



Winterthur LIBRARY

NEWS FALL 2019

Greetings from Winterthur,

Late summer and early fall bring a shot in the library's proverbial arm in the form of students entering the Material Culture and Art Conservation programs, newly arriving visiting scholars, interns, or members of the public. Seeing their eagerness to find the shortest route between question and answer, and at the same time bearing witness to their trepidation at trying to untangle the complexities of Winterthur and its collections, I find myself wanting to inscribe some basic instructions for all who pass through the doors of the Winterthur Library: *Take Time to Browse*. In other words, please come in, but please slow down. Look around, talk with the librarians, browse the open stacks, pull out absolutely everything that piques your interest, build your own "research nest," and let serendipity happen. You will inevitably find the answers you were looking for, and so much more along the way.

I hope you will apply the same thoughtful pace to your perusal of this issue of *Winterthur Library News*. Special collections cataloguer Linda Martin-Schaff contributes "For the Love of Color," an exploration into the library's abundant resources on paint that was inspired by a very unusual paint-related donation that put even her expert cataloguing abilities to the test. Librarian for the Downs Collection Laura Parrish describes the library's fall exhibit in "May I Have Your Autograph?" As Laura puts it, autographs allow for a direct connection between those who collect them and the people they admire. We hope you achieve that same sense of connection by visiting the exhibit to view the "John Hancock" of, well, John Hancock himself—along with sculptor Harriet Hosmer, *Godey's Lady's Book* editor Sarah Josepha Hale, and many others. Undoubtedly the library's most steadfast advocate of historic merchants' and craftsperson's account books, Jeanne Solensky shares descriptions of four account books recently added to the Joseph Downs Collection of Manuscripts and Printed Ephemera.

With this issue, we introduce a feature to the *WLN*. *Conservator's Corner* highlights current treatments and projects undertaken by the team that keeps the library collections in good condition, namely Melissa Tedone and her students and interns in the library and archives conservation lab.

We are also debuting a twist on the usual Adopt-a-Book feature. In place of books, you will find an assortment of printed ephemera—from advertisements to letters, early photographs and trade cards—guaranteed to entice you into sponsoring their adoption into the Downs Collection.

With all best wishes for a wonderful fall,



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

FOR THE LOVE OF COLOR

By Linda Martin-Schaff

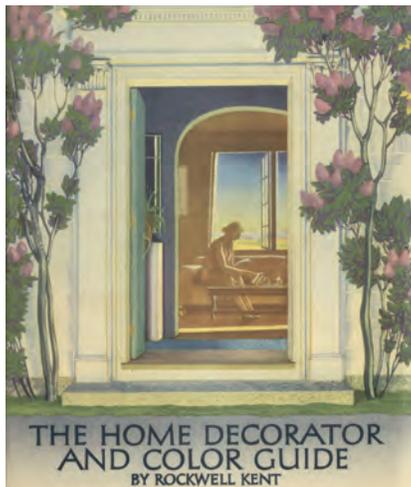


Nature's Beautiful Tints for Your Walls. Alabastine Company, ca. 1921.

the use of interior lead-based paint was banned in several European countries by 1909, but it was not banned in the U. S. until 1971). In *The Dutch Boy's Lead Party*, several anthropomorphic lead-containing products, including toy soldiers, electric light bulbs, and baseballs, introduce themselves to the Dutch Boy and extoll their many virtues made possible with the use of lead additives. Another American Lead Company coloring book is titled *The Dutch Boy in Storyland*. In this little booklet, the Dutch Boy romps through storyland painting Cinderella's castle with white lead paint and saving Little Red Riding Hood by dropping a pail of paint over the head of the evil wolf—no doubt killing him by lead poisoning!

Women were often the target of paint advertising material in the early years of the 20th century. Pamphlets offering tasteful decorating techniques were issued by several paint manufacturers. The Alabastine Company, which used a red cross as its trademark, touted its water-based paint as being artistic as well as “the sanitary wall covering.” Alabastine paint was advertised as being hygienic and easily removable when a different paint color was desired, therefore appealing to the homemaker and home decorator. One of the most charming of the many catalogues produced by the company is a pamphlet with cutout illustrations of rooms that allow the user to insert color samples into the illustrations to preview various color design effects.

