

DEVELOPING A PROPOSED HISTORICAL RESEARCH MANAGEMENT PLAN
FOR HISTORIC OREGON FURNITURE

by

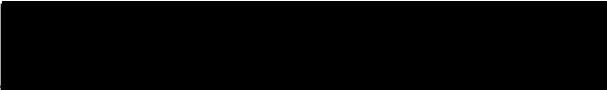
ROSS E. SUTHERLAND

A THESIS

Presented to the Interdisciplinary Studies Program: Historic Preservation
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Science

June 1994

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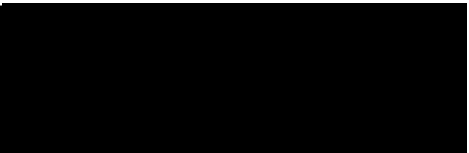


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An Abstract of the Thesis of
Ross E. Sutherland for the degree of Master of Science
in the Interdisciplinary Studies Program: Historic Preservation
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Title: DEVELOPING A PROPOSED HISTORICAL RESEARCH MANAGEMENT
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Approved: _____

Arthur Hawn

For nearly a century Oregon museums and private collectors have preserved and exhibited historic Oregon furniture. The documentation of Oregon's historic furniture industry, however, has not kept pace with ongoing documentation projects in other areas of the country. These projects may involve extensive document searches and photographic surveys of extant pieces. To expedite the documentation of historic Oregon furniture, by maximizing the expenditure of human and financial resources, this thesis proposes a Historical Research Management Plan.

The proposed plan is subdivided into six phases which reflect everdeepening levels of historic documentation. The phase sequencing guides researchers from objective data collection to subjective evaluation and interpretation, of historic Oregon furniture, using selected documentation strategies for historic furniture in public museums. Since documenting historic Oregon furniture at a state level is currently impractical, this plan may be applied to specific geographic areas and time periods in building toward this broader documentary goal.

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CHAPTER I

INTRODUCTION

... furniture is an important symbol of life in the western world. It is more intimately connected with people's existence than any other household article. We live with it day and night. Furniture is certainly as important to our well being as architecture.¹

For nearly a century Oregon museums and private collectors have preserved and exhibited historic Oregon furniture. In the late 19th century the Oregon Historical Society began acquiring pieces related to the early pioneer migration and has displayed these pieces periodically in their exhibition spaces (Fig. 4 and 5). Mrs. Ruth Powers initiated the state's largest private collection of historic Oregon furniture in the mid-1920s, -a collection which is currently displayed, in part, at 21 historic properties around the state. Today crafted and manufactured pieces of historic Oregon furniture are being safeguarded in various museums, private collections and historic house museums across the state.

The master bedroom, off the sitting room, is the only room fully furnished in period style [at the Shelton-McMurphey-Johnson House (Eugene, Oregon - 1887-88)]. It's roped off, so people can look but not walk into it, with the Sheltons' Eastlake bedroom set as its dominant feature. There's no question that it's the Sheltons' bed. On the backside of the headboard, there's still a label from the Oregon Furniture Manufacturing Co. in Portland listing Dr. Shelton's name and Eugene as his address.²

The research and documentation of Oregon's historic furniture industry, however, has not kept pace with ongoing furniture research projects in other areas of the country. To begin to address this lack of documentation on historic Oregon furniture, the Cooperative Museum Commission, Eugene, Oregon, submitted a funding application to the National Endowment for the Humanities (N.E.H.), in fall of 1983, to organize a traveling exhibition "Early Furniture of Oregon, 1833-1883".³

The Cooperative Museum Commission, (CMC) in collaboration with the University of Oregon Historic Preservation Program, is organizing the first comprehensive traveling exhibit of hand-crafted furniture produced in Oregon from 1833 (the onset of Euro-American settlement) to 1883 (the end of the period of isolation due to the completion of the railroad). The exhibit will be organized historically and thematically in four sections: Period of Initial Settlement; Period of Greatest Settlement; Period of Continued Growth/Termination of the Pioneer Era; Furniture Technology. The disciplines of history, art history and interior architecture will be encompassed in a composite picture of early pioneer furniture and life through the initial settlement era. Fine examples of Oregon-made furniture and wood working tools will be borrowed from museums and private collections in Oregon. These objects along with historic and contemporary photographs, maps, historic accounts, illustrations and replicate details of wood joinery will acquaint visitors with the early furniture craft in Oregon and the impact of cultural and environmental influences on this tradition. This project, aimed at a general audience, will be shown in four Oregon communities located within the region where early settlement occurred.⁴

In June 1984 commission members received a letter from the Program Officer for the N.E.H. stating their application "was not recommended for support."⁵ Accompanying this letter were several peer reviews of the grant proposal, from leading furniture scholars and museum professionals, which discussed the shortcomings of the grant proposal.

The project under consideration, a study of furniture made in Oregon between 1833 and 1883, is one with great potential. We know little about furniture made in the Northwest in the 19th Century and, if we are to understand American furniture, we must have local studies such as this one. However, although the idea is a good one, the design of the project has some serious flaws, both with respect to research and to budget.

When comparing this proposal with on-going regional furniture history projects in Arkansas, Texas and New Mexico, evidence suggests that those responsible for the project are not aware of current research strategies in local furniture history. Although one of the individuals involved has identified and documented numerous examples of Oregon furniture, it would appear that no one has carried out a thorough study of the census to identify possible furniture makers and also to identify furniture merchandisers. This is standard procedure now, and to not follow such a procedure suggests that those responsible for the project do not know the questions which should be asked. Such studies place the individual pieces of furniture in the larger context of the furniture trade, and may also clarify questions regarding the source of the furniture. . . . Wood analysis, studies of census, tax and estate records, along with examination of port records, are needed if the project is to stand.⁶

Plans to submit a revised grant application were abandoned the following year after a search for a qualified furniture historian, to assist with the project, proved unsuccessful.

The "on-going regional furniture history projects" described by the grant reviewer are extensive statewide surveys of historic furniture which combine indepth document searches with the recordation of surviving pieces.⁷ Though considered standard procedure by furniture scholars, a furniture survey of this magnitude usually involves numerous researchers gathering historic documentation over a period of years or even decades. At the Museum of Early Southern Decorative Arts (MESDA) for example, over forty researchers have spent the past twenty five-years examining numerous types of historic documents to develop a comprehensive data base of Southern craftsmen working before 1820.⁸

Since 1968 MESDA's researchers have been pouring over newspapers, wills, inventories, government records, and other documents in search of information on craftsmen working in the south. "We have almost finished [reviewing] all of the newspapers before 1820," says Brad Rauchenburg, the director of research. "But this is a never-ending endeavor."⁹

To understand stylistic variations, design motifs, construction techniques and the use of materials, MESDA field researchers have recorded and photographed over 17,000 examples of historic decorative arts, including historic furniture.¹⁰ Although furniture surveys, such as the New Mexico Furniture History Project, have limited this research process to three years, the reviewer's suggestion that a similar project should be undertaken in Oregon fails to address the extensive planning, coordination and resource expenditure a survey of this scale requires.

In the decade since the Cooperative Museum Commission's funding application was submitted to the N.E.H. the disparity between the documentation of historic Oregon furniture and historic furniture in other areas of the country has grown. This discrepancy reflects, in part, the lack of historic documentation on historic Oregon furniture and the growing importance of social, cultural and women's history. The objective of this thesis is to expedite the documentation of historic Oregon furniture by developing a proposed

Historic Research Management Plan which incorporates established research methods for historic furniture. This thesis addresses this objective by:

1. Describing the existing documentation on historic Oregon furniture and identifying specific projects which would benefit from additional study.
2. Documenting selected research methods for historic furniture in public museums as precedents in developing a Historical Research Management Plan for historic Oregon furniture.
3. Proposing a Historical Research Management Plan for historic Oregon furniture which recommends the establishment of an Oregon nonprofit, tax-exempt education corporation to coordinate the phased research and produce suggested publications.
4. Articulating opportunities for continued research and documentation of historic Oregon furniture.

This proposed Historical Research Management Plan for historic Oregon furniture is based on two National Park Service planning documents. In the late 1960s and early 1970s the Office of Archeology and Historic Preservation developed Historical Research Management Plans to guide research projects for several national parks.

Historical Resource Study Proposal, EDIS-H-11, is a Historical Research Management Plan whose purpose is to evaluate the historical resources of the Edison National Historic Site [West Orange, New Jersey], to review the research accomplished at the Site and to recommend research priorities for the future to serve as guidelines for the interpretive development and operation of the site.¹¹

The Edison plan is divided into chapters which detail: the park story and purpose; historical resources of the park; the status of research; research needs; a summary of approved research proposals; and library and archive resources.¹² In the mid 1970s Historical Research Management Plans were replaced with Task Directives which were incorporated into the Resource Management Plans of individual parks.¹³ The Task Directive outlines proposed research in phases, lists resulting project documents and identifies project

personal (Figs. 1 and 2). Basic characteristics from these two planning documents have been adapted in developing a statewide research plan for all types and periods of historic Oregon furniture.

As background to the plan, Chapter II describes past efforts to collect, document and exhibit historic Oregon furniture. Complimenting the preservation efforts of the Oregon Historical Society and Mrs. Ruth Powers are the documentary projects of the State Emergency Relief Administration and the Historical Records Survey of the 1930s. In the mid-1970s Robert McCarl produced a thesis on Aurora Colony Furniture: A Model for Folkloristic Interpretation of Museum Artifacts and in the 1980s Mrs. Powers' furniture collection was partially surveyed by Bonnie W. Parks and James Mazza, then students at the University of Oregon. Historic Oregon furniture has been included in several exhibitions over the past twenty years including: "A Piece of the Old Tent" (Lane County Pioneer Museum - 1976), "Made in Oregon" (Oregon Historical Society - 1976) and "Webfoots and Bunchgrassers: Folk Art of the Oregon Country" (University of Oregon Museum of Art, Oregon Historical Society and the Smithsonian Institution - 1980-81).

The selected research methods for historic furniture in public museums, presented in Chapter III, may be categorized by their use in collecting, preserving, exhibiting and interpreting historic furniture within museum collections. Researching historic furniture during the collecting phase usually focuses on the identification of the maker and describing the provenance, history and physical attributes of the piece. When repairs, restoration or conservation is required, a piece may be subjected to rigorous physical or chemical analysis prior to treatment. Researching historic furniture for museum exhibitions has traditionally been characterized by two complimentary strategies. Historic pieces which are exhibited as individual artifacts are often investigated to identify the maker, date of construction, geographic origin and relationships to period design trends and technological innovations. In contrast, historic furniture displayed in house museums may be researched to document

2/5/1

Task Directive

Crater Lake Historic Landscape Study

This project will be conducted over a one-year period, beginning in FY'89, and involves research and design recommendations for the historic landscape of the Rim Village at Crater Lake National Park. The purpose of the project is to document the historic landscape design, identify historic remnants, and provide guidelines for rehabilitating/restoring the historic landscape as part of the phased rehabilitation of the Rim Village.

The project will be divided into two Phases as outlined below. Funding for the first project will be provided to the Pacific Northwest Region from the Denver Service Center for monies appropriated for planning the rehabilitation of the Rim Village.

PHASE 1: October 1, 1988 - June 1, 1989

Research; Historic Landscape Documentation/Field Survey

- * Research historic photos, maps, drawings, written accounts and other information on file at Crater Lake National Park, the Regional Office, the National Archives at San Bruno, California and Sand Point, Washington, and other state and local repositories. Conduct oral histories as appropriate.
- * Identification and graphic depiction of historic landscape components in the form of historic landscape base maps.
- * Review of existing conditions and alternative design proposal for rehabilitation of Rim Village.
- * Evaluation of significant historic landscape patterns and components according to National Register criteria.
- * Review of findings with Park, Regional Office and DSC, June 1989.

PHASE 2: June 1, 1989 - September 30, 1989

- * In consultation with Park, Regional and DSC project personnel, identify historic landscape design issues for the Rim Village.
- * Based on historical research and documentation, provide DSC project planners with detailed guidelines for reestablishing significant historic components, maintaining historic remnants, and rehabilitating the historic landscape at Rim Village.
- * Final review of recommendations: September/October 1989.

Fig. 1. A National Park Service Task Directive.
 (Source: Gretchen Luxenberg and Cathy Gilbert, Crater Lake Historic Landscape Study
 (Seattle: Pacific Northwest Region, National Park Service, U.S. Department of the Interior,
 1988), 1.)

~~PRELIMINARY~~ TASK DIRECTIVE
Crater Lake Historic Landscape Study, 2.

Products

*Phase 1: 2 base maps --

- a. Existing conditions; documenting existing landscape features and historical remnants at the rim.
- b. Historic Base Map: documenting landscape features as they existed at the rim at the end of the major development thrust of the late 1920s-1940.

*Phase 2:

Guidelines for rehabilitation of the rim: should include documentation of historic use and circulation patterns, recommended treatments for landscape structures and features (such as stone walls and associated landscape furnishings), recommended plant list and general guidelines for placement within the context of the redevelopment plan. Specific issues that need to be addressed to allow for development of construction drawings will be determined at the June Park/Region/DSC review.

Phase 3: (FY'90)

Historical Landscape Architect Gilbert will be available for continuing consultation with DSC planners in the development of the final site design and construction drawings for significant historic landscape resources, complete scope of work will be developed at the end of FY89. (\$15,000)

Phase 4: (FY'91)

A funding request of \$15,000 will be made for Historical Landscape Architect Gilbert, to work with the A&E on a Historic Landscape Preservation Guide based on the final plan and construction documents for the site.

Project Personnel

* Historical Landscape Architect (GS-9/1): Cathy Gilbert

* Project Historian (GS-9/1): Gretchen Luxenberg

Phase 1 & 2 Funding (FY'89): \$35,000 to cover salaries/benefits, supplies and travel.

Phase 3 Funding (FY'90): \$15,000 to cover salary/benefits and travel- Gilbert

Phase 4 Funding proposed (FY'91): \$15,000 to cover benefits and travel- Gilbert

John J. Reynolds
Manager
Denver Service Center

Charles H. Odegaard
Regional Director
Pacific Northwest Region

Fig. 2. A National Park Service Task Directive.
(Source: Gretchen Luxenberg and Cathy Gilbert, Crater Lake Historic Landscape Study (Seattle: Pacific Northwest Region, National Park Service, U.S. Department of the Interior, 1988), 2.)

the type, style and placement of individual pieces to enhance the historic accuracy of the installation. Interpreting historic furniture exhibited in either of these museum settings may be researched to a greater depth to illuminate the social and cultural history of individual pieces.

Chapter IV outlines a proposed Historical Research Management Plan, using an illustrated Task Directive format, which is subdivided into six phases reflecting everdeepening levels of documentation. Since documenting historic Oregon furniture is currently impractical at the state level, this proposed research plan may be implemented in smaller geographic areas, such as individual firms, districts, cities, counties or regions, which build toward broader documentary goals. Using this proposed Historical Research Management Plan will enable future researchers to limit the scope of their projects by area, time period and level of documentation.

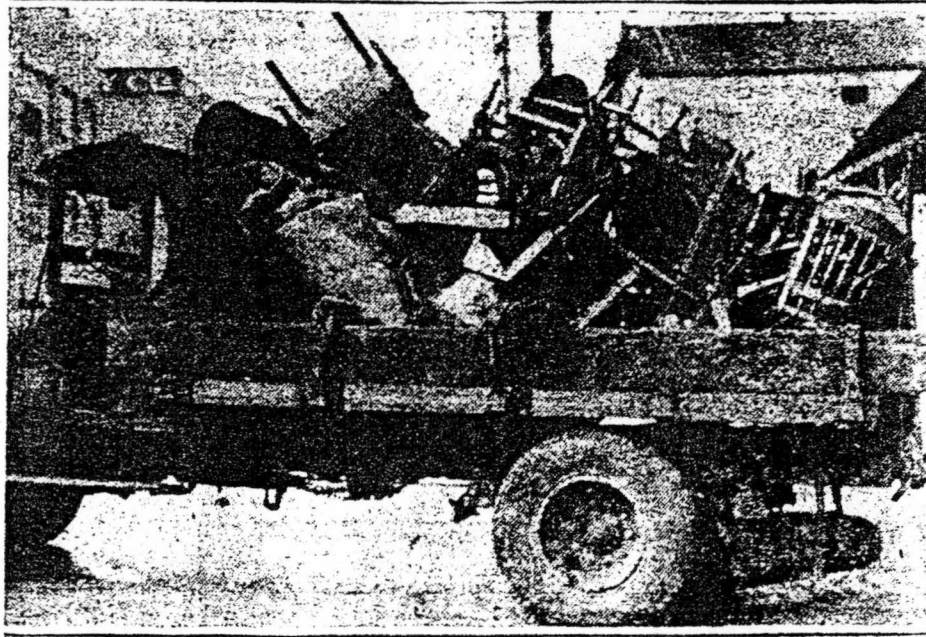
Phase I of the plan focuses on compiling a comprehensive listing of historic Oregon furniture makers, manufacturers and merchants in the selected study area. This list would be employed to develop a comprehensive biographical index, in Phase II, which would include information gleaned from historic census records, periodicals and newspapers. Phase III outlines a survey of historic manuscript materials, visual materials, extant piece of historic furniture and related artifacts in public museums, house museums, libraries and archives within the selected study area. In the Phase IV, similar materials are documented in private collections including churches, government buildings, fraternal organizations and antique shops. Phase V of the research project encourages the installation of permanent exhibitions of historic Oregon furniture in museums near the study area. These exhibitions would be documented in an illustrated catalogue. Further opportunities for documenting historic Oregon furniture are presented in Phase VI which is described in Chapter V.

This proposed Historical Research Management Plan for historic Oregon furniture has been developed on two complementary intellectual levels. Implementation of the

proposed plan would provide invaluable historic documentation on aspects of Oregon's historic furniture industry and help establish the state's reputation as a nationally significant producer of furniture. In addition, the resulting documentation could assist scholars, from various disciplines, with related research and aid efforts to refurnish local historic interiors. As a research document, this thesis provides a contextual overview on the research of historic furniture which enables researchers to develop projects of limited scope which build toward full documentation of Oregon's historic furniture industry. It may also prompt archival repositories to acquire surviving documentation on Oregon's furniture industry and encourage museums and private collectors to preserve extant pieces of historic Oregon furniture within appropriate settings (Fig. 3).

ONCE FINE FURNITURE, RELICS OF EARLY DAYS IN FEDERAL BUILDING, CARTED AWAY AS JUNK

Old High-Backed Davenports, Chairs and Desks, Broken and Scarred but of Sturdy Walnut and of Antique Age, Sold to Highest Bidder—Three Truck Loads for \$3.44.



One of three truckloads of broken and discarded chairs, tables, desks and rugs carted away from the old federal building last Friday. Much of the goods once graced the offices of high government officials here.

BY LAWRENCE F. BARBER.
HIGH-BACKED davenports which graced the offices of federal judges and other government officials of high standing in the old federal building 60 years or so ago, and chairs, tables, desks and rugs, which formed part of the fine equipment of the building which once was the pride of the northwest country, went the way of discarded goods Friday when three big trucks backed to the Sixth-street side of the structure and hauled the has-beens to a south-end junk dealer's warehouse.

Some speak of this fine old black walnut furniture as antiques—some as mere junk.

Uncle Sam netted exactly \$3.44 for the three truckloads of "worthless" stuff and was lucky to get that much, according to Tom Hutchins, assistant custodian of the post office building. True, some of the pieces were without legs, others without arms, some without backs, and others without sides or tops or bottoms or upholstery, or whatever might be necessary to keep them still to public service.

Uncle Sam is a careful old codger when he counts his pennies, and he is just as careful when he casts off his has-beens.

"There was nothing sold and taken

away that could ever again be of value to the government," said Mr. Hutchins. "All of the pieces were broken or worn out beyond repair. None of it has been in use for many years and it had simply cluttered up the attic and basement where it has been stored since it was discarded."

"The government was lucky to get a bidder for it when we wanted to dispose of it. The Alaska Junk company gave us the only bid received, and that was for \$3.44. According to federal rules, we had to have three government employees appraise the furniture before it was offered for sale. They were Richard Mussen, chief engineer of the postoffice building, Martin K. Wigton, superintendent of the central postoffice station, and Frank W. Tobias, assistant superintendent of mails for the postoffice. All of them agreed the furniture has passed beyond hope of repair."

Yet, who knows just which of the big old easy chairs was the one in which Judge Martin P. Deady, who in 1859 assumed the office of Oregon's first federal judge, may have reached important conclusions in reviewing evidence given in court before him. For 26 years Judge Deady occupied the federal bench here, and much splendid walnut graced his office when the present federal building was

erected in the '70s. Some of that fine old furniture still occupies space in the offices of the present judges, Robert S. Bean and John H. McNary. In those early days of the building's existence, all of the important federal offices in Oregon were quartered in it. The postoffice was on the first floor, and so were the offices of the collectors of internal revenue and customs. On the second floor was the office of the clerk of the federal district court and the circuit court, which for many years was in this structure. On the same floor were the offices of the district attorney, the marshal, the courtroom and the judge's quarters. On the third floor were grouped various other offices now in the new postoffice building.

All of these offices were furnished in solid black walnut, and one of the finest pieces in each set was a high-backed davenport. The principal difference between the davenports in the judge's offices and those of other officials was the higher back and finer upholstery in the quarters of the jurists.

So, it was with a wee bit of remorse that federal officers and employees of long standing watched the three big trucks, laden with their once fine furniture, pull away. Three truckloads for \$3.44.

Fig. 3. The inappropriate disposition of historic Oregon furniture.
(Source: Lawrence F. Barber, "Once Fine Furniture, Relics of Early Days in Federal Building, Carted Away as Junk," Portland (Oregon) Oregonian 14 September 1930, sec. 1, p. 16:2-4.)

Notes

1. Marian Page, Furniture Designed by Architects (New York: Watson-Guption Publications, 1980), 7.
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3. The Lane County Cooperative Museum Commission (CMC) was an intergovernmental consortium including: Lane County; Lane Community College; Lane Education Service District; University of Oregon and the City of Eugene.
4. Carole Daly, "National Endowment for the Humanities Grant Application," October 23, 1983. Early Oregon Furniture Traveling Exhibition File, Office of Research and Development, School of Architecture and Allied Arts, University of Oregon, Eugene.
5. Sally Yerkovitch, Washington, D.C., to Carole Daly, Eugene, 19 June 1984, Early Oregon Furniture Traveling Exhibition File, Office of Research and Development, School of Architecture and Allied Arts, University of Oregon, Eugene.
6. Outside Reviewer, unknown, to National Endowment for the Humanities Museums and Historical Organizations Program, Washington, D.C., 9 March 1984, Early Oregon Furniture Traveling Exhibition File, Office of Research and Development, School of Architecture and Allied Arts, University of Oregon, Eugene.
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8. Museum of Early Southern Decorative Arts, Computer Guide to Index of Early Southern Artists and Artisans (New York: Clearwater Publishing Company, Inc, 1985), 3.
9. Rick Mashburn, "Collective Genius," Historic Preservation, July-August 1990, 54.
10. Museum of Early Southern Decorative Arts, "The MESDA Research Center," [photocopy], Museum of Early Southern Decorative Arts, Winston-Salem.
11. George J. Svejda, Historical Research Management Plan, Edison National Historic Site, West Orange, New Jersey (Washington, D.C.: Office of Archeology and Historic Preservation, National Park Service, U.S. Department of the Interior, 1969), ii.
12. Ibid., i.
13. Barry MacIntosh, Historian, National Park Service, Division of History, U.S. Department of the Interior, Washington, D.C., interview by the author, 13 October 1993.

CHAPTER II

THE COLLECTION, DOCUMENTATION AND EXHIBITION OF HISTORIC OREGON FURNITURE

The exhibit ["Early American Arts and Crafts from the Earliest Times to 1810", held in the Little Gallery at the University of Oregon School of Architecture and Allied Arts, April 12 to 24, 1949] has had a number of pleasant biproducts, the most stimulating of which has been the discovery of an Oregon made type of simple cabinetry dating from the pioneer period of this territory in the 1830s and 40s and 50s not of course included in this exhibit.¹

For nearly a century Oregon museums and private collectors have been acquiring, documenting and exhibiting historic Oregon furniture. Their preservation efforts have typically focused on hand-crafted pieces constructed between the 1840s and the 1890s. In developing a research plan for historic Oregon furniture, which documents all types of furniture from each period, it is important to use existing documentation as a starting point for future research. This chapter presents a selected history of the collection, documentation, and exhibition of historic Oregon furniture.

The Oregon Historical Society

One of the state's first public institutions to collect and exhibit historic Oregon furniture was the Oregon Historical Society, which was incorporated in Portland, Oregon on December 17, 1898. The founding Directors, which included the Governor of Oregon and the Superintendent of Public Instruction, viewed the early pioneer migration to the Oregon Country as "... one of those bold racial movements which have marked the progress of the world's civilizations."² They were concerned that the pioneer's travels had not been fully

recorded and that the remaining historical documentation concerning these journeys was in jeopardy.

Article II, of the Articles of Incorporation for the Oregon Historical Society states:

The object of this corporation and the pursuits in which it proposes to engage shall be the collection, preservation, exhibitions and publication of material of a historical character, especially that relating to the history of Oregon and of the United States; and for the accomplishments of this end, to explore all places of deposit of archaeological matter; to acquire documents, manuscripts and publications of every description; to obtain narratives and records of the pioneers of the Oregon Territory; to ascertain and preserve the Indian names of mountains, streams and localities in Oregon, and their interpretations and significations; to gather and preserve the Indian traditions relative to the history of the Pacific Northwest prior to white settlement; to maintain a gallery of historical portraiture and an ethnological and historical museum; to publish and otherwise diffuse information relative to the history of Oregon and of the original Oregon territory; and in general to encourage and develop within this state the study of history.³

In addition to written and printed documentation the Oregon Historical Society also collected historic artifacts associated with the lives of the pioneers. A 1913 photograph of the Oregon Historical Society, then located in Portland's City Hall, shows an agglomeration of historic furniture displayed in every available space (Fig. 4). Visitors to the museum obtained information on each artifact from descriptions on large tags placed on each piece of furniture. A photograph of a bedstead, which came to Oregon around Cape Horn, South America, reveals that the Oregon Historical Society also collected and exhibited pioneer furniture which was imported to Oregon (Fig. 5). Biographies of the furniture makers who produced several pieces in the this collection were later included in the State Emergency Relief Administration Manuscript Project.⁴

State Emergency Relief Administration Manuscript Project
and the Historical Records Survey

In the mid 1930s the United States was still feeling the repercussions of the Stock Market Crash of 1929. Numerous state and federal programs were developed to employ

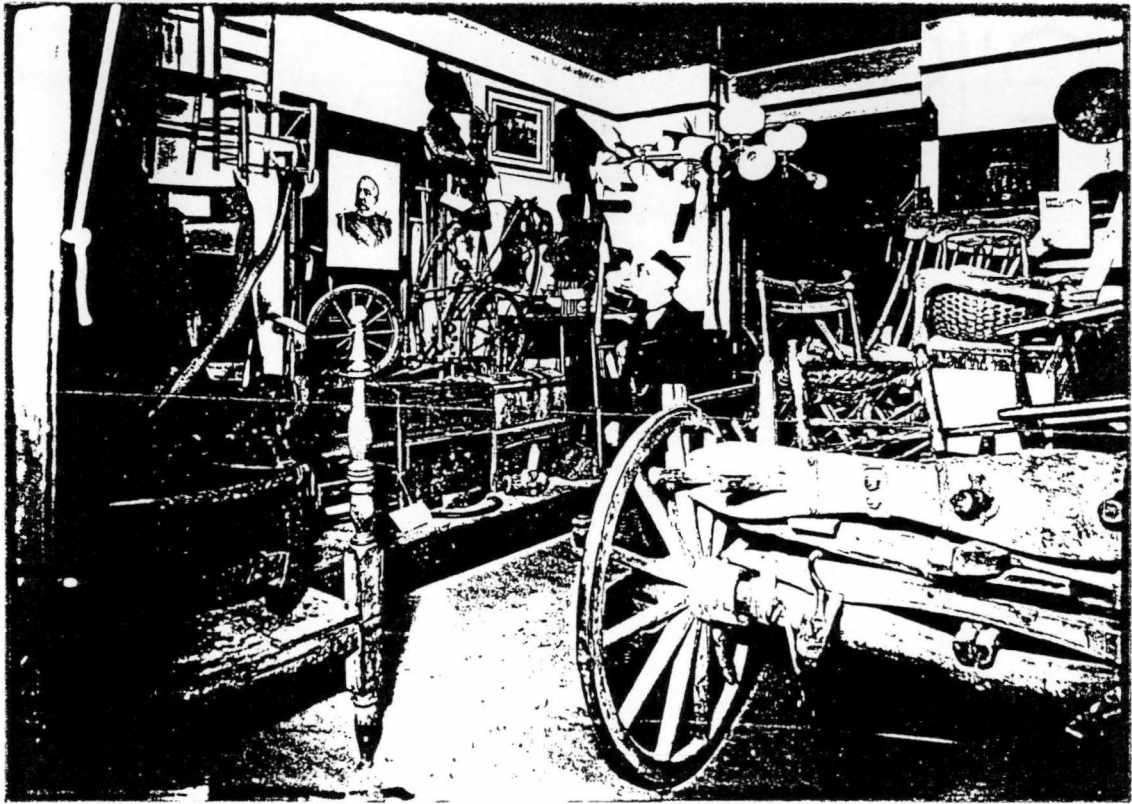


Fig. 4. Pioneer furniture on exhibition at the Oregon Historical Society around 1913.
(Source: Oregon Historical Society, negative OrHi 20002.)

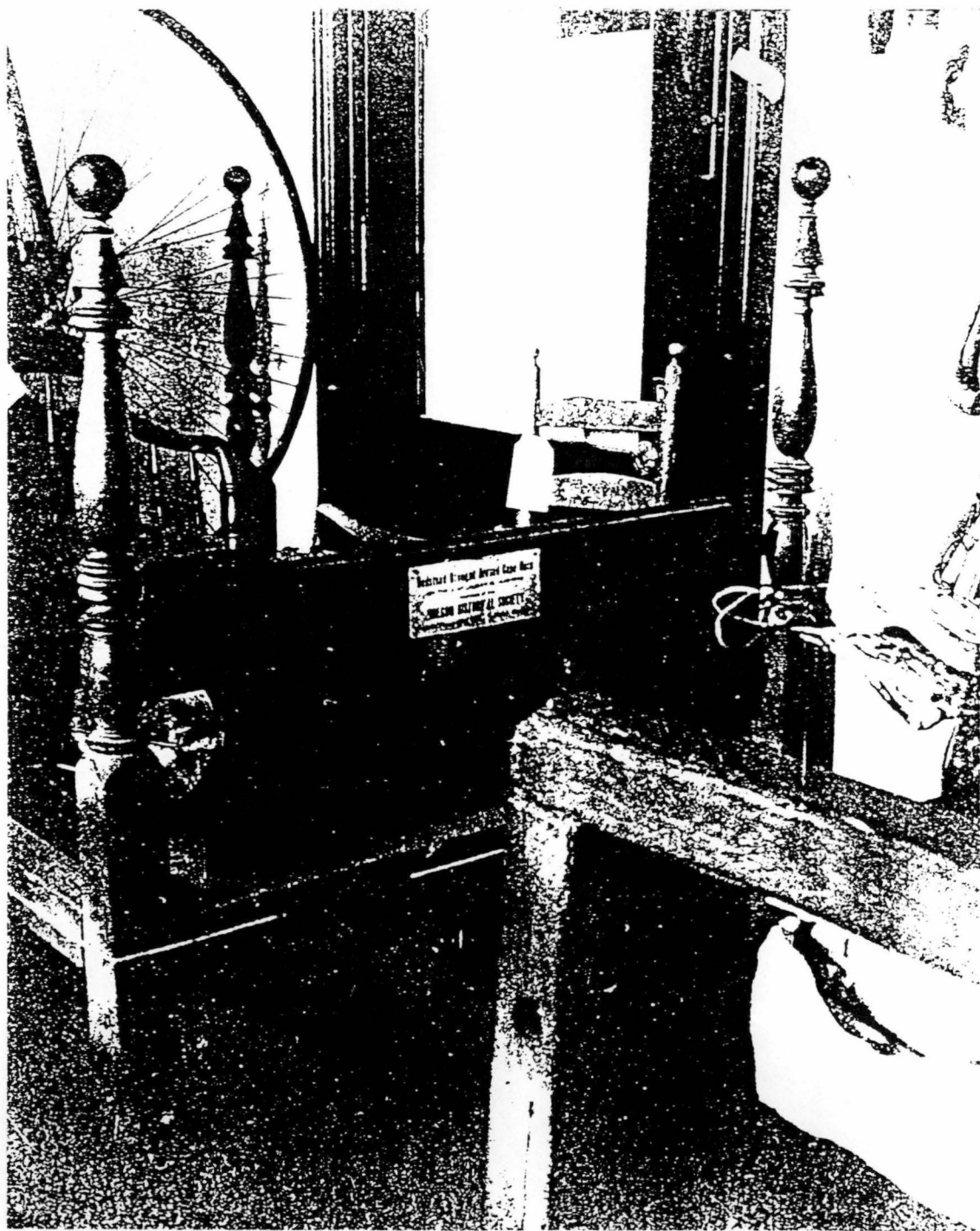


Fig. 5. Pioneer furniture on exhibition at the Oregon Historical Society around 1913.
(Source: Oregon Historical Society, negative OrHi 24244.)

and educate people who were displaced by the Depression. Following the release of Civil Works Administration funds, in January, 1934, public adult education classes at the Portland Extension Center were supervised by the General Division of the State System of Higher Education and the Portland Public Schools.⁵ The State Emergency Relief Administration (S.E.R.A.) assumed responsibility for these classes in the fall of 1934 and continued directing Federal Emergency Relief Administration (F.E.R.A.) funds into public projects until the summer of 1935, when these programs were incorporated into the Works Progress Administration.⁶

Sometime between the fall of 1934 and the summer of 1935 Alfred Powers, Dean of the Portland Extension Center, used State Emergency Relief Administration funds to employ six writers on the S.E.R.A. Manuscript Project, which contained two chapters on Oregon furniture makers.⁷ Beulah Hurst and Beatrice Carstairs assembled biographical information, oral histories and newspaper advertisements on over forty cabinetmakers, furniture manufacturers and noted furniture dealers into "Early Oregon Cabinetmakers and Furniture Manufacturers, 1836 - 1897" and "Newspaper Advertisements of Early Cabinet Makers and Furniture Manufacturers, 1848 - 1898." The authors also compiled biographical information on carpenters, builders, blacksmiths and wagon makers who may have also constructed furniture. The S.E.R.A. Manuscript project is the first and only manuscript of its kind, on the nineteenth-century furniture industry in Oregon, and extant copies are housed at the Oregon Historical Society and the Oregon Collection at the University of Oregon Knight Library.

