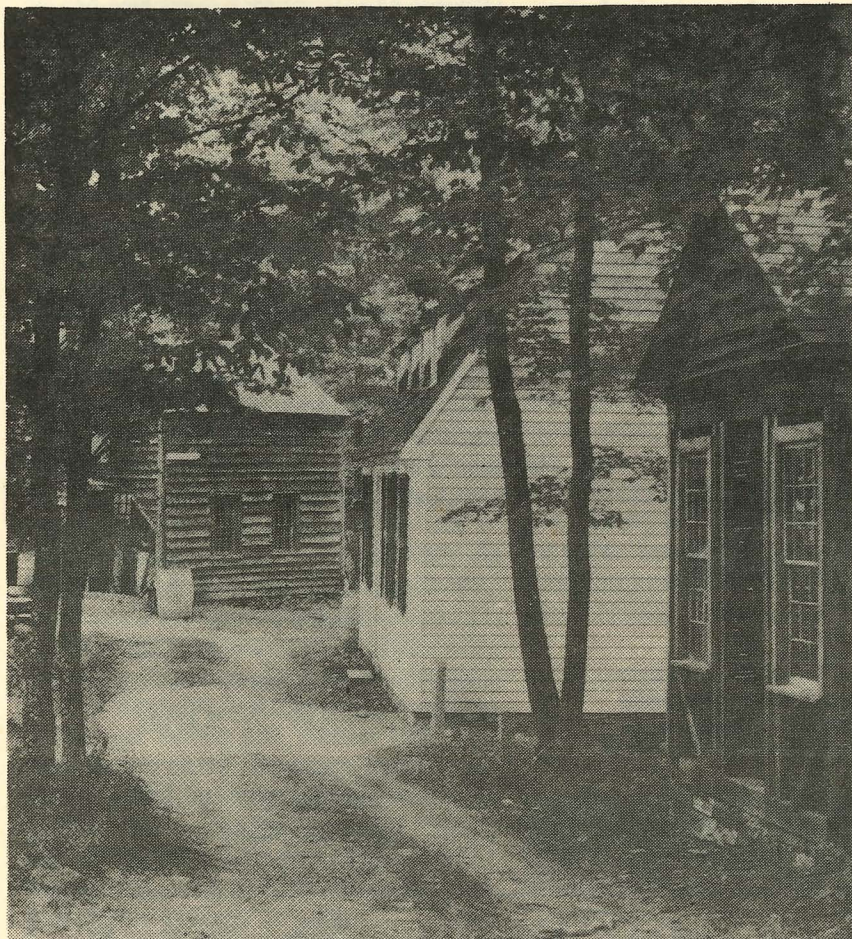


Living History

A Quarterly Journal of Historical Preservation

Volume 2, Number 4

Eastfield Village



*A street in Eastfield. In the foreground is a Greek Revival doctor's office that, when restored, will serve as the village library. Next are a gambrel-roofed tavern (center) and the blacksmith shop. Photograph by Don Carpentier, reproduced from, *The Preservationist's Progress, Architectural Adventures in Conserving Yesterday's Houses*, by Hugh Howard, Farrar, Straus and Giroux, 1991. Available from the author, phone: 518-312-9891.*

In 1966, when Don Carpentier was 14 years old, his father, a research virologist from Albany, New York, bought a 72 acre farm 15 miles east, across the Hudson River, in Rensselaer County. The Carpentier family moved to the farm in the rural township of East Nassau, and Don soon discovered the artifacts and people of his new environment, which would direct his life toward the study and preservation of the material culture and rural architecture of the Upper Hudson Valley. It was his passion for accuracy and completeness, his wish to restore each building to its original state, that led to his eventual mastery of many pre-industrial trades and techniques.

Continued on Page 4

The Fair at New Boston

Living History is alive and active throughout North America, but if the National Listing of Events, published in a monthly newspaper out of Grand Rapids, Ohio, is an indication, the activity is very at home in the Midwest. The September issue of *Smoke and Fire News* lists 211 up-coming events in 38 states and Canada. These include historic farming, black powder shoots, military encampments, festivals, fairs, and historic re-enactments. Many last 2 to 3 days and are held annually. Each has its unique purpose and regional character. Some, like the Tenth Annual Fair at New Boston, held near Springfield, Ohio, have a history of their own and a large network of people who share work and fond memories.

As an example, *Smoke and Fire's* 1992 September calendar, column A (see page 7), begins in late August with a three-day Heritage Festival and Living History Encampment at Riverside Park in Ypsilanti, Michigan. This is a time-line event covering 1700 to 1865. Authenticity is stressed; firewood, water, and straw are provided. Meals are possible. Sutlers and blanket traders are allowed by invitation only. (Contact Mary Hoffman 313-434-8159.)

In late September, Wisconsin does a tribute to the French voyageur, a re-enactment representing voyageurs in the Changuamegon Bay region in the early 19th century. (Contact the Madeline Island Historical Museum, 715-747-2415.)

On December 25th, the list ends with a Pennsylvania re-enactment of the longtime favorite, Washington crossing the Delaware. It's an all-day affair. Bring period clothing and boats. (Call 215-493-4076.)

