

FREDERICK COUNTY

By Design



THE
HISTORICAL
SOCIETY OF
FREDERICK
COUNTY

An exhibit of decorative arts objects that defined
Frederick County style over the course of two centuries.

APRIL 9 - DECEMBER 10, 2016

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THE
HISTORICAL
SOCIETY OF
FREDERICK
COUNTY

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The Historical Society of Frederick County is a 501 (c) (3) nonprofit educational organization. Its mission: "Dedicated to local history, research and education, we are a dynamic nonprofit organization that recognizes Frederick County, Maryland's significant historical impact on our state, nation and world. We excel in engaging and interactive experiences that are relevant, accessible, and meaningful to all people."

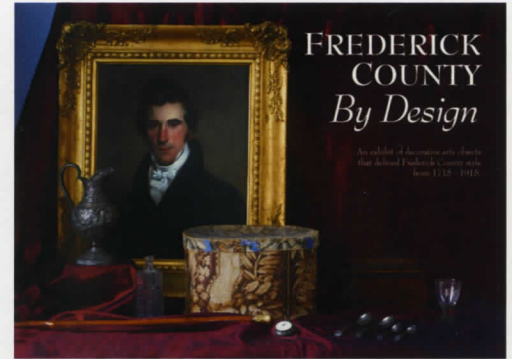


Established in 1892, the Historical Society of Frederick County is the first and only county historical society in Maryland that is accredited by the American Alliance of Museums. Dedicated to local history, research and education, the Historical Society is a dynamic private, nonprofit organization that recognizes the significant, historical impact of Frederick County, Maryland, on our state, nation, and world. Through the kindness and generosity of many individuals over the years, the Historical Society has amassed a significant collection of notable artifacts and documents that support the mission of this organization, to create engaging and interactive experiences that are relevant, accessible, and meaningful to all people.

This exhibit is the result of a two-year strategic planning process that began in 2014. At that time I was hired as the new executive director. During the winter of that year, we planned a series of focus group meetings that were held in six different cities and towns to learn more about the local communities and their expectations of this organization. The response was overwhelmingly positive. With a grant from the Tourism Reinvestment in Promotion and Product program, we hired a professional consultant who led three board retreats. We also visited the Museum of the Shenandoah Valley - another geographically based museum - and met with that organization's board president and executive director. One of the common threads in these experiences was the need for exhibits that showcased our collections and made them relevant to our county's changing demographics.

This exhibit is the first in our new five-year plan. "Frederick by Design" is intended to introduce new members and friends to the Historical Society's vast and diverse collections, and to encourage our seasoned visitors and long-term members to see the objects in new ways. As Guest Curator James Callear points out, each object tells a story and sheds light on what makes Frederick County special and unique.

We thank the donors to the Museum of Frederick County History for their thoughtful consideration and generous gifts, without which this exhibit would never have occurred. We honor the organization's past leaders, who cultivated the trust of many friends over the years to encourage these gifts and to ensure that their donations would be preserved. Former staff members, especially Heidi Campbell-Shoaf, provided excellent research material that are in the files. We extend our thanks to the lenders, who have considerably enhanced the quality of this exhibition. Special mention goes to our friends at AARCH, who kindly agreed to help find objects to add to the exhibition. I am also deeply grateful to our dedicated staff who somehow managed to research the collections, find appropriate objects and still accomplish their many other duties. I speak for the staff when I say what a pleasure it has been for all of us to work with Guest Curator James Callear, who profusely shared his knowledge and his time. I know for a fact that he has worked more than one hundred hours on this project. We also truly appreciate the kindness of another volunteer, Jane Wilson, who has continued to give us moral support and has sponsored this catalog. Our sincere gratitude goes to the sponsors of this exhibition, Frederick County Bank, Ethan Allen, Hood College and Octavo Designs, who have each generously supported this project. Scott Grove of Grove Public Relations has continually shared his expertise and his enthusiasm, which helped precisely when it was needed. He and Cam Miller produced an excellent promotional photograph that has been used many times over these past few months. Board member Mike Bunitsky solved some serious design issues for us. Another individual who must be recognized is Yvonne Reinsch, Vice President of the Historical Society's Board of Trustees, for keeping our standards high.



Promotional Designs by Grove Public Relations
Promotional Photography by Cam Miller

Mary Rose Boswell

Executive Director

7 March 2016

FREDERICK

By Design

Decorative Arts of Frederick County, 1760-1990

The objects in this exhibit have one thing in common – their connection to Frederick County. Most were made here, and all were used here. These objects span several centuries and reflect the diversity of cultures and socio-economic groups in Frederick County. They are our tangible link to the past and to prior generations of many Frederick County families.

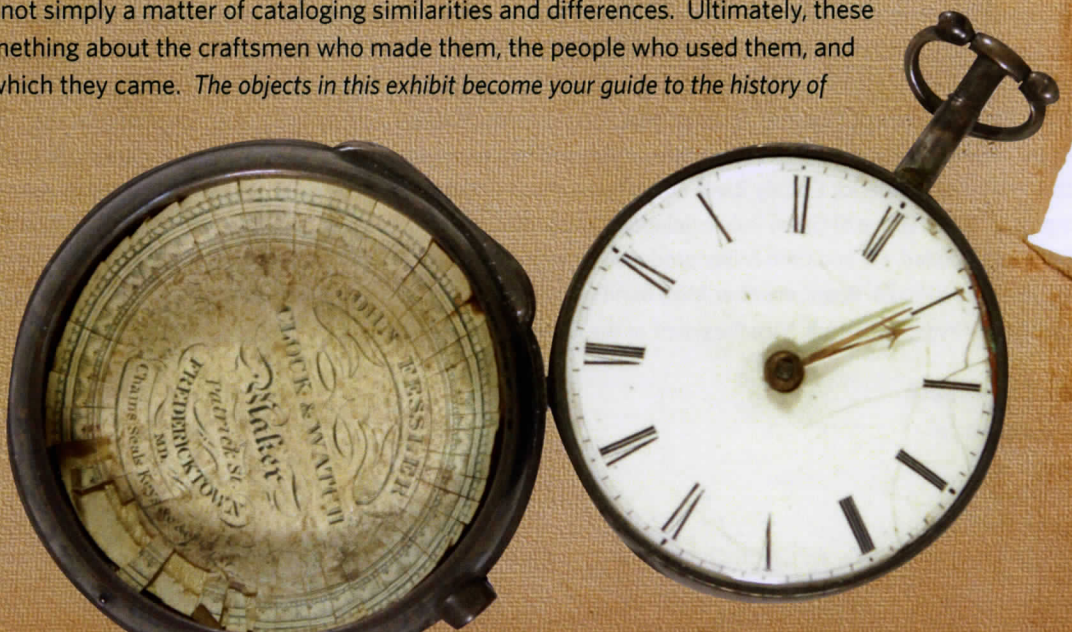
If these objects could talk As a famous historian once noted, "Wherever there remains [an object], there is history." (Turner, "The Significance of History," *Wisconsin Journal Ed.*, Oct.-Nov. 1891, 230-34).