In October, 1935 Alfred Powers was appointed the Director of the Oregon Federal Writers Program which directed the work of the Historical Records Survey, following its creation in February, 1936. Powers states:

"The purpose of the Historical Records Survey, . . . is to discover, preserve and make accessible the basic materials for research on the history of our country. This survey will embrace, as far as possible, all things of

historical value including public records in the state capitol, county court houses, city halls and town houses, historical and pioneer societies, universities, libraries containing manuscripts of historical value and privately owned collections. It will be concerned with such things as old diaries, letters, maps, statuary, newspapers and published interviews with old timers, photographs and paintings, furniture and farm implements.⁸

Power's inclusion of furniture may have been inspired by five mahogany dining chairs, used by Dr. McLoughlin at Fort Vancouver, which he helped return to Oregon in 1934 (Fig. 6).⁹ Records indicate that towards the end of the 1930s, when the Works Progress Administration became the Works Projects Administration, the Oregon Historical Records Survey was mostly documenting historic manuscript materials instead of historic artifacts.¹⁰ The amount of historic Oregon furniture actually documented by this survey is unknown, however, several pieces of Aurora Colony furniture were photographed by the W.P.A. before the entire program ended with the United State's entry into World War II (Figs. 7 and 8).¹¹

The Historic Oregon Furniture Collection of Mrs. Ruth Powers

Ruth McBride left the Stanford Law School in 1926 to marry Albert H. Powers, a successful Oregon cattle rancher and lumberman. Her first home in Coos County, Oregon contained a large desk, with a simulated tambour top, constructed by Edward C. Green in the 1860s.¹² The directness of local residents and the availability of pioneer furniture, in abandoned cabins and storage buildings, fueled Mrs. Power's growing interest in pioneer history. Throughout the early years of her marriage, which she devoted to her family and civic organizations, Mrs. Powers continued to collect information and artifacts related to the Oregon pioneers.

In 1954, while Regent for the Daughters of the American Revolution (D.A.R.), Mrs. Powers purchased the Robert Newell House (Champoeg, Oregon - 1850), funded its restoration and donated it to the D.A.R. along with furnishings from her own collection.¹³

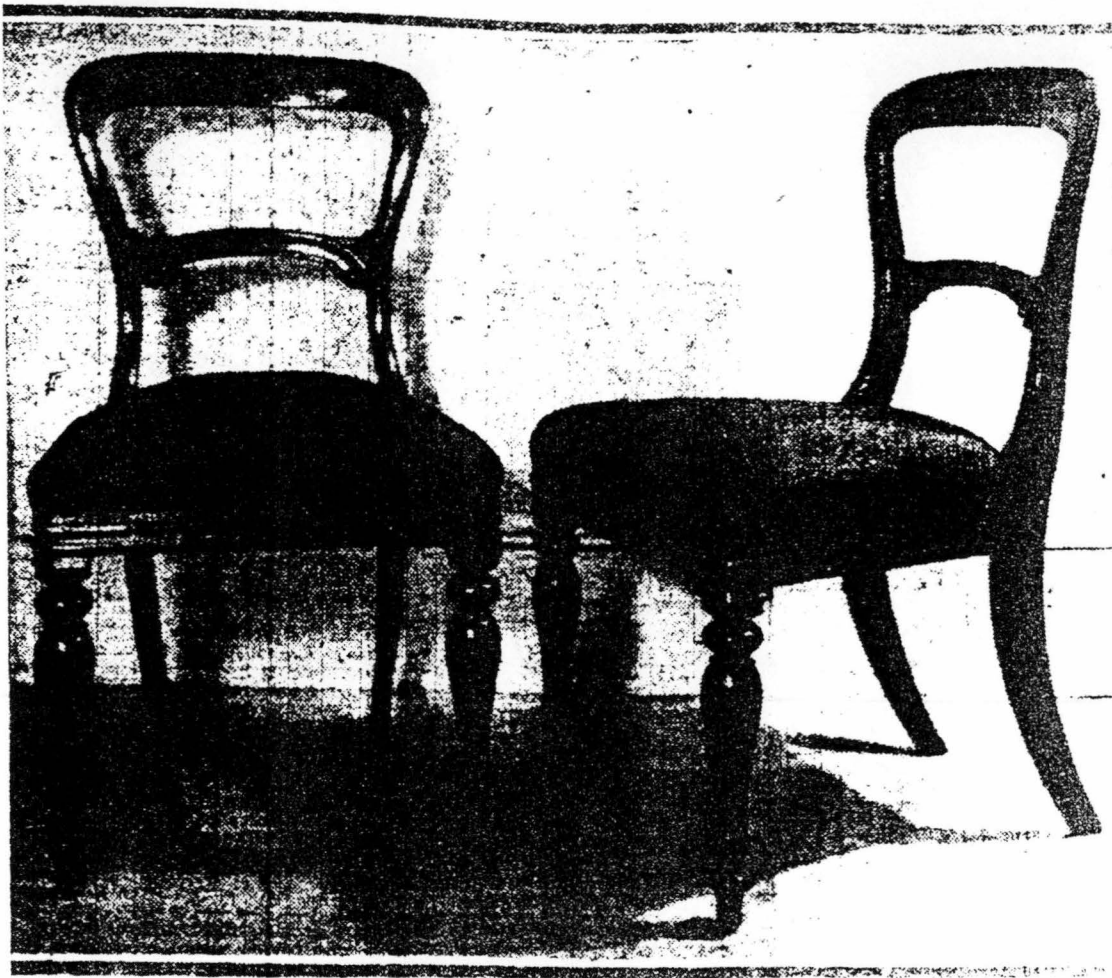


Fig. 6. "Hudson Bay Chairs Once at Old Fort Vancouver."
(Source: M. Leona Nichols, "Historic Chairs of Fort Vancouver Returned to Oregon by Owners' Kin," Portland (Oregon) Oregonian 14 January 1934, sec. 4, 3:2-4.)

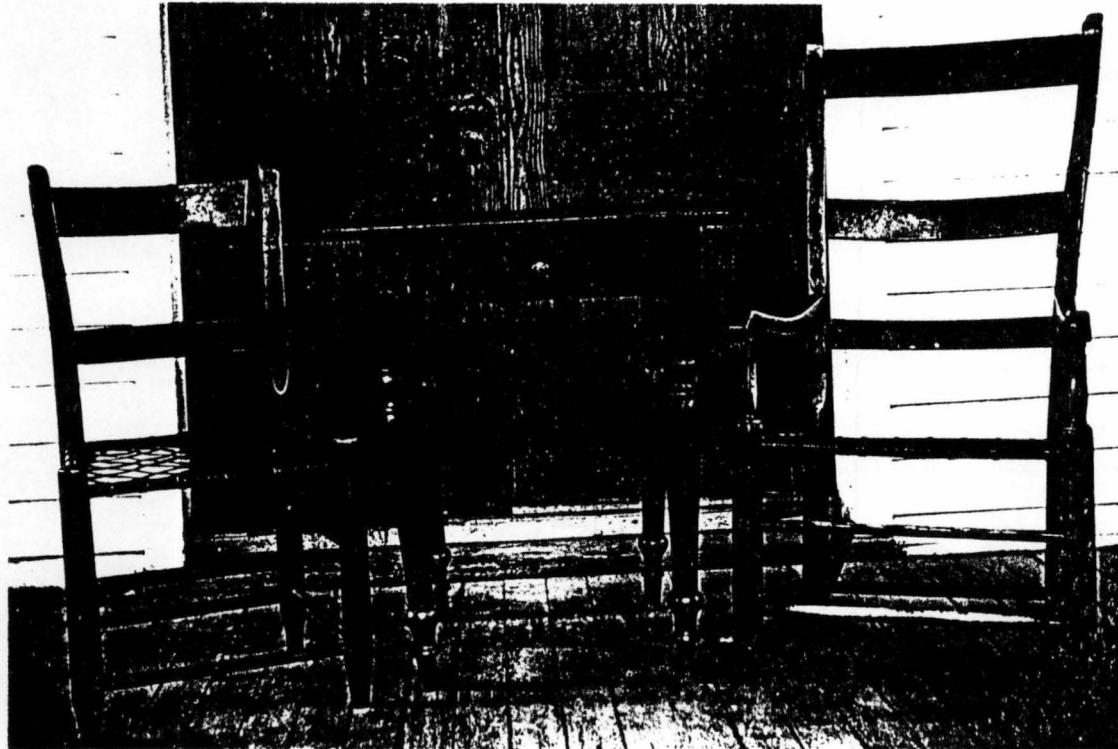


Fig. 7. "Aurora Colony hand-made furniture, wash stand or table, raw hide chair, typical of furniture made in 1850's and 60's in Oregon, owned by Miss Emma Snyder."
(Source: Anonymous, "W.P.A. Photo File (4), Marion County, 877," Oregon State Library; as reproduced in Robert Smith McCarl Jr., "Aurora Colony Furniture: A Model for the Folkloristic Interpretation of Museum Artifacts," (M.S. thesis, University of Oregon, 1974), ii.)

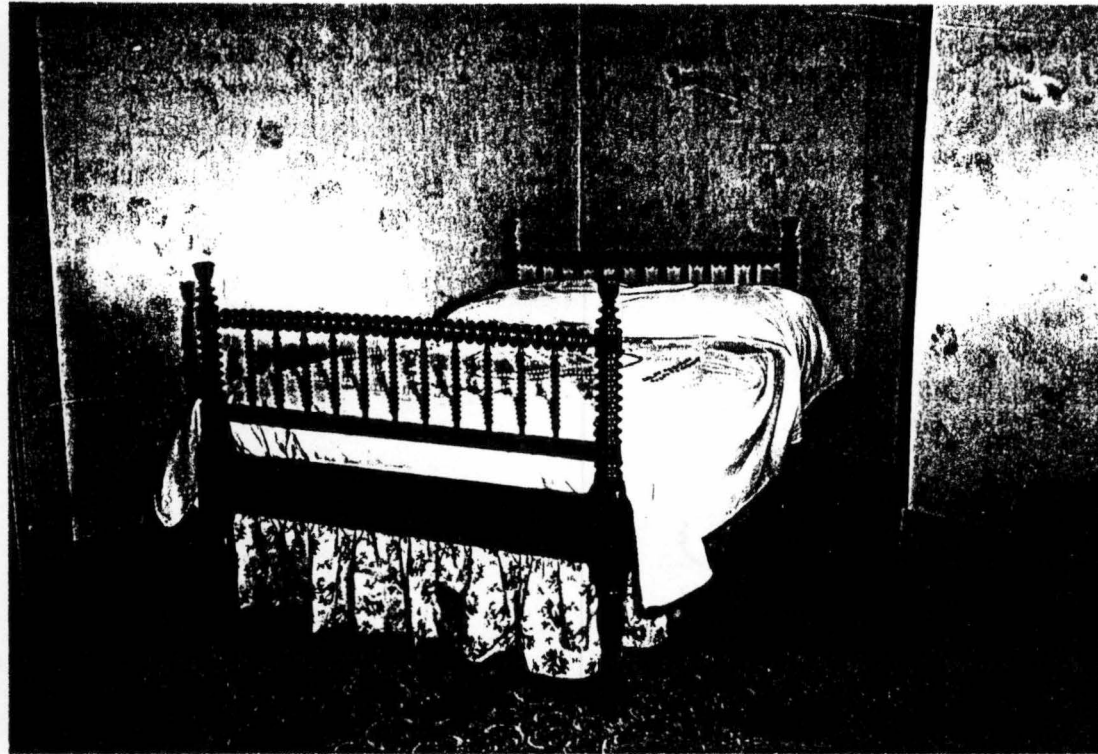


Fig 8. "Spool bed made by Aurora Colony cabinet makers in the 1870's or 80's, owned by Mr. and Mrs. Fred Wagner, Wilsonville [Oregon]."
(Source: Anonymous, "W.P.A. Photo File (4), Marion County, 876," Oregon State Library; as reproduced in Robert Smith McCarl Jr., "Aurora Colony Furniture: A Model for the Folkloristic Interpretation of Museum Artifacts," (M.S. thesis, University of Oregon, 1974), 96.)

The following year she considered "acquiring and restoring" old houses her avocation which she continued from Portland, Oregon following the death of her husband in 1961.¹⁴

When the Oregon Landmarks Committee was formed in October, 1964 Mrs. Powers was appointed Associate Chairman by Governor Mark O. Hatfield. The committee directed a new inventory of historic sites in Oregon, based on the Works Progress Administration survey of 1933. They discovered that in the 21 years since the original survey, over half of the 42 significant sites identified, measured and drawn by the W.P.A. had been demolished and many of those remaining were threatened by destruction or neglect.¹⁵ That same year Mrs. Powers purchased and began restoring the General Morton Matthew McCarver house (Locust Farm - Oregon City, Oregon - 1850) as her private residence (Fig. 9). This house had originally been prefabricated in Maine and shipped to San Francisco where General McCarver transferred the materials to his ship, the Ocean Bird, for the journey to Oregon.¹⁶

In March, 1965 Mrs. Powers began the restoration of the Captain Ainsworth house (Oregon City, Oregon - 1850-1852) which was owned by her mother, Mrs. Quincy McBride. That fall the partially restored house was temporarily furnished with pieces from Mrs. Powers' collection and opened for tours to benefit the Oregon Historical Society.¹⁷

Even if the sometimes tedious handwork of a good restoration will take a long time, visitors will get the mood of elegant frontier life from the typical furnishings collected by Mrs. Powers. They range from an 1800 sleigh bed, mellowed tables and chairs, to much used china, accessories and old carpets.¹⁸

In January, 1966 the Portland Women's Forum and the Portland Chamber of Commerce recognized Mrs. Powers' many preservation activities by naming her Woman of the Year. At that time she had also helped found and furnish the Ox Barn Museum (Aurora, Oregon - 1857) and was a member of Salem's Mission Mill Commission, which was planning the restoration of the Jason Lee house (Salem, Oregon - 1841) and the Methodist Parsonage (Salem, Oregon - 1841) using furniture from her collection.¹⁹



Fig. 9. Mrs. Ruth McBride Powers inside the General Morton McCarver house.
(Source: Helen L. Mershon, "Oregon's Past is Her Present," Portland (Oregon) Oregon Journal 30 May 1975, p. 19:1-2.)

The Pioneer House Association of Southwestern Oregon was formed in April, 1967 to restore the John Wagner Log House (Powers, Oregon - 1873) which was purchased by Albert H. Powers Sr., in 1912. Mrs. Powers later donated the entire property to the Pioneer House Association promising to:

... direct furnishing of the house. All will be authentic antiques similar to the original pieces that came over the rugged and winding Coos Bay Wagon Road in the 1870s.²⁰

In 1969, Mrs. Powers was contacted by a member of the Daughters of the Molalla Pioneers concerning the purchase and restoration of the Horace Dibble house (Molalla, Oregon - 1857). She accepted the project and in 1971 lent a long butcher table and matched set of kitchen chairs to the completed restoration.²¹

On October 3, 1973 Mrs. Powers presented a speech on early Oregon furniture for the first Antiques Forum Lecture Series sponsored by the Colonial Dames of America in Oregon. Her talk focused on early furniture makers in Oregon and she noted that "the railroad was the beginning of the end of fine furniture making in Oregon."²² This statement paraphrased observations made by G. E. Bradley during his interview for the S.E.R.A. Manuscript Project.²³ Mrs. Powers illustrated her talk with vignettes of historic furniture and descriptions from the 1895 Sears catalogue.²⁴

Mrs. Powers was honored by the National Trust for Historic Preservation at a luncheon in the Decatur House in Washington, D.C. on May 13, 1975. James Biddle, then president of the National Trust, presented her with a citation for her preservation work in the Willamette Valley which included Old Church (Portland, Oregon - Unknown), the Settlemeier House (Woodburn, Oregon - 1890), the Sullivan Cottage (Oregon City, Oregon - 1870) and the John Boon House (Salem, Oregon - 1847). In addition to these projects, the self avowed "compulsive collector of old furniture" had recently acquired the Odd Fellows Hall (Lake Oswego, Oregon - 1889) and the William Livingston Holmes House (Rose Farm - Oregon City, Oregon - 1847).²⁵

On February 25, 1980 Margot Vaughn taped an oral interview with Mrs. Powers in conjunction with Ms. Vaughn's research on Oregon furnishings, 1867 to 1930, which is described in further detail in the following section. During this interview Mrs. Powers discussed the development of her interest in historic preservation, described several early furniture makers, and commented on her work with the Phillip Foster house (Eagle Creek, Oregon - 1883), the William Livingston Holmes House (Rose Farm - Oregon City, Oregon - 1847) and the Dr. Daniel Stevenson house (Oregon City, Oregon - 1857).²⁶ With the completion of these restoration projects, in the mid 1980s, Mrs. Powers had acquired and restored 13 historic homes, donating nine of them to towns and local historic societies.²⁷

A partial survey of Mrs. Powers' collection of historic Oregon furniture was conducted Spring 1984 by Bonnie W. Parks and James Mazza, then students at the University of Oregon. Historic furniture in six historic houses were selected from twenty-one historic properties containing pieces from Mrs. Powers' furniture collection.²⁸ A survey form was developed to record historical data, physical information and visual materials (Fig. 10). In developing the survey form Ms. Parks adapted existing museum registration procedures to address the specific requirements of the documentation project. During the course of their field work, the initial survey form was further refined to combine written and visual documentation, on nearly 100 pieces, onto individual survey forms. Parks and Mazza's final report included photocopies of each survey form along with a reprint of Mrs. Power's journal article "Oregon's Early Furniture and Furniture Makers."

The Recent Documentation and Exhibition of Historic Oregon Furniture

Robert McCarl completed his thesis Aurora Colony Furniture: A Model for the Folkloristic Interpretation of Museum Artifacts, at the University of Oregon, in June 1974. Using Aurora Colony furniture as a case study, McCarl employed three interpretive

UNIVERSITY OF OREGON, SCHOOL OF ARCHITECTURE AND ALLIED ARTS
Department of Historic Preservation

Furniture collection of Mrs. Ruth Powers

Object number: McC84-C-9 Object name: Wardrobe Picture #: 3:24

Date collected: c. 1965.

Method of acquisition: purchased from lady
Provenance: in Portland who has died.



Manufacturer, technician or artisan: Made in Eugene

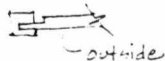
Earliest poss. date: _____ Latest poss. date: _____

Period: Early Oregon Style: vernacular

Materials: fir

Construction techniques: door panels fielded with raised section inside

joinery:



tools used:

Repairs, alterations:

Discussion:

Description: Carved wooden drawer pulls, pressed metal latches with porcelain pulls. Two fielded panels on each door. Small cornice at top, 1 drawer and skirt at bottom.

Dimensions: H. 77" W. 40" D. 20 3/4"

Fig. 10. A page from the survey of historic Oregon furniture owned by Mrs. Ruth Powers. (Source: Bonnie W. Parks and James Mazza, "The Oregon Furniture Collection of Mrs. Ruth Powers: A Partial Survey." [photocopy], p. 53. Knight Library, University of Oregon, Eugene.)

perspectives to examine chairs, beds, case goods, tables, labor saving devices and tools produced at the Aurora Colony, 1855 to 1879.

[The] Historic/Geographic Perspective . . . places the artifact in a temporal, historical and geographical frame. It also provides the context in which the artifact was produced, and implies information about its distribution and role in the group.

. . . [The] Communicative/Aesthetic Perspective . . . views the artifact as encoded information, the material manifestation of a human expression which is subject to tradition and group aesthetics. . . . [The]

Technological/Environmental Perspective . . . views the artifact as the final part of a production of man, tool and environment.²⁹

McCarl's history of the Aurora Colony and documentation of Aurora furniture, using photographs, drawings and written descriptions, is a valuable resource for researchers investigating this historic Oregon furniture type.

In 1980 Margot Vaughn conducted a three-term study of Oregon furniture makers and dealers from 1867 to 1930. During the initial phase of her research Vaughn interviewed Mrs. Ruth Powers and developed a list of furniture makers and dealers from city and regional directories. She also created an Analytical Bibliography of manuscripts, visual materials and secondary sources, related to historic Oregon furniture, which are housed at the Oregon Historical Society. The second term Ms. Vaughn documented historic furniture in the collection of the Oregon Historical Society which may have been made in Oregon. The final phase of her research project involved photocopying advertisements for Oregon furniture firms published in the West Shore magazine. A complete copy of Margot Vaughn's research project is housed at the Oregon Historical Society.

Historic Oregon furniture was included in three exhibitions in the mid-1970s and early 1980s. "A Piece of the Old Tent" (Lane County Pioneer Museum - 1976) presented a variety of historic artifacts brought to Oregon during the pioneer migration of the 1840s and 1850s. Featured in the exhibition were several trunks and the tools Thomas Williams used to constructed a simple drop-leaf table in 1856 (Fig. 11). "Made in Oregon" (Oregon

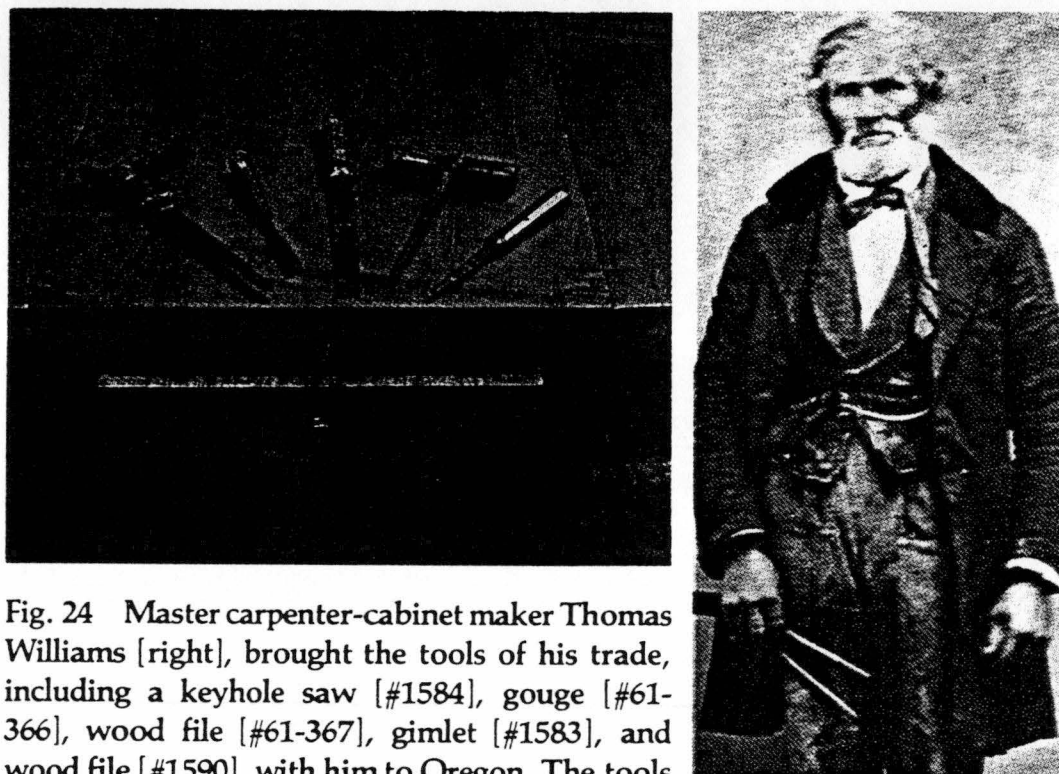


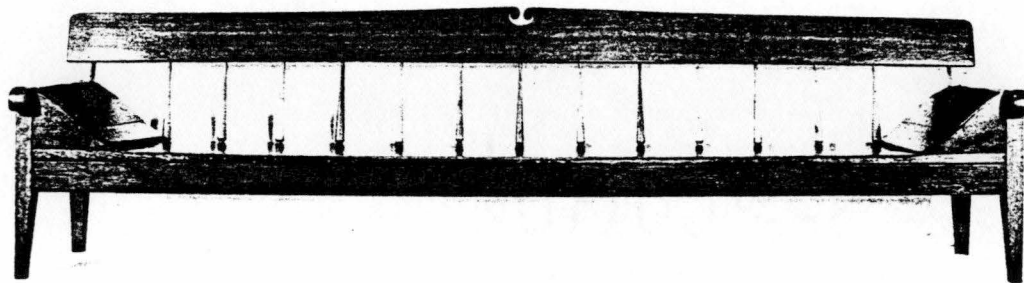
Fig. 24 Master carpenter-cabinet maker Thomas Williams [right], brought the tools of his trade, including a keyhole saw [#1584], gouge [#61-366], wood file [#61-367], gimlet [#1583], and wood file [#1590], with him to Oregon. The tools are on a table he made in 1856, three years after his arrival to Lane County. Williams was well known for his house building and finish work in the Dexter-Pleasant Hill area.

Fig. 11. A drop-leaf table constructed by Thomas Williams in 1856.
(Source: Glen Mason, A Piece of the Old Tent (Eugene: Lane County Pioneer Museum, 1976), 23.)

Historical Society - 1976) presented at broad range of historic Oregon furniture from Aurora Colony pieces to Oregon furniture manufactured in the Craftsman style.³⁰ "Webfoots and Bunchgrassers: Folk Art of the Oregon County" (University of Oregon Museum of Art, Oregon Historical Society, and Smithsonian Institution - 1980 to 1981) offered an array of Native American, Pioneer, Buckaroo and Immigrant arts. This exhibition contained several pioneer ladderback chairs along with a cradle, bench and spinning wheel from the Aurora Colony (Fig. 12).

In the early 1980s Lane County's Cooperative Museum Commission and the Historic Preservation Program at the University of Oregon began work on a travelling exhibition, "Early Furniture of Oregon, 1833 - 1883".³¹ The exhibit was based on unpublished information assembled in the mid 1960s by Betty Troxclair, then a graduate student in Home Economics at the Oregon State University. Mrs. Troxclair surveyed hand-crafted furniture made in the Willamette Valley from 1833 to 1883 and collected information about furniture makers, stylistic influences, materials, history and provenance of specific pieces.³² During the period of her research she travelled over 6,000 miles, throughout the Willamette Valley, and documented more than 500 individual pieces of furniture in private collections, museums and historical societies.³³ Unfortunately Mrs. Troxclair was unable to assemble her research into a final written format and her research materials are unavailable to researchers.

In October, 1983 the Cooperative Museum Commission submitted a grant proposal for \$75,000 to the National Endowment for the Humanities. "Early Furniture of Oregon, 1833 - 1883" would be a traveling exhibition co-curated by Mrs. Troxclair, Mrs. Powers and Professors Philip Dole and Arthur Hawn of the University of Oregon. The year-long exhibit would travel to four areas of the state introducing viewers to Oregon's hand-crafted furniture making tradition. Fifteen original pieces of furniture would be augmented by two



BENCH 1855-1879
Aurora Colony Aurora, Oregon
Fir
120" long, 33" high, 24" deep
Lent by the Aurora Colony Historical Society

This bench is now familiarly known as the "Drunkard's Bench," and legend has it that the bench, which once sat on the porch of a public building, was a regular sleeping place for town drunks, and that the sloping armrests provided ready-made pillows.

This bench was part of an exhibit, "Frontier America: The Far West," organized in 1975 by the Boston Museum of Fine Arts, and it has been shown in museums in Boston, Denver, San Diego, Kansas City, Milwaukee, The Hague, Zurich, Essen, and Brussels.

ROCKING CHAIR 1855-1879
Aurora Colony Aurora, Oregon
Wood, rawhide
33" high, 18" wide, rockers 27½" long

The Aurora Colony made many slat-back chairs with woven rawhide seats—rockers like this one, larger rockers with arms, and setting chairs. The slight backward curve to the chair back is characteristic of Colony chairs.



Fig. 12. Historic Oregon furniture featured in the "Webfoots and Bunchgrassers: Folk Art of the Oregon Country" exhibition.

(Source: Suzi Jones, ed., Webfoots and Bunchgrassers: Folk Art of the Oregon Country (Salem: Oregon Arts Commission, 1980), 75.)

dozen photographs, woodworking tools, joinery samples and additional illustrative materials.³⁴

The Cooperative Museum Commission, (CMC) in collaboration with the University of Oregon Historic Preservation Program, is organizing the first comprehensive traveling exhibit of hand-crafted furniture produced in Oregon from 1833 (the onset of Euro-American settlement) to 1883 (the end of the period of isolation due to the completion of the railroad). The exhibit will be organized historically and thematically in four sections: Period of Initial Settlement; Period of Greatest Settlement; Period of Continued Growth/Termination of the Pioneer Era; Furniture Technology. The disciplines of history, art history and interior architecture will be encompassed in a composite picture of early pioneer furniture and life through the initial settlement era. Fine examples of Oregon-made furniture and woodworking tools will be borrowed from museums and private collections in Oregon. These objects along with historic and contemporary photographs, map, historic accounts, illustrations and replicate details of wood joinery will acquaint visitors with the early furniture craft in Oregon and the impact of cultural and environmental influences on this tradition. This project, aimed at a general audience, will be shown in four Oregon communities located within the region where early settlement occurred.³⁵

In June, 1984, the Cooperative Museum Commission received a letter from the National Endowment for the Humanities, informing them that the project was ". . . not recommended for support".³⁶ Over the next year the grant proposal was reworked and an effort was made to locate a furniture historian for the project. Unfortunately a revised proposal was never submitted to the National Endowment for the Humanities and plans for the exhibition were cancelled.³⁷

Conclusion

In assessing existing documentation of historic Oregon furniture, as a foundation for proposed research, it is important to identify which areas have been omitted and prior research projects which would benefit from additional study. The collection, documentation and exhibition of historic Oregon furniture has traditionally focused on hand-crafted pieces produced between the 1840s and 1890s. In developing a Historical Research Management

Plan for historic Oregon furniture it is important to address all types of furniture from every time period.

Some readers may be surprised to see the inclusion of objects such as factory-made furniture, plain or utilitarian pieces, or objects made in this century. The principal reason for publishing these pieces is that this institution [the Maryland Historical Society] is an historical society rather than an art museum. The Society has the responsibility to show, to the extent its collection allows, the furniture of all Marylanders of all periods. (Unfortunately, very few objects from the lower income groups or the earliest periods have survived or can be identified.) Although curators typically love to collect, study and display the truly fine examples, the Society's staff believes that cultural history and documentation are as important as art history and aesthetics. We are also interested in the products of Maryland craftsmen and manufacturers, whether high style or low. The Society does not break new ground to include the newer and less elaborate pieces, however, as several noted scholars in the field have already taken this approach.³⁸

Based on this perspective, the most obvious omission in the existing documentation of historic Oregon furniture has been manufactured furniture.

One of Oregon's earliest furniture factories was established at Salem in 1846. For almost twenty years Joseph Watt used water powered machinery in producing furniture, windows, doors and wooden wagon parts.³⁹ In 1857, Hurgren and Shindler began producing furniture on a "large scale" in Portland, which later developed into the state's center for furniture manufacturing.⁴⁰ Fletcher Linn's memoirs describe an early steam powered furniture factory his father, David Linn, constructed in Jacksonville sometime in the late 1850s.

... on the north-west corner of California and Oregon Sts, ... he erected a very good frame store building 40 feet by 80 feet in size, two stories high, facing east; the lower floor being used for furniture display and sales room. The upper floor was used for storage and finishing room. On the north of this building, also facing east was a small one story room for his office, and it was also later used by my grandfather William Hoffman, for his office.

Thirty feet west of this store building was his factory building, 50 feet wide by 120 feet long, facing south on California St., as can be shown by photograph[s] made in the early days by Peter Britt.

In this factory building were two circular-saw tables, one single head planer, one Gig-saw for making brackets, etc. then used on most homes, one shaper and one turning lathe, with a couple of good work benches, for

necessary work in up-keep. At the rear of this room on the north, was the cabinet shop, with four good work benches, and with plenty of hand tools, store and glue pots. The boiler and engine room was on the east side adjoining the factory building, and contained the grind-stones, and equipment for up-keep and repairs. The plant kept a small crew of twelve to fifteen men, -a pretty fair crew, and a good factory for those days.

... The machinery was driven by [an] engine fastened on top of the boiler, and generated about 30 to 40 horse-power; and all machines were driven by leather belts, handmade. Pine lumber was used almost exclusively, as it was more readily obtainable from the forest nearby, which father had bought from the government, and within a couple miles from town. Fir timber was used principally for fuel, as it was much harder to work with equipment then available.

... In the factory, besides the contract work, cheap kitchen tables, and drop-leaf dining tables, and cheap bed-steads were made; and by using Maple and Alder, raw-hide bottom chairs and rockers were made in considerable quantities. A large number of "spool" beds were made also of Pine, and were very popular.⁴¹

By 1904 dozens of furniture factories, such as the Oregon Furniture Manufacturing Company, Doernbecher Manufacturing Company and the Ira F. Powers Manufacturing Company, were producing more furniture in Portland than the combined output of Seattle, Tacoma and San Francisco.⁴² Prior to World War I, furniture manufacturing was "one of the most important industries in Portland," and the Doernbecher Manufacturing Company was the fourth largest furniture factory in the nation.⁴³

In July of 1919, the Portland Chamber of Commerce, Department of Industries, initiated a campaign to transform their city into the nation's center for furniture production by encouraging the relocation of non-Oregon firms.⁴⁴ Though the impact of these efforts remains unclear, by 1923 the "Grand Rapids of the West" was exporting 20 to 30 rail cars of furniture a day to Alaska, British Columbia, Mexico and numerous states to the east.⁴⁵ Furniture manufacturing surpassed cattle production as Oregon's leading industry in 1929. At that time 50 manufacturing plants, with 3000 employees, were producing \$10 million worth of furniture annually.⁴⁶

The west, or at least a big slice of the west, eats, sleeps and reclines on Oregon-made furniture, buys goods displayed in Oregon-made showcases, and transacts business across the tops of Oregon-made desks.⁴⁷

Twenty years later, in 1949, Oregon's furniture industry was "the biggest and the best in the west," and two Portland manufacturing firms were the largest furniture producers west of Chicago.⁴⁸

Oregon's nationally significant furniture industry was severely impacted by the closure of the Doernbecher Manufacturing Company on December 7, 1954.⁴⁹ At the time of the closure, the Doernbecher factory had 3000 employees and was one of the largest furniture manufacturers in the United States. Today the Bentwood Furniture Company, of Grants Pass, is one of the state's largest furniture manufacturers, with 200 employees and over \$16 million in annual sales, and is considered "among the most successful small furniture companies in the nation (Fig 13)."⁵⁰

In addition to research on furniture manufacturing in Oregon, there are several existing research projects on historic Oregon furniture which would benefit from additional study. They include:

1. Completing a full survey of historic Oregon furniture in Mrs. Ruth Powers' collection.
2. Working with Mrs. Betty Troxclair to disseminate her documentation and photographs of hand-crafted Oregon furniture.
3. Publishing the S.E.R.A. Manuscript chapters on historic Oregon furniture illustrated with selected visual materials and copies of historic newspaper advertisements.
4. Reviewing the Historic Records Survey materials to determine the role this agency played in the early documentation of historic Oregon furniture.



Fig. 13. Oregon furniture manufactured by the Bentwood Furniture Company.
(Source: Mary Korbolic, "Adventures in Oak," Oregon Business, August 1993, 11.)

Notes

1. John Davis Hatch Jr., ed., Early American Arts and Crafts from the Earliest Times to 1810 (Eugene: University of Oregon, 1949), 1-2.

2. Oregon Historical Society, Oregon Historical Society (Portland: George H. Himes, Printer, 1899), 3.

3. Ibid., 8-9.

4. Beulah Hurst and Beatrice Carstairs, "Early Oregon Cabinetmakers and Furniture Manufacturers, 1836-1897," and "Newspaper Advertisements of Early Cabinet Makers and Furniture Manufacturers, 1848-1898," in S.E.R.A. Manuscript Project, ed. Alfred Powers, p. 1, 5, 6, 9 and 13, Oregon Collection, Knight Library, University of Oregon, Eugene.

5. Alfred Powers and Howard McKinley Corning, eds., History of Education in Portland (Portland: W.P.A. Adult Education Project, 1937), 261.

6. Ibid. and Ronald Warren Tabel, "The Federal Writers Project in the Pacific Northwest: A Case Study" (Ph.D. diss., Washington State University, 1969), 86.

7. These dates were derived from notes 4, 5 and 6.

8. Anonymous, "News and Comments," Oregon Historical Quarterly 37 (March 1936): 80.

9. Anonymous, "News and Comments," Oregon Historical Quarterly 35 (March 1934): 86. and M. Leona Nichols, "Historic Chairs of Fort Vancouver Returned to Oregon by Owners' Kin," Portland (Oregon) Oregonian 14 January 1934, sec. 4, 3:2-4.