Women were also the target of an advertising campaign for Duco, an E. I. du Pont de Nemours & Company automobile paint of the 1920s. In the preface to an untitled (and possibly one-of-a-kind) catalogue in the Winterthur Library, H. Ledyard Towle, director of the Duco Color Advisory Service, addresses “milady,” who either owns her own sports car or is driven by a chauffeur, and invites her to choose a paint combination from “these symphonies of drifting colour.” The combinations were the selections of twenty-seven French fashion designers. The catalogue includes paint samples and illustrations of the facades and interiors of the represented fashion houses, as well as portraits of the designers themselves. Designers include Callot, Lanvin, Paul Poiret, and Madeleine Vionnet among others. This rare volume ties a well-known and successful American company to the most sophisticated fashion houses of 1920s Paris.



As in current advertising campaigns, celebrities often were used to advertise products in the 1920s and 1930s. In 1936, the Sherwin-Williams Company hired Rockwell Kent, the well-known artist and illustrator, to illustrate the covers of one of a series of advertising brochures called *The Home Decorator*. The booklet offers tips on painting and advice on choosing colors for home interiors, exteriors, floors, and furniture. During the 1930s, Kent was at the height of his career (an edition of *Moby Dick*, illustrated by Kent and published by Random House in 1930, was the first book chosen for the publisher's popular Book-of-the Month Club). In 1939 Sherwin-Williams produced another version of the booklet, this time titled *The Home Decorator and Color Guide*. In this version, the text was written by Kent, and his name is featured prominently on the cover—a three-page fold-out illustration of two houses in beautiful dusty pastel shades set amid a rural landscape. The beauty of the illustrations in this booklet make it an object that would be kept rather than tossed away—and possibly referred to the next time the owner painted the house.

The Home Decorator and Color Guide by Rockwell Kent. Sherwin-Williams Company ©1939.

A very rare paint-marketing tool was recently donated to the Winterthur Library. *The Bay State Decorative Colorguide*, probably made in the 1930s, is a sort-of mechanical paint catalogue—a hand-operated, color selection box with five dials. By moving the dials, the user can vary color and decoration schemes in a series of rooms. It is estimated that more than two million combinations can be made! The format of the box with a screen and dials resembles early television sets. Although televisions were not yet available, futuristic illustrations were often seen in popular magazines. Paint store patrons would have gravitated toward this device and been encouraged to create and purchase their chosen paint combinations. An almost identical box, but with a different title, is owned by the Philadelphia Athenaeum (only two such boxes are known). The Athenaeum box has a label pasted inside that credits the Pathe Engineering Company in New York as the maker of the box. The label warns the user that the device is “not a toy” and should be handled carefully!

From appealing to children to using French fashion designers to mimicking early television sets, methods of marketing paint in the early years of the 20th century required ingenuity. The items mentioned in this article are just a few of the many paint advertising materials, catalogues, sample books, and painting manuals available to researchers in the Winterthur Library.



MAY I HAVE YOUR AUTOGRAPH?

By Laura Parrish



This fall, a selection of autographs are on display in the Winterthur Library in *May I Have Your Autograph?* The exhibit runs from September 24 through January 5.

Collecting manuscripts and autographs of noted people, along with collecting their personal possessions, dates back to classical Greek and Roman times, with interest in the hobby becoming more widespread beginning in the 16th century. For many collectors, it is a way to have a direct connection with people they admire.

Henry Francis du Pont, founder of the Winterthur Museum, bought historical documents, but he was not a serious autograph collector. However, autographs of noted Americans are found throughout the library.

