

HISTORIC FURNISHINGS REPORT FOR OLANA STATE HISTORIC SITE

**A History of the Interiors,
Thoughts on their Significance, and
Recommendations for their Restoration**

PART II: THE TOUR FLOOR ROOMS

Karen Zukowski
The Olana Partnership Curator

The Olana Partnership
and
New York State Office of Parks,
Recreation and Historic Preservation

Olana State Historic Site, Hudson, New York

April 2001

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CHAPTER 14

PORCHES, PIAZZAS, AND OUTDOOR ROOMS

EVIDENCE

Porches, Verandas, Piazzas, and Outdoor Spaces in the Hudson Valley

Both circumstance and custom called for an emphasis on porches or outdoor rooms at Olana. As all visitors recognize, the main residence at Olana was sited to exploit the extraordinary panorama offered from the top of the hill. Frederic Church further enriched these views by his own efforts as a landscape gardener. Numerous porches, belvederes, and balconies brought man-made architecture and the landscape together.

Custom also dictated that there would be outdoor living spaces at Olana. By the mid-nineteenth century, porches were very common in American rural architecture. They were advocated by writers of theoretical treatises and were a popular feature of vernacular architecture. Andrew Jackson Downing, a prominent nineteenth-century architect and partner of Calvert Vaux, included many porches on the homes in his book *Cottage Residences*;¹ indeed, few of the 28 plans lack one. He explains his thoughts on these outdoor rooms:

The Porch, the verandah, or the piazza, are highly characteristic features, and no dwelling house can be considered complete without one or more of them. The entrance door, even in the humblest cottage, should always be a conspicuous feature in its front, and it may be rendered so by a porch or verandah of some kind, which will serve to keep the entrance dry and warm in inclement weather. In all countries like ours, where there are hot summers, a verandah, piazza, or colonnade is a necessary and delightful appendage to a dwelling-house, and in fact during a considerable part of the year frequently becomes the lounging apartment of the family. Hence a broad shady verandah suggests ideas of comfort, and is highly expressive of purpose. For the same reason, bay or oriel windows, balconies, and terraces, added to villas, increase their interest, not only by their beauty of form, but by their denoting more forcibly those elegant enjoyments

1 Originally published in 1842 as *Cottage Residences; or, A Series of Designs for Rural Cottages and Cottage Villas, and their Gardens and Grounds. Adapted to North America.*

which belong to the habitation of man in a cultivated and refined state of society.²

Calvert Vaux, the architect who worked with Church, must have been partly responsible for the specific features of the porches at Olana. In his book *Villas and Cottages*, published in 1857, nearly every plan has at least one porch and often several. Vaux recommended the addition of porches to houses because they provided an appropriately picturesque effect, gave buildings a varied silhouette, and offered opportunities for embellishment with paint.³ Vaux cites the need for a grand entrance porch⁴ and articulated specific thoughts regarding verandas,⁵ which he considered "a specifically American feature."⁶ He provided details as to how they might be constructed out of wood, recommending that the flat surfaces be provided with a pattern. In at least one instance he also included a design for a semicircular veranda in his book.⁷ In other structures he designed, Vaux included porches within the architectural perimeter, rather than as projecting appendages; a few of these were given the name "ombra."⁸ Over the course of his career, Vaux proved himself a master at integrating interiors with their connecting porch spaces and the vistas they looked out upon.

Indeed, by 1870 porches were a commonplace in American rural architecture, especially if they looked out on a garden or a view.⁹ This was particularly true for houses built in non-classicizing styles such as Gothic Revival or the cottage style so favored by Downing and his followers.¹⁰ By the 1870s, all up and down the Hudson River, rural retreats of many different styles had been built, the vast majority of them incorporating various types of porches.

2 Andrew Jackson Downing, *Cottage Residences* (1873 ed.; repr. As *Victorian Cottage Residences*, New York: Dover, 1981), 13.

3 Calvert Vaux, *Villas and Cottages* (New York: Harper, 1857), 54, 56.

4 Ibid., 70.

5 Ibid., 99, 100.

6 Ibid., 99.

7 Ibid., 180-184.

8 Kowsky, *Country, Park, and City*, 155, 209, and 212.

9 See John Maass, *The Gingerbread Age* (New York: Greenwich House, 1983); M. Christine Klim Doell, *Gardens of the Gilded Age: Nineteenth Century Gardens and Homegrounds of New York State* (Syracuse: Syracuse University Press, 1986); and John R. Stilgoe, *Borderland: Origins of the American Suburb, 1820-1938* (New Haven and London: Yale University Press, 1988), 99-103.

10 Calder Loth and Julius Trousdale Sadelere, Jr., *The Only Proper Style: Gothic Architecture in American* (Boston: New York Graphic Society, 1975).

A few houses stand as specific Romantic architectural precedents to Olana.¹¹ In 1832, the internationally known author Washington Irving built a home for himself, using as its core a seventeenth-century farmhouse. He and a friend, George Harvey, a painter and architect, created an imaginative version of a cut-stone seventeenth century Dutch house. Sunnyside, as it was named, incorporated a formal entrance with a porte cochere and a wooden veranda that capitalized on a spectacular view of the Hudson. The second house, by Andrew Jackson Downing, was completed in two building campaigns ending in 1842 and 1865. The house was begun for William Paulding and was completed by the Goulds, who eventually christened it Lyndhurst. A Gothic-Revival stone house, it incorporated a battlemented stone porte cochere and a large wooden veranda on the west front with river views. Knoll, as it was known in the mid-nineteenth century, was featured in numerous publications and was extensively visited. Finally, Church's great rival (at least in the eyes of the press), the painter Albert Bierstadt, built a house for himself called Malkasten. Designed by Jacob Wrey Mould, the house was completed in 1866 in a style evocative of mansions along the Rhine River. Clad in bluestone gneiss, it featured an extensive wooden wraparound porch, again taking advantage of the view of the Hudson. All of these solid stone houses, owned by families of talent and wealth, featured exotic and extremely picturesque architectural styles and incorporated porches to take advantage of the views their sites afforded.

Front Porch

Church made many designs for the Front Porch, paying particular attention to the dimensions of the stone steps, the tiling around the front door, the niches, and the cut-paper design of the transom.¹² The original scheme for the Front Porch included tiles laid into the floor of the outer section.¹³ In the floor plan for the Front Porch (figure 59) a schematic version of

11 Sunnyside, Lyndhurst, and Malkasten, all three in the vicinity of Tarrytown and Irvington, New York, and still surviving, are described by John Zukowsky and Robbe Pierce Stimson, *Hudson River Villas* (New York: Rizzoli International, 1985).

12 See OL.1982.931; OL.1982.1085; OL.1982.1090; OL.1982.1097; OL.1982.1100; OL.1982.1098; OL.1982.1123; OL.1982.1125-1128 – all are architectural sketches for the Front Porch.

13 See OL.1982.1100.

potted trees appears in the niches of the inner porch.¹⁴ Church originally may have planned to use marble as the flooring for the inner porch, for he notes in an 1875 letter "I was in Hudson this morning and stepped into a stone cutters to see about a dark marble base for my vestibule."¹⁵ This letter also indicates that the details of the Front Porch were not settled until the mid-1870s. Indeed, repairs or alterations to the Front Porch were made in 1885, for Mrs. Carnes recorded in her diary, "Masons at work on front steps."¹⁶ Eventually the entire stone slab forming the platform of the outer porch was replaced, as will be detailed below. The Front Porch is mentioned in one newspaper article:

You approach the house by a fine semi-circular driveway. A short flight of steps leads to a stone platform. Beside the arched and ornamented doorway hangs a bronze ring suspended by a chain from the second story. This is the doorbell, and while you wait for a servant to answer the summons an inscription in Arabic above the door will probably meet your eye, the interpretation of which is, Thou art welcome.¹⁷

A series of photos, described in the following paragraphs, depicts the Front Porch at various periods.

Figure 60-63 show the east facade. Figure 60 was taken by Hortense Ferguson Childs on September 30, 1891.¹⁸ Figure 61 and 62 date from about 1886 to about 1900.¹⁹ Figure 63 and 64 date from sometime in the twentieth century.²⁰ Figure 65 and 66 show the east and south

14 Figure 59 is known from slides taken by Professor David Huntington of sketches that were at Olana in the mid-1960s. See Ida Brier, Karen Zukowski, and Kristin Gibbons, "The Missing Architectural Sketches Documentation Project," February 2000, image C26, ORC.

15 Frederic Church to Erastus Dow Palmer, May 28, 1875, McKL.

16 Emma Carnes diary, Aug. 11, 1885, ESCP.

17 Bonnelle, "In Summer Time On Olana."

18 See Hortense Ferguson Childs in "Who's Who at Olana." Figure 60 is OL.1991.1.224.

19 Figure 61 is OL.1980.1985, and figure 62 is OL.1986.378.9.A. The dating can be explained by the following facts. The large bell seen in the Bell Tower, dated 1886, was indeed installed that year. See Frederic Church to Erastus Dow Palmer, June 20, 1886, Erastus Dow Palmer Papers, McKL. The ivy growing on the walls was present in the nineteenth century and was replaced by bushier plants in the twentieth century, particularly wisteria. See R. M. Toole and Ellen McClelland Lesser, "Master Restoration Plan (Phase IV, Part I) Mansion Environs, Olana State Historic Site," administrative document, administrative files, Olana, 1988, 13-14.

20 Ibid. Figure 63 is OL.1987.323, and figure 64 is OL.1993.3. Note the wisteria.

facades simultaneously. Figure 65 is dated 1919.²¹ Figure 66 is a color photo from the Lark Papers, dating May 1962.²²

Figure 67-71 show more detailed views of the Front Porch. Figure 67 and 68, taken the same day, show family members and friends seated on the front steps.²³ These were almost certainly taken around 1890.²⁴ In figure 67 Downie Church appears at the far left and Isabel Church is second from the right. Figure 68 shows Downie seated on the top step with Jere Black, her future husband, while Louis Church is at the far left. Figure 69 shows Isabel Church on the Front Porch and probably dates from the late 1890s.²⁵ Figure 70, showing two children on the Front Porch, may date from about the 1890s; figure 71 shows Louis and Sally Church around 1905-1910; the automobile shown in related photographs was purchased around 1903.²⁶

A number of observations may be made based on these photos: Furniture rarely appears on the Front Porch. In figure 69 a chair, perhaps an upholstered Shaker chair, is seen, undoubtedly brought from inside for Isabel's comfort.²⁷ Usually, the steps were used as seats, as figure 67 and 68 show.

No objects ever appear in the niches of the inner porch, though the niches are clearly visible in figure 61, 62, 63, 64, and 70. Also, no lantern or other lighting device is seen in any of the photos.

A ring on a chain, the bell pull, is suspended from the cornice above the door in figure 63, 64, 67, 68, 70, and 71. Also, a wooden storm barrier appears between the inner and outer porches in figure 71, a photo taken around 1900. Presumably this was installed in the winter months. The door does not appear in earlier photos of the house; however, most of these appear to be taken during the summer. This barrier fits over the arched opening and is fitted with a glass transom and its own door opening into the inner porch.

21 Figure 65 is from a glass plate negative owned by the Greene County Historical Society. See J. H. Van Gelder in "Who's Who at Olana."

22 Figure 66 is OL.1988.745.231. See Charles Tressler Lark, Jr. in "Who's Who at Olana."

23 Figure 67 is OL.1987.290, and figure 68 is OL.1987.291.

24 See the accession files for dating information.

25 Figure 69 is OL.1982.1329. See accession files.

26 Figure 70 is OL.1987.300, and figure 71 is OL.1987.50. See the accession files for OL.1987.50 and OL.1986.378.34.A-E. Dating is based on the relative ages of Louis and Sally and on the style of clothing; the heavy gloves were likely used for driving a carriage.

27 This chair may be OL.1981.568.

As might be expected from the surviving architectural sketches, tiles were laid into the stone slab that forms the floor of the outer porch; they are visible in figure 67, 68, and 70. The tiles were arranged in separate blocks, so as to give the illusion of "rugs." Tiles in at least three colors were used on each "rug," a solid center with narrow borders of alternating darker and light tiles. A comparison of figure 67, 68, and 70, all dating from the 1890s, with figure 71, which dates from c. 1905-1910, shows that the tiling no longer appears on the Front Porch. In fact, figure 69, which shows Isabel Church on the front porch and appears to show no tiles in the stone, indicates that the tiles were removed by May of 1899, when she died. Sometime in the late 1890s the stone slab that forms the platform of the outer porch was replaced.

The outer porch currently consists of three steps and a landing, all of bluestone. The entrance to the inner porch is framed by tiles set vertically in the cut-stone archway. The tiles were made by Villeroy & Boch, a German company, and sold under the name of Mettlach Mosaic tiles.²⁸ The catalog and price list the Churches used to order the tile still exist at Olana, and the archway tiling is pattern numbers 235 and 236.²⁹

The inner porch is a small room with an arched ceiling, which is entered through the arch. Its opposite side consists of the front double doors set into a flat wall. The two sidewalls each contain a pair of niches; one is almost two feet high and is set into the rear of the much larger, almost six-foot-high main niche. The niches are floored in slate. The dado and floor are both tiled. The dado tiles, with an interlacing pattern of black, yellow, green, orange, and blue on a white ground, were inspired by Arabic patterns.³⁰ It is believed that they were not manufactured in the Middle East; they may be of Spanish or English origin. The floor tiles are a pinkish buff, with a center medallion and border design incorporating fleur-de-lis and geometric motifs. The border tiles are by Minton, Hollins & Co., a British firm specializing in the production of floor tiles in a medieval style.³¹ The transom is formed of inner and outer panes of glass, and between

28 See Elisabeth Cameron, *Encyclopedia of Pottery and Porcelain, 1800-1960* (New York and Oxford: Facts on File Publications, 1986), 340, for facts on Villeroy and Boch. The company owned factories in Germany, France, and Luxembourg, including one in Mettlach, Germany.

29 See OL.1984.302 and OL.1984.303; these are in ESCP.

30 The tiles resemble examples made in Spain in the 19th century. See also numerous examples of spanish tile illustrated by Owen Jones in *The Grammar of Ornament* (1856; facsimile reprint education, New York: Portland House, 1986), plate 43.

31 An unused border tile survives in storage. It bears the Mark "Minton & Co.," which was used by Minton, Hollins & Co., a branch of the larger firm of Mintons Ltd; See Cameron, *Encyclopedia of Pottery and Porcelain*, 225.

them is sandwiched a cut-paper pattern. In it gold metallic triangles are mounted on blue triangles, their points in opposite directions, and these triangles are set in a lattice of buff diagonal lines. Laid on top of this, cut out of gold metallic paper, is the Arabic word *Mahabah* - the translation is "welcome." For security and ventilation reasons, screen doors were installed by NYS OPRHP (Office of Parks, Recreation and Historic Preservation), but there is no evidence of original screen doors or storm doors on the front doorway.

The current fixtures of the Front Porch are as follows: An electric light fixture hangs from the crown of the arch. It is in the Arts and Crafts style, made of copper sheets, straps, and rivets with mica windows. A chain with a ring at the end hangs in front of the right-hand portion of the tiling on the outer porch. This functioned as a bell pull; it was connected by chain and wire to the large bell in the Bell Tower. The chain was disconnected and pulled up by NYS OPRHP.

Ombra

The Ombra may have originally been configured differently than it presently is, but its original form is unclear. In two architectural sketches of the south facade from the early 1870s the Ombra appears to project only slightly from the face of the building, and it is unclear whether or not steps were incorporated in its design.³² The Ombra is first mentioned by Francis Zabriskie in an 1884 article in *The Christian Intelligencer*: "The broad vestibule is separated from the central hall only by glass doors, so as to seem with the wide stairs at the farther end like one apartment."³³ This cannot describe the front door and vestibule, which are separated from the Court Hall by wooden doors, but must describe the Ombra. Thus, the Ombra was called a "vestibule" by one commentator, implying that one could enter the house from the lawn and that there were indeed stairs here.

That Church planned a change to the Ombra is documented by an 1886 letter Church sent to Erastus Dow Palmer: "I have to draw plans for a Verandah to project from the great arch of the 'Umbra' on the South front - This will be a nice feature and not much of a 'job.'"³⁴ Either the current configuration, a large stone platform with steps, replaced the older arrangement, or the

32 These drawings are figures 21 and 22 in Ryan, "Frederic Church's Olana," 136.

33 Zabriskie, "'Old Colony' Papers," 2.

34 Frederic Church to Erastus Dow Palmer, June 20, 1886, McKL.

planned change was never executed. Church surely did want to build an even larger porch for the Ombra, as evidenced by a drawing of the south facade (see figure 48). As noted in chapter 12, this drawing was first published in 1876 and again in 1890. It shows a balustraded double staircase leading from the Ombra to the terrace. It is unlikely that this massive staircase is the change Church wrote about in 1886, which he described as "not much of a 'job.'" Apparently the drawing represents Church's unrealized hopes for the Ombra porch.

Note also that Church spelled the name of the room "Umbra" and used it in quotation marks. Others spelled the word "Ombra" and used it without quotation marks, as following references will indicate. "Ombra" or "umbra" is a word derived from the Latin word *umbra*, meaning "shade, shadow."

The Ombra was used by family and guests, both before and after the change; it was mentioned often. Mrs. Carnes recorded in her diary on August 13, 1884, "Sat in Ombra late."³⁵ Grace King made a visit of several days to Olana in 1887, and in her letters she mentioned the Ombra several times. When she arrived, the Churches "were waiting for us - on a terrace and we were immediately taken into the hall."³⁶ This terrace was probably the Ombra. She also wrote that coffee was served on the Ombra,³⁷ and a few days later recorded: "When we returned the Osborns were there and we sat on the 'ombra' as they call a large square piazza overlooking the river, and talked."³⁸ In an 1894 letter to her daughter Downie, Isabel mentioned: "I remained prudently in bed the day after the 'Exodus' - and kept quiet on Friday in my lounge in the Ombra."³⁹

The Ombra changed with the seasons. Mrs. Carnes mentioned in her diary on June 5, 1882, "Isabel contrived to have rugs taken out and beaten. Mr. Sedgwick came out & took down storm windows, Ombra glazing & c & put up awnings and blinds, a big days work." And then again on May 30, 1883: "Glass taken from Ombra."⁴⁰

When the Ombra was glassed over it was used as a conservatory to hold plants. Mrs. Virginia Osborn wrote in a letter to her mother, Mary Sturges, dated sometime in the 1870s:

35 Emma Carnes diary, August 13, 1884, ESCP.

36 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

37 Ibid.

38 Grace King to Nina, June 10, 1887, collection of John Coxe, on loan to LSU-HML.

39 Aug. 5, 1894, ESCP.

40 Both quotes are from Emma Carnes diary, ESCP.

"In winter the open porch in front of Mr. Church's house is enclosed & filled with plants, so as you come down the great staircase you feel as if you were in a sunny bower."⁴¹ Mrs. Carnes wrote in her diary on June 1, 1883: "Plants removed from Ombra this A.M."⁴² In a letter to Downie, dated January 29, 1887, Isabel mentioned plants that may have been kept in the Ombra: "My plants are doing finely, though they are not yet exactly tropical in their luxuriance!"⁴³ In the twentieth century, Vera Dietz remembered Sally Church's use of the Ombra for plants: "At one time, all along the Sitting Room side, Mrs. Church had shelves built and had them filled with flowers and potted plants."⁴⁴

The Church family kept birds, and at least some of the time they were housed in the Ombra. In the Olana Archive are numerous receipts for various birds and bird supplies,⁴⁵ and in Mrs. Carnes's diary there are many references to birds. On August 26, 1882, Mrs. Carnes mentioned that Frederic Church returned from the city with "a pair of paroquettes," and again on August 25, 1884, Frederic came home from the city "bringing a parrot & canary bird!"⁴⁶ During the summer of 1884, Mrs. Carnes and Susan Hale mentioned a tame owl that was hatched from the egg, raised in a cage, and eventually let go. He returned regularly to be fed, however, flying in and out of the house via the Ombra.⁴⁷ At least one photograph of a caged parrot (perhaps Loro) survives, and it seems to show the cage hanging in the Ombra.⁴⁸

In addition to figure 65 and 66, which were already discussed, the Ombra is visible in several groups of photos. The first shows various views of the south facade. Figure 72 shows a woman sitting on the edge of the Ombra; this dates from the mid-1890s.⁴⁹ Figure 73 shows a group of women in front of the East Parlor window, c. 1900-1910.⁵⁰ Figure 74 shows a man and

41 Osborn Papers, NYHS.

42 Emma Carnes diary, June 1, 1883, ESCP.

43 ESCP.

44 Vera Dietz, interview by James Ryan, Apr. 4, 1985, typescript, 5, ORC

45 See a bill from Char. Reiche and Bro. to Church, dated Dec. 4, 1861, listing "4 male canaries" and "1 Cage" for \$23; bill from O. Lindeman & Co. to Church, dated May 2, 1881, listing "3 Robin Cages" for \$6; bill from Mrs. I. Hammond to Church, dated July 6, 1881, listing "One small aviary" for \$7; bill from Chas. Reich & Bro. to Church, dated Apr. 4, 1882, listing "1 cage" for \$3; all in ESCP.

46 Emma Carnes diary, ESCP.

47 See Emma Carnes, diary, July 19, 21, 22, and 24, 1884, ESCP; and Atkinson, *Letters of Susan Hale*, 141, 143.

48 See OL.1987.468.

49 As indicated from the costume, figure 72 is OL.1987.168.

50 The clothes and hairstyle indicate the date. Figure 73 is OL.1987.184.

a small dog sitting on the Ombra; this photo dates from about 1910.⁵¹ Figure 75, dating from the 1920s, shows a man on the edge of the Ombra.⁵² Figure 76-79 show the south facade at various dates, probably in chronological order, from about 1900 to some time in the 1940s.⁵³

Figure 80 - 87 show more detailed views of the Ombra, from 1877 until roughly the 1930s. Figure 80 carries the inscription on the center of the verso, "Grandma asleep on the Grasshopper lounge in the ombra Summer of 1877 by FEC," presumably labeled by Downie, in reference to Mrs. Carnes.⁵⁴ Figure 81 and 82 were taken the same day, sometime in the 1890s; the reflection of the young woman with the tall hat is visible in the Ombra window in figure 82.⁵⁵ Figure 58 shows Sally Church in about 1910.⁵⁶ Figure 83, 84, and 85 were all taken the same day, in the late 1910s or early 1920s.⁵⁷ These photos show the same group of people. Sally Church is visible in figure 83, 84, and 85, seated second from right in a black dress. Louis Church is visible second from left in figure 84 and at the far right in figure 85.

Figure 86, taken looking out of the Ombra, probably dates from the late 1910s to the early 1920s.⁵⁸ Figure 88, dating from the 1930s or 1940s, shows a white-haired Sally Church, wearing a patterned dress, seated in a chair and Louis Church (with his hand on the dog) among a group of people seated on the Ombra.⁵⁹

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- 51 Again, the clothing style indicates a date in the early 1900s. The man may be Louis Church or Theodore Winthrop Church. Figure 74 is OL.1987.208.
- 52 Dating based on clothing styles; the photo seems to contain the same furniture as figure 88, whose costumes also date to the 1920s. Figure 75 is OL.NA.
- 53 The photography technique dates figures 76 (GCHS) and 77 (OL.1987.163) to about 1900 and 1910; the expansive wisteria vine in figure 78 (OL.1987.288) may indicate a date in the early twentieth century (see Toole and McClelland, "Master Restoration Plan," 13-14); and the quality of photography of figure 79 (OL.1987.319) may indicate the 1940s.
- 54 See Carr, *Frederic Edwin Church: A Catalog Raisonné*, cat. no. 581.
- 55 Figure 81 is OL.1982.1330, and figure 82 is OL.1987.465. See the accession files for dating information; the style of dress indicates a date in the 1890s. It should be noted that OL.1982.1330 is mislabeled on the mount; neither woman shown is Sally Good Church or Isabel Church. The women have not yet been identified.
- 56 As indicated by her approximate age and style of dress, see ch. 13 "Louis and Sally Church as Stewards of Olana."
- 57 As indicated by the approximate age of Sally Church and the style of dress. Figure 83 is OL.1987.442; figure 84 is OL.1987.441; and figure 85 is OL.1987.443.
- 58 The people, furniture, and photo quality of figure 86 (OL.1987.446) are similar to those of figures 83, 84, and 85.
- 59 Again, dating is based on the relative age of Louis and Sally Church and on their style of dress. Figure 87 is OL.1987.51.
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Collectively, figure 59 to 87 reveal a number of facts about the Ombra and its furnishings: The Ombra always had some sort of furnishings, especially chairs. The nineteenth-century photos show simple wooden-frame furniture. A ladder-back, rush-seated chair and a faux-bamboo sling lounge chair are visible in figure 81. Also, a wicker chaise lounge with cushions is visible in the back of the Ombra, in figure 81, perhaps the same one seen in figure 80 and 82; in the former it is called the "Grasshopper lounge." Wicker furniture is visible in many twentieth century photos, including figure 58, 83, 84, 85, 86, and 87. In figure 58, in particular, several chairs are clearly visible as well as a table with a potted plant standing in the back of the Ombra. During the winter, the Ombra was covered with a storm door made up of glass panes. This storm door is visible in figure 73 and 74, which date from the early twentieth century.

Entries in Mrs. Carnes's diary imply that there was an awning at the Ombra, and twentieth century photos (see figure 65, 66, 73-77, 86, and 87) show it; probably a similar awning was there in the nineteenth century. It was evidently put up during the warmer months (figure 65, 66, 73-77, 86, and 87) and removed for the winter (figure 72). However, figure 73 and 74 show the awning up at the same time as the storm door. Surprisingly, during some summers the awning seems not to have been installed, as seen in figure 78 and 79. The awning was apparently raised and lowered during the day as the weather prompted. Figure 84 shows a man at the right holding the cords used to raise and lower the awning.

The Ombra is composed of two spaces: a room, 21 feet wide and 15 feet long, 18 feet high, with a flat ceiling; and a porch, which is constructed of a stone slab 16 feet wide and 7 feet deep. There are three steps from the Ombra down onto the lawn. The Ombra opens out onto the porch through an arch made of alternating buff and gray stones, while the back wall of the Ombra consists almost completely of glass panes, reaching nearly from floor to ceiling. Two of these panes, on either side of the large central pane, are doors. In addition, there are wooden doors on the two plaster walls giving access to the Sitting Room and the East Parlor.

Careful detailing is evident in the Ombra. The floor is composed of buff octagonal tiles, each surrounded by rust diamond tiles, with a border of bands of black and yellow rectangular tiles on both sides of a band of rust elongated hexagonal tiles. These tiles may have been produced by Mintons, a British factory; similar examples are illustrated in a Minton's catalog still

at Olana.⁶⁰ A six-pointed star is carved on the exterior of the keystone of the Ombra arch. In the nineteenth century the six-pointed star was a relatively common design among architectural ornaments and was used in many different types of religious buildings, especially, but not exclusively, Jewish ones. It is a very ancient symbol, and has been used for many purposes.⁶¹ By the time of Christ it denoted the Jewish people; medieval alchemists used it to symbolize fire and water, and to the Muslims it was "Solomon's Seal." Only in the twentieth century, with the persecution of Jews by the Nazis, has the six-pointed star come to be synonymous with Judaism.

On the east wall of the Ombra there is a panel consisting of 32 tiles and a stencil border, presumably designed by Frederic Church to complete the pattern repeat. The scene on the tiles shows a vase surrounded by birds and filled with various flowers and leaves. Various researchers have assigned dates to these tiles from the fifteenth to the eighteenth century and attributed them to makers in Persia, Turkey, or Syria.⁶² The tiles themselves may have come to Olana through Lockwood de Forest, who started collecting tiles in Damascus, Syria, in 1876 and continued to buy them on his travels for the next forty years.⁶³ Vera Dietz's memory notwithstanding, no evidence has been found that shelves were built on the Ombra walls. Above the doors into the Sitting Room and the East Parlor, however, there are nails with hooks; evidently birdcages were hung here (see figure 83).

Piazza

Before the studio wing was built, the Piazza had a different configuration. Its original arrangement can be discerned from pencil and oil sketches of Olana done by Church presumably shortly after the house was completed.⁶⁴ As they show, the Piazza originally had western rather

60 The catalog is part of the ESCP.

61 See H. J. Smith, *Illustrated Symbols and Emblems of the Jewish, Early Christian, Greek, Latin, and Modern Churches* (Philadelphia: Leach, 1900), 5, 12, 18, 62, and 182; Michael Kaniel, *Judaism: The Art of World Religion* (Poole, Dorset, England: Blandford Press, 1979), 24, 87, 113, and 141; and Carl G. Liungman, *Dictionary of Symbols* (Santa Barbara, Ca., Denver, Col., and Oxford, England: ABD:CLIO, 1991), 300-302.

62 As reported by Joel Sweimler, in the first draft version of this chapter, see "Who's Who at Olana,": s.v.

63 Roberta Mayer, "Understanding the *Mistri*: The Arts and Crafts of Lockwood de Forest, 1850-1932" (Ph.D. diss, University of Delaware, 2000), 76 and fig. 10.

64 See figures 79 and 80 in Ryan, "Frederic Church's Olana," 136; also figure 95 in Theodore Stebbins, Jr., *Close Observation: Selected Oil Sketches by Frederic E. Church from the Collections of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design* (Washington, D.C.: Smithsonian Institution Press, 1978), 101 (C.H. 1917-4-666).

than southern orientation, extending along the west facade of the house and overlooking the steep slope down to the Hudson River. The Piazza could be entered through doors from the Sitting Room or the Cloak Hall; perhaps steps led from the Piazza onto the terrace. The design of the original Piazza, however, was essentially the same as it is today: a wooden porch with a long balustrade topped by columns. The westernmost point to which the Piazza originally extended can be seen today; the floorboards for the old and new portions do not align. Evidently the balustrade and columns of the old Piazza were incorporated into the new Piazza. One column was not needed, and it survives in storage. Since it was so much less weathered than its mates, it underwent extensive examination when the Piazza was repainted in the 1980s. A few architectural sketches for the Piazza survive.⁶⁵

The Piazza was used extensively by the family and guests, both before and after the addition of the studio wing. Mrs. Carnes mentioned in her diary, "We sat on piazza all a.m. lovely breeze."⁶⁶ She also mentioned the temperature on the Piazza several times, suggesting that a thermometer hung there. She wrote on June 19, 1884, "78 on Piazza at 1/4 to 8 AM" and on August 24, 1884, "Cool 60 on Piazza at 8."⁶⁷ And Grace King noted that after coffee on the Ombra, "tiring of the talk I wandered around and got into a kind of veranda, which commanded another beautiful view. I propped myself on the banisters and looked until it disappeared in darkness."⁶⁸ Francis Zabriskie gave perhaps the most evocative description of the Piazza as it was before the studio wing was built. "You step out upon a large portico, overhanging the precipitous descent towards the Hudson, and overlooking the mountain and river scenery, – one of those places where one would wish to be on a midsummer moonlight night."⁶⁹

The studio wing was built in the summers of 1888-91, and Frederic Church noted, "our Veranda makes a capital stage for overlooking the work as it progresses."⁷⁰ Frank Bonnelle's 1890 article mentions the Piazza: "and on the west side on the ground floor is a large piazza."⁷¹ In 1899 Sister Ruth, an old friend of the family, wrote in a condolence letter to Downie after the

65 They are OL.1977.40; OL.1982.821; OL.1982.995; OL.1982.1079.

66 Emma Carnes diary, July 18, 1885, ESCP.

67 Emma Carnes diary, ESCP.

68 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

69 Zabriskie, "'Old Colony' Papers."

70 Frederic Church to Charles Dudley Warner, July 23, 1888, ESCP.

71 Bonnelle, "In Summer Time on Olana."

death of Isabel: "Last evening the beautiful sunset brought so strongly to mind the last time I was at Olana. . . . We had all been over at tea and sat out in the loggia afterwards. The sky was so beautiful and your Mother enjoyed it so intensely."⁷²

Note that the Piazza is called variously a "veranda" by Church and Grace King, a "piazza" by Emma Carnes and Frank Bonnelle, and a "loggia" by Sister Ruth.

The Piazza is seen in figure 65, 66, 72, and 74-79, which have already been described. The Piazza is seen in close-up views in figure 88, 89, 90, and 91. Figure 88 is a photo taken on the Piazza on Thanksgiving weekend in 1892.⁷³ Figure 89 dates from May 26, 1901.⁷⁴ Figure 90 and 91 show the Piazza in the early twentieth century.⁷⁵

The photographs of the Piazza yield some information. Vines rarely grow onto the Piazza; figure 91, a photograph from the early twentieth century, was probably taken to record the unusual growth. A few of the photos show furniture on the Piazza. Figure 88, a photo dating from about 1887, shows an adult man sitting on what appears to be either a child's chair or a small footstool. A padded invalid's chair is seen in figure 89 and 90. This was evidently a wheelchair. Three wicker armchairs are also seen in figure 89. The floorboards of the Piazza are clearly visible in figure 88, 89, and 91, all photos from the nineteenth or early twentieth century. Later, the Piazza floor was covered by canvas, apparently in an effort to protect the floorboards from the elements.⁷⁶

The Piazza is a roughly rectangular space, 40 feet long by 15 feet wide, with one of its corners taken up by a corner of the exterior wall of the Studio. The south and west portions of the rectangle are formed by a wooden screen of columns and the balustrade. The eastern portion of the rectangle is the exterior stone wall of the Sitting Room. The surround of the Sitting Room door is built of brick in three colors, black, cream, and red, and it has a stone lintel. The glass

72 Sister Ruth to Downie, sixteenth Sunday after Trinity (Sept. 17), 1899, ESCP.

73 Figure 88 (OL.1982.1379.2) is one among a group of photographs taken during a visit to Olana of Caroline Atkinson, Susan Hale, and others. See the accession file for information on dating of the photograph and Caroline Atkinson in "Who's Who at Olana."

74 Figure 89 (OL.1986.378.9.C) is a black-and-white version of a cyanotype found in a scrapbook compiled by Ralph Good. The image is dated May 26, 1901, in the scrapbook. See Ralph Good in "Who's Who at Olana."

75 The dating of figure 90 (OL.1986.387.6.A) to the early 1900s is based on its similarity to figure 89 and the bushy vines growing on the wall (see Toole and McClelland, "Master Restoration Plan," 13-14). Figure 91 (OL.1986.378.36.A) depicts even more vine growth, indicating a somewhat later date, probably c. 1915.

76 When NYS OPRHP took over the site, the Piazza floor was covered with canvas. This treatment seems to have been adopted by Louis and Sally Church and was discontinued in the 1980s.

transom has a painted floral border. The north portion of the rectangle is formed by the exterior wall of the Corridor and a section of the Studio. The Corridor portion consists of tall glass windows framed by tiles. These tiles, made in Mexico, have a raised diamond design that was filled in with mortar. Fragments of the tiles remain in the collection; they are stamped "Mexico." The door to the Studio is framed by a brick arch in three colors – again, black, cream, and red brick. The west and south portions of the Piazza are composed of a wooden balustrade topped with columns. The design for the columns is derived from plate 33 of Pascal Coste's *Monuments moderne de la Perse*.⁷⁷

A brass circle with four spokes indicating the directions of the compass is embedded in the floor near the door to the Sitting Room. On the ceiling near the door to the Studio is a bar with a loop at its end that extends a few inches out beyond the edge of the Piazza. This is a modern device for the attachment of scaffolding to the building.

Round Veranda

The Round Veranda was added to the west face of the Studio when the rest of the Studio addition was built. Roughly, its dimensions and configuration are recorded in an architectural sketch (figure 218). This sketch shows various elements of the studio wing, and the round porch is indicated as having six columns. In the nineteenth century there is only one written reference to the porch. In 1894 Isabel Church wrote to Downie: "I am so much better, it would do you good to see me. I come down after breakfast & bath - and remain down until bed-time - taking my rest usually on a bed of cushions (flat -summer, piazza ones) on the round (West) veranda or if too cold, in the Ombra -I really am outdoors all day -it has worked finely for me."⁷⁸ No photos showing this porch exist.

The Round Veranda is in the form of a half-cylinder (with a diameter of 17 feet at its widest) attached to a rectangular platform (approximately 6 by 12 feet) and is constructed almost totally of wood. The perimeter of the half-cylinder is punctuated by five thin columns with lotus-blossom capitals and is bordered by a carved wooden frieze. The frieze incorporates a fleur-de-lis inside a scalloped medallion, and each of these elements is located between pendants

77 See also Ryan, "Frederic Church's Olana."

78 Isabel Church to Downie Church Black, Sept. 14, 1894, ESCP.

that form the sides of an arch. The whole frieze is Eastern Indian in style. The half-cylinder is also bordered by an iron guardrail. The back wall of the porch consists of the window to the Studio and a plastered wall. The back rectangular space is wainscoted in a simple panel design. A support column ornamented with simple Doric pilasters forms the juncture between the half-cylinder and the rectangle.

Bell Tower

The Bell Tower at Olana is mentioned frequently; visitors were often entertained in the tower.

In 1879 a group of Vassar students came to Olana: "The visitors were taken to the cupola, from which there is a fine view."⁷⁹ Emma Carnes noted in her diary on November 1, 1882, "Miss Edwards and Spencer called and went up tower."⁸⁰ As might be expected, atmospheric effects provided a show. Grace King wrote in 1887: "Mrs. Church took us up into the tower to see the sunset -a regular tower -with arched openings painted -& decorated with Mexican tiles -of course I am not going to describe the Sunset to you -but I felt all through it that we ought to be looking at it on our knees."⁸¹ The view was shown off again in 1890, for Frank Bonnelle noted: "In an adjoining room begins the stairway to the large tower, whence Mr. Church assured me one can, in favorable weather, see as far as West Point, 60 miles away. A sweet-toned bell brought from Mexico hangs in the tower, and from the outlook on the top the eye commands a very extensive panorama."⁸² When the family was alone, the Churches also used the tower. Mrs. Carnes noted in her diary, "took coffee in the tower but too breezy" and "coffee in tower again."⁸³

At least one major addition was made to the Bell Tower during Church's tenure – the installation of the bell. Church wrote to a friend: "I have a 200 lb. Bell that I brought from Mexico which I hope to hang in one of the windows in the tower this week."⁸⁴ The bell was

79 "An Aesthetic Frolic."

80 ESCP.

81 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

82 Bonnelle, "In Summer Time on Olana."

83 Aug. 11 and 12, 1883; ESCP.

84 Frederic Church to Erastus Dow Palmer, June 20, 1886, McKL.

attached to the bell pull at the front door. It is not known what type of doorbell existed prior to 1886 or whether the Churches even had a doorbell then.

The Bell Tower is visible in figures 60, 61, 62, 65, 66, 76, 77, and 79. No awnings or furniture are ever in evidence. The bell is visible in figure 60, 61, 62, and 65.

The Bell Tower is a rectangular room, with brick sides approximately 20 by 15 feet, and a 12-foot-high ceiling. The south and east faces are pierced with lancet arches that are bordered by cream-colored brick. The bell, which is marked "1886" and a decorative cross motif, is hung on the east facade, in the northernmost arch. A balustrade consisting of green Chinese tiles with a pierced design set in simple wood frames runs along the base of each arch. On the west wall is an arched window bordered with cream-colored bricks. The window is now filled with a Plexiglas panel in a wooden frame. The sill of this window has been built of relatively newly poured concrete. A flight of six steps leads to the doorway that provides access to the void within the mansard roof of the Bell Tower. Six iron nails are embedded in various places in the brick wall; their original purpose is unclear. Along the northwest corner of the Bell Tower is a wooden enclosure for the staircase from the main house. Another arched window bordered with cream-colored bricks appears in the east corner of the north wall. The ceiling and floor are of wood, and there is a trap door to the ceiling in the northeast corner.

Balconies

There are balconies on each of the two sets of windows in Isabel Church's room; one faces east, the other south. There is also a balcony attached to the nursery. And there is a balcony on the Studio tower facing south.

Improvements were made to the balconies in 1880-81. Church wrote to Palmer: "I have . . . a carpenter making a Balcony. . . . I am drawing plans for the columns and rail of the Children's balcony (The other balcony is for our bedroom, east window)."⁸⁵ The next year Church wrote again to Palmer: "I am very busy with one carpenter and one painter. I expect in August a photographer to come here and take a series of views, some including the house so I

85 Frederic Church to Erastus Dow Palmer, Aug. 1, 1880, McKL, copy in Olana Archive.

wish to have a few details finished - such as an enclosed verandah by the Nursery - &c."⁸⁶

Frank Bonnelle also noted the Nursery Balcony: "There is a pretty balcony in the front of the second story of the house."⁸⁷

Mrs. Church's balconies are visible in figure 60, 61, 62, 65, 66, 72, 76, 77, and 79. The Nursery balcony is visible in figure 60, 62, 63, 64, and 66. The balcony on the Studio tower can be seen in figure 66, 74, 75, 76, 77, and 79.

A few facts concerning the balconies can be gleaned from these photos. The only balcony that seems to have any furniture on it is the Nursery Balcony (see figure 62) where two chairs (as well as a towel drying on the railing) can be seen. A storm window is visible on the south window of Mrs. Church's bedroom in figure 66 and 77, both photos taken in the twentieth century. An awning is also visible on this same window in figure 65 and 76. Figure 62 shows an awning also on the Nursery Balcony.

The Nursery Balcony is about 14 feet wide and 5 feet deep by 10 feet high. It is open on the east side, except for two wooden columns decorated with elaborate carved and painted capitals in Mid-Eastern style, further decorated with bands of lead strap work along the top and base with a diamond pattern embellished with gold-toned upholstery tacks. An iron guardrail runs between the columns and the end of the balcony. The back wall of the balcony is composed of five panels of glass in wooden frames. The lower half of each is a wooden dado, the upper half the glass windows to the Nursery. The two panels at either end form doors.

The two balconies off Mrs. Church's bedroom are both small, just large enough to step out onto. The south balcony is about 10 feet wide, the east one 6 feet; both are about 3 feet deep. They have matching low balustrades of carved wood in a floral design flanked by arches. The east balcony is fitted to an arched window, and the arch is filled with a carved wooden spandrel with horizontal braces and vertical pendants; this arrangement, while highly decorative, inhibits any use of the balcony. The floors of both balconies are currently sheathed with tin; it is unclear whether this is the original treatment. The windows of both balconies do allow access, the south balcony through the main glass pane, which is hinged, the east balcony through either of two hinged glass panels flanking the central panel.

86 Frederic Church to Erastus Dow Palmer, July 15, 1881, McKL, copy in Olana Archive. It should be noted that we do not know if this photographer ever came to Olana. Apparently none of the extant photographs corresponds with this date.

87 Bonnelle, "In Summer Time on Olana."

The balcony on the Studio tower is entered from a room at the top of the tower that has banks of windows facing south, west, and north. The balcony itself, which faces south, is entered through the center of a row of three windows; the sash pushes up and the lower half, forming a wooden dado, swings open. The balcony is about 11 feet wide and 4 feet deep, and it is covered with a roof that is 8 feet from the floor. The balcony has a balustrade of pierced carved wood in an Indian style and four columns with bulbous capitals.

CONCLUSIONS

Olana was planned around views. The outdoor rooms at Olana fully exploit the available views south and west, down the Hudson River and across to the Catskills, but views north and east, up the Hudson and across to the Taconic Hills and the Berkshires are also glimpsed. Since the purpose of the outdoor rooms was to provide places from which to enjoy the views, the rooms themselves promoted activities compatible with looking – primarily talking. Some degree of formality and ritual was observed with this activity; Susan Hale observed: "between three and four we come out richly dressed and assemble on whatever piazza, porch, or ombra commands the best advantages for seeing and coolness, -and then talk, talk, talk till dinner at five-thirty."⁸⁸

Outdoor rooms, because they constituted breaks in or protrusions from the architectural mass, added visual interest to the building. Architectural theorists recommended including this kind of variety in buildings; some of these authors had close ties to Olana, especially Andrew Jackson Downing and Calvert Vaux. Not surprisingly, Frederic Church paid attention to them, producing many architectural sketches for the porches and verandas at Olana, then changing and embellishing them over time.

As the health of Isabel and Frederic Church declined, the outdoor rooms became ever more important to them. Isabel, especially, felt reinvigorated from exposure to the fresh air. Both spoke of the healthful effects of the air and the breeze to be found at Olana. Isabel wrote of spending her days on the porch of the Ombra, and she attributed her improved health to the amount of time she had been able to spend outdoors.

The Front Porch was designed to provide an opulent and idiosyncratic welcome to Olana. It was formal, being clearly marked as the front entrance, and even ceremonial with its elaborate

88 Susan Hale to Luc [Lucretia Hale], July 6, 1884, SSC.

bell pull. The rich decoration of the Front Porch is executed in many media, including carved stone, tile, paint, and paper mosaic, and it is idiosyncratic because it is overwhelmingly Persian in style, a very individual choice. The inclusion of Persian detailing at the Front Porch, indeed, sets the tone for the rest of the house.

The Front Porch, it seems, had no permanent furnishings. According to the available evidence, nothing was ever placed in the niches, there was no furniture on the porch, and, indeed, there was not even a light fixture. The porch was used primarily to greet guests upon their first arrival at Olana and to say farewells, and it may have been used for relatively short periods of lounging on its steps.

The Ombra is an unusual architectural concept, at least in the West. Its configuration and placement is dictated by the site – it appears consistently in all the architectural plans, its placement remained unchanged.⁸⁹ The arch of the Ombra frames the view, a landscape created by God and shaped by Frederic Edwin Church. The uniqueness of the physical space of the Ombra is paralleled by its name. The name was apparently derived by Calvert Vaux and adopted by the Churches, and its unusualness is noted by guests as they comment upon its meaning.

The Ombra probably was used as the front door, at least on some occasions. The Ombra was called the vestibule by Francis Zabriskie, writing for the *Christian Intelligencer*, and Grace King apparently first entered Olana through the Ombra after being greeted there by Frederic and Isabel. Upon arrival at the top of the hill, any guest is first captivated by the view and has a natural inclination to walk to the south facade to enjoy it. Perhaps those guests who knew the Churches well enough not to be constrained by the etiquette of formal calls would have entered the house through the Ombra.

In contrast to the Front Porch, the Ombra seems to have been amply furnished. There are specific references to a Grasshopper lounge, various other chairs, and even to birdcages. The awning over the arch of the Ombra was a critical part of the furnishings because it kept the sun off the space and thus kept it cool. The Ombra was used especially on hot summer days or when it was too windy to use other porches, for the recess of the Ombra afforded protection from the wind.

89 Several dozen floor plans for the main residence are extant or are documented. See ESCP and Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

The Piazza, surprisingly, had no fixed name or furnishings. It was called variously a veranda, a piazza, and a loggia. Emma Carnes, however, frequently and consistently calls this space a piazza, so this is a good precedent we can follow in the twentieth century. The Piazza must have been used especially by larger groups who would not fit in the Ombra or other outdoor spaces. It must have been the primary place to watch sunsets, as mentioned by Sister Ruth, especially before the studio wing was built, when its western exposure would have been more pronounced. The Piazza would have been used in preference to the Ombra when the weather was cool, as perhaps might have been the case in the early mornings, or it might have been chosen by those who enjoyed catching the breeze. The Piazza was not suitable in very hot weather. The Piazza was apparently sparsely furnished, implying that furniture was moved to this space as required. However, it is unclear where such furniture would have been moved from, if not from the other porches.

The Round Veranda is not mentioned often. This is not surprising, as it only existed after 1891, when the pace of entertaining and the personal lives of the Church family had slowed. Also, entrance to this porch could only be gained through the relatively private space of Frederic's studio. Perhaps it was not used as often as the other porches. The Round Veranda, however, must have been the choice of those wanting a good western view, and it provides the only north view available from the public rooms. It might have been used when it was too hot on the other porches – this porch is usually very breezy. On the other hand, in the late afternoons this porch is exposed to the western sun and becomes warm. Therefore, the Round Veranda might have been used mostly on hot summer mornings to escape the sun, or on cool spring and autumn afternoons to capture the warmth of the afternoon sun.

All evidence indicates that the Tower was used often. It provides the most spectacular view and is the only place at Olana other than the Studio tower that allows a 360-degree view. It was undoubtedly furnished with chairs and other furniture; however, we have no knowledge of what these furnishings may have been. Use of the Tower as a sleeping porch is not mentioned in any of the extant documents.

With the exception of the Nursery Balcony, the other balconies at Olana were evidently used only to step out onto, if at all. The Nursery Balcony was used first by the children as they were growing up and inhabiting the Nursery, then by guests who used the Nursery as their quarters. The Nursery Balcony provided a comparatively private outdoor lounging space.