Alfred Powers, Burt Brown Barker and George S. Titus travelled to Victoria, British Columbia to obtain five mahogany dining chairs, once used by Dr. John McLoughlin at Fort Vancouver, and returned them to Portland, Oregon.

10. Historical Records Survey, "The Historical Records Survey: A Works Progress Administration Project." [mimeograph], Oregon Collection, Knight Library, University of Oregon, Eugene.

11. Mary Anteaux, "Records of the Historical Records Survey, Oregon, 1937 - 1942" [photocopy], May 1989, Special Collections, Knight Library, University of Oregon, Eugene.

12. Ruth McBride Powers, "Oregon's Early Furniture and Furniture Makers," Marion County History 11 (1976): 17. This desk, by Edward C. Green, is pictured in Anonymous, "Preservation Efforts Gain National Acclaim," Oregon City (Oregon) Enterprise Courier 13 May 1975, 3:4. and Bonnie Parks and James Mazza, "The Furniture Collection of Mrs. Ruth Powers: A Partial Survey," [photocopy], p. 16, Oregon Collection, Knight Library, University of Oregon, Eugene.
13. Eleanor Box, "Landmark Interest Wins Award," Portland (Oregon) Oregon Journal 18 January 1966, sec. 2., 1:4.
14. Helen Mershon, "Oregon's Past is Her Present," Portland (Oregon) Oregon Journal 30 May 1975, 19:3.
15. Jean Henniger, "Oregon Observes 106th Birthday But Where Are All Her Presents?" Portland (Oregon) Oregonian 14 February 1965, sec. 2., 1:3.
16. Ibid., sec. 2, 6:2.
17. Helen Mershon, "Ainsworth House Tours to Benefit Historical Society," Portland (Oregon) Oregon Journal 9 September 1965, sec. 2., 1:6-7.
18. Ibid.
19. Eleanor Box, "Landmark Interest Wins Award," Portland (Oregon) Oregon Journal 18 January 1966, sec. 2., 1:8.
20. Ralph Stuller, "Women Restoring Civil War-Era Residence," Portland (Oregon) Oregonian 12 November 1972, 38:3.
21. Andy Rocchia, "Pioneer Dibble House Restored," Portland (Oregon) Oregon Journal 25 June 1971, sec. 2., 2:3-5.
22. Helen L. Mershon, "Railroads Spelled Doom for Fine Furniture Making," Portland (Oregon) Oregon Journal 4 October 1973, sec. 2, 3:1.
23. Beulah Hurst and Beatrice Carstairs, "Early Oregon Cabinetmakers and Furniture Manufacturers, 1836-1897," and "Newspaper Advertisements of Early Cabinet Makers and Furniture Manufacturers, 1848-1898," in S.E.R.A. Manuscript Project, ed. Alfred Powers, [typewritten duplicate], p. 22, Oregon Collection, Knight Library, University of Oregon, Eugene.

He stated that back in the [18]70's everything was done by hand, and well done. The trades maintained a certain prestige - skilled craftsmen walked with dignity. They came from afar, often from New York and Europe, and were donned in silk hats and Prince Albert's. They required special lockers and were paid from seven dollars to ten dollars a day. "But", Mr. Bradley stated, "after the railroads came, things were different. That was the beginning of the end of fine cabinet work and upholstering in Oregon. Mr. Bradley stated that skilled cabinet makers and upholsterers disappeared with the fine harness makers. "A kid after three months is now a mechanic," he said."

24. Helen L. Mershon, "Railroads Spelled Doom for Fine Furniture Making," Portland (Oregon) Oregon Journal 4 October 1973, sec. 2., 3:3 and Sears and Roebuck Co., 1897 Sears Roebuck Catalogue (Chicago: Unknown, 1897; reprint, New York: Chelsea House Publishers, 1968), 654, 663 and 665.

25. Anonymous, "Preservation Efforts. Gain National Acclaim," Oregon City (Oregon) Enterprise Courier 13 May 1975, p. 3:4. See also: Anonymous, "Historian Gets Honor," Portland (Oregon) Oregonian 9 May 1975, E2:1.; Helen L. Mershon, "Oregon's Past is Her Present," Portland (Oregon) Oregon Journal 30 May 1975, 19:3.; Ralph Stuller, "Pioneer House Restored as Museum," Portland (Oregon) Oregonian 26 September 1976, B9:1-5.

26. Ruth McBride Powers, Interview by Margot Vaughn, 25 February 1980, "Interview of Mrs. Albert H. Powers, Longtime Historic Preservationist in Oregon", Cassette 720.9791 P888 1980, Oregon Historical Society, Portland, and Margot C. Vaughn, "Oregon Furniture Manufacturers and Dealers," [photocopy], Oregon Historical Society, Portland.

27. John Guernsey, "Oregon City Woman Protects Aging Homes," Portland (Oregon) Oregonian 17 October 1985, mag. sec., 1:2.

28. Bonnie W. Parks and James Mazza, "The Oregon Furniture Collection of Mrs. Ruth Powers: A Partial Survey," [photocopy], Knight Library, University of Oregon, Eugene. Parks and Mazza surveyed furniture in the William Livingston Holmes House (Rose Farm - Oregon City, Oregon - 1847), the Morton Matthew McCarver house (Locust Farm - Oregon City, Oregon - 1850), the John Boon House (Salem, Oregon - 1847), the Jason Lee House (Salem, Oregon - 1841), the Methodists Parsonage (Salem, Oregon - 1841), and the Matthew O'Connell Murphy House (St. Paul, Oregon - 1852).

29. Robert Smith McCarl Jr., "Aurora Colony Furniture: A Model for the Folkloristic Interpretation of Museum Artifacts" (M.S. thesis, University of Oregon, 1974), 10, 14 and 20.

30. Arthur Hawn, Professor, School of Architecture and Allied Arts, University of Oregon, Eugene, interview by author, undated.

31. The Lane County Cooperative Museum Commission (CMC) was an intergovernmental consortium including: Lane County, Lane Community College, Lane Educational Service District, the University of Oregon and the City of Eugene, Oregon.

32. See also: Linda Dahl, "Off The Beat," Corvallis (Oregon) Gazette Times 30 November 1965, 1:2 and 2:5.; Helen L. Mershon, "Data on Early Cabinet Making Sought," Portland (Oregon) Oregon Journal 10 December 1965, sec. 2., 1:3-7.; Anonymous, "Corvallis Woman Traces Cabinetmaking History," Portland (Oregon) Oregonian 12 December 1965, sec. 2., 2:3-4; Betty Troxclair, "Wants Information on Furniture," Corvallis (Oregon) Benton County Herald 16 December 1965, 2:7; Anonymous, "Historic Furniture Researched," Brownsville (Oregon) Brownsville Times 16 December 1965, 1:1.

33. Carole Daly, "National Endowment for the Humanities Grant Application," October 23, 1983. Early Oregon Furniture Traveling Exhibition File, Office of Research and Development, School of Architecture and Allied Arts, University of Oregon, Eugene.

34. Ibid.

35. Ibid.

36. Sally Yerkovitch, Washington, D.C., to Carole Daly, Eugene, 19 June 1984. Early Oregon Furniture Traveling Exhibition File, Office of Research and Development, School of Architecture and Allied Arts, University of Oregon, Eugene.

37. Karen Johnson, Eugene, to Thomas Jayne, unknown, 17 May 1985. Early Oregon Furniture Traveling Exhibition File, Office of Research and Development, School of Architecture and Allied Arts, University of Oregon, Eugene.

38. Gregory R. Weidman, Furniture in Maryland 1740-1940: The Collection of the Maryland Historical Society (Baltimore: Maryland Historical Society, 1984), 18. See: Michael J. Ettema, "History, Nostalgia, and American Furniture." Winterthur Portfolio 17 (1982): 135-144.

39. J.W. Watt, "Early Industries in Oregon," Portland (Oregon) Oregonian 5 July 1919, 10:7.

40. George H. Himes, "History of Organization of Oregon State Agriculture Society," Oregon Historical Quarterly 8 (September 1907): 330.

41. Fletcher Linn, "Memories of Some of the Early Pioneer Families of Southern Oregon and Photographs of a Few of Their Old Homes and Other Buildings of Historical Value Still Standing and in Use After Nearly a Century of Time," [photocopy], p. 101-102, Southern Oregon Historical Society, Medford.

42. Anonymous, "Portland Ahead of Whole Coast," Unidentified Clipping, Scrapbook #61, p. 105. Oregon Historical Society, Portland.

43. Joseph Gaston, The Centennial History of Oregon, 1811-1912, Vol. 3, (Chicago: S.J. Clarke Publishing Company, 1912), 886 and James V. Sayre and Lair H. Gregory, "Doernbecher Manufacturing Co." Chap. in Pictorial Oregon: The Wonderland (Portland: Portland Press Club, 1915), 42.

44. Anonymous, "Campaign to Try and Make City Center of Furniture Industry," Portland (Oregon) Sunday Journal, 13 July 1919, 10:3.

45. Anonymous, "Furniture Made in Oregon Goes to Far Places," Portland (Oregon) Daily Journal, 31 December 1923, sec. 4, 14:1.

46. Anonymous, "Furniture in Lead in Oregon Products," Portland (Oregon) Morning Oregonian, 15 April 1929, sec. 3, 5:1.

47. Ibid.,

48. George P. Griffis, "Oregon Furniture Industry 1 and 2 in Production This Side of Chicago," Portland (Oregon) Oregonian, 9 October 1949, mag. sec. 8-9.

49. Gerry Pratt, "Making the Dollar . . . Barker Manufacturing Rises from Corpse of Doernbecher Firm," Portland (Oregon) Oregonian 2 December 1960, 25:1-8.

50. Mary Korbolic, "Adventures in Oak," Oregon Business, August 1993, 11.

CHAPTER III

SELECTED DOCUMENTATION STRATEGIES FOR HISTORIC FURNITURE IN PUBLIC MUSEUMS

In his day, the man was doubtless renowned for his workmanship; his shop was well patronized by persons of important political or social standing; and, at his death, the grief of relatives was shared by countless friends and acquaintances.

But who now - a century or two later - knows anything about him?¹

Historic furniture is often preserved for its artistic, historic, intrinsic or monetary value in private collections and public museums.²

A museum is an institution which performs all, or most, of the following functions: collecting, preserving, exhibiting and interpreting the natural and cultural objects of our environment.³

Specific research methods for historic furniture have been developed for each of these museum functions within various academic disciplines. Comprehension and application of these research methods vary among institutions, reflecting the personal knowledge of individual researchers, the institutional perspective of each museum and the information requirements of individual projects.

Collecting and Preserving

Based on collecting guidelines articulated in their Collections Policy, public museums may acquire historic furniture through gift, loan, purchase, transfer or exchange.⁴ Prior to final acquisition, museum staff usually examine the piece for damage, alterations or inappropriate repairs and review all accompanying documentation.⁵ If little is known about the piece the staff may investigate its provenance through identifying marks, historic documentation or attributions, which compare the piece with the work of known furniture

makers. These represent the three basic methods for identifying the original maker, manufacturer or merchandizer of a piece of historic furniture.

The maker of a piece of historic furniture may be established using identifying marks such as labels, stenciled markings, branded or stamped impressions or hand written signatures (Figs. 14 to 17). These marks are usually located on surfaces hidden from view when the piece is placed in a room for normal use.⁶ In his book Furnishing Old Houses: A Guide to Interior Decoration author Ian Evans cautions researchers concerning the historic practice of labeling pieces from several area shops as the work of one cabinetmaker.

Although documentary evidence of the day-to-day activities of nineteenth-century cabinetmakers in Australia is sadly lacking, we may surmise that furniture which bears the impressed mark of a cabinetmaker is likely to be his own work. Labelled pieces are another matter and we can be sure that not every piece which is signed with a cabinetmaker's label was actually made by that man. Cabinetmakers often retailed imported furniture or the work of other craftsmen who operated from home or smaller workshops. But this need no more distract from the interest of a piece of furniture than the realization that many labelled pieces would be the work of apprentices or employees rather than the cabinetmaker whose name they bear. It is unlikely that any cabinetmaker would have placed his name on a piece which was not either made to an acceptable standard or under his supervision.⁷

Researchers must also be aware of historic pieces which were originally labelled by the retailer or branded with the owner's name rather than marked by the original maker (Fig. 18).⁸

If further documentation on a specific furniture firm is necessary, researchers may review modern reference materials including checklists of local furniture makers, newspaper indices and reprints of historic sales catalogs (Figs. 19 and 20). Checklists of local furniture makers are a comprehensive listing of furniture makers, manufacturers or merchants for a particular geographic area and time period. The editors of these checklists usually compile information from city directories, newspapers, local histories and other historic documents.⁹ Biographical information gleaned from these sources may be illustrated with views of selected pieces and historic photographs (Fig. 21). If a



Fig. 14. Identifying marks from historic furniture.
(Source: Ian Evans, Furnishing Old Houses: A Guide to Interior Restoration (South Melbourne: The Macmillan Company of Australia PTY LTD., 1983), 94.)



Fig. 15. Identifying marks from historic furniture.
(Source: Ian Evans, Furnishing Old Houses: A Guide to Interior Restoration (South Melbourne: The Macmillan Company of Australia PTY LTD., 1983), 94.)



Fig. 16. Identifying marks from historic furniture.
(Source: Ian Evans, Furnishing Old Houses: A Guide to Interior Restoration (South Melbourne: The Macmillan Company of Australia PTY LTD., 1983), 94.)



Fig. 17. Identifying marks from historic furniture.
(Source: Ian Evans, Furnishing Old Houses: A Guide to Interior Restoration (South Melbourne: The Macmillan Company of Australia PTY LTD., 1983), 94.)



Fig. 18. An Oregon furniture dealer's label from the early 1900s.
(Source: Collection of the Author.)

DIRECTORY OF CABINETMAKERS

ABBOTT, A child's ladderback chair with leather seat, made about 1855, is in the DUP Museum, Salt Lake City.

AHLANDER, Anders Frederik, Provo. Died 1921. Pioneer maker of carriages and fancy furniture. He specialized in carved woodwork. (WPA, 162; DN 10-16-1965)

ALLEN, William L. N., Salt Lake City. Listed as a cabinetmaker on South Temple corner of Locust ("I" St.) in 1869 and as a carpenter at the same address in 1874. (SLCD '69: '74)

BEAN, Joseph, Salt Lake City. Pioneer of 1859. A crude, painted pine ladderback armchair is in the DUP Museum. Bean was listed as a carpenter in 1869 on 8th East between South Temple and 1st South. (SLCD '69)

BELL, William, Salt Lake City; Heber. Born March 12, 1816, Barnard Castle, Durham, England. Died March 24, 1886, Heber City. The son of a carpenter, young William was taken out of school "as soon as he could hold a hammer" and worked with his father until 1833 when he moved to London and found employment as a cabinetmaker.

He married Jane Heslop the following year. The couple joined the Mormon Church in 1850 and immigrated to America on the "John M. Wood" in the spring of 1854, landing at New Orleans. They proceeded directly to West Point, Missouri, where they joined Capt. James Brown's company of 300 immigrants to the Salt Lake valley. The 42-unit wagon train suffered many hardships enroute, Bell himself having a severe attack of mountain fever. The party arrived in Salt Lake City on October 1, 1854.

Employed by Brigham Young as a furniture maker, Bell worked exclusively for Young for fifteen years, living in President Young's first home and working in Young's cabinetshop until his own shop was built sometime before 1859. Early records show William Bell as owner of the property on the northwest corner of South Temple and Walnut ("A" St.) which corresponds to one account locating "Cabinetmaker Bell's workshop . . . on the southeast corner of Brigham Young's land."² It was in this shop that Ralph Ramsay carved the eagle crest for Brigham Young's Eagle Gate.

Fig. 19. A checklist of cabinetmakers.

(Source: Connie Morningstar, Early Utah Furniture (Logan: Utah State University Press, 1976), 14.)

A PAGE FULL OF PARLOR TABLE BARGAINS

(While the cuts are small, the Tables are all regular table height.)



All these Tables are made in Solid Golden Oak. Well made and well finished. The claw feet are of brass with a solid glass ball.



These Tables are all Solid Golden Oak, well made and well finished. The three Tables, Nos. 229, 228 and 227, are of Golden Quartered Oak with a piano polish. Handsomely carved rim and French legs.



These Tables are all Golden Quartered Oak with Piano Polish.



These Tables are all Golden Quartered Oak and Piano Polish.



These Tables are all made in Golden Quartered Oak with Piano Polish.



These Tables are made from the best selected Golden Quartered Oak and have a Piano Polish.

See Special Discount on Inside Cover

Fig. 20. A page reprinted from a historic furniture catalogue.
(Source: Eileen Dubrow and Richard Dubrow, eds., Furniture Made in America, 1875 - 1905 (Exton: Schiffer Publishing, Ltd., 1982), 77.)

PRICE, Salt Lake City. Listed as a cabinetmaker on the east side of East Temple (Main) below 2nd South, 1869. (SLCD'69)

PULSIPHER, William, Brigham City. A 1965 account notes that between 1853 and 1856, Pulsipher "patiently inlaid eagles in a chest of drawers for Christian and Hansena Hansen." He was the first permanent settler in Avon, 1880. (DN 10-16-1965; Ricks)

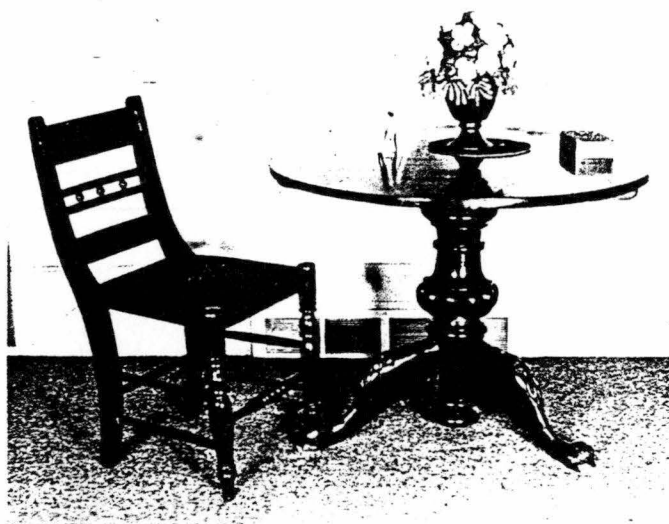
QUIN, George, Salt Lake City. Listed as a woodcarver on 6th East between South Temple and 1st South, 1869. (SLCD'69)

RAMSAY, Ralph, Salt Lake City; Richfield. Born January 22, 1824, Littlefell (near Ryton), Durham County, England. Died January 25, 1905, Snowflake, Arizona.

Apprenticed at age fifteen to a woodcarver and turner, Ramsay opened his own shop about the time he became a convert to the LDS faith in 1849. Once in America, he built handcarts for the trek west and arrived in Salt Lake City with the first handcart company in 1856.



Ralph Ramsay (1824-1905). Owner: Ettene Ramsay



Painted pine Sheraton Fancy sidechair shown with pedestal base parlor center table, the latter made by Ralph Ramsay of native woods from various localities. Red cedar for table's round top was taken from West Mountain near Richfield. Owner: Melissa Cluff

Fig. 21. A checklist of cabinetmakers.

(Source: Connie Morningstar, Early Utah Furniture (Logan: Utah State University Press, 1976) 33.)

comprehensive checklist is unavailable researchers may consult original copies of city directories, newspapers, local histories, biographical directories, census records or sales catalogs to compile the necessary documentation.

Museum staff may confirm the provenance of an unmarked piece of furniture by consulting all accompanying documentation and authenticating attributions.¹⁰ Historic records such as bills of sale, family papers, business records, design drawings or historic photographs may assist researchers in identifying the origin of a specific piece of historic furniture.¹¹ Researchers may reexamine existing attributions to confirm whether the characteristics of the unidentified piece are truly comparable with those details of several identified pieces.¹² Many small museums do not have sufficient staff to research potential acquisitions to this depth and often accept pieces with only a brief history supplied by the donors (Fig. 22).

After a piece of historic furniture has been acquired by a museum it will be accessioned and catalogued into the permanent collection. The accession records usually document the accession number, date received, description, former owner, method of acquisition, remarks and subsequent catalogue numbers.¹³ An accession file may be established containing:

All correspondence (original incoming and duplicate outgoing) and other documents relating to the accession including letters or acknowledgement, conditions of gift, loan or exchange agreement, return receipt, transcript of will, deed of gift, a copy of the bill of lading and invoice, report of damage condition and any other materials relating to that particular transaction . . .¹⁴

Following the accession process, the piece is catalogued into the permanent collection with a form which records the object classification, catalogue and accession numbers, type of object, object origin, physical description, date received, previous owner, method of acquisition, value, present location, name of expert, cataloguer and date of deaccession (Fig. 23)¹⁵. If necessary a catalogue folder file will be created containing:

FURNITURE: Bedsteads	J. M. Nighswander	65-145
CLASSIFICATION:	DONOR:	CATALOG #:
SEE ALSO:	DESCRIPTION/SIZE SPOOL BED & SPRINGS Both head & foot board have spool turned posts w/squared sections & top finials. Spool turned cross rails connect posts & support 9 spindles ea. Headboard is triangularly arched. L. 76" W. 53" H. 41"	
CONDITION & REMARKS: Original dk. varnish finish is peeling	MARKINGS: Date 1872 RESEARCH & SOURCES: "Spool bedstead 1872, fr from Day and Henderson, Furniture (sic) "Eugene City" bought by F.M. Nighswander 1872. Donated by J.M. Nighswander his son."	
CATALOGED BY: DATE:	BY: C67-099-15	

Fig. 22. An accession card from a small county museum.
 (Source: Lane County Historical Museum, Artifact Accession Card 65-145.)

CLASSIFICATION		U. S. DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE		<table border="1"> <tr> <td>CATALOGUE NO</td> <td></td> </tr> <tr> <td>263</td> <td></td> </tr> <tr> <td>ACCESSION NO</td> <td></td> </tr> <tr> <td>72</td> <td></td> </tr> </table>		CATALOGUE NO		263		ACCESSION NO		72	
CATALOGUE NO													
263													
ACCESSION NO													
72													
Furniture Chairs		Lafayette National Memorial (AREA)											
		MUSEUM CATALOGUE RECORD											
OBJECT Armchair													
LOCALITY Philadelphia, PA													
DESCRIPTION Walnut Queen Anne Chippendale open armchair with slip seat, circa 1745-1755. Broad serpentine crest rail with plain volute terminals; solid vase-shaped splat; raking stiles chamfered into octagon below trapezoidal seat frame; side rails tenoned through rear legs; reverse serpentine arm rest terminating in scrolled knuckles, reverse C arm supports; side rails screwed into arm supports; front rail double reverse S-curves; ogee knee bracket; side rails shaped; plain cabriole front legs; slipper feet. Finish: wax over brushed shellac. Trapezoidal pine slip seat frame; modern muslin, webbing, tacks and all-hair filling; covered with brown leather. Small knot shows on inside of front seat rail 3" (76 mm) from left end. Measurements: h. 40 9/16" (1.03 m), w., knuckle to knuckle, 30 1/2" (775 mm), d. 18 1/2" (464 mm), length at seat 16 15/16" (430 mm), width at seat 16 1/8" (407 mm). Condition: very good. Rear corner blocks replaced. Reference: John T. Kirk, <u>American Chairs</u> , <u>Queen Anne and Chippendale</u> , 1972, p. 6. History: see reverse.													
DATE RECEIVED 12 May 1974	RECEIVED FROM (Name and address) Mrs. John R. Sumner 23 Winding Lane, Chester, PA 19015		HOW ACQUIRED Gift										
VALUE \$5500 est.	PRESENT LOCATION Todd House, Room 3		DETERMINED BY		DATE								
CATALOGUER Vera B. Hunter, Curator	DATE 1 Oct 1974		MANNER OF DISPOSAL		DATE								

Fig. 23. An accession card used by the National Park Service.
(Source: Ralph H. Lewis, Manual for Museums (Washington, D.C.: National Park Service, Department of the Interior, 1976), 151.)

All research information and correspondence relating to the specimen including bibliographies, photographs marked with negative numbers, field notes, working notes, exhibition information, conservators' reports and other reports based on a study of the object.¹⁶

The focus of furniture research during the collecting processes is to identify, authenticate, and register the artifact into the museum's permanent collection, rather than preparing exhaustive histories about the original furniture maker.¹⁷

If the piece requires physical repair, restoration or conservation, prior to storage or exhibition, it may be physically or chemically analyzed to assist with its preservation.

"A restorer tries to capture some past glory of an object," says Don Williams, senior furniture conservator for the Smithsonian Institution's Conservation Analysis Laboratory. "A Conservator, while his work may include restoration, considers the objects as documents. His first and most important goal is to preserve the historic information that is stored in the object."¹⁸

Specific pieces selected for conservation may be examined using a form which records the physical characteristics and condition of specific pieces.

This examination record has three parts. The first identifies the object, its owner and its size, shape and accessory parts; it also lists and dates all photographs and radiographs available. The second part details the type of materials and construction method composing the object, based on the results of examinations performed at the Intermuseum Laboratory or, if necessary, at specialized analytical laboratories. The last part provided after a description of any deterioration or defects.¹⁹

Following the Condition Report, a Proposal for Treatment may be developed to outline the time required to perform suggested conservation procedures. When the artifact is sent to the laboratory for conservation, a worksheet recording the time, materials and treatments is completed. The work sheet becomes part of the Treatment Record which is sent to the museum for the Catalog Folder File.²⁰

Exhibition and Interpretation

The research of historic furniture for museum exhibition has traditionally been characterized by two complementary strategies. Pieces exhibited as individual artifacts are

often investigated to identify the maker, date of construction, geographic origin, and relationships to period design trends or technological innovations (Fig. 24). In contrast, historic furniture on display in furnished house museums may be researched to document the type, style and placement of individual pieces to enhance the historic accuracy of the installation (Fig. 25). In recent years, however, everchanging definitions of "history" have blurred the distinctions between these two strategies used to research and interpret historic furniture exhibited in public museums.

History is not the past. It is what people think about the past. Like nostalgia, it is a way to draw upon or manipulate the past to serve some present-day function. History is not an abstract, disinterested inquiry aloof from the currents of society. In fact the reverse is true, which helps account for the transformations that have taken place in the perceived methods and purposes of historical work in recent years. Many of these changes can be lumped together and ascribed to the new history, also sometimes described as history from the bottom up, popular history, non-elite history, or the underside of history. It is somewhat misleading to call this phenomenon new for it has been going on for some time; in some circles it has become established theory. Yet, because it is still in transition and its impact is still being felt the term has some utility. This new history tends to be non-elitist in its orientation - sometimes avowedly anti elitist - and democratic and egalitarian in its approach. Among its fundamental tenets is the belief that all the past and all the people of the past are worthy of a historian's inquiry. The new historians maintain that peoples, periods or products that have been repeatedly maligned deserve a closer examination, a fair trial, as it were, before a 20th century court. The new historians are often versed in various degrees and shades of Marxism and are trying to understand the roles of ideologies, class interests and financial power not only in the past but as they have been operative in the writing of history itself. They are trying to understand and unmask the biases and the prejudices that underlie conventional history and account for the positive evaluations of some people, movements, ideas and attitudes and the negative evaluations of others that seem to them as valid or even more so.

As some of the essays in this volume make clear, the new history has had an impact on Victorian furniture studies. It has encouraged some scholars to look at ordinary people, at their lives, and at the objects that surrounded them. It has led some, interested in the people who made furniture, beyond the entrepreneur (who gave his name to the organization) to the usually nameless people who worked at the machinery in the plant. It has led others, interested in the ways people furnish their homes, beyond the princely palaces of the rich to the homes of the working class. An interesting side development of all this is the increasing prominence of material culture as a way to understand the past.

Because ordinary people do not normally leave extensive written remains, the objects with which they once surrounded themselves take on

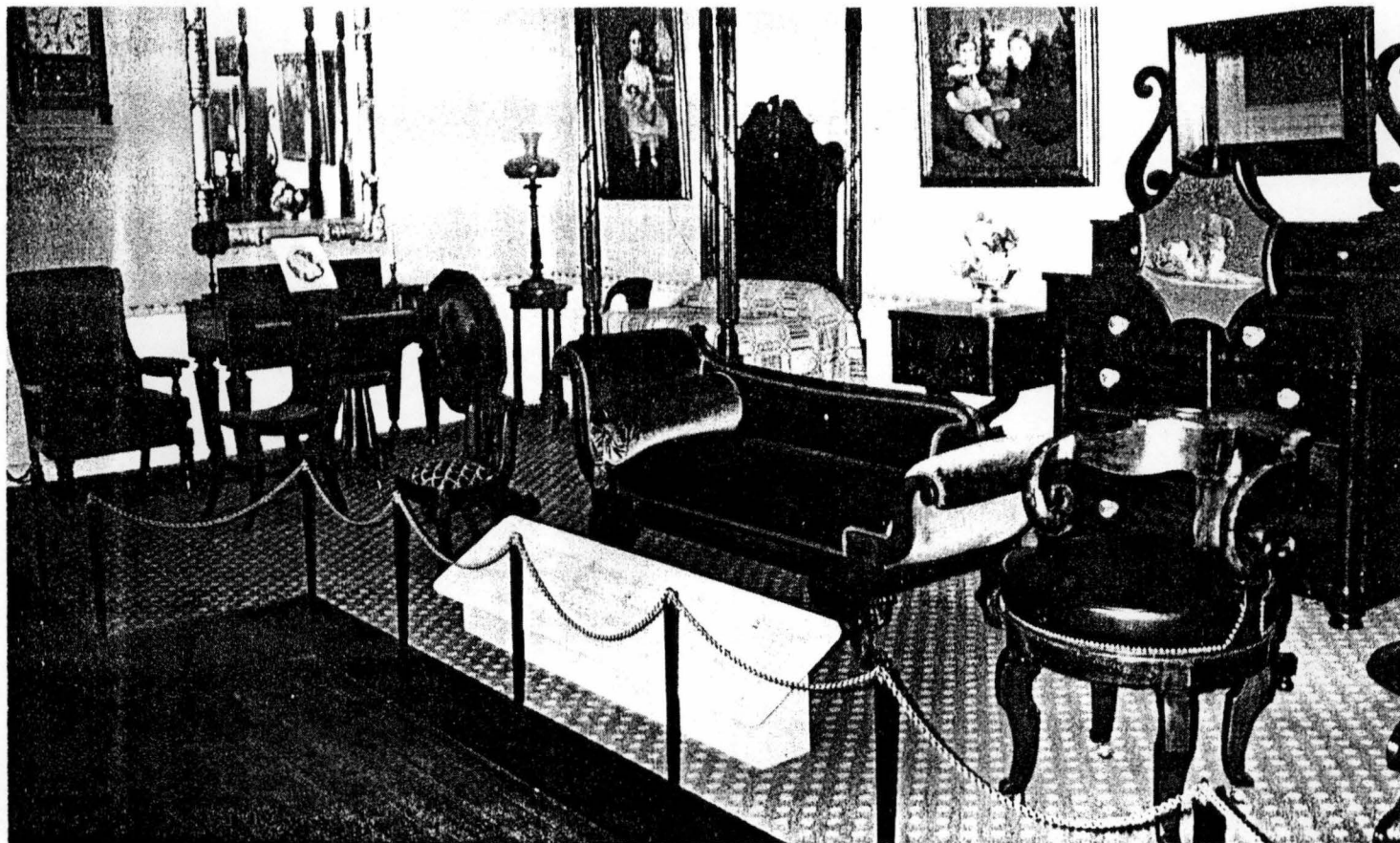


Fig. 24. The exhibition of historic furniture as individual artifacts.
(Source: Beverly Serrell, Making Exhibition Labels (Nashville: American Association for State and Local History, 1983), 106.)



Fig. 25. The exhibition of historic furniture within a historically compatible environment. (Source: Ralph H. Lewis, Manual for Museums (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1976), 302.)

increased importance as clues to their lives. Thus, what old time historians, those who studied wars and politics, warriors and politicians, thought was irrelevant trivia or, at best, only illustrative material becomes to the new historians the very stuff of history itself.²¹

Historic Furniture Researched for Exhibition as Individual Artifacts

Historic furniture may be exhibited as individual artifacts in museums of art, history, industry and decorative arts. Although each museum may approach the topic from a different perspective they share basic research strategies for developing exhibitions.

The aim of most "cultural" exhibitions is to educate as well as to entertain. The selected objects will be accompanied by explanation, although this will not always be in the form of the printed work alone. But the total effect will be that of a thesis, a statement of some sort, much more than merely a collection of objects.

The curator is a "presenter" comparable to the "presenter" in a TV programme. The objects that he is exhibiting may have a number of aspects, but in an exhibition he is using them to make a series of points. The objects may be virtually eternal, but a particular person is saying a particular thing about them at a particular time.²²

Exhibitions of historic furniture, whether temporary or permanent, typically focus on a particular aspect of furniture history such as the work of an individual maker or firm, noted style and design movements, furniture produced in a specific geographic area, particular furniture forms, the business of making and selling furniture or the historical context and meaning of specific pieces.²³ The scope and depth of the historic documentation needed to develop an exhibition of historic furniture usually reflects the information required to write descriptive labels and the text for exhibition catalogs

To document historic furniture for exhibition, curators must consider the information requirements for six types of descriptive labels.²⁴ The main title and subhead labels (1 to 10 words) identify the exhibition and articulate the major concepts about historic furniture which will be presented.²⁵ The introductory labels (50 to 200 words) provide the necessary background information to understand the broad themes of the exhibition.²⁶ The group labels, or interpretive text panels, (75 to 125 words) describe commonalties and

connections between several artifacts exhibited together.²⁷ Captions (10 to 100 words) discuss the history, details or subtle meanings associated with historic furniture and related artifacts such as historic tools, advertising materials, photographs or drawings (Figs. 26 to 30).²⁸ The identification labels (10 to 100 words) provide the name of the maker, date, geographic origin, catalog number and donor of individual artifacts presented in the exhibition.²⁹ Extended histories or indepth descriptions of specific pieces (over 200 words) are usually unsuitable for exhibition labels and may be published in an exhibition catalog.³⁰

The exhibition catalog is a valuable documentary component of furniture exhibitions and have evolved particular formats and content.

The basic cataloguing format used in furniture catalogues published in this country was codified by Richard Randall and Charles F. Montgomery over twenty years ago. With the publication of Randall's American Furniture in the Museum of Fine Arts, Boston (1965) and Montgomery's American Furniture: The Federal Period, in the Henry Francis du Pont Winterthur Museum (1966), the two introduced formulas for furniture catalogues upon which almost all subsequent works in this genre have been based. In each of their entries Randall and Montgomery include an illustration of the object along with its name, place of origin, date, size, accession number, and type of woods used. The body of each entry consists of a short essay which describes the object under consideration, and places it within its original socio-context when possible [Figs. 31 to 33].

... Since Randall and Montgomery completed their famous works, numerous other permanent collection catalogues have been published. While virtually all of these have been based on their pioneering models, some have gone beyond them in significant ways. Brock Jobe and Myrna Kaye's excellent catalogue New England Furniture, The Colonial Era: Selections from the Society for the Preservation of New England Antiquities (1984), for example, provides the reader with much more extensive constructional analysis than did Randall (Montgomery contains virtually none). Also, their use of lengthy endnotes serves to direct the reader to a wide variety of related information, including similar examples, period documents, and secondary material. American Furniture in the Bybee Collection follows terminology for the different parts of furniture that are used in New England Furniture. For a schematic discussion of this terminology, the reader is referred to New England Furniture, pp. xiii-xviii.