The Tenth Annual Fair at New Boston, which was held in central Ohio, Labor Day Weekend, was a two-day fair and weekend encampment, presented by the George Rogers Clark Heritage Association. The fair represents a time period from 1790 to 1810, a lively and colorful era at the birth and expansion of a new nation. The Fair at New Boston is a regional and family-oriented event organized with careful attention to the authenticity of the crafts and costumes of its participants. It is an educational, theatrical, and entertaining gathering.

Continued on Page 6

COMMUNICATIONS

FROM THE EDITOR:

The last two weeks of the deadline for this quarterly are always the most intense, but now that the autumn issue is ready for layout and printing, I give a sigh of relief, because I can get back to doing the other chores I've started, and earning a living, like normal. But, each issue is a new experience and I appreciate the help I get along the way.

I find the widespread interest in, historic-horticulture, history, genealogy, preservation, and re-enactment an encouraging aspect of the contemporary world, and I find it guides my own activities. Yesterday, after reading about succotash, the seasonal corn and bean dish of the Indians as described by Betty Fussell in her new book, *The Story of Corn* (see review on facing page), I was inspired to action. Because we are still in the green-corn season here in the Catskills, I immediately went to the garden to try making succotash with my own heirloom varieties of beans and corn.

I took my Wolven family corn knife

(see LH Volume 1, Number 1, Page 3), cut half a row of Wolven sweet corn, and picked a dozen or more ears of it for the succatosh. Each stalk did not have its full supply of ears as I had been harvesting occasional fat ones in this garden for two weeks. I made a simple shock of the corn-stalks, using one stalk to tie the bunch. Because the shock was small, I did not try using the corn-gallus which I had learned about in Betty's book.

I did not grow pumpkins this year, but I substituted a bright yellow squash, a wormy survivor of a crop I had lost to the squash-borers, and laid that vegetable symbolically at the base of the shock of corn, confident that its visual meaning would not be lost, so close to Halloween.

My bush beans, a mixture of Davis and Cattle, were already pulled and hung to dry on the back porch, so I harvested handfuls

of the green pods of the two Wolven pole beans that I had grown on the fence, a white and a deep purple Lima. This is my first year with these beans and I was not sure what to expect. Back in the kitchen I opened the pods and discovered a Disney World of color, beans in various sizes and stages of maturation, pure white, pale green, splotches of purple, and several shades of shocking pink. I put them in a bowl.

Next I husked the corn. Some ears were full, eight rows of plump pale blue kernels, others white with blue just appearing. Some thin ears had only a few scattered kernels which had pollinated. I knew from experience to expect this. I cut the kernels and squeezed the corn milk into a second bowl planning to add it to the succatosh after the beans. The decorative mixtures of corn and beans rivaled the October foliage outside, and I thought for a time it would be a shame to destroy their color with cooking, but I followed an old colonial receipt and boiled them up with a little store-bought salt pork (bacon) and a white onion. What remains in the refrigerator this morning retains alluring shades of violet, with specks of tan and gray. Tonight they will be re-heated with shredded nasturtiums and mustard greens in celebration of a pretty good summer, no good for tomatoes, but great for peaches.

Thinking about articles for the winter issue of Living History is difficult, now that the cold winds of October and the threats of frost urge me to prepare for the real winter with storm windows and insulation. A dozen jars of seeds begin to fill a shelf in the pantry, and the January deadline seems far away.

Sincerely,
Peter Sinclair
Editor and Publisher

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BOOK REVIEW

The Story of Corn, by Betty Fussell, Illustrated, 368 pages, New York: Alfred A. Knopf, \$30.

Known for her writing on food history, and author of, *I Hear America Cooking*, Betty Fussell's new book about corn is an enthusiastic exploration subtitled, "the myths and history, the culture and agriculture, the art and science of America's quintessential crop." It is a broad and descriptive view of the subject in which the author takes a personal interest, exploring her own mid western corn roots and following them in all directions through time and place. The book is entertaining, her passionate descriptions of mush will make your mouth drool for some, and her historic and cultural material is of real value.

Corn was at the foundation of many Native American cultures. The book describes its mythical origin and meaning in the blood sacrifices of the Toltecs and Aztecs, its history and worship in the lives and ceremonies of the Pueblo people, and the civilizing affects of its agriculture on the Inca of Peru, a people once addicted to eating human flesh.

In 1922 Buffalo Bird Woman, a Hidasta, recalled her people's tradition of corn farming in the flood plains of the upper Missouri. "Often in summer I rise at daybreak and steal out to the cornfields; and as I hoe the corn I sing to it, as we did when I was young." Most of these watch-garden songs were love songs, and Buffalo Bird Woman said, "We cared for our corn in those days as we would care for a child, for we Indian people loved our gardens, just as a mother loves her children; and we thought that our growing corn liked to hear us sing, just as children like to hear their mother sing to them."

with a little help from the farmer, corn has a natural ability to adapt, and many types were being cultivated in diverse climates throughout America when Europeans arrived. The new farmers wanted wheat, but were hard pressed at first for conditions to grow it, and so they followed the native way and adopted the cultivation of corn, adding further to its variety, uses, and rich lore. Many of the new Americans came to depend on corn and identify with it. They wrote songs about corn, told jokes about it, and defended its low-status as a food for humans, as it was held in the eyes of a more refined European taste.