As you view each object in this exhibit, start by identifying "what" it is. The next step in your investigation is to answer the more challenging questions of "how" it was made (construction, materials, and technology); "where" it was made; and "when" it was made. The answers to these queries allow us to address the "why"—a multi-faceted question that examines why the item was made as it was and the influence of style, taste, and custom when the object was made.

Frederick has often been described as a cross-roads because of its geographical location. In addition, its cultural diversity is well documented by the early settlement of English and Germans, both from Pennsylvania and Europe, as well as Scots-Irish and Swiss. The growth of the population and economy of Frederick County, from a wilderness in the first quarter of the eighteenth century to the largest county in Colonial Maryland in 1748 when it was formed, created the foundation upon which this collection of decorative arts was built. ("Crossroads of Culture: Eighteenth Century Furniture from Western Maryland," Priddy and Quinn (**American Furniture**, Chipstone Fd. 1997)).

Whether you look at the objects in this exhibit individually or as a group, they tell a story. What we see in these objects gives them meaning and value. Discovering and exhibiting Frederick County objects is not simply a matter of cataloging similarities and differences. Ultimately, these objects tell us something about the craftsmen who made them, the people who used them, and the culture from which they came. *The objects in this exhibit become your guide to the history of Frederick County.*

JAMES CALLEAR
Guest Curator



*British-made pocketwatch repaired or
sold by John Fessler, 1784-1815
Donated by Miss Mary A. Sappington*

CHAIRS

By Design



Every house has chairs for seating, and early Frederick was no exception. Chairs, spanning over two hundred years in a variety of woods, coatings, and styles, speak to the richness and vibrancy of joinery in Frederick. As in the other areas of decorative arts, artisans were influenced by both English and German style and craftsmanship.

FREDERICK COUNTY CHAIR

Made of walnut, this side chair dates from around 1770-1790, and has long been associated with Frederick County. Stylistically, the chair has a basis in English forms, although certain aspects of its construction can be found in Pennsylvania chairs. This chair and other related ones are typified by a straight crest rail, solid vasiform-splat, small nodules on the shoulders of the splat, box stretcher, and through-tenon construction.

Donated by Francis Scott Key Memorial Foundation

CHAIRS

By Design



ALL SAINTS PARISH CHAIR

This chair has a long and storied connection to All Saints Parish in Frederick County. Made of walnut with yellow pine secondary, this chair was originally part of a larger set presented to All Saints Parish by Vestryman George Murdock (1768-1804). The four-leaf clover carving on the seat rail has been found on other ecclesiastical chairs. With an intricately carved pierced splat, shell carvings on the crest and knees, and ball-and-claw feet, the chair exhibits a strong relationship to Pennsylvania furniture. The chair represents one of the most sophisticated in style and design of any chair found in Frederick County from the second half of the eighteenth century.

On loan from Edward and Helen Flanagan



FREDERICK COUNTY WINDSOR CHAIR

The Windsor chair is often viewed as emblematic of early American furniture. This circa 1800 Windsor fanback side chair is a fine early example. The chair has several unique characteristics associated with an unknown Frederick County chair maker. With a crest rail in the shape of a fan, the back has seven spindles and a ring-turned back post on either side. The turned and tapered legs are set in the bottom of chair and held in place with wooden pegs set at an angle through the seat into the leg. The legs are joined by an H-shaped stretcher. The seat is thick and shaped and part of a durable chair that has survived for over two centuries.

On loan from Edward and Helen Flanagan



BARBARA FRITCHIE WINDSOR CHAIR

This Windsor side chair with bamboo-form turnings on the legs and posts has an old painted surface and dates from the early nineteenth century. The chair has a long connection to Barbara Fritchie and her descendants, and oral tradition has it that the chair sat in her house. With stylistic elements similar to Pennsylvania Windsor side chairs, the chair could have been made in Pennsylvania and brought to Frederick County by Fritchie's husband, John, whose family lived in Pennsylvania. Or, like other Frederick County furniture, a local chair maker could have been influenced by his fellow craftsmen just across the state line.

Donated by Regina Rodock Raggi



JAMES WHITEHILL CHAIR

During the period after 1815 until about 1840, painted neo-classical style furniture became hugely popular. With its origins traceable to ancient Greek culture, the furniture style became closely associated with Baltimore and the workshop of John and Hugh Finley. Regional variations in furniture styles became less pronounced by the second quarter of the nineteenth century, and Frederick furniture makers often offered styles that were just as current as their urban counterparts.

James Whitehill manufactured this painted neo-classical side chair. Made of poplar painted black, with a gilded and stenciled decoration and a woven cane seat, the chair is highly similar to chairs being made in Baltimore. Whitehill advertised his services as a coffin maker, as well as a furniture maker. Whitehill was also active in city politics, serving briefly as mayor during the Civil War.

Donated by Mr. and Mrs. David H. Stockwell



CREAGER CHAIR

This vividly painted Windsor plank bottom side chair dates from the second quarter of the nineteenth century. The chair comes from a larger set of six, and three of them are signed in pencil on the bottom, "James Creager Mechanics Town" (Mechanicstown was the early name of Thurmont.).

On loan from Edward and Helen Flanagan



STOTTEMEYER CHAIR

Long settled in the Middletown Valley area, the Stottlemeyer family began making furniture in the mid-nineteenth century. Christopher Columbus Stottlemeyer, born in 1857, is the family member most often associated with the family-built furniture. His workshop was in Wolfsville. We most often think of the "Stottlemeyer" name when we see the rocking chairs and side chairs that he produced, but the family built and sold any type of furniture that could be used in a household, including cribs, tables and stools. Stottlemeyer rockers often appear at local estate auctions and are readily identifiable by their sturdy construction, paddle-shaped arms, oversized seats and acorn finials. On display is an early Stottlemeyer arm chair.

Donated by Beverly Seely



FESSLER FAMILY CHAIR

This chair dates from the last quarter of the eighteenth century and directly relates to traditional English furniture forms in the design book of Thomas Chippendale. A saddle-shaped crest rail, a splat with three vertical piercings interrupted by arches, swept ears and an H-form stretcher are often found on these chairs. This chair, made with walnut, a frequently-used local wood in furniture, had a long association with the family of John Fessler, whose clocks and silver are also on view in this exhibit.

Donated by Sissy Rothwell and Barbara Riley

TABLES

By Design



FESSLER CANDLE STAND

Constructed of walnut in a simple, unsophisticated style with thin snake feet, this candle stand from the first quarter of the nineteenth century has long been associated with the John Fessler family. Although no firm attribution can be made as to the maker, the use of a local wood, the stand's simple style and connection of a Frederick family for generations make it likely that the table was made in a backcountry area like Frederick County.

Donated by the children of Paul and Mildred Staley in memory of their parents



SHEARER TABLE

Made of walnut, with a shaped skirt, molded top, tall spade feet and excessive use of screws to attach the top to the base, this circa 1800 table has a number of characteristics that relate it to the work of John Shearer. Shearer is a well-documented cabinet maker, who spent some of his career in Frederick County. The table was found at a public sale in Rocky Ridge and possibly made during the period when Shearer was working in Frederick.