Pierre Samuel du Pont corresponded with Americans he had met in France before he moved to the United States in 1800, including Benjamin Franklin, Thomas Jefferson, and James Monroe. Salem Howe Wales, grandfather of Ruth Wales du Pont, was a friend of P. T. Barnum. Also among his papers was a letter from Theodore Roosevelt. The Wales family knew Franklin Roosevelt, and he attended the wedding of Ruth Wales and H. F. du Pont, whom Roosevelt had known at Groton School. Among others, the Marquis de Lafayette, William Penn, and John Hancock are also represented in the exhibit.

Few of the women whose autographs are included are as well known today as they were in their lifetimes. These include: Harriet Hosmer, a noted sculptor; British novelist Anne Thackeray (daughter of novelist William Makepeace Thackeray); opera star Lily Pons; Sarah Josepha Hale, editor of *Godey's Lady's Book* and author of the poem “Mary Had a Little Lamb.” Of course, Jacqueline Kennedy and Lady Bird Johnson corresponded with H. F. du Pont during his tenure as chair of the Fine Arts Committee of the White House. One of the obscure signatures is that of Elizabeth Claypoole, better known to us today as Betsy Ross.

As caveats to collectors, the exhibit includes: a George Washington forgery by infamous forger Robert Street, a bookseller in 19th century Philadelphia; a printed (alas not hand-signed) signature of Queen Victoria; and a signature by James Madison—not *that* James Madison.

To round out the exhibit, the autograph album of Camille Block is included. Camille was just an ordinary person who collected signatures of her friends. Because her family moved a number of times, her album was probably cherished as a memento of those friends she no longer was able to see. Few of us have the opportunity to collect signatures of famous people, but we can all collect signatures of our family and friends.



NEW ACCOUNT BOOKS IN THE DOWNS COLLECTION

By Jeanne Solensky

Date	Description	Debit	Credit
1863	Jas. Wadper (Colored)		Dr
Jan'y 5	To 3 yds. Cassimere @ 1.25	3 75	
" "	" Making & Trimming	3 00	
	By Not Taken	6 75	6 75
1863		Dr	
July 28	To One Cass. Vest	3 00	
1863	Geo. A. Wadper		Dr
Jan'y 8	To 1 1/2 yds. Cassimere Pants	3 75	
" 10	By Cash		3 75

Account books of craftspeople and merchants have continually formed an important collecting area in the Downs Collection as invaluable records of financial transactions, social and business networks, and even design styles of decorative arts. Four recently purchased ledgers, acquired with the support of the H. W. Wilson Foundation, are welcome additions, each telling a unique story.

Rural artisan William Rodgers of Windsor County, Vermont, made and mended a variety of furniture forms, including bedsteads, tables, cradles, desks, bookcases, light stands, clock cases, chairs, chests, bureaus, clothes presses, school house benches, and more. Woods mentioned in the 1798–1813 volume include butternut, cherry, birch, basswood, pine, oak, and ash. He sometimes painted pieces but unfortunately never recorded colors used. Ledgers of many craftspeople in the colonial and early republic eras show payments made in other goods and services, with Rodgers' being no exception. He

exchanged a clock case of basswood for birch wood, a painted pine chest for shoes, and a table and a light stand for apple trees. One account with Jonathan Arms of Charlestown lists Rodgers' carpentry and cabinetry work—making door and window frames, planning floor boards, installing architraves—on Arms' house, and fashioning cupboards and clothes presses. Arms compensated Rodgers, partly by boarding him while he was working but also with cash, tools, nails, and other items.

Merchant George Redfield's ledger documents two years of transactions in Sackets Harbor, New York, a village with a protected harbor overlooking Lake Ontario. The village's history has been intertwined with the military, beginning with the War of 1812 when the U.S. Navy built a major shipyard and established its headquarters for the Great Lakes there. The influx of military personnel, along with shipbuilders and carpenters, greatly increased the population of the village; by the end of the war, Sackets Harbor was the third largest center in the state after New York City and Albany. The military presence remained throughout the 19th century, offering trading opportunities for local merchants evidenced in Redfield's 1838–39 ledger. Numerous entries for foodstuffs, candles, bedding, spirits, and tobacco and pipes sold to military units, commissaries, officers, sailors, and soldiers abound. Redfield also outfitted packets, schooners, and steamboats with wood, hardware, canvas, and rope. Prominent in Redfield's ledger are entries recording textile purchases for fabrics, buttons, ribbons, and gloves.