Another recent publication that improves upon both Randall and Montgomery in the area of photography is Morrison H. Heckscher's American Furniture in the Metropolitan Museum of Art, Vol. 2, Late Colonial Period: The Queen Anne and Chippendale Styles (1985). Although its overall layout follows Montgomery in general and Jobe and Kaye in particular, Heckscher incorporates many more illustrations of design details which are extremely helpful for comparative purposes. Jack

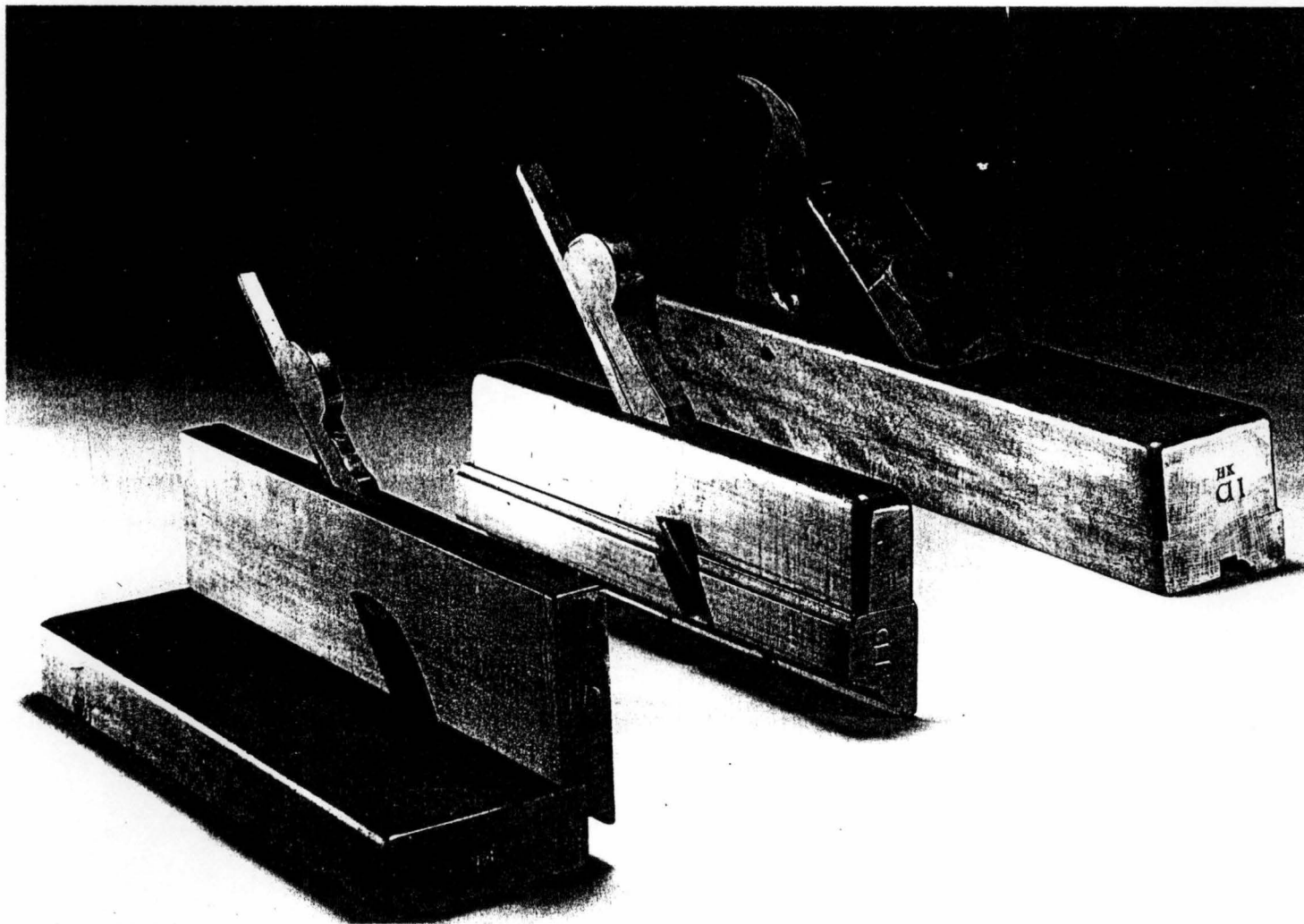
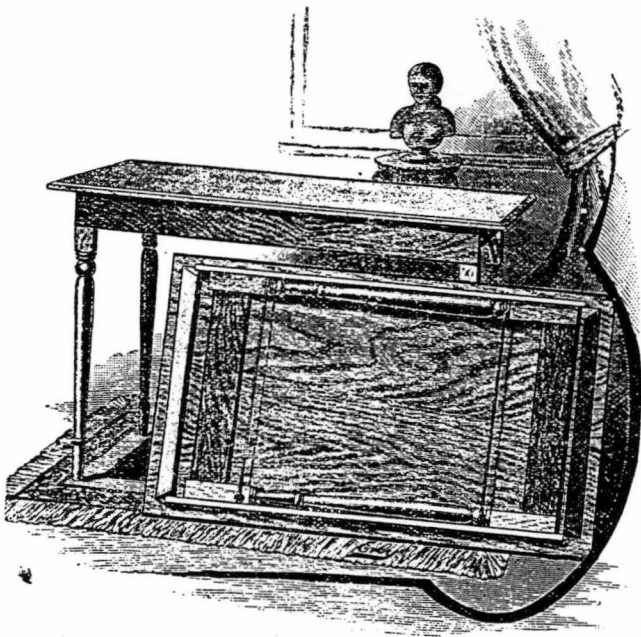


Fig. 26. Shaker furniture making tools.
(Source: Jerry V. Grant and Douglas R. Allen, Shaker Furniture Makers (Hanover: University Press of New England for the Hancock Shaker Village, Inc., 1989), frontispiece.)

Danner's Folding Tables

(PATENT PENDING)

*
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Unique, Practical
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*
The Best in the Market
*
*
*



THE above illustration represents these new and very popular Folding Tables. The figure representing the Table on its feet shows the article opened out ready for use. The folded figure shows the under side of the same Table when folded for shipping, or to be set aside. The great advantages of these Tables over all others in the market are:

- 1st. They are stronger and stand firmer than any other Folding tables.
- 2nd. They have SIDE SUPPORTS, which give uniform strength the full length of Table and make the Table look like regular made Stationary Tables.
- 3rd. They have no springs nor complications to get out of order.
- 4th. They can be made any size and are quickly folded in a compact form for shipping or to be set aside.
- 5th. They are uniformly made of good, hard wood, the joints tongued and grooved.

All Infringements on the Invention will be held liable.

The following are the kinds and sizes kept in stock, and the list prices:

EUREKA TABLES—22x37 inches, 26 inches high. Fine Walnut and Cherry finish, Price, \$3.50.

KITCHEN TABLES—28x42 inches, 30 inches high; made of good, hard wood; one coat of shellac. Price, \$3.50.

SEWING TABLES—22x37 inches, 26 inches high; made of good, hard wood, but instead of side supports have one center support. Good finish. Price, \$2.50.

All Guaranteed to Give Satisfaction.

JOHN DANNER,
CANTON, OHIO.

Casady, Printer, Canton, O.

Fig. 27. Period furniture advertising materials.
 (Source: Eileen Dubrow and Richard Dubrow, eds., Furniture Made in America, 1875-1905
 (Exton: Schiffer Publishing, Ltd., 1982), 291.)



Fig. 28. A historic photograph of a Shaker woodshop.
(Source: Jerry V. Grant and Douglas R. Allen, Shaker Furniture Makers (Hanover: University Press of New England for the Hancock Shaker Village, Inc., 1989), 98.)

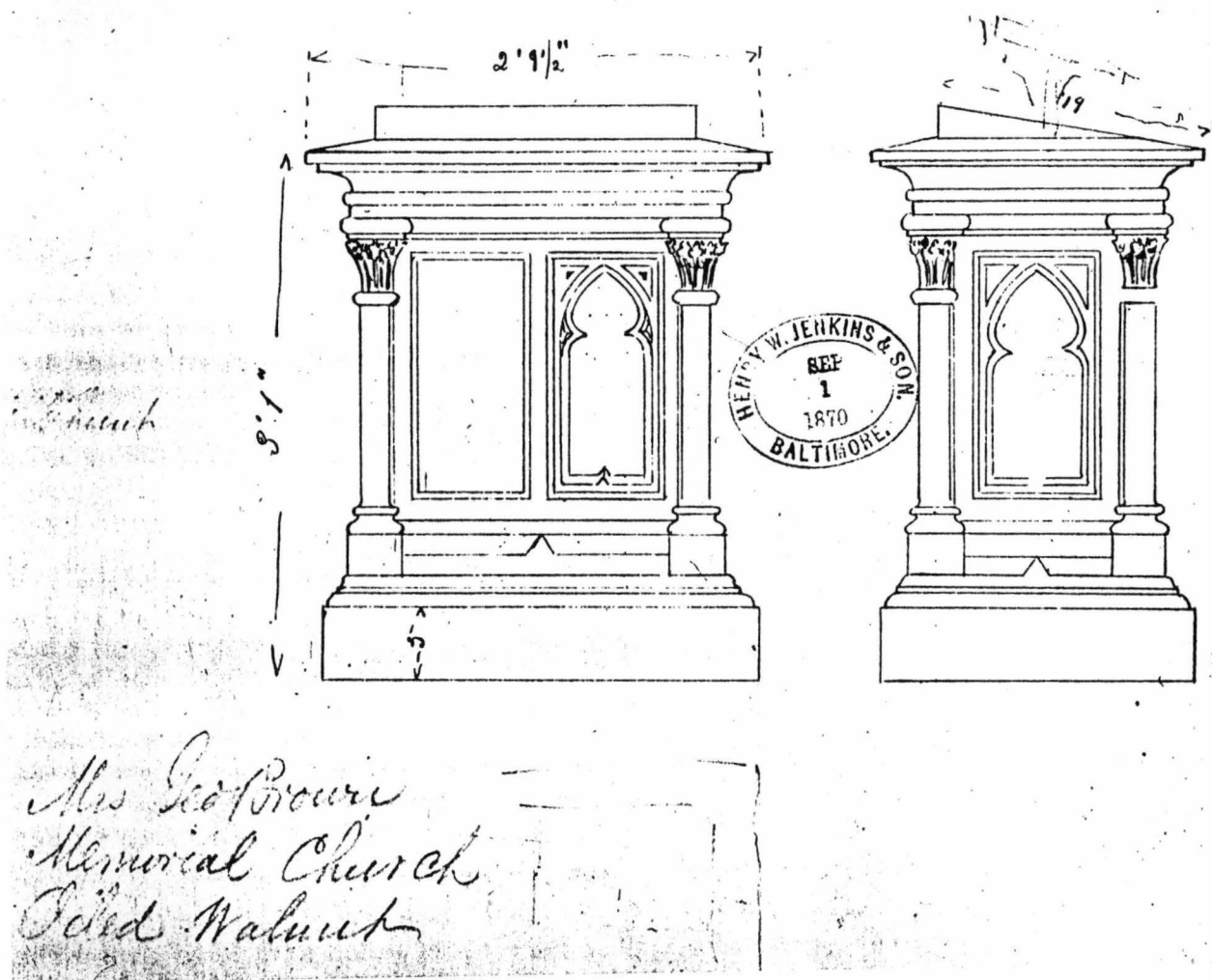


Fig. 29. A craftsman's furniture design drawing.
 (Source: John H. Hill, "Furniture Designs of Henry W. Jenkins and Sons Co.," Winterthur Portfolio 5 (1969): 164.)

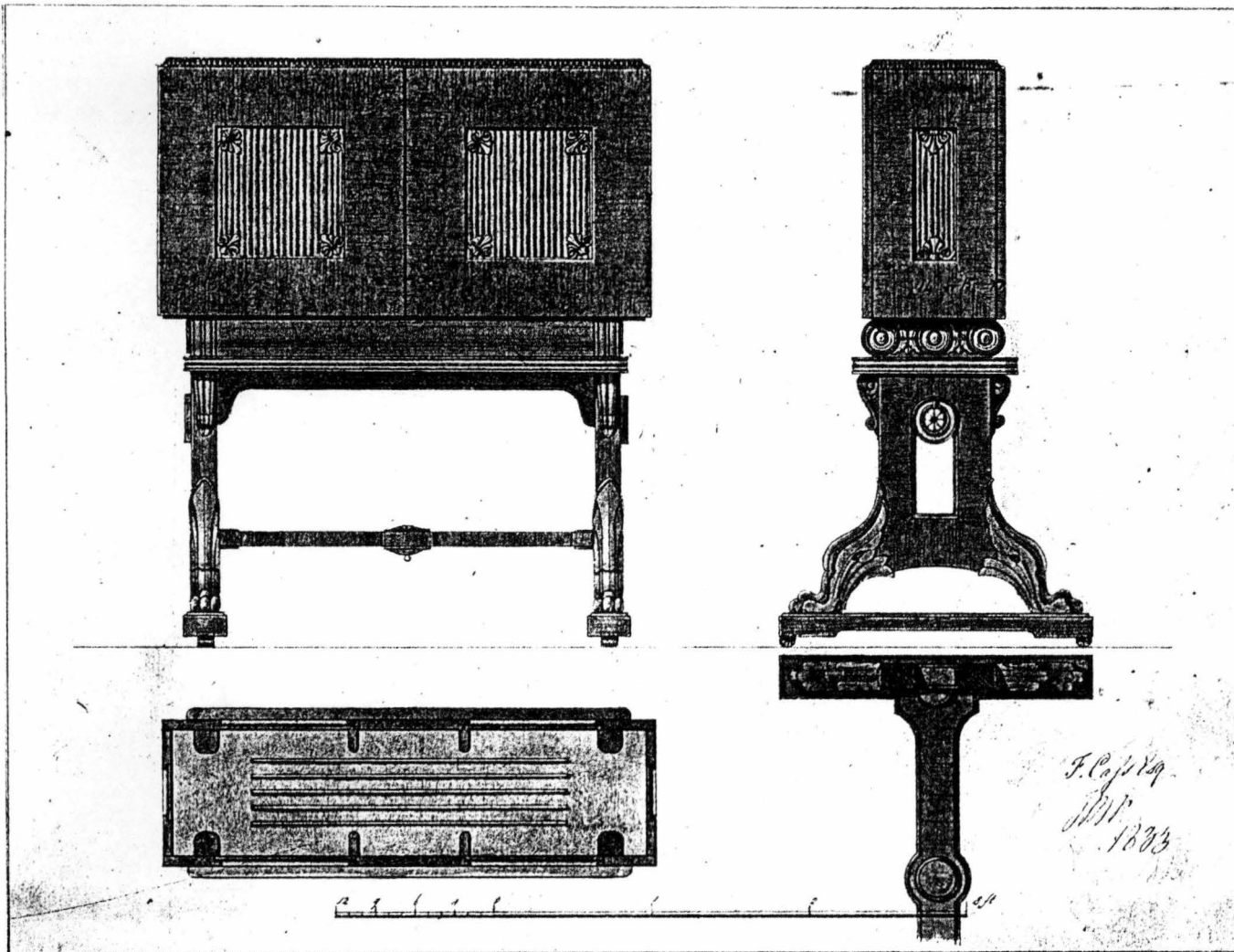


Fig. 30. An architect's furniture design drawing.
 (Source: Jill Lever, Architects' Designs for Furniture (New York: Rizzoli, 1982), 31).

214 BED
 Mahogany, pine and oak
 1808
 Boston
 Cornice by William Lemon
 Gilded by John Doggett

THIS great four-post bedstead has front posts of mahogany and tapered square back posts and arched headboard of stained pine. The front posts have a reeded and tapered upper section, a gadrooned and inverted cup turning, and a vase form carved on four faces with lyres that have acanthus-leaf arms. The lower parts of the posts are square with arch-headed panels outlined with a bead, and feet turned with flattened bulbous forms with a central tapered and gadrooned section. The pine cornice is painted black and against it is applied a bow, quiver and torch on the front, which are gilded in two colors of gold. There are long arrows on the sides and four leaf-decorated urn finials on the corners, also gilt.

STRUCTURAL NOTES: The rails are oak.

H. 87 $\frac{3}{8}$ inches, W. 67 $\frac{1}{2}$ inches, D. 81 $\frac{3}{4}$ inches

Gift of Miss Martha C. Codman. 23.12

REFERENCES: Fiske Kimball, "Furniture Carvings by Samuel McIntire", *Antiques*, Feb. 1931, p. 116, fig. 1; Mabel M. Swan, "Where Elias Hasket Derby Bought His Furniture", *Antiques*, Nov. 1931, p. 282; Edwin J. Hipkiss, *Three McIntire Rooms from Peabody, Massachusetts*, Boston, 1931, p. 49.

HISTORY: Owned by Elizabeth Derby at Oak Hill, Peabody, where it remained until 1921, when it had come into the possession of Mrs. Jacob Crowninshield Rogers (Elizabeth Putnam Peabody). It was then acquired and presented to the Museum by Miss Codman.

NOTES: The cornice of the bed was made by William Lemon and an account in the ledger of John Doggett, the mirrmaker of Roxbury, notes "Nov. 23, 1808 / William Lemon / To Gilding Bed Cornice / Bows Darts Quivers Arrows \$16". It is listed in Elizabeth Derby's inventory of 1814 as "1 high bedstead & cornace \$75, 1 set Curtins

20 / 1 bed bolster & pillows 30". The bed itself has been attributed to McIntire (Kimball, op. cit.) and because of the bill for the cornice, also, to William Lemon. The carving, however, is very deep and crisp and unlike Salem work in general, but related closely to that found on Boston pieces, such as the Thomas Seymour-Elizabeth Derby commode (Hipkiss, 42) carved by Thomas Whitman. The use of lyre forms on the posts with acanthus frames is seen on Boston lyre-based card tables (Nutting, *Treas.*, 1006 and 1059) and on the frames of the attached glasses on Boston chests-of-drawers. Another bed with a similar cornice is owned by Mrs. Ruth Davenport of Newport.

William Lemon (working 1796-1827) was a cabinetmaker of Salem, who is chiefly known through Derby family accounts as the maker of the great double chest carved by Samuel McIntire for Elias Hasket Derby, and through his connection with John Doggett concerning this bed cornice.



[214A]

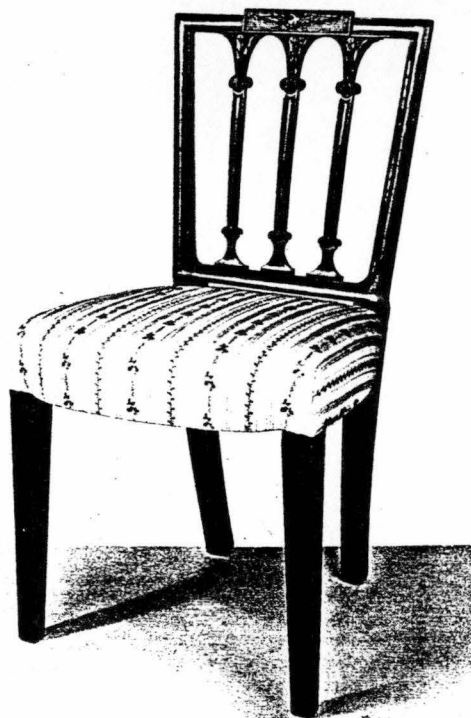
Fig. 31. A page from Richard H. Randall Jr.'s exhibition catalogue. (Source: Richard H. Randall Jr., *American Furniture in the Museum of Fine Arts, Boston* (Boston: Museum of Fine Art, 1965), 258.)



[214]

Fig. 32. A page from Richard H. Randall Jr.'s exhibition catalogue.
(Source: Richard H. Randall Jr., American Furniture in the Museum of Fine Arts, Boston
(Boston: Museum of Fine Art, 1965), 259.)

24

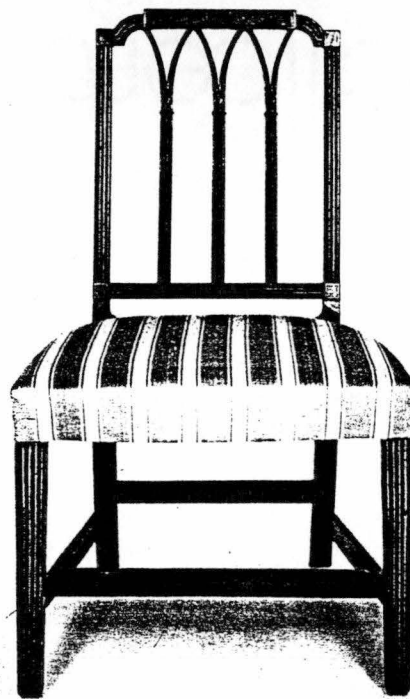


24 SIDE CHAIR with square back (one of a pair)¹⁴

About 1800 Salem

"A Square Back Chair, with straight top and stay rail, three upright splatts, [and] straight seat made for stuffing over the rails"¹⁵ cost fourteen shillings for labor in Philadelphia in 1795, but this noteworthy small carved chair would have cost a great deal more to make.¹⁶ The "tablet" in the top with carved eagle, the addition of pedestals and carved clusters of leaves to the "splatts," the "sweeping" (swelling) of the sides and front of the seat, and the molding of the stiles and upper and lower rails of the back would have been extras. Although the legs are plain and the snowflake background is not uncommon in Salem carving, only on the very best work does one find such skillfully carved details.

25



Dimensions: height 35; width 18½; depth 17½.

Materials: mahogany; rails, birch; large triangular nailed corner blocks (type III), tilia (basswood or linden); upholstery, polychrome silk with stripes and floral sprigs, French, Louis XVI style, third quarter of the eighteenth century.

Accession: 57.800.1, 2

25 SIDE CHAIR with square back (one of four)¹⁷

About 1800 Boston

"Square back chair with elliptic cornered top containing a tablet" partially describes this chair in the words of the 1802 edition of *The London Chair-Makers' and Carvers' Book of Prices for Workmanship*. Whether the initials "BS" branded on the rear rail of each of these four chairs are those of the maker

83

Fig. 33. A page from Charles F. Montgomery's exhibition catalogue. (Source: Charles F. Montgomery, *American Furniture, The Federal Period in the Henry Francis du Pont Winterthur Museum* (New York: Viking Press, 1966), 83.)

Flanigan's American Furniture in the Kaufman Collection (1986) goes one step further by including color plates of each object, as well as numerous details.

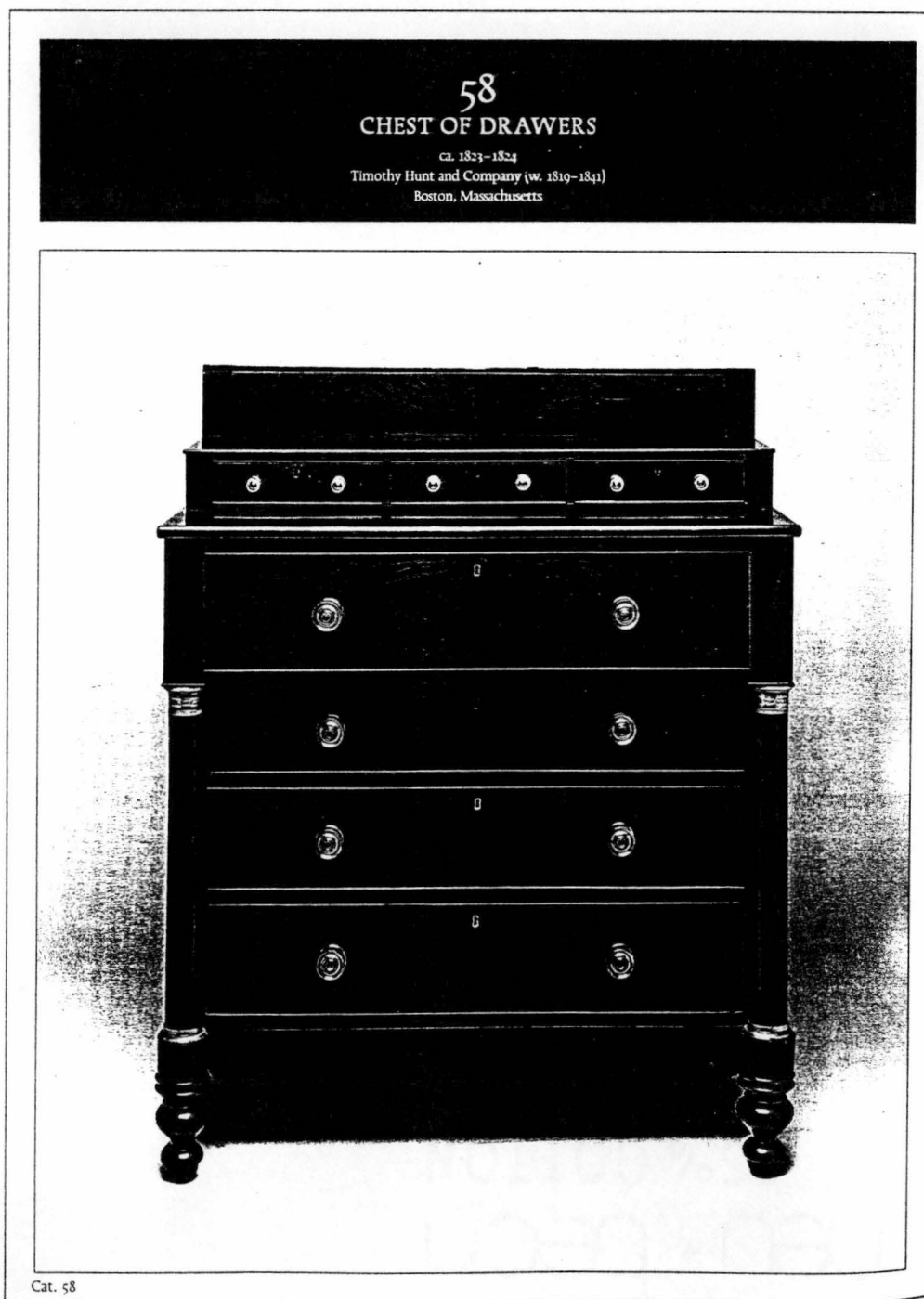
In the Bybee Collection catalogue we have tried to combine the best aspects of these recent publications [Figs. 34 and 35]. Montgomery's basic format has been expanded to include constructional analyses and extensive information in the form of endnotes. Thanks to substantial funding by the Henry Luce Foundation and the National Endowment for the Arts, it has also been possible to include a color overall illustration of every object, as well as numerous high quality (duotone) black-and-white photographs. However, unlike other heavily illustrated catalogues, the focus of the illustrations included here is not decorative details such as carving and painting. Rather, I have chosen to extensively document the construction of each piece. Consequently, this volume contains dozens of illustrations of seat frames, case interiors, bottoms, and backs. It is my belief that clear photographs of these details, in conjunction with overall views, will prove invaluable to future students of American furniture because they contain more information than the most eloquent author can pack in a few paragraphs on condition and structure. Furthermore, they document aspects of these pieces which would otherwise be available only to those few who have the pleasure of closely examining the collection in person at the Dallas Museum of Art. I only wish that we had had sufficient space to include other construction photographs such as those of dovetails and drawer construction.³¹

Exhibition catalogs may also contain other related documentation including reproductions of significant identifying marks, biographies of furniture makers or measured drawings of intricate construction details (Figs. 36 to 38).

To compile this broad range of documentation for exhibitions of historic furniture researchers often use a cumulative documentation strategy. This strategy organizes existing documentation into a basic foundation for the pursuit of deeper levels of documentation and understanding. Subsequent documentation, in turn, becomes the groundwork for further research about historic furniture. An excellent example of this research approach involves the documentation and attribution of work by Grove Wright (1789-1861), a noted Shaker furniture maker.

In 1937 Edward Deming Andrews and Faith Andrews published their seminal work Shaker Furniture: The Craftsmanship of an American Communal Sect. They noted:

A list of all the joiners and wood turners who made furniture in the eleven eastern societies between 1787 and the Civil War would include scores of obscure master joiners and their apprentices. Their personalities



[128]

Fig. 34. A page from the Bybee Collection exhibition catalogue.
(Source: Charles L. Venable, American Furniture in the Bybee Collection (Austin: University of Texas Press in Association with the Dallas Museum of Art, 1989), 128.)

UNLIKE THEIR COUNTERPARTS in New York, Philadelphia, and Baltimore, Boston cabinetmakers primarily produced restrained, late-classical furniture during the 1820s and 1830s.¹ Seldom does one see elaborate uses of gilding, marble, or bronze mounts on Boston products of this period. As demonstrated by this chest of drawers, Boston craftsmen and their customers chose to make wood grain and clear design their visual focus. In this example the mahogany veneer has been carefully chosen and matched. Beading along the perimeters of the drawer fronts serves to frame the patterned areas. The design of the chest continues this sense of containment through the use of framing columns and layered horizontals. The various elements—feet, drawers, and upper section—are all well defined.

Chests of drawers of this kind were made by several Boston cabinetmakers.² This example bears the stamp of one of Boston's most important furniture making firms, Timothy Hunt and Company. Hunt (d. 1874) began business in 1819. At his workshop at 10 Newbury Street he offered "a complete assortment of cabinet furniture of the newest and most approved patterns made of the best materials."³ Between 1823 and 1824, Hunt and his employees worked in a shop located at 8 Newbury Street. This chest is believed to have been produced while the firm was at this location.⁴

STRUCTURE AND CONDITION: This chest of drawers is massively constructed. The side framing members are 2" (5.1 cm.) thick. Panels $\frac{1}{2}$ " (1.3 cm.) thick are set into these framing members. Horizontal rails are tenoned into the side stiles. There is a 1" (2.6 cm.) space between the horizontal rails and the side panels. The drawer runners are nailed into the side rails. The upper section is screwed to the top of the case. The case sides are screwed to the bottom. The feet tenon into the bottom framework. The back consists of a central spline into which two side panels fit.

The drawers are constructed with small dovetails. The front dovetails are hidden by beading strips. The chamfered drawer bottoms slide into grooves run along the drawer sides and are nailed in place across their back edge.

The chest of drawers is in good condition. It has had several sets of drawer pulls; one former set was oval in shape. All of the locks on the upper drawers are missing. Several drawer

runners are replacements, and there are minor veneer losses.

INSCRIPTIONS: On the bottom of the upper large drawer is stamped twice in ink: "T. Hunt & Co. / Cabinet & Chair / Manufactory / N° 85 Newbury St. / Boston." A pencil inscription in the top overhanging drawer reads: "Refinished by Joe S. Dentz for A. E. Kennedy / 1016 Conn. Ave. Wash. D. C." On the bottom of the bottom board is written in pencil "B."

WOODS: Veneer, feet, small drawer sides and backs, large drawer sides, mahogany; little drawer fronts, big drawer linings, most of case, eastern white pine; case bottom side rails, birch; replaced drawer runners, yellow poplar.

DIMENSIONS: H. 53½ (136.0); W. 43¾ (110.2); D. 23½ (58.7).

PROVENANCE: A. E. Kennedy, Washington, D. C.; unidentified dealer, Marblehead, Mass.; Peter Hill, Inc., Washington, D. C.; Bybee Collection, 1968.

EXHIBITIONS AND PUBLICATIONS: MFA, B 1976; Talbott 1976, 1007; MFA, H 1981.

1985.B47

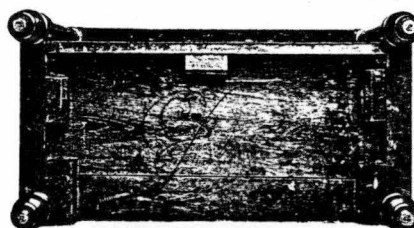
1. For a discussion of late-classical Boston furniture, see Talbott 1976 and Talbott 1976.

2. For a related example made by Boston cabinetmaker Rufus Pierce, see *Antiques* 111:2 (Feb. 1977): 282. For another example with a probable Boston provenance, see *Antiques* 13:3 (Mar. 1928): 178. Related examples are also known from New Hampshire; see Page and Garvin 1979, no. 57.

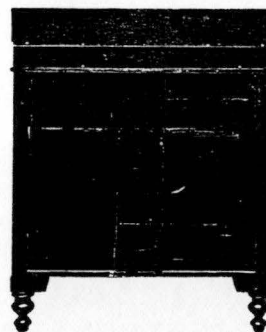
3. Quoted from the *Columbian Centinel* in Talbott 1976, 1007.

4. The discrepancy between the ink stamp on this piece, which lists 85 Newbury Street as Hunt's address, and the Boston directory, which lists 8 Newbury, is probably a simple printing error. Inconsistency in street numbering was common in American cities in the early nineteenth century. In 1824 Hunt moved his shop to Washington Street.

Cat. 58b



Cat. 58a

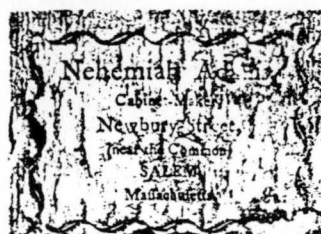


Cat. 58c

Fig. 35. A page from the Bybee Collection exhibition catalogue.
(Source: Charles L. Venable, *American Furniture in the Bybee Collection* (Austin: University of Texas Press in Association with the Dallas Museum of Art, 1989), 129.)

Brands, Labels, Stamps, and Inscriptions

with catalogue numbers of the pieces on which they appear. The numbers of those pieces with similar identification are given in brackets [].



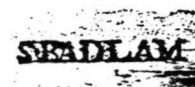
181



432 [198]



178



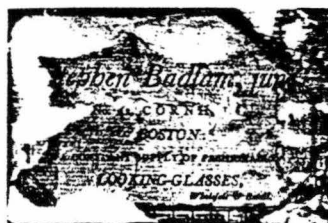
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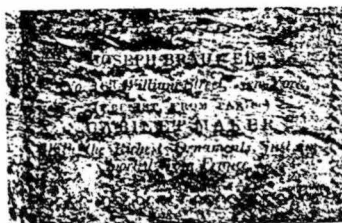
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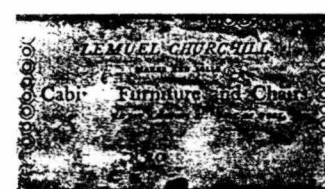
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253



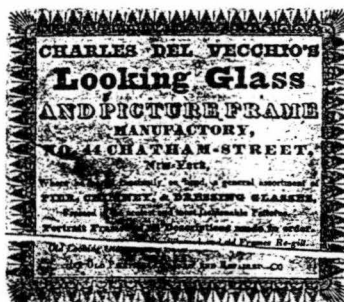
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116



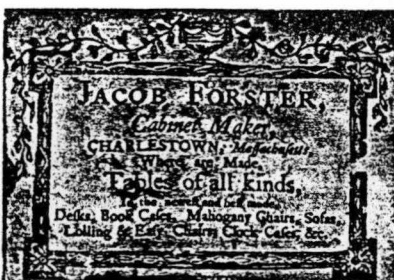
441



255



249



287 [361]



32



225

Fig. 36. Furniture labels reproduced in Montgomery's exhibition catalogue. (Source: Charles F. Montgomery, American Furniture. The Federal Period in the Henry Francis du Pont Winterthur Museum (New York: Viking Press, 1966), 475.)

Cabinetmakers' Biographies

The work of the following American cabinetmakers and looking-glass makers and sellers is represented in the Winterthur collections by labeled or well-documented examples. For the most part, the information given here is restricted to working dates and shop locations, largely ascertained from city directories, newspaper advertisements, and the standard works. No attempt is made to include the wealth of biographical information to be found in such books as Ethel Hall Bjerkoe's *The Cabinetmakers of America* or Nancy McClelland's *Duncan Phyfe and the English Regency* or in individual studies which have appeared in numerous articles in *Antiques*, *American Collector*, and *The Antiquarian*. Under "Notes" new information is occasionally included. References will be found in the bibliography and footnotes to the more important articles on these men and their work. Transcriptions are given here (if complete labels are known) for those labels which are incomplete or which cannot be read in the preceding illustrations. Unless otherwise designated, the men listed are cabinet- or cabinet- and chairmakers.