On loan from Edward and Helen Flanagan



THURMONT WORK TABLE

This table, which dates from around 1825, is made of mahogany with bone shield-shaped escutcheons and finely cut dovetailed drawers. The table was bought at an estate auction in Thurmont, and little else is known about its manufacture. However, the shape and turnings of the leg match other tables from Thurmont, including a later one made by a member of the Weddle family.

On loan from Edward and Helen Flanagan

CHESTS

By Design

MARKEY FAMILY CHEST

Made of walnut, this chest, which dates from the early nineteenth century, has exposed dovetails, paneled doors, bracket feet, and an interior fitted with shelves, drawers and slots. The chest has a long association with the Markey family in Frederick. Oral tradition establishes that the chest was made at the Hanshaw & Markey Lumber Yard, which was located on the corner of Bentz and West Second Street, for use as a geological specimen chest by a Markey family member.

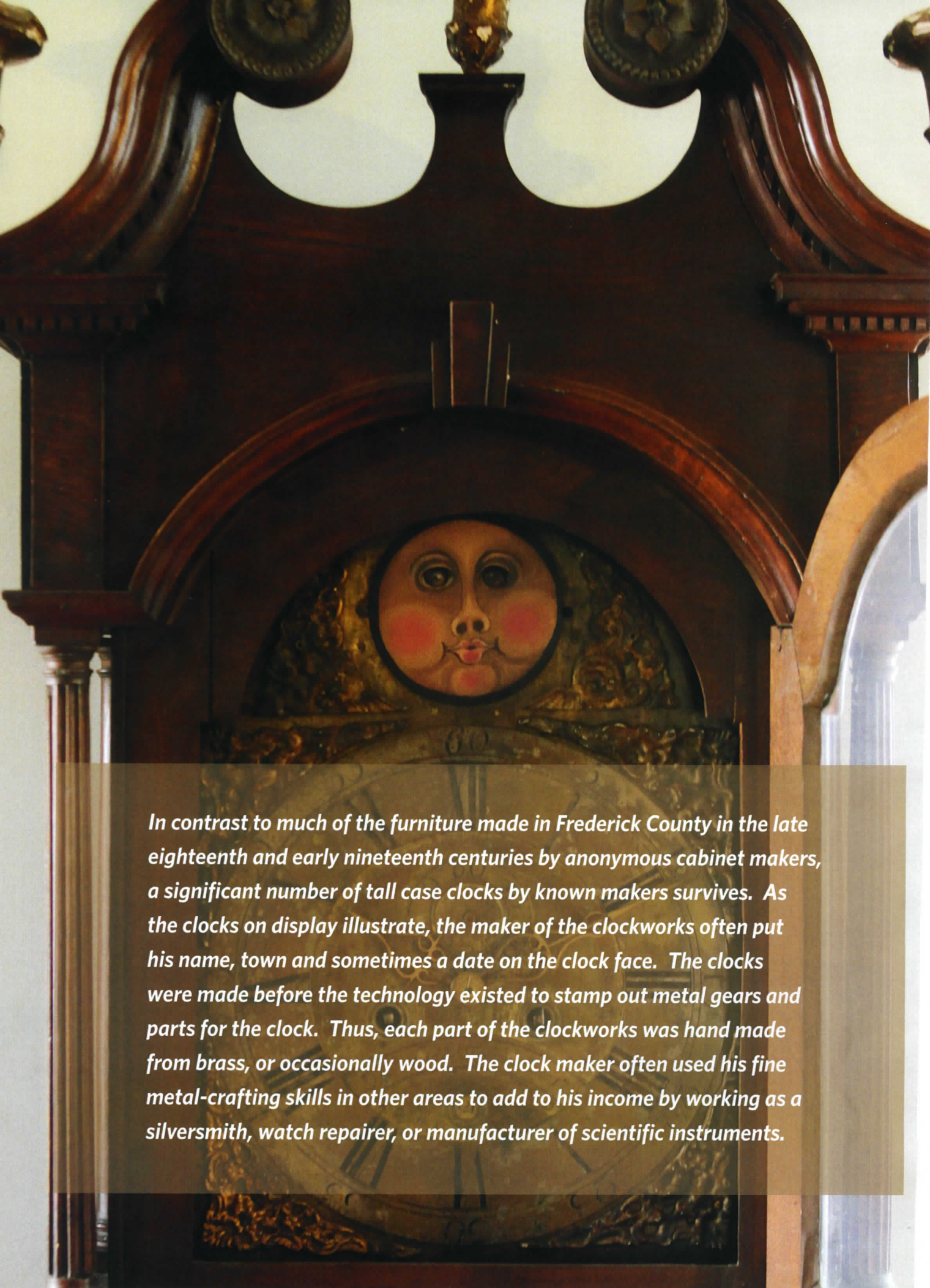
On loan from Theresa Mathias Michel



FREDERICK COUNTY BLANKET CHEST

Few pieces of furniture tell us who made them or when. The blanket chest is an exception. Written on the bottom of a drawer in crayon is an inscription that identifies (David) Stockman and (David) Coblentz as the makers with a date of April 23, 1806. The inscription further states that the chest was made for "John Feesler" (Fessler?). Both Stockman and Coblentz have long family associations in Frederick County. The blanket chest, made of cherry with exposed dovetails, is remarkable in another way: it rests on French feet with a shaped skirt. Most blanket chests from this period have bracket feet, or ball feet, with straight molded skirts.

On loan from Edward and Helen Flanagan

A tall, ornate wooden case clock with a painted face of a woman's face on the clock face. The clock is made of dark wood and features a large, arched opening at the top. The face is painted with a woman's face, including eyes, nose, mouth, and cheeks. The clock face is visible below the face, showing Roman numerals and hands. The clock is set against a light-colored wall.

In contrast to much of the furniture made in Frederick County in the late eighteenth and early nineteenth centuries by anonymous cabinet makers, a significant number of tall case clocks by known makers survives. As the clocks on display illustrate, the maker of the clockworks often put his name, town and sometimes a date on the clock face. The clocks were made before the technology existed to stamp out metal gears and parts for the clock. Thus, each part of the clockworks was hand made from brass, or occasionally wood. The clock maker often used his fine metal-crafting skills in other areas to add to his income by working as a silversmith, watch repairer, or manufacturer of scientific instruments.

CLOCKS *By Design*

Many of the Frederick County clockmakers immigrated to the area from southeastern Pennsylvania for greater economic opportunity. Some opened shops in Frederick Town; others in Libertytown, Hagerstown, or Emmitsburg.

The identified makers of the clockworks rarely made the cases. The makers of the most visible and often most appealing part of tall case clocks, therefore, are largely unknown. We do know that similarities in cases, particularly with prolific makers like John Fessler, indicate that the clock maker used the same cabinet maker repeatedly.

THOMAS LIDDEL

Liddel signed his name, identified Frederick Town as the place of origin of the clock and recorded 1760 as the date of manufacture, making his clock one of the earliest on display. Little is known about Liddel and his work, despite the sophisticated nature of this clock. His clock case is a well-executed example of the Rococo style that is often associated with Philadelphia. The case is made of walnut, rather than mahogany, linking the cabinetry work to the backcountry. A unique characteristic of the case is the incurved bracket feet, sometimes found on other Frederick County furniture. The metal dial is made of brass and pewter, which were largely replaced by painted iron dials by 1790. When the clock is running, the eyes in the face on the dial move in synchrony with the pendulum.