The story of corn is not complete without a description of the "corn sick" contemporary landscape of America where the

fields of corn grow larger and taller, and the farmer grows fewer and more industrial. *The Story of Corn* does sketch this landscape and traces some of its technological and economic history.

For an edited sample of Betty Fussell's book, see "Cortland's Cornhuskers" in Autumn 1991 Living History, Volume 1, Number 3, page 4.

BOOK NOTICE

The Seed Savers Exchange has just published a *Garden Seed Inventory* Third Edition, which contains the most complete listing of catalogs offering heirloom and non-hybrid vegetable seeds. The inventory contains almost 6,000 open pollinated varieties still available in the United States and Canada, and provides a tool for the gardener who is looking for a regional variety.

The *Garden Seed Inventory* has been collecting data since 1981 and its figures show declining trends in availability of heirloom vegetable varieties. This information can serve as a warning about garden and varieties whose availability is endangered and give direction for action. More about this in the winter issue of Living History. Softcover copies are available for \$22 and hardcover for \$28, including postage, write:

Seed Savers Exchange
RR3, Box 239
Decorah, Iowa

PUBLICATIONS

Small Farm Today is a bimonthly magazine which includes articles on minor breeds and open pollinating crops. Formerly titled Missouri Farm Magazine, this lively and informative publication is in its ninth year. *Small Farm Today* is of value both to the small acreage farmer who is interested in diversified farming and to the historian who is interested in traditional survivals in farming.

Ron Macher, the editor, describes *Small Farm Today* as a "how-to magazine of alternative crops, livestock, and direct marketing." In the August issue there are articles on economics, Amish farming, raising and utilizing donkeys, elk, and historic breeds of chicken and cattle. William Childress in his *Ozark Odyssey* column describes some of the

last farmers to make Sorghum syrup in Missouri. Using a 101 years old portable sorghum mill, modified for their tractor, these farmers still harvest the long canes of their milo crop in the fall, extract its juices in the mill, and boil it down in a 12 foot long pan, fired with seasoned oak.

Small Farm today
3903 W. Ridge Trail Road
Clark, Missouri 65249

one year, six issue subscription \$18
single issue, \$3.50

Joiners' Quarterly, The Journal of Timber Framing And Traditional Joinery, is a magazine which includes information and advertising relative to all aspects of the trade. The summer 1992 issue, number 22, contains two excellent articles by the quarterly's founder, Steve Chappell. One is about building affordable homes in America and is based on his personal, and practical experiences with timber framing. The other is a report on the 1992 conference of the German Timber Framers Guild which he attended with a small group of Americans, "on a mission," he writes, "to seek out and absorb as much of the German culture, architecture, and beer that we could in two weeks."

Steve was impressed with the well-kept historic timber frame buildings he found in Germany, some of which dated to the 1500's. To his astonishment, he found a country where timber framing is still the primary building system, and new houses are still constructed that way. He was told that one reason for its continued use was the conscious effort made after World War II to rebuild the nation using traditional building methods. The trade guilds are alive and active in Germany.

The winter issue also includes articles by Michael Langford, "Architecture & Political Ideology: The Arts & Crafts Movement," and Diane Olthuis, "Reassembling a Russian-American Blockhouse," the preservation by an Alaskan museum of a 19th century eight-sided log structure which was ordered by the Russians as a defense of a fur trading outpost, and cut at a water powered saw mill in Sitka by Finns and Scandinavians, using Nordic building traditions. It was saved in 1930 by the manager of the Alaskan Commercial Company, who had it carefully disassembled and put in storage at the University in Fairbanks.

Joiner's Quarterly
see their ad on page (10)

Continued on page 11

Eastfield Village continued ...

At 19 Don began his first restoration of a local blacksmith's shop. He removed the roof and siding from the 19th century workshop, took the timber frame apart, numbered the parts, moved them to the family farm, and re-assembled them in the "east field." By 1980 Eastfield Village was a community of 26 reconstructed buildings, houses, stores and craft shops, dating from 1787 to 1840. Don took great care to make sure they were historically accurate, filling them with the tools and furniture of their time. He made not a museum at Eastfield Village, but a laboratory and school of historical archaeology where he lived and worked, and students could explore and learn through doing the trades and crafts of historic preservation.

Don earned a degree in historic preservation at Empire State College in Saratoga Springs, but he found his own hands-on method more rewarding. In the building of Eastfield Village he did not search for grants, which he feels too often misdirect the recipient and create a dependency. Admiring the self sufficiency he found in the past, he clung to his independent path, supporting himself by running the school, doing carpentry, and, in the early years, by selling antiques out of a reconverted chicken coop. As Don's reputation grew, museums and historic sites hired him for consultation. He also worked as a set consultant on films, including two productions of the Henry James novels, *The Bostonians* and *The Europeans* and the 1930's film *Ironweed*. Recently Don was dubbed "master" by Fred Bair and the Society of Workers in Early Arts and Trade (S.W.E.A.T.).

