by Jonathan Senchyne. University of Massachusetts Press, 2019 \$90.00**

The true scale of paper production in America from 1690 through the end of the 19th century was staggering, with a range of parties participating in different ways, from farmers growing flax to textile workers weaving cloth and from housewives saving rags to peddlers collecting them. Making a bold case for the importance of printing and paper technology in the study of early American literature, Jonathan Senchyne presents archival evidence of the effects of this very visible process on American writers.

***On Theoretical and Ethical Principles in Conservation*, by Salvador Munoz Vinas. Archetype Books, 2020 \$75.00**

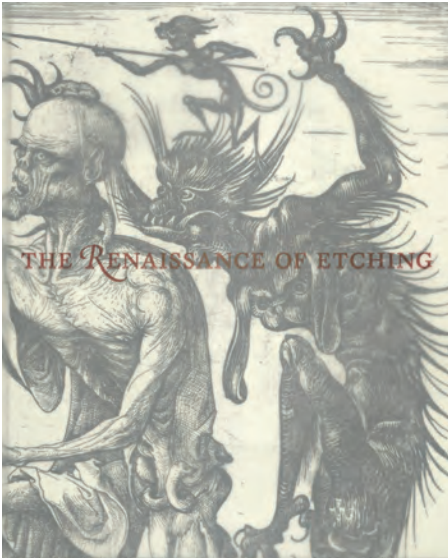
On Theoretical and Ethical Principles in Conservation, is a collection of papers and lectures united by their analysis and discussion of the core notions of conservation ethics. In different ways, they all aim at showing that the "principles of conservation" are not what they may seem at first sight. Heritage conservation is a well-established activity in many societies—an activity that does work, and that serves its purposes in an overly successful way; however, the reflections presented in this volume suggest that conservation might benefit from a different, less traditional interpretation of some of its ethical and theoretical tenets.

***Racial Innocence: Performing American Childhood from Slavery to Civil Rights*, by Robin Bernstein. NYU Press, 2011 \$5.00 (pbk.)**

Harvard University-based professor and cultural historian Robin Bernstein explores the concept of "childhood innocence" as central to U.S. racial formation since the mid-19th century. Children—white ones imbued with innocence, black ones excluded from it, and others of color erased by it—figured pivotally in sharply divergent racial agendas from slavery and abolition to anti-black violence and the early civil rights movement. Bernstein's work considers a range of material evidence from toys and domestic knickknacks to Topsy pincushions, Uncle Tom and Little Eva handkerchiefs, and Raggedy Ann dolls as well as visual texts ranging from fine portraiture to advertisements for lard substitute.

***A Rare Treatise on Interior Decoration and Architecture: Joseph Friedrich zu Racknitz's Presentation and History of the Taste of the Leading Nations*, by Joseph Friedrich zu Racknitz, translated and edited by Simon Swynfen Jervis. Getty Research Institute, 2020 \$85.00**

The work of Baron Joseph Friedrich zu Racknitz, a German aristocrat, is little known today, yet his work traced an early global history of design and ornament through discussions of what he distinguished as twenty-four essential regional historical tastes. This sensitive and informed translation of Racknitz's late 18th-century treatise includes reproductions of the original color plates, and essays on Racknitz's biography, his publication, and the deeper German Enlightenment context, making this an essential volume for studying 18th- and 19th-century architecture, decorative arts, and garden design.



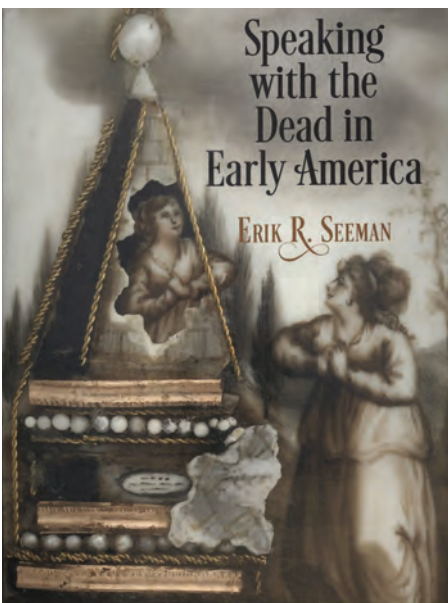
***The Renaissance of Etching*, by Catherine Jenkins, Nadine M. Orenstein, and Freyda Spira. Metropolitan Museum of Art, 2019 \$65.00**

The etching of images on metal, originally used as a method for decorating armor, was first employed as a printmaking technique at the end of the 15th century. This in-depth study explores the origins of the etched print, its evolution from decorative technique to fine art, and its spread across Europe in the early Renaissance, leading to the professionalization of the field in the Netherlands in the 1550s. The book also includes a description of the etching process as well as an investigation of how the medium allowed artists to create highly detailed prints that were more durable than engravings and more delicate than woodblocks.

***Sound, Image, Silence: Art and the Aural Imagination in the Atlantic World*, by Michael Gaudio. University of Minnesota Press, 2019 \$112.00**

Colonial depictions of the North and South American landscape and its indigenous inhabitants fundamentally transformed the European imagination—but how did those images reach Europe, and how did they make their impact? Art historian Michael Gaudio provides a groundbreaking examination of the colonial Americas by exploring the role that aural imagination played in visible representations of the New World.

Considering a diverse body of images that cover 400 years of Atlantic history, Gaudio locates the noise of the pagan dance, the discord of battle, the din of revivalist religion, and the sublime sounds of nature in the Americas, such as lightning, thunder, and the waterfall. The book includes readings of Brazilian landscapes by the Dutch painter Frans Post, a London portrait of Benjamin Franklin, Thomas Edison's early Kinetoscope film *Sioux Ghost Dance*, and the work of Thomas Cole. It masterfully fuses a diversity of work across vast social, cultural, and spatial distances, giving us both a new way of understanding sound in art and a powerful new vision of the New World.



***Speaking with the Dead in Early America*, by Erik R. Seeman. University of Pennsylvania Press, 2019 \$38.49**

Through an exploration of sermons, elegies, and epitaphs, ghost stories and Gothic fiction, parlor songs and funeral hymns, University of Buffalo professor Erik R. Seeman chronicles the 300-year history of Protestants' relationships with the deceased.

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Hours: Monday–Friday, 8:30 am–4:30 pm

Second Saturdays: 9:00 am–1:00 pm

WinterCat: <http://library.winterthur.org:8001/>

Digital Collections: <http://contentdm.winterthur.org/digital>

Masthead from Nicolas de Malezieu, *Serenissimi Burgundiae Ducis Elementa Geometrica*.
Patavii: Ex typographia Seminarii, apud Joannem Manfrè, 1713. RBR QA464 M24

Decorative motif from *Recueil de Vases, Plafonds, Ornaments et Autres d'Architecture* (1682–ca. 1700). RBR NK1340 R31 F