Donated by Marshall Lingan Etchison in memory of William H. B. and Josephine Pearre Etchison

JOHN FESSLER

John Fessler (1758-1820) was born in Switzerland and immigrated to America in 1760. Fessler was one of a group of Frederick County clockmakers who apprenticed in Lancaster, Pennsylvania. Following his service in the Continental Army from 1777 to 1782, he moved to Frederick, Maryland, and set up a shop on Patrick Street where he began making clocks. Fessler's career spanned several decades and, in the later part of his career, he was in partnership with his son, John Fessler, Jr. Fessler also was a silversmith and instrument maker and repaired watches.

Given his long career, clocks that bear his name or the identifying features of his clock mechanisms are not uncommon in this area. More than just a clock-maker, Fessler was a devoted member of his church and a well-respected citizen of the community. When he died, a local newspaper reported that "he was one of the best of citizens" (Frederick Herald, Dec. 9, 1820).

Donated by Mr. and Mrs. U. Merhl in memory of Sharon Irene Hooper and by David and Charlotte Messer

FREDERICK HEISLEY

Frederick Heisley was a clockmaker and a mathematical instrument maker who was a contemporary of John Fessler, Sr. Like Fessler, Heisley learned his clock-making trade in Lancaster, Pennsylvania. After serving in the Continental Army during the Revolutionary War, Heisley came to Frederick in 1783. In 1807, Heisley constructed the clock for the spire of Trinity Chapel of the German Reformed Church on West Church Street, which is now in the Smithsonian Institution. Heisley stayed in Frederick for a number of years before moving to Harrisburg, Pennsylvania, in 1812, where he was active in civic affairs and died there in 1843. A surveyor's compass that he made is also on display.

Donated by Mr. and Mrs. U. Merhl in memory of Sharon Irene Hooper

VALENTINE STEKELL

Valentine Stekell (d. 1798) worked in Frederick County as a clockmaker and silversmith. Little else is known about him, but several examples of his work have survived, including the clock on display.

Donated by Mr. and Mrs. U. Merhl in memory of Sharon Irene Hooper

JOHN MYERS

John Myers (d. 1772) worked primarily as a merchant. His estate inventory, however, included the tools of a clockmaker and repair items for clocks. In 1760, he made the clock on display that bears his name. The clock has an early metal dial (similar to the clock by Thomas Liddel) with applied spandrels (decorative brass mounts in the four corners) and a thirty-hour movement.

Donated by Mr. and Mrs. U. Merhl in memory of Sharon Irene Hooper

FREDERICK NUSZ

Frederick Nusz was a clockmaker and silversmith who worked in Frederick for nearly forty years. Over his career, Nusz had numerous apprentices, who trained in clock making, according to recorded legal documents. Nusz was also active in city politics, serving as an alderman in 1820.

The two Nusz clocks on view in this exhibition were donated by Mr. and Mrs. U. Merhl in memory of Sharon Irene Hooper and by Munroe Pfoutz.

JOHN FESSLER, JR.

As did his father, John Fessler, Jr. supported himself by making clock works and silver items. He was in partnership with his father by 1816 at his shop on Patrick Street. Fessler also repaired and sold watches. His son, Henry Fessler, was also trained in watch repair and as a silversmith.

Donated by Harry G. Emigh, Jr. in memory of Mrs. Fred D. Miller

ELIJAH EVANS

Elijah Evans, who lived and worked in the latter part of the eighteenth century, is identified as a Baltimore clockmaker in city records. Later in his life, he purchased land in Cumberland, but there are no records to indicate that he ever lived there. The clock on display, however, has his name and "Frederick Town" as the origin of the clock.

On loan from Lawrence Jesson



Thomas Liddel

CORNER CUPBOARDS

By Design



The influence of the Germanic furniture-making tradition can be seen in the three corner cupboards on display. The cupboards span a half century in their manufacture and use a diversity of woods. Each, however, has compound and oversized feet, large and impressive cornices, and lower blind panel door with mortise-and-tenon construction fastened with double pins or pegs.

MYERSVILLE CORNER CUPBOARD

Made in the last quarter of the eighteenth century, this cupboard was found near Myersville. Constructed primarily from black walnut, this cupboard was clearly made by a skilled carver as well as a joiner. The architectural-form cupboard has a commanding visual presence highlighted by the maple inlay in the pediment and is considered to be a masterpiece of American furniture from this period.

Donated from the Estate of Marshall Lingan Etchison



CHERRY CORNER CUPBOARD

Made of cherry, this oversized cupboard is plain in style but solidly built in the German tradition, with an exceptionally wide compound foot and doors with mortise-and-tenon construction and double pins. The birch kite-form escutcheons and raised, beveled panels in the lower cupboard doors, add visual interest to the otherwise unadorned case.

Donated by Mrs. Alvin Quinn



CORNER CUPBOARD, PENNSYLVANIA GERMAN INFLUENCE

Made of walnut, this cupboard dates from the first quarter of the nineteenth century and has a connection to central Maryland. The match-stick style decoration and other geometric decorative elements reflect a Pennsylvania German design. The complex molding on the top and base reflects the work of a highly skilled cabinet maker.

Collection of Historical Society of Frederick County

DESKS

By Design

JACOB ENGELBRECHT DESK

The desk, made of cherry, belonged to Frederick's famous diarist, Jacob Engelbrecht. True to form, Engelbrecht recorded a history of the desk that was found on a piece of paper signed and dated June 24, 1875, on which he stated, "The desk was made in June 1787 by Conrad Doll for Jacob Brunner." Engelbrecht further recorded that he purchased the desk at Brunner's estate sale in 1829. Conrad Doll was an early documented cabinet maker who immigrated to Frederick from Pennsylvania.

Donated by the Estate of Jacob Engelbrecht



BARBARA FRITCHIE DESK

This fall front desk, made of figured cherry with yellow pine secondary wood, has a long association with Barbara Fritchie and her descendants. Jacob Byerly purchased the desk from Fritchie's niece. While the maker of the desk is unknown, it may have been made in Frederick County, given its connection to Frederick families. The desk is also constructed from woods found locally, and the lamb's tongue molding is a stylistic element found on Frederick County furniture. The desk bears similarities to the Engelbrecht desk, a documented Frederick County desk.

Donated by Sissy Rothwell and Barbara Riley

MISCELLANEOUS

By Design



WORTHINGTON SETTEE

By 1850, regional characteristics in style began to give way to national trends. This settee incorporates a shell carving, typical of the naturalistic motifs associated with the Rococo Revival style. In 1862, John and Mary Worthington bought a house outside of Frederick City where this settee was used in a parlor. In 1864, the Confederates occupied fields around the house to attack Union positions during the Battle of the Monocacy, while the family fled the upper levels of the house and hid in the cellar. Following the engagement, the house was used as a hospital to treat wounded soldiers.