The outdoor rooms were subject to seasonal changes. The most notable of these was that the Ombra was glassed in and used as a conservatory in winter. This glass cover was removed in the spring, and the plants were moved elsewhere, probably onto the Piazza or distributed around the house. Furniture was undoubtedly stored away for the winter. Awnings were removed for the winter months. There were daily changes to the rooms as well. Furniture was moved - Isabel mentioned a lounge or at least its cushions being moved from the Ombra to the Round Veranda. And logic suggests that furniture must have been moved often, even hourly, to accommodate the changing weather and roster of guests and family. Food was served; specific mentions included coffee served on the Piazza, in the Ombra, and in the Tower. All this suggests that the outdoor rooms were perhaps the least static spaces at Olana.

RECOMMENDATIONS

Many of the usual categories of furnishings are not applicable for this chapter. Therefore, this chapter will include the following categories of furnishings: architectural treatments; furniture; objects mounted to walls and ceilings, and accessories and transient objects. For the rooms that are not part of the public tours - the Bell Tower and the balconies – only those recommendations will be made that are visible to the public. Finally, it is recommended that only reproductions rather than collections objects be used in all the exterior rooms due to security and conservation concerns.

Architectural Treatments

Front Porch

The documentary evidence indicates that, at first, tiles were set into the front platform of the outer porch. Documentary evidence also indicates that at some point the top slab of stone forming the outer porch was replaced. It is unclear at what date this happened, but as figure 69 shows, it was done before Isabel Church's death in 1899. Therefore, the recommendation is to retain the extant stone slab. Probably the reason the tiles were removed and not replaced is that they had cracked, become loose, or had otherwise become unsightly. In the twentieth century the conditions that caused the original problem - the extreme weather changes that occur at Olana – are aggravated by the approximately 100,000 visitors walking through the Front Porch annually.

However, it is recommended that the stone steps all be reset. They have shifted over time, leaving wide gaps that fill with leaves and provide homes for insects and other vermin.

No evidence exists to indicate that the front door was ever fitted with screens during the nineteenth century. Further investigation should be made to determine if screens were ever used here. Depending on the evidence, it is also recommended that eventually, once adequate climate and security control systems are installed at Olana, the current screen doors be removed.

Ombra

The combination tile-and-stencil panel on the east wall of the Ombra needs attention. The stenciling on the upper level chronically peels, flakes, and lifts despite at least one previous treatment by conservators; clearly, a solution to this problem must be found. In addition, the tiles themselves are showing signs of weathering, including cracking and loss of glazing. The tile-and-stencil panel must be monitored routinely for signs of weathering.

No evidence exists that screen doors ever existed on the Ombra, and this point should be investigated further. Current evidence indicates that the only doors in this space were the glass doors. Therefore, it is recommended that, depending on the evidence, once adequate climate control systems are installed at Olana, the screen doors be removed.

Currently the steps for the Ombra and the stone slab that forms the exterior section of the Ombra are not set properly. They are not truly horizontal, and gaps exist between the steps, leaving unsightly spaces. It is recommended that the stone steps of the Ombra be reset.

Piazza

Though this recommendation does not fall strictly within the purview of the *Historic Furnishings Report*, nonetheless, it is significant to the experience of the Piazza. All of the documentary evidence indicates that the views from the Piazza were unencumbered by any obstacles. The trees on the hillside below the house clearly were trimmed and thinned to maintain unhindered views. Therefore, it is recommended that these views be reestablished. This recommendation should be coordinated with the recommendations in Robert Toole's "Historic Landscape Report for Olana State Historic Site" (ORC).

Round Veranda

Again, all the evidence regarding the Round Veranda indicates that all views were unhindered by any plant growth. It is recommended that any trees impeding the view be thinned and trimmed in conjunction with the overall restoration of the landscape. It is not possible to experience the Round Veranda or, indeed, the view from the Studio if the trees are allowed to grow unchecked.

Bell Tower

Although Grace King noted in 1887 that the Bell Tower had "arched openings painted – & decorated with Mexican tiles," there is no physical evidence of the arches in the Bell Tower ever having been painted. Perhaps King mistook the variegated brickwork there for paint. Accordingly, no change is recommended for the Bell Tower.

Furniture

This section lists the recommendations for *summer furnishings* of the outdoor rooms at Olana only. The winter furnishings for these spaces, if any, are detailed in the individual entries and in the "Accessories and Transient Objects" sections. Note that one reproduction, that of a plant stand, is recommended as a winter furnishing but should also be displayed sometimes in the summer.

A combination of suites and pairs of wicker and wooden furnishings are recommended for the exterior rooms, a more formal assortment than an examination of photo documentation alone might suggest. This is in contrast to other rooms in the main residence, where the most important source on which recommendations are based is photo documentation. There are several reasons for this. First and foremost, it is assumed that the furnishings of the exterior rooms would have been far more perishable than the furnishings of the interior, and thus they were less likely to have been photographed. By the date of most photo documentation, that is, the 1890s, the furnishings of the exterior rooms would have been 20 years old. Many of the original furnishings might have been discarded by then. Others would have looked worn, and many photographers would have avoided depicting them. But more important, extant photographs of the exterior rooms, unlike extant photographs of the interiors, tend not to stress the room itself; instead other things were the topic of the photographers: the view, the people

gathered on the porch, the wisteria on the façade, or the facade itself. And the furnishings of the exterior rooms would have been moved often over the course of the day, to capture or avoid sun and breezes. All this means that the camera was likely to capture merely single, unmatched pieces that coincidentally were grouped together.

On the other hand, logic suggests that some formality and planning be used in furnishing the exterior rooms. The porches at Olana were places where groups gathered to enjoy the outdoors and the view; they were truly outdoor living rooms. It would not have been uncommon to find six or eight people on the Ombra and the Piazza, so large groups of furniture would have been needed. The assumption that relatively planned sets of furniture were used to outfit these rooms is substantiated by the fact that very few pieces of suitable portable furniture that could be moved onto the porches were located in the adjacent rooms. Finally, it stands to reason that the Churches, who were so careful in the planning and furnishing of other spaces, would have extended the same care to the exterior spaces.

By the 1890s, our restoration period, it is likely that the exterior rooms had an array of furnishings. Porch furnishings were probably selected based on a mixture of criteria: a comfort, portability, convenience of cleaning and purchase, and, finally, suitability in relation to the other furnishings at Olana. The furnishings of the exterior rooms would have been suitable for the activities going on there: gazing at the view, reading, napping, and leisurely conversing with family and houseguests. Therefore, comfortable chairs, lounges, and tables were appropriate. Although some pieces of the suites that originally furnished these spaces may have worn out, the Churches probably would have purchased substitutes. These may not have matched the originals; instead the Churches may have chosen to add new pieces. All the evidence indicates that the Churches used the sorts of furnishings found on porches throughout the East Coast. Suites of wicker were joined by simple ladder-back, rush-seated chairs. Shaker chairs and chairs of similar style were easy to obtain; they were available not only from the Shaker communities in nearby New Lebanon, New York, and Hancock, Massachusetts, but also from commercial manufacturers in Troy, New York, and elsewhere. Simple wooden tables would certainly have been used. By the time of the restoration period, a varied assortment of furnishings would have been in use in the exterior rooms.

Indeed, though recommendations are made here for specific pieces in specific locations, it should be understood that the furniture of the exterior rooms was hardly static. The furniture

in these rooms should move as weather and circumstances dictate. This will be further discussed in the "Accessories and Transient Objects" section, but a few words are in order here. First, the furniture should not be put out on the porches until the weather is warm enough to sit outside comfortably. The furniture should be put into storage as soon as the air turns chilly. Next, people sitting on porches, more than in any other room at Olana, would naturally have moved their chairs often, in response to the movement of the sun, shifting wind, and changes in the number and activities of their companions. All this suggests that the furniture be moved not only seasonally but even hourly to suggest their original use.

Several of the exterior rooms should have no furniture at all. All the evidence regarding the Front Porch indicates that no furniture was ever placed permanently in this space. Furniture was only used there for very brief periods. In addition, though an early drawing indicates that Church may have intended to install potted plants in the large niches in the Front Porch, these plans were never realized. Indeed, the evidence indicates that nothing was ever placed in these large niches nor in the smaller niches to the rear. Therefore, it is recommended that these niches remain empty. Furthermore, there is no evidence that furniture was ever set up on either of Mrs. Church's balconies or on the Studio Tower balcony; therefore, these balconies should remain empty. Finally, although furniture, even perhaps many pieces, were placed in the Tower, no recommendation is made to set up furniture there today since it is not visible to visitors.

The outdoor rooms at Olana contained fixtures that deserve some comment. The bellpull at the front door is consistent with the documentary evidence and should be maintained. However, it should remain shortened and not be attached to the bell in the Bell Tower; an accessible bellpull would prove too strong a temptation for visitors.

The electric lamp hanging in the archway in the inner porch of the Front Porch is clearly of twentieth-century origin. It was probably installed by Louis and Sally Church when the house was electrified in 1917 and should be removed. There is no evidence that any light fixture was ever placed on the Front Porch during the nineteenth century.

Awnings on the Ombra and Mrs. Church's south balcony as well as at other windows of the house are consistent with the known documentary evidence. We know that the awnings existed in the nineteenth century because Mrs. Carnes mentioned them in her diary, though we have no photos of them until the twentieth century. Furthermore, the evidence indicates that the awnings were put up in summer and taken down in winter, though not on any rigorous schedule;

on one occasion in the early twentieth century the Ombra awning was up before the Ombra glazing was removed (see figure 73). Also, the awnings were raised and lowered daily as the sun shifted. Therefore, the evidence supports a flexible approach to the awnings; they can be put up and taken down seasonally as time permits, and they should be raised and lowered occasionally during the day, depending upon the relative position and amount of sun the room is getting. Awnings, fabricated in 1985, are presently installed on the south facade on the following windows: East Parlor, Ombra, Sitting Room, Mr. and Mrs. Church's bedrooms, and Downie's room. They are nearly consistent with documentary evidence. However, as close examination of twentieth century photos shows, they should extend lower, and their scalloped edge should be cut deeper. When the awnings wear out, the replacements should more closely follow the documentary evidence.

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced **HFR: 1**
OBJECT DESCRIPTION: LOUNGE AND CUSHIONS
LOCATION: Ombra
SUBLOCATION: along back wall
DATE: TBD⁹⁰
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
COMMENTS: A wicker lounge is seen in the Ombra in figure 80, 81, and 82, all nineteenth century illustrations. This lounge has a back set at a 45-degree angle, and an upturned foot. It is furnished with a stack of at least three long cushions. A reproduction of both the lounge and the cushions is recommended, based on the three nineteenth century illustrations.



ACCESSION NO.: to be reproduced **HFR: 2**
OBJECT DESCRIPTION: SLING-BACK CHAIR
LOCATION: Ombra
SUBLOCATION: East wall
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

90 To be determined.

COMMENTS: A sling-back lounge chair is seen on the Ombra in figure 81, a nineteenth century photo. The chair, designed to fold, has a wooden faux-bamboo frame, and the seat and back appear to be made of fabric. A reproduction of this chair based on the photo is recommended.



ACCESSION NO.: to be reproduced, based on OL.1983.1040

HFR: 3

OBJECT DESCRIPTION: LADDER-BACK CHAIR

LOCATION: Ombra

SUBLOCATION: West wall

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A single ladder-back, rush-seated chair is seen on the Ombra in figure 81, a nineteenth century photo. OL.1983.1040 is a ladder-back, rush-seated chair, similar to that seen in figure 81, except that it has rockers. A reproduction of OL.1983.1040, minus the rockers, is recommended.



ACCESSION NO.: to be reproduced, based on OL.1993.32

HFR: 4

OBJECT DESCRIPTION: TWO MATCHING ARMCHAIRS

LOCATION: Ombra

SUBLOCATION: East and west walls

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A single wicker armchair is seen in figure 78, and a suite is seen in figure 83, 84, and 85; all these photographs from the early twentieth century document the same suite of wicker furniture. OL.1993.32 is a survivor from that suite; it and its mates probably replaced earlier furniture that had worn out. A reproduction of two armchairs based upon OL.1993.32 is recommended. It should be noted that OL.1981.585.1-.4 is another set of wicker furniture in the collection that resembles OL.1993.32. Some pieces of OL.1981.585.1-.4 are labeled "Wickercraft Company, Newburgh, NY," which may connect the suite with the Newburgh Reed Co., a company in business in Newburgh from 1889 to 1909. Further research is needed to determine if OL.1981.585.1-.4 dates from the nineteenth century, and if so, reproductions based on it (instead of on OL.1993.32) should be made.



ACCESSION NO.: to be reproduced

HFR: 5

OBJECT DESCRIPTION: TABLE

LOCATION: Ombra

SUBLOCATION: Center

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Abundant evidence indicates that beverages and perhaps other food were often served on the Ombra. A table would have been necessary for this. Furthermore, a wicker table holding a potted plant is seen along the back of the Ombra in figure 58, a twentieth century photo. A reproduction is recommended and should be based on the table seen in figure 58 and be in harmony with the reproduction chairs recommended above (HFR 4).



ACCESSION NO.: to be reproduced, based on OL.1981.659

HFR: 6

OBJECT DESCRIPTION: LOUNGE WITH CUSHIONS

LOCATION: Piazza

SUBLOCATION: along Corridor window

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: In 1894 Isabel Church wrote of "taking my rest usually on a bed of cushions (flat - summer, piazza ones)." This seems to be a description of a lounge. Therefore, a reproduction of a nineteenth century wicker lounge is recommended, complete with flat cushions. A receipt exists at Olana from the Wakefield Rattan Company, dated May 23, 1883 (OL.1980.456). This receipt lists "1 Lge. Odd Sultan D. Mah." This perhaps refers to a divan or a lounge. A lounge still in the collection, OL.1981.659, is labeled "Wakefield Rattan." The label lists three locations for Wakefield's factories, including one in Chicago. The Chicago factory was established in 1883. Therefore, the lounge must date from 1883 or later and must date from before 1897, when Wakefield Rattan merged with Heywood Brothers. The receipt may well be for this lounge. In any case, lounge OL.1981.659 is a suitable model for reproduction. This lounge is a particularly poignant object for display, since the invalid Isabel Church spent much time outdoors resting on a lounge.



ACCESSION NO.: to be reproduced, based on OL.1983.1052

HFR: 7

OBJECT DESCRIPTION: SET OF FOUR ARMCHAIRS

LOCATION: Piazza

SUBLOCATION: various groupings

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A suite of three wicker chairs is seen on the Piazza in figure 89, a photo dating from 1901. One of these chairs is identical to OL.1983.1052. It is thought that these existed on the Piazza in the nineteenth century and that the set originally had at least four chairs. Therefore, reproduction of a suite of four chairs is recommended, based on the only extant piece of the original suite, OL.1983.1052.



ACCESSION NO.: to be reproduced, based on OL.1981.892
and OL.1982.1785

HFR: 8

OBJECT DESCRIPTION: TWO SHAKER ROCKERS

LOCATION: Piazza

SUBLOCATION: various groupings

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: There are many Shaker chairs in the Olana collection, including OL.1981.892 and OL.1982.1785, a matching set. The top-most layer of upholstery is a brown, double-faced, chenille-like fabric that was also used for the Studio curtains. This suggests OL.1981.892 has some history of being used in the Studio. Shaker chairs, highly portable, were often used indoors and out in the nineteenth century, as the need arose. They were probably used on the porches of Olana. Indeed, one may appear in figure 69. Therefore, reproductions based on OL.1981.892 and OL.1982.1785 are recommended.



ACCESSION NO.: to be reproduced

HFR: 9

OBJECT DESCRIPTION: TABLE

LOCATION: Piazza

SUBLOCATION: various locations

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Abundant documentary evidence indicates that tea and coffee were served on the Piazza, and a table would have been necessary for this. A table should be reproduced that coordinates with the armchairs and Shaker chairs recommended (HFR 7 and 8).



ACCESSION NO.: to be reproduced

HFR: 10

OBJECT DESCRIPTION: INVALID'S CHAIR

LOCATION: Piazza

SUBLOCATION: various locations

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Figure 89, a photo taken in 1901 and figure 90, a photo from the early twentieth century, both show a padded invalid's chair on the Piazza. This was almost certainly used by Frederic Church, who, like his wife, spent much time outdoors for his health. A reproduction, based on the above photos, is recommended.



ACCESSION NO.: to be reproduced, based on OL.1983.1051.-.2

HFR: 11

OBJECT DESCRIPTION: TWO ARMCHAIRS

LOCATION: Round Veranda

SUBLOCATION: various locations

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Although little evidence exists to document the furnishings of the Round Veranda, it must have held at least several chairs. Reproductions of two wicker chairs from the collection are recommended. These chairs are quite similar to OL.1983.1052, a chair documented on the Piazza in 1901 and recommended for reproduction (HFR 7).



ACCESSION NO.: to be reproduced, based on OL.1982.1773

HFR: 12

OBJECT DESCRIPTION: TWO SHAKER ROCKERS

LOCATION: Round Veranda

SUBLOCATION: various locations

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Although little evidence exists to document the furnishings of the Round Veranda, it must have held at least several chairs. Shaker rockers were often used both indoors and out in the nineteenth century, as the need arose. Therefore, reproductions of one of the many Shaker rockers in the collection are recommended.



ACCESSION NO.: to be reproduced

HFR: 13

OBJECT DESCRIPTION: TABLE

LOCATION: Round Veranda

SUBLOCATION: various locations

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Although little evidence exists to document the furnishings of the Round Veranda, a table was probably among them. Such a table would have been large enough to serve beverages on and to hold reading materials. Therefore, a reproduction table is recommended, one that will harmonize with the wicker chairs and Shaker rockers also recommended for these spaces.



ACCESSION NO.: to be reproduced, based on OL.1983.1052

HFR: 14

OBJECT DESCRIPTION: TWO ARMCHAIRS

LOCATION: Nursery Balcony

SUBLOCATION: center

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Figure 62, a photo dating from about 1886-1900, shows two chairs on the Nursery Balcony, one of which, with its rounded back, appears to be a wicker chair. The other is depicted so indistinctly that no further details can be seen. Therefore, a reproduction based on the collection's one documented piece of nineteenth century wicker chair with a round back, OL.1983.1052, is recommended.



Objects Mounted to Walls and Ceilings

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced

HFR: 15

OBJECT DESCRIPTION: BIRDCAGE WITH ACCESSORIES

LOCATION: Ombra

SUBLOCATION: over door to East Parlor

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Mrs. Carnes's diary entry for August 26, 1882, mentions that Frederic Church brought "a pair of paroquettes" to Olana. Also, a twentieth century photo, figure 83, shows a birdcage hanging on a hook over the door to the East Parlor, and both the nail and hook still survive. A reproduction cage with appropriate accessories, such as a water cup, is recommended together with two live parakeets. While this will pose a maintenance problem, this will be outweighed by the sense of vitality the birds will give the house.



ACCESSION NO.: to be reproduced
OBJECT DESCRIPTION: BIRDCAGE WITH ACCESSORIES
LOCATION: Ombra
SUBLOCATION: over door to Sitting Room
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 16

COMMENTS: Mrs. Carnes recorded in her diary on August 25, 1884, that Frederic Church brought "a parrot & a canary bird" to Olana. Also, twentieth century photos, figure 84 and 85, shows a birdcage hanging on a hook over the door to the Sitting Room, and the nail and hook - matching that over the door to the East Parlor - still survive. A reproduction cage with appropriate accessories, such as a water cup, is recommended, along with two live canaries. While this will pose a maintenance problem, the difficulties will be outweighed by the vitality the birds will bring to the house.



ACCESSION NO.: to be reproduced
OBJECT DESCRIPTION: THERMOMETER
LOCATION: Piazza
SUBLOCATION: near Sitting Room door
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 17

COMMENTS: In her diary Mrs. Carnes often referred to the temperature on the Piazza, which suggests that a thermometer hung there. Simple mercury thermometers were available through department and hardware stores. A reproduction should be made following an appropriate nineteenth-century model.



Accessories and Transient Objects

As already stated in the introduction to the "Furniture" section, the outdoor rooms at Olana must accommodate an extraordinary amount of change. The furnishings of these spaces were susceptible to change, both on a seasonal and daily basis.

The main seasonal change is that the furniture should be put out on the porches when the weather turns warm, about mid-May, and it should be taken back into storage in the fall, toward the end of September. The Ombra glazing and all awnings should be taken down and put back up on approximately the same schedule, but, again, the evidence indicates that no rigorous

schedule was adhered to for this activity. The storm window on Mrs. Church's balcony should be put up and taken down according to the same schedule.

The Ombra should undergo some dramatic seasonal change. There should be a summer and a winter setup for the Ombra. In the winter, it should be furnished mainly with plants. We know that in the nineteenth century it functioned as a conservatory. Research should be conducted to determine what plants the Churches owned, and, failing conclusive evidence, plants should be chosen that are consistent with nineteenth century horticultural practices. Smaller potted plants should be displayed on a reproduction of the current many-armed, cast-iron plant stand in the collection (OL.1982.715). This plant stand, with a patent date of 1870, was donated to Olana and is quite suitable for the display of plants, but the continued use of this object will result in its deterioration. The birdcages and the birds (HFR 15 and 16) should also be on view in the Ombra in the winter. And one or two chairs that comprise part of the summer furnishings of the Ombra should be left in place, depending on how much space is available once the plants are included. The summer furnishings for the Ombra are indicated in the furniture section of this chapter. The reproduction plant stand should be moved to the Piazza during the summer, and the rest of the plants should be moved there or to other outdoor rooms.

Evidence indicates that the furniture of the outdoor rooms was often moved from one porch to another, and this precedent can be followed. Specifically, the reproduction lounge recommended for the Piazza (HFR 6) should sometimes be moved to the Round Veranda. This is consistent with a letter from Isabel Church to her daughter Downie, in which she mentioned moving a lounge from the Piazza to the Round Veranda: "I am so much better, it would do you good to see me. I come down after breakfast & bath - and remain down until bed-time - taking my rest usually on a bed of cushions (flat-summer, piazza ones) on the round (West) veranda or if too cold, in the Ombra - I really am outdoors all day - it has worked finely for me."⁹¹ Other furniture, such as individual chairs, can also be moved from one porch to another.

It is also recommended that a variety of smaller objects be displayed on the furniture of the porches to indicate the kinds of activities that took place in these spaces. Objects such as coffee and tea cups and plates, books, magazines, and other reading materials, and shawls and lap rugs indicate the kinds of activities that took place on the porches, namely, chatting, taking tea, and quiet reading. The furniture should be provided with enough cushions and pillows so

that their function for outdoor lounging and convalescing is apparent. Although the use of these materials presents an obvious security and conservation risk, every attempt should be made to find ways to display these objects. It should be noted that the Round Veranda especially is a relatively secure area and would provide an opportunity for the display of these objects.

Security and conservation considerations are of paramount concern regarding all the recommendations concerning these transient objects. It is recommended that only reproductions of collections objects be used for these spaces. Furthermore, all of the objects should be tied down with monofilament cord or otherwise affixed to the furniture on which they stand. While this measure will not prevent theft, it will deter the casual souvenir taker. Special attention must be given to textiles, even reproduction textiles, to ensure that they wear well and do not become unsightly.

It is recommended that the smaller objects suggested for display in the "Accessories and Transient Objects" section be moved with some frequency. Besides the overall patterns of seasonal change recommended, change should occur at least on a monthly basis. This gives repeat visitors to Olana the chance to experience the different aspects of the house.

CHAPTER 15

THE VESTIBULE

EVIDENCE

The Use of Vestibules in the Nineteenth Century

Most sizable houses built in late-nineteenth century America contained some sort of vestibule, foyer, or entryway, which served as a mediating space between the home and the world. This room held a predictable set of furniture. Tables, coat stands, mirrors, and a limited amount of sturdy seating furniture were found there. These furnishings served practical purposes: racks and stands held outerwear, tables supported mail and packages, chairs could be used to pull on boots, and residents could check their appearance in mirrors. But vestibules never functioned solely as storage and staging areas. Because the vestibule was the first room visitors to the home saw and the first room to greet residents when they returned home, the furnishings of the vestibule had to serve social functions as well.

As various scholars have shown, the furnishings of late-nineteenth century vestibules were meant to convey messages to visitors and residents alike.⁹² By midcentury, a unique furniture form appeared and became ubiquitous in middle-class and upper-middle-class homes: the hall stand. This tall, imposing piece of furniture usually incorporated a mirror, hooks for hats and coats, and an arm-and-basin configuration for umbrellas and walking sticks. The hall stand was manufactured in various styles, from Renaissance Revival to Gothic, and a variety of price ranges, depending upon the size of the piece and the materials used for its ornamentation. By the 1870s, design reformers like Clarence Cook were rejecting the hall stand as too stereotypical and encouraged home owners to furnish their front halls with simple mirrors, coat hooks, and plank seats, or suitable antiques, if they could afford them and found them to their taste. The hall stand (or its substitute) was not meant to hold all of the family's outerwear; rather, the hall served as

92 Kenneth L. Ames, "Meaning in Artifacts: Hall Furnishings in Victorian America," in Thomas J. Schlereth, *Material Culture Studies in America* (Nashville, Tenn.: American Association for State and Local History, 1982), 206-221; Harvey Green, *The Light of the Home* (New York: Pantheon Books, 1983), 93-96; and Myrna Kaye, *There's a Bed in the Piano: The Inside Story of the American Home* (Boston: Little, Brown, 1998), 140-149.

temporary storage for coats waiting to be put away in a closet and for the storage of guests' coats and hats. Callers admitted to the parlor for a short visit could deposit coats and hats on the hall stand. Callers who found no one at home or tradespeople who would not be admitted to the parlor might be offered a chair in the vestibule for a moment. The vestibule was a middle ground for residents and visitors. At a glance, residents could check to see who had returned home and who was visiting; they could receive their packages and mail and could leave outgoing items there, and they could check their appearance before leaving or upon arriving home. Visitors who saw no more of the house than the vestibule would nonetheless get a look at the home, albeit a physically circumscribed and formulaic one. They would be able to assess the home and its residents on the basis of the vestibule, above all the hall stand. As we shall see, the lack of a standard hall stand at Olana in itself is significant.

A receptacle for calling cards was an essential element of the vestibule. In the pre-telephone era, formal calls were an important method of maintaining social ties. A caller set out to pay a call on a specific person or set of persons in the family. Not all callers, however, found their quarry at home. The etiquette of card-leaving governed how the caller left the message that he or she had been there. All calling cards were simple rectangles, inscribed with the name of the caller; the names of unmarried girls appeared upon their mother's cards. A caller left a card for each adult member of the household he or she had not been able to see. Thus, even if one member of the family had been at home, cards would often be left for others who were away. These cards were left on a tray or in a basket, often made of silver or some other precious material. Leaving a card behind symbolized the respect and esteem of the caller and obligated the receiver of the card to decide whether to reciprocate. Cards often became permanent souvenirs; Olana's Archive retains many.

A few entries from the diary of Emma Carnes allow us to deduce that the traffic of people and things through the Vestibule at Olana was substantial. The nineteenth century practice of calling, already discussed in part 1, will be described more fully in the chapter on the East Parlor (chapter 16), but it holds special relevance for the Vestibule at Olana. Many formal callers came to Olana, as a few entries from the diary of Emma Carnes in August 1883 make clear.⁹³

93 Emma Carnes diary, August 3, 4, and 6, 1883, ESCP.

Fri. 3: Lovely day. Wrote Isabel, Michael went for barrel of oil to Hudson. Postal from Freddie – Raft of strangers walked around.

Sat. 4: Very cool and lovely. Drove down to see garden and around the place. With Clement & two Anitas. Sent basket of flowers to the Sabines – Folgers called while we were out. Michael used colt. He rowed the children on Lake after dinner.

Mon. 6: Fine warmer. The girls walked to station with Hester – Mrs. Wilkinson called early to see Emily.

In these three days at Olana, the Churches received calls from the Folgers, and Mrs. Wilkinson called to see Emily, a guest at Olana. In addition, the “raft of strangers” would not have been trespassers, but a group with some sort of connection to the family. It is likely that many of these friends and strangers left their cards for some members of the family. In turn, members of the Church family probably included their cards along with the flowers that were sent to the Sabines, who lived in a house on neighboring Mount Merino. Before being taken to the Sabines, the basket of flowers may well have sat in the Vestibule. After being delivered, the letter from Frederic Joseph Church probably was placed on a table in the Vestibule, and Emma Carnes’s outgoing letter to Isabel probably waited there as well. The Vestibule would have held the mail and baskets of the family and the calling cards, hats, wraps, and other items of the guests.

The Vestibule as Built

The Vestibule is a simple rectangular space with wide openings on all four sides. The front door provides the main access to the room. From the Vestibule one can enter the most public of the living spaces in the main residence: the Court Hall (ahead), the East Parlor (to the left), or the Dining Room / Picture Gallery (to the right). Visual or physical access to these spaces could be blocked by closing pairs of doors. If the doors are open, however, when one enters the front door and stands in the Vestibule, a planned view is revealed along the long east-west axis of the house.

The architectural ornamentation of this room is found mainly on its doors. All the doors are painted a uniform dark blue. The double doors leading to the exterior have side lights composed of amber glass with a transverse zigzag pattern. The tympanum of the arched opening is fitted with two sheets of glass, one clear and one amber. Sandwiched between the two layers

of glass is a field of gold and blue paper cut into an elaborate web of interlocking triangles. On this field floats another piece of cut gold paper spelling the Arabic word *mahabah*, which means “welcome.” Each of the six doors of the three pairs leading to the other rooms are stenciled in an identical pattern: the central panel features a vase sprouting elaborate flowers set in a niche, while the smaller upper and lower panels are ornamented with a delicate snowflake-like star; these patterns were executed in silver paint. The interior panels are framed by the stiles of each door, which are stenciled in a dart pattern executed in gold. This design was adapted from an illustration in one of the books on Middle-Eastern architecture the Churches owned: Jules Bourgoïn’s *Les Arts arabes*.⁹⁴ Plate 27 of this richly colored folio illustrates a door from the Church of St. John of the Armenians in Jerusalem, where the door was (presumably) executed in various metals (figure 46). This flower-and-vase pattern is repeated on all the double doors of the first floor, which are located on the long east-west axis of the house. A simpler, gold-and-silver herringbone pattern is found on the single doors on the first floor. Thus, the door stenciling in the Vestibule sets a rich keynote that is repeated throughout the public rooms of the first floor.

The room is also ornamented with a band of stenciling that runs along the baseboards and the door frames. Modified Maltese crosses alternating with four-lobed flowers flanked by a diminutive fleur-de-lis are stenciled on an ochre ground. The motifs are executed in light green, yellow, purple, rose, and brown. The stenciling found in the Vestibule is very similar, but not identical, to patterns found in the East Parlor and the Dining Room / Picture Gallery. To date, research has revealed some six extant stencils for the motifs found in the Vestibule.⁹⁵

The Vestibule is connected to other rooms on the first floor not only physically through doorways and stenciling but also through the color scheme. Church produced an annotated color sample that specifies a coherent and comprehensive color scheme for the main rooms of the first floor (figure 92).⁹⁶ Dabs of intense color are laid side by side on the paper, and by viewing the sample, the artist could see how large fields of wall and ceiling colors would interrelate to colors

94 The source for this design was noted by Ryan, in “Frederic Church’s Olana,” 137.

95 These are OL.1983.1073-.1078. See Nancy Van Dolsen, “An Unending Process: Frederic Church and the Stenciling of Olana,” *The Crayon* 16, no. 182 (winter-spring 1984): 1, 6-8; and a separate chart matching extant stencils in the Olana Archive to patterns as they were executed on the walls. Van Dolsen’s chart is found in ORC.

96 Figure 92 is OL.1982.759, and is filed with the architectural sketches in ESCP.

used in areas of decoration, such as the edge of an arch. The color for the Vestibule ceiling, a bright orange, is labeled. Beneath this swatch is an unlabelled double swatch that pairs the orange with a deep purple; presumably this unlabelled pair is the scheme for the Vestibule. Another extant swatch apparently records the pigment mixtures required to achieve the colors depicted.⁹⁷ Two swatches are for the Vestibule. The paint for the “Vestibule wall” was to be composed of “Prus blue Indian red,” (Prussian blue and Indian red) while the “Band in Vestibule” was to be “yellow – black – Vr Rd – RewU” (yellow, black, vermilion red[?] and raw umber[?]).

The room is further ornamented by a wood floor, composed of boards laid in a herringbone pattern and surrounded by a parquet border with a zigzag design. The room was originally lit by a gas ceiling fixture; this was apparently fitted with a glass shade when the fixture was converted to electricity.⁹⁸

Mentions of the Vestibule

Although the Vestibule is not often discussed in nineteenth century descriptions of the house, it was noted by Frank Bonnelle in his 1890 article on Olana:

Entering the vestibule, open double doorways permit one to see the entire length of the house, through a central court, library, enclosed hall, the studio and a large plate glass window, and perceive a mountain view, presenting a charming vista.⁹⁹

Bonnelle called attention to the room’s function as a space that allowed the visitors to orient themselves to the major interior axis of the house and the planned view along it. The Vestibule is firmly identified as a transitional space.

The Vestibule was also noted, in passing, when housekeeping matters were discussed. In an 1896 letter to her son Louis, Isabel Church gives instructions regarding housecleaning: “Annie the waitress will have about all she can do, with the parlor – pantries, vestibule, and

97 This is OL.1982.758.

98 John G. Waite Associates, “Olana Historic Structure Report – Draft,” unpublished report for Friends of Olana and NYS OPRHP, April 1998, AD1-77 (115-Vestibule), ORC.

99 Bonnelle, “In Summertime on Olana.”

dining room and cloak-hall – all of which are her domain.”¹⁰⁰ Isabel’s letter and Bonnelle’s article are consistent in their use of the word “vestibule” to describe this room at the front door.

After Louis Church died in 1943, an inventory was made for the purposes of settling the estate.¹⁰¹ The following is the entry for the Vestibule.

HALL 2 tables	10.00
2 mirrors.....	10.00
2 chairs	3.50
rugs.....	<u>5.00</u>
.....	28.00

It should be noted that the Vestibule was apparently not documented by David Huntington in 1953 when he made diagrams indicating the art then hanging on the walls, nor was the room documented by Richard Wunder, an art historian working with Huntington, when he made an inventory of the fine art at Olana on November 16, 1964.¹⁰²

In September of 1964 Sally Church died, and Charles T. Lark, Jr., her nephew, inherited Olana. He and his executors, mostly members of his family, hired O. Rundle Gilbert to make an appraisal of all the furnishings in the main residence.¹⁰³ The O. Rundle Gilbert appraisal is the first complete, object-by-object, room-by-room list of the inventory of the main residence. The contents of the Vestibule are noted; the entire inventory is reprinted as Appendix 2.

Photodocumentation of the Vestibule

Only one glimpse of the Vestibule is available in nineteenth century photographs. The northeast corner of the room can be seen in a photograph of the Court Hall taken on October 11, 1884 (see figure 136). The stenciled band surrounding the doors to the Dining Room / Picture Gallery can be seen clearly, as can a porcelain umbrella stand, which holds an umbrella or a parasol. At least one other walking stick is visible in the stand. Additionally, the

100 Isabel Church to Louis Church, March 22, 1896, ESCP.
 101 John H. Vint, appraisal performed in connection with New York Estate Tax of Louis P. Church, dated May, 1944, in the Columbia County Surrogate’s Court file #2230, Columbia County Court House, Hudson, New York; copy in ORC.
 102 Wunder’s inventory is in WP; the inventory by O. Rundle Gilbert is reprinted as Appendix 2 of this *Historic Furnishings Report*.
 103 See O. Rundle Gilbert in “Who’s Who at Olana” for an explanation for the dating of this document.

corner of a table can be seen in the northwest corner, and a small bowl or platter is visible on the table; no textile is seen upon this table.

The Vestibule is not seen again in photographs until November 16, 1964, when Richard Wunder photographed it and all the other rooms of the house.¹⁰⁴ Among Wunder's photographs, three provide a nearly comprehensive look at the room. Figure 93, taken from inside the East Parlor looking north into the Dining Room / Picture Gallery, records most of the furnishings of the room.¹⁰⁵ The umbrella stand is still visible in the northeast corner of the room, as is a table in the northwest corner – a mate to this table is visible in the southeast corner, and both are covered by ornamental cloths. The edge of a large mirror can be seen hanging on the wall above the table in the northwest corner. A Thonet dining chair stands next to the umbrella stand. A large rug covers most of the floor, while a smaller prayer rug bridges the floor space between the East Parlor and the Vestibule. Figures 94 and 95, taken from inside the Court Hall looking east toward the front door, provide a different view of many of these same furnishings.¹⁰⁶ It should be noted that the wall above the Thonet chair in the northeast corner appears to be empty.

The west wall of the Vestibule was depicted in photographs taken in 1964 and 1965 and showing the view along the east-west axis of the house. Figure 96 was probably taken in late 1964 by Wendover and Jinny Neefus, photographers based in Hudson, New York.¹⁰⁷ The round mirror seen on the northwest wall in figure 93 can now be seen clearly; it is “paired” with a rectangular mirror on the southwest wall. A pair of Middle-Eastern metal vases is placed on the two tables, one vase on each table. Figure 97, taken sometime between November 12, 1964, and before the beginning of April 1965 by Walt Miller, a local historian, shows essentially the same view; it confirms that the furnishings have remained the same.¹⁰⁸

104 The Wunder photographs are labeled with the date. For further information on these photographs, see the entry for Richard Wunder in “Who’s Who at Olana.”

105 Figure 93 is OL.1990.104.208.

106 Figure 94 is OL.19990.104.219, and figure 95 is OL.1990.104.247.

107 Multiple copies of figure 96 are found in the David Huntington Papers (DHP), and another copy is found in the Mazzacano photo album (OL.1998.22). For further information on the dating of these photographs, see the entry for Wendover and Jinny Neefus in “Who’s Who at Olana” and a research project, “Photographers at Olana 1950s-1960s” in ORC.

108 Figure 97 is produced from negatives donated to Olana by Miller’s widow. The negatives are accessioned as OL.1989.280 and are filed in ESCP. See also Walt Miller in “Who’s Who at Olana.”

CONCLUSIONS

The Vestibule at Olana functions architecturally as a transitional space between outdoors and indoors. The configuration of the room – a rectangle pierced on all four sides by wide openings – makes the architectural function of the space explicit. The Vestibule is a place to pause, and let one’s eyes adjust to the darkness of the interior; the deep purple color of the walls quickens the pace of this adjustment. The abrupt transition from bright outdoor light to the dark interior makes entry into the residence dramatic. And, if the doors to the rest of the house are open, the drama is heightened as the viewer begins to understand the scope of the structure by looking along the long east-west axis, out the western-facing window all the way to the Catskill Mountains.

The Vestibule also had practical functions. It was a staging area where family could leave outgoing mail and packages, and when returning home, they could leave coats and hats there for servants to put away. The Vestibule, just a few steps away from the carriage drive, was a convenient location for these items.

The social functions of the Vestibule were, however, perhaps more significant. Although there is very little documentation dating from the nineteenth century, what does survive indicates that the unconventional taste of the Churches was abundantly visible in Vestibule, usually the first room of the main residence at Olana visitors encountered. The Churches chose not to purchase a hall stand. Instead, they furnished the Vestibule with eclectic pieces in a subtly asymmetrical arrangement. Two halves of a Federal-period table were put on either side of the door, and a rectangular and oval mirror were “paired.” Simple bentwood chairs from the nearby dining room were probably used instead of more conventional plank chairs. The umbrella stand was a large piece of Japanese ceramic, a rare object in late-nineteenth century America. All this furniture served the same functional purposes as the ubiquitous hall stand, but by breaking the mold and not having a hall stand, the Churches expressed their preference for the exotic.

The single most important piece of vestibule furnishing for most members of the middle and upper classes in America was surely the card receiver. Just as nowadays people check their telephone answering machines and e-mail when they return home, the Churches checked their card receiver. The cards found on the receiver were material evidence of renewed, strengthened, or proposed friendships and acquaintances. By tallying the calling cards received, one charted one’s social standing and friendships. Though most people who counted themselves among the

Churches' circle lived far away and would not have made a casual visit to Olana to leave a card, those friends who lived locally did make formal calls frequently. Even at Olana, a relatively isolated rural residence, the card receiver would have been charged with significance.

RECOMMENDATIONS

Floor Coverings

Although rugs are visible on the floor in figures 93-97, the 1964-65 photographs of the Vestibule, no floor coverings are recommended for this room. All available floor space in the Vestibule is needed to conduct the tour; often two groups, one entering the house and the other exiting, meet in this space. Currently, the floor of the Vestibule is covered by a tour carpet. The tour carpet is particularly important in this room, not only because it protects the wood floor, but because it is in the Vestibule that tour groups receive their instructions to stay on the tour carpet. At some future time, a reproduction of a rug from the collection could be manufactured; this could serve as a tour carpet.

Furniture

Extant Objects

ACCESSION NO.: OL.1979.9.10-.11

HFR: 1

OBJECT DESCRIPTION: SIDE CHAIRS

LOCATION: room 115 – Vestibule

SUBLOCATION: east wall, flanking door

DATE: c. 1875

MAKER: Thonet Brothers

ORIGIN: Austria

MATERIALS: beechwood, caning, metal hardware

COMMENTS: A Thonet dining chair is visible in the northeast corner of the Vestibule in figures 93 and 94, 1964-65 photographs of the Vestibule. The Thonet chairs are recommended for the Vestibule not only because one appears in these photographs, but because their inclusion in the room makes sense. There are 15 chairs to the suite of Thonet dining chairs; it is likely that some would have been stored in the Vestibule, just a few steps away from the dining table. Also, with their durable wood and cane surfaces, the Thonet chairs can serve as an acceptable place for the temporary storage of coats and other outerwear. The choice of a bentwood dining chair is consistent with the Churches' unconventional yet pragmatic decorating decisions. Although the southeast corner of room is never visible in photographs, a chair is recommended for this spot as a mate to the one visible in the northeast corner.

These chairs can be firmly attributed to the famous manufacturer of bentwood furniture, the Austrian firm of Thonet Brothers. Eleven of the 15 chairs in this suite are labeled, and a check, dated 1875, to Thonet Brothers survives.¹⁰⁹ The founder of the firm, Michael Thonet, invented a process for steaming and boiling beechwood so that it could be bent and formed, then designed furniture that could be assembled from a limited number of components. The components could be mass-produced, then shipped, and assembled at the sales room. The result was low-cost furniture. By 1850 Thonet began manufacturing on a large scale and took his sons into partnership, forming the company Gebrüder Thonet, known in the United States as the Thonet Brothers. Showrooms were opened all over Europe, and a New York City showroom opened in 1873. Olana's chairs are Thonet Brothers model #17. Bentwood furniture was popular for many reasons, not just because of its low cost. It was portable and durable, and its simple design made it easy to clean; thus it was especially suitable as dining furniture. By the late nineteenth century there were many companies besides Thonet Brothers manufacturing bentwood furniture.¹¹⁰



ACCESSION NO.: OL.1981.353.A-B

HFR: 2

OBJECT DESCRIPTION: TABLE

LOCATION: room 115 – Vestibule

SUBLOCATION: west wall, the two sections of the table flanking door to the Court Hall

DATE: c. 1815-1825

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: mahogany and pine

COMMENTS: A corner of a table is seen in the northwest corner of the Vestibule in figure 136, a photograph of the Court Hall dating from 1884. What appear to be matching tables are visible in the northwest and southwest corners of the room in figures 93 and 96, photographs of the room dating from 1964-65. The O. Rundle Gilbert inventory lists a “Sheraton Mahogany Three Part Table” in the Vestibule. Probably, these photographs and the inventory all refer to the same table: OL.1981.353. Furthermore, the surface of this tabletop is scarred with scratches and moisture spots. This seems to be evidence that the tables saw long and heavy use, perhaps as a resting place for baskets, packages, and other items, which is to be expected if the table had been in the Vestibule for some time.

This is a Federal-period dining table with a center leaf. The Churches apparently chose to separate the two sections of the table, displaying one half of the table and the leaf as one unit and the other half of the table as another unit.



109 ESCP.

110 Ghenete Zelleke, Eva B. Ottillinger, and Nina Stritzler, *Against the Grain: Bentwood Furniture from the Collection of Fern and Manfred Steinfeld* (Chicago: The Art Institute of Chicago, 1993), 14-15; Christopher Wilk, *Thonet: 150 Years of Furniture* (London: Barrons, 1980).

Objects Mounted to Walls and Ceilings

Extant Objects

ACCESSION NO.: OL.1980.1258.4 and .5

HFR: 3

OBJECT DESCRIPTION: GOUACHES *Erato* and *Melpomene*

LOCATION: room 115 – Vestibule

SUBLOCATION: east wall, either side of front door

DATE: early 19th century

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: gouache on paper; wood and gild frame

COMMENTS: These are two gouaches from a set of ten that depict the nine Greek muses of the arts and sciences, and Apollo, the God who presided over them. Three of these gouaches are visible in 1884 photographs of the interiors of Olana: two are seen in the Court Hall in figures 135 and 136 and one is seen on a wall in the Library in figure 135. As the furnishings reports for the Court Hall and Library explain, the gouaches appear to be hung as pairs and sets, with only portions of each set visible in the photographs. In 1980, when the set was accessioned, the gouaches visible in the 1884 photographs were in the same positions, providing strong evidence that the suite had remained essentially unchanged since the 1880s. In photographs of these rooms dating from the 1960s, it is clear that the other gouaches from the suite were hung as pairs and sets with those visible in 1884. Eight of the ten gouaches can be assigned to the Court Hall and Library; these recommendations are made in the respective chapters of the Historic Furnishings Report (ch. 17 and ch. 21). The east wall of the Vestibule, suitable for hanging objects, is not documented in nineteenth century photographs. The room was not documented by Huntington's 1953 diagrams or Wunder's 1964 inventory, although Wunder's 1964 photograph, figure 94, seems to show that the space above the Thonet chair is empty. However, old nails are in position on the east wall of the Vestibule, bearing testimony that objects did hang on this wall in the nineteenth century. The extant nails are of the correct type and height for these gouaches, and the 1884 photographs provide restoration-period evidence that the Churches spread the suite of gouaches across adjoining rooms. Thus, the final two of the set of ten gouaches are recommended for the east wall of the Vestibule.

The two muses depicted in the Vestibule are *Erato* (OL.1980.1258.5), the muse of erotic poetry, and *Melpomene* (OL.1980.1258.4), the muse of tragedy. This set of gouaches appears on a list of old master paintings that Church compiled in 1869 apparently as an inventory of his purchases abroad (see OL.1982.608). In their style these gouaches are reminiscent of the type of wall painting found in Pompeii and other Greek and Roman domestic architecture of the Hellenistic era, a style that was reinterpreted by the neoclassical artists of the late eighteenth and early nineteenth centuries. These gouaches may be by Michelangelo Maestri, who is known to have produced a series of engravings overlaid with gouache that depicted the muses. Maestri worked in Italy in the 1810s and 1820s.



ACCESSION NO.: OL.1981.348 **HFR:** 4
OBJECT DESCRIPTION: MIRROR
LOCATION: room 115 – Vestibule
SUBLOCATION: west wall, to south of door to Court Hall
DATE: c. 1830s-1840s
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: frame: wood and gilding; mirror: silvered glass
COMMENTS: This rectangular mirror is seen hanging on the west wall, to the south of the door to the Court Hall in figures 96 and 97, dating from 1964-65, and is listed on the O. Rundle Gilbert inventory (see Appendix 2).



ACCESSION NO.: OL.1981.349 **HFR:** 5
OBJECT DESCRIPTION: MIRROR
LOCATION: room 115 – Vestibule
SUBLOCATION: west wall, to north of door to Court Hall
DATE: early 19th century
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: frame: wood and gilding; mirror: silvered glass
COMMENTS: This oval mirror is seen hanging on the west wall, to the north of the door to the Court Hall in figures 93, 96 and 97, dating from 1964-65, and is listed on the O. Rundle Gilbert inventory (see Appendix 2).



Objects On Flat Surfaces

Although many tabletops and other flat surfaces in the main residence were covered with decorative textiles, apparently the tables in the Vestibule were not. Figure 136, the 1884 photograph showing a corner of the table in the Vestibule, reveals that it was not covered with a textile. Upon reflection, this makes sense. These tables would usually have been holding packages, baskets, and other items that might have been wet or dirty. Any textiles on these surfaces would quickly have become marred.

Extant Objects

ACCESSION NO.: OL.1981.352 **HFR:** 6
OBJECT DESCRIPTION: UMBRELLA STAND
LOCATION: room 115 – Vestibule

SUBLOCATION: northeast corner

DATE: c. 1860s-1880s

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: glazed porcelain or stoneware

COMMENTS: This ceramic umbrella stand can be seen in the northeast corner of the Vestibule in figure 136, a photograph of the Court Hall dating from 1884.