By careful dismantling and reassembling historic buildings and by teaching himself about early hand tools and traditional timber framing, basket making, blacksmithing, tin smithing, stone cutting, printing, and cabinetmaking, Don came to an intimate understanding of the tools, the build-



July 4th, 1992 at Hoag's Corners, New York, a few miles from Eastfield Village, a parade of local citizens, led by a masked man blowing a tin horn and another, carrying a flag which reads "DOWN WITH THE RENT."

People of this rural crossroads in Rensselaer County celebrate the 9th Annual Big Thunder Day to commemorate New York State's Anti-Rent War of the 1840's and its leader Dr. Smith A. Boughton, who lived nearby. Dr. Boughton was known as "Big Thunder" and the tenant farmers were called to action by blowing on tin horns. Those that joined the rebellion dressed themselves in Indian disguises of calico. They demonstrated and blocked the attempts of landlords to collect rent.

This fall 300 people in Rensselaer County demonstrated their anger with a contemporary threat to farming and land ownership, which is an almost 200% rise in the county land tax over the past two years.

If you would like to participate or attend Big Thunder Day, July 4, 1993, write:

The Hoags Corners Community Association
c/o East Nassau Post Office
East Nassau, NY 12062

ings, and the people who made and used them. gradually he became more discerning and he often reconstructed his buildings or got rid of them, to make way for better examples.

Eastfield Village does not have the freshly painted and polished look typical of most restorations and open air museums.

Many rooms look worn and lived-in. They have the smell of recently used fireplaces. Others are unfinished, revealing details of construction often hidden in a completed restoration, an asset for a place that is not a public site but a school for the serious student of historic crafts and restoration.

The workshops given during the



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Don and Denise Carpentier with daughter, Hannah, seated in the doorway of the Greek Revival church at Eastfield. They are holding examples of early 19th century household pottery which they make reproductions of during the winter in their basement pot shop. They are: (left) a Mocha-ware mug and bowl, decorated with an earthworm pattern and cats eyes, (right) a milk-jug with farmer's arms, and (far right) a spatter-ware plate with a painted pea fowl. These reproduction pieces have been known to surface in the antique market and bring 10 times their present price, so, watch for the makers' stamp on the bottom before you buy that Mocha ware bowl or Wheelton style plate.

older I get the calmer I get," he says. "Someone said that the first half of your life you spend acquiring things and the second half you spend getting rid of it all. So, once the buildings are finally all fixed up, I'll keep exactly what I want that I can maintain, and the rest will go to a nonprofit corporation I've started called Historic Eastfield Foundation."

In 1992 Eastfield Village offered 13 workshops from June 8 through September 25. They included, Historic Painting Techniques, Architectural and Ornamental Stone Cutting, Fireplace and Oven Building, Slate Roofing and Repair, Timber Frame Restoration, Shoemaking, and Tinsmithing. In addition to Don Carpentier, instructors include William McMillen, Supervisor of Richmandtown Restoration, Staten Island, Allen Williams, a professional stonecutter from Massachusetts whose family have done the same for several generations, and Mathew Mosca, one of the country's leading Historic Paint Specialists.

For information on 1993 workshops, write:

Eastfield Village
Box 143 R.D.
East Nassau, NY 12062

summer attract people from many backgrounds and places, among them the owners and restorers of historic buildings, furniture makers, restoration carpenters, historians, and museum professionals. Students who come for two days to a week are encouraged to stay at the village which has neither electricity nor running water; sleep on a rope bed, cook in an open fireplace, use the antique privies, illuminate the night with candels, and experience the past.

Five years ago the first electricity and indoor running water in the village was installed by Don in the 1789 house where he lived, an engagement present for Denise, now his wife. Today, at forty and twice a father, Don surveys the work of 25 years, the houses, sheds, and shops, the 13-room tavern, the towering Greek Revival church where he was married, and the church's graveyard. "The

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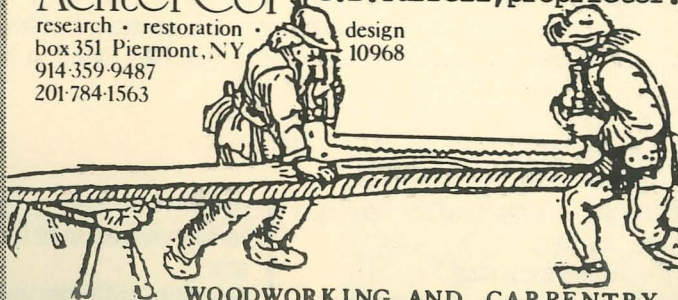
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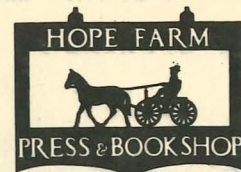
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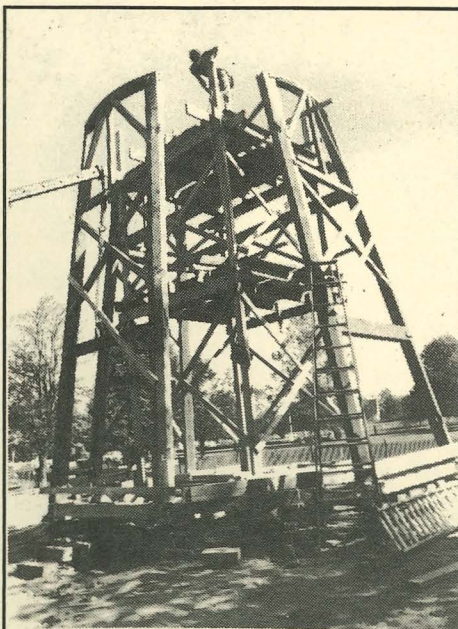


Militia muster for a public trial at the fort.