Donated by the Estate of David A. Reed



DAYBED

Found in the Burkittsville area, this daybed, made primarily of walnut, dates from around the middle of the nineteenth century. Unsophisticated in style, the daybed has simple ring turnings on its short legs in the front and saber-shaped legs in the rear. The daybed was a furniture form often found in farm homes that served as seating as well as a convenient place for lounging or napping after work in the pasture or barn.

On loan from James Callear



PAINT-DECORATED BOX

Made of poplar, the box is closely related to another box with a documented history of coming from Thurmont. Found at an estate auction of an old Frederick County family, the box has an original painted surface with trees, hills, house and windmill. With hand-forged rat-tailed hinges and lock, the box likely served as a document or valuables box in the late eighteenth or early nineteenth centuries.

On loan from Edward and Helen Flanagan

METALWARE

By Design



WAFER IRON

This wafer iron dates from the mid-nineteenth century and has a Pennsylvania German inspired decoration of vine, leafage, and heart design. Wafer irons were used to press and bake wafer dough, usually a sweetened mixture of flour and cream, with a decorative design that was impressed in the top and bottom of the iron. This wafer iron has a long association with the Mathias (Markey/Winebrener) family home on Council Street and was used by Senator "Mac" Mathias as a boy.

On loan from Theresa Mathias Michel



TOLEWARE

Toleware is painted tin or iron, usually kitchenware or other household items. Toleware is often associated with Pennsylvania German culture and its decorative motifs - tulips, stars, stylized flowers, fruit, and vines. During the twentieth century, local artist Helen Smith decorated items from teacups to clock dials in a manner reminiscent of the eighteenth and nineteenth centuries. The serving tray is both utilitarian and decorative, and one of Smith's many painted items.

Donated by the Frederick Art Club



CATOCTIN FURNACE FIREBACK

Firebacks were used to reflect heat from the back of an open fireplace into the adjoining room. This fireback was cast at Catocin Furnace near Thurmont. The fireback bears the names of (Benjamin) Blackford and (Thomas) Thornburgh, who leased the foundry from Baker Johnson from 1801 to 1811. When Johnson died in 1811, the foundry was sold to new owners.

On loan from Edward and Helen Flanagan

MISCELLANEOUS

By Design



SHUTTER DOGS

These shutter dogs, or shutter fasteners, were hand-forged and cast and likely made locally. Found on an eighteenth century house, where the present-day Glade Valley Farm is located between Frederick and Walkersville, these shutter dogs with their whimsical design may be the product of surging national spirit in the post-Revolutionary period.

Donated by Nancy M. Leonard



BEAHEY COPPER TEA KETTLE

While many nineteenth century hot water or tea kettles were made of tin or iron, more decorative metals were used in many households. Copper, brass, and occasionally silver were used on many tables. This copper kettle, which dates from the first quarter of the nineteenth century, bears the mark of a maker and his town, "Beahey Emmitsburgh."

On loan from Edward and Helen Flanagan



FREDERICK HEISELY SURVEYING COMPASS

This brass surveyor's compass, dating from the late eighteenth century, was made by Frederick Heisley, who also made tall case clocks in Frederick. The silvered dial is signed by Heisley in a manner similar to the way he signed the dials of his tall case clocks. The finely engraved dial has an elaborate eight-pointed star and is graduated in degrees.

On loan from Edward and Helen Flanagan

SILVERWARE

By Design

Silver from the late eighteenth and early nineteenth centuries was primarily hand worked. Clockmakers who had the skills to make the fine parts that went into clocks and the metal dials would have had the necessary skills to make silver items. Several examples of Frederick County-made silver flatware are in this exhibit, but silver hollowware made locally is a rarity.



BALTZELL FORK

The Baltzell family, who built the 1820 home that is the headquarters for the Frederick County Historical Society, could afford to buy silver flatware, a symbol of status in the nineteenth century. The fork is embellished with the family name "Baltzell" and the date 1804, which were likely added at a later time. The maker's mark on the fork is unreadable, and it is unknown whether the fork was made in Frederick by one of the many local silversmiths who was in business during the nineteenth century.

Donated by Alfred S. Vail



JOHN FESSLER

From around 1800, this spoon bears the mark, "IF" for John Fessler. The spoon also has the initials of Richard and Eleanor Potts, who were married in 1799. As compared to the later made spoons on display, the spoon by Fessler is heavier, more elongated in shape, and has a bright-cut decoration popular at that time.

On loan from Edward and Helen Flanagan



FREDERICK NUSZ

From around 1820 are teaspoons and serving spoons with his mark, "F Nusz." By 1820, the style of spoons had changed from spoons made in the late eighteenth century, and the predominant pattern was the "fiddle" pattern so named because of the shape of the handle above the bowl.

Donated by Paul and Rita Gordon



JOHN FESSLER, JR.

From around 1820 are teaspoons and serving spoons with his mark in a banner, "J Fessler J." The spoons differ greatly from those of his father and reflect changes in style and technology in making silver. The advent of the use of steam and water power for rolling silver into thin sheets resulted in much lighter and thinner silver in flatware, even though the content and purity of silver was largely the same.

Donated by the Children of Paul and Mildred Staley in memory of their parents



WOVEN COVERLETS

By Design

For preservation purposes, the two woven coverlets and two quilts described in this catalog will be rotated during the course of the exhibition.

Woven coverlets in the eighteenth and nineteenth century were often made of "linsey-woolsey," with a linen or cotton warp (set on a loom), and woolen weft (woven into the warp).

The warp was usually a natural color, and the weft was either a natural color or dyed. The width of the loom limited the width of the fabric. The coverlets in this exhibit are made up of two woven pieces sewn together to make the coverlets wide enough to spread over a bed.

After the Jacquard system of mechanized weaving was introduced c. 1801, complicated patterns could be woven much more rapidly and easily. The name comes from one of the inventors, Joseph Marie Jacquard (1752-1834). The term refers to the mechanism that automates the process on a loom. Using punched cards in a sequence to control the weaving, a greater variety of patterns could be produced. Words could also be included, as shown in the coverlets in this exhibit.

The punched card system was an early computer. Punched cards still have many uses today. The position of the holes dictate commands for controlling automated machinery and may represent data for data processing. Punched cards are currently used to record data for voting machines and time clocks.

By the mid-nineteenth century, several weavers were producing colorful bedcovers in Frederick County. Patterns were often influenced by Pennsylvania German traditions. A stylized goldfinch, also called a "thistle finch" or *distelfink*, was a common motif in Western Maryland and Pennsylvania.

Andrew Corick was a weaver who worked in Middletown. He was listed in the 1840 census as a manufacturer. His coverlets included a woven signature block that advertised his work. He did not date his coverlets, but the style in these coverlets was popular in the mid-nineteenth century.

The two coverlets on rotation in this exhibit were donated by Virginia Brosius Thomas and Nancy Lesure.