This umbrella stand is typical of high-grade Imari wares produced by Japanese craftspeople in the last decades of the nineteenth century, primarily for export to the West. The line of raised bosses on the rim of the stand represent the Japanese Imperial crest, which is based upon a stylized chrysanthemum flower. This umbrella stand is signed in Japanese characters, but the signature has not yet been researched.



ACCESSION NO.: OL.1981.343

HFR: 7

OBJECT DESCRIPTION: WALKING STICK

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: natural wood branch

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion. This walking stick is a section of a branch that has numerous bolls and galls.



ACCESSION NO.: OL.1981.345

HFR: 8

OBJECT DESCRIPTION: WALKING STICK

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: carved branch

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion. This walking stick is a section of a branch. A knob of the branch has been carved to resemble a hand holding the head and hair of a man.



ACCESSION NO.: OL.1981.346
OBJECT DESCRIPTION: CANE
LOCATION: room 115 – Vestibule
SUBLOCATION: in HFR 6
DATE: 19th century
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: wood

HFR: 9

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion.



ACCESSION NO.: OL.1981.347
OBJECT DESCRIPTION: WALKING STICK
LOCATION: room 115 – Vestibule
SUBLOCATION: in HFR 6
DATE: 19th century
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: wood

HFR: 10

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion.



ACCESSION NO.: OL.1981.1162
OBJECT DESCRIPTION: WALKING STICK
LOCATION: room 115 – Vestibule
SUBLOCATION: in HFR 6
DATE: 19th century
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: wood

HFR: 11

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion.



ACCESSION NO.: OL.1981.1165

HFR: 12

OBJECT DESCRIPTION: WALKING STICK

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: natural branch

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion. This walking stick is a section of branch; its head is a knob of the stick that has been shaped to resemble the head of a bird.



ACCESSION NO.: OL.1981.1164

HFR: 13

OBJECT DESCRIPTION: WALKING STICK

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: natural branch

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion. This walking stick is a branch whose natural twisting growth pattern has been emphasized through polishing and shaping the stick.



ACCESSION NO.: OL.1981.1168

HFR: 14

OBJECT DESCRIPTION: WALKING STICK

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Asia

MATERIALS: bamboo, silver ornaments

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion. This walking stick is a length of bamboo ornamented with silver dots.



ACCESSION NO.: OL.1981.1163

HFR: 15

OBJECT DESCRIPTION: WALKING STICK

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Asia

MATERIALS: carved wood

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion. The ornament on this walking stick is Asian in style; the stick was once inlaid with some material, perhaps mother-of-pearl.



ACCESSION NO.: OL.1981.1167

HFR: 16

OBJECT DESCRIPTION: CANE

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: wood

COMMENTS: Next to the umbrella or parasol visible in the Vestibule umbrella stand there are what appear to be several walking sticks or canes. In addition, both Frederic and Isabel Church often had difficulty walking because of their infirmities; both of them may well have used a cane or a walking stick on occasion.



ACCESSION NO.: OL.1981.350.1-.2

HFR: 17

OBJECT DESCRIPTION: JARS

LOCATION: room 115 – Vestibule

SUBLOCATION: on HFR 2 (Federal-period table)

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain

COMMENTS: A pair of metal Middle-Eastern vases is seen on the both sections of the Federal-period table in figures 96 and 97, photographs of the room taken in 1964-65. In the nineteenth century, these vases were in the East Parlor, on the drop-front secretary; they are recommended for that position (see East Parlor HFR 34, ch. 16). As a substitute in the Vestibule, this pair of porcelain jars is recommended.

The decorations on these jars – lotus flowers, peonies, trees, magpies, and ducks – are typical of nineteenth century Chinese ceramics.



ACCESSION NO.: OL.1981.648.6

HFR: 18

OBJECT DESCRIPTION: TRAY

LOCATION: room 115 – Vestibule

SUBLOCATION: on HFR 2 (Federal-period table)

DATE: 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: lacquer, metallic flakes

COMMENTS: As discussed, the Churches would have had a receptacle for calling cards on one of the tables in the Vestibule. Although there is no such receptacle of Western manufacture in the collections, there are numerous trays and other suitably sized containers. It is likely that the Churches would have chosen not to have a standard card tray but would have used some more exotic and memorable object instead. Therefore, this Japanese lacquer tray, which is the right size to serve the purpose of collecting visiting cards, is recommended. This black tray is decorated with red triangular and wave shapes and with metallic flakes.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be acquired or reproduced

HFR 19

OBJECT DESCRIPTION: UMBRELLA or PARASOL

LOCATION: room 115 – Vestibule

SUBLOCATION: in HFR 6

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: An umbrella or parasol can be seen clearly in the ceramic stand in figure 136. All the extant umbrellas and parasols in the collection are too fragile or too damaged to be displayed. Reproductions of those in the collection, such as OL.1983.873, a simple black silk parasol; OL.1983.875, a parasol woven of black silk ribbons; or OL.1983.874, a black lace parasol, could be made. Or similar parasols or typical late-nineteenth century umbrellas could be acquired or reproduced.



Accessories and Transient Objects

The Vestibule would always have held a large number of things that were either on their way into or out of the residence. Thus, a range of objects representing this traffic should be either acquired or fabricated. Incoming and outgoing mail should be left upon the Federal-period table (HFR 2); facsimiles of correspondence should be made. Likewise, packages addressed to the Churches should be fabricated in a variety of materials, for example, parcels wrapped in paper held together with twine and packages packed in wooden crates. Correspondence and other nineteenth-century sources, such as Emma Carnes's diary, indicate that the Churches often sent baskets of their home-grown flowers, fruit, and vegetables to their friends who lived nearby. Olana has a large collection of baskets; these should be filled with high-quality facsimiles of fruit, flowers, and vegetables. These baskets can be set on and under the tables, as though ready for delivery.

The comings and goings of the Churches as well as the presence of callers at Olana can be represented by the use of period or reproduction outer garments in the Vestibule. Coats, capes, and shawls can be draped over the Thonet chairs. Boots can be left at the side of the chairs. Men's hats, women's bonnets, and gloves as well as other items can be placed on the tables.

The card tray should always display one or two cards. These should be the cards of people who lived locally or were known to have made only a short visit to Olana, such as the Yeisleys, Macks, Livingstons, and the Fergusons. Note that those who came for overnight visits would not have left cards. The tray should not have a large quantity of cards; the Churches or their servants would have checked and emptied it often.

CHAPTER 16

THE EAST PARLOR

EVIDENCE

Parlors and Formal Calling

In mid-nineteenth century America, the parlor was set aside as the most formal room in the house, where important social occasions took place and where the family's best possessions were displayed.¹¹¹ As the country developed industrially, commercially, and socially, the home became ever more the sphere of women, while men entered public life daily as they went to work in offices, factories, and stores. The parlor was a buffer room between the outside world and the family. The parlor, always located in the front of the house near the formal front door, was the room visitors to the home encountered first. It was in the parlor that callers were received. Before the era of the telephone, one way of maintaining friendships and other social relationships that revolved around church, philanthropy, and hobbies was by paying calls. These were brief visits of twenty minutes or so, filled with conversation, an exchange of news, and perhaps a quick cup of tea. By the mid-nineteenth century an etiquette had grown up around the custom of calls, which dictated the best time of day for calls (late morning), how a visitor would be announced to the family (by having his or her card presented), and who might call upon whom (those who had been introduced to each other through recognized social conventions). This etiquette was more rigidly followed in Britain than in America and in both countries more so in urban areas than in rural ones. Nonetheless, formal calls were widespread in America, and they were usually made and received by women, who largely had the responsibility for maintaining the family's social relationships. Such relationships were also maintained through important life-stage events, such as baptisms, weddings, and funerals. The parlor was the site where such rituals were performed. It is no surprise that the parlor contained the family's most valuable, impressive, and formal furnishings; such decor gave a special significance to all the events occurring in the room.

111 For information on parlors, their functions, and their decor, see Clifford Edward Clark Jr., *The American Family Home, 1800-1960* (Chapel Hill and London: University of North Carolina Press, 1986), esp. 40-43 and 116-120.

By the last decades of the nineteenth century, many of the conventions governing parlors in America were changing, especially in rural residences.¹¹² Farm families lived lives that were quite different from those of their urban contemporaries. While men and women did different work on the farms of rural America, neither of them traveled to distant places, and they encountered each other often over the course of the day as their work overlapped. The private, female-centered domestic sphere and the public, male-centered outside world were not as distinct on the farm. Thus, the etiquette of formal calls never developed as rigidly in rural America as it did elsewhere, and farmers had less need of a parlor. Writers in the lively genre of magazines directed at rural readers singled out the parlor as a bane upon the farmer; they felt the room was a waste of valuable space and resources. They campaigned long and eloquently for farmers to turn their parlors into rooms more suited to the evening entertainment of the family and to a more casual and friendly reception of visitors.

It was in this climate that Olana's East Parlor was developed, furnished, used, and changed. There is much evidence that the Churches believed they required a formal parlor. As will be discussed, a room set aside as a formal reception room is a feature of all early plans for the house. When the new house was being built in the early 1870s, Frederic Church was one of the country's best-known artists. The Church family had become prominent in the community of Hudson. The family could expect a certain amount of traffic from callers. There is indeed abundant documentation that the custom of paying formal calls was practiced at Olana throughout the tenure of Frederic and Isabel Church. In the diary she kept from 1882 to 1886, Emma Carnes recorded a large number of such visits. An amusing instance of a formal call paid upon Downie Church in 1889 is recorded. Frederic Church, the father of a teenaged girl, felt that the conventions governing the call of a potential suitor had not been properly observed:

A young man who lives 8 miles off named Stott, made bold to ride over here one day to call on her. He fell foul of Mr. Church, and asked in an easy air for Miss Downie, as if he were inquiring of the footman. This filled him with rage; and he commanded that Stott should never enter the house again. Miss Downie is going to ride

112 For an excellent summary of parlors in nineteenth century rural America (and how they contrasted with their urban counterparts) see Sally McMurry, *Families and Farmhouses in Nineteenth Century America: Vernacular Design and Social Change* (New York and Oxford: Oxford University Press, 1988), esp. ch. 5, "City Parlor, Country Sitting Room."

with Stott tomorrow notwithstanding, and we shall see what we shall see.¹¹³

While we have no evidence that young Stott paid his call upon Downie in the East Parlor, it seems likely that he did. Such incidents make it clear that the East Parlor served a useful purpose as a semipublic sphere within the larger home. As shall be discussed, however, there is also evidence that the room became less useful over time, and that the Churches hoped to change the way the room was used.

Designing and Building the East Parlor

An examination of the early designs for Olana indicates that from the outset the Churches wanted a parlor or formal receiving room near the entrance. Figures 98-105 are a series of floor plans for the main residence at Olana. All these floor plans were probably generated in 1869 and 1870, as architect Calvert Vaux and his office staff worked with his clients, Frederic and Isabel Church.¹¹⁴ The drawings with their annotations, erasures, and marginalia show the architect, his staff, and the artist Frederic Church working out many design details and different configurations for the main rooms. The floor plans are arranged here in a hypothetical chronological order and attributed to either Church or Vaux and his office. Seen as a group, they reveal certain facts regarding the East Parlor. Every floor plan calls for either a “parlor” or a “reception room” and in every floor plan except one (figure 103), this room is adjacent to a main entrance. In five of these floor plans (figures 98, 101, 102, 104, and 105) two separate rooms are designated as either a “parlor” or a “reception room,” indicating that the two rooms would have

113 Susan Hale to Jack [Hale?], Oct. 13, 1889, SSC.

114 I have chosen figures 98-105 as the most significant among the known floor plan sketches for the first floor of the main residence at Olana; an additional dozen or so floor plans are known, most of which are much less finished. While a handful of floor plans are still extant at Olana, most are known solely from photographic documentation produced by David Huntington, a Church scholar. This documentation is accessible through the following report: Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February, 2000, ORC. Because so few of the architectural sketches for the main residence can be examined “in the flesh,” conclusions regarding their attribution and chronological order are difficult. The surviving sketches and documentation of missing sketches were examined in 1995 by the author and Francis Kowsky, author of a biography of Calvert Vaux. He attributed the floor plans that bear “Vaux and Withers” stamps to their office but would not definitively attribute any others to the office. He believed the other plans might have been produced by Church, who in some instances may have been working from plans or ideas supplied by the office. My attribution for each drawing is included in the list of illustrations.

different functions.¹¹⁵ It should be noted that every floor plan also includes other rooms besides the “parlor” or “reception room” where groups could gather to sit and talk, such as a “library,” “hall,” or “boudoir.” Every floor plan includes both a room that could serve as a formal parlor or reception space and at least one other room, comparatively small, that could serve as the family’s sitting area. The names stipulated on these floor plans indicate that the Churches desired a variety of rooms where family and visitors could be seated and that at least one of these spaces was to be especially suitable for the reception of visitors.

The East Parlor and the Sitting Room, similar in size, configuration, and function, are positioned in what was originally the southwest and northwest corners of the building; their similarity provides an element of symmetry within the overall asymmetry of the floor plan and facade. Conceived as a rectangular space in the floor plan, the East Parlor forms the base of a vertical unit that includes Mrs. Church’s bedroom and the Bell Tower. The room includes a wide doorway in the north wall leading to the Vestibule and two doors in the west wall leading to the Ombra and the Court Hall – these doors flank a fireplace. The room features arched windows set into alcoves that extend to the ceiling coving. One of the windows is in the east wall, and a pair is found in the south wall. Each window alcove is fitted with a plain brass rod. With its two south-facing windows the room is one of the best lit in the main residence, and it offers spectacular views.

One other document relates to the design of the room. An undated drawing, certainly by Church, is a simple thumbnail sketch for window curtains (figure 106).¹¹⁶ Labeled “Curtains for Parlor,” it shows the window openings as boxes and their measurements are given; the curtains themselves are simple lengths of fabric. The drawing indicates that Church concerned himself with many details of furnishing.

Another surviving architectural sketch reveals some of Church’s intentions for the decoration of the room. An annotated color sample, presumably made by Church, specifies a light gray color for the walls and a periwinkle blue for the ceilings of the “parlor” (figure 92).¹¹⁷

115 Note also that figure 99 includes both a “parlor” and an undesignated space next to the Dining Room that could have served as a parlor or sitting area. Other floor plans not discussed also show two parlor spaces; see Figures A13, A14, A43 and A57, in Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” ORC

116 The drawing is OL.1982.886.

117 The color sample is OL.1982.759 and is filed with the architectural sketches in ESCP.

The swatch probably dates from around 1872-73, when the first-floor rooms were being painted. To date, research has revealed no sketches for the architectural details or stenciling of the room.¹¹⁸

The stenciling scheme for the room is relatively simple. A wide border of stenciling runs along the baseboards, doors, the edges of the window alcoves, and the ceiling coving. Two bands of stenciling make up the border. The narrow, inner design is composed of alternating ovals and circles. The wider outer band has a design of a modified Maltese cross alternating with a four-lobed flower that is flanked by a diminutive fleur-de-lis. The dominant colors used are brown and ochre, with accents of red, navy blue, and yellow. While this combination of motifs and colors is unique to the East Parlor, very similar motifs and colors are found elsewhere, especially in the rooms behind the east facade: the Dining Room /Picture Gallery and the Vestibule. The rest of the wall surfaces are painted a gray-brown. This appears to be the original paint finish, but further investigation may reveal other layers.¹¹⁹

The floor of the East Parlor consists of a large center field of plain 2-inch floorboards laid in north-south direction and a 2-foot-wide parquet border with an abstract star design. In the window alcoves, parquet is laid in a checkerboard design. The parquet may have been supplied by the National Wood Manufacturing Company of New York City, which made fancy hardwood marquetry borders and complete floors.¹²⁰ Bills from this firm as well as checks to this company are still at Olana.

The fireplace consists of a carved wooden mantel and a tiled surround and hearth. The mantel was created from wood supplied by Lockwood de Forest's workshops in Ahmadabad, India.¹²¹ Recent research has revealed that it was composed of "stock" patterns kept on hand in the workshop; the design itself may have been developed in collaboration by de Forest and

118 See Nancy Van Dolsen, "An Unending Process," 1, 6-7. Van Dolsen dealt solely with the stenciling of the main residence. Extant architectural sketches for other aspects of the room have not been systematically checked, and the body of missing architectural sketches has not been examined at all. See Brier, Zukowski, and Gibbons, "The Missing Architectural Sketches Documentation Project," ORC.

119 In March 1982 Deborah Gordon of NYS OPRHP noted evidence of other paint layers on the walls. The forthcoming historic structure report for the main residence will include an investigation of original paint finishes.

120 ESCP contains bills from National Wood Manufacturing Company and checks made out to the firm for the years 1874, 1875, 1880, and 1881. None of these seems to correspond to the East Parlor floor, which according to correspondence cited below was installed in 1886.

121 See Mayer, "Lockwood de Forest and the American Aesthetic Movement," 59-60.

Church. In any case, this mantle was installed in 1887, and it is not known what mantel was originally installed in the East Parlor. Likewise, it is unclear whether the tiling of the surround and hearth are original. The tiles of the surround, decorated to resemble ancient Greek or Roman mosaic work, have been attributed to Minton, Hollins & Company of Stoke on Trent, England.¹²² The anthemion-pattern tiles in the hearth border as well as the plain buff tiles of the hearth were also manufactured by Minton, Hollins & Company.¹²³ The origin of the dark green border tiles is unknown.

Written Accounts of the East Parlor at Olana

In contrast to the other public gathering rooms of the first floor, especially the Court Hall and the Sitting Room, the East Parlor is mentioned only infrequently in published writings about Olana. In his 1884 account of Olana, Francis Zabriskie simply listed the room along with others. When describing the Court Hall, which he called “the chief feature of the house,” he noted, “The library, reception room and dining room open into it.”¹²⁴ Frank Bonnelle’s 1890 account of the room was similarly brief. “At the left of the vestibule is the parlor, which contains a large picture by Cole and a brilliant autumnal view in New Hampshire painted by Mr. Church.”¹²⁵ Nevertheless, even these brief mentions indicate that the writers saw the room as a formal parlor where visitors might be received. These descriptions also show that the room’s role within the home was not as prominent as that of other rooms.

A revealing letter by Church, however, makes it clear that he had hoped to make changes to the room. In the summer of 1886 the artist was busy with a program of improvements and alterations to the grounds, outbuildings, and main residence of Olana. He wrote to Erastus Dow Palmer on June 20, describing several projects and continuing: “I am laying a fancy hard wood border in the East parlor – which we propose to furnish as a family room.”¹²⁶

122 Although the backs of the mosaic-pattern tiles in the East Parlor fireplace surround have never been examined, marked tiles that resemble them have been studied. In 1996 the author took a rubbing from a tile much like those in the East Parlor; this tile was marked: MINTONS CHINA WORKS STOKE ON TRENT. See “Tiles-East Parlor Fireplace” file, ORC. By 1868 the long-established pottery of Minton’s in Staffordshire had established a tile-making branch named Minton, Hollins & Company.

123 In 1996 the anthemion border tiles and one of the buff tiles were loose, which allowed the backs to be examined. They are marked “Minton Hollins & Co Patent Tile Works.”

124 Zabriskie, “‘Old Colony’ Papers.”

125 Bonnelle, “In Summertime on Olana.”

126 Frederic Church to Erastus Dow Palmer, June 20, 1886, McKL.

Here Church implied that the room had been functioning as a formal parlor and that changes in its decor would make it more suitable for use by the family as an everyday living room. The letter also provides firm documentation for the name of the room.

One impetus for the change to the room was noted in the same letter. “I have lately received all the pictures – and there are many – from my old home in Hartford. The hanging of these and of others I have – as well as the rehangings of most of those now on the walls – is no small undertaking. “Earlier that year, Elizabeth Church had died; she was the artist’s sister and his last surviving kin. Frederic Church became the heir of the family’s fortune as well as of the furnishings of the family’s home in Hartford. Church decided to make the house available for rent, but as his letter indicates, he brought some of its furnishings to Olana. An informal, handwritten list documents at least some of the items he chose to bring to Olana.¹²⁷ Consisting only of works of art, the list includes some 18 paintings and 5 prints. As Church’s letter points out, this occasioned a wholesale rehangings of the artwork at Olana. Some of these artworks were to find a place in the East Parlor.

Another letter contains a passing remark about the room. Louis Church, writing to his mother about various housekeeping details, noted, “the rugs have bothered us very much. I had the yellow one that belongs in the parlor put in the sitting room, and find it looks very well in there.”¹²⁸ This letter confirms that the two rooms were distinguished as a “parlor” and a “sitting room.”

Despite Church’s declaration, the room was used for at least one formal occasion after its reconfiguration. As noted in chapter 3, “The Religious Beliefs of Frederic and Isabel Church,” Downie’s daughter Isabel Church Black was baptized at Olana in 1894. An inscription in *Philips Brooks’ Year Book*, a devotional daybook, indicates that the event likely took place in the East Parlor.¹²⁹ The book has a page for each day of the year, and it includes passages from Scripture and thoughts from Rev. Brooks, a famous Boston minister. Isabel Church added her own inscriptions on many pages, commemorating important events. On the page dated July 20

127 Frederic Church, list of items to be brought from Hartford home to Olana, 1886, untitled manuscript, ESCP, series 7D, box 1, folder 7.

128 Louis Church to Isabel Church, n.d., ESCP. The letter is not dated, but it was probably written in the late 1880s. It is on Olana stationery, which was not used until 1880, and refers to a rug that was back in the East Parlor by 1891 (see “Recommendations” below).

129 The book is OL.1984.89.

she noted, “Little Isabel baptized today in our parlor – 1894.” The event commemorated the fact that the baby was named both after her grandmother and her mother, both of whom were named Isabel. Formal events were also held in other rooms of the house; a religious ceremony to mark the Churches’ anniversary was held in the Studio.

The longest account of the East Parlor is one that was not produced until after Frederic and Isabel Church had died. Writing sometime in the first decades of the twentieth century, their friend and neighbor Hortense Ferguson Childs recalled the room, one she had undoubtedly used.

To the left of the Vestibule is the drawing room which contains two large paintings by Cole, a brilliant Autumnal scene in Vermont by Mr. Church, a glorious thing, painted near Woodstock – and two old and valuable Spanish paintings, besides rare old pieces of furniture, exquisite draperies, costly rugs – and best of all a sense of quietness and repose.¹³⁰

With this description, Childs indicates that the room functioned as a showpiece and perhaps politely hints that the room was not used often.

After Louis Church died in 1943, an inventory of the interiors of the main residence at Olana was made for the purposes of settling the estate.¹³¹ The following is the entry for the East Parlor.

PARLOR: 5 chairs	25.00
3 tables	12.00
fireset	10.00
cabinet	10.00
miscellaneous paintings	75.00
rug	25.00
cabinet	<u>25.00</u>
	182.00

Even this cursory list already shows that the room contained many paintings and much furniture.

In 1953 David Huntington, then a graduate student, made a set of diagrams and listings of the artworks on the walls of the main residence at Olana. He had just begun his research on

130 Hortense Ferguson Childs, “Reminiscences,” n. p., WP.

131 John H. Vint, “Appraisal performed in connection with New York Estate Tax of Louis P. Church,” dated May 1944, in the Columbia County Surrogate’s Court, file #2230, Hudson Court House, Hudson, N.Y.

Church, who was then virtually unknown to art historians. The following is his list of the paintings in the East Parlor. Headed “rm to left of front door,” it is dated November 21, 1953, and on the reverse it includes the note “pictures are attributed to Church on sight – D.C. H.”¹³² Beginning in the northwest corner of the north wall and continuing clockwise around the room, the diagram assigns a number to each artwork and lists all paintings. This is a transcription of the list (“Ch” is his abbreviation for Church; a blank indicates he has not attributed the painting, and corrections are indicated by strikethroughs):

1. winter ldscp – small label
2. Cole “Solitary Lake in New Hampshire” 1830
3. Ch. S. A. ldscp – small
4. Ch. Niag Falls – small
5. Ch. Heart of Andes studies – small
6. Pyramid + ruins – large label
7. autumn ldscp – small ~~signed~~
8. Washington Allston – c. 30” x 24” Winter ldscp – small
10. Ch. Close-up of lake + mntn – small Brownell
11. ~~Ch.~~ Tropical scene. palm trees – small
12. Ch. Red clouds – small
13. Ch. Mt. Merino – prob. – small
14. Ch. Sunset behind clouds, ruins in foreground – large
15. Ch. Bridge in browns – small

The document is the first full record of the artworks in the room. With its corrected attributions and sketchy titles, it also reveals Huntington’s growing understanding of Church as a painter.

Some documents from the 1960s give clues to the room’s function and use in the twentieth century. On September 16, 1964, just a few weeks after the death of Sally Church, Richard Wunder and David Huntington came to Olana. They had already learned that Charles T. Lark, Jr., who had inherited Olana, intended to sell it, and the two historians wanted to make a record of the interiors of the main residence. They took a group of photographs (described below), and Wunder made an inventory of the paintings and sculpture.¹³³ The following is the list for the “Writing Room,” as it was called:

132 The diagram is in DHP.

133 The inventory is in WP.

Thomas Cole, “The English Cemetery, Rome”
 Church, “Study for ‘The Heart of the Andes’”
 Church, “Autumn Scene”
 Washington Allston, “Monastery Entrance”
 Church, “Olana in the Snow”
 Church, “Berchtesgaden”
 Charles De Wolf Brownell, “Tropic Scene”
 Church, “Sunset” (1858)
 Church, “Castleton, Vermont”
 Church, “Imaginary Landscape, Sunset”
 Church, “Coppo Morelli”
 Church, “Olana in the Snow”
 Thomas Cole, “Solitary Lake in New Hampshire” (major painting)
 Church, “Mount Chimborazo in the Clouds”
 Church, “Under Niagara” (1862)

The list demonstrates David Huntington’s increasing understanding of Church’s artwork and careful research of the contents of Olana. The list and its title also indicate that the room was a showroom for Church’s artwork and that it had a nominal function as a writing room. It should be noted that in the complete inventory of Olana made by O. Rundle Gilbert in 1964-65 (cited below) the room is called: “Southeast – First Floor – Reception Room.” These two documents were both produced under the supervision of and with input from David Huntington, Lloyd Boice, and Charles T. Lark, Jr., all of whom knew Sally Church. Thus, the room’s dual function as showroom for receiving visitors and as a room for writing could have been conveyed by Sally Church herself.

The Lark family hired O. Rundle Gilbert to make an appraisal of all the furnishings in the main residence. Between October 1964 and January 25, 1965, Gilbert inventoried and tagged all the objects.¹³⁴ Gilbert’s appraisal is the first complete, object-by-object, room-by-room inventory of the main residence. It is reprinted here as Appendix 2.

Visual Documentation of the East Parlor

The earliest visual documentation of the East Parlor dates from September 30, 1891, when Hortense Ferguson Childs photographed the room (figure 107).¹³⁵ The camera was

134 See O. Rundle Gilbert in “Who’s Who at Olana” for an explanation of the dating of this document.

135 The photograph is OL.1991.1.226. The rationale for the dating of this photograph is explained under the entry for Hortense Ferguson Childs in “Who’s Who at Olana.”

positioned in the Court Hall, and the image captures the room seen through the doorway between the two rooms. It is a room filled with furniture and paintings and embellished with draperies and rugs. Many specific items can be seen. A pair of simple drapes ornamented with Middle-Eastern or Indian designs hangs at the east window. A large rug covers most of the central floor area, and smaller rugs can be seen in front of the fireplace and in the doorway. A large drop-front secretary can be seen in the northeast corner of the room, and a large bowl, several vases, and a textile used as a throw are placed on it. In the center of the room is a Japanese lacquer table with a Koran stand and a large vase. Under the table is a large footed bowl. Scattered around the room, almost randomly, are three chairs from two related suites of armchairs with curved arm rails and spindle backs, three pieces from a suite of side chairs with Chinese-style scrolled backs, and one painted Indian chair. In the southeast corner of the room hang two paintings: a portrait of Charlotte Church and a painting visible only indistinctly, probably a landscape. Although it is difficult to be sure how much of the ceiling is shown, apparently no ceiling fixture is present. The Japanese lacquer table in the center of the room could have functioned as a center table, suitable for the activities of a family sitting area.

The next visual documentation of the room was probably produced by Ralph Good; it is dated May 26, 1901 (figure 108).¹³⁶ By this time, the room had undergone a significant change: the Japanese lacquer table in the center of the room has been moved elsewhere, and more formal seating furniture has been added to the room. The same drapes hang at the window, and the same large rug lies on the floor; both can be seen more clearly in this photograph. A smaller rug appears in the northwest corner of the room. The same drop-front secretary still appears in the northeast corner of the room. The arrangement of objects atop this secretary can be seen clearly; apparently it consists largely of the same objects present in the 1891 photo, particularly the large bowl and a tall, footed vase, now revealed to be one of a pair. The textile formerly on top of the secretary is now absent. Much of the same furniture is present. Two side chairs with Chinese-style scrolled backs are still arranged along the north wall, and another chair of the same suite can be seen in the southeast corner of the room. An Indian painted chair with light-colored ground can be seen distinctly, while another, more blurry, can be discerned in the foreground of

136 The photograph is OL.1986.3783.D. Although it is not dated, a duplicate of the image, in cyanotype, exists in the Ralph Good album, where the print is labeled "Parlor May 26, 1901." See the Ralph Good photo album, now in the possession of George Good III and Jean Good, Annville, Penn., copy in ORC. See also the entry for Ralph Good in "Who's Who at Olana."

the photograph. In front of the east window two of the armchairs with curved back rails and spindle backs are visible; now a candlestick is between them. Other additions to the room include two taboret tables in center of room, a desk, a small table in southeast corner of room, a settee that matches the armchairs with curved backrails and spindle backs, and a rocking chair. The same two paintings appear in the southeast corner of the room: the portrait of Charlotte Church and the indistinctly seen landscape. All the tables in the room have been furnished with dense arrays of small objects. With the subtraction of the Japanese lacquer table and the addition of more seating furniture, the room would have functioned more as a parlor and less as a family sitting room.

Ralph Good also took a photograph of a large painting on an easel, *Mount Katahdin from Millinocket Camp*, a 1895 canvas by Frederic Church (figure 109).¹³⁷ A careful examination of the background of this photograph reveals a portion of the East Parlor fireplace, with its distinctive mosaic-style tiling and Lockwood de Forest mantel. The painting, a gift from Frederic to Isabel on her fifty-ninth birthday, stands on an easel in front of the fireplace. A few other furnishings can be glimpsed. Above the mantel hangs Thomas Cole's *Protestant Burying Ground, Rome*, and on the hearth stands one of a pair of Middle-Eastern pierced brass candlestands. On the north wall hangs Thomas Cole's *Solitary Lake in New Hampshire*, and a painted table with a twined-column base stands on the floor in front of the painting.

The next set of photographs is the first to record the interiors in color. They were taken around 1960 probably by a member of the Lark family (figures 110 and 111). Figure 110 records the northwest corner of the room, while figure 111 records the northeast corner of the room; prior to this date, these portions of the room were only scantily recorded.¹³⁸ The paintings on the walls are now clearly seen. Looking at both photographs and reading from above the mantle on the western wall to the northeast corner, the artworks visible are: Church's *The After Glow*; Church's *The Bridge at Ponte Grande, Italy*; Cole's *Solitary Lake in New Hampshire*; the frame to another painting; Church's *Mount Chimborazo*; Church's *Study for "Under Niagara"*; Cole's *Protestant Burying Ground, Rome*; Church's *Study for "Heart of the Andes"*; and, above

137 The photograph is OL.1986.378.21.C. The painting was donated in 1998 to the Portland Museum of Art in Portland, Maine. It was inherited by Louis Church, who gave it to Sherwood Whitbeck, a doctor who had served the Church family for many years. See the file on the painting in ORC.

138 Figure 110 is OL.1988.745.213, and figure 111 is OL.1988.745.212. For further information on the dating of these photographs see Charles T. Lark, Jr. in "Who's Who at Olana."

the drop-front secretary, a corner of a frame can be seen. The light-ground painted Indian chair is still in the room. An elaborately painted Persian table stands against the wall under *Solitary Lake in New Hampshire*, a Sheraton-style side chair stands under *Protestant Burying Ground, Rome*, and an upholstered spool chair is seen in front of the mantel. The same rug is seen covering the floor. On the mantel are a pair of candleholders in the form of griffins, two small figurines, and a set of two green-colored figurines mounted on a rock form. A corner of the drop-front secretary can be seen, and on it is one of the tall vases present in earlier photographs as well as a small covered urn.

The next group of photographs is a set of black-and-white Polaroids, taken by Richard Wunder on September 16, 1964; they augment the inventory of artworks he took the same day, which is cited above.¹³⁹ Figures 112-118 record nearly every portion of the room.¹⁴⁰ By comparing these photographs with Wunder's inventory of paintings, a few ambiguities are resolved. The four paintings in the southeast corner of the room are: an unidentified landscape by Church (Wunder's "Autumn Scene" by Church); Allston's *Soldiers Entering a Monastery* (Wunder's "Monastery Entrance" by Washington Allston); Church's *The Hudson Valley in Winter from Olana* (Wunder's "Olana in the Snow" by Church); and Church's *Obersee, Germany* (Wunder's "Berchtesgaden" by Church). On the west wall are Church's *Twilight, A Sketch* (Wunder's "Sunset" 1858, by Church); Church's *The After Glow* (Wunder's "Imaginary Landscape, Sunset" by Church) and Church's *Blueberry Hill, Vermont* (Wunder's "Castleton, Vermont" by Church). The same large rug is on the floor, and a small rug lies adjacent to the door to the Court Hall. The windows (which were not visible in the Lark photographs) lack curtains. The photographs show that the furniture that had been in the room a few years earlier – the light-ground painted Indian chair, the large drop-front secretary, an elaborately-painted Persian table, a Sheraton-style side chair, and an upholstered spool chair – was all still in the room. A painted table with a twined-column base, visible in figure 109, is visible in figure 115. To this roster of furniture is added: a deeply tufted Turkish chair, a kneehole desk, a brass tray on an eight-legged stand, a chaise with deep carving, an etagere, a tripod table, and a dark-ground Indian painted chair. It seems unlikely that this large set of photographs captures a

139 The photographs themselves are dated. See Richard Wunder in "Who's Who at Olana" for further information.

140 Figures 112-118 are: OL.1990.104.256; OL.1990.104.239; OL.1990.104.261; OL.1990.104.250; OL.1990.104.232; OL.1990.104.211; OL.1990.104.236.

complete inventory of the furniture in the room. Rather, it is more likely that the room was serving as a de facto warehouse. Many of the objects on the tables and other flat surfaces seem to be more connected to Louis and Sally Church than to Frederic and Isabel Church. The desk holds family photographs, some depicting the Lark family, and two figurines of Scottie dogs; Louis and Sally owned Scottie dogs. While the arrangements on the etagere and the mantel seem formal and planned, the objects on other surfaces appear to be more disorganized. These photographs were taken just a few weeks after the death of Sally Church.

Soon after Sally Church's death her heirs informed David Huntington that they hoped to sell the estate, and in response, he began to form an organization that would work toward the preservation of Olana. In October 1964, Wayne Andrews, a historian and a professional photographer, visited Olana to take photographs to be used in the effort. Figure 119 is one of them.¹⁴¹ Some of Andrews's images, including this one, were published more than a year later, in *Antiques Magazine*.¹⁴² While the photograph reveals only a few furnishings that have not been seen in other photographs, it shows the northwest corner of the room with unprecedented clarity. The painting above the doorway is Church's *The Bridge at Ponte Grande, Italy* (Wunder's "Coppo Morelli" by Church) and the painting above *Solitary Lake in New Hampshire* is Church's *The Hudson Valley in Winter from Olana* (the second of Wunder's "Olana in the Snow" by Church).

The final two photographs to document the room were taken by Walt Miller, a local historian who had been recruited by David Huntington and Lloyd Boice in the effort to preserve Olana. Figures 120 and 121 were taken after November 12, 1964, and some time before the beginning of April 1965.¹⁴³ The photographs show the house stripped of its paintings; they were transported to New York City in mid-November 1964 because there were fears about their safety and because the heirs wanted to inventory and appraise them.¹⁴⁴ At this date, some of the

141 It is not known whether a print of this photograph is in the collection; it may exist in DHP.

142 The photograph was published in David C. Huntington, "Olana: The Center of the World," *Antiques Magazine* (November 1965): 657.

143 The photographs were made from negatives donated to Olana by Miller's widow. The negatives are accessioned as OL.1989.280 and are filed in ESCP. See Walt Miller in "Who's Who at Olana" for an explanation of the dating of the photographs.

144 For further information on the transport of the paintings to New York City, see "Photographers at Olana, 1950-1960s," research project, ORC. This research project references several documents that date the transfer to New York City as well as the return of the paintings. DHP also contains references to the transfer and explains the reasons for it.

paintings were also cleaned. The photographs provide clear views of the furniture and objects in the southeast and southwest corners of the room. While a few pieces of furniture and some objects have been shifted since Richard Wunder took his photographs in September 1964 (for example, the orientation of the chairs has changed and a vase now appears on top of the painted table with twined column), for the most part the furnishings of the room have remained in place. Because the Miller photographs only show half the room, however, it is difficult to know whether all the furnishings that were in the room in September 1964 were still present at this later date.

CONCLUSIONS

Although the East Parlor was designed and furnished as a urban formal parlor, suitable for the reception of a steady stream of visitors, the room never really functioned that way. There were many reasons for this. First, the Churches probably never received a heavy traffic of calls. The pool of formal callers to Olana was composed of the gentry of Hudson, Catskill, and the countryside – never a large number of people. Second, as Frederic Church’s fame as a painter faded over the course of decades, fewer and fewer people would have sought him out by making formal calls or business calls. Third, Olana was always an isolated, rural residence. Few casually passed along the road and paid an impromptu call, journeying up a mile-long, uphill road. And as time went on and the etiquette of formal calls relaxed, especially in rural areas, a parlor was less necessary for the reception of callers. Added to all these factors was the fact that Isabel and Frederic Church became invalids. Callers, knowing this, would hesitate to call at all. Thus, while the East Parlor was used by callers and for other formal events, such as Isabel Black’s baptism, the room became more and more superfluous. It was, after all, only one of many indoor sitting areas available to the family and guests.

Nonetheless, the Churches furnished the room, as they would an urban parlor, with some of their showiest furniture. The furniture visible in the two photographs from the restoration period is formal seating furniture, suitable for conversation, not for lounging. There is evidence that the room was upgraded in 1886, when Church brought some of the artworks and furnishings of his family’s home in Hartford back to Olana. A handwritten list Church made apparently records artworks to be transported – a few critical works on that list are documented as placed in the East Parlor. This tendency to make the room a showroom is in direct contrast to a statement

made by Church that same year concerning a desire to make the East Parlor “a family room.” There is, in fact, no evidence that any less formal, more comfortable furnishings were ever introduced to the room. On the contrary, evidence indicates that more elaborate and showy pieces of furniture and paintings were added to the room over time. It is not surprising that the East Parlor never became a “family room,” despite Church’s declaration.

Instead, the room continued to be used for formal calls and other events and, perhaps by default, as a room for writing. By 1901, the room contained two desks, as clearly shown in the photographs. We know that guests at Olana were welcome to continue their own literary projects and to write letters. Susan Hale and Grace King, both good friends of the family and active writers, described their working habits at Olana. Although neither mentions where they worked, Susan Hale did leave one intriguing discussion. In a letter dated June 29, 1884, to her sister, Susan Hale describes a morning at Olana: “We are all writing in different rooms on different Persian carpets with different pounded brass inkstands, and different Oriental stuffs hung about on easy chairs of antique or artistic shapes.”¹⁴⁵ The East Parlor could well have been the room she used for letter writing. In any case, the room was described as a “writing room” in Richard Wunder’s 1964 inventory of the artworks at Olana. By that date, as photographs show, the room appears to have been used by Sally Church as her writing room and office.

The recommendations that follow will emphasize the room’s role as a parlor – a showplace for the family’s taste in exotic furnishings and a repository for Church’s art. The recommendations also accommodate the room’s probable role as a writing room, which could be used by family and guests alike.

RECOMMENDATIONS

Floor Coverings

Extant Objects

ACCESSION NO.: OL.1981.824

HFR: 1

OBJECT DESCRIPTION: RUG

LOCATION: room 119 – East Parlor

SUBLOCATION: center of room

DATE: late 19th century

MAKER: unknown maker

145 Susan Hale to Jack, June 29, 1884, SSC.

ORIGIN: Persia or Kurdistan

MATERIALS: wool

COMMENTS: This is the large rug seen in the center of the floor in figures 107 and 108, spanning the restoration period. Despite Louis Church's comment indicating that he may have put this rug in the Sitting Room for some time, the rug apparently remained in the East Parlor from 1891 until the 1960s. Opinions on the origin of the rug vary; it may be from northwest Persia or Kurdistan. In any case, it appears in 1884 photographs of the Court Hall. When Louis Church wrote about the rug in the late 1880s, he described it as "the yellow rug." Now only traces of its original coloring remain; in an article on the rugs at Olana described it as a "plain, beige field with relatively wide borders in soft colors."¹⁴⁶ This rug is a drastic example of how light fades textiles. The rug has changed so much in coloring, and as a result its aesthetic effect is so altered that I recommend replacing it with a reproduction or another, very similar rug.



ACCESSION NO.: OL.1981.820

HFR: 2

OBJECT DESCRIPTION: RUG

LOCATION: room 119 – East Parlor

SUBLOCATION: in front of fireplace

DATE: late 19th century or early 20th century

MAKER: unknown maker

ORIGIN: probably Persia

MATERIALS: wool

COMMENTS: A small rug appears in front of the fireplace in figure 107, a photograph of the room taken in 1891. Because of the photograph's low resolution it has not been possible to determine whether the rug that appears there is still in the Olana collection. Therefore, I recommend a rug of similar size and shape. Opinions on the origin of this rug vary. It may be from Hamadan in Persia.



Window Treatments

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced or acquired

HFR: 3

OBJECT DESCRIPTION: CURTAINS

LOCATION: room 119 – East Parlor

SUBLOCATION: east and south windows

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

146 "Olana-Victoriana Preserved," *Oriental Rug Review* 9, no. 3 (Feb./March 1989): 9.

COMMENTS: The original curtains for the East Parlor windows are quite well documented; however, the curtains themselves apparently are no longer in the collection. A sketch by Church (figure 106) indicates his desires for the curtains; each window alcove was to be furnished with two panels of fabric hung from rings on a rod. The extant window hardware is in complete conformity with this sketch. Two surviving photographs (figures 107 and 108) show the curtains at the east window in 1891 and 1901.

Scholars of Asian art have examined these photographs and have declared the fabric shown as certainly originating from India; they believe it may have been a patola, a thin, finely-woven fabric of cotton or silk.¹⁴⁷ Figure 106 includes notations and specifications concerning dimensions for the parlor curtains and a mantel. The measurements for the latter match the mantel in the Dining Room / Picture Gallery, which is known to have been supplied by Lockwood de Forest. The notations on figure 106 thus indicate a connection between the curtains and the mantel and imply that de Forest may have been the supplier of both. Furthermore, patolas are associated with Gujarat, the region where de Forest had his workshops. The motifs seen on the patolas at the East Parlor windows appear to date the fabric to the 1880s. Patolas were lengths of fabric that could function as saris, turbans, or other articles of clothing; they were often woven to serve as part of a woman's dowry.

Although the original curtains apparently do not survive, a textile currently in the collection, OL.1986.637, may bear some similarity to the original curtains. The extant textiles at Olana should be further investigated. Other Indian textiles exist in the collection that may resemble the original patolas, and it is conceivable that remnants of the worn original curtains could have been recycled into other items, such as table covers or doilies. It is also recommended that research be conducted into the availability of late nineteenth century patolas and of modern patolas. Figures 107 and 108 as well as another photograph of the south facade showing the East Parlor windows (OL.1987.353) indicate that the patolas were not lined. New curtains that resemble the original curtains as much as possible should be fabricated.



Furniture

The recommendations for furniture for the East Parlor are largely based upon two key documents: the 1891 and 1901 photographs of the room (figures 107 and 108). These two photographs show most of the room; thus, at least one piece of most suites of furniture are recorded by the cameras. The two photographs reveal that, in a home full of exotic furnishings, the East Parlor contained especially showy furniture. The furniture supported the room's various and contradictory purposes. The two desks made letter writing and even bigger literary projects possible. Most of the seating furniture is useful only for short conversations, not for lounging.

147 On January 7, 2000, Amy Poster, curator of Asian Arts at the Brooklyn Museum, Brooklyn, New York, examined figure 110 with the author. Sometime in the late 1980s Estelle Whelan, an independent scholar of Middle Eastern art, examined figure 108 with Joel Sweimler and made a similar assessment.

The placement of the Japanese lacquer table in the center of the room, so prominently seen in the 1891 photograph, ostensibly made the table a center table, suitable for family pursuits. The table itself, however, is more beautiful than useful, for its lacquer surface is easily marred by furnishings or dust.

Many pieces of painted and lacquered furniture are recommended for this room in accordance with the documentation and the room's purpose as a showroom. It should be noted, however, that the room is especially unsuited for this type of furniture because its southeasterly exposure makes it a victim of wide temperature swings and bright sunlight. These conditions must be ameliorated by all possible means, including an overhaul of the current heating system and by installation of blackout blinds to be used when the house is not open to the public. The recommendations in this chapter of the *Historic Furnishings Report* should be carried out only after these changes are made.

Extant Objects

ACCESSION NO.: OL.1979.27.3, .5 and .6

HFR: 4

OBJECT DESCRIPTION: SIDE CHAIRS

LOCATION: room 119 – East Parlor

SUBLOCATION: 1 under HFR 17, another under HFR 21, another pulled up to HFR 8

DATE: c. 1890

MAKER: unknown maker

ORIGIN: United States, probably New York City

MATERIALS: mahogany frame, various upholsteries and stuffing

COMMENTS: These side chairs with Chinese-style scrolled backs are seen in figures 107 and 108, spanning the years 1891-1901. The chairs are seen in the locations cited. Other chairs from this eight-piece suite are seen in restoration-period photographs of the Court Hall; the rest of the suite will be recommended for that room and the Corridor. These chairs are representative of the Aesthetic Movement, which stressed “art for art’s sake” and the use of sumptuous materials. Since these chairs do not appear in photographs of Olana’s Court Hall in 1884, but they do appear in the 1891 photographs taken by Hortense Ferguson Childs, we date the chairs c. 1890. It is recommended that all eight chairs in the suite be upholstered in blue silk velvet to match the original remnants surviving on several of the chairs.



ACCESSION NO.: OL.1980.8

HFR: 5

OBJECT DESCRIPTION: DROP-FRONT SECRETARY

LOCATION: room 119 – East Parlor

SUBLOCATION: northeast corner

DATE: c. 1830-1840

MAKER: George Ponsot

ORIGIN: probably New York City

MATERIALS: rosewood (primary wood), oak, pine (secondary woods), various veneers, mirror, baize, various hardware

COMMENTS: This drop-front secretary is seen in this location in figures 107 and 108, the restoration-period photographs of the room. It has remained in this position ever since. This desk is signed “G Ponsot” in pencil on the top of the desk, under the white marble. A “George Ponsot” is listed at various addresses in New York City directories as a cabinetmaker between 1830 and 1840. The desk, with its elaborate tracteries and its arched niches at the corners, is typical of Gothic-Revival furniture of the mid-nineteenth century. At that time, historical styles were freely interpreted, and the decoration of this desk shows elements of abstract tracery as well as Arabic details. The inlay seen in this piece is strikingly in concert with the stenciling at Olana. It is not known where or how the Churches acquired this high-quality piece of cabinetry. The drop-front of this secretary, when open, serves as a writing surface. Efforts should be made to exhibit the piece with opened drop front and to furnish it with writing accoutrements. Currently, the piece is badly warped and cannot safely stand open without some type of support.



ACCESSION NO.: OL.1981.423.1-.3

HFR: 6

OBJECT DESCRIPTION: SUITE OF SETTEE and TWO ARMCHAIRS

LOCATION: room 119 – East Parlor

SUBLOCATION: 2 armchairs in east window alcove; settee in front of south window

DATE: c. 1880s

MAKER: unknown maker

ORIGIN: United States

MATERIALS: mahogany frame, upholstery, unknown stuffing

COMMENTS: Armchairs and the settee from this suite of furniture with curved back rails and spindle backs are seen in figures 107 and 108, the restoration-period photographs of the East Parlor. Olana has two sets of chairs with nearly identical curved backs, rails, and spindle backs, OL.1979.11.1-.3 and OL.1981.423.1-.2 (OL.1981.423.3 is the matching settee). They differ only in the support for the arm, one having a scroll pattern, the other incorporating a lattice pattern. Parts of three pieces from one or both of the sets are seen in figures 107 and 108, and the scroll-pattern arm support is distinctly visible in figure 107. Therefore, the full suite of OL.1981.423 is recommended for the East Parlor. OL.1979.11 will be recommended for the Sitting Room. Furthermore, the settee from the suite, the only multiperson seating in the room, is especially appropriate for a reception room.