Weaver Christian Hinkle (or Hinkel) plied his trade in Shippensburg, Pennsylvania. His journal documents weaving and dyeing coverlets, carpets, stockings, and clothing for nearly 20 years in the mid-1800s at the peak of his career. The entries frequently mention dye colors like madder and scarlet red, green, light and dark blue, yellow, and orange. Included is an alphabetical customer index in the front along with 1870s invoices from dealers of yarns and matings sent to Hinkle attached to pages throughout. He bartered with customers for wool, wool yarn and carding, barrels of corn, cords of wood, treadles, chests, hickory and oakwood, bushels of lime, and carpet rags. Textile historian Clarita Anderson illustrated one of Hinkle's seventeen extant coverlets in her 2002 publication *American Coverlets and Their Weavers* and described him as "somewhat of an enigma." This volume will shed light on the work of this little-known weaver.

The last volume, dating from 1863–1866 is from Jonathan Keller, one in a family of tailors of the Buckeystown section of Frederick, Maryland. His output encompassed blue beaver overcoats, sack flannel and hunting coats, cloaks, plush vests, neckties, trimmings, and more. Not surprisingly, customers noted in this Civil War–era journal include 36 military officers, one of them Major B. H. Schley, who raised the first company of soldiers under President Lincoln's call for 75,000 troops. He purchased a linen coat, pants and vest, and a box of collars in 1863 and later returned for a vest and coat alteration in 1866. Names of other prominent Frederick citizens are seen throughout alongside entries for several African Americans, listed as "colored." One cursory entry is for Mrs. E. M. Schley's unnamed servant who bought pants, a jacket, and yards of cassimere; whether these items were for the family or the servant is unknown. Several "colored" customers are named as purchasers of fabric, pants, a vest, and a necktie. An avenue of future research will be to discover the role of the African American customers within the local community.



FEATURED FELLOWS



From left to right: 2019 Winterthur Research Fellows Alka Raman, Colin Rydell, and Dr. Ashley Rattner

Winterthur was pleased to host more than a dozen Research and/or Maker/Creator fellows during the summer of 2019, each with original topics and projects that introduced exciting new lines of inquiry into library, museum, and garden collections. The following three fellows were in residence during the month of July:

Alka Raman

Alka Raman is a Ph.D. Candidate at the Department of Economic History in the London School of Economics and Political Science. Her project assesses the impact of Indian cotton textiles on industrialization in the early British cotton industry in the 18th and early 19th centuries. She studies historical textual and material evidence to demonstrate the influence of Indian cottons on the growth and evolutionary arc of the British cotton industry.

Resources at Winterthur—both in the library and museum collections—have been most useful to Alka. She has used the collections extensively to create a database of printed cottons from Britain, India, and France with a view to assessing their comparative cloth and print quality. The library is a repository of several important rare books including manuals on printing, dyeing, spinning, and weaving—which have been very useful for a historical understanding of the emerging cotton industry in Britain. In addition, the manuscripts collection holds numerous 18th- and 19th-century volumes containing textile samples, all of which she has used at length to establish an assessment of the market demand for textile goods. Most importantly, she notes that the welcoming generosity and warmth of the staff at Winterthur made her fellowship an absolute delight.

Dr. Ashley Rattner

Dr. Ashley Rattner is an assistant professor of American Literature at Tusculum University in Greeneville, Tennessee. She is working on a monograph tentatively titled *The Crass Materiality of Utopia: Publishing Communitarian Reform in Nineteenth-Century America* that charts the evolution of the communitarian movement in relation to advances in print and circulation technologies. As a short-term research fellow at Winterthur, Dr. Rattner examined Shaker correspondence and publicity from 1850–1900: public and private interventions against the communities' empirical decline.