QUILTS

By Design

Quilting is a centuries-old tradition that started in Europe. Immigrants brought quilts with them to the colonies. When cloth was scarce, quilters saved pieces of fabric to repair and make new quilts. When they could afford it, they acquired fabric specifically to make new quilts. With the mechanization of weaving in the nineteenth century, many new fabrics became available for piecing and appliqueing quilts. The invention and availability of the sewing machine in the mid-nineteenth century also influenced the designs and increased the popularity of making quilts. The two quilts rotated in this exhibit are examples of the wide variety of quilts made in Frederick County.

SIGNATURE QUILT

In the mid-nineteenth century, signature quilts became a popular tradition. They served as precious mementos when loved ones moved away. This quilt is made of cotton, pieced in a pattern known as "Goose in the Pond," and was executed in Frederick or Baltimore, c. 1840-1860. Notes from the family indicate that the quilt was made for Mary Bowden by her siblings. Bowden was born in England, came to Baltimore and returned to England. It is believed that her married name was Mary Bowden Kerr, and that she was married in 1856. Many Frederick names are on the quilt: "Caroline Fessler," "Ann Elizabeth Fessler," "Anna Catherine Hauer," "May Hauer" and "Susan Hauer," as well as others with Frederick/Baltimore connections.

Donated by Alice M. and Thomas B. Brumbaugh



WEDDING QUILT

This quilt is hand and machine stitched, and pieced and appliqueed with cotton thread and flannel batting. The pattern is commonly known as "Bear Paw," although it goes by other names as well. The quilt is stamped with the names "M.A. Cline," "E. S. Pearson," "M. Smith" and "Mary C. Robinson." The quilt was made by friends of Mary Ann Matilda Dixon and George Dudderar, who were engaged to be married. According to the Dudderars' granddaughter Edyth G. Barnes, the quilt was started prior to the Civil War, but the wedding had to be postponed when Dudderar was called to action. The completion of the quilt and the wedding occurred in 1865.

Donated by Mr. and Mrs. Robert D. Barnes

EMBROIDERY

By Design

Traditionally, textile crafts were required education for young girls. Women frequently decorated their linens with monograms, and as young girls they often learned the alphabet and demonstrated their skills in needlework by making a sampler. According to art historian Gloria Seaman Allen, influences on designs in Frederick County largely came from Philadelphia. The two samplers in this exhibit were made in the first quarter of the nineteenth century. They each have the same basic components - an alphabet, ornamentation, name and date, but they have significantly different styles due to cultural and religious influences.



SALOME FUNDENBURG

Salome Fundenburg of Frederick Town and Thurmont made and signed this sampler in 1808. It is executed in marking stitch, known today as cross-stitch, with silk threads in a cotton ground. The decoration includes baskets of flowers, birds, hearts, crosses, and furniture. The stylized flowers are typical of German tradition. Born in 1777 near Thurmont, Fundenburg was no longer a young schoolgirl learning basic stitches when she created this sampler at the age of 31. Former Executive Director Heidi Campbell-Shoaf believes that Salome may have worked this sampler to teach her niece Anna Fundenburg. Of German descent, the Fundenburgs originally spelled their name as Von der Burg. They had lived in America for many generations, but Salome held on to the family's native traditions when she made this sampler.

Donated by Robert G. Shannahan in honor of Ann Kemp



CASSANDANA HETZEL

Of all of the schools for girls in Maryland in the nineteenth century, Saint Joseph's Academy in Emmitsburg produced the largest group of needlework, and the most skillfully executed, according to art historian Gloria Seaman Allen. This embroidered picture is an example of the fine work that came out of that school.

From 1826 to 1831 a number of St. Joseph's Academy students embroidered and painted pictures that commemorated the death of a loved one. From about 1815 to 1845, as the nation's identity was formed, the neoclassical style, which paid homage to ancient Greek and Rome, became fashionable in America. Neoclassical motifs appeared virtually everywhere, on buildings, furniture and even embroidery pictures worked by young girls.

Cassandana Hetzel made this mourning picture in 1829. It is embroidered and painted on silk with a linen backing. Typical of that style, her picture has a female in an empire gown, one arm resting on a plinth, which is flanked by a dying tree and a weeping willow. The urn honors the memory of her father John (1760-1827). In the background on the right is St. Joseph's Academy with the brick classroom building for day students, St. Joseph's House and the Dubois building. On the left is Mount St. Mary's College showing Father Dubois' log cabin, the church above (now gone), Dubois Hall (still standing) and Brute Hall.

On loan from Edward and Helen Flanagan



JULIANNA HOFFMAN

Julianna Hoffman worked this sampler in 1822. According to art historian Gloria Seaman Allen, Hoffman's legible Roman upper and lower case alphabets, pious verse, enclosed vine-and-leaf border and basic cross stitch indicate a Quaker influence. The poem reads: "the age must show life's best pursuits are vain/And few the pleasures her to be enjoy'd/Yet may this work a pleasing proof remain/of youth's gay period usefully employ'd."

Hoffman was not a Quaker, however. Her parents, Elizabeth Steiner (1770-1824) and John Hoffman (1755-1831), were Lutherans. The Quaker influence originated from the Westtown Boarding School, which the Quakers opened in Pennsylvania in 1799. Former students from that school taught that style either in other Friends schools or in schools they established on their own. The Quaker meetinghouse nearest to the Hoffmans was the Bush Creek Monthly Meeting in Monrovia, several miles southeast.

Donated by Mrs. Polly Spencer

PAPER

By Design

As fragile and degradable as they are, fortunately even paper items have survived to show us the influence of style and custom in Frederick County.



BANDBOXES

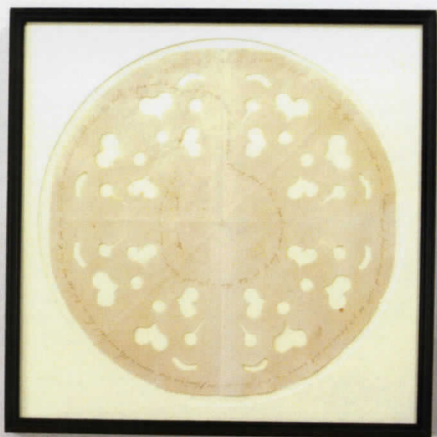
Bandboxes were highly decorated cardboard boxes often used for storing hats. The smaller bandboxes are generally referred to as "trinket" boxes and would likely have been used on a bedroom chest for jewelry, sewing items or keepsakes.

The bandboxes date from the mid-nineteenth century, are lined with old newspaper and are covered with a hand-painted paper or wallpaper fragments. The larger box is fitted to hold a hat. These boxes were believed to have belonged to Ariana McElfresh Trail, who lived in the Trail Mansion at 106 East Church Street.

On loan from Theresa Mathias Michel

Schrenschnitte

Scissor cutting of paper to produce decorative paper items was a Pennsylvania German tradition that was brought into Frederick County. More elaborate items could combine scissor cutting along with elements of *frakturs*.



MARTZ VALENTINE

This valentine was made by Maryann Martz (1811-1895). Although Martz was born in Frederick County with a father who was a local magistrate, family history establishes that she spoke in "High German," and the valentine was written in German. With a pair of scissors, Martz transformed a sheet of white paper into a delicate and fancy love token. Public records show that she married George Zimmerman in 1831; so the valentine signed in her maiden name would have predated her marriage.