This suite of furniture can be given two or three accurate stylistic labels. Its light, elegant frame and luxurious upholstery class it with the Aesthetic Movement, and certain of its design elements, namely the spindles and curved back, make it Sheraton Revival or Colonial Revival. In any case, the suite is a typical product of the late 1880s or 1890s and evidently from a high-end furniture manufacturer. Although related pieces of furniture are in other museum collections and appear on the market, no marked pieces have been located and no attributions have been made. Further investigation into the upholstery of this suite should be conducted in conjunction with upholstery investigation of suite OL.1979.11. Initial investigation suggests that they were

all covered in yellow plush. Any upholstery investigation should explore the possibility that the positions of these chairs were not absolutely fixed; they may have been moved between rooms, and the upholstery scheme may have been created with this flexibility in mind.



ACCESSION NO.: OL.1979.15.1

HFR: 7

OBJECT DESCRIPTION: CANDLESTAND

LOCATION: room 119 – East Parlor

SUBLOCATION: east window alcove

DATE: 1870-1890

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, metal brackets

COMMENTS: This candlestand is seen in the east window alcove in figure 108, a 1901 photograph of the room. Candlestands of similar configuration were a very common item of furniture in the eighteenth century in America and Europe. Such stands would have held a candle or some other lighting source and could have been moved easily to wherever light was required. Both this candlestand and a matching piece recommended for the Dining Room / Picture Gallery were probably made in America in the 1870s or 1880s, in the spirit of earlier pieces.



ACCESSION NO.: OL.1979.16

HFR: 8

OBJECT DESCRIPTION: DESK

LOCATION: room 119 – East Parlor

SUBLOCATION: southeast corner of the room

DATE: 1790-1810

MAKER: unknown maker

ORIGIN: probably America or England

MATERIALS: cherry and various veneers, pine (secondary wood), hardware, felt

COMMENTS: This Federal-period desk is seen in the southeast corner of the room in figure 108, the 1901 photograph of the room. This writing desk appears to be of the Federal period, rather than a piece of the later nineteenth century in the Federal style. Church expressed his admiration for old furniture; this desk may have been purchased as an antique.



ACCESSION NO.: OL.1980.3

HFR: 9

OBJECT DESCRIPTION: WORKTABLE

LOCATION: room 119 – East Parlor

SUBLOCATION: southeast corner of room

DATE: 1820s

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: mahogany veneer, pine secondary wood, and various hardware
COMMENTS: A low table is seen in the near the south window in figure 108, the 1901 photograph of the room. This table is recommended because it is of the same size as the one depicted and because the inclusion of a worktable in a sitting area is appropriate.



ACCESSION NO.: OL.1980.7 **HFR:** 10
OBJECT DESCRIPTION: ETAGERE
LOCATION: room 119 – East Parlor
SUBLOCATION: southwest corner of the room
DATE: 1857

MAKER: Peter Lux, working for Robbins & Winship
ORIGIN: Hartford, Connecticut

MATERIALS: Walnut carcass, pine (secondary wood), mirror, hardware
COMMENTS: This corner of the room was not photographed until 1964; at that date this etagere appears (see figure 116). As discussed below, this etagere probably came from the Church family home in Hartford. This etagere is recommended for this position because it was in the room in the 1960s and because the room appears to have become home to many other objects from the Hartford family residence.

The maker, date, and provenance of this etagere are extraordinarily well documented (see the accession file for the object for documentation discussed below). On the underside of one drawer is the inscription: “Made by Peter Lux at Robbins & Winship April 14, 1857 Hartford, Connecticut.” This inscription dovetails with a bill to Joseph Church from Robbins & Winship dated May 10, 1858, for “1 best rosewood etagere with cupboards and 2 shelves on top with looking glass in back \$175.”¹⁴⁸ According to Hartford city directories, in 1857 Peter Lux worked for Robbins and Winship, and by 1858 he had established his own shop. This evidence confirms that the piece was completed on April 14, 1857, by Peter Lux, then a cabinetmaker for Robbins and Winship, a large dealer in furniture, featherbeds, cushions, and related goods. The etagere was an expensive piece made in the fashionable rococo-revival style. The chalked inscription “Hudson” found in the drawer is probably a designation indicating that the piece was to be taken to Olana, probably in 1886, when Church brought furnishings from his family’s home in Hartford to Olana.



ACCESSION NO.: OL.1980.1254 **HFR:** 11
OBJECT DESCRIPTION: JAPANESE LACQUER TABLE
LOCATION: room 119 – East Parlor
SUBLOCATION: center of room
DATE: last half of the 19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: lacquer over unidentified wood

148 ESCP.

COMMENTS: This table is seen in this location in figure 107, the 1891 photograph of the room. The table does not appear in figure 108, the 1901 photograph of the room. By the 1960s the table appears to have been used in the Corridor. This table is recommended for this room because it appeared here in 1891, and because its placement here accords with Church’s 1886 statement that the room should be used as a “family room.” This table was placed in the center of the room so it could be used as a traditional center table, to facilitate group activities such as reading aloud and looking at books, games, and the like. It can be theorized that the table proved too fragile for these uses and that moreover the strong sunlight the room receives may have quickly affected the table. By 1901 the table had probably been moved to another location. Ironically, this table can serve well for a family room that really functioned more as a parlor, as was true for the East Parlor at Olana. The table was probably made in Japan in the nineteenth century, perhaps with the export market in mind. Its decoration imitates cloisonné, a craft practiced in Asia. The motifs used – cranes, irises, and the like – would have functioned as symbols of Japan legible to either a Western or Asian audience. The bottom portion of the legs of this table is removable, making the table useful at either Western or Asian height.

This table has undergone extensive conservation to repair damage probably caused by too much light and too many temperature and humidity fluctuations. This table should not be used in the East Parlor until the drastic climatic swings the room experiences are moderated and until the best possible light moderation is achieved through the use of blinds and blackout curtains. Furthermore, the table should not bear any heavy items; see the discussion in “Accessories and Transient Objects” below, for suggestions of furnishings that are consistent with the interpretation of the room and the table’s fragile condition.



ACCESSION NO.: OL.1979.13.1-.2

HFR: 12

OBJECT DESCRIPTION: SET OF TWO CHAIRS

LOCATION: room 119 – East Parlor

SUBLOCATION: center of room, north side

DATE: c. 1881-1884

MAKER: unknown maker, designed by Lockwood de Forest

ORIGIN: Cashmere, India

MATERIALS: painted teak, upholstery, stuffing

COMMENTS: These painted Indian chairs are seen in figures 107 and 108, the restoration-period photographs of the room. They appear to have remained in the room until the 1960s. This set of painted Indian chairs was undoubtedly designed by an American, Lockwood de Forest, and executed by craftsmen in Cashmere, India. This set is identical in its design, though its painted decorations differ, to another chair, OL.1980.33, which is recommended for the Court Hall. De Forest went to India with the intention of importing objects and encouraging the revival of Indian crafts. He journeyed to Cashmere in the summer of 1881, and impressed with the painted furniture already made there, he purchased pieces and commissioned others to be made to his designs. The lathe-produced turnings of the structural elements of the chair were designed by de Forest, and Cashmiri craftspeople executed them using traditional motifs for the painted decoration.¹⁴⁹ A suite of chairs nearly identical to OL.1979.13.1-.2 and OL.1980.33 is

149 Mayer, “Lockwood de Forest and the American Aesthetic Movement,” 50-51.

visible in a 1908 photograph of the Deanery, at Bryn Mawr College.¹⁵⁰ Lockwood de Forest served as decorator for the Deanery. The Olana chairs can be dated fairly precisely. They cannot have been made long before de Forest went to India in 1881, and one appears in 1884 photographs of the Court Hall. Apparently, OL.1979.13.1-.2 were originally covered in two fabrics: the seat rails of each in a blue/green silk velvet; the unattached cushion of each in a yellow silk velvet.¹⁵¹ Further investigation should verify this unusual treatment before its restoration is undertaken.



ACCESSION NO.: OL.1979.

HFR: 13

OBJECT DESCRIPTION: TABORET TABLE

LOCATION: room 119 – East Parlor

SUBLOCATION: near HFR 5

DATE: second half of the 19th century

MAKER: unknown maker

ORIGIN: Middle East, perhaps Syria

MATERIALS: various veneers, mother-of-pearl inlay, hardware

COMMENTS: This table is seen in this position in figure 108, the 1901 photograph of the room. This is one of several Middle-Eastern taboret tables in the collection at Olana. Such small, portable tables were used in Middle-Eastern houses for serving tea, among other purposes. This table has a hinged top and its inner compartment is lined with silk, making it function as a Western ladies' worktable and suitable for storing sewing projects and the like.



ACCESSION NO.: OL.1979.19

HFR: 14

OBJECT DESCRIPTION: ROCKING CHAIR

LOCATION: room 119 – East Parlor

SUBLOCATION: near HFR 6 (settee)

DATE: second half of the 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: maple

COMMENTS: This rocking chair is seen in figure 108, the 1901 photograph of the room. Although the maker of this chair is not known, similar chairs do appear on the market.



150 See Ruth Levy Merrian, "A History of the Deanery" (Bryn Mawr, Penn: Bryn Mawr College, 1965), 15.

151 See Elizabeth Lahikainen and Karen Myrholm, "Upholstery Conservation Site Survey Report, New York State Historic Site, Olana," June 1991, ORC.

ACCESSION NO.: OL.1981.718

HFR: 15

OBJECT DESCRIPTION: PAINTED GAME TABLE

LOCATION: room 119 – East Parlor

SUBLOCATION: between HFR 6 (the settee) and HFR 12

DATE: probably c. 1880

MAKER: unknown maker

ORIGIN: probably Cashmere, India

MATERIALS: painted wood

COMMENTS: This table is seen in figure 109, a 1901 photograph of a painting by Church, *Mount Katahdin from Millinocket Camp*. The distinctive twined-column support of this table is seen behind the painting, along the north wall of the room. While the maker of this painted table is not known for certain, similar examples on the market are traditionally ascribed to Cashmere, India. This table may relate to a bill from L. A. Lanthier, a New York City dealer in engravings, photographs, and fancy furniture. The bill is dated April 28, 1880, and lists “1 Persian table \$40.00.” Lanthier may have thought the table was Persian. The top of this table has been painted as a checkerboard. Its ornate decoration makes it useful as a game table and makes it an appropriate furnishing item for a parlor.



Objects Mounted to Walls and Ceilings

The recommendations for this section are based upon groups of evidence and interpretive purposes, which are ranked in importance. First in importance is the evidence provided by the two restoration-period photographs of 1891 and 1901 (figures 107 and 108). Equally important is Frank Bonnelle’s 1890 newspaper account of Olana, which mentions several paintings in the East Parlor. This is generally corroborated by an early-twentieth-century reminiscence by Hortense Ferguson Childs. This evidence dating from the late nineteenth and early twentieth centuries reveals that at least two works, *Autumn* and *Portrait of Charlotte Church*, brought from the Church family home in Hartford in 1886, were hung in the East Parlor by 1891. These are among the larger paintings enumerated on a list by Church of artworks to be brought from Hartford; the list includes also some dozen or so other smaller works. It is likely, therefore, that the Churches might have had a predisposition for putting the paintings from Hartford in the East Parlor. This presumption is supported by Church’s 1886 letter discussing the redecorating of the East Parlor, which also notes: “I have lately received all the pictures – and there are many – from my old home in Hartford. The hanging of these and of others I have – as well as the rehunging of most of those now on the walls – is no small undertaking.” Perhaps not coincidentally, many of the smaller pictures on the 1886 list are documented as being in the room in the 1953 and 1964 inventories taken by Huntington and Wunder, and in the photographs

of the room taken in 1964-65. Accordingly, it can be assumed that Louis and Sally Church did not often undertake the difficult task of rehangings paintings. Thus, the 1886 list of pictures from Hartford together with later twentieth century documentation is used as a basis for recommendations. However, a few pictures have been chosen purely for interpretive purposes.

Extant Objects

ACCESSION NO.: OL.1980.36.A and OL.1988.651 **HFR:** 16

OBJECT DESCRIPTION: PAINTING, *The Hudson Valley in Winter from Olana*

LOCATION: room 119 – East Parlor

SUBLOCATION: north wall

DATE: 1871-1872

MAKER: Frederic Church

ORIGIN: probably Olana

MATERIALS: oil on academy board

COMMENTS: This painting appears in Huntington's 1953 inventory and in Wunder's 1964 inventory and is seen in figure 119. It is one of many views of the Hudson River Valley that Church painted, probably from the windows of his original studio, which was a free-standing, wooden frame building located between the main residence and Cosy Cottage.

It should be noted that the frame currently on this painting was not originally part of the Olana collections; it was accessioned in error. OL.1988.651 is the original frame for the painting. The painting should be put back into its original frame (visible in figure 119) and all records should be corrected. (See accession file for OL.19880.36 for further information.)



ACCESSION NO.: OL.1981.19

HFR: 17

OBJECT DESCRIPTION: PAINTING, *Solitary Lake in New Hampshire*

LOCATION: room 119- East Parlor

SUBLOCATION: north wall

DATE: 1830

MAKER: Thomas Cole

ORIGIN: London, England

MATERIALS: oil on canvas

COMMENTS: This painting is seen in this location in figure 108, a 1901 photograph of the East Parlor. In addition, Frank Bonnelle's 1890 account of Olana mentions both "a large picture by Cole" in the East Parlor and discusses Church's recent acquisition of Cole's *Protestant Burying Ground, Rome* – the large Cole in the Parlor must be this one. Hortense Ferguson Childs's reminiscence mentions two paintings by Cole in the East Parlor. Indeed, the 1960s photographs reveal not only *Solitary Lake in New Hampshire* in the room but also Cole's *Protestant Burying Ground, Rome*. *Solitary Lake in New Hampshire* is recommended for the north wall of the East Parlor; *Protestant Burying Ground, Rome* will be recommended for the Sitting Room.

Solitary Lake in New Hampshire was painted by Thomas Cole in 1830 while he was living in London.¹⁵² It was exhibited at the British Institution in 1831. Current knowledge of the title and date of the painting derives from Cole's handwritten list of paintings exhibited at the British Institution and from a plaque affixed to the frame. Joshua Bates, a wealthy American merchant and banker living as an expatriate in London, may have considered purchasing this painting; his name and address appear as a chalk inscription on the back of the painting. Bates commissioned other works from Cole and was the artist's banker while in London.

It is not known how exactly the painting returned to America and how it came to Olana. Probably Cole never sold the painting and took it back with him when he returned to America in 1832. An early scholar of Cole's art, Edward Hale, writing in 1916, noted "this picture, now owned by Mr. Louis P. Church, was given to Mr. Frederic Church by the family after Cole's death."¹⁵³ This account may well be true; Hale may have been relating a story told to him by Louis Church. In any case, Frederic Church probably owned this painting as early as 1879, for "a large landscape by Coles" [*sic*] is mentioned in "Beauty on the Hudson," an article about a trip to Olana by Vassar students.¹⁵⁴

The painting shows a lone Indian, rifle in hand, pausing on the banks of a wilderness lake amid rugged mountains. Rather than depicting a specific location in New Hampshire, the painting is surely a composition meant to evoke the rugged terrain of the region. The painting includes motifs that would have epitomized the American wilderness to a British audience: the secluded lake amid the untamed mountains, the blasted tree trunk, and most of all, the Indian, who represented primeval man. Cole's painting provides an interesting counterpoint to Church's canvas, *Autumn*, which shows animals domesticated by man, now at home in nature.

Much historical documentation exists to explain the current poor condition of *A Solitary Lake in New Hampshire*. In 1831 Cole was interviewed in London for an American newspaper and indicated that he had painted this composition over another of his paintings, *Hagar in the Wilderness*. He overpainted the Hagar painting because he had "unfortunately used some colors that would not stand, and so destroyed the picture, and painted the canvas afresh."¹⁵⁵ Extensive examination and testing conducted in the conservation labs at NYS OPRHP in 1983-84 found that while there is not evidence of another, radically different composition underneath the present one, the canvas does show signs of having been heavily reworked. The present composition includes heavy pigment layers in the foreground, among them bituminous pigments, whose darkening over time is irreversible. What changes Cole made to the canvas in reworking *Hagar in the Wilderness* into *A Solitary Lake in New Hampshire* or, indeed, if the 1831 reference is to this canvas has not conclusively been determined.



152 The painting is discussed in Elwood Parry III, *Thomas Cole: Ambition and Imagination* (Newark, N.J.: University of Delaware Press and Associated University Presses, 1988), 111.

153 Edward E. Hale, "The Early Art of Thomas Cole," *Art in America* 4, no. 1: 38, note 18.

154 It was published in the *New York Herald*, May 24, 1879, 5.

155 William Cox, "From our London Correspondent: Americans in London," *New-York Mirror* 8, no. 36 (March 12, 1831): 284

ACCESSION NO.: OL.1980.1881.A-B

HFR: 18

OBJECT DESCRIPTION: PAINTING, *Mount Chimborazo*

LOCATION: room 119 – East Parlor

SUBLOCATION: above HFR 17

DATE: 1865

MAKER: Frederic Church

ORIGIN: probably New York City

MATERIALS: oil on canvas

COMMENTS: This painting appears in Huntington's 1953 and Wunder's 1964 inventory of the room. A corner of the frame is seen in figure 111, a photograph taken around 1960. This is probably the painting called "Guayaquil – small" on Church's 1886 list of artworks brought from Hartford. This painting is a reduced-scale version of the large *Chimborazo* Church painted in 1864 (now in the Huntington Library and Art Gallery, San Marino, California). As Gerald Carr points out, in this version, the composition has been "corrected and streamlined"; the composition has been simplified and the perspective improved.¹⁵⁶ Carr notes that the painting is one of a group of replicas of larger works that Church produced in the 1860s; it may well have been made specifically for his parents.



ACCESSION NO.: OL.1981.51.A-B

HFR: 19

OBJECT DESCRIPTION: PAINTING, *Study for "Under Niagara"*

LOCATION: room 119 – East Parlor

SUBLOCATION: north wall, over door to Vestibule

DATE: c. Sept. 1858

MAKER: Frederic Church

ORIGIN: Niagara Falls, New York

MATERIALS: oil on paper mounted on canvas

COMMENTS: This painting is visible in this location in figure 111 and is listed in the 1953 Huntington inventory and in the 1964 Wunder inventory. This small oil sketch can be documented as the one Church painted in a period of forty minutes on board a small steamer that plied the waters below Niagara Falls.¹⁵⁷ Church had already won fame as the painter of another view of Niagara Falls, taken from the top of the falls. (The sketch for Church's *Niagara Falls* is in the Sitting Room at Olana.) Now Church attempted to paint the falls from below, capturing all the fury of the rushing waters tumbling upon the spectator. Three years after this sketch was produced, Church used it as a model to paint a 4' x 6' canvas in a single day, entitling it *Under Niagara*. Although that canvas is lost, it is known from press reports and from a chromolithography produced after it (Olana owns a copy: OL.1980.1257.A-B). The two views of Niagara show two conceptions of the aesthetic of the sublime. As one scholar has noted,

156 Carr, *Frederic Edwin Church: Catalog Raisonné*, 298.

157 See Carr, *Frederic Edwin Church: Catalog Raisonné*, 249-251.

Niagara Falls is “a peaceful portrayal of the sublime as transcendence” while *Under Niagara* is “an exciting invention of the terrible sublime.”¹⁵⁸



ACCESSION NO.: OL.1981.47.A-B

HFR: 20

OBJECT DESCRIPTION: PAINTING, *Study for “The Heart of the Andes”*

LOCATION: room 119 – East Parlor

SUBLOCATION: north wall

DATE: 1858

MAKER: Frederic Edwin Church

ORIGIN: New York City

MATERIALS: oil on canvas

COMMENTS: This painting is visible in this location in figure 111 and is listed in the 1953 Huntington inventory and in the 1964 Wunder inventory. In this oil sketch, completed in his New York City studio in 1858, Church included nearly all the elements of one of his most famous “great picture” paintings, *Heart of the Andes*.¹⁵⁹ This oil sketch is not a transcription of a place in the Andes Mountains; rather, it is what Church termed a “composition,” assembled from landscapes the artist had seen and some he had imagined. Shortly after his engagement, Church may have given this oil sketch to his future in-laws, Francis and Emma Carnes. In a letter to Church dated January 20, 1860, Emma Carnes says “The picture reached us on the afternoon of the 17th safely, and gave us all great pleasure. Mr. Carnes thinks it very beautiful and desires me to express his thanks and admiration of it. . . . I tell him that this picture, however beautiful, is but a faint idea of the great original. . . . As to our picture, we are obliged to keep it out of sight, as it speaks too plainly of yourself.”¹⁶⁰ This gift would have been very appropriate; according to one source, Church and Isabel Carnes met at the New York City viewing of Church’s *Heart of the Andes*. The engagement between Frederic and Isabel was at first kept secret, explaining Emma Carnes’s reluctance to show the study in her home. If the study was owned by the Carnes family, it may have been returned to the Church family at the death of Emma Carnes in 1886.



ACCESSION NO.: OL.1981.32.A-B

HFR: 21

OBJECT DESCRIPTION: PAINTING, *Autumn*

LOCATION: room 119 – East Parlor

SUBLOCATION: north wall

DATE: 1856

MAKER: Frederic Church

ORIGIN: probably New York City

MATERIALS: oil on canvas

158 Jeremy Adamson et al., *Niagara: Two Centuries of Changing Attitudes, 1697-1901*, Washington, D.C.: Corcoran Gallery of Art, 1985) quoted in Carr, *Frederic Edwin Church: Catalog Raisonné*

159 For information on the sketch see Carr, *Frederic Edwin Church: Catalog Raisonné*, 247-249; for information on the large version, see Avery, *Church’s Great Picture*.

160 ESCP.

COMMENTS: Bonnelle’s 1890 account of Olana noted that the in parlor was: “a brilliant autumnal view in New Hampshire painted by Mr. Church.”¹⁶¹ Similarly, Hortense Ferguson Childs’s reminiscence, written one or two decades later, notes that in the “drawing room” was found “a brilliant Autumnal scene in Vermont by Mr. Church, a glorious thing, painted near Woodstock.”¹⁶² These accounts of the location of the painting are contradicted by Frederic Church’s will, dated 1899, which mentions a handful of his paintings, including a “large Autumn Scene, now in my Sitting Room.”¹⁶³ Though Church’s language might imply that the location of *Autumn* in the Sitting Room in 1899 was an anomaly, it is more likely that the painting was moved to that room in the late 1890s and remained there. The painting appears on the east wall of the Sitting Room in 1960s photographs of the room (see “The Sitting Room,” ch. 18 of the *Historic Furnishings Report*). When Childs wrote down her reminiscences, she was probably describing her memory of the picture; she knew Olana well in the 1890s, but by the time she wrote, she had married and moved away. I theorize that at the time of Church’s death, *The After Glow* was on the north wall of the East Parlor, along with *Solitary Lake in New Hampshire*. It has been decided to recreate the early 1890s hanging of the room, rather than the late 1890s hanging, because the evidence for the early 1890s is more complete and because the early 1890s hanging is more aesthetically pleasing. And, as will be discussed, there is reason to believe that by putting *Autumn* in this position in the East Parlor, the Churches consciously created a pendant pairing of it and Cole’s *Solitary Lake in New Hampshire*.

Autumn was commissioned by Church’s parents and was the first large-scale picture purchased by them.¹⁶⁴ The painting was exhibited in Hartford, New Haven, Boston, New York City, and Washington in the following years, thus bringing increasing fame to Church and undoubtedly pride to his parents. While some critics doubted whether such brilliant colors could ever be found in nature, others praised Church’s coloring as truthful and compared him to J. W. M. Turner, the great British painter known for his coloristic effects. The painting is on Church’s list of paintings brought in 1886 from Hartford to Olana; many other artworks from Hartford were to find a place in the East Parlor.

The painting shows cows lazily fording a woodland stream; they are surrounded by trees at the peak of their autumn coloring. Foliage like this is found nowhere but in the United States, making the subject definitively an American one. Similar compositions of cattle watering had been painted by Europeans; the trope was common, for example, in British painting of the eighteenth century and in Dutch painting of the seventeenth century. In such earlier works the subject often implied man’s domestication of nature. In *Autumn*, Church sets an old motif in the New World and shows that humans have successfully domesticated their brilliantly colored, sublime landscape. The painting takes on added meaning when paired with Cole’s *Solitary Lake in New Hampshire*; the two paintings were probably paired soon after *Autumn* arrived at Olana in 1886. While Cole painted the American wilderness and archetypal man in it, Church painted the domesticated American landscape. Church consciously compares his treatment of the American landscape to his teacher’s and, indeed, to the artistic forebears of both of them.



161 Bonnelle, “In Summertime on Olana.”

162 See Hortense Ferguson Childs in “Who’s Who at Olana.”

163 Last will and testament of Frederic E. Church, July 22, 1899, original typed copy in ESCP (OL.1983.809).

164 The painting is cataloged in Carr, *Frederic Edwin Church: Catalog Raisonné*, 223-228.

ACCESSION NO.: OL.1981.25.A-B

HFR: 22

OBJECT DESCRIPTION: PAINTING, *Twilight Among the Mountains (Catskill Creek)*

LOCATION: room 119 – East Parlor

SUBLOCATION: east wall, above HFR 5

DATE: 1845

MAKER: Frederic Church

ORIGIN: probably Catskill, New York

MATERIALS: oil on canvas

COMMENTS: Although this space is apparently empty in figure 107, the 1891 photograph of the room, a small segment of a frame is seen here in figure 111, a photograph dating from about 1960. Surprisingly, no painting appears in this location in either the 1953 Huntington inventory or the 1964 Wunder inventory. The painting has been chosen for this space purely for interpretive purposes. This painting may have earlier ties to the room, however, because it was among the artworks Church chose to bring from his parent's home in Hartford; many of those artworks were hung in the East Parlor. The painting is "early landscape oval – self" on the list.

The painting has many sentimental links with Olana, even with the view from the East Parlor windows. The canvas was painted while Church was a student of Cole, and the small figure depicted is Cole's son, Theodore, then eight years old. Theodore became a good friend of the Church family and helped manage the farm operations at Olana in the 1860s and 1870s. The painting depicts the scenery around Catskill Creek, just a few miles from Cole's home, Cedar Grove, located just across the Hudson River from Olana. Indeed, the mountains in the background of the canvas are also visible through the south windows of the East Parlor. One of the first sunset scenes Church exhibited publicly (at the National Academy of Design in 1845), it was also one of the earliest examples of his work acquired by Churches' parents. For Church, the painting would have resonated with memories of family, mentor, and the landscape first encountered with Cole and then adopted as his own.



ACCESSION NO.: OL.1981.26

HFR: 23

OBJECT DESCRIPTION: PAINTING, *Sunset, Jamaica*

LOCATION: room 119 – East Parlor

SUBLOCATION: east wall, above HFR 24

DATE: 1865

MAKER: Frederic Church

ORIGIN: Jamaica

MATERIALS: oil on paper mounted on canvas

COMMENTS: This space is empty in figures 107 and 108, the 1891 and 1901 photographs of the room. By the 1960s, the paintings seen in the southeast corner of the room were replaced with works by Church, double-hung. The painting has been chosen for this space purely for interpretive purposes.

This small oil sketch was painted in Jamaica in 1865, shortly after Church had witnessed several unusual and spectacular tropical sunsets. As Gerald Carr documents, this sketch conflates Church's experience of seeing and drawing several sunsets.¹⁶⁵ This oil sketch became

165 Carr, *Frederic Edwin Church: Catalog Raisonné*, 292-294.

one element in a large canvas painted two years later, *The After Glow*, also now hung in the East Parlor. Both oil sketch and the larger canvas feature a sunset whose rays penetrate upward, illuminating clouds above. When speaking of *The After Glow*, Church was to remember the sunset depicted as one that had actually occurred. He noted that the “subject was so very extraordinary that I might never see a similar again.”¹⁶⁶ The paintings and Church’s comments about the sunset reveal his profound and simultaneous absorption in the scientific *and* aesthetic aspects of meteorology.



ACCESSION NO.: OL.1981.A-B

HFR: 24

OBJECT DESCRIPTION: PAINTING, *Portrait of Charlotte Eliza Church*

LOCATION: room 119 – East Parlor

SUBLOCATION: east wall, above HFR 8

MAKER: George A. Baker, Jr.

DATE: 1867

ORIGIN: probably New York City

MATERIALS: oil on canvas

COMMENTS: This painting is seen in this location in figures 107 and 108, the 1891 and 1901 photographs of the room. This portrait depicts Charlotte Eliza Church, Frederic Church’s youngest sister, who died on January 15, 1867, at age 35. Church was greatly saddened by the loss of his sister. During her illness, Church wrote to her father: “I am constantly thinking of Charlotte’s sickness, and it distresses me to feel that I can do nothing or – think of nothing which might benefit her. . . . You can conceive how my heart would rejoice if I should hear she was better.”¹⁶⁷ The painting was commissioned posthumously by Joseph Church, and Frederic probably facilitated the transaction between his father and the artist, who had earlier painted Isabel Church’s portrait (see “The Sitting Room,” ch. 18 in this *Historic Furnishings Report*). The painting was painted from photographs the family supplied (see accession file on the painting). By December of 1867 Baker and Joseph Church were making arrangements for the frame, which was made by Knoedlers. The painting remained in the Church family home in Hartford until 1886. It appears on Frederic Church’s list of artworks to be brought to Olana as “Portrait Charlotte.” It probably was hung in the East Parlor soon after it arrived; it appears in the 1891 photograph of the room.



ACCESSION NO.: OL.1981.20.A-B

HFR: 25

OBJECT DESCRIPTION: PAINTING, *Looking Southwest Over Church’s Farm from the Seinghenburg*

LOCATION: room 119 – East Parlor

SUBLOCATION: south wall, above HFR 26

DATE: 1864

MAKER: Arthur Parton

166 Frederic Church to Joseph Church, Oct. 3, 1867, ESCP.

167 Frederic Church to Joseph Church, Nov. 26, 1866, ESCP.

ORIGIN: probably Hudson, New York

MATERIALS: oil on canvas

COMMENTS: This space is empty in figures 107 and 108, the 1891 and 1901 photographs of the room. By the 1960s, the paintings seen in the southeast corner of the room were replaced with works by Church, double-hung. The painting was chosen for this space purely for interpretive purposes. The painting may have some ties to the room because it was among the artworks Church listed in 1886 to bring from his parent's home in Hartford; many of those artworks were hung in the East Parlor. This is probably the painting listed as "Olana Parton" (the site's other painting by Arthur Parton also is listed).

The painting depicts the land Church had purchased in 1860, a typical hardscrabble farm where a variety of crops were raised. The site depicted is the long, southeastern sloping hill known in the early nineteenth century as the Seinghenburg. The hill sustained a cornfield and a woodlot, full of trees blown down by the wind. The site that was to become the lake at Olana is cultivated.

Church apparently commissioned this painting from Arthur Parton, a native of Hudson, New York. An 1865 newspaper account of Parton's artwork notes: "Church, early appreciating his talent, gave him an order to paint the view from his splendid mansion on the Hudson – which picture now hangs in Church's studio to the admiration of all visitors."¹⁶⁸ The date of 1864 on the canvas, and a cancelled check from Church to Parton, dated Oct. 6, 1864, corroborate the commission.¹⁶⁹



ACCESSION NO.: OL.1980.1929

HFR: 26

OBJECT DESCRIPTION: PAINTING, *View on the Rhine*

LOCATION: room 119 – East Parlor

SUBLOCATION: south wall, east corner

DATE: first half of the 19th century

MAKER: unknown maker

ORIGIN: probably England

MATERIALS: oil on canvas

COMMENTS: A painting is seen indistinctly on the south wall to the east of the windows in figures 107 and 108, the 1891 and 1901 photographs of the room. Although the painting cannot be seen clearly, its general size and composition are discernable: it is a vertical landscape in a heavy frame. This painting is apparently no longer in the Olana collections. Hortense Ferguson Childs's account of the East Parlor mentioned two paintings by Cole, Church's *Autumn*, and "two old and valuable Spanish paintings." I theorize that the painting seen on the south wall in figures 107 and 108 was one of these "old and valuable Spanish paintings." While other Spanish old masters are extant in the collection, none matches the composition seen in figures 107 and 108, and all are already accounted for in the nineteenth century documentation and are included in this *Historic Furnishings Report*. As a substitute I recommend a landscape of similar size and composition to the one seen in figures 107 and 108, and one with old-master

168 Thomas Street, untitled article, *Boston Daily Evening Transcript*, November 29, 1865, 1.

169 Now filed in ESCP.

connotations: a canvas Church believed was by J. M. W. Turner, a British landscape painter of the eighteenth and early nineteenth century.

On the back of the picture is the inscription: “‘View on the Rhine’ by J. W. M. Turner. This is an early picture of this great Artist, it was given by Turner himself to Mr. Barlow who then assisted him in his studio, and I had it with this account from Mr. Barlow. J. Thompson.” While the identity of “J. Thompson” is not known, “Barlow” must be Thomas Oldham Barlow, a well-known British engraver, who did engrave Turner’s pictures and did know the artist. Paint samples from the Olana painting have been analyzed by Joyce Townsend, senior conservation specialist at the Tate Gallery in London and participant in the Turner Research Project. The composition of the paint layers and their application is consistent with other paintings by Turner and by his contemporaries who painted in his style. Various experts who have looked at the canvas, however, do not feel that the painting is stylistically consistent with Turner’s early work. Perhaps the canvas was indeed in Turner’s studio, but was not painted by the artist himself. In any case, Frederic Church admired Turner’s work, and many critics compared Church’s paintings to Turner’s.¹⁷⁰



ACCESSION NO.: OL.1981.30

HFR: 27

OBJECT DESCRIPTION: PAINTING, *Royal Palm*

LOCATION: room 119 – East Parlor

SUBLOCATION: south wall, above HFR 10

DATE: 1862

MAKER: Charles De Wolf

ORIGIN: probably Hartford, Connecticut

MATERIALS: oil on paper mounted on canvas

COMMENTS: This painting appears in this location in Huntington’s 1953 and Wunder’s 1964 inventory for the room. This painting was a gift to Frederic Church from Charles De Wolf Brownell, a fellow artist from Hartford, Connecticut. In an 1862 letter, Church thanks Brownell for “the most charming and truthful little picture – I cannot call it a sketch of the Royal Palm. . . . The Picture I placed in a conspicuous part of my studio and had the pleasure of hearing it uniformly and liberally praised. I admire it very much myself and feel especially flattered because I deem it one of your best works.”¹⁷¹



ACCESSION NO.: OL.1981.8.A-B

HFR: 28

OBJECT DESCRIPTION: PAINTING, *Twilight, A Sketch*

LOCATION: room 119 – East Parlor

SUBLOCATION: west wall, above door to Ombra

DATE: 1858

170 See Frederic Church to William Osborn, Nov. 9, 1868, typescript of a lost original, ESCP; and Sherwood, “Frederic E. Church: Studio Gatherings,” ESCP.

171 Frederic Church to Charles De Wolf Brownell, Aug. 1, 1862, transcription from an unknown source, copy in ORC.

MAKER: Frederic Church

ORIGIN: probably New York City

MATERIALS: oil on canvas

COMMENTS: This painting appears in the 1953 and 1964 inventories of the room, and is seen in figure 117, taken in 1964 by Richard Wunder. This small picture has sometimes been called a preparatory sketch for Church's great picture *Twilight in the Wilderness* (Cleveland Museum of Art); rather it is an idea that was more fully developed with that picture.¹⁷² It shares certain compositional elements with the larger picture: a stream receding through the wood toward a range of mountains, silhouetted log and tress, and most important, fiery clouds ranged across the sky lit from below by the sunset. While Church was showing *The Heart of the Andes* in a private exhibition, he submitted *Twilight, A Sketch* to the National of Academy of Design's 1859 annual exhibition, undoubtedly to maintain a good relationship with that institution. The title indicates that Church did not consider this small painting a fully realized work of art and instead thought of it as a more casual work, though still worthy of exhibition.



ACCESSION NO.: OL.1981.48.A-B

HFR: 29

OBJECT DESCRIPTION: PAINTING, *The After Glow*

LOCATION: room 119 – East Parlor

SUBLOCATION: west wall, over mantle

DATE: 1867

MAKER: Frederic Church

ORIGIN: probably New York City

MATERIALS: oil on canvas

COMMENTS: No photographic or written evidence indicates that this painting hung in the East Parlor in the 1890s, but its presence there can be deduced. In 1887 *The After Glow* probably hung on the east wall of the Sitting Room (see letter of Grace King, quoted below); this is the only nineteenth century documentation of the location of this artwork. Bonnelle's 1890 account of Olana mentions several of the large paintings then hanging in the ground floor rooms of the house. Among those he notes are Cole's *Protestant Burying Ground, Rome* in the Sitting Room and Cole's *Solitary Lake in New Hampshire* and Church's *Autumn* in the East Parlor.¹⁷³ The space above the mantle in the East Parlor, a spot not specifically documented until the 1960s, requires a large painting. While it is not certain that this space was filled by *The After Glow* in the early 1890s, other factors suggest it. First, the Bonnelle account eliminates several large paintings from consideration. Second, the painting is in a distinctive 1890s frame and the ensemble of painting and frame fit the space and its stenciled border precisely. It is known that the painting was reworked by Church;¹⁷⁴ probably this occurred after he brought the painting back from Hartford, and at that time it was reframed, apparently specifically for the space above the East Parlor mantle. And, as will be discussed below, there is evidence that Church consciously or unconsciously connected *The After Glow* with his sister Charlotte, who died the

172 See Carr, *Frederic Edwin Church: Catalog Raisonné*, 253-256, cat #391.

173 Bonnelle, "In Summertime on Olana."

174 See Carr, *Frederic Edwin Church: Catalog Raisonné*, 316.

same year it was painted. The portrait of Charlotte is firmly documented as hanging in the East Parlor (see HFR 24); *The After Glow* is thus also suggested for this room.

Though probably not consciously conceived as a memorial to family members who had died, the painting nonetheless functioned that way. The painting is derived from Church's oil sketch *Sunset, Jamaica* (HFR 23), painted while Frederic and Isabel Church were in Jamaica mourning the deaths of their first two children, Herbert and Emma Church. *The After Glow* contains a variation upon that sunset, plus a ruined ecclesiastical building. The composition is related to Cole's *Cross at Sunset* (1848, Thyssen-Bornemisza Collection, Lugano, Switzerland), showing a monumental cross and a ruined ecclesiastical building silhouetted against a sunset whose rays shine dramatically upward. The painting, which Church surely knew, is overtly elegiac in tone. *The After Glow*, using the same elegiac compositional elements, was painted in the months following Charlotte's death. Consciously or not, the painting functions as a memento mori to his two children and his sister.¹⁷⁵

As the painting was nearing completion, Church called it "the best Twilight I ever painted."¹⁷⁶ The painting's current title of the was used when it was exhibited in 1870 at the National Academy of Design in New York City. There, the painting was both praised and criticized for its spectacular sunset. Grace King, a visitor to Olana in 1887, responded to the painting with admiration. Watching a sunset from the Piazza of Olana, she turned her head and "was caught by a mass of color – It was a lamp in a window burning in front of one of Church's pictures – A sunset he had painted from nature on the Island of Jamaica."¹⁷⁷ This was either *The After Glow* or *Sunset, Jamaica*, one of which then hung on the east wall of the Sitting Room. She was struck by the similarity of real and painted sunsets to be seen at Olana.

Shortly before it was completed, the painting was purchased by Joseph Church. After its exhibition in New York City in 1870, the painting hung in the Church family home in Hartford. Church lost touch with the painting, at least by that title, for he didn't remember it when queried about it by John D. Champlin, who was writing a biographical dictionary of painters. The painting is probably the one Church called "Jamaica" on his list of works brought from Hartford to Olana in 1886. Significantly, on that list it appears directly after the portrait of Charlotte. By moving both paintings to Olana and hanging them in the East Parlor, their connection was reestablished.



ACCESSION NO.: OL.1980.1886

HFR: 30

OBJECT DESCRIPTION: PAINTING, *Blueberry Hill, Vermont*

LOCATION: room 119 – East Parlor

SUBLOCATION: west wall, above HFR 29

DATE: 1865

MAKER: Frederic Church

ORIGIN: probably Vermont

175 See Carr, *Frederic Edwin Church: Catalog Raisonné*, 311-317. It should be noted that Carr feels that the painting is connected to Charlotte's death; he does not connect it to the deaths of Herbert and Emma. Unless otherwise noted, all fact concerning the painting are cited in Carr.

176 Frederic Church to Joseph Church, Oct. 3, 1867, ESCP.

177 Grace King to May King McDowell, June 7, 1887; Grace King Papers, Department of Archives, Louisiana State University, Baton Rouge, LA.

MATERIALS: oil on paper mounted on canvas

COMMENTS: This painting appears in Huntington's 1953 inventory of the room, and in the 1964 inventory taken by Wunder (as "Castleton, Vermont"). This painting might be "Highland Scenery – self" in Church's list of artworks to be brought from Hartford. The painting depicts brilliant autumn foliage on the mountains near Castleton, Vermont, at a spot known today as Blueberry Hill.



ACCESSION NO.: OL.1981.24.A-B

HFR: 31

OBJECT DESCRIPTION: PAINTING, *The Bridge at Ponte Grande, Italy*

LOCATION: room 119 – East Parlor

SUBLOCATION: west wall, above door to Court Hall

DATE: 1868

MAKER: Frederic Church

ORIGIN: probably Ponte Grande, Italy

MATERIALS: oil on paper mounted on canvas

COMMENTS: This painting appears in Huntington's 1953 inventory for the room, and can be seen in figure 119, taken in 1964 by Wayne Andrews. The painting records a bridge over the Anze River at Ponte Grande, in northern Italy. The Churches stayed at an inn in the town of Ponte Grande for several days in September 1868, and Church also sketched nearby Monte Rosa. The sketch, probably done *en plein air*, records Church's fascination with masonry bridges.



ACCESSION NO.: OL.1982.1911

HFR: 32

OBJECT DESCRIPTION: LIGHTING FIXTURE

LOCATION: room 119 – East Parlor

SUBLOCATION: center of the ceiling

MAKER: unknown maker

DATE: late 19th century

ORIGIN: Middle East, perhaps Syria

MATERIALS: brass, glass, and mechanical elements

COMMENTS: Although no lighting fixture appears in the restoration-period photographs of the East Parlor, one was present in the room by the 1960s and was probably hung there by the late nineteenth century. As noted, no ceiling fixture appears to have hung in the room in 1891 (see figure 107), and the 1901 photo of the room (figure 108) was taken at such an angle that the fixture would not have been visible if there had been one. A photograph, probably taken in the late 1950s or early 1960s, of the fixture hung from the East Parlor ceiling does exist (see DHP, "Olana photographs" series). The fixture also appears on the O. Rundle Gilbert inventory (see Appendix 2).

This is a Middle-Eastern metal lantern, probably originally configured to burn oil or candles. The dragon elements and the plainer arms on the upper tier are gas jets and appear to be later additions. Later still, this fixture was fitted for electricity, certainly by the time of Louis and Sally Church. It is recommended that the fixture be restored to its late-nineteenth century

configuration and that the possibility of using it as a gas fixture be explored. With gas flames being emitted from the dragons' mouths, the effect must have been impressive!



Objects on Flat Surfaces

My recommendations in this section are based primarily upon the 1901 photographs of the room taken by Ralph Good, which clearly show many details of furnishings. Especially well documented is the southeast quadrant of the room (see figure 108). From this photograph I have taken cues regarding the density, type, and arrangement of furnishings. For the western portion of the room, the only documentation available dated from the 1960s. Here, I tried to find pieces that had a history of being in the room, as documented by the O. Rundle Gilbert inventory or photographs, but by the 1960s the room appears to have been haphazardly furnished. Therefore, I included some objects for interpretive purposes; they are pieces from the collections that are consistent with the room's function as a showroom, and I recommend arrangements in patterns in accordance with the photodocumentation from the restoration period.

Extant Objects

ACCESSION NO.: OL.1989.112

HFR: 33

OBJECT DESCRIPTION: PAINTED BOWL

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 5, center

DATE: c. 1880s

MAKER: unknown maker

ORIGIN: Uruapan region, Mexico

MATERIALS: wood, paint

COMMENTS: This large painted bowl is seen in this location in figures 107 and 108, spanning the years 1891 to 1901. Large painted wooden bowls like this one were produced in the region around Uruapan, in the state of Michoacan, in central Mexico. The bowls are loosely modeled after majolica and faience ceramic chargers, which traditionally had elaborate symmetrical floral motifs painted in bright glazes. Frederic Church probably acquired the bowl on one of his trips to Mexico; he made his first visit there in 1881. By 1884 Uruapan painted goods were exhibited at an international exposition in New Orleans, and they became a sought-after craft.



ACCESSION NO.: OL.1981.354.1-.2

HFR: 34

OBJECT DESCRIPTION: PAIR OF VASES

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 5, front corners

DATE: second half of the 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: One of these vases can be seen in figure 107, the 1891 photograph of the room, and the pair can be seen in figure 108, the 1901 photograph of the room. These pierced brass vases are purely decorative. Their square foot, plus the fact that they are paired, indicates that they were made with the Western market in mind.



ACCESSION NO.: OL.1981.356.1-.2

HFR: 35

OBJECT DESCRIPTION: PORTIONS OF INCENSE BURNERS or LAMPS

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 5, flanking center urn

DATE: second half of the 19th century

MAKER: unknown maker

ORIGIN: possibly Persia

MATERIALS: brass

COMMENTS: These objects appear in figure 108, the 1901 photograph of the room. In that photograph they appear lying on their sides, framing an urn that is centered on the top of the secretary. These objects should be displayed as they are in the 1901 photograph. They appear to be components of some larger item, probably of incense burners or lamps.



ACCESSION NO.: OL.1981.355.1-.2

HFR: 36

OBJECT DESCRIPTION: SHERBET SPOONS

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 5, flanking center urn

DATE: second half of the 19th century

MAKER: unknown maker

ORIGIN: Abaden, Persia

MATERIALS: carved fruitwood

COMMENTS: These large wooden spoons are seen in figure 108, the 1901 photograph of the room. In the photograph they are shown lying on their sides, making a decorative pattern, like crossed swords. They should be displayed in this manner. These carved wood spoons were made in Persia, where they are a traditional craft from the city of Abaden. They would have been used for spooning sherbet, a popular desert there.



ACCESSION NO.: OL.1981.357.1.A-B

HFR: 37

OBJECT DESCRIPTION: URN

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 5, center

DATE: second half of the 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: This urn is seen in figure 108, the 1901 photograph of the room. There it sits on a small pedestal. It should be displayed in a similar manner.



ACCESSION NO.: OL.1981.410.1-.2

HFR: 38

OBJECT DESCRIPTION: SET OF TWO FIGURINES

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 7

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: brass, with stone bases

COMMENTS: A set of small objects is seen on the candlestand in figure 108, the 1901 photograph of the room. This set of figurines appears on the mantel in figures 117 and 119, taken in 1964. The set is recommended for this spot because these figurines have a history of being in the room and because they may be the objects seen in the 1901 photograph. These figurines represent Don Quixote (the thin man holding the book), and Sancho Panza (the fat man holding a duck), his comic sidekick. The characters are drawn from the seventeenth century satire *Don Quixote de la Mancha*, by Miguel Cervantes. The Churches owned several copies of this book.



ACCESSION NO.: OL.1981.418

HFR: 39

OBJECT DESCRIPTION: VASE

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 8, left rear of top

DATE: 1870s-1880s

MAKER: unknown maker

ORIGIN: probably United States or Britain

MATERIALS: unglazed stoneware, with glazed decoration

COMMENTS: A vase of this size and shape is seen in this position in figure 108, the 1901 photograph of the room.



ACCESSION NO.: OL.1988.594

HFR: 40

OBJECT DESCRIPTION: FRAME

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 8, center rear

DATE: late 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: wood, gesso

COMMENTS: A framed photograph is shown leaning against the wall at the back of the desk in figure 108, the 1901 photograph of the room. This frame from the collections is the same size, and it has a medallion along the top edge as does the one seen in the photograph. It is recommended that this frame be fitted with a reproduction of a photograph from the collection depicting a seated figure. The photographic collection should be searched further to see if the person shown in the 1901 photograph can be determined. If no determination can be made, a photograph of either Joseph, Eliza, or Elizabeth Church should be used.