Roger Tyrell, a citizen of nearby Springfield, Ohio, and Michael Metz, a constable's clerk, who keeps order at the New Boston fair, chat together on a hill overlooking the fair.

The Fair at New Boston continued ...



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By day, the fair was a busy village of 600 people from the past. Participants from many states mingled and interacted with 10,000 contemporary, mostly local, visitors who paid \$3.00 for adults and \$2.00 for children ages 6 to 11. By night the fair was a neighborhood of white tents and candlelight and after the children were in bed, an off-the-cuff version of the Beggars Opera (*) was given in Little John's Tavern. Music, food and beer (**) were in abundance, but the author saw no drunkenness and only one old begger, his feet in rags, a noisy tin cup in his hand.

For two days the streets and stalls of the canvas village of New Boston were alive with merchants, milliners, cordwainers (shoemakers), and blacksmiths. A man in silk britches and a high-collared coat, demonstrated bobbin lace-making; nearby a group of hat makers and tailors demonstrated felt hat making and blocking, using wooden forms and irons heated on a small fire.

Within the three-sided log stockade visitors explored the fort's defensive functions and entered its windowless log cabin, where a red man and a white trader displayed papers of vermilion from China, cones of sugar, twists of tobacco, silver thimbles, and beaver skins, and explained how these were used in the far flung trading network of the frontier. Nearby, on a path through the woods, some Shawnee families and their Cherokee friends had made fires and built wigwams. At 10 a.m. a band of Indians with their painted warriors, dressed in flamboyant costumes, signed a trade agreement at the fort.

There were guns and militia everywhere and an occasional muster and march, but many of the military looked retired in this postwar era, thinking of a new occupation or looking for a piece of land. The author saw a carpenter wearing a brimless cap and carrying a brace and bit in his back-pack frame. He held a hoe, using its handle for walking and its blade as an advertisement of his other ambitions.

When the author asked the traveler, "What brings you here?" He displayed three hand-written documents, which he carried in his white canvas hat. They were his military discharge, an official promise of land, and a surveyor's assessment of his 100-acre Ohio swamp. They were copies of family documents this man had found in his genealogical reserach.

*The food was good.
The beer was cold.
The days were damp, and then sunny.
The trip was long,
but the people were nice,
and it didn't cost very much money.*

The Editor

For information about the Fair at New Boston,
write:

George Rogers Clark Heritage Assoc.
P.O. Box 1251
Springfield, Ohio 45501

The following listings of living history events and Civil War reenactments were taken from: *Smoke and Fire News*, National Listing of Living History Events, P.O. Box 166, Grand Rapids, OH 43522; and *Camp Chase Gazette*, The Voice of Civil War Reenacting, P.O. Box 707, Marietta, Ohio 45750

EVENTS LISTED IN *SMOKE AND FIRE NEWS*, SEPTEMBER 1992

- (A) Early American including Revolution, and French & Indian War
- (B) 1812 and Civil War
- (C) Native American
- (D) Festivals, Workshops, Trade Fairs, etc.
- (E) Scottish