Through the personal letters of two Mount Lebanon leaders, Elder Frederick Evans and Eldress Anna White, the Shakers' negotiation of their individual and communal places within a rapidly evolving print and cultural landscape. Through Evans and White's exchanges with Russian novelist Leo Tolstoy and prominent spiritualist Laura Holloway-Langford, the Shakers' fears, aspirations, and wishes are channeled into these personal relationships, and the pressures and expectations Evans and White project onto their renowned correspondents serves as a record of developing strategies for asserting the Shakers' continued relevance on national and global scales. Tapping into print networks adjacent to Shaker belief, Evans and White seek to ascertain the textual qualities a communitarian experiment must manifest to address an increasingly incorporated world.

Colin Rydell

Colin Rydell is a Ph.D. candidate in the University of Chicago's history department, where he studies cider production in 17th- and 18th-century England. Cider was a commodity at the nexus of a surprisingly diverse set of pressures, ranging from debates between Royalists and religious Independents in the aftermath of the Civil Wars; the advancement of new technologies in grafting, milling, and glassmaking; state timber-shortage concerns; poor relief; changing attitudes regarding taste, intoxication, and food more generally; protectionist attitudes towards Continental wines; and so forth.

At Winterthur, he has explored how this product translated to the American environment with its different land and price pressures, as well as the relatively constrained capacity of colonists to deploy production expertise. Colonists consumed a robust body of English printed tracts on cidermaking, and based on account books, probate records, personal correspondence, and tavern records, they also consumed impressive quantities of the drink itself. Cider's wide appeal did not last in either England or America, where it suffered dramatic 19th-century declines from earlier production peaks. Untangling why and how this rise and fall of cider coincided with larger societal concerns not only tells us something about the past but also has bearing on our modern re-embrace of this storied drink.



CONSERVATOR'S CORNER

By Melissa Tedone



Bookcloth was invented in England in the 1820s and revolutionized the publishing industry by making retail bindings affordable for a much broader reading demographic. American and English cloth-case publisher's bindings from the Victoria era can be found throughout Winterthur Library, in both the circulating and rare book collections. These bindings are often highly decorated, with brightly colored cloth, stamped cover illustrations in colored inks, and metal foils intended to catch the light and the eye; but they are more than just a pretty face. They represent the Industrial Revolution's influence on the book industry and offer a fascinating glimpse into a complex period of transition from craft bookbinding to fully mechanized book production. Successful bookcloth—robust enough to withstand gluing, flexing, abrasion, and light exposure—was a closely guarded trade secret in the 19th century, and we still have a limited understanding of its materiality and manufacture. In order to explore questions of bookcloth production more deeply, I have been working with Winterthur conservation scientists and undergraduate summer interns from the University of Delaware Art Conservation Department and Morgan State University History Department to analyze cloth-case publisher's bindings in the Winterthur Library collection. We are using X-ray fluorescence spectroscopy (XRF), a non-destructive analytical technique, to identify pigments used to create brightly colored, lightfast bookcloths in the Victorian era.



ADOPT ~~A BOOK~~ A PIECE OF EPHEMERA!

We hope you will consider adding to the Winterthur Library's esteemed ephemera collection by sponsoring the adoption of one of the special items described below. Questions about the items and the adoption may be directed to Jeanne Solensky (jsolensky@winterthur.org/302.888.4853).

Donations may 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 may be made using this link: <https://inside.winterthur.org/give>. Please use the comments field to specify the item that you are sponsoring. All donors will be recognized in our next newsletter. We thank you very much!

Advertisement for Elastic Lamp Co., Woodward & Phelps, New York, New York, ca. 1876 \$125

This illustrated broadside proudly announced medals awarded for lamps and lanterns exhibited at the American Institute in 1876. A variety of lighting fixtures was advertised, such as Barrie's Patent Combination Chandelier, bracket and counter, pulpit or desk lamps, and extension lamps. Other goods shown are Woodward's sugar sifter, tea steepers, tilting pitchers, and tube fountains.