ACCESSION NO.: OL.1981.421

HFR: 41

OBJECT DESCRIPTION: TRIPLE PORTRAIT IN CASE

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 8, right rear of top

DATE: 1884

MAKER: unknown maker

ORIGIN: Persia

MATERIALS: lacquer over wood

COMMENTS: An object of this size is shown leaning against the wall at the right rear of the desk in figure 108, the 1901 photograph of the room. This portrait also appears in the O. Rundle Gilbert inventory for the room taken in 1964-65. This is a triple-portrait showing three important people in the court of Nassir al dur Shah, who ruled Persia in the late nineteenth century. Depicted are the minister of education, a prince of Nassir al dur Shah, and the third person has not yet been identified. It is an unusually fine example of portraiture carried out in lacquer. The portrait was purchased in 1888 through Rev. W. L. Whipple, an American missionary active in Persia.¹⁷⁸



ACCESSION NO.: OL.1981.532

HFR: 42

OBJECT DESCRIPTION: SCRIBE'S BOX

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 8, left front corner of top

DATE: c. 1875-1900

MAKER: unknown maker

ORIGIN: Persia

178 See W. L. Whipple to Frederic Church, March 8, 1888, collection of Nancy Mahler, copy in ORC.

MATERIALS: papier-mâché, lacquer, paint

COMMENTS: An object of roughly this shape is seen in this location in figure 108, the 1901 photograph of the room. This box would have held utensils for writing, such as pens.



ACCESSION NO.: OL.1981.862

HFR: 43

OBJECT DESCRIPTION: VASE

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 8, center of desk

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: glass

COMMENTS This three-handled vase appears to be visible in this location in figure 108, the 1901 photograph of the room. The vase is slightly iridescent, a quality common to many objects at Olana.



ACCESSION NO.: OL.1983.367

HFR: 44

OBJECT DESCRIPTION: LACQUER BOX

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 8, right front of top

DATE: 1890-1910

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: lacquer over wood, copper, and brass

COMMENTS: This object (or another of the same size and shape) is seen in this location in figure 108, the 1901 photograph of the room. This lacquer box is decorated with bamboo leaves.



ACCESSION NO.: OL.1981.414.A-C

HFR: 45

OBJECT DESCRIPTION: LAMP

LOCATION: room 119 – East Parlor

SUBLOCATION: on HFR 9

DATE: c. late 1880s

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: brass, white metal, glass

COMMENTS: This lamp is included for interpretive reasons; light is needed in this room, especially if the room was to serve as writing room at night. A lamp kept in this position could be easily moved to where it was needed. This lamp is marked “The Rochester” and is stamped with patent dates of 1884 and 1886. The Edward Miller Co. of Meriden, Connecticut, became famous for an improvement in kerosene burners, to which they gave the trade named “Rochester.” Bills in the Olana Archive also reveal that the Churches purchased several lamps in 1887 from the Rochester Lamp Company, in New York City. It is unclear whether this New York City firm was solely a retail outlet or a manufacturer as well. Therefore, the manufacturer of this lamp is not known. Perhaps it was manufactured by the Edward Miller Company and sold through the Rochester Lamp Company.



ACCESSION NO.: OL.1983.329

HFR: 46

OBJECT DESCRIPTION: MODEL OF A SEDAN CHAIR

LOCATION: room 119 – East Parlor

SUBLOCATION: top shelf of HFR 10

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: perhaps Italy or France

MATERIALS: wood, glass, cotton, metallic trim, brass hardware

COMMENTS: This object was present on this shelf in 1964; it appears in figure 116.

Noblemen and other wealthy people were carried in sedan chairs. Church was himself carried once in a simple sedan chair in Mexico. This seems to a model of a seventeenth or eighteenth century European sedan chair.



ACCESSION NO.: OL.19813.179.1-.2

HFR: 47

OBJECT DESCRIPTION: PAIR OF CANDLESTICKS

LOCATION: room 119 – East Parlor

SUBLOCATION: middle shelf of HFR 10, flanking center bay

DATE: 19th century

MAKER: unknown maker

ORIGIN: middle east

MATERIALS: brass

COMMENTS: These brass candlesticks are placed here for interpretive purposes.



ACCESSION NO.: OL.1981.634

HFR: 48

OBJECT DESCRIPTION:

LOCATION: room 119 – East Parlor

SUBLOCATION: middle shelf of HFR 10, center bay

DATE: possibly 1880s

MAKER: unknown maker

ORIGIN: probably India

MATERIALS: glazed earthenware

COMMENTS: This bowl is included for interpretive purposes. The writing on the bottom of the simple brown-glazed bowl has been identified as Sanskrit, and the inscription is a motto that means “good luck to you.” Sanskrit, among the most ancient of the Indo-Aryan languages, has a long literary tradition, especially in India. It is possible that the bowl came to Olana through Lockwood de Forest, who traveled extensively in India and collected objects there for museums and private collectors.



ACCESSION NO.: OL.1981.724.1-.2

HFR: 49

OBJECT DESCRIPTION: PAIR OF PITCHERS

LOCATION: room 119 – East Parlor

SUBLOCATION: bottom shelf of HFR 10, flanking center bay

DATE: late 19th century

MAKER: unknown maker

ORIGIN: Mexico or Persia

MATERIALS: glazed earthenware

COMMENTS: One of these green glazed pottery pitchers appears on the etagere in figure 117, the 1964 photograph of the room taken by Richard Wunder. Similar types of simple pottery with a green glaze were produced in both Persia and Mexico. Other examples are found in the Corridor.



ACCESSION NO.: OL.1981.466

HFR: 50

OBJECT DESCRIPTION: BOWL

LOCATION: room 119 – East Parlor

SUBLOCATION: bottom shelf of HFR 10, center bay

DATE: early to mid-19th century

MAKER: unknown maker

ORIGIN: probably Korea

MATERIALS: glazed porcelain

COMMENTS: This bowl is included for interpretive purposes. The distinctive grayish-blue glaze of this bowl and the pattern of floral decoration have led to an attribution of this bowl to Korea as the country of origin. How the Churches acquired this bowl is unknown, though dealers in Oriental porcelains were common in late-nineteenth century New York City.



ACCESSION NO.: OL.1981.853

HFR: 51

OBJECT DESCRIPTION: VASE

LOCATION: room 119 – East Parlor

SUBLOCATION: on mantle, center

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: bronze

COMMENTS: This vase is placed here for interpretive purposes. While the form, material, and most of the decorative motifs seen on this vase are distinctly Chinese in style, cartouches with Arabic inscriptions are also used. Bronze work is a very ancient art in China, and the dragon handles, cast fretwork pattern, and the shape of this vase are all related to age-old Chinese motifs. Chinese bronzes also have long been exported to the Middle East and the West. This vase is possibly a product of a Middle-Eastern workshop imitating Chinese forms.



ACCESSION NO.: OL.1981.468.1.2

HFR: 52

OBJECT DESCRIPTION: VASES

LOCATION: room 119 – East Parlor

SUBLOCATION: on mantle, flanking HFR 51

DATE: late 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: porcelain

COMMENTS: These vases are included for interpretive purposes. This pair of vases with an orange and yellow chrysanthemum design are typical of porcelains produced in Japan by the 1860s and later. Japan started modernizing its methods of porcelain production while retaining traditional decorative motifs, such as the chrysanthemum, that greatly appealed to Western customers.



ACCESSION NO.: OL.1981.471

HFR: 53

OBJECT DESCRIPTION: CANDLESTICKS

LOCATION: room 119 – East Parlor

SUBLOCATION: on mantle, flanking HFR 52

DATE: c. 1875-1900

MAKER: unknown maker

ORIGIN: probably American or European

MATERIALS: brass

COMMENTS: These griffin candlesticks are seen in figure 117, a 1964 photograph of the room taken by Richard Wunder.



Fire Tools

ACCESSION NO.: OL.1981.472.1-.2

HFR: 54

OBJECT DESCRIPTION: ANDIRONS

LOCATION: room 119 – East Parlor

SUBLOCATION: in fireplace
DATE: 1850s-1870s
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: brass and iron
COMMENTS: Included for interpretive purposes.



ACCESSION NO.: OL.1981.474.1-.3 **HFR:** 55
OBJECT DESCRIPTION: SET OF FIRE TOOLS
LOCATION: room 119 – East Parlor
SUBLOCATION: to the left (or south side) of the fireplace
DATE: 1850-1875
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: brass
COMMENTS: Included for interpretive purposes; the fireplace would not be usable without fire tools. Because fire tools are not visible in figure 110, which shows the right (or north) side of the fireplace, these tools should be placed to the left (or south) side of the fireplace. The set includes a standing rack, poker, and shovel.



ACCESSION NO.: OL.1981.75.1-.2 **HFR:** 56
OBJECT DESCRIPTION: CANDLESTANDS or LAMPSTANDS
LOCATION: room 119 – East Parlor
SUBLOCATION: flanking firebox opening
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: brass
COMMENTS: These objects are seen in figure 110, a 1901 photograph of the hearth area. Stands of this shape and size, usually executed in metal, were very common in the Middle East from the medieval period onward. Such stands usually held candles, but some were designed to hold oil lamps. A related pair of such stands, in heavy bronze, is located in the Studio. These stands, of pierced brass, are descendants of the traditional form; it is unclear if they were ever meant to be functional.



ACCESSION NO.: OL.1981.413.A-.B **HFR:** 57
OBJECT DESCRIPTION: TEAPOT
LOCATION: room 119 – East Parlor
SUBLOCATION: on HFR 13
DATE: late 19th century

MAKER: unknown maker
ORIGIN: probably Japan
MATERIALS: porcelain
COMMENTS: This teapot is seen in this location in figure 108, the 1901 photograph of the room.



ACCESSION NO.: OL.1981.412 **HFR:** 58
OBJECT DESCRIPTION: WASTE BOWL
LOCATION: room 119 – East Parlor
SUBLOCATION: on HFR 13
DATE: late 19th century
MAKER: unknown maker
ORIGIN: probably Japan
MATERIALS: porcelain
COMMENTS: This waste bowl is seen in this location in figure 108, the 1901 photograph of the room.



ACCESSION NO.: OL.1979.8.A- **HFR:** 59
OBJECT DESCRIPTION: COVERED JAR
LOCATION: room 119 – East Parlor
SUBLOCATION: on HFR 13
DATE: late 19th century
MAKER: unknown maker
ORIGIN: probably Japan
MATERIALS: porcelain
COMMENTS: This covered jar is seen in this location in figure 108, the 1901 photograph of the room.



ACCESSION NO.: OL.1981.411 **HFR:** 60
OBJECT DESCRIPTION: VASE
LOCATION: room 119 – East Parlor
SUBLOCATION: on HFR 13
DATE: late 19th century
MAKER: unknown maker
ORIGIN: unknown
MATERIALS: brass
COMMENTS: This vase, or one very similar to it, is seen in this location in figure 108, the 1901 photograph of the room.



Accessories and Transient Objects

The accessories and transient objects for the East Parlor should center around the room's functions as a place to entertain callers for short periods of time and as a place for letter-writing and larger writing projects.

First, it should be noted that few furnishings would have been required to entertain callers to Olana. In a twenty-minute visit, callers would have done little more than sit and chat. As discussed in the chapter on the Court Hall (ch. 17) of this *Furnishings Report*, visitors who came to Olana for longer periods were often received there. Refreshments were served there and sometimes on the porches and piazzas. Probably a full-scale tea was not served in the East Parlor, although the formal caller was surely offered a glass of water or lemonade. Callers to Olana might have brought their own possessions, such as walking sticks, hats, gloves, and, of course, their cards. Some of these items are in the collections, and others can be purchased or otherwise acquired. A vase filled with fresh-cut flowers is seen in on the worktable in the 1901 photograph. These flowers might have been cut from the Churches' own extensive gardens, or they might have been a gift from a caller. While the use of fresh flowers is not recommended, high-quality silk flowers can be used with collections vases to interpret the Churches' flower garden and perhaps callers' presents of flowers. Therefore, to show the presence of callers, the East Parlor needs few additional accessories and transient objects.

The room's presumed function as a writing room could be emphasized. The two desks in the room should be furnished with ample writing supplies. The drop-front secretary should, at times, be displayed open, furnished with pens, blotters, and "Olana" letterhead reproduced from supplies in the Archive. Other desk accoutrements, such as a magnifying glass, paperweights, and the like should be added to the desk. Likewise, the Federal-period desk should be furnished with writing supplies but not with as many; the desk holds a large number of permanent furnishings. This density of furnishings is being recommended under the assumption that the drop-front secretary in the room was the main writing desk used.

Finally, the room's function occasionally as a sitting room can also be shown. The room has two worktables: a conventional woman's sewing table of the 1820s and an unconventional one in the form of Middle-Eastern taboret table. These can, from time to time, be furnished with sewing and mending projects. The Japanese lacquer table recommended as a center table should not hold any permanent furnishings, and should hold only lightweight accessories and transient

objects. It can be used to show the calling cards of visitors, to hold one or two periodicals, or the like. The table is so ornately decorated, it is presumed that the Churches would not have hidden it under many furnishings. Likewise, the other painted furnishings in the room, especially the Cashmere painted games table, should not have permanent furnishings. However, this table could occasionally be supplied with chess or checker pieces.

CHAPTER 17

THE COURT HALL

EVIDENCE

Architectural Precedents for the Court Hall

In the homes of wealthy people a large central hall used as a multipurpose living space, the norm in medieval architecture and common in later centuries, had become a rarity by the nineteenth century. Such halls were built only when special circumstances warranted them, as in the plantation houses of the southern states of America, where wide corridors conducted breezes through the building. Instead, those who could afford it divided the public areas of the house into separate rooms. Middle-class houses often had two parlors, one for company and one for the family. The homes of wealthier people also had a library or study used especially by the man of the house and a morning room or boudoir used by the lady.

By mid-century, however, a few adventurous architects began to revive the idea of the common room configured as a central hall. Andrew Jackson Downing's *The Architecture of Country Houses* (1850) included examples by Alexander Jackson Davis, Gervase Wheeler, and himself.¹⁷⁹ Joseph Paxton's Mentmore, built for Baron Meyer de Rothschild in England in 1851, included a huge central hall that provided access to a monumental staircase.¹⁸⁰ Mentmore was modeled after an Elizabethan house, Wollaton Hall, and thus consciously revived a late medieval type of central hall. By the 1870s, architects were making adventurous experiments in massing and style, combining volumes and decorative detail in unprecedented ways.¹⁸¹ Living halls became a feature of the new Queen Anne style, formulated in the 1870s, as Olana

179 Andrew Jackson Downing, *The Architecture of Country Houses* (1850, repr., New York: Dover, 1969), see designs xxiii-xxiv, xxx, and xxxii.

180 Charlotte Gere, *Nineteenth Century Decoration: The Art of the Interior* (New York: Abrams, 1989), 34-37.

181 See James D. Kornwolf, "American Architecture and the Aesthetic Movement," in Burke et al., *In Pursuit of Beauty*, 341-383, for a general discussion of 1870s architecture and the introduction of living halls in American architecture.

was being built. A few of Calvert Vaux's earlier domestic buildings had included centrally located living halls.¹⁸²

More common in nineteenth century architecture than central halls was the use of the Islamic style. By mid-century the style had been described and illustrated in various well-known architectural treatises, including Andrew Jackson Downing's *Landscape Gardening* (1841) and Samuel Sloan's *The Model Architect* (1852).¹⁸³ Indeed, the Churches could hardly have been unaware of Calvert Vaux's mention of the style in *Villas and Cottages* (1857) and Cole's use of an Islamic style palace in his painting *Youth*, part of his great series *The Voyage of Life* (1840-42). Probably the best-known example to employ the style was the Brighton Pavilion in England, a complex of buildings for the Prince Regent (later George IV) constructed in the first two decades of the nineteenth century and much discussed and illustrated in periodicals. A few buildings in America used the Islamic style in the years before Olana was built, and two examples would probably have been known to the Churches.⁶ Iranistan, completed in 1848 in Bridgeport, Connecticut, for P. T. Barnum, was widely publicized. Armsmear, built in 1855-62 for Samuel and Elizabeth Colt, patrons of Church, was a well-known landmark in Church's native city of Hartford.

Planning the Court Hall

Frederic and Isabel's trip to Europe and the Middle East in 1867-69 furnished essential ideas for the Court Hall. From Beirut Frederic wrote: "The dwellings are often quite grand. They have a large room called the Court in the center often 30 x 50 feet or larger – and perhaps 30 feet high and smaller rooms on each side."¹⁸⁴ In Damascus the couple apparently visited several houses, for Isabel generalizes about their decor in her diary: "Walls & ceiling, highly and gorgeously decorated, and mirrors everywhere, amid the decorations, little bits of mirrors – doors & all woodwork – inlaid with ivory and mother of pearl. At night by candle light, the effect must be quite splendid."¹⁸⁵ In Rome

182 See Francis Kowsky, *Country, Park, and City*, 212.

183 John Sweetman, *The Oriental Obsession: Islamic Inspiration in British and American Art and Architecture, 1500-1920* (Cambridge: Cambridge University Press, 1988), 216, 220.

184 Frederic Edwin Church to Erastus Dow Palmer, March 10, 1868, McKL.

185 Isabel Church diary, Apr. 24, 1868, NYHS.

Church found “the most perfect stairs” and measured them.¹⁸⁶ Clearly, Frederic and Isabel were not only observing architecture in their travels but storing up information for future use. That architecture was on Church's mind is substantiated by a letter written early in his travels: “I have got new and excellent ideas about building since I came abroad.”¹⁸⁷ Both major design choices, such as the configuration of the Court Hall, and relatively minor details, such as the measurement of the stairs, were influenced by the 1867-69 trip.

Some specifications for the Court Hall evolved early in the planning process. Virtually all the floor plans for Olana, including those made by Richard Hunt before the Churches' trip abroad, show a sitting room or hall at the core of the house running along the north/south axis.¹⁸⁸ At the southern end is either a porch or a bay window to take advantage of the view. This interior space varies in size, and in some plans one end of this room is labeled “gallery.” Only in final sketches do the stairs appear in this interior space. Another constant throughout the many architectural sketches relating to the Court Hall is the use of Islamic-style ornament. While the Middle East is not the only design source Church used, elements derived from Islamic sources are incorporated into designs for such diverse objects as stencils and stair balusters.¹⁸⁹

A few ideas for the Court Hall were explored but never realized. As figure 122 clearly shows, at one time the Court Hall was to have been domed.¹⁹⁰ The top of the dome would have extended into the space above the Court Hall, a sitting area, and would have been surrounded by an octagonal bench, as seen in figures 123 and 124.¹⁹¹ The labeling for figure 123 indicates that a second dome was to have been constructed above the second-floor sitting area. In figure 124, a colored starburst form, which must represent the top of the Court Hall dome, appears in the center of the bench; this starburst

186 Frederic Edwin Church to William Henry Osborn, Jan. 2, 1870, typescript of a lost original, ESCP.

187 Frederic Edwin Church to Erastus Dow Palmer, March 10, 1868, McKL.

188 Hunt's floor plans are OL.1977.41 and OL.1984.390. For floor plans by Church and Calvert Vaux: see illustrations 98 to 105.

189 See OL.1982.787 for ornament of the spandrels and OL.1982.765 for baluster designs.

190 Figure 122 is missing sketch B5, see Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

191 Figure 123 is OL.1982.1113. Figure 124 is missing sketch A4, see Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

could be interpreted as a plan to glaze the top of the dome with colored glass. If the planned dome above the second floor sitting area was also glazed, light from an attic skylight could penetrate through both domes into the Court Hall.

Furthermore, a floor plan dated June 23, 1870, figure 105, indicates that the Court Hall was to have been separated from the Ombra and the Vestibule by screens of columns.¹⁹² An ornamented dado was at one time contemplated for the Court Hall, as demonstrated by an oil sketch.¹⁹³ Church planned to incorporate an elaborate design with a fleur-de-lis surrounded by arabesques into the window at the stair landing.¹⁹⁴ Whether the design was to be executed in reverse painting on glass, cut out of wood as a silhouette, or by some other means is unclear from the sketches. Finally, it should be noted that many of the designs intended for the Court Hall incorporated non-Islamic motifs. In figure 125, a sheet with nearly a dozen sketches, two Islamic arches keep company with designs for balusters incorporating an Egyptian lotus flower as well as fan and floral shapes from no particular stylistic vocabulary.¹⁹⁵

For the ornate stencils in the Court Hall, Church drew inspiration from published sources, then worked tireless variations on these themes.¹⁹⁶ Sometimes his borrowing is quite direct. Plate XXI in Pascal Coste's *Monuments modernes de la Perse* (1867), which Church owned, shows a domed vestibule in the College Medreceh-I-Chan-Sultan-Hussein (see figure 126). On the archway of this vestibule is a pattern, undoubtedly executed there in tile, which Church adopted wholesale for the stenciling on the underside of the arches of the Court Hall. Sometimes his borrowing is less direct. Figure 127 shows Coste's plate XII-III, a detail of the spandrel of the entrance portal to the mosque Mesdjid-I-Chan at Isfahan.¹⁹⁷ This can be compared with a drawing for the stencils in the Court Hall, figure 128.¹⁹⁸ Church's spandrel takes much from the mosque:

192 Figure 105 is OL.1980.1621.

193 See OL.1982.751. This sketch can be identified with the Court Hall because it shows a pilaster near a door, which occurs only in this room.

194 See especially the drawings OL.1982.985 and OL.1982.988.

195 Figure 125 is OL.1982.778.

196 Beyond those examples documented here, another is noted: Church took a many-petalled flower or pie shape, from page 87 in Jules Bourgoïn's *Les Arts arabes* (Paris 1868).

197 In modern reference works, the spelling of the name of this mosque is also given as Masjid-i Shah. See Barbara Brend, *Islamic Art* (Cambridge, Mass.: Harvard University Press, 1991), 151.

198 Figure 128 is OL.1982.974

the idea of two fleur-de-lis elements on a field of tendrils and the borders framing the overall design. At the same time, Church simplified his spandrel by enlarging and elaborating the flora and leafage interspersed in the tendrils, and he radically changes the color scheme. And, of course, he executed the design in stencil, not tile. Figure 128, in fact, is typical of Church's sketches for the Court Hall, showing his experimentation. While the spandrel design was executed more or less as it appears here, a portion of the arch stenciling appears here on a pilaster, where it was never painted, and the pilaster itself received a different base and capital. The other designs on the page, for friezes or perhaps stair paneling, are in varying states of development, and were not used in the Court Hall.

Indeed, for every executed element, Church seems to have tried and abandoned many more, if the approximately fifty surviving sketches for the stair hall are any index. Figure 129 shows Church experimenting with the overall spatial configuration of the stair hall as well as with various design elements.¹⁹⁹ Variations on the Roman staircase that Church admired were considered in the design process.²⁰⁰ He seems to have turned his attention to every detail of the stair hall, as figure 130 proves.²⁰¹ The newel post, the capitals and bases of the columns on the landing, cornice profiles, the framing of the staircase balustrades, even the floor plan for the bottom of the staircase – all received attention. Church tried dozens of designs for the paneled balusters, as figure 131 (only one among many such sheets) indicates.²⁰² Likewise, the columns appeared in many variations, as seen in figure 132.²⁰³ Even the furnishings of the space, which rarely appear in Church's architectural sketches, were considered, as figure 133 indicates.²⁰⁴ The niche below the stairs is shown full of vases of various sizes; perhaps pieces from the Church's collection of Middle Eastern metalware were originally to be displayed here.

199 Figure 129 is OL.1982.742.

200 See OL.1982.1145, which is labeled “Roman staircase.”

201 Figure 130 is OL.1982.948.

202 Figure 131 is OL.1982.908.

203 Figure 132 is OL.1982.902

The Court Hall as Built

Even during construction of the house, Church was apparently contemplating significant changes and improvements to it. Marianne North, the botanical painter and traveler, visited the Churches in 1871. In her memoirs, written in the early 1890s, she recalled her stay at Cosy Cottage, when the new house was roofed, but the floors not yet laid down: “Mr. C had designed it himself after a pattern of a Damascus house, with a court in the middle paved with marble, having a splashing fountain in its centre.”²⁰⁵ This statement (even allowing for the inaccuracies in North’s memory) seems to prove that the Churches conceived of the Court Hall as a true Middle Eastern domestic hall, with its characteristic fountain and marble paving, and that they talked about the space in those terms. Neither fountain nor marble were realized in the room, though North was probably recounting her recollections of the Churches’ intentions.

Though the Churches moved into Olana at the end of 1872, many details of its construction were still incomplete. The Court Hall, the most architecturally elaborated room in the house, may well have been the last room completed. During the construction of the Court Hall, framing that could have supported a square balcony or a dome was included in the ceiling of the room, where it survives today.²⁰⁶ Thus, light would have penetrated into the Court Hall from above, by way of the skylights in the roof and attic; this would have given the room the feeling of an interior courtyard. The idea was carried no further, however, and the space above the Court Hall was floored and used as a sitting room. The numerous adornments executed in many media probably took several years to complete and put in place: the stenciling, the amber window with its cut-paper pattern, the glazing for the Ombra doors, and the hardware for the room, including that for the portieres. Although no documentation exists to determine exactly when all these details were executed, the room was substantially complete by 1878, as is indicated by a painting portraying the room (figure 134, see discussion below).

The stairs, however, are well documented. In an 1870 letter to William Osborn Church referred to the “perfect stairs” he had seen in Rome:

204 Figure 133 is missing sketch D11, see Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

205 North, *Recollections of a Happy Life*, 1:67.

I have had a bit of stairs made of the proportions I intend for the house – the result a success. I shall make a slight change – they are not as perfect as I could wish – but are as perfect I think as the size of the house will admit of. Do you open your eyes? – Well – a perfect stairway to ascend 13 feet requires a space equivalent in length to 40 feet not including the landing at top or bottom. . . . My stairs will measure 15 ½ tread and 6 inches rise – I think that the importance of an easy stairway in a house cannot be overrated.²⁰⁷

One architectural sketch that includes many rough drawings relating to the amber window and the balustrades includes a formal finished drawing of stairs.²⁰⁸ Headed “Roman Stairway,” it cites a tread of 19 inches and a riser of 5 ¾ inches, with an overhanging lip of 1 ½ inches.

Something very close to the “perfect” Roman stairs were built, for the actual stairs at the Olana main residence have a 16-inch tread and a 6 inch riser with a 1 ½ inch lip. Church seems to have produced designs for the stairs and its paneled balustrades throughout the early 1870s. One drawing includes a well-developed conception for the balustrade and other details and on the reverse a sketch of clouds in the sky and the date “Sept 1873.”²⁰⁹ The stairs were not finished, however, until sometime in 1876, for in a letter to Erastus Dow Palmer Church notes, “Runkel is still pegging away at the stairs – He is putting up the rail now – You won't like it – I do.”²¹⁰

Bookcases were added to the Court Hall in 1886. Church wrote to Palmer, “I lately ordered drawings to be made by New York cabinetmakers for corner Bookcases to be placed in the ‘Court’ or Central Hall – but the plans were so vapid, tasteless and inharmonious that I set to work designed and drew the working plans for them myself.”²¹¹

206 The framing was discovered in 1978 when the ceiling collapsed.

207 Frederic Church to William Henry Osborn, Jan. 2, 1870, typescript of a lost original, ESCP.

208 This is OL.1982.1145.

209 The sketch is OL.1982.771.

210 Frederic Church to Erastus Dow Palmer, Aug. 9, 1876, McKL.

211 Frederic Church to Erastus Dow Palmer, June 20, 1886, McKL.

The arcade of the stair landing was not stenciled until 1887 or even later.²¹² Substantial payments to painters occurred in 1888, 1891, 1892, and 1898; any of these might be the date the arcade was stenciled. Or the stenciling may have occurred at some other date for which payments are not recorded.

The Court Hall consists of two sections, the main room and the stair hall. The main room is a cruciform, with doors at each end of three of the four arms and the stair hall at the fourth. Each of the arms is joined to the center square by a broad pointed arch, supported by pilasters on massive pillars. Each side of the center square measures fifteen feet from the center of each pillar. All the arms of the cruciform are thirteen feet wide. The east, west, and north arms of the cruciform are five feet deep; the south arm is seven feet deep. The ceiling height overall is twelve feet. Though the actual proportions vary, the visual impression of the main room of the Court Hall is of an anchoring center block with four equal arms.

This stability and symmetry is further emphasized by the arrangement of doors. The Court Hall is connected to every one of the other original public rooms by doors located in the arms of the cruciform. The ends of each of the four arms are major entry points: to the east and west double wooden doors lead to the Vestibule and Library respectively; to the south is the glass wall with doors at each side to the Ombra; to the north is the opening to the stair hall, framed with a flat arch supported by pilasters and ornamented with portieres. Four subsidiary entries, all fitted with single wooden doors, are found in the flanking walls of the north and south arms. They lead into the Dining Room / Picture Gallery, the Cloak Hall, the East Parlor, and the Sitting Room respectively.

The Court Hall is further unified by its stenciling. Each set of the major architectural elements of the Court Hall – the doors, the pilasters, and the arches – is

212 One of the surviving drawings for a stencil for the arcade, OL.1983.1184, has a watermark of 1887; thus, the stenciling must date from 1887 or later. A careful examination of an 1884 photograph of the stair hall (figure 137) reveals that the arcade was not stenciled at that date. See also Van Dolsen, "An Unending Process: Frederic E. Church and the Stencilling of Olana," 1, 6-7.

stenciled identically.²¹³ The doors at the major entry points are stenciled with a tree-of-life pattern derived from plate XXVII of Jules Bourgoïn's *Les Arts arabes* (1868), which still survives in the Church library. The subsidiary entry doors are all stenciled with a geometric pattern. Each door, both double and single, is surrounded by a border composed of alternating floral and split medallion devices.²¹⁴ The edges of the pilasters are all stenciled with a simple leaf and flower motif, while the tops have a simple trefoil pattern.²¹⁵ The arches are stenciled in three places: the inner spandrels, the edge of the spandrel, and the underside of the arch itself. The inner spandrel has a design made up of various floral elements and tendrils;²¹⁶ the edge of the spandrels is decorated with a checkerboard pattern made up of diamonds and circles, bordered by a row of squares.²¹⁷ The underside of the arch shows two alternating medallions, one oval in outline, the other a sixteen-sided device, both filled with floral motifs.²¹⁸ Although the stenciling incorporates many different and complex patterns, it appears only on matched elements of the room. Thus, it emphasizes the inherent architectural symmetry of the Court Hall and unifies the room.

The paint colors divide up the room into its components, yet link equivalent components and tie the stenciled detailing to the architectural shell of the room, and to other rooms as well.²¹⁹ The walls throughout the room are yellow, as are the capitals of each pilaster. The ceiling of the main portion of the room is a glossy green, while the ceiling of each arm of the cruciform is pink. The pilasters are brown, the spandrels are a deeper chocolate brown, the underside of the arches is turquoise, and the base color of the borders around the doors is chartreuse. The stencils themselves use a rainbow of colors,

213 Before the addition of the bookcases to the Court Hall, the stenciling “read” differently. The stenciled border around the doors continues along the baseboard behind the bookcases around the entire perimeter of the room. This would have tied together all the walls of the Court Hall and “grounded” the doors by connecting them visually to the baseboards. The bookcases, designed by Church, effectively cover virtually all the stenciling at baseboard level, leaving only the border around the door visible. See HFR 10.

214 The stencils used in this border are OL.1983.1113 and .1118.

215 The stencils for the borders around the pilasters do not survive at Olana.

216 No stencils have been identified for the inner portion of the spandrels.

217 The edge of spandrels was stenciled with the following stencils: OL.1983.1125-.1130.

218 The stenciling under the arches was made using the following stencils: OL.1983.1119-.1124; OL.1977.74-.75; OL.1977.45; OL.1982.979.

too many to name; however, the colors used link the stenciling patterns to each other and to the walls and even to other rooms in the house. For example, the same yellow is used for flowers in the borders around the doors and for the border of the pilasters as well as the for walls of the room. The chocolate brown used as the base color for the spandrels reappears in the medallions on the underside of the arches. The same purple is used for the petals of flowers in the border stencils, in the medallions on the underside of the arches, and on the walls of the Vestibule. The salmon color of the spandrel border is found elsewhere in the stencils and is also the color of the marble used in the Sitting Room fireplace. Gold and silver stenciling achieved with bronze and aluminum powders is now oxidized to dull bronze and gray, respectively. These metallic accents are found throughout the room; they are the main colors used on the doors and the edge of the spandrels and outline borders or highlight the centers of individual motifs.

In contrast to the Court Hall, the stair hall is shaped like a block and is raised above it by a short flight of four steps. The dimensions of the room are fourteen feet wide, by twenty-eight feet long, by twenty-two feet high. Inside this block is the main staircase, beginning along the east wall, reaching a landing running along the north wall, and continuing along the west wall up to the second floor sitting area. Elaborate woodwork ornaments the stair hall. Walnut was used throughout the staircase to construct its balustrade and the paneled underside, a paneled wall enclosing the east section of the stairs, a dado beginning on the north wall and continuing up the staircase, and a niche in the space under the stairs as it rises along the west wall. The amber window is set into the north wall at the landing. The window is an arch and is composed of a center section with a band around it. The vertical elements of the band, on either side of the main window, are hinged and can open and close. At the landing, a screen of two columns supporting three arches rises above the balustrade. The center arch has the same profile as the window beyond it and thus frames it.

The stair hall is ornamented with extensive architectural detailing, executed in diverse and unorthodox media. The glazing of the amber window consists of two panes of tinted glass with sheets of black paper cut into patterns sandwiched between them.

219 The original paint colors as revealed through chromochronographic analysis will be discussed in the forthcoming historic structures report for the main residence at Olana.

The patterns used, all abstract and basically geometric in character, are meant to evoke the wooden screens used to shade and filter light in Middle Eastern homes.²²⁰ Numerous designs for such screens appear in Jules Bourgoïn's *Les Arts arabes*, which Church owned. None, however, are exact sources for the two patterns in the amber window of the Court Hall.²²¹ The patterns for the window were first executed in stencils; then these stencils were used to cut the black paper.²²²

The design of the balustrade, the dado, and the underside of the stairs all incorporate squares. The balustrade is a row of hollow wooden squares nested inside larger hollow wooden squares and joined at the corners. The dado is adorned with squares made up of simple moldings, squares that are elongated to extend through turnings in the stairway. The paneling of the underside of the stairway incorporates a motif of one square superimposed on another at right angles, forming a sixteen-sided figure. The niche under the stairs, basically a wooden box open on two sides, is further ornamented with three free-standing columns, and adorned with arched moldings.²²³

In the stair hall, light glints off various metallic spots: the brass rail at the balustrade, the newel post cap, brass fittings at each of the joints between the nested squares on the balustrade, the portiere hardware, bosses set into the capitals of the columns at the screen, even the pulls for the drawer found in the base of the niche. Gilding is found as the background to a line of black zigzagging running around the niche, and gilding outlines every one of the sixteen-sided figures in the paneling under the stairs. Gilding also highlights the Assyrian figures and floral ornament carved into

220 Later, when the studio wing was built, an actual wooden screen was executed for the north window.

221 Plate 31, perhaps, comes closest as a design source for one pattern.

222 The following are stencils for the amber window: OL.1977.46; OL.1983.1236; OL.1983.1237; OL.1983.1238; OL.1991.33; OL.1981.34. OL.1991.32.a-b are, apparently, extra cut-paper patterns executed but never used in the amber window.

223 Near the niche on the floor is an area of two square feet where the finish has been taken off the floor. In the 1980s NYS OPRHP attempted to clean the floor and in so doing discovered that a thick accumulation of wax and dirt that constituted the finish of the floor was being removed. The work was stopped, and this spot remains. Note also that a rectangular area of similarly light-colored floor runs along the west wall. This marks the spot where a bookcase stood in the twentieth century, as will be discussed below.

the side panels on either side of the short flight of steps leading into the stair hall.²²⁴
Much of this gilding is now tarnished.

Paint color is less significant an element in the stair hall than in the Court Hall; however, colored walls and stenciling do tie the two spaces together. The walls are the same yellow as the Court Hall, while the ceiling is a gray brown. The pilasters and flat arch framing the stair hall are painted chocolate brown. Stenciling is found solely on the screen of arches at the landing.²²⁵ It is quite similar to that found in the Court Hall; three areas are segregated and treated as units: the spandrels, the borders to the spandrels, and the underside of the arches. As in the Court Hall, the spandrels have a floral design on a chocolate ground, and the outer border of the spandrel border is a row of salmon squares. Subtle differences do exist between the stenciling in the two spaces, however, in that the spandrel stencils are a bit more sinuous and less regular.²²⁶ The inner border of the spandrel shows a repeated pattern of leaves rather than the geometric figures found in the Court Hall, while under the arches two alternating motifs are stenciled, but they are different from the ones in the Court Hall.

Visual Documentation of the Court Hall

The Court Hall is seen in one painting and a series of photographs that document the room from 1878 through 1964.

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- 224 A cartoon drawn to scale survives for the Assyrian figures: OL.1977.47. Drawn on a thin transparent paper, the design was probably traced onto a template that was used as a printing plate to transfer the image directly onto the stair. The cartoon was then flipped over and the process repeated for the other side of the stair. The figure is not a stencil per se, but rather the transferred design was incised into the wood, then these incised areas were gilded. See also Gerald Carr, *Frederic Edwin Church: Catalog Raisonné*, catalog entry 579, which discusses the possible ancient sculptures Church may have seen in person or in print and that may be models for the image. The figure derives not from any specific monument but generalizes Assyrian and Persian guardian figures as understood in the nineteenth century.
- 225 Stencils used on the screen in the stair hall include: for the border around the spandrels, OL.1983.1191-.1206; for the underside of the arches, 1983.1175-.1190; and for the spandrels themselves, OL.1983.1207-.1234, OL.1977.68, OL.1977.78, OL.1983.1340.
- 226 See Van Dolsen, "An Unending Process." Van Dolsen notes that overall, the motifs used on the screen stenciling are more curvilinear than those in the Court Hall and reflect the later time period in which they were executed. The earlier motifs are related to the geometric emphasis of design in the 1870s, the screen stenciling is related to the incipient Art Nouveau style.
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Chronologically, the first portrayal of the Court Hall is an unfinished oil on canvas by Walter Launt Palmer, painted in 1878, figure 134.²²⁷ Though this painting is unfinished and thus many particulars of the room are not detailed, it does indicate one important fact – the Churches must have considered the Court Hall substantially complete by this date if they encouraged Palmer to paint it. Even in its unfinished state, the painting reveals valuable information about the Court Hall. Taking his cue from the amber window, Palmer clearly intended the interior to be permeated with a golden light, for he used ochre tones as underpainting. Though he had not yet put final colors to the walls and ceiling, nor sketched in many of the critical details, such as stenciling and rugs, he did include many details of furnishing. In the stair hall under the amber window is a tableau of a shield, lances, and other items set over a draped table. A Buddha sits on a pedestal on the stair landing. A potted plant sits on another pedestal near a portiere held back by a monumental figure of a crane standing on a tortoise's back. A curved sword and a pair of shoes with turned-up toes stand to the right of the stairs. A small, fringed rug is placed in the doorway between the Court Hall and the Dining Room / Picture Gallery. At the base of a pilaster is a stand draped with a cloth and topped by an elaborate metalwork basket.

Chronologically, the next visual documentation is a series of four photographs taken by Robert and Emily de Forest on October 11, 1884 (figures 135-138).²²⁸ These photographs, with their sharp, clear focus, reveal a vast amount of information concerning furnishings. As Frederic Church noted, the de Forests were “remarkably successful” with their photographs.²²⁹

Figure 135 shows the western half of the Court Hall and stair.²³⁰ On the floor is wall-to-wall carpeting, with rugs laid over it – a large one in the center of the room and smaller ones in front of the Ombra window and in the doorway to the library. Numerous furnishings can be seen distinctly (from left to right): a Chinese caned chair with a

227 Figure 134 is OL.1980.1940. The authorship and date of this canvas, formerly thought to be an unfinished work by Frederic Church, were established by Katherine Van de Water, in "Albany's Greatest Painter," *The Crayon* 18, no. 185 (winter 1986): 1, 7-11.

228 See the entry for Robert and Emily de Forest in “Who’s Who at Olana” for an explanation of the dating of these photographs.

229 Frederic Church to Charles Dudley Warner Dec. 27, 1884, ESCP.

230 Figure 135 is OL.1986.378.12.A.

bracket-work back; next, a rattan chaise covered with two throws, one of cloth with a floral pattern, the other of fur; next, a statue *Faith* (also known as *Supplication*) by Palmer; a table covered with numerous objects, including teacups and a potted plant; an armchair in the style of the Aesthetic Movement with a pillow; next, a Japanese lacquer table covered with objects, including three throws, one floral, one striped, and one with an embroidered edge, as well as a Koran stand, a box composed of three sides of spindles, a plate, a metal urn standing on a decorated box, and another urn, probably ceramic; next, a lacquer folding stand with a tray, on which is set a teapot and three cups and saucers, a bowl, and a plate; next, an inlaid taboret table covered with a fringed paisley throw on which is placed a Turkish coffee set with nine cups; next, a Chinese four-legged stand supporting a metal lampstand, topped by a cloth with an embroidered edge; next, a square center table on which is placed a throw, possibly of Rhest-work, as well as numerous books, a metal bowl, and a wicker basket; next the sculpture of a crane on the back of a tortoise; next the portiere made out of a Middle Eastern rug or wall hanging; next a Chinese garden stool; next, the Palmer sculpture *Sleep* on a wooden base; then a painted table with a twined-column support and a hat displayed on it. The objects on the walls are as follows: on the pilaster, an object covered with a cloth; over the doorway to the library a gouache of a Muse; to the right of the library door a vertical scroll, a portrait of Downie, a set of five painted rocks, and a mounted and framed butterfly; and over the doorway to the Cloak Hall there is one of the Palmer rondels.

Figure 136, taken from approximately the same spot as figure 135, shows the center and eastern portion of the Court Hall.²³¹ The large center rug can now be seen clearly, as can the wall-to-wall carpeting. Smaller rugs are seen behind the center table, in the doorway to the dining room, at the back of the stair hall, and running across the landing at the foot of the main stair, while two different runners are used on the two sections of stairs, the ones leading from the main part of the room to the stair hall and the ones leading upstairs to the second floor. A comparison of the center portion of the room, seen in both figures 135 and 136, shows only a few changes, as might be expected. A small wicker footstool is now visible under the center table, and the Aesthetic Movement armchair has been moved near the door to the East Parlor. A painted Indian

chair whose seat is covered with a throw has been pulled up to the center table. The same pillow visible in the Aesthetic Movement chair in figure 135 now sits on this chair.

Numerous additional furnishings can be seen in figure 136. To the left of the Aesthetic Movement armchair is a table composed of a metal tray on a wooden stand. In the corner near the door to the Vestibule are the following: a tea table or candlestand on which is placed an object covered with a cloth throw; a Chinese caned chair matching the one visible in figure 135; a table covered with a Rhest-work throw, on which is set an inlaid cabinet, a Mexican ceramic vase, two plates displayed in stands, a vase, a teapot with a rooster-shaped knob on its lid, and several smaller objects not clearly discernible. On top of the cabinet are a plate in a stand and another vase. The objects on the walls are a butterfly mounted under glass, an oil painting of a little girl, a vertical scroll, and another gouache of a Muse.

Many more objects are visible in the stair hall in figure 136, and they are: in the niche under the stairs, the Buddha; on the floor, a shallow bowl; in the alcove between the niche and the stairs is a trophy-like arrangement composed of three crossed spears, a shield, a battle-ax, a quiver, and other weaponry; on the floor to the left is the curved sword seen in the Walter Launt Palmer painting; on the wall behind is a chain-mail shirt and a cloth with zigzag patterning; below the trophy is a table covered with a throw on which is set a metal water pitcher on a stand, a metal urn, a bowl, a plate, and a floral cloth draped over the upturned plate; to the right of the table is a large ceramic urn draped with a patterned cloth; a hanging lantern is seen above the trophy; on the landing is seen a tall vase; a portiere and a tortoise sculpture there match those seen in figures 134 and 135; another four-legged Chinese stand and a metal candlestand, which forms a pair with the stand on the northwest pilaster; finally, two footstools are placed on either side of the stairs leading to the stair hall.

Figure 137 shows only the stair hall.²³² It provides a closer view of most of the objects visible in figure 136. A few additional objects can be seen: a large scroll hangs over the stairs; a Japanese paper globe lantern is set on top of the vase on the landing; a tile plaque hangs above the vase. A Chinese garden stool is visible behind the portiere; it

231 Figure 136 is OL.1986.378.28.A.

232 Figure 137 is OL.1986.378.32.A.

is either the one seen in figures 135 and 136 or the mate to it. Note also that the arches above the landing are not yet stenciled²³³ and that the floor in the stair hall does not appear to be carpeted.

Figure 138 shows Charles Dudley Warner reading in the Court Hall.²³⁴ The Aesthetic Movement chair has been moved once again and is now in front of the Ombra. In addition to furnishings visible in figure 135, a Chippendale-style desk can be seen and a chair or footstool behind it. The desk is covered with a cloth throw, and on it is what appears to be a butterfly under a glass dome, perhaps the one seen on the wall in figure 136,²³⁵ as well as a plate.

Figure 139 dates from about 1889-90 and shows a group of young people sitting on the steps to the stair hall.²³⁶ The four Church children are grouped at the right. On the top step sits Theodore Winthrop and Downie, with Louis half-reclining between them, while Frederic Joseph sits on the bottom step. The photo confirms that few changes were made to the furnishings of the stair hall in the intervening years. The few that can be noted are the addition of a stuffed peacock in front of the niche under the stairs and the absence of the painted table with a twined-column support. Though the background of the photo is shadowy, a vase can be seen in the niche under the stairs along with the Buddha. The still life on the table next to the niche has been changed, though its components are impossible to discern.

Figure 140 was taken on September 30, 1891, by Hortense Ferguson Childs.²³⁷ It reveals that many changes have been made to the Court Hall. The bookshelves added in 1886 can be seen, and a new center rug has been laid on the wall-to-wall carpeting. Most significantly, the furniture has been rearranged, moving the table out of the center of the

233 As previously discussed, the arches were not stenciled until 1887 or later.

234 Figure 138 is OL.1986.378.16.A. See the entry for Robert and Emily de Forest in “Who’s Who at Olana” regarding the identification of the man as Charles Dudley Warner.

235 Note also that the remnants of another mounted insect survive. OL.1988.630 consists of a round frame with a gilded mounting plate quite similar to the extant mounted butterfly, OL.1981.627 (HFR 33).

236 Figure 139 is OL.1987.437. The photo is dated by noting the ages of the Church children. This photograph seems to be one of a group documenting a house party at Olana that Jere Black attended. He became Downie Church’s husband in 1891. See accession file for further information.

237 Figure 140 is OL.1986.378.25.A. A duplicate of the image is OL.1991.1.204. See “Who’s Who at Olana” under Hortense Ferguson Childs for dating of this image.

room and creating conversational groups. The table has been moved in front of the northwest pilaster, and several chairs are grouped around it: an upholstered sling-back chair, a chair with spool turnings (formerly visible in the Library in figure 135), and a side chair whose back is carved with Chinese-style scrolling; all these appear in the room for the first time. Also new is a tall vase that stands on the floor next to the bookcase, near the door to the Library. The metal tray on a stand that first appeared in figure 136 is pulled up to the spool chair. The desk still appears in front of the Ombra windows, with a stool or a chair to next to it. The Chinese four-legged stand with its tall lampstand is still near the northwest pilaster; presumably its mate remained in the room as well.

The stair hall, by contrast, appears nearly unchanged. Little can be discerned of the still lifes in the niche under the stairs and on the table beneath the trophy arrangement; however, the Buddha is still visible in the former, and a thin metal urn is visible in the latter. The portieres and the tortoises framing the stair hall remain, as does Palmer's statue. A thin white object leans against the statue base. The peacock, however, has been moved to the right, near the stairs.

A few items can be seen on the desk: a pot with what appears to be a plant in it, and a stack of prints or photographs, the top one being a landscape. Another grouping of objects appears on the bookcase: the teapot with rooster-knob, a small rectangular picture, a metal lidded urn, and three other vases of various sizes. On the table is a throw, and on it are several objects, barely discernible, but apparently a stack of books and either a vase of flowers or a small lamp.

Above the bookcase hangs a mirror and above it another of the gouaches depicting a Muse. The portrait of Downie remains, probably hanging on its same nail. The paintings on rock have been replaced by the framed butterfly from the nearby pilaster, where a plate depicting a landscape now hangs. A Palmer rondel remains above the doorway.

Figure 107, already discussed, was also taken by Hortense Ferguson Childs on September 30, 1891.²³⁸ Though mainly depicting the East Parlor, it also reveals a corner of the Court Hall. A small rug is seen in the doorway, and a rocking chair with a cushion on it stands near the doorway.

Figure 82 is a view from Ombra into the Court Hall, taken in the mid-1890s. Though a reflection in the window prevents a clear view into the room, a few things can be seen. A low table is just on the other side of the window, and on it is set a potted plant. Another plant is to the left.