Donated by Rosa Cain in memory of her daughter Flossie Cain.

Fraktur

Fraktur is decorated calligraphy that is generally associated with the Pennsylvania German. *Fraktur* made its way into Frederick County with the influx of German immigrants in the eighteenth century. *Fraktur* that is most highly prized is hand done and was made during the mid-eighteenth to early nineteenth centuries. Later *fraktur* was often partially printed. *Fraktur* was used to commemorate weddings, births, baptisms, and even holidays. Symbols of nature – birds, flowers, vines, and animals – and hearts, crowns, and angels are often found on *fraktur*. Many of these same symbols are also found on pottery, textiles, or painted furniture that was touched by the same stylistic and cultural influences. Today, we revere *frakturs* as folk art because the vivid use of color, the primitive character of its images and the often skilled but untrained hands that created them.



Derr Fraktur

This *fraktur* commemorates the baptism of Susana Derr in Middletown in 1787. The Derr family were early settlers in Frederick County. The artist who is identified with this *fraktur* is Joseph Lochbaum, who immigrated to America from the Rhineland area of Germany around 1764. His primary occupation was as a schoolmaster, but he made his reputation as a *fraktur* artist. Today, he is known as the "Nine Hearts Artist" because of his repeated use of nine hearts on his baptismal *frakturs* (*taufschein*). Each heart had a specific purpose on the *fraktur*. Lochbaum's *frakturs* have been located primarily in Western Pennsylvania and Western Maryland.

Donated by Mr. and Mrs. Parsons Newman



RAUZHAN FRAKTUR

The *fraktur* by Johannes Bard (1797-1861) commemorates the baptism of William Rauzhan in 1828. Public records establish that Rauzhan lived at Silver Run, part of present-day Carroll County, and was a member of St. Mary's Lutheran Church. This *fraktur* has many of the typical Pennsylvania German motifs – stylized tulips, hearts, multi-faceted stars, and flower trees. In the center is an American eagle with spread wings in a shield with patriotic colors. This marriage of traditional decorative elements and text written in German with a purely American icon is rare in *frakturs* and symbolic of the emergence of our national cultural influence on a document that was European in origin. Rauzhan left Frederick and moved to Ohio when he was five. As an adult, he worked there as a carpenter.

On loan from Harry George III

PORTRAITS

By Design

Worthington Johnson and Mary Jane Fitzhugh Potts Johnson

Worthington Johnson (1801-1865) and his wife Mary Ann Fitzhugh Potts Johnson (c. 1800-1835) came from notable Frederick County families and could afford to hire the region's most respected artists for their paintings. Worthington was the son of Colonel Baker Johnson and Catherine Johnson. Baker and his brothers established Catoctin Furnace, and he became sole owner in 1803. Catoctin Furnace produced products from household items to bombshells, including the fireback in this exhibit. Thomas Johnson, Worthington's uncle, was a member of the Continental Congress and the first elected governor of Maryland. Catherine Johnson's family had settled in Maryland in the mid-1600s.

Mary Jane Fitzhugh Potts Johnson (c. 1800-1835) was the daughter of Eleanor Murdoch and Richard Potts, also a member of Continental Congress and one of the first U. S. Senators to serve from Maryland. He was appointed U.S. Attorney for Maryland by President George Washington.



PORTRAIT OF WORTHINGTON JOHNSON, ATTRIBUTED TO JOHN WESLEY JARVIS

John Wesley Jarvis (c. 1780-1840) immigrated to America from England with his parents in the mid-1780s. They settled in Philadelphia, where he began his training as an artist. He was apprenticed under Edward Savage, who had gained renown for his portrait of George Washington's family. Around 1802 Johnson joined Joseph Wood in New York in a partnership, in which they produced engravings, miniatures and portraits. Around 1810 Jarvis moved to Baltimore and by 1814 he had reached his peak as a portrait artist. In the 1820s, personal issues caused his reputation to decline, and he died in poverty.

Donated by Elinor G. J. Reich



PORTRAIT OF MARY JANE FITZHUGH POTTS JOHNSON, ATTRIBUTED TO SARAH MIRIAM PEALE

Sarah Miriam Peale (1800-1885) was a member of the remarkable Peale family of artists. Her uncle was Charles Willson Peale, one of the most talented painters born in America. She worked briefly in his studio in Washington, D.C., and studied for a few months with her cousin Rembrandt Peale, another well-known artist. She began exhibiting her paintings in 1818 at the Pennsylvania Academy and continued to exhibit there until she moved to Baltimore in 1831. In 1840 she moved to St. Louis, Missouri, but returned to Philadelphia in 1878. Her portraits were popular among many influential people who visited her studios in Baltimore and St. Louis.

Donated by Elinor G. J. Reich

E. Frederick Klein and Anna R. (Lillick) Klein

Although the Kleins and the Johnsons could afford to hire artists to paint their portraits, their biographies are quite different. E. Frederick Klein was born in Wurtemberg, Germany in 1790 and was trained as a baker. After serving in the army as a baker in Switzerland, he eventually sailed to America. His original destination is unknown, and he was shipwrecked on the way, but he landed in Philadelphia. After working as a baker in several towns in Pennsylvania for two years, he opened up his own bake shop in Baltimore, where he had a successful business for nineteen years. Due to ill health, however, he moved to Frederick County in 1840. He and his wife Anna R. Lillick (1798-1882) were both Lutherans and had ten children, of whom six reached maturity.



PORTRAITS OF E. FREDERICK KLEIN AND ANNA R. (LILLICK) KLEIN, ATTRIBUTED TO JOSHUA JOHNSON

The story of the artist Joshua Johnson is in sharp contrast to the artists who painted the portraits of Worthington and Mary Jane Johnson. According to primary sources owned by the Maryland Historical Society, Joshua Johnson was born into slavery in Baltimore about 1763, the son of a white man and black female slave. He was freed in 1782, and from 1796 to 1824 he was listed in Baltimore city directories as a portrait painter. Many speculate that he was associated with the Peale family of artists, but this has not been proven.

Johnson advertised in the Baltimore Intelligencer that he was "a self-taught genius" who had "experienced many insuperable obstacles in the pursuit of his studies." By 1825 he was living in Frederick County, and within two years had moved to Anne Arundel County. According to authorities Jennifer Bryand and Robert Torchia, none of his portraits were done after 1824. The year and location of his death are unknown.

In an ad in the Baltimore Intelligencer in 1793, Johnson claims to have the "ability to execute all commands, with an effect, and in a style, which must give fascination." The oil on board portraits of the Kleins are similar in style to other portraits attributed to him in terms of the poses, treatment of the hands and clothing, and the items held by the sitters. Although Joshua Johnson and the Kleins both lived in Frederick County, it is likely that the portraits were completed when Johnson and E. Frederick Klein were both working in Baltimore in the first quarter of the nineteenth century.