Adams, Nehemiah. Salem. See 181
b. 1769; d. 1840

Working: c. 1790-1840

Location: Newbury and Williams Street, 1790-1804; shop burned, 1798; Brown Street, 1804, in partnership with Thomas Russell Williams.

Allison, Michael. N. Y. C. See 198 and 432
d. 1855

Working: 1800-1847

Loc.: 34 and 42 Vesey Street, 1801-1802; 40 Vesey Street, 1804-1805; 40 and 42 Vesey Street, 1806-1807; 42 and 44 Vesey Street, 1808-1815; 46 and 48 Vesey Street, 1816 to 1847.

Appleton, William. Salem. See 178
b. 1765; d. 1822

Working: c. 1794-c. 1805

Loc.: A few doors west of Sun Tavern, 1794; corner of Liberty and Charter Streets, 1795-1804.

Badlam, Stephen. Dorchester Lower Mills, Mass. See 30 and 110

b. 1751; d. 1815

Working: c. 1785-1815

Loc.: Corner of old Plymouth Road (now River Street), Dorchester Lower Mills.

Badlam, Stephen, Jr. Boston. See 253

b. 1779; d. 1847

Working: c. 1820

Loc.: 42 Cornhill, Boston; Old Court House, 1820; Jailor, office at Leveret, house adjoining City Court House, 1827 to 1833; (Res. 17 Warren Street, 1835-1838).

Brauwerts, Joseph. N. Y. C. See 318

Working: By 1814

Loc.: 163 William Street, 1814; 305 Pearl Street, 1824.

Notes: Several cabinetmakers with various spellings of the name appear in New York directories by 1805; and, in 1814, a John Brauwer is listed at 163 William Street. According to Brauwerts' label, he was an "ebenist from Paris" and imported ornaments from France.

Label: JOSEPH BRAUWERTS

No. 163 William-Street, New-York

(EBENIST. FROM PARIS)

CABINET-MAKER

With the Richest Ornaments just imported from France.

Buttre, William. N. Y. C. and Albany. See 471

Working: 1805-after 1815

Loc.: 56 Beekman Street, N. Y. C., 1805; 4 Chatham Square, N. Y. C., 1807; 16 Bowery, N. Y. C., 1808; 17 Bowery, N. Y. C., 1809-1812; 17 Bowery and Crane Wharf, 1813 to 1814; 124 State Street, Albany, 1815.

Notes: Buttre was always listed as a chairmaker, and his advertisements for his Fancy Chair Store describe only various forms of painted seating furniture including rocking and Windsor chairs.

Cermenati (Paul) & Bernarda (John). Looking-glass makers and sellers. Boston, Newburyport, and Salem. See 224

Working: 1807-1808

Loc.: 2 State Street, Boston, 1807.

Notes: In the 1803 Boston directory, John Bernarda's picture shop was listed at North Row, Fifth Street. On January 10, 1806, Paul Cermenati made purchases from John Doggett. From March 18, 1806, to January, 1807, Doggett's accounts list sales to Cermenati and Monfrino only. From January 8, 1807 to September 20, 1808, Cermenati and

Fig. 37. Cabinetmaker's biographies in Montgomery's exhibition catalogue.
(Source: Charles F. Montgomery, *American Furniture, The Federal Period in the Henry Francis du Pont Winterthur Museum* (New York: Viking Press, 1966, 479.)

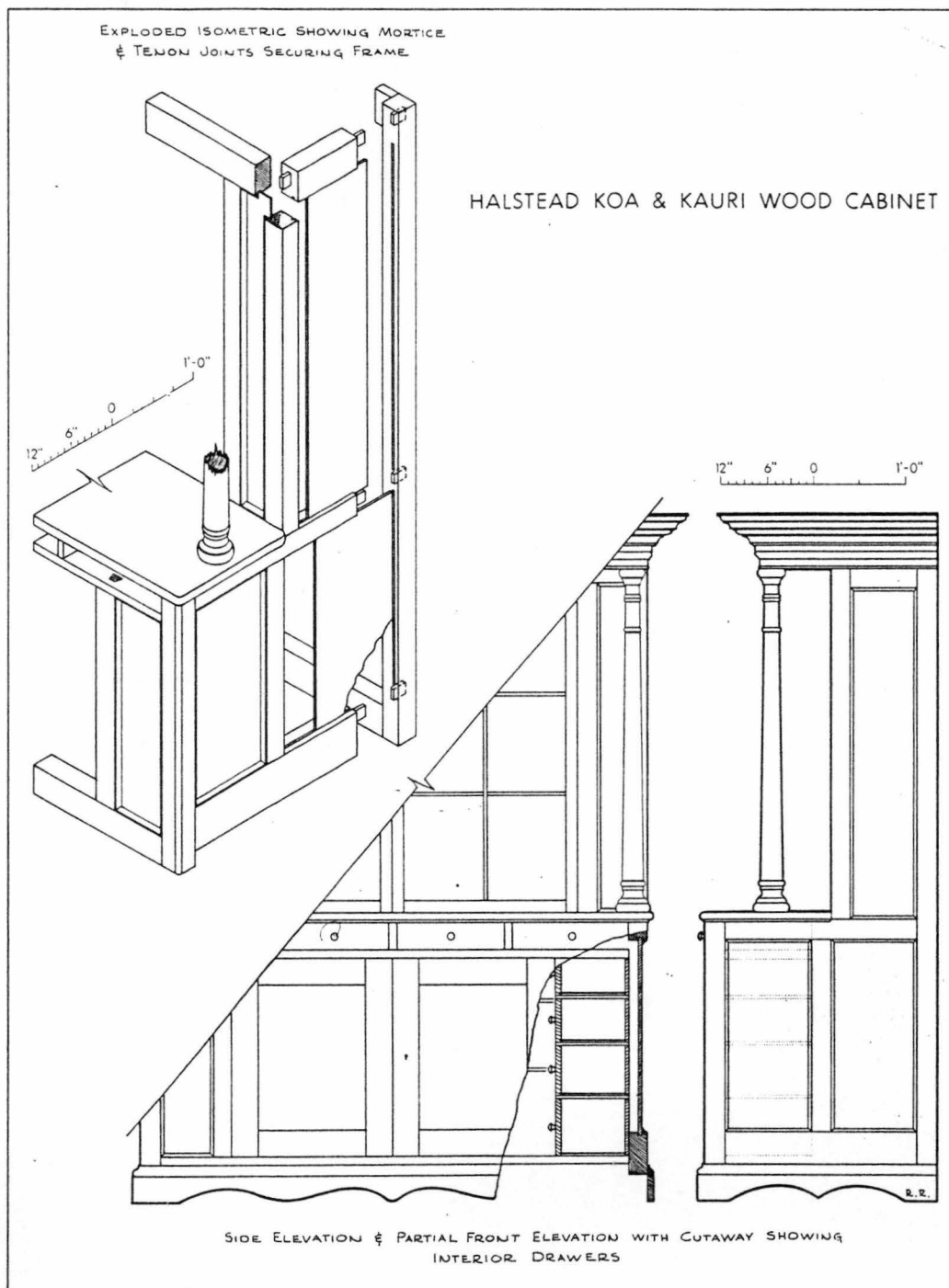


Fig. 38. A measured drawing of historic furniture.
(Source: Irving Jenkins, Hawaii's Furniture and Hawaiian Cabinetmakers, 1820-1940
(Honolulu: Editions Limited for the Daughters of Hawaii, 1983), 86.)

are lost in the depths of the cause they served, their occupation seldom recorded. Following are the names of most of the important craftsmen at New Lebanon, and a very incomplete list for the other societies. . . . Wright, Grove (Hancock).³²

Based in part on the Andrews' scholarship, June Spring researched and curated the "Shaker Design" exhibit for the Whitney Museum of Art (May 29 - August 31, 1986). During the course of her work, Sprigg compiled further biographical information on Grove Wright and was able to identify a case of drawers he constructed with Thomas Damon (1819-1880), using a hidden label.³³

"This Case of Drawers were made by / Elder Grove and Brother Thomas and / placed here thursday, January 13th, 1853. / It was the day our minister expected to / return to the City of Peace, but were detained / on anccount of the snow storm which / ocured on that day."

The well concealed label was not easy to find - it is glued to the inside of the case on the left, and can only be seen when the fifth drawer from the bottom is entirely removed. Its extraordinarily detailed information made it worth the search, however.

It identifies the work of Grove Wright and Thomas Damon, long-time partners in the Hancock Bishopric Ministry. Few examples of Shaker furniture can be documented as the work of two brethren, although Shaker journals refer to collaborative efforts with some frequency. The label also makes possible the attribution to one or both men of the built-in cupboards and cases of drawers made in 1830-31 for the Church Family's new dwelling house at Hancock, Massachusetts. The details of design and construction, including the tapered drawer sides (see Cat. 2). typical of work in this Shaker bishopric, are virtually the same. . . . The only other known work attributed to Grove Wright is a tailors drafting tool, dated 1827.³⁴

In 1989 further research on the life and work of Grove Wright was presented in Shaker Furniture Makers by Jerry Grant and Douglas R. Allen.³⁵ Building upon the Andrews' scholarship, and tapered drawer details Sprigg noted in her exhibition catalog, the author's attributed numerous pieces of furniture and cabinetwork to Grove Wright and Abner Allen (1776-1855).³⁶ They note:

In 1937, Faith and Edward Deming Andrews published their pioneering book, *Shaker Furniture: The Craftsmanship of An American Communal Sect*. Although they noted in that book that certain Shaker furniture makers had signed and dated some pieces of their work, their conclusion regarding Shaker joiners was that "their personalities are lost in the depth of the cause they served, their occupations seldom recorded." This became the prevailing opinion among writers on the subject for nearly fifty

years. Despite the fact that since 1937 the Shaker way of life has been chronicled in detail and much new information about Shaker furniture revealed, little about the furniture makers themselves has been discovered and published.

The personalities of the craftsmen remained enigmatic because the information that would have illuminated their lives was either lost or destroyed or buried in documents preserved in widely scattered archives. The furniture seemed destined to remain anonymous, in a category of artifacts that people could imagine mystically emerging from the spiritual fabric of the Society itself. The names of some Shaker craftsmen were known, but not the details of their lives or how their individual circumstances related to the furniture they created. The fact that their work was an inspired part of a long-lived utopian adventure made it all the more lamentable that their life stories were untold.

In the archives, however, lay a hidden treasure. The research for this book, built on the foundation established by Faith and Edward Deming Andrews and others, has made it possible to trace the mazy, often-broken threads in a tangled skein of information, to sketch the lives of individual joiners, and to identify many specific pieces of furniture that they made.³⁷

The documentation of furniture makers and the identification of their work for museum exhibitions has also been instituted at a state level. In the mid-1960s noted Texas philanthropist, Ima Hogg, initiated a statewide survey of Texas furniture produced between 1850 and 1870. Using period census records, Hogg traced living descendants of early furniture makers and collected biographical information and snapshots of extant pieces from surviving family members.³⁸ Lonn Taylor and David B. Warren later completed this survey which was published in part in 1975. Their book Texas Furniture: The Cabinetmakers and Their Work, 1840 - 1880 presented their survey data using a simplified exhibition catalog format and included a Checklist of Texas Cabinetmakers compiled from period census records and newspaper advertisements (Figs. 39 and 40).

Another important survey of historic furniture, and other decorative arts, was initiated in the early 1970s by the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, North Carolina. MESDA was established by Frank Horton in 1965 to display and document decorative arts produced in Maryland, Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina and Georgia prior to 1820 (Fig. 41).

Frank Horton's goals for the museum were ambitious. Aside from the constant strengthening of the institution's collection, he envisioned an all-

OBJECT: Table
 MAKER: Unknown
 DATE: 1873
 MATERIAL: Pine
 MEASUREMENTS: H. 30 1/4", W. 28 3/4", L. 27 1/2"
 HISTORY: According to the inscription, given as a wedding gift to Hulda Franke, October 25, 1873; collected in the Round Top area
 OWNERS: Mrs. Charles L. Bybee and the late Mr. Bybee, Round Top
 PHOTOGRAPHER: Harvey Patteson

Although made of pine, this table, with its rounded corners, flared legs, and concealed drawer, all Biedermeier in origin, is indeed stylish. It is entirely pegged together; the legs and sides are marked with Roman numerals, apparently to aid in assembling it. The front third of the dovetailed drawer is divided into three small compartments, the partitions of which are dovetailed into the drawer sides. The bottom is beveled. Under the top is a pencil inscription reading "Zum Hochzeits Geschenk für Hulda Franke 25 October 1873 [for a wedding gift for Hulda Franke, October 25, 1873]."

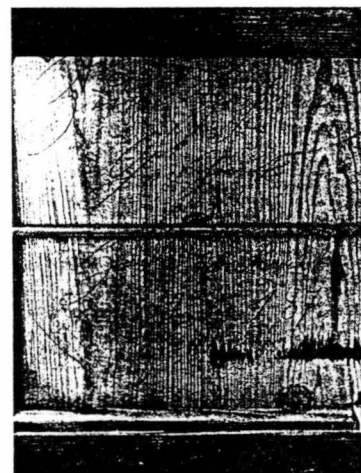


Fig. 39 A page from the Texas furniture survey catalogue.
 (Source: Lonn Taylor and David B. Warren, Texas Furniture. The Cabinetmakers and Their Work, 1840-1880 (Austin: University of Texas Press, 1975), 188.)

- ABEL, A. MCR 1860; age 25; b. Germany; cabinet work; Bellville, Austin County.
- ABERNATHY, HENRY. MCR 1870; age 46; b. North Carolina; cabinet-maker, Starville, Smith County.
- ACKERMAN, —. See Grainger and Ackerman.
- ADDINGTON, JOSHUA. MCR 1850, 1870; age 34 in 1850; b. Tennessee; cabinet workman; Upshur County in 1850. In 1870, Addington was living in Dallas, where he had a furniture business employing two hands to produce furniture valued at \$1,800 and to do \$400 worth of repair work. He was one of two cabinetmakers in Dallas County in that year whose annual product exceeded \$500.
- AFFLERBACH, CHRISTIAN. Afflerbach was born in Germany in 1840 and was trained there as a cabinetmaker. According to a descendant, Warren C. Meitzen, he migrated to the United States in 1866 and settled first in Philadelphia, where he worked as a cabinetmaker. He came to Fayette County in 1877 and lived at Round Top, where he farmed and made furniture. He died in 1922 and is buried in Florida Chapel Cemetery, Round Top. Interview with Warren C. Meitzen, Houston, February 10, 1973; Fayette County Deed Records, book 4, p. 330. For examples of his work, see 2.38 and 2.39.
- AHRENS, J.F.W. MCR 1860, 1870; age 42 in 1860; b. Holstein; cabinet-maker; Galveston, Galveston County. J. F. W. Ahrens may be the Johann Friedrich Ahrens who immigrated to Galveston from the Kingdom of Hanover on board the *Hamilton* in 1845 [Chester William Geue and Ethel Hander Geue, *A New Land Beckoned*, p. 76]. He was definitely in Galveston in 1849, for the *Galveston Weekly News* of July 16, 1849, carried his advertisement: "Cabinet Making and Repairing. The subscribers furniture manufactory to be found on the corner of Post Office and 22nd Streets, directly opposite Mr. Lurcher's Grocery. He is prepared to execute, at short notice, all orders for making, repairing, or cleaning any kind of furniture that may be wanted. He keeps on hand a supply of Cedar, Black Walnut, Magnolia, Mahogany, etc. ready seasoned and prepared for use. His prices will be found very low, and the style of work may be seen by giving him a call. Ahrens." A. Delono's *Galveston Directory 1856-7* carries substantially the same advertisement but gives Ahrens's address as "Market Street, between 24th and 25th Streets." By 1860 Ahrens was Galveston's leading cabinetmaker, with a shop employing two hands and using 8,000 feet of lumber to produce 24 desks valued at \$960, 18 bookcases valued at \$540, and 48 tables valued at \$192. Ahrens was still in business in Galveston in 1870.
- ALBERTHAL, JOHN A. MCR 1870; age 37; b. Prussia; joiner; Gillespie County.
- ALEXANDER, D.C. Alexander was a partner in the San Antonio cabinetmaking firm of Bender and Alexander from 1855 to 1860. See Bender, Thomas.
- ALLDRIGE, JOHN D. MCR 1870; age 38; b. Mississippi; chair manufacturer; Cameron, Milam County.
- ALLEN, D.H. MCR 1870; age 24; b. Arkansas; cabinet manufacturer; Paris, Lamar County.
- ALLEN, G.W. Allen advertised in the *Brenham Enquirer*, July 16, 1858: "Cabinet Making. The undersigned having purchased the cabinet shop formerly belonging to Mr. Hoffman in Brenham, would inform his friends and the public that he is prepared to fill orders in the FURNITURE line. He hopes to merit and receive a share of public patronage by strict attention to business. His work shall not be surpassed in durability and neatness by any in the country. Work warranted to be well made, and of the best material the county affords. Orders for coffins filled in the shortest possible time, and on reasonable terms. He would ask those wishing to buy furniture, to call at his shop near Connor's Hotel, and examine his work and prices, as he is determined to make his prices low for cash, or to solvent men on time. Cash notes and lumber taken for exchange for furniture. G. W. Allen, Brenham, Jan. 9, 1857." Allen evidently left Brenham before 1860, as he is not on the Washington County census for that year.
- ALSUP, JOHN. MCR 1850; age 25; b. Alabama; chairmaker; Upshur County.
- ALSUP, JOHN. MCR 1850; age 21; b. Alabama; chairmaker; Upshur County. This John Alsup was recorded by the census marshal four days after the previous John Alsup; perhaps they were cousins.
- ALVIS, WILLIAM C. MCR 1850; age 38; b. Tennessee; cabinetmaker;

Fig. 40. A page from the Checklist of Texas Cabinetmakers.
(Source: Lonn Taylor and David B. Warren, *Texas Furniture, The Cabinetmakers and Their Work, 1840-1880* (Austin: University of Texas Press, 1975), 275.)

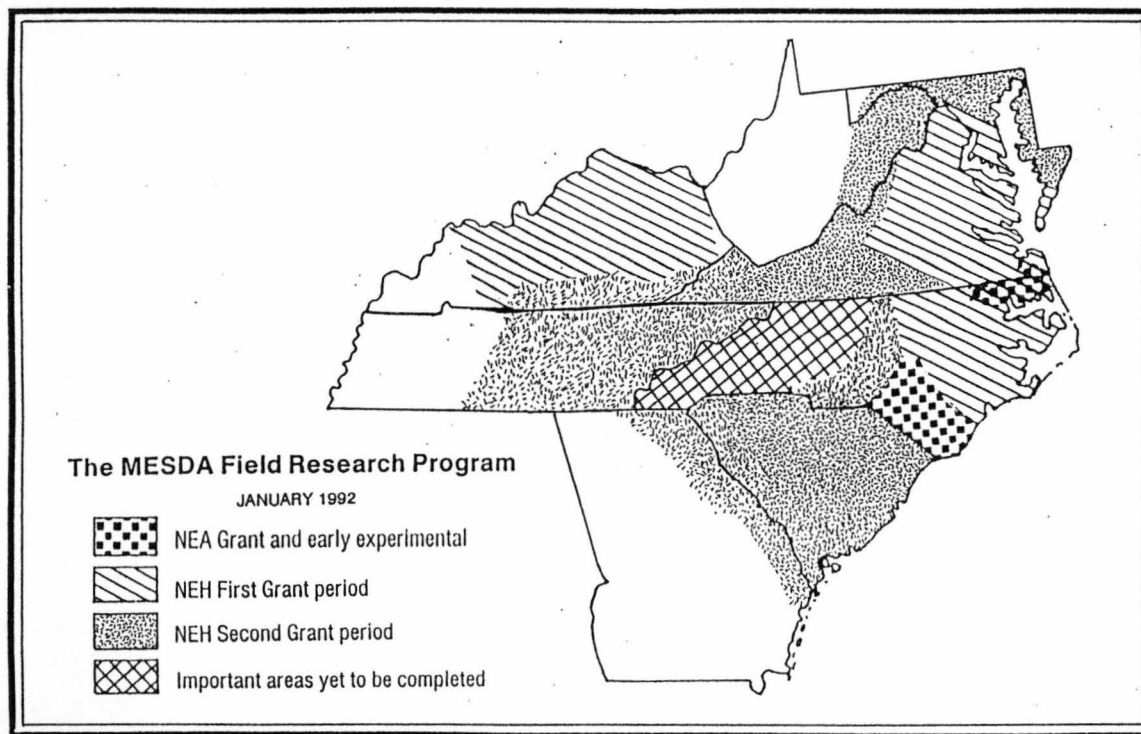


Fig. 41. The Museum of Early Southern Decorative Art's field research program.
(Source: Museum of Early Southern Decorative Arts. "The MESDA Field Research Program," [photocopy], Museum of Early Southern Decorative Arts, Winston-Salem.)

encompassing research program that would not only reveal the names of anonymous southern artisans, but also provided a sound interpretation of the museum's collections. Natural compliments to such a program, as Horton saw it, were publications.

The care, interpretation, and development of the new museum's collection were its first priorities. Research was its second, but equal importance. A two-part research program was planned. One part was designed to locate and record examples of southern material culture - decorative arts made in the South - from Maryland to Georgia and west to Kentucky. The second part provided for primary research in the public and private records of every county of the early south: Maryland, Virginia, the Carolinas, Georgia, Tennessee, and Kentucky.³⁹

To administer the field research program, document the work of 126 different trades and archive the resulting photographs, data sheets and index cards, MESDA established a research center and library at the museum (Fig. 42).

"After we opened we realized that we didn't know as much as we should about what we had," Horton recalls. In fact, Horton says he didn't have a single piece of paper to document the collection. That was, however, a state of affairs soon rectified. MESDA is now as well known as a research center as it is as a nationally respected museum of the decorative arts. In the basement of the museum is found an archive of photographs and written documentation of thousands of objects in private collections, as well as computerized and cross-referenced data on more than 60,000 craftsmen who worked in the south prior to 1820.⁴⁰

The nucleus of MESDA's research center are the Catalogue of Early Southern Decorative Arts and the Index of Early Southern Artists and Artisans.

The Catalogue of Early Southern Decorative Arts contains over 17,000 black and white photographs of objects made in the South. Most of the works were discovered in private homes and public institutions during MESDA's field research program. Also included in the Catalogue are objects from the MESDA and Old Salem collections. Researchers can easily browse through the images, which are organized by medium, region, and artisan. Each photograph is accompanied by a data sheet listing pertinent catalogue information. In many cases a color slide is also available. Photographs, slides, and copies of the data sheets may be purchased for private use or publication.

... The Index of Early Southern Artists and Artisans contains primary references to over 60,000 artisans working in the South in 126 different trades. On file are quotations and facts extracted from pre-1821 newspapers, directories, court records, and estate and private papers. A small section of the Index houses a sampling of general information about subjects of interest, such as Architecture, Social History, [and] Wood. Each card provides biographical details on the source of the entry. Copies of Index cards may be purchased. A bibliography of sources read to date is available [Figs. 43 to 44].⁴¹



Fig. 42. Researchers at the Museum of Early Southern Decorative Art's Research Center. (Source: Museum of Early Southern Decorative Arts. "MESDA Research Center" [pamphlet], Museum of Early Southern Decorative Arts, Winston-Salem.)

Brown, David, potter, Baltimore, 1801-22		
<u>Date</u>	<u>Data</u>	<u>Directory</u>
1801	3 Granby street, Old Town "potter"	Warner & Hanna
1802	not listed	
1803	3 Granby st., "potter"	C. W. Stafford
1804	3 Granby st., between York and intersection of King George and Duke sts., "potter"	James Robinson, p.117
1807	Granby st., "potter"	James McHenry
1808	reprint of 1807	unknown
1810	"grocer, 122 High-st. and Bridge st. no. 6--potery [sic], Salisbury near Granby st.," "David Brown, Junr."	William Fry
1812	dwelling, pitt st., Old Town "potter"	William Fry
(over)		

Fig. 43. An index card with information transcribed from historic city directories.
(Source: Museum of Early Southern Decorative Arts, Computer Guide to Index of Early
Southern Artists and Artisans (New York: Clearwater Publishing Company, Inc., 1985), 9.)

Elliot, Robert, paperhanger, Baltimore, 1807

Λ

Elliot & Co.

No. 7, N. CHARLES STREET,

HAVE received by the late arrivals from France, an elegant assortment of

Paper-hanging Borders and Designs,

From the first Manufactory in Paris.—They wish likewise to inform their customers, that the season is not yet too far advanced, for Papering—and R. Elliot will be responsible that the workmanship done by him, shall be to the employer's satisfaction.

American, and Commercial Daily Advertiser, Baltimore, Maryland,

24 November 1807, 3-2

Federal Gazette & Baltimore Daily Advertiser, Baltimore,
Md., 23 Nov. 1807, 3-3

Fig. 44. A index card with information transcribed from historic newspapers.
(Source: Museum of Early Southern Decorative Arts, Computer Guide to Index of Early Southern Artists and Artisans (New York: Clearwater Publishing Company, Inc., 1985), 7.)

To record pertinent information on historic furniture, silver, metalware, textiles, ceramics, paintings and other decorative arts for the Catalogue of Early Southern Decorative Arts, MESDA developed a generic data sheet with specific sheets to record drawer construction, silverware and artwork (Figs. 45 to 47). The Catalogue of Early Southern Decorative Arts and the Index of Early Southern Artists and Artisans are continually used to enhance exhibitions of historic furniture at MESDA.

Although most visitors never see MESDA's archives, the effects of the research program are evident upstairs, where the collection is displayed. One recent acquisition, an early-nineteenth-century sideboard with a balustrated gallery, was purchased to represent a newly discovered school of furniture in backcountry Georgia. Objects in the existing collection are continually being attributed to a particular craftsman, and occasionally new information leads to the removal of a piece. A carved dressing table from the 1760s was removed from the collection, for instance, when research showed that it was made in Philadelphia, not in Baltimore, as had been thought.⁴²

For the Museum of International Folk Art's 1983 exhibition of historic New Mexico furniture, Lonn Taylor and Dessa Bokides recorded nearly 1000 pieces of historic furniture using a two-page data sheet designed specifically for the project (Figs. 48 to 50).

We gathered the evidence presented here between 1980 and 1983 under the auspices of the Museum of International Folk Art's New Mexico Furniture History Project. During that time we photographed and recorded the characteristics of nearly a thousand pieces of furniture made in New Mexico between the early eighteenth and late twentieth centuries. While some of this furniture was in museum collections, the bulk of it was in private collections assembled by New Mexicans with an interest in preserving their region's heritage, and a few pieces were still in everyday use in modest private homes. In this initial survey, we made no attempt to draw boundaries based on aesthetic considerations, although it is important to point out that in many cases those boundaries had already been drawn by many of the original collectors. We were simply interested in what New Mexicans had made and used, and especially in what they had made. Nor were we confined too rigidly by contemporary political boundaries. We included in our original sample some pieces made in northern and even in central Mexico which had long histories of use in New Mexico. In addition, we photographed and described for reference several pieces which we knew had been manufactured in the East or Midwest and shipped to New Mexico in the nineteenth century, as well as a number of doors and several reredos which were the products of furniture makers [see Fig. 51]. The photographs and data sheets from the survey are filed in the library of the Museum of International Folk Art, where they can serve as a reference tool for future

MESDA CATALOGUE OF EARLY SOUTHERN DECORATIVE ARTS

Object:	Accession No.:
Provenance:	Photo:
Maker:	Slide:
Date:	Signatures, Marks:
HOA:	
WOA:	Materials:
DOA:	
Description:	Primary:
	Secondary:
Condition:	*Microanalysis by:
	Date Examined: By:

History:

BIBLIOGRAPHY:

RESTRICTIONS: This information or photograph(s) of this object may not be reproduced in any medium, including television, without specific written permission from the Director of the Museum of Early Southern Decorative Arts, Winston-Salem, NC 27108.

Fig. 45. The data collection sheet used by the Museum of Early Southern Decorative Arts. (Source: Museum of Early Southern Decorative Arts. "Manual for Field Research Program" [photocopy], p. 24, Museum of Early Southern Decorative Arts, Winston-Salem.)

DRAWER CONSTRUCTION Data compiled by: Date:

Furniture form: Accession #:

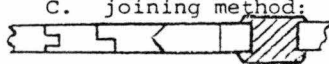
Owner and location: Photo #:

I. Drawer location:

II. Comparative size of drawer
A. small B. medium C. Large

III. Woods used (*if tested)
A. front _____ " thick
 1. solid _____
 2. veneered _____ on
 laminated _____
 3. veneered _____ on
 solid _____
B. back of _____, _____ " thick
C. sides of _____, _____ " thick
D. bottom of _____, _____ " thick

IV. Drawer front edge treatment
(1) plain 
(2) plain with string or crossband on edge 
(3) plain with flush bead (struck with plane) 
(4) with full applied cockbead 
(5) with less than full applied cockbead 
(6) with thumbnail lapped 
(7) with "thumbnail" unlapped 
(8) other (draw) 
A. top edge 1 2 3 4 5 6 7 8
B. end edge 1 2 3 4 5 6 7 8
C. bot. edge 1 2 3 4 5 6 7 8

V. Bottom boards
A. number:
B. direction of grain
 1. parallel to front
 2. perpendicular to front
C. joining method:
 joint glued
1. 2. 3. 4. 5. 6.
7. other (draw)

VI. Bottom construction (original type)
(1)  (2)  (3) 
(4)  (5)  (6) 
A. sides 1 2 3 4 5 6
B. front 1 2 3 4 5 6
C. back 1 2 3 4 5 6

VII. Bottom edge profile
(1)  (2)  (3) 
A. sides 1 2 3
B. front 1 2 3
C. back 1 2 3

VIII. Applied blocks (only original or impressions of original)
(1)  (2)  (3) 
(4)  (5)  (6) 
(7)  (8)  (9) none 
(10) other (draw) 
A. sides 1 2 3 4 5 6 7 8
 9 10
B. front 1 2 3 4 5 6 7 8
 9 10

IX. Runners (part of drawer)
A. bottom drawer
B. bottom edge of drawer side
C. combination of A & B
D. applied strips (see sect. VIII)
E. series of blocks (see sect. VII)
F. side groove
G. replaced 1. correctly
 2. incorrectly 3. unknown
H. other (describe)

Fig. 46. The data collection sheet used by the Museum of Early Southern Decorative Arts to record case pieces.
(Source: Museum of Early Southern Decorative Arts. "Manual for Field Research Program" [photocopy], p. 25, Museum of Early Southern Decorative Arts, Winston-Salem.)

- X. Drawer stops
- against front block on style
 - against block fastened to case back
 - against block fastened to drawer support
 - against back
 - peg in back of drawer
 - other (describe)
- XI. Corner construction
- front
 - lapped and
 - nailed
 - glued
 - wooden pegged
 - dovetailed (make rubbing on molding profile sheet)
 - splayed to insure tight fit
 - not visible
 - other (describe)
 - back
 - lapped and
 - nailed
 - glued
 - wooden pegged
 - dovetailed (make rubbing on molding profile sheet)
 - straight joint at top
 - Back passes sides at top view
 - Sides pass back at top view
 - mitered joint at top
 - other (describe)
- XII. Top edges at sides and back
- 
 - 
 - 
 - 
 - 
 - 
 - 
 - 
- sides: 1 2 3 4 5 6 7 8
 - back: 1 2 3 4 5 6 7 8
- XIII. Outer surfaces
- planed and/or sanded
 - circular sawed
 - vertical sawed
 - other (describe)
 - sides 1 2 3 4
 - bottom 1 2 3 4
 - back 1 2 3 4
- XIV. Inner surfaces (original only)
- planed
 - circular sawed
 - vertical sawed
 - paper liner
 - cloth liner
 - varnished
 - other (describe)
- sides 1 2 3 4 5 6 7
 - bottom 1 2 3 4 5 6 7
 - back 1 2 3 4 5 6 7
 - front 1 2 3 4 5 6 7
- XV. Fasteners (original only)
- wrot nails, rosehead
 - wrot nails, finishing
 - cut nails, square head
 - cut nails, finishing
 - wooden pegs
 - glue
 - other (describe)
 - none
- bottom to front 1 2 3 4 5 6 7 8
 - bottom to sides 1 2 3 4 5 6 7 8
 - bottom to back 1 2 3 4 5 6 7 8
 - front corner 1 2 3 4 5 6 7 8
 - back corner 1 2 3 4 5 6 7 8
- XVI. Pulls (original evidence only)
- material
 - brass
 - plated
 - iron
 - wood
 - holes per handle
 - number: measurement:
 - gouges for handle nuts
 - drilled (round)
 - oval (gouged)
 - oval with one flat side
 - square
 - irregular
 - none
 - inscribed:
- XVII. Locks (original evidence only)
- number on drawer:
 - material
 - brass
 - iron or steel
 - wooden (describe)
 - application
 - surface mounted
 - with screws
 - with nails
 - mortised in
 - with screws
 - with nails
 - inscribed

Fig. 47. The verso of the data collection used by the Museum of Early Southern Decorative Arts to record case pieces.

(Source: Museum of Early Southern Decorative Arts. "Manual for Field Research Program" [photocopy], p. 26, Museum of Early Southern Decorative Arts, Winston-Salem.)

NEW MEXICO FURNITURE SURVEY. Museum of International Folk Art, Santa Fe

(1) Object no. 402 (2) Object form Chest of drawers
 (3) Maker _____
 (4) Maker's residence _____
 (5) Date of manufacture C. 1940
 (6) Materials PLYWOOD, PINE, IRON

(7) Fasteners Barrel hinges; shoe-like ^{iron} pulls; 11 brass
 Bksouth made

(8) Measurements: H _____ W _____ D _____ (centimeters)

(9) History of ownership: _____

(10) Decoration: (a) carved _____ (b) painted X (c) inlay _____ (1) wood _____
 (d) turned _____ (e) beaded _____ (f) paint _____ (g) applied _____ (h) other _____ (2) straw _____

(11) Description of decorative designs black paint all over, full
 down cupboard has picture of a gold vine w/ a
 red flower & green leaves (a wreath of fig) in center side;
 Feet are rounded cutouts

(12) Description of form and joinery Framed chest of drawers w/
 2 drawers below a long front of drawers
 Inside the drawers are 6 compartments; it is
 supported by 4 legs & 4 stretchers

Fig. 48. A data collection sheet from the New Mexico Furniture History Project.
 (Source: Lonn Taylor "New Mexico Furniture Survey" [photocopy], p. 1., Museum of
 International Folk Art, Santa Fe.)

(12) (Description of form and joinery continued)

It is 2 boards that are laterally dovetailed into
2 angled end pieces. Drawers are dovetailed &
btms are grooved in. Btms of drawers & back are
plywood

(13) Location: County SF Town La Cienega

State NM

(14) Institution: Old Cienega Village Museum

(15) Address at which furniture is located: Rt 2, Box 214

(16) Name and address of owner: V. A. Paloheimo

(17) Accession number

(18) Bibliography

(19) Documentation

(20) Date recorded 12/2/84

(21) Further remarks identified inside of box is "ANNIE TRUJILLO"
in ink. Can see where old ink has bled
in front compartment.

Fig. 49. A data collection sheet from the New Mexico Furniture History Project.
(Source: Lonn Taylor "New Mexico Furniture Survey" [photocopy], p. 2., Museum of
International Folk Art, Santa Fe.)