Figure 141 is a view of the stair hall taken sometime between 1887 and about 1900.²³⁹ Though the overall arrangement of furnishings remains as it was in the 1891 photo, some additions and shifts of smaller objects can be noted. *Sunset in Jamaica* (a small oil study by Church), is seen unframed and resting on the floor, leaning against the Palmer statue.²⁴⁰ A table draped with what appears to be a paisley shawl stands behind the left portiere, and on it rests a silver epergne without its glass globes. The paper globe that rested on the vase on the landing in figure 137 has been removed. The trophy arrangement is clearly visible for the first time since the 1884 photos (figures 136 and 137). It has remained unchanged except for the substitution of one quiver for another. Now the objects in the niche under the stairs and on the table under the trophy arrangement can be seen clearly. In the niche along with the Buddha there are four vases of various descriptions. The still life on the table consists of a branch with two stuffed birds, the thin metal urn visible in figure 138, a shield, a small bowl, a stick or wand of some sort, along with objects that are hidden by the peacock. Under the table are a metal lamp, a patterned ceramic plate, and possibly other items. Another large ceramic plate leans against the niche.

Most of the furnishings of the Court Hall visible in figure 141 have remained the same, but there are a few changes. Two unmatched metal pots filled with greenery appear on either side of the stairs. The pot on the left was visible on the center table in figure 136. The two Chinese stands with their tall lampstands flanking the staircase each have matching urns on their lower stage. In figure 136 a small cloth appeared on the left

238 Figure 107 is OL.1991.1.226

239 Figure 141 is OL.1993.7. The photo must date after 1887 because the arches at the landing are stenciled. In addition, the epergne (OL.1981.755.1) seen behind the left portiere may relate to a bill of July 2, 1890. The epergne was moved to the Corridor, probably around 1896 (see ch. 20, "The Corridor," this *Historic Furnishings Report*). This photo appears to be a nineteenth century one. Note that it is stamped "WCF" in the lower right. This might refer to the Forshew firm of photographers of Hudson.

240 *Sunset, Jamaica* (OL.1981.26) is discussed in chapter 16, "The East Parlor" of this *Historic Furnishings Plan*.

lampstand of the pair, but now a different small cloth appears on the right lampstand. Also, a few other items are now clearly visible: a vase and a plate on the bookcase and a lamp on the table.

Figure 142 shows the stair hall and the rear of the Court Hall on May 26, 1901.²⁴¹ The furnishings in the main section of the Court Hall remain nearly unchanged. Slight variations have been made to the two lampstands: the topmost segment of the one on the right has been removed, and the cloth has been moved to the left lampstand. One of the side chairs with a Chinese-style scrolled back is now visible near the northeast pilaster. On either side of the staircase there now appear two matching metal pots holding short palm trees.

More changes are visible in the stair hall. The peacock has been moved to a place near the left portiere, and a corner of a chair appears behind it; this is a mate to the side chair with the Chinese-style scrolled back. The tray on a stand has been moved from the Court Hall to the back of the stair hall and an upside-down bowl stands on it. A new tall lampstand now appears next to the newel post. A white sliver visible behind the lampstand may be *Sunset, Jamaica*. Four upturned plates appear in the back of the stair hall. The two under the table both appeared in figure 141, but the other two appear for the first time. The still life on the table has been rearranged. The two stuffed birds and the shield form the center of the composition, with a pair of vases flanking them. An upside-down bowl, two matching shallow cups, and other indiscernible objects are standing toward the front of the table. Visible for the first time, a framed picture hangs at the stair landing.

Figure 143, also dated May 26, 1901, shows the landing.²⁴² Newly visible in this position is a Chinese garden stool below the window and the *enconchada* hanging on the wall. The framed picture can be seen more clearly and the stenciling on the arcade is now fully visible.

241 Figure 142 is OL.1986.378.8.B. Although it is not dated, a duplicate of the image, in cyanotype, exists in the Ralph Good Album, where it is labeled “court from downstairs May 26, 1901.” See the Ralph Good album, now in the possession of George Good III and Jean Good, Annville, Penn., copy in ORC.

242 Figure 143 is OL.1986.378.8.A. This image is also replicated in the Ralph Good album, where it is labeled “same from upstairs. May 26, 1901,” copy in ORC.

Figure 144 is a photograph taken from the Court Hall looking out through the Ombra, taken sometime in the early twentieth century.²⁴³ Though most of the room is in shadow, a few details can be discerned. At the Ombra window draperies hang (at least on the left) and a table or desk appears. The edge of another table can be seen to the right, in the rear of the room. A mirror with a trefoil top appears on the west wall, near the library door.

Figure 145 dates from about 1914-16 and shows the Court Hall decorated with garlands of oak leaves and bouquets of flowers by Olana's waitress at the time, Maia Auer, in celebration of Sally Church's birthday on July 22.²⁴⁴ A few changes made to the stair hall can be discerned. A new rug has been laid in the center of the room, the third to appear in the Court Hall. Though most of the furniture remains in place, next to the newel post a lampstand has been set on a taboret table, replacing the tall lampstand. A new cloth is used on the table under the trophy arrangement. And the pots on either side of the staircase no longer hold palms, but flowers.

The northeast corner of the room can now be seen, for the first time since the 1884 photos (figure 136). The framed butterfly and portrait of a girl remain on the walls, and a Palmer rondel can be seen above the door to the Dining Room / Picture Gallery. A taboret table sits near the southeast pilaster; on it rests a metal ewer and basin set. This set appeared on the table under the trophy arrangement in figures 137 and 138 and perhaps also in figure 139. On the bookcase sits a small shallow dish, a plate on a display stand, and a vase that seems to be hung with a string of beads. A new rug appears at the back of the Court Hall, just before the stairs, and the chair with the Chinese-style scrolled back, formerly near the northeast pilasters, is absent.

Figures 146-151 were taken around 1960 by a member of the Lark family.²⁴⁵ Sally Church appears in figure 151, seated on the sofa between two women. These are the first color photographs of the Court Hall, and they reveal more of the room than ever

243 Figure 144 is OL.1987.444. The technique of the print appears to date from the early twentieth century.

244 Figure 145 is OL.1982.1512. See interview with Vera Frier Dietz, interview by Ryan and Eckerle, June 3, 1985, transcript, 6, ORC.

before. Overall, few changes were made to the room in the approximately fifty years since the previous photos were taken. The following items remained in place over those years: the large center rug and the runners up both flights of stairs; the portieres, the tortoisés, the pots (now empty of flowers or greenery), and the footstools, all of which flank the stairs; the framed butterfly on the northeast pilasters; the portrait of a girl; the taboret table near the northeast pilasters with its metal ewer and basin; and the large vase and plate on the northeast bookcase. In the stair hall the large scroll painting remains on the wall, and the trophy arrangement remains virtually the same – the items have only been shifted slightly, as though disturbed during a cleaning.

A few changes in the Court Hall are visible in the color photos. The wall-to-wall carpeting has been removed, an Empire sofa has been placed parallel to the library door with a refectory table directly behind it, a throw has appeared on the taboret table, and a small vase has been substituted for the shallow dish on the northeast bookcase. For the first time, a corner of a Turkish chair is visible in the eastern section of the room.

More changes are seen in the stair hall. A bookcase now appears where *Sleep*, the Palmer statue, stood, and on it is a footed metal urn. Two circular tables have been added, one near the bookcase, the other near the stairs. Each is covered with a throw and holds a metal pot. The tall lampstand is back near the newel post, and it has been converted to an electric or oil lamp and fitted with a wide, fringed shade. The Chinese garden stool formerly on the landing has disappeared.

The still lifes on the table under the trophy arrangement and in the niche under the stairs both remain substantially unchanged; these photos show a few additions to them and allow more complete identification of objects. On the trophy table, the tall metal vases, the shallow cups, the bowl (now right side up), the chain-mail shirt, and the cloth on the wall behind all remain. A third stuffed bird has been added to the branch with the other two. A pair of thin, two-handled vases now appears; one of the pair was visible here in figures 140 and 141. A long thin object, perhaps a stick or wand sits on the table; this might be the object visible in figure 141. The shield has been moved to the floor.

245 Figure 146 is OL.1988.745.218; figure 147 is OL.1988.245.221; figure 148 is OL.1988.245.217; figure 149 is OL.1988.245.220; figure 150 is OL.1988.245.219; figure 151 is OL.1988.245.205. For further information on the dating of the photographs see the entry for Charles Tressler Lark Jr. in “Who’s Who at Olana.”

Likewise, in the niche under the stairs, the Buddha on a cloth-covered stand and the pair of tall white vases (formerly only the right-hand one was visible) remain, and many items have been added to this arrangement or are newly visible: a dagger in a scabbard, a metal vase, two upturned plates, a pair of lidded bowls, and two large vases, one green and one black with gold figuring.

Several portions of the Court Hall can be seen, or be seen fully, for the first time in figures 150 and 151. On the refectory table behind the sofa stands a metal vessel in the form of a monumental goblet and two metal lampstands that have been converted into electric lamps. A pair of tall ceramic vases flank the Library doors, one of which was visible in figure 140. Above the northwest bookcase there is a statuette of a Madonna in a carved wooden niche and *The Star of the East* by Church. There also hangs a gouache of a Muse, remaining where it was in figure 140, and the plate with a landscape scene remains on the northwest pilasters, where it was in figure 141. An assortment of vases, metal and ceramic, along with a teapot and a clock, stand on top of the bookcase.

Figures 152-166 were taken by Richard Wunder on September 16, 1964.²⁴⁶ These photographs were taken shortly after the death of Sally Church and provide a nearly complete pictorial record of the room. Not surprisingly, very little changed in the room in the few years between the Lark photos and Wunder's. A few things have been shifted: some of the vases in the niche under the stairs, some of the objects on the northwest bookcase, and the Turkish chair now appears at the south end of the room. A pitcher has been added to the niche arrangement. Much has stayed exactly the same: the entire still life on the table under the trophy arrangement, the rugs, and all the furniture.

With figures 152-166, several areas of the rooms are recorded for the first time, and much new information can be gleaned. An elaborate chandelier in Middle Eastern style hangs from the ceiling, and the bust of *Imogene* by Palmer is seen on its shelf on the southeast pilaster. The Aesthetic Movement armchair, last seen in the 1884 photos

246 Figure 152 is OL.1990.104.243; figure 153 is OL.1990.104.241; figure 154 is OL.1990.104.207; figure 155 is OL.1990.104.242; figure 156 is OL.1990.104.257; figure 157 is OL.1990.104.262; figure 158 is OL.1990.104.249; figure 159 is OL.1990.104.244; figure 160 is OL.1990.104.205; figure 161 is OL.1990.104.204; figure 162 is OL.1990.104.240; figure 163 is OL.1990.104.214; figure 164 is OL.1990.104.233; figure 165 is OL.1990.104.230; figure 166 is OL.1990.104.221. For further information on the dating of these photographs, see the entry for Richard Wunder in "Who's Who at Olana."

(figures 136 and 138), is still in the room, but now near the door to the Sitting Room. A rocking chair with carved arms sits nearby. A lamp with a modern shade stands on a table near the southeast bookcase, and rugs can be seen on the stair landing. Figure 163 clearly shows all the objects on the northwest bookcase, while figure 166 shows the objects on the southeast bookcase as well as the pictures above them.

Figures 167-170 were taken by Jinny and Wendy Neefus in late 1964 or early 1965.²⁴⁷ These are the first twentieth century photographs by a professional photographer. A few items can be clearly seen for the first time: the two Palmer rondels at the north end of the room, the items on the bookcases in the stair hall, the southwest corner of the room, the chandelier, and the table near the southeast bookcase.

Descriptions of the Court Hall

In the published descriptions of Olana, the Court Hall is the room that merited special discussion. Martha Lamb's account, which appeared first in *The Art Journal* for 1876 and later in a collection of essays, noted: "The main feature of the interior is a large central court or hall, cruciform, which opens into various rooms."²⁴⁸ A group of four articles published in 1879 described the visit of a group of Vassar students to Olana. Most mentioned the Court Hall, and one noted that, "At the foot of the grand staircase is Palmer's statuary of a sleeping child and a pair of Japanese cranes."²⁴⁹ Francis Zabriskie in his article of 1884 observed, "[the central hall] which is filled with objects of art and 'verta,' is the chief feature of the house. The library, reception room and the dining room open into it. . . . We ascended the broad stairway, flooded with the mellow light of a golden-glassed window."²⁵⁰

Frank Bonnelle, a reporter and a friend of the Churches, wrote a lengthy description of Olana for the Boston Herald and described the Court Hall as follows:

247 Many copies of the images seen in figures 167-170, all produced by Wendover and Jinny Neefus, exist in the Olana Collections; most are currently unaccessioned. Figures 167-170 are found in the Mazzacano photo album, ESCP (OL.1998.22). See also the entries for Neefus and Boice in "Who's Who at Olana" and "Photographers at Olana, 1950-1960s," research project, ORC.

248 [Martha Lamb], "The Homes of America: Residence of Mr. Church, The Artist" 247; and Lamb, *The Homes of America*, 177.

249 "An Aesthetic Frolic."

250 Zabriskie, "'Old Colony' Papers."

You are at once ushered into a large central court, cruciform, the main feature of the interior, where you are warmly greeted by your host. . . . The central court takes in the width of the house. On the west an immense window opens to view the Hudson River and Catskill Mountains. On the east a wide platform leads to a winding flight of stairs, above which is a stained glass window that lets in a flood of mellow light. The portieres at the edge of the platform are held back by a pair of storks of Japanese manufacture, several hundred years old. Here and there are pieces of rare statuary and bric-a-brac, and disposed about is rich furniture with downy cushions. The four arches supporting the ceiling are highly ornamented. Among the paintings on the walls is a portrait of Mrs. Church, a very beautiful woman.²⁵¹

Not surprisingly, houseguests also described the Court Hall, often with fond memories. The first such mention of the room comes in a letter Mrs. Osborn wrote in the 1870s that, “in winter the open porch in front of Mr. Church's house is enclosed & filled with plants, so as you come down the great staircase you feel as if you were in a sunny bower.”²⁵² When Grace King visited Olana in the company of Mr. and Mrs. Clemens, she recorded her first and second impressions of the room:

Of course, there are more gorgeous houses – more wonderful rooms in the world – but surely there is none other arranged as this is – & none possessed by an American artist – I am not going to pretend to describe it. The hall is square – (that is my interpretation I have only been here an hour & now should be dressing for dinner) a carved wood stair way is broken by a landing in which is a huge window of gold color glass all interlaced and embroidered like an old Venetian wine glass – under the stairway is kind of little temple in which are brass gods & ornaments brought from the East. . . . After dinner I saw that the house was built around the square hall whose four identical arches opened into parlors, libraries, sitting room & dining room. The walls are decorated in Moorish style – the great pillars a mass of color. Two huge brass cranes

251 Bonnelle, “In Summer Time on Olana.”

252 Virginia S. Osborn to Mary Sturges, no date (c. 1870s) Osborn Papers, NYHS.

stand on turtles on each side of the staircase holding vases or lamps in their mouths.²⁵³

Hortense Ferguson Childs, a friend to two generations of the Churches, wrote a lengthy description of the Court Hall in a speech. She clearly had compiled several clippings on the Churches and Olana, notably Bonnelle's article, for she quotes from it, and includes her own memories:

Then you are ushered into a large central court, cruciform – the main feature of the interior. It takes in the width of the house including the stairway, and the ombra, where an immense window opens to view the Hudson River and the Catskills Mountains. Opposite the ombra a wide platform leads to the stairway on the landing of which is a stained glass window that lets in a flood of mellow light. Mr. Kimball, a former President of the American Institute of Art and once a guest in my home that adjoined Mr. Church's, said that a description of this window would interest you and I ventured to suggest that he write it, which he kindly consented to do, and I am pleased to be able to give you this description so worthy of the window itself. “The amber glow of the oriental sun seems to stream upon this stairway through the Persian arched window on its main landing. A first glance makes one feel that all the Moslem treasures houses of the Far East must have yielded up their contents to provide it. One is sure that nothing less than the armorial workshops of old Damascus could have fashioned the intricate lacework of the grill that covers the entire opening: It is as though the pattern had been taken bodily from the legend-laden stucco diapers of some sacred mosque or as if some gifted Persian loom artist had chosen a woof of steel for its fabric. One is fairly astounded at the simplicity of the reality, however, for in this charming little exotic, with its perpetual sunlight, and its intricate mazes of lace-like grillage, a sheet of clear glass and one of yellow, with a scissored diaper of plain black paper sandwiched between is all there is – except of course, that these simples are welled by the feu sacré of a great genius, and tempered with true American ingenuity. Mr. Church has chosen to reconstruct on his stairway, the romantic atmosphere of the Far East – and has done it with his own hands.” The

253 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

portieres at the edge of the platform are rare old Gobelin tapestries and are held back by a pair of Chinese bronze storks, several hundred years old and sacred to the Chinese.²⁵⁴

Use of the Court Hall

The Court Hall was used by the family and guests for all sorts of activities, from the mundane to the extraordinary. The few mentions of the room in the family's correspondence note routine events. Isabel looked after the housekeeping of the room. In 1892 she mentions that "Eliza and Mary are cleaning the Court which is a big job,"²⁵⁵ and in 1894 she asks Louis to be sure that the maids "be extra careful especially with those 2 dark blue vases, in the court – They are very old and cracked already."²⁵⁶

Once the studio wing was completed, Church apparently could use the long pathway between the front door and the studio as a place for exercise. At Olana for the winter of 1890/91, Church wrote Palmer: "As I cannot breathe chilly air with impunity I must take my range within doors – the amplitude of the House makes this easy, comparatively."²⁵⁷ He therefore would have used the Court Hall as part of a walkway. In 1894 Church wrote Downie, thanking her for a Christmas gift: "Unpaid bills are my abhorrence. They hang over my head like the sword of Damocles. And for fear that any might be over-looked and forgotten I am in the habit of leaving them on my desk until paid. I can now impale them on the spike of the little stand you sent and not fear that the wind from open door or window will scatter them."²⁵⁸ The letter makes it clear that Church attended to the family's finances at his desk.

The Court Hall was probably used most frequently as a room for lounging and relaxing. Walter Launt Palmer's unfinished painting of the Court Hall (figure 134) shows one of the children sitting quietly on the steps up to the stair hall, playing with a toy. The 1884 photograph of Charles Dudley Warner (figure 138), admittedly staged, does show

254 Hortense Ferguson Childs, "Reminiscences," 12-13, WP.

255 Isabel Church to Downie Church, June 13, 1892, ESCP.

256 Isabel Church to Louis Church, March 22, 1896, ESCP.

257 Frederic Church to Erastus Dow Palmer, Dec. 28, 1890, McKL.

258 Frederic Church to Downie Church Black, Dec. 25, 1894, ESCP.

him sitting reading a book in a chair next to the desk. Frederic wrote to Downie in 1897: “Your Mother has felt the heat very much and was glad to settle in the Court, hot even there, the temperature was 77 degrees.”²⁵⁹ The view and the activities going on outside undoubtedly distracted the inhabitants of the room. Church wrote:

I am writing as usual before the big window in the family room enjoying the hazy landscape. On the terrace which is free from snow is a little flock of snowbirds busily engaged in dining. We keep a supply of Indian meal dough which they are very fond of scattered on the ground and these trim little birds come regularly for their meals. Occasionally a plum, well-befurred squirrel rushes in, selects a piece, sits up gracefully with his plume of a tail curled over his back and eats with a rapidity which would discourage a school boy. At the last he seizes a big yellow lump with his teeth and bounds off for his nest.²⁶⁰

Church’s letter confirms that the desk in front of the Ombra window (seen in figures 138 and 140) was indeed his desk and that he conducted his correspondence there. He was easily distracted, however, by the view; surely a distraction he anticipated and welcomed.

Guests enjoyed the Court Hall and some activities took place there in their honor. When Grace King arrived at Olana she noted, “we were immediately taken in the hall, where lemonade, tea and sponge cake were served.”²⁶¹ King’s recollection confirms that guests were not always received in the East Parlor. King had arrived for a visit of many days, accompanied by the Church’s good friends, the Warners. The whole party was received in the Court Hall. A photo dating from about 1888 (figure 139) shows the Church children as young adults with their own guests, dressed for dinner or an evening party. They sit on the steps leading to the stair hall, posing for the camera.

The only known instance of the use of the stairhall as a stage was recorded by Susan Hale. She left an account of a set of tableau vivant she performed there:

259 Frederic Church to Downie Church, June 28, 1897, ESCP.

260 Frederic Church to Mrs. J. Gaul Jr., Jan. 8, 1888, ESCP.

261 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

On Saturday evening I did the “Elixir of Youth” here! Mrs. Warner thorned Mrs. Church to make me (I'm displeased with Mrs. W for this foolishness), and I couldn't well refuse, although I had not a thing in the way of costumes, and only that small trunk's worth of my usual clothes. It was sprung on me at breakfast. I yielded, and everybody flew off in different directions on different behests. Downie to Hudson to buy false hair and rouge, Louis and Leila to drive round the country and invite the neighbors. The day was one of scrimmage, and on my part, of great gloom – but it really went off charmingly, and I am glad it took place, for it gave great pleasure, and Mr. Church is immensely pleased. He says “the half had not been told him.” The stage was perfect. In fact I have always been longing to do something on it, a raised dais at the foot of the stairs. About ten guests came (in the dark, long drives, up our winding wood road) and this with ourselves and the servants, for whom a sort of gallery behind a screen was arranged, made about thirty for audience. Mrs. Warner played soft music as the Old Lady came gliding down the stairway and advanced to the front. I had on my heliotrope plush wrapper with a canary-colored little crepe shawl over it. Standing with a background of old idols and armor, and two great bronze cranes, and tapestry, lighted by two tall standing lamps hidden from the audience, and raised four steps above their level, the effect must have been perfect. I wore my own India silk for 50; – and 25, Downie squeezed me into her ball gown of white crepe, most becoming, a wide gap in the laced-up-back was plastered o'er with a piece of sash, and I had her white feather boa on my throat. At 15, I wore bodily a gown of small Twitchell from Hartford, who came with the Warners. The length and all was just right, only a few plaits had to be let out at the breast. This, of course, brought down the house. Michael, the great big coachman, brought in the Baby, to the great delight of the gallery, who thought the whole performance the best thing ever seen. . . . Leila hustled me off at the end and got me into my own black net gown, to return to the company. Wasn't that a time!²⁶²

262 Susan Hale to Lucretia P. Hale, Oct. 16, 1890; quoted in Atkinson, ed., *Letters of Susan Hale*, 250-251.

The Court Hall in the Twentieth Century

Besides the numerous photographs (figures 142-170), a few other documents record the Court Hall in the twentieth century, after the death of Frederic and Isabel.

Upon the death of Louis Church in 1943, a cursory inventory was taken of the contents of Olana.²⁶³ The listing for the Court Hall was as follows:

263 John H. Vint, appraisal performed in connection with New York State estate tax of Louis P. Church, dated May 1944, Columbia County Surrogate's Court, file 2230, Columbia County Courthouse; Hudson, N.Y.; copy in ORC.

MAIN HALL:	Value	
Sofa	\$	50.00
3 upholstered chairs		15.00
4 small tables		25.00
1 long table		10.00
1 pair vases		20.00
Miscellaneous books		50.00
Mirror		12.00
Bronze image		10.00
BACK COURT: Odds and ends including		202.00
HALL: books	160.00	160.00

On September 16, 1964, Richard Wunder made an inventory of the art at Olana.²⁶⁴ The following are the contents of the Court Hall:

LIVING HALL

English 19th century (?), "Head of a Child"
 Chinese, "Fish" (hanging scroll) (large)
 Chinese, "Birds" (hanging scroll) (large) (companion to the above)
 Colored engravings, copies of Pompeiian decorations (6 items)
 5 oil sketches on wood (bombe, mounted together), supposedly by a friend of Church's
 Erastus Palmer, 5 marble reliefs
 Erastus Palmer, Female bust (bronze)
 Church, "The Star of the East"

On June 11, 1965, after the death of Sally Church in 1964, a thorough inventory was completed of the entire contents of Olana.²⁶⁵ The listing for the Court Hall is included in Appendix 2, which reproduces the entire inventory.

CONCLUSIONS

Though it is clear that he had a number of important collaborators in arranging the Court Hall, Frederic Church was its primary designer. First, although the Churches doubtless originated the idea of an interior court that was open to the landscape, probably

264 WP.

Vaux and Church worked together to conceive its overall architectural form. The grouping of volumes in the room and the architectural vocabulary used show a firm grounding in architectural theory and practice, one that probably exceeded Church's grasp in the 1870s. It is certain that only Vaux could have been responsible for the fairly complex engineering demonstrated in the piers, flat and pointed arches, and pilasters that are the structural components making up the architectural shell of the room.

Second, though hundreds of surviving architectural sketches for the Court Hall indisputably establish Church as the mastermind of the architectural details of the room, some of the craftsmen involved in the execution of those details may have had some input. For example, many of the dozens of extant sketches for the decoration filling the centers of the paneled balustrades show a great number of curves expressed in two dimensions; only gradually did Church evolve a design based on geometric forms. The final design of the stairs is a row of hollow wooden squares nested inside larger hollow wooden squares, rimmed by dog-tooth molding – all quite constructional in character. Common elements fabricated from wood are used ingeniously; simple lengths of wood and standard moldings are fitted together with mitered edges and shiny brass hardware, much like any other carpentered product. Perhaps Mr. Runkle, Church's stairbuilder, conferred with Church about standard carpentry methods, and Church then turned these constraints to the advantage of the final design of the staircase.

Finally, the collaborator who undoubtedly had the most influence over Frederic Church was Isabel Church. She may well have been consulted as designs were formulated on paper for various aspects of the room, from stenciling to bookcases. Her role, however, was subsidiary to Church's. It was he who composed the hundreds of sketches for the stencils, for the woodwork, and for the amber window. It was he who conferred with Vaux and managed the many workers, including Mr. Runkle. She was, however, probably a partner during later stages of design of the room including the purchase of furnishings and their placement. Ultimately it was probably Frederic Church, not Isabel Church, who had final say about all arrangements in the room.

Though there are few firmly dated elements in the Court Hall, a rough chronology of the significant stages in its development can be deduced under both generations of the

265 See "Who's Who at Olana" under O. Rundle Gilbert for the dating of this inventory.

Churches. The staircase was finished in 1876. A partially-completed painting shows the room in 1878. The bookcases were added in 1886, and the stenciling of the arcade at the stair landing was completed sometime after 1887. In addition, photographs document the room in 1884, sometime after 1887, 1891, and then again in 1901. They indicate that the stenciling, the amber window, and most other details of the room were considered mainly finished by 1878, otherwise Palmer never would have begun the painting. Photos indicate that sometime between 1884 and 1891 the furniture of the room was rearranged. The addition of the bookcases to the room in 1886 may well have sparked this change or the completion of the studio wing may have initiated it. Though there is very scanty information about the art on the walls, it is known that one of the most important paintings, Downie's portrait, left the room sometime after 1891. Perhaps Downie took her portrait to her own home sometime after her marriage, perhaps when she moved to Pennsylvania sometime in the spring of 1892, after her stay in Colorado. Sometime before the 1901 photographs were taken, the runner up the main flight of stairs was replaced with another Oriental rug.²⁶⁶ This new runner blended very well with the large Oriental rug in the center of the main section of the room. Other changes revealed by the 1901 photos include the movement of the tray-on-table into the stair hall and the displaying of several trays and platters on their sides, facing the main section of the Court Hall. The 1901 photographs, taken shortly after Frederic Church's death and not long after Isabel's, are thought to illustrate the couple's final decisions regarding the placement of furnishings.

Finally, it seems clear that relatively few changes were made to the interior of Olana under Louis and Sally Church's tenure. Over the course of the twentieth century, the seating furniture of the Court Hall was rearranged, a new area rug substituted for the old one, and *Sleep* was moved outside to the garden. Other relatively minor changes include the addition of a bird of paradise to the mounted Quetzals and a general shifting of smaller items. It is remarkable, however, how many items stayed in place or were moved very little. Helen Howe's and Dorthea Wilsey Wentworth's comments regarding cleaning procedures in the 1930s and 40s are revealing; they said that all maids were

266 The original runner, very worn, was retired.

instructed to clean, but never rearrange.²⁶⁷ Thus, it is safe to conclude that many items in the room in 1964 had probably always been in the room and remained in the same position.

It is important to note that within the overall scheme of Olana the Court Hall was the room used for socializing with close friends and the whole family. Visitors paid formal calls in the East Parlor, and intimate family gatherings took place in the Sitting Room, but groups of houseguests and their hosts would naturally have congregated in the larger and more impressive Court Hall, especially if the weather made outdoor spaces unusable. The furniture arrangement recorded by the photos dating from 1891 and later emphasize the room's role as host to social activities.²⁶⁸ Conversation between people in the groupings of chairs, handwork around the table, lounging on the chaise, reading from the bookshelves – all these quiet social activities are promoted by the furniture arrangement. While other activities took place in the room – Church paid bills and did other paperwork at his desk, and he paced through the room when cold weather forbid outdoor exercise – the room's primary function was as a place to gather and socialize.

The Court Hall, perhaps more than any other room of the house, not only contains many works of art, it is a work of art in itself. It was conceived as a work of art, with emphasis on the formal qualities common to all artworks: combinations and contrasts of colors, lights and darks, textures, and composition. As in Church's paintings, the elements of this artwork carry meanings. The Court Hall was the centerpiece, the core of the home, and it was the most carefully crafted room in the house.

The Court Hall achieves its effect through a number of different formal strategies. First, similar motifs are repeated in different media, a surprising and pleasing device. Real framed butterflies echo butterflies painted in the ceramic glazes. Flowers appear everywhere. And a sixteen-sided figure with touches of metallic glitter appears both as a motif in wood under the staircase, and nearby as a motif in a tablecloth.

267 See chapter 13 in part 1, "Louis and Sally Church as Stewards of Olana" for further comments on Louis and Sally's tenure at Olana.

268 Repositioning the table not only enhanced the room's role as the focus of entertainment, it improved the line of sight from the front door through the house, and it provided Frederic Church with a pathway for exercise. See Karen Zukowski, "The Court Hall Before and After – Redux," *The Crayon* 25, no. 198 (winter/spring 1992): 12-13.

Second, pairs are everywhere in the Court Hall. A pair of metal lampstands each stand on a pair of Chinese stands. Two portraits of little girls form a pair, as do two long scrolls. There are many pairs of vases: tall ceramic Satsuma vases near the Library doors, short bronze Japanese urns near the short flight of stairs, and two large Japanese blue-and-white vases on the landing. Even the framed butterflies are presented as a pair. As if to double the effect, there are pairs of pairs. There are two pairs of Palmer rondels, two pairs of stenciled double doors, two pairs of stenciled single doors, and four pairs of gouaches of the Muses. The theme of pairs is even carried through disparate media. There is both a sculpted Buddha and one depicted on a scroll. The Ombra window forms a pair with its counterpart, the amber window, and the portieres form a pair with the Ombra curtains. Even the bust, *Imogen*, as the text of the recommendations makes clear, is paired by her reflection in the mirror opposite.

All these pairs only reinforce the third aesthetic strategy, the inherent architectural symmetry of the room. The architectural structure of the room is symmetry itself, with its four arms flanking a central cube, separated by four equal arches, each component painted in matching colors and stenciled identically. The symmetry of architecture is amplified and reinforced by the placement of furnishings. Not coincidentally, many of the pairs of objects flank openings, or frame other furnishings. This is carried out on both a large and a small scale. The bookcases bracket the main section of the Court Hall, while the lampstands frame the opening to the stair hall. Two sets of vases flank the doors to the Library: one on the floor, the other on the bookcases directly above them. Two pairs of vases flank the sculpted Buddha in its niche, which itself frames the ensemble. Thus, the many pairs of pairs, too, invariably frame and bracket.

As a counterpoint to this stability there is a series of asymmetries, a fourth aesthetic strategy.²⁶⁹ The contrast between the very regular space of the main room of the Court Hall and the irregular space of the stair hall is probably the most notable. While the stair hall forms a pair with the Ombra, the two spaces are unequal, thus underlining an asymmetry. The post-1891 furniture arrangement in the main section of the Court Hall is

269 It should be noted that the asymmetry of the room increased over time, especially as the furniture and rugs were shifted into asymmetrical arrangements. This tendency toward asymmetry was generally a characteristic of late-nineteenth century design, as artists and patrons sought greater visual complexity.

also asymmetrical. The trophy table placed next to the niche with the Buddha also provides a visually unequal comparison, and the rug emphasizes the north/south axis of the room. More subtle asymmetries exist. The Ombra window provides an expansive view while the amber window opposite closes off space. Nearly complementary colors are used in uneven doses in the stenciling and on the walls. And everywhere there are unequal measures of contrasting textures and materials – hard reflective metal and ceramics against soft, dull fabrics, painted and ornamented surfaces next to plain expanses, pattern overlaid on pattern, and an irregular pattern of objects punctuating the walls atop the bookshelves. Visual complexity achieves asymmetry.

The fifth aesthetic strategy is particularly dramatic: light shines out of areas of relative darkness. Before they became severely tarnished, many metallic surfaces shimmered and gleamed among the architectural embellishments of the Court Hall. Brass rosettes ornament the capitals of the columns at the stair landing; the brass rail of the staircase reflects light, and most importantly, the stenciling of the arches and the doors would have shined with both silver and gold hues amid the dark area near the ceiling, which itself was lacquered to reflect light. There is an abundance of reflective metallic surfaces among the furnishings. All the Middle Eastern metal work would have had some shine, as would the elements of the trophy arrangement. Even the picture frames and the copper edges of the footstools designed by Church gleamed. The two mirrors, of course, augmented this light. The glow from a few furnishings might even have added to their meaning. The Assyrian guards appear all the more impressive as they shine; the light glinting off the mother-of-pearl in the *enconchada* would have confirmed the inherent connotations of holiness in the depiction of the Madonna and Child. The Buddha under the stairs, the visual focus of the stair hall, glowed in its niche, seemingly as evidence of its own spiritual significance.

Indeed, objects highlighted by the golden light of the amber window are only the most telltale hints of the meanings the furnishings surely would have held to nineteenth century viewers. Different layers of meaning were carried along several interconnected pathways; comprehending the room was a complex and delightful process, occurring over time.

The Court Hall was full of mysteries that were revealed only gradually. The moment the visitor stepped into the room, the desire to see and know the space was thwarted by its darkness; only gradually could the eye adjust from the brightness of outdoors to the dimness of the interior. First, one would see the architectural form of the room and notice the bright objects shining out of areas of darkness. Then smaller and more dimly lit objects would take shape. The sheer number of objects in the room defied easy visual digestion; it took time to take in the whole. Grace King noted this when she commented on the room, “I am not going to pretend to describe it. . . . I have only been here an hour.”²⁷⁰ Furthermore, the visitor would comprehend the room not only with the eye, but with the mind, and discussion was a part of this process. Frank Bonnelle's impressions of Olana and the Court Hall came not only from himself, but also from Frederic Church, as the host guided the visitor on a tour through the house, commenting on the items they saw. Bonnelle's commentary is permeated with Church's opinions. It is not difficult to imagine that most visitors were similarly treated. Thus, as one sat, conversation would turn to the room itself, and all the stories and anecdotes associated with every object in it. Many furnishings were so complex, visually and in terms of the meaning they carried, that one could only comprehend them in several viewings. The story of Palmer's *Imogene* (see HFR 40) is one example.

Great age is one of the first qualities a visitor would associate with the room and the objects in it. The Court Hall is a nineteenth-century version of the medieval central living hall, predecessor to the type that was later developed more fully in the Queen Anne style in American residential architecture. Olana's Court Hall, though developed in a Middle Eastern rather than European vernacular, nonetheless connotes the medieval past from which it derived; stepping into the Court Hall felt like stepping back centuries. Many objects in the room were thought to be hundreds of years old. The Churches' opinions on the great age of the bronze cranes holding back the portieres, the tall blue-and-white vases on the landing, and the Mexican statuette are all recorded. Research has revealed that many objects in the room are indeed of some antiquity: the Buddha, the gouaches of the Muses, and the Society of Cincinnati plate. Other objects simply evoke age. Many of the ceramics revive archaic glazing styles, and much of the weaponry

270 Grace King to May, June 7, 1887; collection of John Coxe, on loan to LSU-HML.

seems to show real or artificial signs of wear. Even Samuel Rowse's painting of an imaginary little girl seems to depict someone from the land of the past.

As one becomes further acquainted with the Court Hall, one would have been struck by its exoticism. The architecture of the room is foreign, and the furnishings are curiosities collected from cultures remote in time and place. Middle Eastern objects and architectural details predominate. The eye is drawn to the trophy arrangement of spears, armor, and shields, evoking the feudal warfare of the infidel Islamic world. Many other objects come from Asia: ceramics, textiles, bronzes, scroll paintings. Religious imagery is everywhere in the Court Hall, but not the imagery of the Churches' Protestant Presbyterianism. Rather, much older, even pagan, religions are called to mind. The two Buddha's, the one in the niche being a visual focus, evoke the meditative character of the Orient. Two objects from Mexico depict the Virgin, recalling Roman Catholicism, whose Mariolatry was thought to amount to superstition, yet deep spiritualism. Nearly all of the objects in the Court Hall are handmade, thus very different from the products of European or American cultures. They showed a respect for long craft traditions. Though relatively new, they do not differ much in appearance from the objects made by the ancestors of the artisans who crafted them. Many curious and wonderful techniques are apparent in these objects: colorful needlework and weaving, inlay and wood carving from Mexico and the Middle East, the full range of glazes produced by the Orient, lacquering, and hammered metals. They reflect age-old practices and the survival of ancient ways of life in the modern world.

Overlaid on the sense of exoticism is another shade of meaning carried by the furnishings of the Court Hall. The most meaningful art on the walls showed images of young women. The Muses are all women, and the two Madonnas personify innocence and purity. Mr. Rowse's charcoal portrait shows a charming and youthful Isabel Church. The two focal points among the artworks on the walls are two oil portraits of little girls: one is Downie at about the age of five, the other is an unknown, probably imaginary, little girl. All these women are pure expressions of feminine innocence.

The center of Olana, the Court Hall, is thus a zone of mystery and exoticism, yet at the same time, a stronghold of feminine innocence. This, of course, coincides with the nineteenth century belief in the woman as the center, both literally and spiritually, of the

home.²⁷¹ This center is, however, unfathomable at its core, full of foreign, ageless objects. The Court Hall, whether so arranged consciously or unconsciously, seems to contain a duality; at the core of the home is both feminine innocence and the mystery of the ages and exotic cultures. Both aspects of this duality, feminine innocence and the mystery of earlier times and the exotic, suggest origins – the origins of the human race. The feminine suggests each individual's origin, as he or she is born to a woman. The ageless, exotic objects suggest the beginnings of civilization in the remote past. Thus, the room is about the mystery of origins, a mystery enveloped by strong stone walls. The only opening to these walls, the carefully planned vista of the Ombra, opens out into a different realm, the New World (figure 56). This is an expansive view, a promising revelation. Thus, mystery and revelation both infuse the Court Hall.

RECOMMENDATIONS

Architectural Treatments

The most important recommendation for the ultimate restoration of the Court Hall, in all media, concerns renewing the stenciling and metallic finishes. Currently, the stenciling of the Court Hall is a shadow of its former self. The stenciling suffers from two major problems: an accumulation of grime and the oxidation of the metallic pigments used for portions of the stenciling, specifically bronze and aluminum powders, which have turned from gold and silver into tan or brown and gray. The metallic portions of the stenciling would have been echoed in the nineteenth century by other metallic architectural surfaces in the room, which also reflected light. Some of these have faded or become tarnished and need to be refurbished. These include the painted gold outline for the sixteen-pointed figures in the paneling under the stairs, the gilded ground on the band of zigzag surrounding the niche under the stairs, the brass fittings joining the elements of the stair baluster, the brass rosettes in the capitals of the columns on the landing, and the upholstery tacks embedded in the stencils that form the centers of the floral elements. All these metallic surfaces have oxidized, faded, or otherwise become obscured.

271 Harvey Green, *The Light of the Home* (New York: Pantheon Books, 1983), especially chapters 1

The evidence indicates that these surfaces once had luster and reflectiveness, without shining brightly “as gold.”²⁷² While some would argue that Olana's stencils are too valuable to the original aesthetic scheme of the interior to be tampered with, I would argue that their very value dictates that some restoration of their original appearance must be attempted. Of course, painstaking care and a moderate approach are needed. Polishing the metal fitting of the balustrade should be a relatively simple matter. Cleaning the grime from the stencils, while formidable, is manageable. The stencils have already been cleaned to some degree, using a “pink pearl” eraser to remove dirt. This technique has proved partially successful and should be applied over the whole surface of the stencils. The stencils repeatedly lift and flake even after treatment; a program of maintenance must be initiated. The metallic pigments that have oxidized are tricky. Some solution must be found to renew the metallic finishes, making them lustrous, but not overly bright.

Other metallic surfaces in the Court Hall are currently properly maintained with regular polishing, among them the brass rail on top of the balustrade and the brass cap of the newel post. Care should be taken to polish these brass surfaces enough so that they reflect light, but not to make them shine “like gold.” They should appear to have some age.

It should be noted that the cut-paper pattern within the amber window is very gradually deteriorating and shifting. Currently its condition is not severe enough to warrant a restoration effort, but the condition of the window should be carefully monitored. Currently, the functioning panels of the amber window are occasionally opened to relieve extreme heat in the room. If environmental controls are installed at Olana and this window becomes nonfunctioning, a glass panel should be installed on the outside of the building to protect the amber window.

and 2.

272 See Helen Howe, Dot Wilsey, and Dorteia Wentworth, interview by James Ryan and Karen Zukowski, Aug. 13, 1991, ORC.

Floor Coverings

The most important extant floor covering recommended is the large, room-sized rug covering most of the main portion of Court Hall. This rug, probably purchased in 1887, emphasizes the north/south axis, guiding the eye between the Ombra windows and the stair hall. The rug's predominately rich, dark blue tone contrasts with the lighter and bolder colors of the walls and stenciling and provides the keynote for the rest of the textiles in the room, including upholsteries, draperies, and throws and pillows on the furniture.

The subtlety of the large rug will be even more apparent when the major reproduction floor covering is executed – this is the wall-to-wall carpeting. This carpeting is well documented in photographs, and a sample of it is preserved in the Ramsey House in Minnesota, where it was laid in 1872, at approximately the same time as at Olana.

The remaining floor coverings are scatter rugs. The motifs of virtually all the scatter rugs appearing in photodocumentation are not clearly discernible, though the approximate size and shape of the rugs can be seen. Therefore, rugs have been chosen of the same dimensions as those in the photos and with color schemes that seem to complement the large room-size rug. It should be noted that rugs that were originally placed in doorways cannot be used because of the tour path (see figures 134 and 140).

Extant Objects

ACCESSION NO.: OL.1982.873

HFR: 1

OBJECT DESCRIPTION: RUG

LOCATION: room 114 – Court Hall

SUBLOCATION: center

DATE: late 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wool

COMMENTS: This large rug is visible in the center of the Court Hall in figures 139, 140, and 142 and dates from some time between 1888 to 1901. The Churches purchased this rug through a rug dealer, Mr. Whipple, based in Tabriz, Persia. Mr. Whipple notes that among the rugs he is sending there is one “24 feet 6 inches long by 9 feet 1 inches wide,” and these are approximately the measurements of this rug.²⁷³

273 W. L. Whipple to Frederic Church, Nov. 8, 1887, ESCP.

The shipment of rugs probably reached Olana in late 1887 or early 1888. This rug was made where it was purchased, in the vicinity of Tabriz.



ACCESSION NO.: OL.1981.838 **HFR:** 2
OBJECT DESCRIPTION: RUG
LOCATION: room 114 – Court Hall
SUBLOCATION: stairs into stair hall
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: wool
COMMENTS: This runner is seen on the short flight of steps leading from the Court Hall to the stair hall in figures 135, 136, 137, 139, 140, 141, 142, 145, 146, 148, 152, 153, 167 and 169, indicating that it remained in this spot for over 100 years. This rug is a Kurdish kilim.



ACCESSION NO.: OL.1981.842 **HFR:** 3
OBJECT DESCRIPTION: RUG
LOCATION: room 114 – Court Hall
SUBLOCATION: in stairhall, at the foot of the main staircase
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: wool
COMMENTS: A runner laid across the front of the stair hall is visible in figures 136, 137, and 141, dating from 1884 to around the turn of the century. In none of these photos, however, can the pattern of the rug be clearly discerned. Twentieth century photographs (see figures 159 and 168) show a new runner in this spot (OL.1981.839), which is distinctly different. OL.1981.842 is the same size as the runner seen in the nineteenth century photos and may well be the one depicted; therefore, it is recommended. This is a Karanje runner.



ACCESSION NO.: OL.1981.816 **HFR:** 4
OBJECT DESCRIPTION: RUG
LOCATION: room 114 – Court Hall
SUBLOCATION: main staircase
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Middle East

MATERIALS: wool

COMMENTS: This runner is seen on the main staircase in figure 142, dating from 1901, and thereafter. (OL.1981.843, another runner, is shown on the main staircase in figures 136, 137, and 141, dating from between 1884 and about 1900.) The Churches purchased this rug in 1887 from a Mr. Whipple, in Tabriz, Persia. He noted in a letter that he is sending three rugs, among them two that are 3 feet, 9 inches wide by 25 feet long, and these are the approximate measurements of this rug.²⁷⁴



ACCESSION NO.: OL.1988.628

HFR: 5

OBJECT DESCRIPTION: RUG

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall

DATE: late 19th century

MAKER: unknown maker

ORIGIN: northwest Persia

MATERIALS: wool

COMMENTS: The rug in the main portion of the stair hall in 1901 and thereafter (see especially figures 142 and 152) is OL.1988.628 and is recommended for this space. This is a Hamadan in a Seraban pattern. Another rug is visible in the stair hall in figures 136 and 137, dating from 1884, and another one is visible in figure 141, dating from around the turn of the century. Neither of these rugs seems to be in the collection now.



ACCESSION NO.: OL.1981.802

HFR: 6

OBJECT DESCRIPTION: RUG

LOCATION: room 114 – Court Hall

SUB LOCATION: in front of Library door

DATE: late 19th or early 20th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wool

COMMENTS: A small rug is visible in the entrance to the Library in figure 135, dating from 1884, but this space is not clearly visible in later nineteenth century photographs. OL.1981.802 is recommended because it is of the same size and shape as the rug visible in figure 135. This rug is a Feraghan.



274 W. L. Whipple to Frederic Church, Nov. 8, 1887, ESCP.

ACCESSION NO.: OL.1981.820

HFR: 7

OBJECT DESCRIPTION: RUG

LOCATION: room 114 – Court Hall

SUB LOCATION: in front of Vestibule door

DATE: late 19th century or early 20th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wool

COMMENTS: The area in front of the Vestibule door is never clearly visible in photographs. Because the Churches seem to have often placed smaller rugs in front of doorways, a rug is recommended for this area. This rug is of roughly the same size and shape as HFR 5, and balances it visually. This is a Saraband rug.



Reproductions, Acquisitions, and Substitutions

ACCESSION NO.: to be reproduced

HFR: 8

OBJECT DESCRIPTION: WALL-TO-WALL CARPET

LOCATION: room 114 – Court Hall

SUBLOCATION: main section

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Wall-to-wall carpet is seen covering the entire surface of the main portion of the Court Hall in all nineteenth century photos (see especially figures 135, 136, 138, 139, and 142). It was removed sometime in the twentieth century, for it does not appear in the photos taken around 1960. The visual documentation indicates that the stair hall was not carpeted (see figures 136, 137, and 141); additionally, no tack holes are present in the original floor. (The floor of the main portion of the Court Hall was replaced sometime in the twentieth century.) The pattern in a deep red on a light gray ground incorporated flowers, foliage, and tendrils. What appears to be an identical carpet survives in the Alexander Ramsey House, operated by the Minnesota Historical Society, St. Paul, Minnesota. The Ramsey carpet also has a border, though no borders appear to have been installed at Olana (see figure 142). The Ramsey House carpeting was purchased in 1872 from A. T. Stewart in New York City, as documented by bills. A bill from A. T. Stewart & Co., dated November 28, 1873, survives at Olana (OL.1980.180), crediting Church with carpet returned and apologizing for a mistake. This credit slip may relate to the original Court Hall carpet. Perhaps the Churches had intended to carpet the stair hall but could not carry out their plan due to some mistake in the carpet shipment. An unused fragment of the carpet survives at the Ramsey House, serving as a document for eventual restoration.²⁷⁵

275 Additional documentation will be found in Barbara Caron, “American Victorian Furnishings Textiles as a Vehicle for Understanding Lifestyle and Meaning: A Case Study of the Library and Reception Room in the Alexander Ramsey House” (Ph.D. diss., University of Minnesota, 1991).