Donated by Charles Klein in memory of J. Natalie Klein by her nieces and nephews



LANDSCAPES

By Design



VIEW OF ST. JOSEPH'S ACADEMY

Completed about 1850, this painting depicts St. Joseph's Academy in Emmitsburg and is a view from the south. At the far left is St. Joseph's House, the first building at the Academy and moved to its present location in 1845. The Sister's Infirmary, built in 1839, is shown behind the columned chapel. To the right of the chapel is the Gothic Building, the 1826 Dubois Building, the 1841 Brute building and barns and stables (painted red). With the exception of the chapel, these buildings have been demolished. The school continued to develop and became a liberal arts college for women. The college closed in 1972 due to economic problems.

Compare this image to Hetzel's 1829 mourning picture, which also shows the Academy in the background.

On loan from Edward and Helen Flanagan



VIEW OF FREDERICK FROM PROSPECT HILL

This painting by John Johnston Markell was completed about 1844, the year he died. Born in 1821, Markell was the son of Samuel and Amelia Schley Markell. His great-grandfather John Thomas Schley was one of Frederick's first settlers. Markell was self-taught and painted portraits and landscapes.

Donated by Marshall Lingan Etchison

POTTERY

By Design

Thurmont was originally known as Mechanicstown, and redware pottery was produced there in the nineteenth century. The red clay found in Thurmont is similar to clay found in south central Pennsylvania and the Shenandoah Valley of Virginia. In 1845 Jacob Lynn (1845-1875) purchased from John Hewlett land that might have contained an existing pottery. To advance his business, Lynn hired other potters including Anthony Bacher (1824-1889) and James C. Mackley (1843-1916).



ANTHONY WEIRS BACHER

Anthony Weirs Bacher was born in Oberfatz, Bavaria, in 1824 and learned the trade from his father. Bacher brought his ceramic designs from Germany to this country in 1848. By 1850 he was working as a potter in Adams County, Pennsylvania, and during that time his pieces were typically black-glazed. Around 1853 he began working for Jacob Lynn in Thurmont. In 1862 he purchased property east of Winchester, where he found red clay beds. He built a pottery on the site, and his brother-in-law worked there while he still operated the Lynn Pottery, which he had rented in 1868.

Bacher was one of the most influential potters in the area and is said to have originated the Lower Valley style. He is noted for his bird forms that decorated his wares and is credited with introducing them to James Mackley and other Shenandoah Valley potters.

This large mixing bowl is signed on the base "Anthony/W. Bacher/1878." It was purchased at an estate auction in Thurmont.

On loan from Edward and Helen Flanagan

GLASSWARE

By Design



The story of John Frederick Amelung (1741-1798) is a good example of how immigrants influenced the design of many household goods in Frederick County



JAMES CALVIN MACKLEY

John Calvin Mackley (1843-1916) probably came to Thurmont from Middleburg about 1865. By 1867 he was working for Bacher in the Jacob Lynn Pottery. Mackley was trained by Bacher and eventually produced pieces that even surpassed his teacher.

Mackley specialized in brown-glazed ware that included unsigned functional pieces, such as crocks, bowls and plates. He also made more ornamental pieces, which included vases, sugar bowls, flower pots, birdhouses and hanging planters. These were signed and adorned with naturalistic three-dimensional designs such as birds, flowers and leafy vines.

Some sources say that Mackley may have already been trained as a potter near Middleburg and that when he went to work at the Lynn Pottery, Bacher retained him to operate it.

Mackley stopped making pottery about 1883, having been associated with the Big Hunting Creek Pottery for 15 years. Today, his pottery is regarded as some of the finest produced in the Shenandoah Valley tradition.

These pieces by Mackley show a naturalistic style often found in the Shenandoah Valley and credited to the Pennsylvania Germans. Compare the vines and flowers to one of the corner cupboards and other objects that are also on view in this exhibit.

Donated by Charles M. Mackley



WILLIAM ADDISON LYNN

William Addison Lynn, son of Jacob Lynn, was born in 1840. He served in the Union and was discharged in 1862. He worked as a farmer in Thurmont and in Illinois until 1872. He returned to Thurmont that year, and from 1872 to 1883, he listed himself as a businessman on his applications for an invalid pension. Lynn claimed to be unable to follow that occupation due to various illnesses contracted during the Civil War. In 1876, he inherited the Lynn Pottery from his father and managed the business.

The mark for his work is the stamp "W. A. Lynn," but the bowl in this exhibit is signed "W. A. Lynn" in script. Flowerpots are the most common types of pottery found today with his stamp. Unsigned flowerpots with the same basic form but with different glazes are found throughout the Frederick area. The unsigned flowerpots cannot be attributed to any specific maker unless they are signed because the same basic design was made throughout the Shenandoah Valley. There are signed pitchers in the form of a tree trunk, and rarer still are items such as cups and bowls.

This bowl was made for E. E. Dick, possibly from Waynesboro, Pennsylvania.

On loan from Edward and Helen Flanagan



JOHN BELL

John Bell (1800-1880) was born in Hagerstown. He was trained by his father Peter Bell and influenced by immigrant potters in that city. In 1828 he moved to Waynesboro, Pennsylvania. By 1833 he had established his own business. Stamped "JOHN BELL/WAYNESBORO," the "Turk's Head" mold in this exhibition is typical of his innovative glazes, stylistic details and Germanic influence. The mold has a history of use in Frederick since at least the second quarter of the twentieth century. Around 1935 Eileen Himes (Mrs. Joseph H. Himes) of Frederick gave the mold filled with peaches to Theresa Mathias (Mrs. Charles McC. Mathias, Sr.) following a Mathias family outing. Mrs. Mathias was a collector of early American antiques. The mold was passed down to Mathias' daughter Theresa Mathias Michel.

On loan from Theresa Mathias Michel

After working in the glassmaking business in Germany for eleven years, Amelung immigrated to Baltimore in 1784 and soon purchased a glassmaking operation four miles west of Urbana. By 1785 the New Bremen Glass Manufactory was producing "Window Glasses of two sorts, and also green and white hollow ware." Amelung quickly expanded his line to include "bottles, drinking glasses, optical glasses, and looking glasses."

Amelung used many strategies to advance his business. The company was funded by German and American investors, including political leaders Thomas Johnson and Charles Carroll. He also developed presentation pieces that bore engraved "Devices, Cyphers, Coats of Arms, or any other Fancy Figures." In 1789 he presented a pair of goblets to General George Washington. Four months later, President Washington approved a ten percent duty on glass imports, which reduced Amelung's competition overseas. At the peak of his business, he employed hundreds of employees and distributed his products in Frederick Town, Baltimore, Philadelphia and New York.

A fire, bad weather and high shipping costs eventually caused the company to close in 1794. Today, his glassware surpasses most glassware made in America.

This drinking vessel is a rummer, made in the New Bremen Glass Manufactory. The form was introduced about 1770 and was popular for nearly a century. The functional but elegant shape was designed to hold a wide variety of alcoholic beverages. English and Irish rummers often have an oval bowl, but Amelung's has the rounded shape and proportion of his larger presentation pieces.

This rummer bears the engraved initials of "C.H." and was likely to have been made for Catherina Hummel (1773-1860), who married David Johann Markey (1771-1820) in 1796. The rummer was passed down from the Markey family to their descendants in the Winebrener and Trail families, all of Frederick.

Donated by Josephine Davidson Appell





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