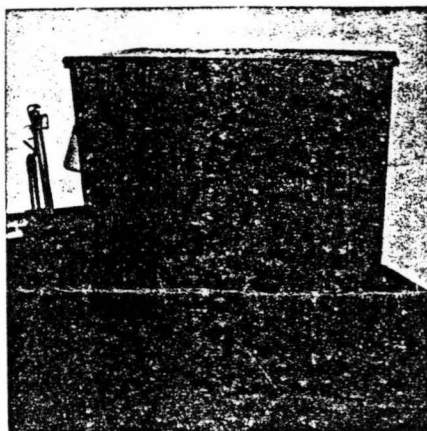


STYLE NO. 45 - 48

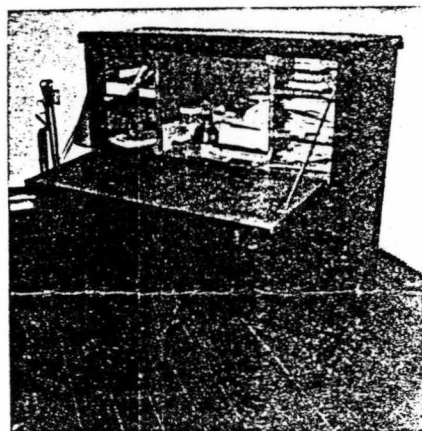
INSERT EMULSION SIDE DOWN

DATE _____ ASSIGNMENT _____ FILE NO. _____

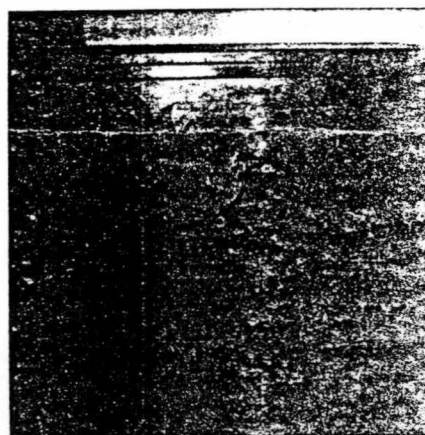
PHOTO PLASTIC PRODUCTS, INC., P. O. BOX 17638, ORLANDO, FLORIDA 32860



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Fig. 50. Photographs from the New Mexico Furniture History Project.
(Source: Anonymous "New Mexico Furniture Survey" [photocopy], Museum of International Folk Art, Sante Fe.)

PLATE 182. During the 1890s, the firm of Ilfeld and Company in Las Vegas became New Mexico's largest furniture wholesaler, depending on Las Vegas' rail connections with the Midwest for its supply of factory-made furniture. This combination dresser-desk-bookcase is an example of the type of furniture the company began importing from the East. It was a popular Eastern design in the 1890s, when apartment living first created a demand for space-saving furniture. Marked "Ilfeld and Co." on the back, it was purchased by Louis Baca, Sr., of Santa Fe for his wife, Tomasita Gutierrez Baca, in the early 1890s. It has remained in her family since then. Collection of Elisa Baca Storie, Santa Fe, New Mexico (NMF #R35). O.D. 167.5 x 108 x 38 cm.

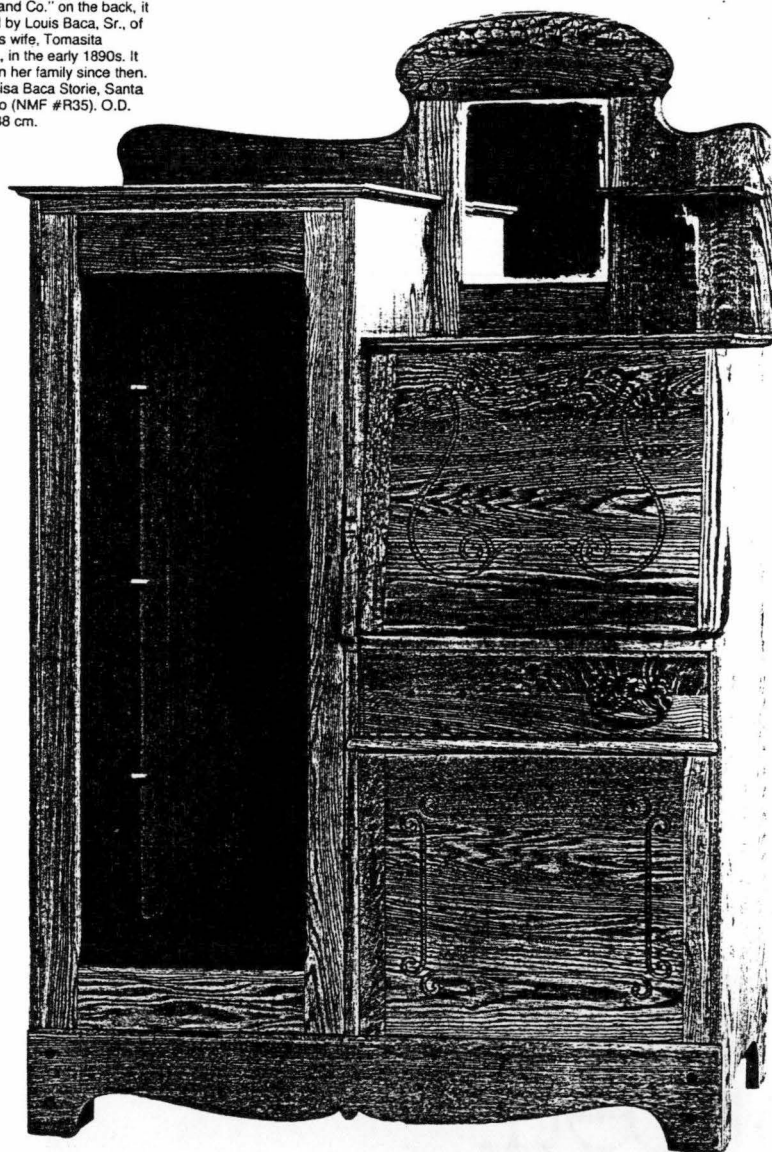


Fig. 51. A piece of manufactured furniture imported to New Mexico in the late 1890s. (Source: Lonn Taylor and Dessá Bokides, *New Mexico Furniture, 1600-1940* (Santa Fe: Museum of New Mexico Press association with the Museum of International Folk Art, 1987), 186.)

scholars. The illustrations in the book were chosen as a representative sample of the original data base.

In examining the furniture and recording its characteristics, we paid particular attention to the proportional systems employed by the makers to achieve their compositions. The employment of such systems gave us our first clue that there was a well-understood design tradition behind most of the pieces. This led us to investigate the role of the guild system as carrier of that tradition. We also analyzed and recorded construction techniques used in each piece, the decorative systems, the materials and tool marks, the signs of wear, and any names, labels, or inscriptions found on the furniture. The latter proved both informative and entertaining; in addition to locating dates, names, and records of important events written on the backs, lids, and drawer bottoms of many pieces, we found that the sides and bottoms of the small top drawers of one dresser from Santa Fe had been used as a medium of correspondence between two lovers, and were covered with penciled sweet nothings.⁴³

Though establishing the provenance of individual pieces proved "extremely difficult" Taylor and Bokides developed an extensive social context for historic New Mexican furniture using probate records, travelers' accounts, census records, newspaper advertisements, visual materials and oral histories.⁴⁴ Their interpretive approach reflected changing concepts concerning the research of historic furniture and established a model for subsequent cultural history scholarship.⁴⁵

Most books about American regional furniture have been either descriptive or biographical. They represent an attempt to analyze the physical characteristics of individual pieces of furniture in order to arrive at a group portrait of a region's furniture, or gathering of biographical material for a group portrait of an area's cabinetmakers, or a little of both. The writer's primary goal has generally been to aid collectors and connoisseurs in the attribution of furniture and his secondary goal to establish an artistic hierarchy for the objects discussed. Usually, these studies fall into the tradition of scientific antiquarianism - the naming, dating and classification of things - that is one of the deepest foundations of American material culture studies. Only in very recent years have those who study American objects moved away from this antiquarian tradition to deal with artifacts as social documents, bearers of information about the culture that produced and used them. This interpretive approach, which brings to bear analytical techniques derived from a number of disciplines, including those of the social historian, the folklorist, the anthropologist, the art historian, and the cultural geographer, is broader than that of the scientific antiquarian. It requires that the object under discussion be viewed in as wide a context as possible - perhaps one should say a series of contexts, since the context of an object is a function of time. It asks that the viewer temporarily put aside aesthetic considerations and regard each object as having equal potential as a carrier of information.

The matter of context is a complex one. An object is made for a specific purpose, but as time passes, its use as well as the value placed upon it may change. At any given time, an ordinary object, such as a wooden plow, may be utilitarian, outmoded, discarded, quaint, antique, a valued work of folk art, or a teaching device in an agricultural museum. At the same time, it has an original context that is composed of artisan, tools, materials, purchaser, user, and the processes of transforming materials into the artifact, moving the artifact from maker to user, and using the artifact. Each subsequent context also generates a social web, involving owners, purchasers, monetary values, and even attitudes towards the past and theories of history. These webs of relationship, rooted in objects and overlaid in time, may present a richer and more enlightening picture of a culture, especially a semiliterate culture, than would emerge from a traditional historian's reliance on documentary sources alone.

The question of aesthetics value is also complex. The archaeologist gives equal value to every object found in a dig; each one is recognized as an important piece in an always incomplete jigsaw puzzle. The historian who is using material culture as a source of information - the above-ground archaeologist, as Thomas Schlereth has called him - must also try to pay attention to every cultural artifact that comes into view. Most writing about American objects, however, has taken place within the context of decorative-arts studies, which are art-historical in nature and inherently concerned with aesthetic quality and the establishment of aesthetic hierarchies. This attitude is also reflected in most collections of American objects; furniture, ceramics, glass, textiles, and even buildings from the past were preserved and collected by individuals and museums because they were beautiful, rather than because they were typical. The implications for the social historian are manifold; both the literature and the remaining samples in any object class are skewed, and the investigator must constantly remind himself that his task is to push beyond the traditional boundaries of the decorative-arts historian and the curator.⁴⁶

Researching Historic Furniture Exhibited in Historic House Museums

Historic house museums have been an important avenue for exhibiting historic furniture since the Mount Vernon Ladies Association of the Union acquired Washington's Potomac River estate in 1860.⁴⁷ Exhibiting historic furniture within the original setting, or a historically compatible environment, is based on the perception that:

An historic house and park furnished with inherited antiques and family portraits and memorabilia conveys immeasurably more of the past than would each item in museumized isolation.⁴⁸

Furnished house museums have typically focused on the lives of significant people, the site of important events, former ways of life or important examples of architecture and

decorative arts.⁴⁹ Whether the interiors are returned to a particular time period or maintained as acquired, to show changes over time, curators strive to present historic interiors as accurately as possible.

The artifacts and places comprising the evidence are a window or pipeline to those who came before us. And it follows, as night follows day the amount, range, and intactness of the artifacts and places, including all their contributing layers, the greater the potential for achieving access to the past.⁵⁰

To accurately furnish historic interiors researchers may compile physical evidence, documentary sources, oral histories and inferred data into a furnishing plan similar to the planning documents developed by the National Park Service.⁵¹

The National Park Service developed its first formal furnishings plan in 1955 to address "unscholarly practices in furnishing historic structures for exhibition."⁵² In the mid-1970s Historic Furnishings Reports had developed into an indepth planning document, augmenting the Historic Structures Reports, which presented a "history of a structure's use and interior appearance and, if appropriate, a plan for recreating the historic interior."⁵³ During the development and implementation of a Historic Furnishings Plan four critical questions are continually reviewed at each phase of the restoration.⁵⁴

Furnishing an historic building for exhibition costs more than most other possible uses of the structure and presents greater problems. The decision to furnish it is therefore a critical one. The project should warrant an affirmative answer to each of the following questions:

1. Will the building with its furnishings preserve an important primary or secondary historical resources?
2. Is furnishing the best way to communicate the meaning of this structure? In the case of a national park this criterion includes the relevance of the meaning to the park's interpretive objects or themes.
3. Can the building be furnished accurately?
4. Can visitors see and enjoy the furnished space under practical operating conditions?⁵⁵

If refurnishing the historic interiors is recommended, the Historic Furnishings Report may be co-authored by the park interpreter, furnishings curator and historian.

Historic Furnishings Reports may be divided into Administrative Data, Historical Data and a Furnishings Plan.⁵⁶ The Administrative Data section describes existing planning documents, the location and condition of the historic structure and outlines the interpretive objectives for refurnishing.⁵⁷ This section may include an Operating Plan which designates specific rooms for exhibition, and outlines visitor access, staff responsibilities and security precautions.⁵⁸ The Historical Data section analyses the historic occupancy of the structure and documents original furnishings through historic photographs, news clippings, wills, inventories and oral histories (Fig. 52).⁵⁹ From this information a Furnishing Plan may be developed with an item level inventory of all furnishings and architectural drawings depicting their placement (Figs. 53 and 54). The Furnishing Plan may also present recommendations for special installations and maintenance procedures.⁶⁰

Following the approval of the Historic Furnishings Report, by National Park Service staff, specific pieces may be acquired through gift, purchase, loan or exchange.⁶¹ When original pieces are not available similar furnishings "made and used at the same time period under comparable circumstances" may be substituted.⁶² Modern reproductions of historic furnishings may also be appropriate for historic interiors when the original pieces are well documented but unavailable or have not survived in sufficient quantities for the project.⁶³

Researching historic furniture for an interior restoration or Historic Furnishings Report relies on many of the same documentary sources consulted for other aspects of furniture research. They include:

. . . receipts, bills of sale, inventories taken to settle an estate or bankruptcy, insurance records, wills, deeds of gift, tax records, auction records, letters, family papers, travelers' accounts, military records photographs and other pictures. . .⁶⁴

The focus of this research, however, is "to pick out references to furniture, textiles, curtains and wall treatments" which assist in accurately refurnishing the historic interiors.⁶⁵

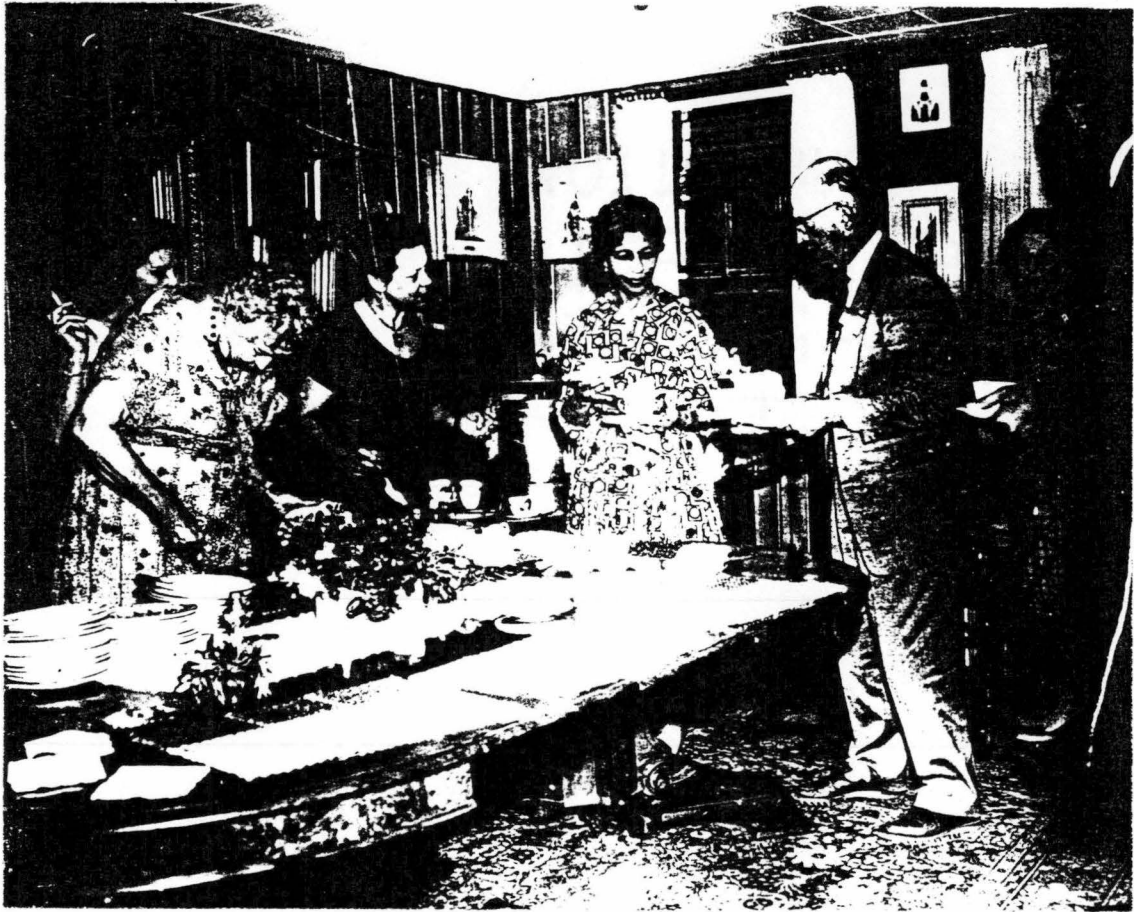


Fig. 52. A period photograph of original furnishings in Eleanor Roosevelt's dining room. (Source: Emily Wright and Katherine B. Menz, Historic Furnishings Report: Val-Kill, Eleanor Roosevelt National Historic Site (Harpers Ferry: National Park Service, U.S. Department of the Interior, 1986), 108.)

DINING ROOM - East Wall

Documentation:								
Object	Description	Collection	Location	Photos	Tax Appraisal	Hammer Auction	Other	
C.60	FRAMED PHOTO-GRAPH OR DRAWING	Drawing or photograph, white matting, black painted frame	Unknown To be acquired	East wall, northeast corner	See figs. 7 and 10	---	---	---
C.61	TWENTY-TWO FRAMED CHRISTMAS AND/OR NEW YEAR'S GREETINGS	Twenty-two framed Christmas and/or New Year's greetings from the social staff of the White House with the exception of one from the staff at Governor's Mansion, Albany, 1933-1956, black painted frames	ELRO #1766 and 1786	East wall	See figs. 5 and 7	p. H.14	---	---
C.62	LARGE MAHOGANY MIRROR	Large Chippendale style mahogany mirror, broken pediment top with spread eagle, gilded, scroll carved sides and bottom, w. 23 1/2"	Roosevelt family, on loan, ELRO #1583	Center of east wall	See figs. 5 and 7	p. H.14	p. 13, #636	---
C.63	DINING TABLE	Round walnut extension dining table, c. nineteenth century, pedestal base, d. without extension: 56", five leaves: 17 3/4", two leaves: 8 3/4", l. with all leaves: 162 1/2"	Roosevelt family, on loan, ELRO #1562	Center of room	See figs. 4, 6, and 7	p. H.7	p. 9, #141	---

Fig. 53. A page from the item level inventory of all original furnishings.
(Source: Emily Wright and Katherine B. Menz, Historic Furnishings Report: Val-Kill, Eleanor Roosevelt National Historic Site (Harpers Ferry: National Park Service, U.S. Department of the Interior, 1986), 481.)

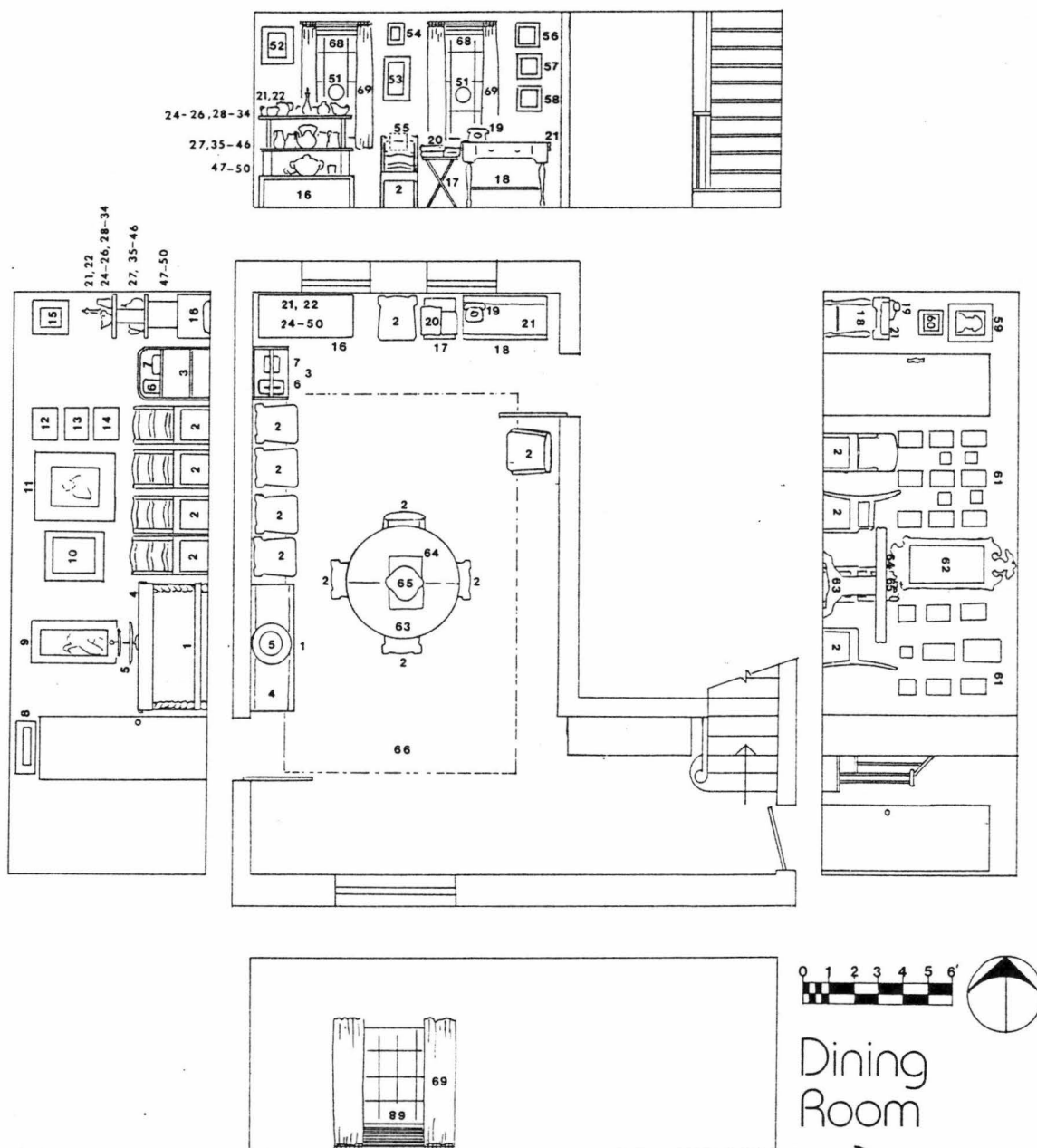


Fig. 54. A floor plan with elevations showing the placement of the original furnishings. (Source: Emily Wright and Katherine B. Menz, Historic Furnishings Report: Val-Kill, Eleanor Roosevelt National Historic Site (Harpers Ferry: National Park Service, U.S. Department of the Interior, 1986), 588.)

As a first step he established the identity of the people associated with the structure in its time of historic significance. These may include members of the family in residence, for example, and their relatives, friends and associates. Then he determines as fully as accurately as possible the material objects which surrounded them in the structure. One line of investigation seeks the actual furnishings that have survived and may well involve a systematic tracing of the dispersal of the family's worldly goods. Another aspect of the search concerns specific references to furnishings by people who saw them or used them there at the time. The third approach hunts clues to the furnishings that may be inferred from the records or occupations, activities, interests and tastes⁶⁶

Within this context, the history of selected pieces has traditionally been documented to enhance the overall setting rather than investigating the work of an individual furniture maker.

The place looks lived in; under ideal conditions it feels as though the historic occupants might return at any moment. A visitor's first glimpse of a furnished room gives him a flood of sensory stimuli. After the initial, quick, general impression his attention begins to focus on individual objects. His senses linger with some, brush over others and miss some entirely. A mental picture of the room forms. Emotional responses become more specific. Noting things that seem familiar or strange, esthetically pleasing or distasteful, suggestive of pleasant or unpleasant experience, he feels the room to be comfortable and inviting perhaps, or exciting, or saddening. At the same time he starts to think about the room and its contents. Questions come to mind. He associates what he sees with things remembered. Speculations and judgements take shape. This is the critical point. His thoughts may proceed, or be led, along each of two paths. If the room retains its unity, he should acquire a strong sense of the reality of the people and activities represented by this setting. He should gain a clearer conception of what the people were like and what took place here. His understanding should be nearer the whole truth. His feelings of discovery and accomplishment, linked with a fresh desire to learn more and often reinforced by esthetic satisfactions, should add up to a thoroughly enjoyable and rewarding experience.

If, on the other hand, the furnishings or architectural details in themselves become the center of interest, the visitor begins to misuse the medium. Because the objects are arranged throughout the room to illustrate their environmental role, as individual pieces they get in each other's way, compete for attention and defy close inspection. The Kentucky rifle hangs on the frontier cabin wall to tell of lurking danger, of the need to hunt fresh meat, of the concerns and activities of its owner. When the visitor tries instead to study its distinctive features and workmanship, he cannot get close enough, the lighting is unsatisfactory and other things partially hide it or distract his attention. He not only risks frustration, but loses sight of the significant concepts the total setting is intended to express.⁶⁷

Interpreting Historic Furniture Exhibited in Historic House Museums

During the late 1970s William Seale introduced the concept of recreating historic interiors to acknowledge the gaps in documentation inherent in returning a historic interior to an earlier appearance.

What happens when one attempts to take an interior back to its lived-in appearance in the past is nearly always less restoring than it is recreating. In the strict sense, to restore a historical interior is to return it to its exact appearance at a specific time in its past. That is seldom possible because of the lack of comprehensive documentation. To recreate is to approximate. An interior is recreated in much the same way that a history book is written. Both are based upon historical investigation, analysis and synthesis. Yet research for recreating an interior setting is likely to involve even more of a mixture of types of facts than is brought to bear in restoration, or, for that matter, than is admissible to more orthodox historical research.⁶⁸

To record this broad range of historic documentation, Seale advocated the development of an Objects Catalogue which has similarities to the Historic Furnishings Report.

The collection of objects eventually assembled for the historic house should develop from sound research. A product of this is the objects catalogue, which will become more valuable as it grows. The objects catalogue is quite simply a list of objects that you come across, through reading or first-hand knowledge, which have some historical or traditional connection with your locality. Ideally, each entry should be accompanied by a photograph and any documentation that is available.⁶⁹

He also encouraged the refurnishing of historic interiors using the objectivity of the historian rather than the subjectivity of the interior designer.

... Seale reiterates a point than cannot be made too often. The interpretive failure of most house museums, he asserts, results from treating furniture and objects as works of art or as curios, presented in a manner appealing to contemporary standards of taste. Far more difficult and far more rewarding, he argues, is the task of presenting such artifacts as incidental to daily life in a way that will shock the viewer into a vision of the past and its personalities.⁷⁰

Throughout the 1980s growing attention to historic accuracy, along with scientific advancements for investigating historic interiors, transformed the research and interpretation of historic furniture exhibited in many historic house museums.

Curators of historic houses are responding to new technologies and methods of research to change the long-cherished Colonial Revival taste,

which governed earlier room restorations. From the 1930s through the 1970s, experts say, many rooms in these houses were furnished according to an idealized version of the 18th and early 19th-century elegance. According to Christine Meadows, curator of Mount Vernon, during those five decades historical accuracy was considered secondary to "making the room settings pretty, warm and attractive."

Visitors to the Governor's Palace at Colonial Williamsburg and to Mount Vernon and Gunston Hall, which are near Washington, are seeing reresetored rooms, simpler and brighter, shorn of the Colonial Revival trappings of fussy curtains, heavy rugs and drably painted walls. These changes have been brought about by the results of three areas of research: advances in chemical analysis techniques, which have shown a wide range of brighter [paint] colors; new methods of interior archeology, using lights and filters to reveal lost architectural elements, and the increased scholarship and use of period inventories as prime resources.⁷¹

Complimenting efforts to furnish historic house museums with greater accuracy came changes in the content and focus of interpretive programs. The National Trust for Historic Preservation defines interpretation as:

All the educational activities designed to explain the history and meanings inherent in historic sites, including tours, furnishings, displays exhibits and related programs.⁷²

These educational activities may focus on broad concepts or ideas which may be illustrated through a furnished house museum.

Each furnished historic structure museum has an interpretive mission. This is spelled out for it in the first section of the Furnishing Plan. Its task is to illustrate, in depth, certain historical ideas the truth and significance of which are grounded in solid research. The building, its setting and the furnishings unavoidably embody many ideas. The relatively few of these carefully chosen for active interpretation should fulfill three conditions. The ideas should be important in themselves or, in the case of a park, because they support a significant aspect of the park story, for this makes them worth communicating. They must permit the furnishings to be selected and arranged in full agreement with the historical evidence, for the integrity of the museum depends on this. They must also find expression by means of fully furnished rooms, for this is the nature of the medium.

... The ideas selected for interpretation comprise the central subject which the complex environmental setting should make more real, more understandable and more interesting. The kinds most often appropriate involve: Persons ... Events ... Ways of Life ... [and] Architecture and the Decorative Arts.⁷³

From the 1930s into the early 1980s the interpretation of historic furniture in historic house museums changed little in format and content. Laurence Vail Coleman states in Historic House Museums published in 1933:

Until recently the task of saving houses from destruction has been so pressing that questions of educational use have not had the attention they deserve. Now, however, conservation is taken more for granted; and people are asking that houses be explained, as well as saved. Words are very properly after thoughts, since old houses appeal straight to the emotions; but it happens that whenever the feelings are stirred the mind soon rouses itself and begins asking questions. And in response to curiosity there has grown up a technique of interpreting historic houses.

. . . The guide does not deliver a lecture; she gives an informal talk which at times may become conversation. She begins with a short introduction, and then walks through the house with visitors, pointing out features that assist to unfold her message. A good talk has purpose, structure, and development; it has a beginning middle and end.

. . . It is essential, for the planning and preparation of a talk, that the guide understand clearly the organization as well as the facts of her subject. She should realize that a house may - and usually does - have two elements of interest related to each other as foreground to background. The foreground is made up of the personal or special associations of the house with particular people or events; this element may not be represented by much that is tangible. The background is the impersonal or general meaning of the house in relation to folkways; and this is very visibly expressed by both house and furnishings.⁷⁴

In the mid-1970s historic furniture continued to be interpreted to reflect the taste of famous people, its use during a particular time period or noteworthy design styles.

What kind of interpretation should be developed? Remembering that the goal of interpretation is understanding, good interpretation will help visitors understand what the site can reveal about the importance of people or events connected with it, about a way of life, or about cultural tastes of the past. It consists of what is shown, said, or done that will help those visitors experience a personal involvement and sense of identification with their heritage. It includes not only the person-to-person relationship between visitor and interpreter, but also the visitor's learning experiences through museum exhibits, audiovisual devices, labels, interpretive markers, craft demonstrations, and publications. . . . To accomplish this, there should be, at the beginning of every tour of a historic site, general information covering the main points of importance. These main points, in turn, should be developed in appropriate places as the tour progresses and as each area, its use, furnishings, architecture, and other elements may suggest. The major points should be summarized briefly at the end of the tour, so that visitors are reminded of the importance of the site.⁷⁵

Since the early 1980s, however, greater attention to historic accuracy, in refurnishing historic interiors, and broadening perspectives on social, cultural and women's history, have inspired the reinterpretation of numerous historic house museums.

Throughout the country, visitors to America's history museums and historic houses are discovering some things aren't exactly as they used to be. It's not always a matter of correcting an egregious mistake in earlier research; sometimes museums have chosen to expand their interpretations to include the story of everyday people or the roles of the historically disenfranchised-in broad terms, the "new" social history at that no longer is so new.

... When Jane Nylander took over as director [of New Hampshire's Strawberry Banke] in 1986, she inherited a museum with traditional exhibits in historic homes and beautiful period rooms. "The bigger challenge for us was to bring meaningful interpretation to the key themes of urban, social and family history," says Nylander. "Docents now talk about families, not 'the Captain John Wheelright house.' We define the reality of home life, including the women's sphere and the variety of work within it." As a result, historic preservation and architectural history are not primary themes for the general visitor to Strawberry Banke. "It's far more important to involve visitors in the idea that history is about them and people like them," she says.

The museum, Nylander adds, has a responsibility to convey the fact that the past is not perfectly revealed. In fact, it might not be at all the same on subsequent visits. Strawberry Banke, she says, "is a laboratory for curatorial practice. Change is the only constant."⁷⁶

In "New Dimensions for House Museums" Neil W. Horstman observes:

It requires research and interpretation for a house museum to address temporal and thematic relationships, not just things, to expand the meaning of place and time. As many are recognizing, it may no longer be relevant enough for the docent at furnished museum houses to point out the proverbial table with the mirror across the bottom used by ladies to adjust their petticoats. Likewise, visitors may not be totally interested in seeing one more demonstration of how the spinning wheel was used to make cloth. What they might rather prefer to a listing of these ubiquitous house museum objects is a discussion of the social customs of women of the time or an explanation of the necessity for farm families to make their own cloth.⁷⁷

Interpreting broad social and cultural history through historic furniture, in historic house museums, requires indepth documentation beyond the scope of most Historic Furnishings Reports. It also involves an understanding of the provenance and history of individual pieces similar to the documentation compiled for historic furniture exhibited as individual artifacts. The only known research methodology which outlines the development

of these types of interpretive perspectives for historic furniture is E. McClung Fleming's "Artifact Study, A Proposed Model."⁷⁸

In 1958, E. McClung Fleming described the importance of studying early American decorative arts, in conjunction with printed and written materials in understanding various aspects of Colonial life.

It was once remarked that the library and the museum constitute the two halves of our memory of the past. This is true, but it is the rare historian who can read the museum's artifact as freely and accurately as he can read the library's printed book or written manuscript. The artifact is a social document, but the historian has tended to ignore this primary source in his preoccupation with printed and manuscript materials. To yield dependable evidence, however, the artifact, like the written document, must be carefully studied; the object does not necessarily "speak for itself." One must seek to identify it as to its material and maker; as to its method, time, and place of construction; as to the use for which it was intended.⁷⁹

Fleming perceived decorative art objects as social documents which provide a broad range of descriptive and interpretive data.

These, then, are some of the ways in which early American decorative arts, can serve as social documents. They throw light on the materials and the manufacturing techniques known to the mechanics arts; on trade, technology, the standard of living, social usage, popular taste; on the general feeling for form expressed in style, and the general social "mood" interpreted by the current vocabulary of design. In the historic house and period room they provide vivid, dramatic commentary on the personal life of the individual and his time.⁸⁰

By the early 1970s, however, cultural history museum's attention to artifact study had not kept pace with advancements in cataloging, conservation and exhibition of decorative art objects.

... relatively few contributions have been made to a theoretical understanding of the ways in which the artifact explicitly implements, expressed and documents a particular way of life. In short, museums have paid relatively little attention to developing a discipline of artifact study.⁸¹

Using a seventeenth-century American Court cupboard as a case study, Fleming proposed a four-phased model for artifact study which identifies, evaluates, analyses and interprets the history, materials, construction, design and function of historic artifacts.

History includes where and when it was made, by whom and for whom and why and successive changes in ownership, condition, and function. Materials involves what the object is made of - woods, fibers, ceramic bodies, metals, glass, and so on. Construction has to do with the techniques of manufacture employed, workmanship, and the way parts are organized to bring about the object's function. Design includes the structure, form, style, ornament, and iconography of the object. Function embraces both the uses (intended functions) and the roles (unintended functions) of the object in its culture including utility, delight, and communication.⁸²

In the first operation, Identification of the artifact seeks to classify, authenticate and describe the physical and historical information concerning a specific piece of historic furniture.