It is recommended that reproduction carpeting be installed in the main section of the Court Hall and used in conjunction with the large and smaller Persian rugs also recommended.



Window Treatments

The only window in the Court Hall proper is the large window of the Ombra, facing south. The extant draperies for this window (OL.1988.429.1-.3) are lengths of unfigured acrylic red satin, plainly of relatively recent origin. No remnants of nineteenth-century curtains have yet been identified for this window. Draperies are nonetheless called for, and have been recommended.

Physical evidence as well as photodocumentation show that the amber window was never fitted with any sort of curtain.

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced
OBJECT DESCRIPTION: DRAPERIES
LOCATION: room 114 – Court Hall
SUBLOCATION: Ombra window
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 9

COMMENTS: Draperies hung at the Ombra windows in the nineteenth century, but they are not now extant. Their presence is indicated by a nineteenth century brass drapery rod as well as by figure 144, a photograph dating from the early twentieth century and showing the silhouette of draperies in the easternmost section of the window. The window itself is composed of one center pane of glass flanked by two doors, with a transom over all. The drapery rod is hung below the transom, has a center supporting bracket, and terminates at the edge of the glazing. Thus, the drapes must have parted in the center and must have been thin enough to be gathered at either side to allow access in and out of the doors. All the extant draperies from the public rooms at Olana are of a simple design: they are panels of cloth hung from the rod by brass rings. Ethnic textiles with rich embroidery and appliqués were used as drapes as well as Western fabrics that simulated these effects (see OL.1987.1 and OL.1988.474; OL.1988.508.a-.b; and OL.1986.635.a-.b). It is recommended that draperies be fabricated using the ethnic textiles and the extant nineteenth century drapes from the Olana collection as models. One possible model might be OL.1986.123.1-.2, which is a pair of nineteenth century drapes of the correct height (but not width) for the Ombra windows. (It is not now known at which windows

OL.1986.123.1-.2 was hung.) These draperies, fabricated out of a woven Western material, incorporate a Middle Eastern geometric figure in colors of bronze, red, olive, and blue on a cream ground.



Furniture

As is true for every other room, individual pieces of furniture are included based on the supporting photodocumentation. No one photo or even a set of photos taken on the same day has been used; rather the combined evidence from them all has been weighed in making the following recommendations. In addition, letters and other written evidence supports the inclusion of a few pieces. However, because most photographs of the Court Hall focus on the view into the stair hall, whole portions of the room have remained unrecorded. The area in front of the Vestibule doors is documented in 1884 but then not again until 1964. The entryway into the Library is almost as undocumented though a portion of it appears in the 1891 photo.

Therefore, other evidence must be used to suggest furniture for these areas. Several pieces were in the room in the 1880s and reappear in the 1960s. Included in this group are the painted Indian chair (HFR 18, OL.1980.33), the Aesthetic Movement chair (HFR 16, OL.1981.644), and the Chinese caned chair (HFR 15, OL.1981.645.2). Similarly, a wicker chaise longue was in the Court Hall in 1884, and the infirmities of both Frederic and Isabel Church would indicate that a chaise should be present in the room. Though the 1884 chaise is no longer in the collection, another one is and has been recommended as a substitute (HFR 20, OL.1981.659). Furthermore, logic would dictate the inclusion of a few objects, for example, the presence of Frederic Church's desk calls for a desk chair.

Though specific locations are recommended for each item of furniture, it should be understood that some items would naturally have been moved in the course of daily use. In particular, the footstool (HFR 22, OL.1981.653), the Shaker rocking chair (HFR 19, OL.1981.568), and even the side chairs with Chinese-style scrolling, which are fitted with casters (HFR 13, OL.1979.27.1, .2, .4) would have been moved frequently. Efforts should be made to shift their locations from time to time, so as to suggest use.

Note that the listing of furniture in the recommendations begins with the pieces to the viewer's right, as one stands facing the stair hall, and proceeds clockwise around the main portion of the Court Hall, then proceeds to the stair hall.

Extant Objects

ACCESSION NO.: 1992.36.a-.d

HFR: 10

OBJECT DESCRIPTION: BOOKCASES

LOCATION: room 114 – Court Hall

SUBLOCATION: main portion, all four corners

DATE: 1886

MAKER: unknown maker, designed by Frederic Church

ORIGIN: United States

MATERIALS: wood

COMMENTS: These bookcases were designed by Church in 1886. In a letter describing various improvements going on at Olana, Church noted: “I lately ordered drawings to be made by New York Cabinetmakers for corner Bookcases to be placed in the ‘Court’ or Central Hall – but the plans were so vapid, tasteless and inharmonious that I set to work designed and drew the working plans for them myself.”²⁷⁶ They appear in figures 140, 141, and 145, photographs dating from between 1891 and about 1914-16, as well as in later twentieth century photographs of the room. They are of a simple design – three shelves set on a base capped by an overhanging shelf. They are ornamented only by the pilasters forming the ends of the bookcases, with edges composed of simple flutes and reeding. This overall simplicity and the reeded elements turn up again in other furniture believed to have been designed by Church (see HFR 22, OL.1981.651). The pilasters echo the architectural pilasters of the Court Hall.



ACCESSION NO.: OL.1981.715.1-.2

HFR: 11

OBJECT DESCRIPTION: STANDS

LOCATION: room 114 – Court Hall

SUBLOCATION: northwest and northeast pilasters

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: teak and marble

COMMENTS: This pair of four-legged Chinese stands is seen near the two north pilasters in figures 134, 135, 136, 137, 138, 140, 142, and 145, dating between 1878 and about 1914-16. They are also seen in this position in all later photos dating from the twentieth century. Clearly, then, they have remained in the same position. Though they are separated from the stair hall by the doorways to the Cloak Hall and the Dining Room / Picture Gallery, visually they flank that space. This type of stands, often used to hold plants in other houses, were among the many products exported from China to the Western market in the nineteenth century.



276 Frederic Church to Erastus Dow Palmer, June 20, 1886, McKL

ACCESSION NO.: OL.1981.704

HFR: 12

OBJECT DESCRIPTION: STOOLS

LOCATION: room 114 – Court Hall

SUBLOCATION: flanking the short staircase into the stair hall

DATE: c. 1880

MAKER: unknown maker, possibly designed by Frederic Church

ORIGIN: United States

MATERIALS: wood, plush upholstery, sheet metal

COMMENTS: These stools are visible flanking the short staircase into the stair hall in figures 136, 137, 139, 141, 142, and 145 as well as in later photographs dating from the twentieth century. Thus, the stools remained in the same spot from 1884 until 1965. The stools do not appear sometime after the painting was executed but before 1884, when they appear in figure 136.

The stools are of an unusual design. In form, they are a third of a circle, mounted on splayed feet. The section of the circle seems to be constructed of a portion of a barrel or cask, and the sides of the stools are faced with sheet metal, painted gold and elaborated with Eastlake-style incising. They are covered with their original red plush upholstery, which has become very worn. These stools seem to be scaled to fit precisely into the spot recommended; they were designed for the space. The ingenuity of the construction and the precision with which they fit the space suggest that the stools were designed by Church himself, who had them made by a local carpenter.



ACCESSION NO.: 1979.27.1, .2 and .4

HFR: 13

OBJECT DESCRIPTION: CHAIRS

LOCATION: room 114 – Court Hall

SUBLOCATION: various locations

DATE: c. 1890

MAKER: unknown maker

ORIGIN: United States, probably New York City

MATERIALS: mahogany frame, various upholsteries and stuffing, metal casters

COMMENTS: Various pieces from this suite of eight chairs with Chinese-style scrolled backs are visible in photographs of the Court Hall, though none of them date from before 1891. In the 1891 photographs of Olana by Hortense Ferguson Childs three of the suite are visible in the East Parlor (figure 107), and one is in the Court Hall (figure 140). In the 1901 photographs, two chairs are visible in the Court Hall (figure 142), and two are visible in the East Parlor (figure 108). Three chairs from the suite are recommended for the following locations in the Court Hall: .1 in front of the northeast pilaster as documented in figure 142, dated 1901; .2 near the table in the northwest quadrant of the room, as seen in figure 140, dating from 1891; and .4 in the stair hall, near *Sleep*, as seen in figure 142, dated 1901. This suite of chairs in the Aesthetic Movement style does not appear in the group of photographs of the Court Hall taken in 1884, suggesting a date of c. 1890 for the suite. Stylistically, the chairs fall near the c. 1890 date. All eight chairs were originally covered in a blue silk velvet (see accession file for results of the 1991 upholstery survey). Chair .4 retains the original upholstery. It is recommended that the

upholstery on chair .4 be retained as a document and the chair exhibited “as is” in the stair hall. The other two chairs as well as the rest of the suite should be recovered in blue silk velvet to match original remnants surviving on several of the chairs.



ACCESSION NO.: OL.1981.690

HFR: 14

OBJECT DESCRIPTION: TABOURET TABLE

LOCATION: room 114 – Court Hall

SUBLOCATION: near northeast pilasters

DATE: c. 1850 - c. 1900

MAKER: unknown maker

ORIGIN: North Africa or the Middle East

MATERIALS: wood with inlay of mother-of-pearl, ivory, and metal

COMMENTS: This tabouret table is seen near the northeast pilasters in figure 145, a photograph dating from about 1914-16. Furthermore, tabouret tables are documented in the Court Hall at several dates. Such inlaid tables were common elements in fashionable interiors of the late nineteenth century and were produced in great numbers in the Islamic countries of north Africa and the Middle East, largely for export to Europe and America.



ACCESSION NO.: OL.1981.645.1

HFR: 15

OBJECT DESCRIPTION: CHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near Vestibule door

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably China

MATERIALS: wood, caning

COMMENTS: This Chinese caned chair, with its bracket-work back, is visible near the Vestibule door in figure 136, dated 1884. This location was not photographed again until the 1960s. (The mate to this chair, visible near the southwest pilasters in figure 135, is recommended for the Corridor.)

Since the eighteenth century, China had conducted an active trade with the West, and furniture was among its products. This chair, while related stylistically to Chinese chairs, is designed for the Western market. Opinions on the origin of this chair, however, vary; some believe it is American, made in a Chinese vocabulary (see accession file).



ACCESSION NO.: OL.1981.644

HFR: 16

OBJECT DESCRIPTION: ARMCHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near Vestibule door

DATE: c. 1880

MAKER: unknown maker

ORIGIN: United States, probably New York City

MATERIALS: possibly chestnut wood, upholstery, stuffing

COMMENTS: This Aesthetic Movement armchair is visible in three photographs of the Court Hall taken by the de Forests, figures 135, 136, and 138, all dating from 1884. It must have been a favorite of the de Forests, for they moved it so it would be visible in all their photographs. This chair is not visible in any other photographs of Olana until figure 159, which was taken in 1964. In that photo the chair is seen in the Court Hall, near the door to the Sitting Room. Since the chair has a history of usage in the Court Hall, where it apparently always remained, it is recommended for a spot in the Court Hall that is undocumented in the nineteenth century. This chair, like other Aesthetic Movement pieces, features shallow carving of plant forms, rendered quite naturalistically.

This chair is of good quality, a typical product of a New York maker. The Herter Brothers made such pieces, and it is possible that they made this chair. Three checks to the Herter Brothers survive at Olana, dated 1873, 1874, and 1875.²⁷⁷ One or some combination of them might be in payment for this chair and its upholstering. As visible in figures 135, 136 and 138, the chair was originally covered in Rhest-work, a form of appliqué and embroidery on wool produced in the Middle East. Rhest-work was also used to cover two chairs owned by Mr. and Mrs. Samuel Colt. Their house, Armsmead, was in Frederic Church's native city of Hartford, and Colt was a patron of his. The chairs are currently owned by the Wadsworth Athenaeum. It is recommended that Rhest-work be reproduced or acquired and that OL.1981.644 be recovered in it. (The chair was upholstered twice earlier.)



ACCESSION NO.: 1982.1778

HFR: 17

OBJECT DESCRIPTION: ARMCHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near desk

DATE: c. 1890

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, upholstery, and stuffing

COMMENTS: A desk chair must have been used at Frederic Church's desk (HFR 28), though it is not visible in figure 138, the only photograph documenting the desk. In that photograph Charles Dudley Warner is seen reading in HFR 16. This chair, a Chippendale-revival armchair, is recommended as a mate to the Chippendale-style desk. It is currently upholstered in a striped velvet originally blue in color, which seems to be an early-twentieth century treatment; reupholstery is indicated. Physical evidence exists on the seat indicating previous upholsteries; further research should be conducted to document the original upholstery. The reupholstery should be one that harmonizes with the other textiles in the room.

277 See ESCP.



ACCESSION NO.: OL.1980.33

HFR: 18

OBJECT DESCRIPTION: CHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near desk

DATE: c. 1881-1884

MAKER: unknown maker

ORIGIN: Cashmere, India

MATERIALS: painted teak, upholstery, stuffing

COMMENTS: This painted Indian chair is seen pulled up to the center table in the Court Hall in figure 136, dated 1884, and is not visible in any other photograph of Olana. A low chair seems to be visible next to the desk in figure 140, dated 1891. This painted Indian chair, with its history of use in the Court Hall, is suggested for the space next to the desk, in conjunction with the documentation provided by figure 140. This piece was undoubtedly imported to America by Lockwood de Forest, along with two chairs of matching configuration but differing paint treatments. Those two chairs are recommended for the East Parlor (OL.1979.13.1-.2). Lockwood de Forest went to India with the intention of importing objects and encouraging the revival of Indian crafts. He journeyed to Cashmere in summer of 1881, and impressed with the painted furniture already made there, he purchased several pieces and commissioned others. The lathe-produced turnings of the structural elements of the chair were designed by de Forest, and Cashmiri craftspeople executed them and used traditional motifs for the painted decoration.²⁷⁸ A suite of chairs nearly identical to OL.1980.33 and OL.1979.13 is visible in a 1908 photograph of the Deanery at Bryn Mawr College.²⁷⁹ Lockwood de Forest served as decorator for the Deanery. OL.1980.33 has been upholstered several times; its original treatment should be determined through further study. OL.1979.13.1-.2 appear originally to have been covered in two fabrics: the seat rails of each in a blue-green silk velvet, the unattached cushion of each in yellow silk velvet. A similar arrangement may be appropriate here.



ACCESSION NO.: OL.1982.568

HFR: 19

OBJECT DESCRIPTION: ROCKING CHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near southwest pilasters

DATE: c. 1872 - c. 1900

MAKER: Mount Lebanon Shaker community

ORIGIN: Mount Lebanon, New York

MATERIALS: wood, upholstery

278 See Mayer, "Lockwood de Forest and the American Aesthetic Movement," 50-51.

279 See Merriam, *A History of the Deanery*, 15.

COMMENTS: This Shaker rocker is seen near the door to the East Parlor in figure 107, dated 1891. It cannot be used in this location, however, because it would obstruct the tour path. Although one of the Chinese export chairs (OL.1981.645.1) is seen near the southwest pilaster in figure 135, a photo dating from 1884, it is recommended for the Corridor. This rocker, documented as being nearby in 1891, is recommended for the spot near the southwest pilasters because it is portable, and could have been moved easily out onto the Ombra.

The rocker, small in scale, was probably used by Isabel Church. Isabel was photographed sitting in this chair or one nearly identical to it on the Front Porch (figure 69, OL.1982.1329; discussed in ch. 14, “Porches, Piazzas, and Outdoor Rooms”). This chair originally had sky-blue tapes, which were covered by two layers of upholstery on the seat and one layer of upholstery on the back. Because the rocker appears upholstered in figure 107, it is recommended that the current blue velvet upholstery, which is quite similar to that originally found on HFR 14, a suite of side chairs, be retained.

By 1872 the Mount Lebanon Shaker community was producing furniture for sale to a wide market.²⁸⁰ In the late nineteenth century it was relatively common to upholster Shaker chairs. This chair may relate to a bill dated March 24, 1883, from Jones and Hubbell, listing a “Shaker chair and cushion,” or it may have been purchased through A. G. Newman, a dealer of hardware and furnishings, who supplied the Churches with assorted goods and who depicted a row of what appear to be Mount Lebanon Shaker chairs on his billhead (see bill of Jan. 11-26, 1889, ESCP).



ACCESSION NO.: OL.1981.659

HFR: 20

OBJECT DESCRIPTION: CHAISE

LOCATION: room 114 – Court Hall

SUBLOCATION: southwest corner

DATE: between 1883 and 1897

MAKER: Wakefield Rattan Company

ORIGIN: probably New York or Boston

MATERIALS: chestnut wood (?) and cane

COMMENTS: A chaise is seen in the southwest portion of the Court Hall in figures 135 and 138, dating from 1884. This area was not photographed again until the 1960s. A chaise is proposed for this spot because of the 1884 visual documentation and because it would be a logical item in a house with two invalids, as both Frederic and Isabel were by the 1890s. This chaise might have been moved to the Ombra on occasion; a chaise (not this one) does appear in the Ombra in figure 82.

This chaise is marked “Wakefield Rattan / Boston New York Chicago.” The Wakefield Rattan Company opened a Chicago factory in 1883 and merged with Heywood Brothers, another manufacturer of wicker furniture, in 1897.²⁸¹ Because this

280 See Ginger Rosa, “Chairs of the Believers,” *Antiques and Fine Art* (July/Aug. 1991): 91.

281 Tim Scott, *Fine Wicker Furniture, 1870-1930* (West Chester, Penn.: Schiffer Publishing, 1990), 56-57.

chaise resembles ones in the 1898/99 Heywood-Wakefield Rattan catalog, it is probably a late product of the Wakefield Company, shortly before it merged with Heywood Brothers.²⁸²



282 *Heywood Brothers & Wakefield Company Classic Wicker Furniture: The Complete 1898-1899 Illustrated Catalog* (New York: Dover, 1982), see especially catalog numbers 6237 and 6238.

ACCESSION NO.: OL.1979.10

HFR: 21

OBJECT DESCRIPTION: TABORET TABLE

LOCATION: room 114 – Court Hall

SUBLOCATION: near HFR 20

DATE: third quarter 19th century

MAKER: unknown maker

ORIGIN: North Africa or the Middle East

MATERIALS: wood, tile, and mother-of-pearl

COMMENTS: This taboret table is seen in figures 135 and 136, dating from 1884, in the western half of the Court Hall, near the chaise. This table needs extensive conservation.



ACCESSION NO.: OL.1981.651

HFR: 22

OBJECT DESCRIPTION: TABLE

LOCATION: room 114 – Court Hall

SUBLOCATION: near northwest pilasters

DATE: c. 1872-1884

MAKER: unknown maker, perhaps designed by Frederic Church

ORIGIN: probably New York State

MATERIALS: walnut

COMMENTS: This table is seen in this location in figure 140, dated 1891. A corner of this same table seems to be visible figure 142, dated 1901. Earlier photographs (figures 135 and 136) show the table in the center of the room. Repositioning the table accomplished several things: it updated the furniture arrangement for the room, improved the line of sight from the front door through the house to the studio window, and provided Church with a pathway for exercise.²⁸³

The decorative details and the construction of this table resemble those of other furniture believed to have been designed by Church, notably the chamfered corner of the legs, used in conjunction with wide reeding (see HFR 10). The bookcases in the Library, especially, share these details. Moreover, the piece is notably simple in construction and finish, suggesting not factory or workshop manufacture, but the work of a carpenter. Thus, it may have been designed on paper by Church and made by a carpenter working under his direction. The table was clearly designed to be covered with a textile, its feet being the only ornamented portion.



ACCESSION NO.: OL.1981.653

HFR: 23

OBJECT DESCRIPTION: FOOTSTOOL

LOCATION: room 114 – Court Hall

SUBLOCATION: under table, HFR 22

DATE: c. 1880

MAKER: unknown maker

283 See Zukowski, "The Court Hall Before and After – Redux," 12-13.

ORIGIN: United States

MATERIALS: wicker

COMMENTS: A footstool is seen under the table in figure 136, dating from 1884. Isabel Church was short and would have been comfortable using a footstool. The footstool could be moved around to various locations to suggest use.



ACCESSION NO.: OL.1981.713

HFR: 24

OBJECT DESCRIPTION: ARMCHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near table, HFR 22

DATE: probably 1870s

MAKER: unknown maker

ORIGIN: probably New York

MATERIALS: wood, upholstery

COMMENTS: This sling-back upholstered armchair is seen in figure 140, dated 1891, where it is pulled up to the table. In its general style the chair dates from the 1870s. Figure 140 shows the chair with a different upholstery treatment than is currently present. A wide stripe of embroidery runs down the middle of the back and seat, while the sides of the chair are in a lighter colored fabric; this arrangement seems duplicated on the arms. Fringe hangs from the front of the seat. The chair should be reupholstered in conformity with this photodocumentation.



ACCESSION NO.: OL.1981.748

HFR: 25

OBJECT DESCRIPTION: ARMCHAIR

LOCATION: room 114 – Court Hall

SUBLOCATION: near table

DATE: c. 1850 - 1865

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, upholstery

COMMENTS: This armchair, popularly called a spool chair, is seen in figures 140, 141, and 142, spanning the years from 1891 to 1901. In these photos it is always pulled up to the table (HFR 21). In figure 135, dating from 1884, this chair is seen in the Library. This chair is also seen in a stereograph of Church's Tenth Street studio dating from about 1865 (figure 201, OL.1985.815, see ch. 19, "Studio").

Chairs of this design, with elaborate turned wooden limbs produced with a lathe, were relatively common, and many still survive. Known in their day as “Elizabethan Revival,” such items of furniture were also called spool furniture because of their supposed resemblance to a series of spools of thread. This style of furniture is also called “Jenny Lind” furniture because the singer owned a bed with such turnings. In Olana's 1884 photos the cushions of this chair are covered with a drape, as though too worn to be shown. By later photos a plain plush fabric appears on the cushions. Reupholstery is recommended; further research using the physical evidence remaining on the chair should be conducted to determine the color or colors.



ACCESSION NO.: OL.1981.721 **HFR:** 26
OBJECT DESCRIPTION: TABLE
LOCATION: room 114 – Court Hall
SUBLOCATION: back of the stair hall
DATE: second half of the 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: mahogany veneers, pine
COMMENTS: This table is seen in the back of the stair hall in figures 136, 137, 140, 141, and 142, spanning the years from 1884 to 1901. It is also seen at the back of the stair hall in all twentieth century photos. It also appears to be in this position in Walter Launt Palmer's painting of the Court Hall, dating from 1878. It was always covered with a textile. The table is a Sheraton Revival piece, largely machine made. If this table was at Olana by 1878, it would be an early instance of the manufacture and use of a Sheraton Revival piece. The style became much more popular in the late 1880s and 1890s.



ACCESSION NO.: OL.1981.646.b **HFR:** 27
OBJECT DESCRIPTION: STAND
LOCATION: room 114 – Court Hall
SUBLOCATION: stair hall, center
DATE: 19th century, before 1884
MAKER: unknown maker
ORIGIN: probably United States
MATERIALS: wood painted red
COMMENTS: This stand, which supports a metal tray, is visible in the stair hall in figure 142, dating from 1901. In figures 140 and 141, dating from 1891 to about 1900, it stood in the main section of the Court Hall, near the spool chair, HFR 24. This stand is also seen earlier in figure 136, dating from 1884, in the southeast corner of the room. In these earlier photos, the stand supports a tray (OL.1981.646.a); in the 1901 photo the stand supports a different tray (OL.1989.719), which will be recommended. The stand may have been made in America; it incorporates a reed molding – a Western decorative device. The red paint was probably intended to simulate lacquer.



ACCESSION NO.: OL.1981.717 **HFR:** 28
OBJECT DESCRIPTION: LAMPSTAND
LOCATION: room 114 – Court Hall
SUBLOCATION: near newel post in stair hall
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: brass

COMMENTS: Seen in figure 142, which dates from 1901, near the newel post. This late-nineteenth century piece, probably made for export, was intended as a support for an oil lamp, though it holds nothing in figure 142 (see comments by Dr. Estelle Whalen, accession file). It could have been purchased by the Churches in New York City. The lampstand was electrified in the twentieth century – see figure 146.



ACCESSION NO.: OL.1981.716

HFR: 29

OBJECT DESCRIPTION: GARDEN STOOL

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall landing

DATE: mid-19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: ceramic

COMMENTS: This Chinese garden stool is seen on the upper stair landing in figures 143, 160, and 162, spanning the years from 1901 to 1964. It (or one much like it) is seen on the lower landing behind the north portiere in figures 135 and 136 and behind the east portiere in figure 138; all these are photos taken on the same day in 1884 by Robert and Emily de Forest. It seems likely that the stool was moved by the de Forests to improve the composition of their photos. There is a chance that the Churches owned more than one garden seat, for another – of quite similar design – is currently owned by a descendant, Anne Haskell, of Catskill, N.Y., with an oral tradition of ownership by the Church family. Chinese garden stools, which are large ceramic drums, were imported to America in fairly large numbers in the nineteenth century. This one has a famille rose decoration, a family of designs appearing on Chinese ceramics using pink and rose glazes.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced or acquired

HFR: 30

OBJECT DESCRIPTION: DESK

LOCATION: room 114 – Court Hall

SUBLOCATION: near southeast pilasters

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Frederic Church kept his desk in the Court Hall, in front of the Ombra windows, where it would receive much light, as commentary in the “Evidence” section makes clear. The desk, a Chippendale or Chippendale-Revival piece, is seen in front of the Ombra window in figure 138, dated 1884, and in figure 140, which is dated 1891. The desk cannot be used in its original location because the tour path crosses directly in front of the Ombra windows; the location near the pilasters, just a few feet away, is

proposed instead. Efforts toward replacement of this desk should be made on several fronts: inquiries should be made among descendants, since it may still survive; a similar desk could be acquired at auction; a replacement could be fabricated using the photodocumentation as a guide.



Objects Mounted to Walls and Ceilings

Though a large body of photographs and written material documents the Court Hall, little of it provides information about the art on the walls. Only fragments of these walls were photographed during the nineteenth century; the room was not better documented until about 1964. Even at that date, the most complete list of art found in the Court Hall is provided by Richard Wunder's inventory, which did not list many decorative items.

Therefore, the recommendations for the fine art and decorative art in the Court Hall are based on the fragmentary evidence from the nineteenth century combined with the more complete evidence from about 1964 and on deductions drawn from both of them. For example, three gouaches from a set of ten depicting Apollo and the Muses are shown in nineteenth century photographs and five in twentieth century photos, but Wunder's inventory lists a total of only six, so six gouaches are recommended. The placement of the one not documented by photos was dictated by empty wall space. Sometimes, one of a set of objects was documented in the nineteenth century, indicating the placement of others in the set. The most notable example of this is the bas-relief *Innocence* by Palmer, which hung above the door to the Cloak Hall, implying that the other three rondels belong above the other three matching doorways. Likewise, the presence of the trefoil mirror on the southwest pilaster at least as early as 1884 implies the presence of *Imogene* on the southeast pilaster, as the entry on *Imogene* makes clear. Luckily, by thus piecing together the evidence, the most meaningful objects can, in fact, be documented in the Court Hall in the nineteenth century.

There is extraordinary variety in the decorative and fine art hanging in the Court Hall, even for as eclectic a place as Olana. A wide range of media are seen: bas-relief sculpture (Palmer's rondels), sculpture in the round (Arce's *Madonna*), ceramics (the wall font, the blue tile), ladies' handicrafts (the needlework picture), folk crafts (the

enconchada), Oriental objects (the scrolls, the carved wall shrine), and even painted rocks! All this in addition to the traditional two-dimensional media of oil paintings and gouaches.

Feminine imagery runs throughout much of the art hanging in the Court Hall, indeed, more specifically, the image of youthful feminine innocence. The keynote is perhaps struck by Palmer's rondels, which use the figure of a young girl to convey the concepts of *Innocence*, *Morning*, and *Evening*. His *Sappho* is just experiencing her first love. The gouaches, too, show the female Muses. As if to emphasize the point, Palmer's young *Imogen* is reflected in a mirror. Jose Arce's statue of the Madonna, of course, stands for innocence and purity. Though conflicting evidence survives concerning where the oil portrait of Isabel Church hung in the late nineteenth century (see HFR 38), it seems clear that a portrait of the youthful Isabel hung in the room; Rowse's charcoal is thus recommended. And the two paintings in the Court Hall, the *Portrait of Downie*, and the *Portrait of a Little Girl*, which function as pendants, both show idealized images of young girls, one real, the other probably imaginary. These two paintings, framing the focal point of the Court Hall, serve as a leitmotiv for the whole room.

Extant Objects

ACCESSION NO.: OL.1982.303.1-.2

HFR: 31

OBJECT DESCRIPTION: PORTIERES

LOCATION: room 114 – Court Hall

SUBLOCATION: flanking steps to stair hall

DATE: 1870-75

MAKER: unknown maker

ORIGIN: Caucasus mountains and Turkey

MATERIALS: wool

COMMENTS: This set of portieres is visible flanking the short flight of steps into the stair hall in the following figures:

135, 136, 137, 139, 140, 141, 142, 145, 146, 149, 152, 153, 167, and 170. These portieres are composed of two distinct textiles that were cut and pieced together by either the Churches or a dealer. Sometime between 1901 and about 1914-16 (cf. especially figures 142 and 145) the portieres were shortened. Portions of the top carpet were apparently cut off, and then the carpet was resewn to the bottom portion, thereby decreasing the overall length of the portiere by between one and two feet. It is recommended that the portieres be exhibited as they are, but further research should be conducted on several fronts. Close examination of the interiors of the seams of the portieres should be made to see if any of the missing sections remain, and to determine the original colors of the carpets. Though the portieres have been cleaned and relined, another cleaning might reveal truer colors. Also, it should be determined if the textile is adequately supported. The main portion of the portieres are “sileh” panels, which are a combination flat woven and embroidered textile, from either the Shirvan or Verneh region of the southeastern Caucasus. The top portion, used as a border for the main

portion, is a Turkish kilim rug. These portieres might relate to a bill from W. J. Sloane, then a dealer in carpets, rugs, and floorcloths in New York City. The bill is dated Sept. 28, 1881, and was for “1 Bagdad Cashmere Portiere . . . 85, 1 kilim Portiere . . . 38.”²⁸⁴



ACCESSION NO.: OL.1981.722

HFR: 32

OBJECT DESCRIPTION: BAS-RELIEF, *Sappho*

LOCATION: room 114 – Court Hall

SUBLOCATION: over door to Dining Room / Picture Gallery

DATE: c. 1856

MAKER: Erastus Dow Palmer

ORIGIN: Albany, NY

MATERIALS: relief: plaster; frame: wood, gesso, glass, gold

COMMENTS: A bas-relief is visible over the door to the Dining Room / Picture Gallery in figures 144 and 167; in figure 167 the relief is clearly distinguishable as *Sappho*. The space above the door to the Dining Room / Picture Gallery is empty in figures 136 and 142, dating from 1884 and 1901. The date when this relief came into the possession of Frederic Church or his son is unknown; however, there is no documentation connecting it to any other spot in the house. Therefore, rather than leaving this spot empty, *Sappho* is recommended for this position. The relief shows Sappho, a Greek poetess, in a moment of melancholy over her unrequited love for the young boy Phaon.



ACCESSION NO.: OL.1981.627

HFR: 33

OBJECT DESCRIPTION: BUTTERFLY IN FRAME

LOCATION: room 114 – Court Hall

SUBLOCATION: northeast pilaster

DATE: probably by 1861

MAKER: natural object

ORIGIN: America

MATERIALS: Insect, plaster, wood, glass

COMMENTS: This butterfly is seen on the northeast pilaster in figures 136, 144, 145, 146, and 168, spanning the years from 1884 to 1964. Its wings are nearly transparent and covered with an iridescent powder.

Apparently this butterfly hung in Church's studio in the 10th Street building in 1861 and served as a kind of model for the iridescent passages in one of Church's iceberg studies. It was described as having “an exquisite opaline luster, like burnished crystal, hiding a thought of heaven. We soon understand the value of this beautiful toy of nature, for when the large canvas on the easel is turned toward us, and the iceberg appears in its living portrait, we see prevailing over its varied colors a sheen like the luster on the butterfly's wing. The painter had assisted his memory by this little memorandum of

nature.”²⁸⁵ The frame may be by Henry Stidolph, a frame maker with shops in New York City from 1852 to 1881. This frame is quite similar to another frame (OL.1988.630) that is signed Stidolph.



ACCESSION NO.: OL.1981.37

HFR: 34

OBJECT DESCRIPTION: PAINTING, *A Little Girl*

LOCATION: room 114 – Court Hall

SUBLOCATION: above northeast bookcase

DATE: probably 1870s

MAKER: attributed to Samuel Worcester Rowse

ORIGIN: probably New York City

MATERIALS: Oil on canvas; wood, gesso, gilt frame

COMMENTS: This painting is visible on the north wall of the northeast corner in figures 136, 145, and 146, spanning the years from 1884 to about 1960.

The painting is attributed to Samuel Worcester Rowse on the basis of two facts: an inscription on the back of the frame reads “Mr. Rows / 51 W 10 Str” (Rowse had a studio at 51 West 10th Street, New York City, the 10th Street Studio Building), and the painting's resemblance to a group of sketches by Rowse (OL.1982.1152-61; OL.1982.1173-7; OL.1982.1179-83; OL.1982.1186-94), all of which relate closely to a sketch in a letter signed by Rowse.²⁸⁶ Rowse worked in two distinct modes: portrait sketches in charcoal and figures in oils, which often have a touch of fantasy. The subject of this painting is unknown. The painting has been known since the 1960s as Little Mother Hubbard, but extensive queries have not determined the basis for this title. Therefore, it should be known simply as *A Little Girl*. This does not seem to be a portrait, rather it is a fanciful picture of a little girl in an elaborate bonnet and dress. The picture seems to imply a story without actually telling one. The picture could date from any point after 1858, when the Churches met Rowse, to 1884, when it appears in photos of the Court Hall. The frame dates from the 1870s and may suggest a date for the painting.



ACCESSION NO.: OL.1988.432

HFR: 35

OBJECT DESCRIPTION: HANGING SCROLL, *Goldfish and Peonies in a Landscape*

LOCATION: room 114 – Court Hall

SUBLOCATION: east wall, north side of door to Vestibule

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably China

MATERIALS: paper, wooden roller, paint

285 *New York Daily Tribune*, May 12, 1861.

286 Samuel Worcester Rowse to Frederic Church, Dec. 12, 1885, ESCP.

COMMENTS: Two Oriental scrolls are seen in the 1884 photographs of the Court Hall, one on the east wall to the north of the Vestibule door and the other on the west wall to the north of the Library door (figures 135 and 136). When bookshelves were installed in the Court Hall in 1886, this pendant arrangement was evidently changed – one of the scrolls is too long to fit above the bookcase (see figure 140). The two scrolls seen in the 1884 photographs, OL.1980.1261 and OL.1980.1262, were probably moved to the Library; they are recommended for that room. The photographs dating from the 1960s record two other scrolls in the Court Hall, both on the east wall on either side of the door to the Vestibule. These two scrolls (OL.1980.1960 and OL.1988.432) were created as pendants and apparently were hung in the Court Hall as pendants after the bookcases were installed. Thus, the Churches recreated the 1884 pendant arrangement in a different position in the room. OL.1988.432 is seen on the east wall to the north of the door to the Vestibule in a photograph taken by David Huntington in February 1965.²⁸⁷ OL.1980.1960 is seen on the east wall to the south of the door to the Vestibule in figure 166.

The two scrolls were probably created in China in the nineteenth century. They depict the flora and fauna of a verdant tropical world, perhaps corners of a garden. The scrolls may be related to the well-established Chinese export trade of paintings and perhaps to the craft of wallpaper production.



ACCESSION NO.: OL.1980.1258.2, .6, .8-10

HFR: 36

OBJECT DESCRIPTION: GOUACHES, *Apollo and the Muses* (Apollo, Terpsichore, Clio, Urania, Polyhymnia, Thalia)

LOCATION: room 114 – Court Hall

SUBLOCATION: various locations

DATE: c. 1820s-1830s

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: gouache on paper; wood, gilt, glass, and paper frame

287 See DHP, series 8, box 1, folder 15.

COMMENTS: OL.1980.1258.8 is seen in figure 135, dating from 1884. There it hangs above the door to the Library and apparently remained in this spot until 1964, when it is seen in figure 170, a photo taken that year. .2 is seen in figure 136 hanging above the door to the Vestibule. Figure 170 also shows two more gouaches hanging on the west wall on either side of .8: .9 to the south, and .10 to the north. Figure 166, taken in 1964, shows a corner of one of these gouaches on the south wall above the southeast bookcase. Thus pictorial evidence indicates that five gouaches hung in the Court Hall in 1964, but the Wunder inventory lists a total of six “Pompeiiian decorations” in the room. Therefore, the following locations are recommended: .8, Urania (Muse of astronomy), centered above the door to the Library; .9, Polyhymnia (Muse of sacred song), on the same wall to the south (above HFRs 45 and 46); .10, Thalia (Muse of comedy), on the same wall to the north (above HFR 48); .2, Apollo, above the door to the Vestibule; .6, Clio (Muse of history), on the south wall (above HFR 38); .3, Terpsichore (Muse of dancing), on the south wall above the southwest bookcase (and above HFR 44).

This set of gouaches appears on a list of old master paintings Church compiled in 1869 as an inventory of his purchases abroad (OL.1985.608), which indicates that the gouaches are Italian. In style they are consistent with the type of wall painting found in Pompeii and other Greek and Roman domestic architecture of the classical era. Motifs from this period were revived and became very popular in the neoclassical style, which flourished in all media in the 1820s and 1830s. Apollo, the god of music and poetry, presided over the nine Muses of the various arts and sciences.



ACCESSION NO.: OL.1980.1960

HFR: 37

OBJECT DESCRIPTION: SCROLL PAINTING, *Vegetation and Bird in a Landscape*

LOCATION: room 114 – Court Hall

SUBLOCATION: east wall, south side of door to Vestibule

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably China

MATERIALS: Paper, wooden roller, paint

COMMENTS: Two Oriental scrolls are seen in the 1884 photographs of the Court Hall, one on the east wall to the north of the Vestibule door and the other on the west wall to the north of the Library door (figures 135 and 136). When bookshelves were installed in the Court Hall in 1886, this pendant arrangement was evidently changed – one of the scrolls is too long to fit above the bookcase (see figure 140). The two scrolls seen in the 1884 photographs, OL.1980.1261 and OL.1980.1262, were probably moved to the Library; they are recommended for that room. The photographs dating from the 1960s record two other scrolls in the Court Hall, both on the east wall on either side of the door to the Vestibule. These two scrolls (OL.1980.1960 and OL.1988.432) were created as pendants and apparently were hung in the Court Hall as pendants after the bookcases were installed. Thus, the Churches recreated the 1884 pendant arrangement in a different position in the room. OL.1988.432 is seen on the east wall to the north of the door to the

Vestibule in a photograph taken by David Huntington in February 1965.²⁸⁸
OL.1980.1960 is seen on the east wall to the south of the door to the Vestibule in figure 166.

The two scrolls were probably created in China in the nineteenth century. They depict the flora and fauna of a verdant tropical world, perhaps corners of a garden. The scrolls may be related to the well-established Chinese export trade of paintings and perhaps to the craft of wallpaper production.



ACCESSION NO.: OL.1981.7

HFR: 38

OBJECT DESCRIPTION: CHARCOAL DRAWING, *Portrait of Isabel Carnes Church*

LOCATION: room 114 – Court Hall

SUBLOCATION: south wall

DATE: c. 1860-c. 1870

MAKER: Samuel Worcester Rowse

ORIGIN: probably New York City

MATERIALS: charcoal on paper; frame: wood, gesso, and gilt

COMMENTS: Frank Bonnelle, in his 1890 article, describes the Court Hall and notes that, “Among the paintings on the walls is a portrait of Mrs. Church, a very beautiful woman.”²⁸⁹ This seems to be a reference to the oil portrait attributed to George Baker (OL.1981.3). There is, however, compelling evidence to indicate the oil hung in the Sitting Room for at least part of the nineteenth century. For those reasons and for interpretive reasons, the oil will be recommended for the Sitting Room, and the charcoal portrait is recommended for this spot. This southwest corner of the Court Hall is otherwise undocumented until the 1964 photos.

Frederic Church apparently met Samuel Worcester Rowse in the late 1850s, when Rowse sketched him. This portrait of Isabel is undated, but it must have been done in the 1860s, when Isabel was in her late 20s and early 30s (see accession file.). Rowse was especially known for his charcoal portraits, which his contemporaries termed “crayon” drawings. They were thought to capture not only the likeness of his sitters but also their personalities.



ACCESSION NO.: OL.1981.641

HFR: 39

OBJECT DESCRIPTION: WALL BRACKET

LOCATION: room 114 – Court Hall

SUBLOCATION: southeast pilaster

DATE: c. 1874

MAKER: probably designed by Frederic Church

ORIGIN: United States

288 See DHP, series 8, box 1, folder 15.

289 Bonnelle, “In Summer Time on Olana.”

MATERIALS: Wood, blue and gold paint, metal screws

COMMENTS: This wall bracket was designed specifically to hold the bronze bust *Imogen* (HFR 40). Its ornate profile and blue paint with detailing in gold paint compliment the stenciled decoration of the Court Hall and the elaborateness of the room. Such a bracket, which holds the bust so precisely and coordinates with the interior decoration of the room, would not have been available commercially. It is likely that Church designed the bracket and had it made by a carpenter. Apparently another object once hung in this spot, for a nail is still embedded in the pilaster about a foot above the bracket. There are no dirt or wear marks associated with that nail, however, so it seems that nothing hung there for very long. Extensive wear marks silhouetting the bracket indicate it did hang in this spot for a long time (see also HFR 40).



ACCESSION NO.: OL.1981.642

HFR: 40

OBJECT DESCRIPTION: BRONZE BUST, *Imogen*

LOCATION: room 114 – Court Hall

SUBLOCATION: southeast pilaster

DATE: 1874

MAKER: Erastus Dow Palmer, sculptor; F. Barbédienne, founder

ORIGIN: United States and Paris

MATERIALS: Bronze

COMMENTS: This spot on the southeast pilasters is not documented until 1964, when *Imogen* appears in figure 159. Its proper location here can be determined with some certainty by inference, however. First, dirt marks on the pilaster paint follow the distinctive profile of the bracket, indicating that *Imogen* has hung in this spot for a long time. More important, however, are the bust's ties to other objects in the room and to the iconographical program for the Court Hall.

Imogen was apparently a gift from Palmer to Church; the known versions of the bust were all given to close friends or family members. At least two of the busts were cast in bronze, and then the heads were coated in silver. One of the original recipients of the sculpture wrote to Palmer that he had positioned the sculpture so that it could be seen in a mirror.²⁹⁰ In 1884, a mirror is documented to the southwest pilaster, the spot opposite *Imogen*. This raises the possibility that Palmer suggested to the Churches that their bust too, should be hung opposite a mirror to make a pun; *Imogen* or “image” reflected back on itself. This would also help explain the silvered versions of the bust, since these would have reflected brilliantly in a mirror, and the silver coating itself was similar to the silver coating found on mirrors, the surface that makes them reflective. Church's fondness for puns is well documented, and he often exchanged puns with Palmer.²⁹¹

The image / *Imogen* pun is further tied to the subject of the sculpture. *Imogen* is a protagonist in Shakespeare's *Cymbeline*, a story of hidden and mistaken identities and the eventual reunion of father and children and husband and wife. The bas-relief in the base of the bust depicts act III, scene VI, when *Imogen*, disguised as boy, warily enters a cave

290 See Webster, *Erastus D. Palmer*, 148-149 for information on the known versions of *Imogen*.

291 See, for example, Frederic Church to Erastus Dow Palmer, July 15, 1878, McKL.

to meet two men, later revealed to be her brothers, who are themselves in disguise. It is important to note that at Olana the reflection of the sculpture *Imogen* was at times hidden by a cloth that covered the mirror opposite (see HFR 43 and 155); this device would tie the image / *Imogen* pun together with the plot of *Cymbeline*. *Cymbeline* was especially popular in the late nineteenth century, and the Churches owned a complete edition of the works of Shakespeare. *Imogen* was praised by contemporary critics as a type of ideal womanhood.²⁹² The Churches also owned a small plaster relief depicting *Imogen*, which is identical to the scene depicted on the base of the bust (OL.1981.1026). The bust was cast in bronze in Paris by Ferdinand Barbédienne, a well-known founder who worked with many of the major sculptors of the nineteenth century.



ACCESSION NO.: OL.1980.1264

HFR: 41

OBJECT DESCRIPTION: PLASTER RONDEL, *Evening*

LOCATION: room 114 – Court Hall

SUBLOCATION: southeast corner

DATE: 1851 - c. 1870

MAKER: Erastus Dow Palmer

ORIGIN: Albany, NY

MATERIALS: relief: plaster; frame: wood, gesso, gold

COMMENTS: The space above the door into the East Parlor is not visible in any of the photographs. The other three Palmer reliefs are visible above other doorways, and this relief, the pendant to *Morning* and framed similarly to *Sappho* and *Innocence*, logically belongs above this door, making a symmetrical arrangement within the room. *Evening*, first executed in 1851, and its companion piece *Morning*, were among the most popular of Palmer's rondels, and copies of these two pieces continued to be cast by Palmer and his assistants until around 1870. The piece was apparently framed by 1869; the frame is by M. Knoedler & Co.



ACCESSION NO.: OL.1978.7

HFR: 42

OBJECT DESCRIPTION: PLASTER RONDEL, *Morning*

LOCATION: room 114 – Court Hall

SUBLOCATION: southwest corner

DATE: 1850 - c. 1870

MAKER: Erastus Dow Palmer

ORIGIN: Albany, NY

MATERIALS: relief: plaster; frame: wood, gesso, gold; steel nails and screws; brass hanging fixtures

COMMENTS: This bas-relief is visible above the door into the Sitting Room in figure 170. It is an allegorical representation of *Morning*, moving through the sky with a

292 See *The Complete Signet Classic Shakespeare* (New York: Harcourt Brace Jovanovich, 1972), 1451.

torch flame over her head. It is the companion piece to *Evening*, which hangs opposite it, over the door to the East Parlor. The piece was apparently framed by 1869; the frame is by M. Knoedler & Co.



ACCESSION NO.: OL.1981.660

HFR: 43

OBJECT DESCRIPTION: TREFOIL WALL MIRROR

LOCATION: room 114 – Court Hall

SUBLOCATION: southwest pilaster

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Middle East

MATERIALS: Paper, patinated brass, wood, silvered glass

COMMENTS: An object, presumably this mirror, is hung under a decorative cloth (see HFR 155) on the southwest pilaster in figures 135 and 138. This mirror itself is visible on the southern half of the west wall in figure 144, which dates from the early twentieth century. In figure 170, dating from about 1965, the mirror is on the west pilaster. The mirror is recommended for this location because of the nineteenth century evidence and because in this position, it would reflect the statue of *Imogen* (see discussion in HFR 40).



ACCESSION NO.: OL.1981.714

HFR: 44

OBJECT DESCRIPTION: PAINTED ROCKS, IN A SHADOW-BOX FRAME

LOCATION: room 114 – Court Hall

SUBLOCATION: south wall, southwest corner

DATE: c. 1880

MAKER: Thomas Gold Appleton

ORIGIN: United States

MATERIALS: painted rocks, in a velvet-lined shadow-box frame

COMMENTS: This set of five painted rocks is seen hanging on the wall in the northwest corner in figure 135, dating from 1884. The rocks are not visible in any other nineteenth century photos. By 1964 the rocks were sitting on the southeast bookcase. They are recommended for this corner because they are documented to the room in the nineteenth century and because no other or contradictory nineteenth century evidence exists for this spot.

These painted rocks are attributed to Thomas Gold Appleton, a writer, art collector, and artist, who was a friend of the Churches and of Susan Hale. In her book, *The Life and Letters of Thomas Gold Appleton*, Hale noted that Appleton “sketched and painted most industriously, his quick eye for the beauty of Nature selecting with great judgement the right ‘bits’ for landscape, which his favorite way of noticing was by transferring to large pebbles, painted in oils with admirable taste.”²⁹³ In a letter to Appleton, Frederic Church noted that “Mrs. Church – as well as myself – is anticipating the Pebbles

293 Susan Hale, *The Life and Letters of Thomas Gold Appleton* (New York: Appleton, 1885), 325.

– Mrs. Church says she is looking forward with anxiety for their arrival.”²⁹⁴ In his 1964 inventory of the room, Wunder described these as “5 oil sketches on wood (bombe, mounted together), supposedly by a friend of Church’s.” All this evidence points towards the attribution to Thomas Gold Appleton.