EVENTS LISTED IN *CAMP CHASE GAZETTE*, MARCH 1992

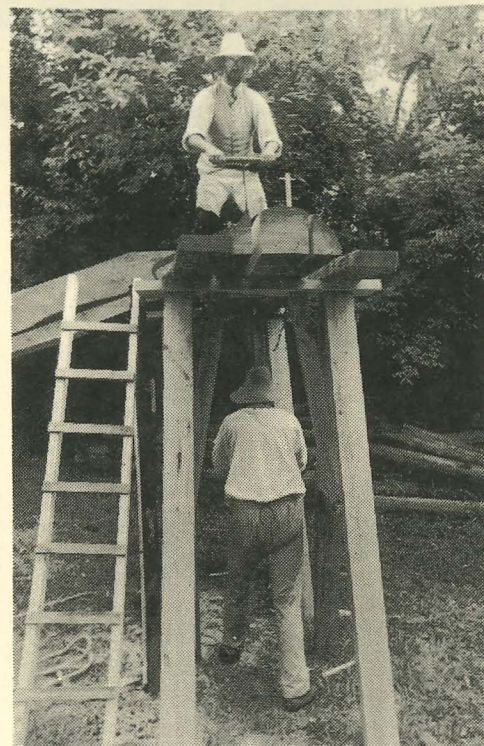
(F) Civil War

	A	B	C	D	E	F	Total
Ohio	22	1	2	8		10	43
Indiana	23	5		6		5	39
Michigan	20	6	1	4		4	35
Pennsylvania	12	2	3	5	2	11	35
Illinois	12		2	3		7	24
Minnesota	11						11
Virginia	1					9	10
Wisconsin	5			2		2	9
Iowa	6					2	8
Missouri	6		1			1	8
California	3		1	1		3	8
Alabama	2	2				4	8
New York	2	1		1		4	8
Kentucky			1	1		5	7
Colorado	5		1			1	7
Louisiana	1					6	7
West Virginia	1					5	6
Arizona	5						5
North Carolina				1	1	3	5
Nebraska	4						4
Texas	4						4
Tennessee	1					3	4
Ontario, CANADA	1			2		1	4
South Dakota	3						3
Oregon	3						3
Vermont	2					1	3
Oklahoma	1					2	3
Mississippi	1					2	3
Maryland	1			1		1	3
Florida				1		2	3
Massachusetts						3	3
Kansas	2						2
Nevada	2						2
Washington	2						2
South Carolina	2						2
Georgia						2	2
Wyoming	1						1
New Jersey			1				1
New Mexico						1	1
Delaware						1	1
Connecticut						1	1
IRELAND						1	1

FOOTNOTES

(*) The Beggar's Opera (1728) is a spoof on serious Italian opera, a ribald satire on the morality of contemporary politics and nobility. It was one of the original balad operas, a still popular form. The text was written by John Gay (1685-1732).

(**) Approximately 33 barrels for the two days.



ABOVE LEFT: Kim Schmid with her daughters, Erika and Anna from Kenosha, Wisconsin, keep the campfires burning while her husband and some sailors of the Virginia State Navy are out recruiting. They are easy to spot, dressed in short striped pants and flat-brimmed hats, blackened with their namesake, tar.

ABOVE RIGHT: Mark Price, a forester, and Bob MacDonald, a cabinetmaker, from Fairborn, Ohio, demonstrate pit sawing, a method of sawing boards that was used on the frontier before water power was available.

LEFT: John Hartman and his wife from Indianapolis, Indiana, visit printer, Thomas Strassell. The J.M. Hartman & Daughters Seed Company sells spatterware crocks, and grows and sells many varieties of heirloom vegetable seeds.

BELOW: The Nonesuch Players from somewhere in California cavort at the fort. They are looking for a pig to produce Hamlet. Show them any interest and they will read your mind and tell your fortune. From left to right they are: Ron Carnegie, Walter Nelson, and Sheila Murphy Nelson.

Another important publication with listings of events (31 in the summer 1992 edition) but not included here:

Living Historian
 Official Publication of The Living History Assoc.
 P.O. Box 578
 Wilmington, VT 05363

Eighteenth Century English Dyeing in Pennsylvania

Almost twenty years ago I began learning to dye wool with plants I gathered from roadsides and fields, and with mordants available in colonial times. Mordants are chemicals which enable dyes to penetrate the fibers and stay there. Usually I put the mordant in with the plant material.

Some mordants, like copperas (iron sulphates), will affect the final color. The kettle's material—brass, copper, iron—also affects the color. By changing kettles and mordants I got many colors from the same plant: many yellows, some browns and tans, a few greens. To get reds, purples, and blues, I purchased imported dyes: cochineal, madder, logwood, and indigo, just as people did in the 17th and 18th centuries.

Dye-pots have become very popular demonstrations; I expanded my repertoire to include linen, which requires extensive treatment with pre-mordant before dyeing. With the organization of Past Masters, the living history group I am associated with, primary documentation of eighteenth century English

recorded buying indigo. Other plant material was harder to track down. Peter Kalm (3.), the eighteenth century Swedish naturalist provided much useful information; other travelers' accounts were less helpful. Very occasionally diaries, journals, and correspondence mentioned a specific plant, and household manuscript collections sometimes gave valuable receipts (4.).

My research proved an unexpected point, that the colonial English in Pennsylvania were *not* using field plants as I had been doing. Instead, the bulk of their dye-stuffs were either imported or made from trees, or more correctly, tree barks. Further investigation into the matter, including dyeing, supported this practice.

Plants like goldenrod can be dried, kept for up to two years, then used with little change in color. However, the leaves and flowers collect dust and cobwebs by the ton, and when touched or moved, shatter into pieces too small to be collected. This makes them messy and difficult to use unless stored



Jordan Bird checks the color of a black walnut dye-pot at Historic Bethlehem, 1992.



A madder-dyed woollen length is checked by Clarissa Dillon at Historic Bethlehem, 1992.

dyeing in Pennsylvania became essential, and I began to check out which dyes were being used here in the eighteenth century.

John Wollman, (1.), an influential Quaker here and abroad, considered dyeing fabric for clothing undesirable because it covered stains and dirt. He felt strongly that the time and money would be better spent in laundering. His does not seem to have been the common attitude at that time.

Newspapers advertised imported dyes for both professional and home use. In his "Diary 1769-1782," Benjamin Hawley (2.)

in anachronistic plastic bags.

Barks on the other hand, retain the dye far longer; eight-year-old sassafras root-bark produces color as deep and clear as that from freshly gathered material. Sheets peeled from felled trees, dried, and either stored whole or chipped can be put in cloth bags which are cleaner and more durable than plastic.