The chief objective of identification is to provide accurate information about the five properties of the artifact. This information must obviously be based on authentication and will either precede or follow description. Since it is the rare artifact that fully identifies itself with a maker's mark or label, a date, an owner's initials, and that remains like a building or a gravestone in the place of its origins, this information must be hunted out. Finding it can involve a combination of connoisseurship and extensive, painstaking research utilizing not only a number of primary and secondary verbal sources (probate records, family records, bills of sale, newspaper advertisements, design books, emblem books, travel accounts, city registers, and so forth), but also a growing range of sophisticated technical hardware. . . . Identification can be simple and brief-as in the case of picture captions, exhibit labels, and catalog cards, or it can be extended and detailed. Extended identification might involve discovering biographical details about the maker, the purchaser, or the owner of the artifact; the cultural geography of its place of origin; the sources and characteristics of the material; the originals and antecedents of the techniques of construction or the design motifs employed; the history of the functional form; or the meaning of the iconography. An important type of extended identification contributed by art historians is the location of a center from which the style or ornament of an artifact was originally diffused, and the modifications this style underwent.⁸³

Following the identification operation the artifact's quantitative and qualitative characteristics may be compared with similar examples for evaluation.

There are two kinds of evaluation. One has to do with judgements of aesthetic quality and workmanship, i.e. appropriateness of material and texture, skill and taste of craftsmanship, effectiveness of overall design (proportion, balance, unity), and expressiveness of form, style, and ornament. Such judgments result in ranking of the artifact's qualities, for example excellent or poor, and depend on a subjective exercise of the observer's taste and discrimination. The other kind of evaluation consists of factual comparisons of an object with others of its kind in quantifiable terms, such as relative size, cost, rarity, or temporal primacy as determined through

objective research. . . .Evaluation might compare the given artifact with other artifacts made by the same craftsman, or it might compare the given artifact with similar ones made by other craftsmen in the same subculture. An artifact made in one region might be compared with a similar one made in another region.⁸⁴

Based on the identification and evaluation of historic furniture the cultural analysis is an indepth examination of the relationship of the artifact to various aspects of its own culture.

The purpose in cultural analysis is to isolate characteristics common to the group that enable the researcher to make inferences of a general nature about the society that produced and/or used the body of artifacts.⁸⁵

An important focus of cultural analysis is a functional analysis of the artifact to illuminate:

. . . concrete and abstract aspects of the artifact, the reasons for its initial manufacture, its various intended uses, and its unintended roles. Functional analysis, indeed, reveals the essential importance and meaning of the things man has made.

. . . For example, the esteem in which an object was held by its culture might be determined from learning the quantity produced or imported, prices paid, and allusions to the particular form in both pictorial and verbal documents of the period. Research in these areas would suggest the social function of the artifact and whether its use was confined to one class of subculture or more widespread. Whatever meaning it held for its culture and how it conveyed that meaning is an essential part of cultural analysis.⁸⁶

The final procedure in Fleming's model for artifact study is interpreting the artifact based on the documentation and observations from the first three operations. Rather than presenting an immutable statement of fact, the interpretation explains the artifact's significance from the researcher's particular viewpoint.

As in content analysis, an artifact is not subject to just one "correct" interpretation, but many. Interpretation will vary as the personal, class, ideological, and national interests of interpreters and their audiences vary.

. . . The particular facts about the artifact that interpretation singles out for our attention may have come from the operations of identification, evaluation, or cultural analysis. It might be an association with some famous person or event in history; the use of some costly, rare, or novel material; some innovative technological principle embodied in construction; the superlative quality of design; the cultural changes effected by use; or the way the artifact expresses the life-style of the age or culture in which it originated. The value to which an object related may be our love of statistical "firsts." Thus the significance of an artifact might be interpreted as the fact that it was the largest or tallest or costliest or first one of its kind. For an American audience, other relevant values to which facts about an artifact might be related are upward social mobility, American nationalism, American

superiority or uniqueness, urbanization, ecology, democracy, mechanization, black power, or women's liberation.⁸⁷

Conclusion

These are several important considerations in reviewing existing research methods for historic furniture as precedent for developing a Historical Research Management Plan for historic Oregon furniture. Research methods for historic furniture are continually evolving as a reflection of changing perspectives on history, museum exhibitions and interpretive programs.⁸⁸

Within the past two decades a new generation of furniture historians has emerged. With research intensified, the interest in understanding the history of American furniture reaches well beyond the eastern seaboard. The new scholars ask searching questions about what historic furniture has to say about society; about the significance of changes in form, ornament, materials and technology. Fresh insights have come through related disciplines such as archaeology, folklore, anthropology, demographics, and other areas of the social sciences. Current scholarship also demands precise investigation of wood anatomy and the development of tool technology. Upholstery and construction details, the character of fastening devices such as nails, locks and hasps have become recognized as important clues that help to unravel the past. Such aspects of furniture study must be mastered by those who declare themselves furniture historians today.⁸⁹

As the focus of furniture research shifts from objective description to subjective social and cultural interpretation it is important to understand that objective data collection is the foundation for subjective interpretation.

Encyclopedic fact gathering, surveys, historic overviews, and record compilations are essential in establishing a sound data base. They are, however, preliminary to more problematic and analytical historical study.⁹⁰

E. McClung Fleming's proposed model for artifact study is an excellent example of historical data forming the basis for broad contextual interpretations.

Another important consideration in developing a proposed Historic Research Management Plan is discerning which research methods address historic furniture at a broad scale in contrast to those which focus on the investigation of individual pieces. To develop a practical research plan for historic Oregon furniture, selected research methods

must be sequentially arranged to guide researchers to ever-deepening levels of historic inquiry. The organization of these levels of documentation may suggest subdivisions for phasing the entire project, to maximize the effective expenditure of time and resources.

Notes

1. Ester Fraser, "Pennsylvania German Dower Chests," Antiques February 1927, 119.

2. Doris Athineos and others, eds., "At the Top," Antiques Monthly, July-August 1993, 18-27.

The term private collectors is used in this context to describe historic furniture owned by churches, private clubs, institutions and businesses as well as pieces preserved by individual collectors.

3. Michael W. Robbins, American Museums: The Belmont Report (Unknown: American Association of Museums, 1969), 1.

4. Ralph H. Lewis, Manual for Museums (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1976), 20-31.

5. Ibid., 21. and Rick Mashburn, "Collective Genius," Historic Preservation, July-August 1990, 54.

6. Ian Evans, Furnishing Old Houses: A Guide to Interior Restorations, (South Melbourne: The Macmillan Company of Australia PTY LTD., 1983), 95 and 97.

Labels are a useful aid to dating furniture. The cabinetmaker's address on a label is checked against directories for the relevant city or town over the period during which it is thought the furniture may have been made. When his name is found at the address shown on the label, say 1876, directories for earlier and later periods are then checked. The time span during which the cabinetmakers was at the address, perhaps from 1872 to 1879, is the probable period during which the piece was made. An error in dating, though probably only slight, could occur if a cabinetmaker continued to use labels from an existing stock for a time after moving his workshop.

The labels of retail stores or dealers, though contributing to the interest and appeal of a piece of furniture, are not in the same category as those of master cabinetmakers.

7. Ibid., 96.

8. Charles Messer Stow, "Labels: Parcels of Serious Collecting," Antiquarian, February 1930, 88.

9. Connie Morningstar, Early Utah Furniture (Logan: Utah State University Press, 1976), 13.

10. Ralph H. Lewis, Manual for Museums (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1976), 21.

11. Myrna Kaye, Fake, Fraud or Genuine?: Identifying Authentic American Antique Furniture (Boston: Little, Brown and Company, 1987), 25.

12. See Philip D. Zimmerman, "Workmanship as Evidence, A Model for Object Study," Winterthur Portfolio 16 (1981): 283-307., Jerry V. Grant and Douglas Allen, Shaker Furniture Makers (Hanover: University Press of New England for the Hancock Shaker Village, Inc., 1989), 15-16. and Richard H. Randall, Jr., American Furniture in the Museum of Fine Art Boston (Boston: Museum of Fine Arts, 1965), XV.

13. Ralph H. Lewis, Manual for Museums (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1976), 143-144.

14. Ibid., 144-145.

15. Ibid., 150-155.

16. Ibid., 156.

17. Bonnie Wehle Parks and James Mazza, "The Furniture Collection of Mrs. Ruth Powers." [photocopy], p. 1, Knight Library, University of Oregon, Eugene.

18. Kim Keister, "The Conservator's Touch," Historic Preservation, May-June 1990, 40.

19. Richard D. Buck, "Formal Procedures: Their Effect on Performance Standards in Conservation," in Preservation and Conservation: Principles and Practices, ed. Sharon Timmons (Washington, D.C.: Preservation Press, in Cooperation with the Smithsonian Institution Press, 1976), 405 and 406-411.

20. Ibid., 414-418.

21. Kenneth L. Ames, "Furniture Study: Moving into the Mainstream," Nineteenth Century 8 (1982): 12-13.

22. Margaret Hall, On Display (London: Lund Humphries, 1987), 45.

23. Kenneth L. Ames and Gerald W. R. Ward, eds., Decorative Arts and Household Furnishings in America, 1650-1920: An Annotated Bibliography (Winterthur: The Henry Francis du Pont Winterthur Museum, 1989), 107.

24. Beverly Serrell, Making Exhibit Labels (Nashville: American Association for State and Local History, 1983), 2.

25. Ibid., 7.

26. Ibid.

27. Ibid., 10.

28. Ibid.

29. Ibid., 12.
30. Ibid., 15.
31. Charles L. Venable, American Furniture in the Bybee Collection (Austin: University of Texas Press in Association with the Dallas Museum of Art, 1989), xi-xii.
32. Edward Deming Andrews and Faith Andrews, Shaker Furniture: The Craftsmanship on an American Communal Sect (New York: Dover Publications, Inc, 1950; reprint, New Haven: Yale University Press, 1937), 47-48 (page references are to reprint edition.)
33. A photograph of this label is reproduced in: Jerry V. Grant and Douglas R. Allen, Shaker Furniture Makers (Hanover: University of New England for the Hancock Shaker Village, Inc, 1989), 84.
34. June Sprigg. Shaker Design. (New York: Whitney Museum of American Art in association with W.W. Norton and Company, 1986), 30-31.
35. Jerry V. Grant and Douglas R. Allen, Shaker Furniture Makers (Hanover: University Press of New England for the Hancock Shaker Village, Inc., 1989), 76-89.
36. Ibid.
37. Ibid., x.
38. Lonny Taylor and David B. Warren, Texas Furniture: The Cabinetmakers and Their Work, 1840-1880 (Austin: University of Texas Press, 1975), x.
39. John Bivins and Alexander Forsyth, The Regional Art of the Early South: A Sampling for the Collection of the Museum of Early Southern Decorative Arts (Winston-Salem: Museum of Early Southern Decorative Arts, 1991), 3.
40. Rich Mashburn, "Collective Genius," Historic Preservation, July-August 1990, 54.
41. Museum of Early Southern Decorative Arts, "MESDA Research Center" [photocopy], p. 1, Museum of Early Southern Decorative Arts, Winston-Salem.
42. Rick Mashburn, "Collective Genius," Historic Preservation, July-August 1990, 54.
43. Lonny Taylor and Dessa Bokides, New Mexican Furniture, 1600-1940 (Santa Fe: Museum of New Mexico Press, in association with the Museum of International Folk Art, 1987), xv.
44. Ibid., xvi.
45. Kenneth L. Ames, review of New Mexican Furniture, 1600-1940, by Lonny Taylor and Dessa Bokides, In New Mexican Furniture, 1600-1940 (Santa Fe: Museum of New Mexico Press, in association with the Museum of International Folk Art, 1987): back cover.

46. Lonn Taylor and Dessa Bokides, New Mexican Furniture, 1600-1940 (Sante Fe: Museum of New Mexico Press, in association with the Museum of International Folk Art, 1987), xiii.
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CHAPTER IV

A HISTORICAL RESEARCH MANAGEMENT PLAN FOR HISTORIC OREGON FURNITURE

If owners of ancestral things of some value realized the importance to them of having their belongings identified and recorded, the path of the enquiring student would be smoother.¹

In reviewing the existing documentation on historic Oregon furniture and selected documentation strategies for historic furniture in public museums, this thesis has established the following guidelines for developing a proposed Historical Research Management Plan for historic Oregon furniture. The proposed research plan should:

1. Document all types of historic Oregon furniture from every time period.
2. Incorporate existing documentation on historic Oregon furniture into the proposed plan.
3. Reflect the cumulative nature of furniture research.
4. Guide researchers to ever-deepening levels of documentation through a phased review of secondary and primary resources.
5. Address the variety of research perspectives within the scholarly community.
6. Respond to the growing emphasis on social, cultural and women's history.
7. Focus on establishing an objective data base as a foundation for subsequent subjective evaluations and interpretations.
8. Disseminate the resulting documentation through published reference materials, educational programs and permanent exhibitions in local museums.

In addition, the proposed research plan should be applicable at various geographic scales, from the individual firm to the county level, in response to future funding considerations.

Since a multi-phased research plan which addresses all of these considerations is beyond the scope of an individual researcher, this plan may be implemented and managed by an Oregon nonprofit, tax-exempt educational corporation. The Oregon Furniture History Project may facilitate the documentation, exhibition and interpretation of all types of historic Oregon furniture from every time period. Under the auspices of an existing museum or public institution, such as the Oregon Historical Society, the Southern Oregon Historical Society or the University of Oregon, this ongoing research project would fulfill its mission through the development of publications, finding aids, lectures, workshops, conferences and other educational programs.² These programs may be administered by paid staff and experienced volunteers with guidance from a Board of Directors. To encourage the broadest intellectual perspective on the development and implementation of all programs a volunteer Advisory Council, composed of historians, decorative arts scholars, historic preservationists, folklorists, artifact curators, social and cultural historians, business and labor historians, furniture makers, private collectors or representatives from other related disciplines, would assist the Board of Directors and staff members. The formal relationship between these three administrative elements would be defined in the bi-laws.

Before the following research plan may be implemented, a Board of Directors should be established to file the Articles of Incorporation and develop the bi-laws which define the formal organization of the Project and articulates the relationship between the Oregon Furniture History Project and the sponsoring institution. The Board would also contact granting agencies and funding sources and compile a mailing list of supportive individuals and institutions. Initial organizational plans for the Project would include the publication of a monthly newsletter and a quarterly journal which may be similar to the journal produced by the Furniture History Society which is based in England.³

In general, succeeding volumes of Furniture History have followed the pattern of the first, presenting five, or sometimes six, major articles with ample illustrations and footnoted, shorter notices of discoveries, and

museum acquisitions (English for the most part), reviews of major new books on furniture, and a list of publications, including both books and periodical articles.

... The emphasis of the articles is about evenly divided between studies of individual cabinetmakers and social history on the one hand, and, on the other, specific examples of furniture, house furnishing, furniture design and its sources, artistry and connoisseurship of furniture and the furniture trade as a business.⁴

The Board of Directors would recruit members of the Advisory Council to review the collecting policies for archival materials and historic artifacts, educational programs and research goals and procedures.⁵ Based upon their diverse expertise and professional perspectives, the Advisory Council may critique survey forms to provide the broadest intellectual perspective on the documentation of historic Oregon furniture. Periodically the Advisory Council should also revise the proposed Historical Research Management Plan to reflect newly discovered documentation and address evolving research perspectives.

After the logistical requirements for the Project are completed, the Board of Directors would hire a Project Coordinator to recruit volunteers, oversee the research phases and create a data base to cross reference written and photographic documentation.⁶ As with most nonprofit organizations, the Oregon Furniture History Project must establish its research priorities and develop educational programs which address ongoing financial constraints. Upon implementation, specific aspects of the following research plan may be adjusted to address future funding considerations and respond to the data collected during earlier phases of the research project.

The Proposed Research Plan

The proposed Historical Research Management Plan for historic Oregon furniture is organized into six sequential phases. These phases reflect the ever-deepening levels of documentation and may be applied at the firm, district, city, county or regional levels for a specified time period. The goal of each phase is to produce published reference material which provide documentation for the research in the following phase. Just as later phases

build upon the documentation compiled in earlier phases, the collection of objective data is a foundation for subsequent subjective evaluations and interpretations. The six phases of the plan include:

1. Compiling a listing of furniture makers, manufactures and merchants.
 2. Developing a biographical index of furniture makers, manufacturers and merchants.
 3. Preparing an illustrated research guide to manuscript and visual materials, extant pieces and related artifacts in public collections.
 4. Preparing an illustrated research guide to manuscript and visual materials, extant pieces and related artifacts in private collections
 5. Installing permanent exhibitions of historic Oregon furniture in local museums and publishing an illustrated exhibition guide.
 6. Encouraging the ongoing research of historic Oregon furniture to evaluate and interpret Oregon's historic furniture industry from a variety of intellectual perspectives.
- The final geographic boundaries and time periods for individual studies may be adjusted during the course of the project to reflect the resulting documentation.

Phase I

The goal of Phase I is to compile A Directory of Makers, Manufacturers and Merchants, which includes an annotated bibliography on historic Oregon furniture (Figs. 55 and 56). This publication may incorporate selected names from the list of Oregon furniture manufacturers and dealers, compiled by Margot Vaughn, and biographies from the S.E.R.A. Manuscript Project. The text could be illustrated with selected furniture advertisements, copied by Ms. Vaughn from West Shore magazine, and may include the names of upholsterers, mattress makers and other related industries. As historic furniture in other

Architects In Practice

HOFFMAN, FRANCIS BURRALL (d. 1980) 11-13 527 5 Ave. R909 14 15 E 40 16-17 R806 18 347 Madison Ave. R1703 20-21 120 E 32 R1702 30-35 147 E 51 37-40 245 E 72	HOLDEN, LANSING C. (1896-1938) 00-04 1133 Broadway R1112 05-07 08 103 Park Ave. R1103 09-11 R812 12-22 R914 24-25 28-29	HOLT & WEIDINGER 02-07 3 E 28 08-11 R9 12-16 150 Nassau R1930
HOFFMAN, FRANCIS BURRALL JR., Wk.: 79 E 90 15 15 E 40 18 347 Madison Ave. R1703	HOLDEN, LANSING C. JR. 31-35 101 Park Ave. 37	HOLTON, ALFRED J. S. (1878-1936) 10-13 32 Liberty R1300 14 32 Nassau 15 32 Liberty 19 22 31-35 17 John
HOFFMAN, FRANCIS BURRALL JR. & MURRAY 24-25 147 E 51 28-29	HOLDEN V. BOSWORTH HOLDEN, MC LAUGHLIN & ASSOCIATES 37-40 670 5 Ave.	HOLTON, ARTHUR T. 06-07 1133 Broadway R1102
HOFFMAN, GEORGE E. 00-01 673 E 158 02-05 816 Trinity Ave. 06-08 E 236 & White Plains Road	HOLDER V. MARGON HOLLAND & WHITE, INC. 37-40 101 Park Ave.	HOME BUILDER SERVICE CO., INC. 24-25 280 Madison Ave. R705
HOFFMAN, MURRAY 20-21 477 5 Ave.	HOLLER, JOHN H. JR. 10-15 80 Wall R710 16-17 82 Wall R710 18-19 R1110	HOMESEEKER ARCHITECTURAL CO. 08 115 Nassau R43
HOFFMAN-HENON CO. 29 1501 Broadway	HOLLER V. FROLING HOLLINGSWORTH & BRAGDON 17 9 E 40 18-19 405 Lexington Ave. 20-22 17 W 45 24-25 31-40	HOOD, RAYMOND M. (1881-1934), Wk.: 330 W 42 15-16 7 W 42 17-19 R36 20-22 R34 24-25 40 W 46
HOFFMANN, EUGENE M. 02 25 Broad 03 27 William	HOLLWEDEL, HENRY C. 00-01 129 W 38 02-04 23 Union Sq. W 05-07 R10 24-25	HOOD & FOUILHOUX 32-36 40 W 40
HOFFMANN V. BROWER	HOLLY, HENRY HUDSON (1834-1892) 09-13 39 W 27 15 38 W 32 R1413 16-19 22	HOOD, GODLEY & FOUILHOUX 28-32 40 W 40
HOFFMANN, POLA & WOLFGANG 30-32 655 5 Ave. 32-35 665 5 Ave.	HOLMBOE & LAFFERTY 14 150 Nassau 18 3137 Broadway	HOOD, RAYMOND M. V. J.M. HOWELLS
HOFMEISTER V. REINHARD	HOLMBOE & RYAN 16 3135 Broadway	HOOPER, PARKER MORSE 08 527 5 Ave. R803 09 R802 10-11 R304 13-19 15 W 38 R1001 22 24-25 154 E 61
HOGGSON BROTHERS 22 16 E 42 24-25 485 5 Ave. 32-35	HOLMES, CHARLES A., Wk.: 136 Court 10-12 25 W 42 R218 13-14 103 Park Ave. R217 37 153 E 38	HOOPER, PARKER MORSE & WILLIAM E. MORAN 20-21 15 W 38 R1001
HOHAUSER, HENRY 31 1431 Broadway	HOLMES V. THOMPSON	HOOPER, WEEKS & TAYLOR 12 527 5 Ave. R304
HOHAUSER, WILLIAM L. 20-21 206 W 42 22 116 W 39 24-25 1400 Broadway 28 17 W 44 [Inc.] 29-35 37-40 1841 Broadway	HOLMES & BARRY 03-05 562 E 156 16-18 1757 Undercliff Ave. 24-25	HOPKINS, ALFRED (1870-1941) 01-04 111 5 Ave. R1013 05 06-13 11 E 24 14-16 101 Park Ave. 16-17 R413 18-22 R601 24-25
HOLABIRD, JOHN AUGUR (1886-1945) & ROCHE 13 2 W 47 15-16 17-22 R906	HOLMES & VON SCHMID 24-25 299 Madison Ave. R908	HOPKINS, ALFRED & ASSOCIATES 31-33 415 Lexington Ave. 37-40
HOLBROOK, JOHN S. 08 156 5 Ave. R1108	HOLMES & WINSLOW 15 103 Park Ave. R302 16-17 R601 18-19 110 W 40 20-22 134 E 44 24-25 28-35 153 E 38	HOPKINS V. PROCTOR
HOLDEN, ARTHUR C. 20-22 101 Park Ave.	HOLT, CHARLES L. 17-19 150 Nassau R1930	HOPKINS & DENTZ 28-40 415 Lexington Ave.
HOLDEN, ARTHUR C. & ASSOCIATES 24-25 101 Park Ave. R812 28-35 232 Madison Ave.	HOLT, HARRY H. 01 68 Broad	HOPKINS & MC ENTEE 13-15 37 E 28 R106 16-17 R706
HOLDEN, FRANK HOWELL (1870-1937) 17-19 485 5 Ave. 20-22 56 W 45 32-36		HOPKINS, MC ENTÉE & SPEERS 12 37 E 28
HOLDEN, FRANK W. 18 485 5 Ave. 10 floor		HOPPE, CHARLES F., Wk.: 27 W 16 09-10 103 Park Ave. R717
HOLDEN, JOHN H. JR. 09 78 Wall R701		HOPPIN & KOEN, Wk.: 336 Riverside Drive 01 160 5 Ave. 09-17 244 5 Ave. 18-22 4 E 43

Fig. 55. The precedent for A Directory of Furniture Makers, Manufacturers and Merchants.

(Source: James Ward, Architects in Practice, New York City, 1900-1940 (Union: J and D Associates in cooperation with the Committee for the Preservation of Architectural Records, 1989), 36.)

Lopez, Frank G. "Taking Stock for the Future." *Pencil Points*. Vol. 26, No. 1 (January 1945), pp. 69-84.

The result of a survey of materials and equipment manufacturers, this article addresses aspects of product design and development, including competition, the public attitude, labor, building codes, uses, and innovations. Charts describe advances in materials and equipment. Trade names, a list of manufacturers, photographs, and drawings of new products are included.

_____. "What Can We Use?" *Pencil Points*. Vol. 23, Nos. 4 and 5 (April and May 1942), pp. 195-197; 261-264.

This article includes charts of approved wartime building materials and makes

recommendations for substitutions for materials such as metal, rubber, and cork, which were not available during World War II.

Lowenthal, Milton. "Trends in the Development of Building Materials." *Architectural Record*. Vol. 85, No. 5 (May 1939), pp. 78-83.

The increased ability to manipulate building materials and control specific properties are cited as reasons for the current trend in materials development. This trend -- the integration of structural, insulating, and surfacing requirements into a single system -- has led to the development of products such as Masonite, Vinylite panels, and Solex glass.

"Products for Better Building." *Architectural Record*. Vol. 106, No. 1 (July 1949), pp. 146, 174-184.

After a brief introduction to laminated sheetrock wallboard, this article discusses other new materials. Included are Allied Synthetic's Alsynite fiberglass sheets for skylights and windows, aluminum trim used in place of wood trim, Plytex plywood decorative panels, and Neo-Matte Alumilite finish.

"Products for Postwar Plans." *Architectural Record*. Vol. 96, No. 6 (December 1944), pp. 58-67.

This is a comprehensive listing of materials and products available from 255 manufacturers. Products vary from structural materials and systems to finishes. Each manufacturer gives a brief statement of what they have available.

Reed, J. Ronald. *The Craftsmanship Revival in Interior Design*. New York, NY: Henry Holt & Company, 1989.

After a brief introduction to craftsmanship, this book covers eight sections, each on a different material: metal, paint, stone and marble, tile,



The exterior of the "White Palace Cafe" features pigmented structural glass and neon signs - two uniquely 20th century building materials. Photo: Richard Wagner.

Fig. 56. The precedent for the bibliography in A Directory of Furniture Makers, Manufacturers and Merchants. (Source: George M. Bleekman III and others, eds., Twentieth Century Building Materials: 1900-1950, An Annotated Bibliography (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1993), 4.)

areas of the state is researched, the annotated bibliography may be reconfigured for inclusion in these publications.

Research Components

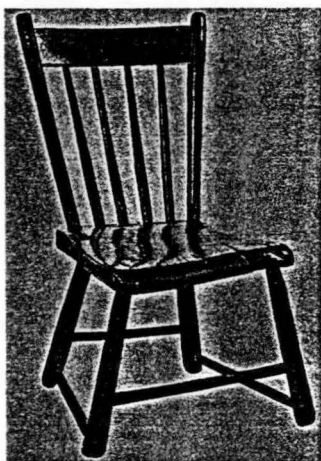
1. Conduct a literature search of national periodical, book and computer indices on the subject of the historic Oregon furniture industry. A current listing of all reviewed indices should be maintained and all related materials should be purchased or photocopied for the Project's reference library. The literature search should include a review of materials on furniture history which may contain references or illustrations related to the historic Oregon furniture industry (Fig. 57).

2. Conduct a comprehensive literature search of local and regional newspaper, periodical, book and computer indices on the subject of the historic Oregon furniture industry. A current listing of all indices reviewed should be maintained and all related materials should be purchased or photocopied for the Project's reference library.

3. Review all city directories, business directories and telephone books for the names and addresses of every furniture maker, manufacturer and merchant. Representative advertisements should be photocopied to illustrate the proposed directory.

4. Compile all the accumulated documentation on every furniture maker, manufacturer and merchant into a directory. Each name should be listed alphabetically by surname or company name and indexed by city, time period or furniture types. This publication should be illustrated with selected visual materials copied from the directories and telephone books. Bibliographic citations for articles on individual makers or firms should be located below the specific name or firm and also included in the annotated bibliography at the end of the directory.

All documentation gathered during this research phase should be placed in file folders, at the Project reference library, which are organized alphabetically by surname or



306. *Rod-back chair, nineteenth century* This four-spindle chair was made of pine in Des Moines, Iowa, about 1875. It is often called a "kitchen chair." This chair had hard use and has been braced at the back with metal, and the legs appear to have been shortened because of the low seat and the low placement of the stretchers. Sit on this type of chair. If the seat is too near the ground to be comfortable, the chair has lost part of its legs. (Index of American Design, Washington, D.C.) TOP LEFT

307. *Painted chair, late nineteenth century* A Victorian chair made of soft maple and oak about 1860, probably in the West. It was originally painted black and trimmed with flowers. Notice the three very thick turned spindles and the chair crest of the type used on a Boston rocker. (Cowlitz County Historical Museum, Kelso, Washington) CENTER TOP



308. *Victorian chair, nineteenth century* A black lacquer chair, painted with fruit design, that has thick turned spindles and shaped top typical of the late Victorian styles. This is the final form of the rod-back chairs. Notice the thick seat and plain legs. (Howard County Museum, Kokomo, Indiana) TOP RIGHT

309. *Step-down arrow-back chair, nineteenth century* The step-down back of the chair came into style about 1825. This chair was probably painted but is now in refinished condition. Notice the thick plank seat and the narrowing of the legs. This chair was made in Ohio. (Kovel collection) CENTER RIGHT

310. *Arrow-back painted chair, mid-nineteenth century* Victor Wallace of Oregon City, Oregon, made this chair in 1848 of western soft maple. It was painted. Note the rectangular shape of the seat, the plain legs, and box stretcher. (Cowlitz County Historical Museum, Kelso, Washington) BOTTOM RIGHT



Fig. 57. A furniture book on historic furniture depicting historic Oregon furniture. (Source: Ralph and Terry Kovel, American Country Furniture, 1780-1875 (New York: Crown Publishers, Inc., 1965), 126.)

company name. Original manuscript and visual materials should be organized and stored using current archival standards and procedures. A computer data base should be established to access the information in this directory from various perspectives.

Phase II

The goal of Phase II is to compile a biographical index of furniture makers, manufacturers and merchants using historic census records, periodicals and newspapers (Fig. 58).

Research Components

1. Convene the Advisory Council to help develop specific procedures for locating and recording historic documentation in census records, historic periodicals and newspapers.

2. Develop a concise instruction manual for researchers and volunteers which describes the specific procedures for reviewing census records, historic periodicals and newspapers.⁷

3. Review the Oregon Death Index to locate obituaries of individuals listed in A Directory of Makers, Manufactures and Merchants

4. Review area census records to verify names listed in A Directory of Makers, Manufacturers and Merchants and note any omissions. Original census records which have been transcribed or microfilmed may be available at local libraries and archives (Fig. 59). Researchers should make adjustments in their work to address changes in county boundary lines prior to 1941.⁸

5. Conduct a page by page search of local historic periodicals and newspapers to locate articles omitted from existing periodical indices. A current listing of all periodicals reviewed should be maintained and appropriate materials should be photocopied for the

Stolte, Edward Henry (1841-1909)**Buchtel & Stolte****Chronology**

1872-1882 Portland

Directory Listings

1872 PD pg. 125 "Stolte, E. H. (Stolte & Meier) res 111 Front", "Stolte & Meier (E H Stolte and C. Meier) confectioners 111 Front"

1873 PD pg. 65 "Buchtel & Stolte, photographers, 91 First" (no individual listing for Stolte)

1873 Or pg. 321 Portland "Buchtel & Stolte 91 First photograph gallery"

1874 PD pg. 69 "Buchtel & Stolte, photographers, National Bank building, 91 First, Third story", pg. 208 "Stolte, E. H., Buchtel & S., res e s Third bet Main and Madison"

1874 SD pg. 254 "Stolte, E. H., (Buchtel & S.) res e s Third bet Main and Morrison"

1875 PD pg. 62 "Buchtel & Stolte, photographers, 91 and 93 First"; pg. 169 "Stolte, E. H., Buchtel & S., res n w cor Ninth and Alder"

Listed in other occupations through 1906

News Items and Advertisements1873: "I. O. O. F.- at a regular session of Ellison Encampment, No. 1, I. O. O. F., held at Odd Fellows' Hall on Tuesday evening, the following officers were elected for the ensuing term... E. H. Stolte..." Oregonian, 26 June 1873, pg. 3, col. 1.1879: "Mr. E. H. Stolte takes his departure this morning for a month's trip through Eastern Oregon." Daily Standard, (Portland) 21 March 1879 pg. 3 col. 11879: "Mr. E. H. Stolte started for Walla Walla yesterday morning on a tour of business and pleasure combined. He expects to be absent about one month." Daily Bee, (Portland) 22 March 1879, pg. 3, col. 1.1887: "NEW LODGE.- Mr. E. H. Stolte, deputy supreme commander, Select Knights, I. O. U. E., will leave today for Colfax, W. T., to institute a Legion of Select Knights at that place... Oregonian, 28 February 1887, pg. 3, col. 2.1887: "Mr. E. H. Stolte has accepted the position of day clerk at the Esmond" Oregonian, 1 August 1887, pg. 3, col. 11909: "Heart Attack Fatal. E. H. Stolte, Pioneer Hotel Man, Dies Suddenly. Was Widely Known Among Traveling Public Throughout Pacific Northwest. Edward Henry Stolte, aged 68 years, a pioneer hotel clerk of this city, died suddenly from heart failure last night at his home, 275 Williams avenue. Returning to his home late yesterday afternoon, Mr. Stolte complained of not feeling very well and reclined on a couch, where his dead body was discovered by members of the family a few minutes later. Arrangements for the funeral have not been concluded. Mr. Stolte was a native of Hamburg, Germany, where he was born in 1841. At the age of 12 years he came to America with his parents and in 1868 joined an emigration party westward-bound, and located in Portland in the Fall of that year. In 1871 he married Mary U. Riddell, who, with two sons, survives him. The sons are: Dr. C. E. Stolte, a dentist, of this city, and W. V. Stolte, an employe of the Examiner, San Francisco, Cal. Few other men were better known to the traveling public in the Pacific Northwest than was Mr. Stolte, for he was actively engaged in the hotel business from a short time after his arrival in the state until the time of his death. For a number of years he was employed as a clerk at the Imperial, a position he resigned three years ago to become a day clerk at the Esmond. His death occurred a few hours after he left his work at the Esmond yesterday afternoon." The Oregonian, 6, August, 1909, pg. 9.**Bibliography**Brown, Robert O., Nineteenth Century Portland. Oregon Photographers: A Collector's Handbook (author; Portland, 1991) pg. 78

Fig. 58. The precedent for A Biographical Index of Makers, Manufacturers and Merchants. (Source: Thomas Robinson, Oregon Photographers, Biographical History and Directory, 1852-1917 (Portland, Oregon: By the author, 140 SE 28th, 1993), 617.)

LANE COUNTY, OREGON 1870

FEDERAL CENSUS

EUGENE CITY - POST OFFICE EUGENE CITY

DWELLING NO.	NAME	AGE	SEX	OCCUPATION	REAL ESTATE	BIRTHPLACE	COLUMNS CHECKED
1	HENDERSON, J.H.D.	59	M	Farmer	\$ 6,000	Ky.	19
	Mary E.	49	F	Keeping House	2,000	Ky.	
	John F.	20	M	Farm Hand		Pa.	15
	Eudora	17	F	At Home		Oregon	15
2	McCORD, Rhoda	51	F	Keeping House	550	Tenn.	
	Hiram R.	30	M	Teamster		Mo.	19
3	McMURRY, M. W.	28	M	Blacksmith	3,000	Ill.	19
	Lucretia	22	F	Keeping House		Mo.	
	Ira O.	5	M			Oregon	
	Addie L.	2	F			Oregon	
	Mary	1/12	F			Oregon	b.May
	James S.	21	M	Blacksmith	800	Ill.	19
4	DUNTEN, T. J.	34	M	Teamster	2,000	N.Y.	19
	Martha E.	25	F	Keeping House		Ohio	
	Cora	8	F			Oregon	15
	Charles H.	6	M			Oregon	
	Bertie E.	4	M			Oregon	
	Nora N.	1	F			Oregon	
5	McCLURE, A. S.	41	M	Merchant	2,500	Ill.	19
	Sarah J.	32	F	Keeping House		Tenn.	
	Henry F.	10	M	At School		Oregon	15
	Samuel E.	8	M			Oregon	15
	Jennie	6	F			Oregon	15
	Horace	4	M			Oregon	
	Walter A.	1	M			Oregon	
6	SLOAN, William	64	M	Wagon Maker	1,600	Ohio	11,19
	Mary	60	F	Keeping House		England	11,12
	Duncan	13	M	At Home		Oregon	12,15
	Ambrous W.	18	M	Blacksmith		Ind.	12
	FOREST, Mary	11	F	At Home		Oregon	15
	Olive	5	F			Oregon	
	Lorean	2	M			Oregon	
7	DENT, Harris	43	M	Wagonmaker		Mo.	19
	Martha J.	32	F	Keeping House	600	Ill.	
	Mary E.	15	F	Attending School		Oregon	15
	Francis A.	14	F	Attending School		Oregon	15
	Lydia M.	12	F	Attending School		Oregon	15
	Allvira L.	9	F	At Home		Oregon	
	Ephraim J.	7	M	At Home		Oregon	15
	Annie E.	5	F	At Home		Oregon	
	Addie E.	5	F	At Home		Oregon	
	Kitty	3	F	At Home		Oregon	
	William H.	1	M	At Home		Oregon	
8	LINDEN, Levi	36	M	Blacksmith	1,800	Ill.	19
	Susan A.	35	F	Keeping House	400	Ill.	
	Charlotte T.	15	F	At Home		Oregon	
	Mary E.	13	F	Attending School		Oregon	15
	Levi Gilmore	4	M	At Home		Oregon	

Fig. 59. Transcribed census records which may be reviewed for A Biographical Index of Makers, Manufacturers and Merchants.