Inventory of items for furnishing a tavern, early 1800s \$150

List of items Amos T. Ensign promised to buy from E. Miller for use in a tavern located in a town called Chili (possibly New York). Items include goose feather beds, bedding, looking glasses, furniture, chamber pots, kitchen table, kitchen utensils, glassware, dishes, cigars, calico curtains, and stoves.

Inventory of items delivered to Nancy Barrett, Wilton, 1811 \$85

List of items delivered to Barrett with prices, including feathers, bedding, linens, earthenware, glassware, kitchen utensils, woolen wheel, and furniture. Amounts of feathers, textiles, and linens are quite large, i.e. 27 pounds of feathers and 38 yards of table linen.

Letter, M. Richards of Kennebunk, Maine, to Lydia Walker in Lowell, Massachusetts, 1848 \$60

Richards writes to entice former employee Walker to come home to “breathe free and clear air.” Discussion of conditions at the mill in Maine and women weavers: “the good weavers average 24 cuts of 4 Looms and some more with one worker” and changes in the process such as narrower fabric and thinner blades.



Letters, Ellen (Nellie) Annabeth Hedrick, Smith College, 1889–92 \$200

Group of 10 letters to and from Nellie Hedrick, Smith College class of 1892, detailing her student days and attending Illumination Night, Mountain Day, and Convocation Day. Sketches illustrate dresses that Nellie bought in Boston and her friend Jennie sewed, with notations of patterns used. Other drawings show a science experiment for one class and Assembly Hall. All with envelopes.

Photographs and circular, Leslie Soggs, Binghamton, New York, ca. 1908 \$50

Two photos of exterior and interior of jeweler and optician Leslie Soggs’ store. In one, Soggs stands in front of his store; the interior shows him, three employees (two men, one woman), and display cases. Both photos were bought with a credit of one dollar towards eyeglasses if purchased at new offices in the Press Building, built in 1904–05.



Photograph of sightseeing automobile coach, Washington, D.C., ca. 1910 \$49

Photo of men and women aboard a “sight seeing automobile coach of Washington” with some lap blankets reading “Touring Washington.” Main office for the company and starting point was located at Howard House, 6th & Pennsylvania Avenues. Coach left daily on the hour.

Photograph of sporting camp, 1890s \$125

Men and women standing and sitting on cabin porch posing with sporting equipment (tennis rackets, oars, baseball) and hunting and fishing gear. One woman plays a guitar; a man holds a rifle. Off to the side is an African American man in a checkered apron holding a basket; he most likely was a cook or waiter. The porch is draped with American flags.



Trade card of Marvin Lincoln, Boston, Massachusetts, 1883 \$35

Lincoln (1814–1909), maker of artificial limbs, patented an artificial arm in 1863 that was advertised as both “artistic and beautiful in its shapes and appearances.” Two years later his invention won a silver medal at the Tenth Exhibition of the Massachusetts Charitable Mechanic Association. With the high number of amputations during the Civil War, many manufacturers met the demand for prosthetic limbs that helped veterans rejoin the labor force after returning home.

Trade card of Dr. R. A. Ransom, surgeon-in-chief, Fort Worth Negro Hospital, Texas, 1928–1938 \$55

Riley Andrew Ransom, Sr. (1886–1951) had a long and distinguished career in medicine in the first half of the 20th century. After graduating valedictorian in 1908 from the Louisville National Medical College in Kentucky and doing post-graduate work at the Mayo Clinic, he established the Booker T. Washington Sanitarium in Gainesville, Texas, in 1914, as one of only 16 African American doctors in the state. In 1918, Ransom moved the hospital to Fort Worth and ten years later renamed it the Fort Worth Negro Hospital. The hospital was only one of three African American–owned hospitals in the country accredited by the American Medical Association. It continued to serve the local community until closing in 1949.



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General Queries

Phone: 302.888.4681

E-mail: reference@winterthur.org

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, Ornements et Autres d'Architecture* (1682–ca. 1700). RBR NK1340 R31 F