During the eighteenth century, trees were being cut at a tremendous rate for building, fencing, fuel, and furniture, so barks were easily available. The diary of a Chester

county joiner refers to cutting and hauling many kinds of trees whose barks were documented elsewhere as dyes (8.).

To date I have only found references to two field plants in period sources. One is jewelweed, which is documented twice: once in Kalm's *Travels*, for wool, and once in a manuscript collection of medicinal receipts (7.). I have found that jewelweed does not color linen at all. It is best used on wool in August when the plant is blooming. June is too early; there is no color. In July the color is a light reddish-brown, not the tawny red mentioned in both sources. By September the plant is so dry that there is only enough dye to color the water slightly, not the cloth.

The second plant is field or sheep sorrel, used in pre-treating fabric to obtain "a durable black" when using logwood and copperas. I used it on pre-mordanted linen, a blanket with cotton warp/wool filling, and a well-fulled wool. The wool took the color most evenly and strongly a *very dark blue*. The linen and cotton were much bluer and rather uneven. A test for light fastness indicates that the color is indeed durable; since logwood is usually a fugitive dye, the pre-treatment seems helpful.

An experiment with French or garden sorrel, which I can obtain more easily, has provided the same colors, by the same pro-

cess with the same durability. I now use only plant materials that are supported by my documentary reserach. A twenty-gallon copper kettle makes it possible to dye enough fabric for short-gowns and waistcoats but not for larger garments; evidence points to a reliance on professionals for this. This was common in England; Gervase Markham commented in *The English Housewife* (1615) (4.) that "... she shall send them (woolens) unto the dyers, to be dyed after her own fancy ..."

My interpretation of eighteenth century, English dyeing in Pennsylvania has put me out of step with many local sites which are still using the plants I started with. It would seem that the "arts and crafts movement," which was heavily influenced by modern Scandinavian practices, coupled with the colonial revival, and possibly also the "discovery" of Appalachia, has led to misinterpretations of this aspect of colonial life. The publication of the *Foxfire* books around the time of the bicentennial, lead to a general confusion about the differences between "colonial" and "early American," and the easy availability of information from modern natural-dyers have further muddled the situation.

Here is the list to date of the dyes with sources authenticating their use in south-eastern Pennsylvania during the eighteenth century. An asterisk means that I have tried this dye.

- *alder Samuel Nutt (5.), William Pym (6.)
- *brazilwood Peter Kalm (3.), Samuel Nutt, William Pym
- (also called redwood)-imported
- *fustic-imported Samuel Nutt, William Pym
- *hickory Peter Kalm
- *indigo-imported Benjamin Hawley, Peter Kalm, Samuel Nutt, William Pym
- *jewelweed Peter Kalm, Elizabeth Coates Paschall (7.)
- *logwood-imported Samuel Nutt, William Pym
- *madder-imported Samuel Nutt, William Pym
- maple, red Peter Kalm
- oak Samuel Nutt
- *oak, white Peter Kalm
- oak, yellow Peter Kalm
- *pokeberry Peter Kalm, Charles Read (9.)
- *sorrel, field or Peter Kalm
- sheep
- *sumac Peter Kalm, Samuel Nutt, William Pym

Some of these receipts require further research into the ingredients; others call

for items difficult to obtain. I am still hunting for solid documentation for English use of black walnut and cochineal here.

Samuel Nutt's book (1702), William Pym's dye-book (1710-1792), and Hawley's diary are in the Chester County Historical Society, West Chester, Pennsylvania. Paschall's manuscript is at the College of Physicians, Philadelphia. Some of these receipts require further research into the ingredients; others call for items that are difficult to obtain.

Today's move away from generic colonial processes into area-specific activities means that all plants are not always appropriate to all historic sites. Documentation from primary sources of the time, places and culture is essential. If anyone finds additional references for dyes in eighteenth century English life in Pennsylvania, I would really appreciate hearing about it.

Clarissa F. Dillon, Ph.D.
Past Masters in Early American
Domestic Arts
Summer, 1992

FOOTNOTES:

For colonial German Dyeing in Pennsylvania, see "Bethlehem's 18th Century Dye Houses," Pennsylvania Folklife, Spring 1987.

Two other articles by Clarissa F. Dillon have appeared in *Living History*: "To dye for . . .," Summer 1992, Volume 2, Number 3, and *Exploding a Historical Myth About Tomatoes*, Summer 1991, Vol. 1, No. 2.

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COMING EVENTS

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A conference on Intertribal and Interethnic Relationships in the Northeast during the early contact period is being sponsored by *The Arthur C. Parker Fund for Iroquois Research*. Fourteen papers focusing on the history and culture of the earliest contact between Old and New World peoples will be presented. These will include, "Mohawk Interaction During the Late Sixteenth Century," by Robert E. Funk; "Effects of the Mohawk-Hudson War on the Transfer of Mahican Land," by Shirley Dunn; and "French Policy Toward the Natives Settled in Laurentian Missions or 'Reductions,'" by Jan Grabowski. Write:

People to People Conference
Rochester Museum &
Science Center
657 East Avenue
Rochester, NY 14603-1480

February 12-14, 1993, Cazenovia Lake, New York

This conference on historic timber framing is being sponsored by *The Timber Framers Guild of North America*. People interested in studying old frames, restoring them, or making new timber frames using traditional tools and techniques, will learn from this meeting. No outside speakers are planned and participants are each encouraged to make presentations. Write:

Randy Nash
1740 Burlingame Road
Cazenovia, New York 13035

February 27-28, 1993, Elverson, Pennsylvania

The Mid-Atlantic Region of The Association of Living Historical Farms and Museums (MAALHFAM—mal'fam) is having its annual meeting at The Hopewell Village National Historic Site southwest of Pottstown, Pennsylvania. The conference is titled "Iron From Farmhouse To Furrow." The meeting will explore the historic techniques of producing iron and the material culture of its varied end uses. Group and individual participation is encouraged. Contact:

Steve Miller
Landis Valley Museum
2451 Kissel Hill Rd.
Lancaster, PA 17601

March 19-20, 1993, Sturbridge, Massachusetts

Old Sturbridge Village, a living history museum representing an 1830 rural New England setting, will be hosting the fourth annual "A Union of Spirits," a conference for historic interpreters. This year's focus is the interpretation of historical conflict and other difficult topics which will include drug and alcohol addiction, poverty, political and social unrest. They are interested in finding interpreters willing to make presentations, conduct short workshops, or lead discussions. Write:

Old Sturbridge Village
1 Old Sturbridge Road
Sturbridge, Massachusetts 01566

March 27, 1993, Tifton, Georgia

Georgia's Living History Museum, *Georgia Agrima*, which preserves and interprets the state's rural heritage from 1870 to 1910, presents a "Black Heritage Celebration—A festival honoring the contributions of our Arrican/American culture to the development of rural Georgia. Arts, Crafts, Music and Lifestyles will be featured, with a special appearance by the Gospel Music Hall of Fame performers, 'The Dixie Hummingbirds.' For a listing of 1993 events which honor everything from turpentine and trains to cane and cotton, write:

Georgia Agrama
P.O. Box Q
Tifton, Georgia 31793

May 13-15, 1993, Albany, New York

The Annual Meeting of the *Early American Industries Association*. This important organization, established in 1933, publishes information on historic tools and trades. It is a network for people of like mind. Write:

Early American Industries
Association
Alan G. Bates, Exec. Dir.
495 Dogwood Dr.
Hockessin, Delaware 19707

October 23-24, 1993, Jamestown, Virginia

The annual meeting of *S.W.E.A.T.* (Society of Workers in Early Arts and Trades) will be held at Jamestown Festival Park. There are lots of nearby sites to see, including Williamsburg. More details will be given later. Write:

Fred Bair, Jr.
606 Lake Lena Blvd.
Auburndale, Florida 33823

PUBLICATIONS continued from page 3

The Historical Gardener is a new and promising journal. Volume 1, Number 3, Fall 1992 contains an article on the Pennsylvania German gardening heritage as it is practiced by the Landis Valley Museum at Lancaster. The four-square kitchen garden with raised beds was traditional in Pennsylvania in the 18th and 19th century. Once almost extinct, it is a form which is gaining new popularity.

The twelve page journal has no advertising, but gives a wide range of information such as, good sources for heirloom apple trees. It includes some items that will be continued, like: "The 1880 Kitchen Garden of the Firestone Farm, Part 1," by Jim Jackson of the Henry Ford Museum, and "Gardening in the United States: A History, 1565-1900, Part 1," by Dr. Robert F. Becker, Cornell University. I liked "Digging Deeper."

The Historical Gardener
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Midland, Texas 79701

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Traditional Farming Today is a new twelve page newsletter published by Native Seeds/SEARCH for a network of traditional southwest farmeres. In July, 52 Native Americans from 17 tribes and 13 reservations in New Mexico and Arizona met at Gallup to discuss common problems of traditional agriculture and form a network. "I never dreamed I would visit the lands of the Pueblo people," said Margaret Lewis, from the Tohono O'odham reservation near Tucson. "We are sovereign people. We govern ourselves by feeding ourselves," remarked Clayton Brascoupe, from Tesuque Pueblo. For information write:

Native Seeds/SEARCH
2509 N. Campbell Ave. #325
Tucson, Arizona 85719

The Harness Shop News is a monthly publication with advertising, classifieds, and exchanges serving professional leather workers with book reviews and technical articles. While not an historically oriented publication it could be useful to historical farming and trade people who use leather. For information, write:

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CORRECTION

Photograph . . . The caption for the photograph on page three of the last issue (Volume 2, Number 3) of *Living History* should of have been: ***Thistle Hill Associates, Rabbit Goody and Stanly Horton, in their Cherry Valley, New York mill. Goody holds a sample of the New Hampshire wool blanket which they produce.*** We failed to print the caption ... our apologies.

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RESEARCH JOURNAL Vol. 6, 1991-1992, Health and Nutrition-Agriculture, Political and Social Commentary. Conservation of Diversity. \$15 + \$1.50 postage: Peace Seeds, 2385 S.E. Thompson St., Corvallis, OR 97333.

FOOD HISTORY NEWS: Quarterly newsletter dedicated to historic foodways. News, reviews, how-tos. \$10 individual; \$12 institution, FHN, HCR 81 Box 354A, Inslesboro, ME 04848.

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