(Source: Eunice Wilson, ed., 1870 Lane County Oregon Census (Eugene: Oregon Genealogical Society, 1972), 1.)

Project's reference library.⁹ All short articles and textual advertisements should be accurately transcribed (Fig. 44). Longer articles and illustrated advertisements should be photocopied for the Project's reference library (Fig. 60).

6. Compile all the accumulated documentation and visual materials into a A Biographical Index of Furniture Makers, Manufacturers and Merchants. Firm listings should be cross referenced to identify subsequent name changes or incorporations and indexed by city, time period and furniture type.

Phase III

The goal of Phase III is to develop a guide to historic manuscript and visual materials, extant pieces of historic Oregon furniture and related artifacts, in public collections. During this phase researchers will survey documentation and surviving artifacts, in Eugene, Oregon before 1920, preserved in area museums, house museums, libraries and archives. The research and documentation for this guide function as a reconnaissance level survey and researchers should make special note of materials in the selected geographic area which relate to historic Oregon furniture from other parts of the state. The research components have been sequentially arranged to assist researchers in acquainting themselves with repository facilities, staff and collections prior to the examination of historic artifacts and furniture which may be in storage areas with limited access.

Research Components

1. Develop specific survey forms and procedures for locating and recording manuscript and visual materials, extant pieces of historic Oregon furniture and related artifacts.

G. SHINDLER FURNITURE CO.

The Leading FURNITURE MANUFACTURERS of the Northwest



Factory Plant at Willitsburg, four miles from Portland, on S. P. R. R. Co's line.
 Parlor and Bedroom Sets, Book-Cases, Cheffoniers, Roll-Top Desks, Tables, Hat Racks
 Mattresses and Bedding of every description, Mantels, Bank and Office Work to Order.
 Sole Manufacturers for Oregon, Washington and Idaho of the "Improved Household Treasure."
 Warerooms, 166 First St., extending through block 200 feet to 167 and 169 First St., Portland, Or.

Fig. 60. A furniture advertisement which should be photocopied for the Project's files.
 (Source: Anonymous, "G. Shindler Furniture Co. Advertisement," Portland (Oregon) Oregonian 1 January 1889, p.12:4-7.)

2. Develop a concise instruction manual for researchers and experienced volunteers which describes procedures for reviewing pertinent records and artifacts in public repositories.¹⁰

3. Review state and national collection guides which list archival materials in local repositories (Fig. 61).

4. Develop a comprehensive mailing list of public museums, house museums, libraries, archives and related facilities from national directories, state guides and individual promotional pamphlets.¹¹

5. Mail a letter of inquiry to schedule survey visits and follow up with a telephone call.

6. Visit each repository to review and photocopy collection finding aids and, when practical, original manuscript and visual materials (Figs. 62-67). During these visits historic artifacts and pieces of furniture, including any identifying marks, should be photographed and recorded (Fig. 68). Researchers should make special note of historic furniture in house museums from the collection of Mrs. Ruth Powers and carefully review archival materials from the Historic Record Survey for documentation on historic Oregon furniture.

7. Compile all the accumulated documentation into a comprehensive guide to primary research materials and historic artifacts related to historic Oregon furniture. All items should be categorized under the firm's name which are listed alphabetically by surname or company name. Each citation should include the name of the repository and all corresponding identification numbers. The information in this publication should be indexed by city, time period and furniture type and entered into a computer data base for additional referencing. Reproductions of all photographs and survey forms should be filed at the Project's reference library. Researchers should also prepare a collection summary for each repository with suggestions for exhibition and further research on pieces in their

- MS 80-685
Veal (R.) and Sons, Albany, Or.
 Records, 1894-1941. 15 ft.
 In Oregon Historical Society Library (Portland)
 Correspondence (1902-35), cashbooks, timebooks, inventories, and account ledgers, of a furniture manufacturing firm founded by Robert Veal (b. 1840).
 Unpublished finding aid in the repository.
- MS 80-686
Wade, Nellie Martin.
 Papers, 1907. 1 reel of microfilm (negative and positive)
 In Oregon Historical Society Library (Portland)
 Microfilm made in 1978 from originals loaned by Vernon W. Long.
 Explorer. Journal of a trip through the interior of Alaska and along the scenic coast route.
- MS 80-687
Walter, Julius, 1903-1971.
 Papers, 1924-71. ca. 2 ft.
 In Oregon Historical Society Library (Portland)
 Musician. Scrapbooks, newspaper clippings, memorabilia, and photos, relating to Walter's career with the staff orchestra of radio station KOIN, Portland, Or., radio station KGW, Portland, and as director of Young Oregonians Accordion Club.
 Gift of Mr. Walter's wife, 1978.
- MS 80-688
Webber, Harold A d. 1934.
 Papers, 1895-1949. ca. 5 ft.
 In Oregon Historical Society Library (Portland)
 Musician, of Portland, Or. Correspondence (1895-1934), musical programs, ledgers, sheet music, scrapbook, newspaper clippings, and other papers, relating to Webber's children's musical ensembles (Webber's Juvenile Orchestra, Webber's Melodyphriends, Webber's Juvenile Wranglers) and Webber Academy of Music, Portland, Or.
 Gift of Lan Fendors, 1979.
- MS 80-689
Whitcomb, Ira Benjamin.
 Papers, 1880-89. ca. 2 ft.
 In Oregon Historical Society Library (Portland)
 Oregon pioneer and teacher. Correspondence, chiefly between Whitcomb and his fiancée, Alice S. Pierce, relating to his trip west, Willamette Valley, teaching duties, family, friends, and impending marriage; and diary (1880) of his journey from Iowa to Oregon.
- MS 80-690
Willamette Week, Portland, Or.
 Records, 1973-75. 75 p.
 In Oregon Historical Society Library (Portland)
 Photocopies of originals retained by the newspaper.
 Proposal for founding (1973), and advisory committee meeting minutes (1975) of Independent News, Inc., relating to a weekly newspaper specializing in local, regional and statewide developments.
 Gift of the newspaper, 1977.
- MS 80-691
Woman's Christian Temperance Union. Oregon.
 Records, 1926-78. 39 items.
 In Oregon Historical Society Library (Portland)
 Reports of annual conventions, relating to prohibition and the temperance movement in Oregon.
 Gift of the organization, 1979.
- MS 80-692
Wood, Elizabeth (Lambert) 1871-1962.
 Papers, 1884-85. 71 p.
 In Oregon Historical Society Library (Portland)
 Author, of Oracle, Ariz. Journal of school days, family matters, manners, and customs, in Milwaukie, Or.
 Gift of A. G. Graham, 1978.
- MS 80-693
World Affairs Council of Oregon.
 Records, 1954-69. 3 ft.
 In Oregon Historical Society Library (Portland)
 Correspondence, reports, fact sheets, pamphlets, publicity releases, and other records, concerning the organization's Great Decisions, World Affairs Council, and Foreign Visitors programs.
 Unpublished finding aid in the repository.
 Gift of the council, 1975.
- MS 80-694
Cambridge Home Information Center.
 Records, ca. 1942-75. ca. 1 box.
 In Radcliffe College, Schlesinger Library on the History of Women in America (Cambridge, Mass.)
 Correspondence, minutes, membership lists, reports, bylaws, financial records, special projects and programs material, food committee reports, articles, and photos, of a women's organization in Cambridge, Mass., devoted to home economics and social and cultural activities. Includes material on home economics projects as part of the civilian effort during World War II.
 Gift of Sally (Mrs. Paul) Buck and Abigail (Mrs. John H.) Van Vleck, 1978.
- MS 80-695
Dana family.
 Papers, 1829-1937 (MS 61-1675)
 Addition, 1822-1956. 5 boxes.
 In Radcliffe College, Schlesinger Library on the History of Women in America (Cambridge, Mass.)
 Correspondence and other papers, of Elizabeth Ellery Dana (1846-1939), Richard Henry Dana (1815-1882), Richard Henry Dana (1851-1931), Ruth Charlotte Dana (1814-1901), Sarah Watson Dana (1814-1907), Ruth Charlotte (Dana) Lyman (1844-1903), Angela Henrietta Channing (Dana) Skinner (1857-1928), Sarah Watson (Dana) Swayne (1842-1902), Mary Rosamond (Dana) Wild (1848-1937), and other members of the Dana family.
 Gift of the Dana family, 1968-69.

Fig. 61. An example of a national guide to manuscript collections.
 (Source: Library of Congress, The National Catalog of Manuscript Collections Catalog 1980 (Washington, D.C.: Library of Congress, 1981), 78.)

Mss 1705 & 1705B	<u>GUIDE</u> R. Veal and Sons' Furniture Company Business Records, 1894-1941 9 boxes	
Box 1:	Cashbooks (12)	August 19, 1899 - October 17, 1900 October 17, 1900 - November 12, 1901 November 15, 1901 - April 16, 1903 April 16, 1903 - July 21, 1904 July 21, 1904 - September 20, 1905 September 21, 1905 - January 19, 1907 January 19, 1907 - July 8, 1908 July, 16, 1908 - September 18, 1909 September 20, 1909 - October 27, 1910 October 27, 1910 - October 1, 1911 October 4, 1911 - June 12, 1912 June 14, 1912 - February 14, 1913
Box 2:	Cashbooks (10)	February 15, 1913 - October 16, 1913 October 20, 1913 - June 10, 1914 June 13, 1914 - February 22, 1915 February 22, 1915 - November 30, 1915 December 1, 1915 - August 12, 1916 August 12, 1916 - March 24, 1917 March 24, 1917 - October 25, 1917 October 26, 1917 - May 25, 1918 May 25, 1918 - October 6, 1919 October 6, 1919 - December 31, 1920
Box 3:	Cashbooks (4)	January 1, 1921 - February 25, 1922 March 1, 1922 - April 27, 1923 April 27, 1923 - May 31, 1924 June 2, 1924 - June 24, 1925
	Journals (4)	January 1, 1925 - December 31, 1932. Includes inventory lists. June 1, 1930 - June 1, 1935 May 5, 1931 - February 29, 1936 June 10, 1941 - December 31, 1941. Includes extensive year-end financial summary.
Box 4:	Timebooks (13)	March 1903 - December 1904 February 1911 - June 1912 November 1921 - October 1922 November 1922 - October 1923 November 1923 - October 1924 November 1924 - October 1925 November 1925 - October 1926 November 1926 - October 1927

Fig. 62. A finding aid which should be photocopied for the Project's files.
(Source: Anonymous, "Guide, R. Veal and Sons' Furniture Company Business Records, 1894-1941." [photocopy], p. 1., Oregon Historical Society, Portland.)

GUIDE

p. 2

Mss
1705
&
1705B

Box 4 (Cont.): November 1927 - August 1928
September 1928 - September 1930
October 1930 - October 1933
November 1933 - 1936
May 1930 - September 1935 (limited)

Log Rafting Record, 1922 - 1926

Inventories (4)

January 1, 1934
November 1, 1934
January 1, 1935
May 1, 1935

Box 5: Misc. records, (lumber, time, payroll, etc.)
June 1905 - August

Lumber records, August 1931 - February 1943

Inventories (3)

January 1, 1905
January 1, 1913 - January 1, 1917
September 1, 1935 - November 1, 1935. Includes summaries.

Journals (2)
September 1919 - April 1923
July 5, 1906 - December 31, 1912

Misc records, (cash, inventory, invoice, etc.)
January 1899 - February 10, 1904

Cashbook
January 7, 1913 - November 29, 1916

Timebook
March 1908 - January 1911

Accounts
1901 - 1907 and undated

Bills (2)
March 1, 1899 - May 11, 1900
February 3, 1891 - January 23, 1893

Correspondence
July 15 - November 11, 1905

Orders and correspondence
July 23, 1901 - October 14, 1902

Fig. 63. A finding aid which should be photocopied for the Project's files.
(Source: Anonymous, "Guide, R. Veal and Sons' Furniture Company Business Records, 1891-1941." [photocopy], p. 2., Oregon Historical Society, Portland.)

GUIDE

p. 3

Mss
1705
&
1705B

- Box 6: Account ledger
1932 - 1934
- Misc. records (freight, donations, log inventories, lumber, customers, sales and commissions, travelling expenses, personal accounts)
1916-1932
- Misc. records (labor, lumber, packing, profits and losses, account numbers)
1906-1929
- Box 7: Misc. records (loose bills, checks, correspondence, etc.)
1932 - 1935
- Accounts
1906-1923
- Box 8: Accounts (2)
1906-1923
" , number listings only
- Misc. records (assets, liabilities, capitol, income and expenses)
1915-1933
- Box 9: Log inventories (fragment)
January 1, 1939 - June 1, 1940
- Ledger
1898
- Daybook
May 7, 1894 - January 10, 1895 and January 2, 1899 - July 9, 1906
- Folder. "cash in till"cards
Undated
- Also: 7 oversize volumes
- Trial balance and recapitulation (3)
1920-1923
1924-1925
1926-1928
- Payroll (2)
March 1921 - October 1921
December 1921 - February 1921 (arranged in reverse order)
- Journals (2)
December 4, 1916 - July 31, 1922
August, 1922 - June 10, 1927

Fig. 64. A finding aid which should be photocopied for the Project's files.
(Source: Anonymous, "Guide, R. Veal and Sons' Furniture Company Business Records, 1891-1941." [photocopy], p. 3., Oregon Historical Society, Portland.)

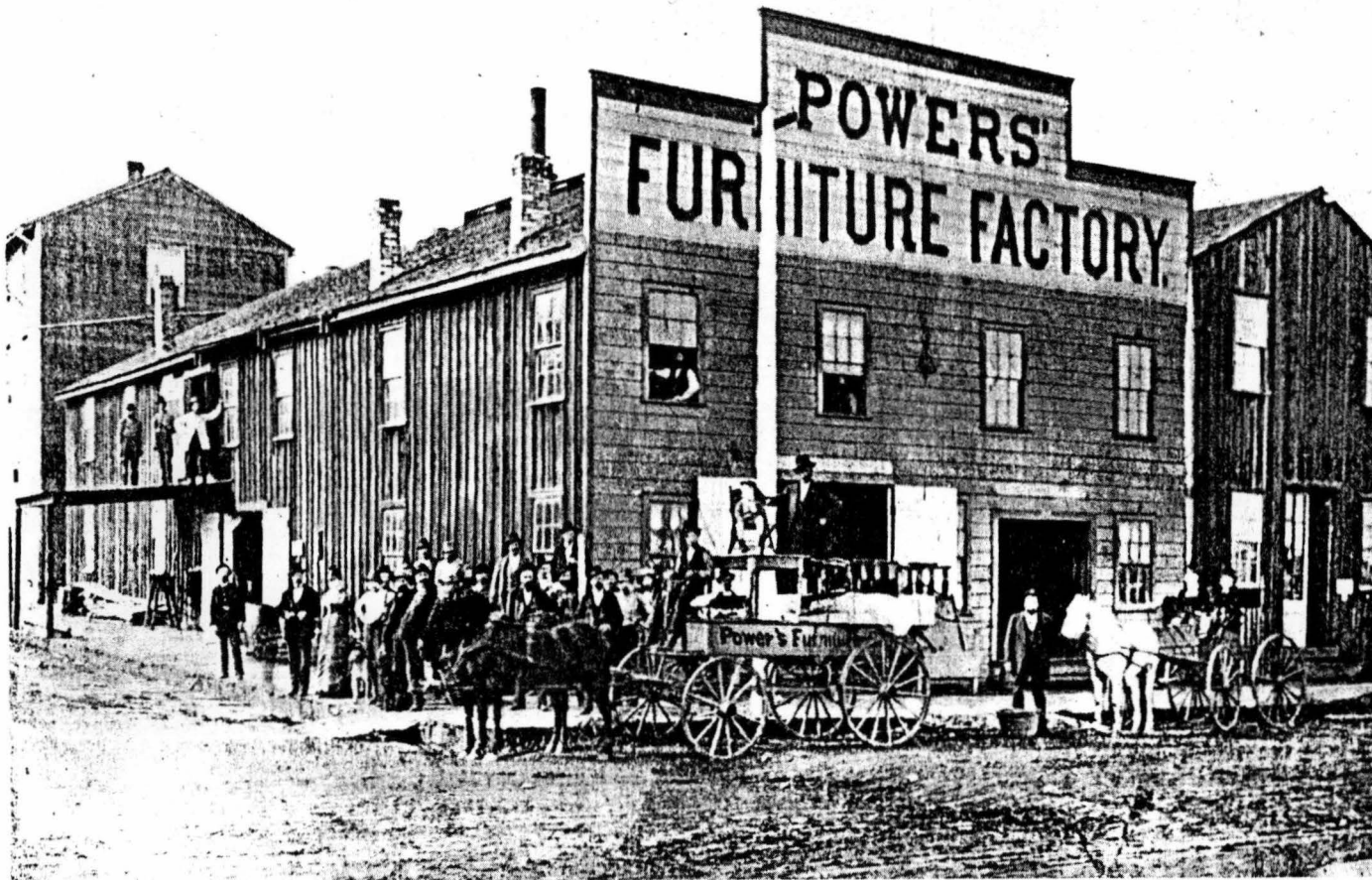


Fig. 65. Visual material which should be photocopied for the Project's files.
(Source: Edwin D. Culp, Oregon the Way It Was (Caldwell: The Caxton Printers Ltd., 1981), 53.)

I. F. POWERS,
Manufacturer and Importer of
Furniture, Carpets, Oil Cloths, Bedding,



Paper Hangings and Upholstery Goods,
188 & 190 First St. and 191 & 193 Front St.
PORTLAND, OREGON.



Fig. 66. Visual material which should be photocopied for the Project's files.
(Source: Collection of the Author.)



Fig. 67. Visual material which should be photocopied for the Project's files.
 (Source. A. Burr, "Stowbridge Building, Yamhill St., Looking West from First,"
 Lithograph, West Shore, 1883, as reproduced in William John Hawkins, III, The Grand Era
of Cast-Iron Architecture in Portland. (Portland: Binford and Mort, 1976), 82.)



Fig. 68. A photograph of historic Oregon furniture.
(Source: Ann Brewster Clarke, Wade Hampton Pipes, Arts and Crafts Architect in Portland, Oregon (Portland: Binford and Mort Publishing, 1985), 70.)

collection. Copies of this summary should be given to the repository staff and and filed at the Oregon Furniture History Project as a reference for Phase V.

Phase IV

The goal of Phase IV is to develop a guide to historic manuscript and visual materials, extant pieces of historic Oregon furniture and related artifacts in private collections. This documentation may be preserved in publicly accessible churches, government buildings, and antique stores or within the homes of private collectors. The research and documentation for this guide function as a reconnaissance level survey and all materials in private homes should be presented anonymously unless otherwise specified in writing by the owner.

Research Components

1. Using the survey forms from Phase III a concise instruction manual should be developed for researchers and experienced volunteers which describes specific procedures for reviewing pertinent artifacts and records in private collections.¹³

2. Develop a comprehensive mailing list of churches, government buildings, organizations, antique dealers, private collectors and others who may possess historic Oregon furniture or related documentation and visual materials.

3. Mail a letter of inquiry to schedule survey visits and follow up with a telephone call.

4. Visit each site to review and photocopy original manuscript and visual materials. During these visits historic artifacts and extant pieces of furniture should be photographed.

5. Compile all the accumulated documentation into a guide to primary research materials, extant pieces and historic artifacts related to historic Oregon furniture in private

collections. Researchers should obtain written permission from the owners to reproduce these materials in this guide and other Oregon Furniture History Project publications.

Phase V

The goal of Phase V is to install permanent exhibitions of historic Oregon furniture, to highlight artifacts in local museums of history, art or decorative arts.¹⁴ These furniture exhibits might focus on a local furniture maker or firm, geographic area or time period. Accompanying these installations would be an illustrated exhibition catalogue which would present an extended historical overview to the city's furniture industry.¹⁵ This catalogue would also contain reproductions of identifying marks, historic promotional materials and measured drawings of hidden or lost details (Figs. 36-38).

Research Components

1. Use collection summaries prepared in Phase III to plan exhibitions of historic Oregon furniture in area museums.
2. Work with museum staff to define the focus, scale and research requirements of the exhibit.
3. Conduct intensive level research on all artifacts selected for exhibition to produce labels and catalogue text. This investigation may include indepth material examinations by a professional laboratory.
4. Design the exhibition installation and prepare educational and promotional materials.
5. Install the exhibition of historic Oregon furniture.
6. Enhance the exhibitions with ongoing lectures, tours and other educational programs.

Phase VI

The goal of Phase VI is to further the ongoing evaluation and interpretation of the historic furniture and artifacts in these exhibitions through continued research on historic Oregon furniture. Since the primary emphasis of this phase is the development and articulation of subjective perspectives rather than the sequential compilation of objective historical data, the individual research components may not be stated as in previous phases. Selected opportunities for continued research are described in Chapter 5.

Notes

1. Homer E. Keyes, "Editor's Attic," Antiques July 1937, 9.
 2. William L. Rofes, ed., "A Basic Glossary for Archivists, Manuscript Curators, and Record Managers," The American Archivist 37 (July 1974): 422.
- FINDING AIDS. The descriptive media, published and unpublished, created by an originating office, an archival agency, or manuscript repository, to establish physical or administrative and intellectual control over records and other holdings. Basic finding aids include guides (general or repository and subject or topical), inventories or registers, location registers, card catalogs, special lists, shelf and box lists, indexes, calendars, and, for machine-readable records, software documentation.
3. See: Anonymous, "Furniture Historians," Architecture Review February 1964, 88; Anonymous, "Furniture History and Original Research," Connoisseur September 1969, 1; and Charles F. Montgomery, "The Furniture History Society," Antiques April 1971, 542-543.
 4. Charles F. Montgomery, "Furniture History Society," Antiques April 1971, 542-543.
 5. See: Daniel R. Porter, Technical Report 7: Developing a Collections Management Manual (Nashville: American Association for State and Local History, 1986).
 6. See: Museum of Early Southern Decorative Arts, Computer Guide to Index of Early Southern Artists and Artisans (New York: Clearwater Publishing Company, Inc., 1985). The Project coordinator may also work with researchers to complete a comprehensive survey of historic Oregon furniture in Mrs. Ruth Powers' collection and assist Mrs. Betty Troxclair with the dissemination of her documentation on historic Oregon furniture.
 7. See: Museum of Early Southern Decorative Arts. "Manual of Instruction for Readers in MESDA'S Documentary Research Program" [photocopy], Museum of Early Southern Decorative Arts, Winston-Salem.
 8. See: William Thorndale and William Dollarhide, Map Guide to the U.S. Federal Census, 1790-1920 (Baltimore: Genealogical Publishing Co., Inc., 1987), 281-288.
 9. See: Alfred Powers, History of Oregon Literature (Portland: Metropolitan Press, 1935), 711-736.
 10. See: Museum of Early Southern Decorative Arts. "Manual for Field Research Program" [photocopy], Museum of Early Southern Decorative Arts, Winston-Salem.

11. See: American Association of Museums, The Official Museum Directory 1993 (New Providence: R.R. Bowker, 1992).; Kimberly V. Demuth, Rehab Oregon Right (Portland: Historic Preservation League of Oregon, 1985), 73-77.; Macmillan Directory Division, The Official Museum Directory 1990 (Wilmette: National Register Publishing Co, 1989), 694-703.; National Historical Publications and Records Commission, Directory of Archives and Manuscript Repositories in the United States (New York: Oryx Press, 1988).; and the Oregon Historical Society, Museums and Sites of Historical Interest in Oregon (Portland: Oregon Historical Society, 1980).

12. Library of Congress. National Union Catalog of Manuscript Collections Catalog 1973-74 and Index 1973-1974 (Washington, D.C.: Library of Congress, 1975), 106.

13. Museum of Early Southern Decorative Arts. "Manual for Field Research Program" [photocopy], Museum of Early Southern Decorative Arts, Winston-Salem.

14. Kenneth L. Ames and Gerald W. R. Wards, eds. Decorative Arts and Household Furnishings in America, 1650-1920: An Annotated Bibliography (Winterthur: The Henry Francis du Pont Winterthur Museums, 1989), 107.

15. See: Lonn Taylor and Dessa Bokides, New Mexican Furniture, 1600-1940 (Sante Fe: Museum of New Mexico Press, in Association with the Museum of International Folk Art, 1987). and Charles L. Venable American Furniture in the Bybee Collection (Austin: University of Texas Press in Association with the Dallas Museum of Art, 1989).

CHAPTER V

SELECTED OPPORTUNITIES FOR CONTINUED RESEARCH ON
HISTORIC OREGON FURNITURE

In a physical sense, we have already gone to most places that we can. That is not to say that there are not new adventures awaiting us deep in the sea or on the red plains of Mars, but more important than reaching new places will be understanding those we have already visited. There are vital gaps in our understanding of how our planet works as an ecosystem and how our planet fits into the infinite order of the universe. The next great age may well be the age of assimilation, in which we use the microscope and telescope to evaluate what we have discovered and put that knowledge to use. The adventure of being the first to reach may be replaced by the satisfaction of being the first to grasp. Surely that is a form of exploration as vital to our well-being, and perhaps even survival, as the distinction of being first to explore a specific geographical area.¹

Continuing research projects for historic Oregon furniture, based on the extensive documentation which would be preserved at the Oregon Furniture History Project, could be pursued at two interrelated levels. At a basic level, researchers could continue to gather ever-deepening levels of documentation on Oregon's historic furniture industry by compiling more historic documentation from various areas around the state for specific time periods. Researchers could also survey public repositories and private collections outside the state to locate original pieces of furniture and archival materials such as postcards or trade catalogues.² Untapped record groups such as shipping reports, genealogical records or periodicals from other disciplines may offer additional information (Fig. 69).

At another level, researchers may use the documentation at the Oregon Furniture History Project to develop projects which address deeper contextual issues of Oregon's historic furniture industry.

Consideration of the non-physical context is more difficult to grasp because it is intangible and therefore is more open to interpretation. Aspects of plan or artifact's intangible context include the forces that brought about

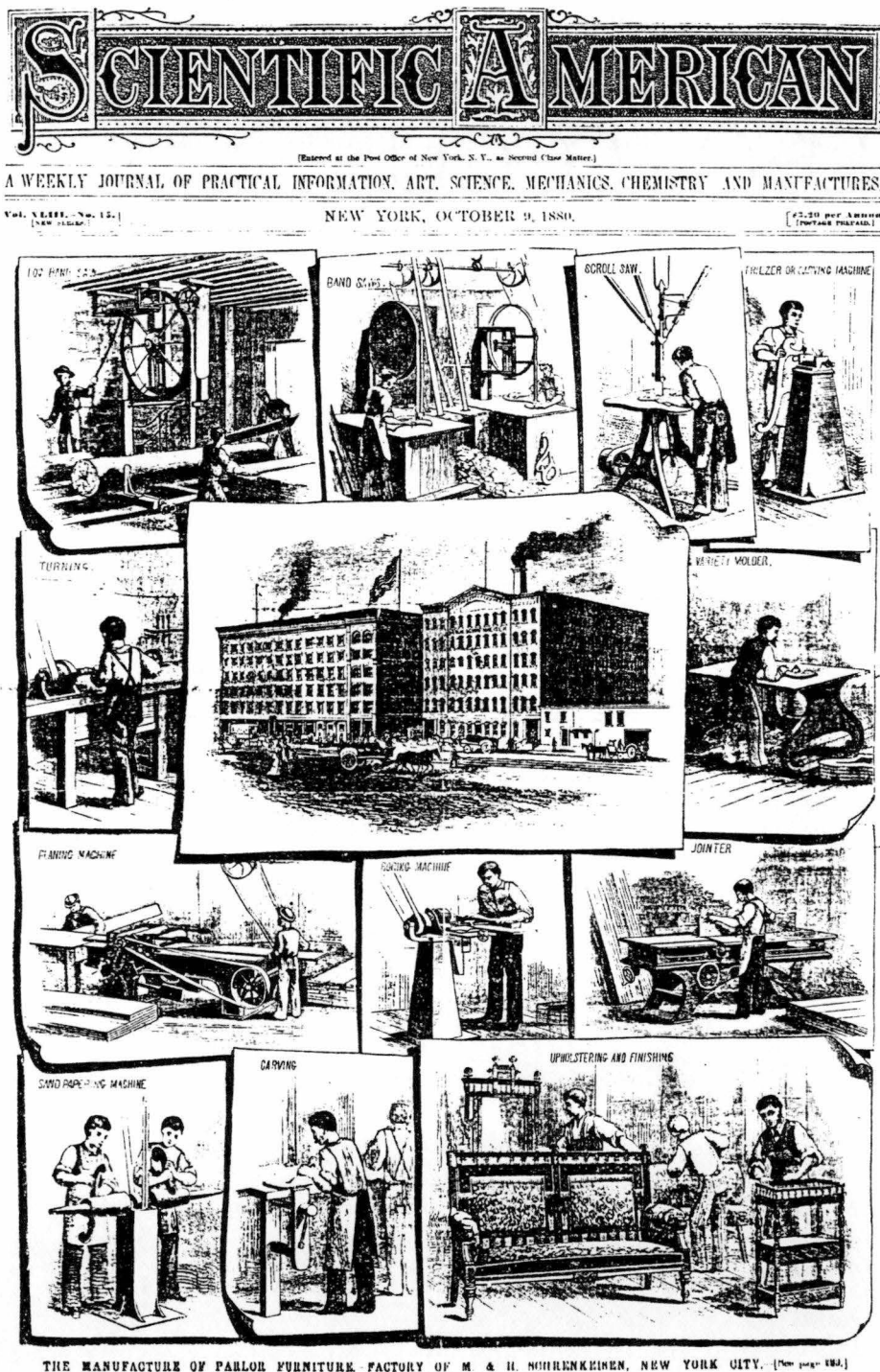


Fig. 69. Documentation on historic furniture from an unexpected source.
 (Source: Anonymous. "The Manufacture of Parlor Furniture - Factory of M. and H. Schrenkeisen, New York City," *Scientific American*, 9 October 1880, Cover.)

its existence and those that subsequently altered it; its sequence of existence and its changes over time; how access has affected its significance for various groups in the past and the present; past and current uses and their effects; its relationship to comparable artifacts and places including rarity or frequency; the quality of information about it and its contexts.³

Broader contextual perspectives may also be developed by indepth surveys of other Oregon decorative arts such as textiles, metalwork, ceramics or glass and related artifacts including firearms, painting or photography.⁴ These artifacts may also be considered in relation to historic Oregon furniture by compiling books on period interiors similar to Cynthia Brandimarte's Inside Texas: Culture, Identity and House, 1878-1920.⁵

In closing, this proposed Historical Research Management Plan for Historic Oregon Furniture is presented as a foundation for developing deeper levels of inquiry which reflect national studies of historic furniture. As perspectives on history and how it is defined, perceived and interpreted change, the methods for researching historic furniture will be adapted. Rather than approaching the research of historic furniture with immutable preconceptions about methodologies and documentation, researchers should continually approach the research of the historic Oregon furniture industry with an open mind, an inclusive social and cultural perspective and, at times, a sense of humor (Fig. 70).

In the future we must move beyond simple genealogical information and object identification, mobility rates of faceless figures, or rhetorical postures. Instead we should combine the implicit strengths of the three different groups identified above: the detailed analysis of the artisans' products, a thorough exploration of their cultural and social context, and a balanced consideration of their techniques. We should construct solid theoretical frameworks that synthesize sophisticated historical analysis with sensitive treatment of craftsmen and craft processes and products. Essential to this task is the integration of information drawn from artifacts, account books, inventories and wills, tax lists, census records, town and church records, land deeds, genealogies, diaries, and any other pertinent material. The ultimate goal is an understanding of the fluid cultural networks in which craftsmen lived. In regard to production, we need to inquire about seasonal rhythms, the preferred time for certain tasks, the sources of tools and materials, the destinations of finished products, the initiation of transactions, the involvement of family members, the acceptable roles for women, children, and blacks, the strength of learned traditions, the varieties of productive units, the location of different productive tasks, and the hierarchy within the shop and within the craft. Less obvious and more sophisticated questions would focus on how the craftsman organized his production, how he altered his

WEEKLY WORLD NEWS
June 30, 1992 85¢/95¢ CANADA

Everybody who sits in it dies within days!

BAFFLING CHAIR OF DEATH KILLS 63!

WHO WILL BE NEXT?

Cursed seat has doomed hotel guests since 1702!



Fig. 70. A tabloid article concerning historic furniture.
(Source: Anonymous, "Baffling Chair of Death Kills 63," Weekly World News 30 June 1992, Cover.)

tasks in relation to increased or decreased demand, how his production was determined by age or family development, how the work force was recruited or reproduced, and the source and rate of technical change. Pertinent questions regarding the craftsman within his community include his mobility, location, and kinship ties, the identity and relation of his customers, and the common standards of artifactual language, the usual patterns of purchase, the relationship between shops within a town or region, and the extent of the market.⁶

Notes

1. Michael Collins, "Into the Unknown," in Lewis and Clark and the Route to the Pacific, Seamus Cavan (New York: Chelsea House Publishers, 1991), 8.

2. See: Kim Keister, "Wish You Were Here," Historic Preservation March-April 1992, 54-61. and Michael Kernan, "The Object at Hand," Smithsonian April 1991, 32-33.

3. Gordon B. Loader and Clifford W. Zink, "Preservation and Cultural Significance," in Historic Preservation: Forging a Discipline, ed. Beth Sullebarger (New York: Preservation Alumni, Inc., 1989), 44.

4. See: Swanee Bennett and William Worthen, Arkansas Made: A Survey of the Decorative, Mechanical and Fine Arts Produced in Arkansas, 1819-1870, Volume 1 and 2 (Fayetteville: University of Arkansas Press, 1990); John Bivins and Forsyth Alexander, The Regional Arts of the Early South: A Sampling for the Collection of the Museum of Early Southern Decorative Arts (Winston-Salem: Museum of Early Southern Decorative Arts, 1991); and Pamela Wagner, Hidden Heritage: Recent Discoveries in Georgia Decorative Arts, 1733-1915 (Atlanta: High Museum of Art, 1990).

5. Cynthia A. Brandimarte, Inside Texas: Culture, Identity and House, 1878-1920 (Fort Worth: Texas Christian University Press, 1991).

6. Edward S. Cooke, Jr., "Craftsmen," in Decorative Arts and Household Furnishings in American, 1650-1920: An Annotated Bibliography, ed. Kenneth L. Ames and Gerald W.R. Ward (Winterthur: Henry Francis du Pont Winterthur Museum, 1989), 335-336.

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