ACCESSION NO.: OL.1981.711

HFR: 45

OBJECT DESCRIPTION: WALL SHRINE

LOCATION: room 114 – Court Hall

SUBLOCATION: west wall, southwest corner

DATE: c. 1883 – c. 1891

MAKER: workshop of Lockwood de Forest

ORIGIN: Ahmadabad, India

MATERIALS: wood, metal braces, wire hangers

COMMENTS: The southwest corner is not visible in any photographs before the 1960s. This carved wood shrine is seen on the west wall in the northwest corner in figures 150, 157, 163, 164, and 169, all dating from between about 1960 and 1964, while a mirror hung in the southwest corner. This mirror appears in the northwest corner in nineteenth century photographs, and therefore it will be recommended for that position. It is likely that the positions of the shrine and the mirror were switched sometime in the twentieth century.

An unpublished memoir by Lockwood de Forest apparently records this wall shrine. “My Indian workmen presented me with the finest piece of wood carving I have ever seen, which they made for me. It is in the form of a wall bracket. The idea for it was taken from the minarets of one of the Mosques in Ahmadabad. The design and workmanship is entirely the conception of the *mistri*, who carved it, and showing me as nothing else could have done my success in establishing in the men a renewed interest in their own Indian Art which was beginning to flag through lack of sympathy and encouragement.”²⁹⁵ Olana’s wall shrine is either the one de Forest cites in his memoirs or another produced by the *mistri* craftsmen, perhaps as a commission for the Churches or another client.



ACCESSION NO.: OL.1981.674

HFR: 46

OBJECT DESCRIPTION: STATUE, *La Purísima*

LOCATION: room 114 – Court Hall

SUBLOCATION: southwest corner

DATE: late 18th or early 19th century

MAKER: probably Mariano Arce

294 Frederic Church to Thomas Gold Appleton, Nov. 27, 1880, Harvard University Library.

295 Lockwood de Forest, “Indian Domestic Architecture,” [1919] Archives of American Art, Washington D.C., microfilm roll 2732, frames 1306-1307, quoted in Mayer, “Lockwood de Forest and the American Aesthetic Movement,” 52.

ORIGIN: Mexico

MATERIALS: brass, wood, gesso, paint, glass, silver, pearls, thread, and wire

COMMENTS: This statue of the Virgin appears in the same twentieth century photographs as the shrine on which it stands (see HFR 45). The statue, the product of Roman Catholic Mexico, has been ingeniously paired with the shrine, a product of an Eastern culture and craftsmen of the Jain sect.

Church purchased this statue in Mexico on his trip in 1893/94. He mentioned it in a letter to Erastus Dow Palmer dated Oct. 4, 1894, "it is painted and otherwise decorated very skillfully and with Artistic felling – It is a curious combination of various Arts, Sculpture, painting decorative etc. – It combines high Art with low."²⁹⁶ Church also brought back a letter of authentication attributing the sculpture to José Arce, signed by a Mexican clergyman named José C. Garan Marin and dated 1894.²⁹⁷ No José Arce is recorded; however, a Mariano Arce from Queretaro, Mexico, was active as a sculptor. He worked there and in Guadalajara at the end of the eighteenth century and the beginning of the nineteenth century. Very little is known of his biography, but apparently he died between 1827 and 1832. Stylistically, the sculpture accords with these dates and with what is know of Arce's work.²⁹⁸ The statue, titled *La Purísima* in the note of authentication, depicts a type of Virgin developed in Spanish cultures. She symbolizes the doctrine of the Immaculate Conception, which states that Mary, unlike all other humans, was born without original sin and was therefore a worthy mother for Jesus. Because of its small scale, the statue probably would originally have been made for a private patron rather than for a church.



ACCESSION NO.: OL.1981.871

HFR: 47

OBJECT DESCRIPTION: KASHKUL or BEGGAR'S BOWL

LOCATION: room 114 – Court Hall

SUBLOCATION: in doorway into the Library

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: carved gourd or shell

COMMENTS: This bowl is seen hanging in the doorway to the Library in figure 157, which is dated 1964. It is not visible in this doorway in figure 135, dated 1884, and this is the latest nineteenth century photo that shows the top of the doorway. However, the nail on which the bowl hangs is very old. Therefore, the bowl is recommended for this position. This bowl hangs with two others along the axis between the front door and the Studio. Unlike the others in the house, this bowl is carved out of some natural wooden objects, perhaps a shell, a nut or a gourd. It is highly decorated with shallow carvings

296 Frederic Church to Erastus Dow Palmer, Oct. 4, 1894, McKL.

297 ESCP. See also Frederic Church to [Sylvester] Baxter, Oct 13, 1896, Winterthur Museum, Winterthur, Del., which mentions Marino.

298 See Manuel Toussaint and Elizabeth W. Weismann, ed. and trans., *Colonial Art in Mexico* (Austin: University of Texas Press, 1967), 437-438; and José Rodolfo Aray Larios, *Historia de la escultura queretara* (Queretaro: n.p., 1987), 47-48.

depicting human figures, rosettes, and Arabic script. Such bowls were used by members of Islamic begging sects to store alms. This bowl seems to have been used for that purpose.



ACCESSION NO.: OL.1981.712

HFR: 48

OBJECT DESCRIPTION: FRAMED MIRROR

LOCATION: room 114 – Court Hall

SUBLOCATION: west wall, northwest corner

DATE: c. 1880s

MAKER: probably M. Knoedler & Co.

ORIGIN: New York City

MATERIALS: silvered glass, wood, gesso, paint, and gold

COMMENTS: This mirror is seen on the north wall in the northwest corner in figure 140, which dates from 1891. It appears in the southwest corner in figures 157, 165, and 170, dating from 1964 and 1965. Among the many products made by Westerners in the Oriental taste, this mirror frame is unusual. It is decorated with raised motifs of butterflies, chrysanthemums, and dragons, all used in Oriental decorative arts, especially those intended for export. The constructional techniques of the mirror appear to be Western, and it bears a Goupil's label, a frame maker and art dealer.



ACCESSION NO.: OL.1981.687

HFR: 49

OBJECT DESCRIPTION: FRAMED BUTTERFLY

LOCATION: room 114 – Court Hall

SUBLOCATION: north wall, northwest corner

DATE: 19th century

MAKER: natural object

ORIGIN: Colombia (formerly New Granada), South America

MATERIALS: Inset in a frame of wood, gesso, gilt, glass, metal, velvet, or felt

COMMENTS: This framed butterfly is seen on the north wall of the northwest corner in figure 140, dated 1891. In figures 135 and 136, both dating from 1884, it is seen on the northwest pilaster. The back of the mount carries the following inscription in Church's hand: "Butterfly from the Emerald mines of / Muzo near Bogota New (G)ranada." The butterfly was apparently brought back by Church from one of his trips to South America in the 1850s. It hung in Church's studio in the 10th Street Studio building, New York City, at least as early as 1861 and as late as 1875. The butterfly was noticed by many visitors to the studio and is mentioned in press accounts, even in a reminiscence about studio life of the mid-nineteenth century published at Church's death.²⁹⁹ Church himself must have pointed out the butterfly to visitors, for Henry Tuckerman noted that, "A butterfly impaled under a glass in his studio actually scintillates azure; and when visitors

299 See Sherwood, "Frederick E. Church: Studio Gatherings Thirty Years Ago – New York's Former Bohemia," ESCP.

question the authenticity of his brilliant tropical hues, he points them to this insect witness of nature's radiant tones in those latitudes.”³⁰⁰



ACCESSION NO.: OL.1982.28

HFR: 50

OBJECT DESCRIPTION: CLOISONNÉ PLATE

LOCATION: room 114 – Court Hall

SUBLOCATION: northwest pilaster

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: probably Japan

MATERIALS: copper, enamel

COMMENTS: A circular item of about the dimension of this plate is seen hanging on the northwest pilaster in figure 140, dating from 1891. This plate is visible on the northwest pilaster in figures 141, 146, 150, 157, 163, 169, and 170, spanning the years from about 1887-1900 to 1964. The plate depicts Mt. Fuji, which can be seen from Tokyo in Japan. Views of Mt. Fuji were popularized by Japanese print makers of the late eighteenth century, and by the late nineteenth century, the mountain had come to symbolize Japan, especially on items made for export. The plate is cloisonné, an enamel technique in which the enamel glaze is restricted in small cells or cloisons.



ACCESSION NO.: OL.1981.726

HFR: 51

OBJECT DESCRIPTION: BAS-RELIEF, *Innocence*

LOCATION: room 114 – Court Hall

SUBLOCATION: northwest, over door to Cloak Hall

DATE: 1855

MAKER: Erastus Dow Palmer

ORIGIN: Albany, NY

MATERIALS: relief: marble; frame: wood, gesso, gilt, paper, steel, and glass

COMMENTS: A bas-relief distinguishable as *Innocence* is visible above the door to the Cloak Hall in figure 135, dating from 1884, in figure 141, dating from sometime between 1887 and about 1900, as well as in figures 169 and 170, dating from about 1964. In addition, a bas-relief is visible in this spot in figures 149 and 142. Presumably, *Innocence* hung above the door to the Cloak Hall from 1884 until 1964. The relief, though fabricated without the use of a model, is a likeness of Palmer's daughter Isabel, born in 1845. The relief was purchased in late 1855 by Church from Palmer, paid for, at least in part, by an exchange of the sculpture for a Church painting, *Twilight*.



ACCESSION NO.: OL.1980.1259

HFR: 52

300 Henry T. Tuckerman, *Book of the Artists* (1867; repr., New York: Carr, 1967), 378-379.

OBJECT DESCRIPTION: NEHAN-ZU, *Buddha Attaining Nirvana*

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall, east wall

DATE: Probably early 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: Paint on paper, mounted on silk

COMMENTS: The extremely large scroll is seen on the east wall of the stair hall in figures 137, 142, 148, 167, and 168, spanning the years from 1884 to 1964. Indeed, few other walls in the house are large enough for this scroll. The painting depicts Buddha, lying in state at his death. This is a traditional representation of Buddha, common in Oriental art. It depicts the moment when Buddha achieves final emancipation and spiritual enlightenment. The universe, including representatives from the terrestrial and celestial spheres, has come to witness this moment; each species grieves according to its ability to understand the significance of the event. The scroll's large size indicates that it was meant to be displayed in a temple.



ACCESSION NO.: OL.1982.1197

HFR: 53

OBJECT DESCRIPTION: HANGING LANTERN

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall, over balcony

DATE: mid-19th century

MAKER: unknown maker

ORIGIN: Turkey

MATERIALS: brass, glass

COMMENTS: This lantern is seen hanging above the display of armor, over the balcony, in figures 134, 135, 136, 141, 145, 146, 152, 153, 160, 167, and 168, spanning the years from 1884 to 1964. The lantern incorporates a crescent-shaped knob, a symbol of Turkey.



ACCESSION NO.: OL.1978.2

HFR: 54

OBJECT DESCRIPTION: ENCONCHADA, *Madonna and Child with St. John the Baptist*

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall

DATE: mid-19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: Oil, mother-of-pearl, and gold on wooden panel; wood, paint, gold, mother-of-pearl frame

COMMENTS: This *enconchada* is seen hanging in the stair landing, on the west wall, in figure 143, which is dated 1901. This spot was rarely photographed.

Enconchada is an art form practiced in Mexico from the seventeenth century until today. The technique incorporates mother-of-pearl inlay and gilding with traditional oil pigments on a wood panel. The technique derives from Chinese and Phillipino furniture and other decorative objects that used mother-of-pearl inlay. Spanish trade with the Far East introduced these objects to Mexico, where Mexican artisans combined the inlay technique with European figural painting. This *enconchada*, depicting the Madonna and Child, seems to be painted in a nineteenth century style. The composition derives from Renaissance painting and may be a copy of some specific work of art. The *enconchada* shows traces of restoration that may have been carried out by Frederic Church.



ACCESSION NO.: OL.1982.703

HFR: 55

OBJECT DESCRIPTION: NEEDLEWORK PICTURE

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall

DATE: mid 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: embroidery of silk and wool thread, glass beads, mounted in a shadow-box frame

COMMENTS: This embroidery depicting birds on a branch is visible on the east wall of the stair landing in figures 142, 143, 152, 153, 160, 161, 162, 167 and 168, spanning the years from 1901 to 1964.

This picture is one of the more elaborate examples of the objects made by women of leisure in the nineteenth century, when all sorts of crafts evolved. In this picture, a parrot and flowers are constructed out of very high pile embroidery worked over stuffed segments, other sections of blossoms and foliage are executed in cross stitch, and glass beads for grapes are sewn on. Popular periodicals and books contained instructions for these crafts, and the raw materials, and even kits, were available through dry goods stores. Most objects were made for display in the maker's own home; however, a few proficient and prolific women made objects for sale. It is not known whether one of the women of the Church household made this object or whether it was purchased.



ACCESSION NO.: OL.1982.701

HFR: 56

OBJECT DESCRIPTION: FRAMED TILE

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall, north wall

DATE: 19th century

MAKER: unknown maker

ORIGIN: perhaps China

MATERIALS: ceramic tile, wood, metal braces, screws, and wire

COMMENTS: This tile is seen on the north wall, to the right of the amber window, in the stair hall, in figures 137, 141, 142, 143, 147, 152, 153, 160, 161, 162, 167 and 168,

spanning the years from 1884 to 1964. On this tile abstract Oriental motifs in black are painted on a turquoise blue ground. This blue, technically difficult to achieve in ceramic glazes, was much prized in many cultures. It is sometimes called Sevres blue or celeste blue. The frame, with its incised red line, relates to the Eastlake style.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced or acquired

HFR: 57

OBJECT DESCRIPTION: PAINTING, *Portrait of Downie Church*

LOCATION: room 114 – Court Hall

SUBLOCATION: north wall, northwest corner

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A portrait of Downie Church at approximately the age of five is visible in figures 135 and 140, spanning the years from 1884 to 1891. The portrait is clearly seen in the photographs and can be compared with photographs of Downie, establishing the identity of the sitter. This section of the wall was not photographed again until the 1960s. Therefore, it is recommended that the original portrait be acquired or, failing that, a reproduction be made of it. The original portrait is owned by Mrs. Mary Reid Dunn Barrow, of Virginia Beach, Virginia (see “Objects not at Olana” file, ORC). According to an entry in Emma Carnes’s diary for January 26, 1884, Downie had her portrait painted at that date by Felix Moscheles, an English painter. However, this entry must refer to another painting since the sitter in the painting seen in figures 135 and 140 is only four or five years old. The painter of this portrait is not known.



Objects on Flat Surfaces

An abundance of photographic evidence remains to document the appearance of some sections of the Court Hall, especially the stair hall. This area, architecturally one of the two focal points of the room (the other being the view out the Ombra window) naturally drew most photographers. It is assumed that the 1901 photographs of this spot, figures 142 and 143, most completely record Frederic and Isabel Church's last ideas concerning furnishings. Consequently, the furnishings in the stair hall are arranged in accordance with these figures.

The evidence documenting the objects on the bookcases in the main section of the Court Hall is not as conclusive. Only figures 140 and 141 provide glimpses of the

nineteenth century arrangement of the numerous objects on the bookcases. However, figures 135-138, taken before the bookcases were built, do rather thoroughly record a great number of objects in the room. A careful study of twentieth century photographs and inventories leads to the conclusion that many objects not only stayed in the Court Hall but also stayed in the same vicinity within the room, being moved only a few feet in over a century. For example, a large covered brass urn (HFR 73) stayed in the northwest corner of the room from 1884 to 1964, and a *bleu soufflé* vase (HFR 104) stayed on the northwest bookcase from 1891 to 1964. Taking this information as a guiding principle, the objects on the bookshelves were determined as follows: first, objects seen in the nineteenth-century photos were placed on the bookshelves in locations as close as possible to those they had in the nineteenth century. Most important, figure 140, which shows the northwest bookcases in 1891 in its entirety, was studied, and the arrangement of tall and short objects and the mix of various media noted. This pattern of arrangement and mixing was replicated, as much as possible, on the less-documented bookshelves. Next, objects that had a history of being in the room in the nineteenth century, but were undocumented in the twentieth century, were added to the shelves. Then, objects seen on the bookshelves in twentieth century photographs were added, using the earliest photograph available. Then, the 1965 inventory was used, though it is sometimes quite difficult to interpret (for example, the footstools on either side of the steps to the stair hall (HFR 12) are described in the inventory as “pillow frames”! [#39]) Then, noting that many pairs of objects are found in the Court Hall, pairs were added to the bookcases. These pairs were usually displayed onto two different bookcases, but in positions flanking some other object or one of the doorways. Then, a few spaces being still open, significant objects undocumented to any other location in the house were added to the shelves, again replicating the pattern of arrangement seen in figure 140.

It should be noted that though most of the tabletops in the Court Hall are fairly well documented by photographs, and the objects recommended for these spots are taken mainly from this photographic evidence, logic has dictated the addition of a few items. For example, the writing furnishings needed in the nineteenth century were added to Frederic Church's desk though they are not visible in the photographs. It is understood, however, that the items on tabletops would naturally have been moved frequently, as

these spaces were needed for the ongoing activities of the members of the household. The section “Accessories and Transient Objects” should therefore supplement the objects recommended here for the tabletops.

The trophy arrangement is recommended for the back of the stair hall since it is well documented to this location. It is interesting to note that several architectural drawings for Olana show that Church considered mounting the trophy arrangement over a fireplace, probably the one in the Dining Room / Picture Gallery. A schematic indication of an arrangement of arms and armor is seen above a fireplace in figure 173 (OL.1982.774, which might possibly show one preliminary plan for the Sitting Room fireplace), in figure 235 (OL.1982.1080) and in figure 236 (OL.1982.1075). These last two drawings focus on the different window arrangements for the Dining Room / Picture Gallery. There is no evidence that the trophy arrangement was ever mounted above any fireplace at Olana, and it was in place in the Court Hall by 1878. Evidence indicates the Churches added elements to it over time, as the individual entries to follow show.

Extant Objects

ACCESSION NO.: OL.1980.1263.1-.2

HFR: 58

OBJECT DESCRIPTION: CRANES ON TORTOISES’ BACKS

LOCATION: room 114 – Court Hall

SUBLOCATION: on steps flanking entry to stair hall; one on either side of staircase

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably Japan

MATERIALS: bronze

COMMENTS: This pair of bronze cranes is seen flanking the staircase into the stair hall in figures 134, 135, 136, 137, 139, 140, 141, 142, 145, 146, 148, 152, 153, 167, and 170, spanning the years from 1884 to 1964. They are also mentioned in an 1879 newspaper article: “At the foot of the grand stairway is . . . a pair of Japanese cranes.”³⁰¹

These bronze cranes were probably made in Japan in latter half of the nineteenth century, when the country produced many objects for export to the West. Indeed, numerous bronze crane-on-tortoise statues were exhibited in the Japanese pavilions at the Philadelphia Centennial, and the motif became a symbol for Japan.³⁰² The pair of statues incorporates ancient Chinese symbolism – Manchurian cranes holding lotus leaves and standing on a tortoise – for good luck. Some details of the design are Japanese, namely, the fringed shell represents the seaweed that which grows on the shells of aged tortoises.

301 “Beauty on the Hudson,” 5.

302 See William Hosley, *The Japan Idea* (Hartford, Conn.: Wadsworth Athenaeum, 1990), 36-37.

Other details are Korean, in particular, the teeth of the tortoises. Such mixing of cultures was common in nineteenth century Japanese design. Church, however, apparently believed these statues were much older, for Frank Bonnelle, after touring the house with Church, reported that “The portieres at the edge of the platform are held back by a pair of storks of Japanese manufacture, several hundred years old.”³⁰³ This sense of great age was part of the dramatic effect sought in the Court Hall, which is achieved no matter what the actual age of the statues.



ACCESSION NO.: OL.1981.705.1-.2

HFR: 59

OBJECT DESCRIPTION: PAIR OF URNS

LOCATION: room 114 – Court Hall

SUBLOCATION: on steps flanking entry to stair hall; one on either side of staircase

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Chinese or Japanese

MATERIALS: patinated brass

COMMENTS: This pair of urns is seen on the ledges topping the short flight of steps into the stair hall in figures 142, 145, 146, 148, 152, 167, 169, and 170, spanning the years from 1901 to 1964. In a nineteenth century photo (figure 141) two unmatched metal pots had been sometimes used as a pair on either side of the stair. Those two pots are recommended for their other nineteenth century locations, and OL.1981.705.1-.2, though not documented to this spot until the twentieth century, are recommended for the Court Hall. The character of the ornament on these urns seems to be Japanese, and perhaps they were made in Japan.



ACCESSION NO.: OL.1978.6.1-.2

HFR: 60

OBJECT DESCRIPTION: CANDLESTANDS or LAMPSTANDS

LOCATION: room 114 – Court Hall

SUBLOCATION: on stands, HFR 11

DATE: 19th century

MAKER: Unknown maker

ORIGIN: Middle East

MATERIALS: brass, turquoise

303 Bonnelle, “In Summer Time on Olana.”

COMMENTS: This pair of tall, brass stands is seen on the four-legged Chinese stands at the northwest and northeast pilasters in figures 135, 136, 140, 141, 142, 145, 146, 167, 169, and 170, spanning the years from 1884 to 1964. For centuries stands of this configuration were made to hold candles; later versions could also hold oil lamps. Similar, but heavier stands, are also found in the East Parlor and Studio. This pair, of pierced brass, could never have supported much weight and was probably meant to be more decorative than functional. Bits of turquoise once ornamented these stands; however, most of it has worn away.



ACCESSION NO.: OL.1981.695.1-.2

HFR: 61

OBJECT DESCRIPTION: COVERED VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: on stands, HFR 11

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: One each of this pair of covered vases is seen on the lower level of the Chinese garden stands in figures 141, 142, 145, 146, 167, 169, and 170, spanning the years from about 1887 or 1900 to about 1964.



ACCESSION NO.: OL.1981.639.1-.2

HFR: 62

OBJECT DESCRIPTION: VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: on northeast and southeast bookcases, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Japan

MATERIALS: cast iron, with brass ornaments, on wood bases

COMMENTS: No documentation exists showing where these iron vases were placed in the nineteenth or twentieth century. This pair of vases is placed in the Court Hall because of the predominance of pairs of furnishings in nineteenth century photos; see also HFR90 and 95. The character of the ornamentation and the use of two different metals decoratively in one piece, suggest that these vases were made in Japan in the late nineteenth century.



ACCESSION NO.: OL.1981.632.a-.b

HFR: 63

OBJECT DESCRIPTION: BOTTLE

LOCATION: room 114 – Court Hall

SUBLOCATION: on northeast bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: This bottle appears on a table in the northeast corner of the Court Hall in figure 136, which is dated 1884, before the bookcases were built. It is part of a group of Mexican folk ceramics from Tonala, in the southern province of Chiapas. This type of ceramics, with its distinctive glazes, is still made today. It seems to depict a story about “Paulita,” who is named on a medallion, and two suitors, shown in top hats.



ACCESSION NO.: OL.1981.637
OBJECT DESCRIPTION: BOWL
LOCATION: room 114 – Court Hall
SUBLOCATION: on northeast bookcase, HFR 10
DATE: probably 1870s
MAKER: unknown maker
ORIGIN: unknown country
MATERIALS: stoneware

HFR: 64

COMMENTS: A small bowl is seen on the northwest bookcase in figure 145, dating from about 1914 or 1916. While it is not possible to determine if OL.1981.637 is the same bowl as the one visible in this photo, it is the same general size and configuration; therefore it is recommended for display in this spot. This bowl is decorated with freehand painted brushstrokes of cobalt blue glaze. Its form derives either from bowls for tea or for ink; the latter would explain the decoration. The bowl is undoubtedly Oriental and from the nineteenth century.



ACCESSION NO.: OL.1981.633
OBJECT DESCRIPTION: PLATE
LOCATION: room 114 – Court Hall
SUBLOCATION: on northeast bookcase, HFR 10
DATE: 19th century or earlier
MAKER: unknown maker
ORIGIN: probably Japan
MATERIALS: porcelain

HFR: 65

COMMENTS: This large Imari platter is clearly seen on a table in the northeast corner of the Court Hall in figure 136, dated 1884. This platter also seems to be shown in figures 145 and 146 on the northeast bookcases, which replaced the table. Imari is the name given to a style of ceramics produced in Arita, Japan, and shipped from the port of Imari. The name designates the polychrome glaze that includes a distinctive brick red/orange and the juxtaposition of patterns, especially those based on native Japanese textiles.



ACCESSION NO.: OL.1982.25.a-b
OBJECT DESCRIPTION: TEAPOT
LOCATION: room 114 – Court Hall
SUBLOCATION: on northeast bookcase, HFR 10
DATE: mid-19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain

HFR: 66

COMMENTS: This teapot with a knob in the form of a rooster is seen in figure 136 on a table in the northeast section of the Court Hall. In figures 165 and 170, dating from 1964, the teapot is seen on the southwest bookcase, showing that though objects were moved within the room, they were not removed from the room. The decoration on this teapot imitates lacquerware, another craft practiced in Japan.



ACCESSION NO.: OL.1981.640.1-.2

HFR: 67

OBJECT DESCRIPTION: ORNAMENTS

LOCATION: room 114 – Court Hall

SUBLOCATION: on southeast (-.1) and northeast (-.2) bookcases, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: One of the pair of these tall, brass, cone-shaped ornaments is visible on the southeast bookcase in figure 166, dated 1964. The other should be placed on the northeast bookcase to form a symmetrical arrangement. The shape of these ornaments is meant to suggest cypress trees. These ornaments may be derived from incense burners or may possibly be finials for larger lampstands. They are decorated with human figures with animal heads; these may represent dancers with masks.³⁰⁴ They were purchased in 1885 or 1886 from Samuel Green Wheeler Benjamin, author of several books on Persia and on American art.³⁰⁵



ACCESSION NO.: OL.1985.764

HFR: 68

OBJECT DESCRIPTION: BEADS

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 67

DATE: unknown date

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: wood, string

COMMENTS: A set of beads is seen looped around the pine-cone-shaped brass ornament in figure 166, which dates from 1964. It is presumed that a similar necklace hung on the matching brass ornament. There is photographic evidence that beads hung on vases in the Court Hall in the early twentieth century (see figure 145). Furthermore, the *Boston Daily Evening Transcript* (December 3, 1869) reported that, “Church, the artist, has brought home many trophies of travel . . . Palestine beads, etc.” It is

304 See remarks by Dr. Estelle Whalen, 1981, accession file

305 See Samuel Green Wheeler Benjamin to Frederic Church, Dec. 24, 1885, and Jan. 13, 1886, ESCP, and Frederic Church to Samuel Green Wheeler Benjamin, Dec. 21, 1886, Alfred Williams Anthony Collection, Manuscript Division, New York Public Library, New York City.

conjectured that one or more of the strings of beads recommended for the Court Hall are the beads from Palestine, while others were brought back from other travels.



ACCESSION NO.: OL.1985.765

HFR: 69

OBJECT DESCRIPTION: BEADS

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 67

DATE: unknown date

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: wood, string

COMMENTS: A set of beads is seen looped around the single pine-cone-shaped brass ornament seen on the southeast bookcase in figure 166, which dates from 1964. It is presumed that a similar necklace hung on the matching brass ornament on the northeast bookcase. There is photographic evidence that beads hung on vases in the Court Hall in the early twentieth century (see figure 145). Furthermore, the *Boston Daily Evening Transcript* (December 3, 1869) reported that, “Church, the artist, has brought home many trophies of travel . . . Palestine beads, etc.” It is conjectured that one or more of the strings of beads recommended for the Court Hall are the beads from Palestine, while others were brought back from other travels.



ACCESSION NO.: OL.1979.1.2

HFR: 70

OBJECT DESCRIPTION: SOCIETY OF CINCINNATI PLATE

LOCATION: room 114 – Court Hall

SUBLOCATION: on northeast bookcase, 10

DATE: c. 1784-85

MAKER: unknown maker

ORIGIN: Canton, China

MATERIALS: porcelain

COMMENTS: This plate, of rare historical importance both in our own time and in the nineteenth century, is used in the Court Hall for interpretive reasons and to approximate the type of arrangement of decorative objects seen in figure 140. This dinner plate is from the Society of Cincinnati dinner service, which carries the seal of the society. Several different versions of this service were commissioned by Americans and imported from China. All version of the service commemorate a group of officers of the Revolutionary War. Portions of the service were eventually given to George and Martha Washington, and by the late nineteenth century it had come to be associated with the Washingtons. Caleb Lyons, a nineteenth century politician, early ceramics collector, and a friend of Washington's nephew, apparently gave two pieces of this service, this dinner plate and a soup bowl, to the Churches.



ACCESSION NO.: OL.1981.643 **HFR:** 71
OBJECT DESCRIPTION: HATBOX
LOCATION: room 114 – Court Hall
SUBLOCATION: on northeast bookcase, HFR 10
DATE: late 19th century
MAKER: unknown maker
ORIGIN: possibly Mongolia or Afghanistan
MATERIALS: leather with cotton embroidery and metal clasps
COMMENTS: An object of this general size and configuration is hidden under a cloth on a tea table near the northeast pilaster in figure 136, which dates from 1884.



ACCESSION NO.: OL.1981.628 **HFR:** 72
OBJECT DESCRIPTION: VASE
LOCATION: room 114 – Court Hall
SUBLOCATION: on northeast bookcase, HFR 10
DATE: 19th century
MAKER: unknown maker
ORIGIN: possibly Japan
MATERIALS: porcelain
COMMENTS: A small vase with a flaring neck and blue and white glaze is seen on the northeast bookcase in figure 146, dating from about 1960. The attribution to Japan was made by Charlotte Wilcoxon (see accession folder).



ACCESSION NO.: OL.1983.311.a-b **HFR:** 73
OBJECT DESCRIPTION: COVERED URN
LOCATION: room 114 – Court Hall
SUBLOCATION: on northeast bookcase, HFR 10
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: possibly Persia
MATERIALS: brass
COMMENTS: This large covered, chalice-shaped urn is seen on a table in the northwest corner of the room in figure 135, which dates from 1884. The vase appears on the northwest bookcases in figures 150 and 163, dating from about 1960 and 1964. Thus, the vase seems to have stayed in the room, though its exact location at the end of the nineteenth century is not documented.



ACCESSION NO.: OL.1981.357.2.a-b **HFR:** 74
OBJECT DESCRIPTION: URN
LOCATION: room 114 – Court Hall

SUBLOCATION: on southeast bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: OL.1981.357.2 is one of a pair of brass urns with loop handles. The pair of urns is visible on the trophy table in various photographs dating from the late nineteenth century to 1964. However, it is not visible in figure 142, dating from 1901. This photograph, which is closest in date to the death of Frederic and Isabel Church, is considered to provide the best evidence for the arrangement of the stair hall. One of the pair of OL.1981.357 is seen in the East Parlor in 1901; therefore, it will be recommended for that location. The other of the pair, OL.1981.357.2, is, therefore, recommended for the Court Hall in this otherwise undocumented location, because it makes a visual pair with the previous object.



ACCESSION NO.: OL.1981.847

HFR: 75

OBJECT DESCRIPTION: VASE

LOCATION: room 114 – Court Hall

SUBLOCATION: on southeast bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: Persia

MATERIALS: earthenware

COMMENTS: A “Persian pottery urn / blue floral decoration and inscription . . . H. 4 ½ inches” is recorded in the Court Hall in this general location in the 1965 inventory (#47). This vase is decorated with floral motifs. It should be noted that none of the mid-nineteenth century Persian ceramics carries an inscription.



ACCESSION NO.: OL.1980.16

HFR: 76

OBJECT DESCRIPTION: VASE

LOCATION: room 114 – Court Hall

SUBLOCATION: on southeast bookcase, HFR 10

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: stoneware

COMMENTS: A “Japanese porcelain water bottle / White, completely lacquered with alternating cartouches of red and black birds. Gold trim. Slight damage. . . . H. 16 inches” is recorded in the Court Hall in this general location in the 1965 inventory (#48). In the second half of the nineteenth century, Japan produced a type of ceramics with decoration greatly resembling lacquer, another indigenous Japanese craft.



ACCESSION NO.: OL.1981.218 **HFR:** 78
OBJECT DESCRIPTION: PLATE
LOCATION: room 114 – Court Hall
SUBLOCATION: on southeast bookcase, HFR 10
DATE: c. 1860s - c. 1880s
MAKER: probably Royal Porcelain Manufactory
ORIGIN: Meissen, Germany
MATERIALS: porcelain
COMMENTS: This plate is included in the Court Hall for interpretive purposes and also to form a pair with HFR 70. This plate, which is probably made by the Royal Porcelain Manufactory of Meissen, Germany, bears an official state seal of Mexico. It was common for governments to patronize the finest European ceramics factories when commissioning dinner services. It is not known how the Churches came into possession of this plate; undoubtedly, it was acquired during one of Frederic Church's winter trips to the country.



ACCESSION NO.: OL.1981.678 **HFR:** 79
OBJECT DESCRIPTION: VASE
LOCATION: room 114 – Court Hall
SUBLOCATION: on southeast bookcase, HFR 10
DATE: c. 1890s
MAKER: unknown maker
ORIGIN: probably Japan or China
MATERIALS: enameling on brass
COMMENTS: This small black enamel vase is seen on the southeast bookcase in figure 166, dated 1964. The character of the decoration on this vase suggests that it was made in the Orient, where much enamel was produced for the Western market. The decoration also suggests a date in the 1890s.



ACCESSION NO.: OL.1982.53.1-.2 **HFR:** 80
OBJECT DESCRIPTION: TEACUPS
LOCATION: room 114 – Court Hall
SUBLOCATION: on southeast bookcase, HFR 10, on either side of OL.1981.631 (HFR 81)
DATE: late 19th century
MAKER: unknown maker
ORIGIN: probably Mexico
MATERIALS: earthenware
COMMENTS: A pair of small cups quite similar to OL.1982.53.1-.2 are visible on the southeast bookcase in figure 166, where they flank a vase. These teacups should flank

vase OL.1981.631 (HFR 81). These cups, which are not quite round and were quickly decorated, seem typical of the sort of inexpensive ceramics available in markets in Mexico. Church was

interested in the ceramics of Mexico and purchased numerous pieces in the markets there on his many trips to the country.



ACCESSION NO.: OL.1981.631

HFR: 81

OBJECT DESCRIPTION: VASE

LOCATION: room 114 – Court Hall

SUBLOCATION: on southeast bookcase, HFR 10

DATE: 1887-96

MAKER: Clement Massier

ORIGIN: France

MATERIALS: ceramic

COMMENTS: A vase is seen in front of the painted rocks in figure 166, dating from 1964. That vase is seen in nineteenth century photographs of the Dining Room / Picture Gallery, so it will be recommended for that room. This vase, which is listed in the 1965 inventory for the Court Hall as “dark maroon gourd shape porcelain vase / silvered floral style decoration over maroon background . . . H. 10 inches,” is recommended for this room. Also, this vase ties in with the Churches’ interest in iridescent objects in general and with the other iridescent objects in the Court Hall. In the 1890s, ceramicists and glassmakers showed an interest in iridescence, sparked, at least in part, by ancient Roman glass dug up in archeological excavations that was found to have turned iridescent with age. Clement Massier was among the first European ceramicists to produce iridescent glazes.



ACCESSION NO.: OL.1983.341

HFR: 82

OBJECT DESCRIPTION: GOBLET

LOCATION: room 114 – Court Hall

SUBLOCATION: on southeast bookcase, HFR 10

DATE: late 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: ebony wood, carved gourd or coconut shell

COMMENTS: This goblet is recommended for interpretive reasons and because, used in conjunction with the other items on the southeast bookcases, it maintains the type of arrangement dictated by nineteenth century photographs. This goblet is decorated with a symbol of Mexico, an eagle holding a snake. Wood carving was practiced in Mexico.



ACCESSION NO.: OL.1981.685.2.a-c

HFR: 83

OBJECT DESCRIPTION: COVERED URN

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: possibly India

MATERIALS: brass

COMMENTS: This covered urn is seen on the southwest bookcase in figure 165, dated 1964. The mate to this urn is recommended for the niche in the stair hall (HFR 121) and is listed separately. This covered urn is attributed to India (see accessions folder).



ACCESSION NO.: OL.1981.467

HFR: 84

OBJECT DESCRIPTION: VASE

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest bookcase, HFR 10

DATE: c. 1870 - c. 1900

MAKER: perhaps Ali Mohammed Isfahani

ORIGIN: Persia

MATERIALS: ceramic

COMMENTS: This vase, or one quite similar to it, is seen on the southwest bookcase in figure 165, dated 1964. It is attributed to Ali Mohammed Isfahani because of its similarity to two tiled fireplaces at Olana, found in the Studio and in Frederic Church's bedroom. These fireplaces are both signed by the tilemaker. Ali Mohammed Isfahani was known to have made hollowware as well.



ACCESSION NO.: OL.1981.661

HFR: 85

OBJECT DESCRIPTION: MINIATURE SARCOPHAGUS

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: copper, bronze

COMMENTS: This miniature sarcophagus is seen on the southwest bookcase in figure 165, dated 1964. It memorializes Raphael, the Renaissance painter. Raphael was noted for reviving the art of antiquity; a sarcophagus would be a fitting memorial since many were made in ancient Rome.



ACCESSION NO.: OL.1981.635.a-b

HFR: 86

OBJECT DESCRIPTION: BOTTLE

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: This bottle is part of a group of Mexican folk ceramics at Olana decorated with charming painted designs. This kind of low-fired, hand-painted, and burnished pottery is still produced in Mexico today, notably in Tonalá in the state of Chiapas and in Guadalajara in the state of Jalisco.³⁰⁶ The decoration includes an eagle, probably meant to symbolize Mexico (though it lacks the usual snake in its mouth) as well as a cactus.



ACCESSION NO.: OL.1981.746

HFR: 87

OBJECT DESCRIPTION: MONUMENTAL CHALICE

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Middle East

MATERIALS: brass, copper

COMMENTS: This brass chalice with a tall foot is seen sitting on a refectory table in the Court Hall in figures 151, 157, and 170, all of which date from the 1960s. This object is thus recommended because it has a history of being in the Court Hall and because, used in conjunction with other items on the southeast bookcase, it preserves the configuration and mix of media seen in nineteenth century photographs of the room.



ACCESSION NO.: OL.1983.955.a-b

HFR: 88

OBJECT DESCRIPTION: BOTTLE

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwest bookcase, HFR 10

DATE: c. 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: This bottle (or one of the three nearly identical Mexican water bottles) is visible in this location in figure 170, dated 1965. All three Mexican water bottles have a history of being in the room. Moreover, the inclusion of this bottle on the northwest bookcase preserves the configuration and mix of media seen in figure 140, which documents this location in 1891. This bottle is part of a group of Mexican folk ceramics at Olana decorated with charming painted designs. This kind of low-fired, hand-painted,

306 See *Artes de Mexico* 14 (1991). This issue is devoted to the ceramics of Tonalá and related ceramics.

and burnished pottery is still produced in Mexico today, notably in Tonalá in the state of Chiapas and in Guadalajara in the state of Jalisco.³⁰⁷



307 See *Artes de Mexico* 14 (1991). This issue is devoted to the ceramics of Tonalá and related ceramics.

ACCESSION NO.: OL.1982.40.a-b

HFR: 89

OBJECT DESCRIPTION: TEAPOT

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest bookcase, HFR 10

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: Japan or China

MATERIALS: bronze, tin lining

COMMENTS: This teapot is seen on a table near the northwest pilaster in figures 135 and 136, both dating from 1884. The teapot does not appear in other nineteenth century photographs of the room.



ACCESSION NO.: OL.1981.675.1-.2

HFR: 90

OBJECT DESCRIPTION: VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: on southwest and northwest bookcases, HFR 10

DATE: second half of 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: porcelain

COMMENTS: One of the pair of these vases with elephant-head handles is seen on the southern edge of the northwest bookcase in figure 140, dating from 1891. It remains in this place in figures 150, 163, and 170, spanning the 1960s. Both vases of the pair are visible in figure 151, dating from about 1960, one on the northwest bookcase and one of the southwest bookcase, each standing on the edge. Thus, the two were arranged as pendants, flanking the doors to the Library, at least as early as about 1960. The two are also visible as pendants in figure 170, dating from 1965. It seems likely that the two were arranged as pendants as early as 1891. This set of vases provides a model for the arrangement of other pairs of objects, namely HFR 62, and HFR 95. These vases are of a type of Japanese porcelain known as Kutani. They revive seventeenth century porcelain made near the town of Kutani in the Kaga (now Ishakawa) province. Old Kutani, as the seventeenth century porcelain came to be called, was distinctive for its decoration carried out in red-orange and gold glazes. The newer Kutani, made at various places in Kaga, carried this same sort of decoration and was sold to the Western market in large numbers.



ACCESSION NO.: OL.1985.763

HFR: 91

OBJECT DESCRIPTION: BEADS

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 90, south vase

DATE: unknown date

MAKER: unknown maker

MATERIALS: resin, string

COMMENTS: Two strings of beads appear to be looped around the pair of elephant-handled vases (HFR 90) in figures 150, 163, and 170, spanning the years from about 1960 to 1964. There is photographic evidence that beads hung on vases in the Court Hall in the early twentieth century (see figure 141). Furthermore, the *Boston Daily Evening Transcript* (December 3, 1869) reported that, “Church, the artist, has brought home many trophies of travel. . . . Palestine beads, etc.” It is conjectured that one or more of the strings of beads recommended for the Court Hall are the beads from Palestine, while others were brought back from other travels.



ACCESSION NO.: OL.1985.767

HFR: 92

OBJECT DESCRIPTION: BEADS

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 90, south vase

DATE: unknown date

MAKER: unknown maker

MATERIALS: resin, string

COMMENTS: Two strings of beads appear to be looped around the pair of elephant-handled vases (HFR 90) in figures 150, 163, and 170, spanning the years from about 1960 to 1964. There is photographic evidence that beads hung on vases in the Court Hall in the early twentieth century (see figure 141). Furthermore, the *Boston Daily Evening Transcript* (December 3, 1869) reported that, “Church, the artist, has brought home many trophies of travel . . . Palestine beads, etc.” It is conjectured that one or more of the strings of beads recommended for the Court Hall are the beads from Palestine, while others were brought back from other travels.



ACCESSION NO.: OL.1985.762

HFR: 93

OBJECT DESCRIPTION: BEADS

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 90, north vase

DATE: unknown date

MAKER: unknown maker

MATERIALS: resin, string

COMMENTS: Two strings of beads appear to be looped around the pair of elephant-handled vases (HFR 90) in figures 150, 163, and 170, spanning the years from about 1960 to 1964. There is photographic evidence that beads hung on vases in the Court Hall in the early twentieth century (see figure 141). Furthermore, the *Boston Daily Evening Transcript* (December 3, 1869) reported that, “Church, the artist, has brought home many trophies of travel . . . Palestine beads, etc.” It is conjectured that one or more of the strings of beads recommended for the Court Hall are the beads from Palestine, while others were brought back from other travels.



ACCESSION NO.: OL.1985.761
OBJECT DESCRIPTION: BEADS
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 90, north vase
DATE: unknown date
MAKER: unknown maker

HFR: 94

MATERIALS: resin, string
COMMENTS: Two strings of beads appear to be looped around the pair of elephant-handled vases (HFR 90) in figures 150, 163, and 170, spanning the years from about 1960 to 1964. There is photographic evidence that beads hung on vases in the Court Hall in the early twentieth century (see figure 141). Furthermore, the *Boston Daily Evening Transcript* (December 3, 1869) reported that, “Church, the artist, has brought home many trophies of travel. . . . Palestine beads, etc.” It is conjectured that one or more of the strings of beads recommended for the Court Hall are the beads from Palestine, while others were brought back from other travels.



ACCESSION NO.: OL.1981.700.1-.2
OBJECT DESCRIPTION: VASES
LOCATION: room 114 – Court Hall
SUBLOCATION: on floor, one on each side of doors to Library
DATE: second half of 19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: stoneware

HFR: 95

COMMENTS: One of this pair of tall vases is seen on the floor near the northwest bookcase, to the right of the door to the Library in figure 140, dating from 1891. The two vases are seen flanking the door to the Library in figures 150 and 151, dating from about 1960. It seems likely that the two stood on either side of the door to the Library as early as 1891 and remained there until the 1960s. These vases are known as Satsuma ware. Among the many types of ceramics made near Satsuma on the island of Kyushu in the seventeenth century was one that had a cream glaze with a fine network of crackles and painted decorations in many colors. This type of ceramic, made in some quantity through the years, was taken up by nineteenth century ceramics manufactures all over Japan and elaborated upon. This later ware, often called “brocaded Satsuma,” met the Western demand for highly decorated Japanese ceramics. Gradually, many different sorts of ceramics, all typically using multicolored glazes over a cream ground, came to be called Satsuma, even the products of Western factories also employing this type of decoration.



ACCESSION NO.: OL.1981.676
OBJECT DESCRIPTION: VASE
LOCATION: room 114 – Court Hall
SUBLOCATION: on northwest bookcase, HFR 10

HFR: 96

DATE: c. 1870 - c. 1900

MAKER: perhaps Ali Mohammed Isfahani

ORIGIN: Persia

MATERIALS: stoneware

COMMENTS: This vase is seen on the northwest bookcase in figure 150, dating from about 1960 as well as in figure 170, dating from 1965. It resembles, in overall shape and configuration, the object indistinctly visible on the northwest bookcase in figure 140, which is dated 1891. This vase is attributed to Ali Mohammed Isfahani because of its similarity to two tiles fireplaces at Olana, found in the Studio and in Frederic Church's bedroom. These fireplaces are both signed by the tilemaker. Ali Mohammed Isfahani was known to have made hollowware as well.



ACCESSION NO.: OL.1982.14.2.a-b

HFR: 97

OBJECT DESCRIPTION: TEACUP and SAUCER

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: possibly China

MATERIALS: earthenware

COMMENTS: This teacup and saucer are visible on the northwest bookcase in figure 151, which dates from about 1960, as well as in figure 163, dating from 1964, and in figure 170, dating from 1965. This is a very unusual type of ceramic. It is fired at a very low temperature, yet has the highly colored glazes that are typical of pieces fired at higher temperatures. The motifs of the decoration suggest that the piece is Chinese.



ACCESSION NO.: OL.1981.638

HFR: 98

OBJECT DESCRIPTION: BOTTLE

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Persia, perhaps from Qom

MATERIALS: stoneware with cut-stone stopper

COMMENTS: This water bottle is included in the Court Hall for interpretive reasons and because, used in conjunction with other items on the southwest bookcase, it preserves the type of arrangement seen in nineteenth century photographs of the Court Hall. This bottle has an unusual glaze, which has been biscuit-fired and decorated with a pattern of dots of glaze to resemble beads of turquoise. A very similar bottle is preserved at The Victoria and Albert Museum in London.³⁰⁸

308 Inventory number 1455-1876.



ACCESSION NO.: OL.1981.698.a-b

HFR: 99

OBJECT DESCRIPTION: ORNAMENT

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwest bookcase, HFR 10

DATE: late 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: This brass ornament is visible on the northwest bookcase in figure 140, which is dated 1891. In figure 136, dated 1884, it appears on the trophy table. This ornament has an unusual form – it is a covered chalice with an attached tray and a “collar” formed of petals made of metal. This ornament appears to have had a purely decorative function.



ACCESSION NO.: OL.1982.14.1.a-b

HFR: 100

OBJECT DESCRIPTION: COVERED CUP

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwest bookcase, HFR 10

DATE: 19th century

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: glazed earthenware

COMMENTS: An object of this general shape and size is visible on the northwest bookcase in figure 140, dating from 1891. This covered cup is clearly visible on the northwest bookcase in figures 150 and 163, dating from about 1960 and 1964. This is a very unusual type of ceramic. It is fired at a very low temperature, yet has the highly colored glazes typical of pieces fired at higher temperatures. The motifs of the decoration suggest that the piece is Chinese.



ACCESSION NO.: OL.1980.21

HFR: 101

OBJECT DESCRIPTION: EWER

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwestern bookcase, HFR 10

DATE: c. 1870 - c. 1900

MAKER: perhaps Ali Mohammed Isfahani

ORIGIN: Persia

MATERIALS: stoneware

COMMENTS: This ewer seems to be visible on the northwest bookcase in figure 140, dating from 1891. It is attributed to Ali Mohammed Isfahani because of its similarity to two tiled fireplaces at Olana, found in the Studio and in Frederic Church's bedroom. These fireplaces are both signed by the tilemaker. Ali Mohammed Isfahani was known to have made hollowware as well.



ACCESSION NO.: OL.1981.684
OBJECT DESCRIPTION: BOWL
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 103
DATE: late 19th century
MAKER: unknown maker
ORIGIN: probably China
MATERIALS: porcelain

HFR: 102

COMMENTS: This bowl is visible on a small table near the northwest pilaster in figures 135 and 136, dating from 1884. The decoration of this bowl is known as *bleu soufflé*. First described to the West in a French treatise, the pigment was applied by blowing it through a tube and therefore is called “blown blue.” This piece imitates the earlier pieces in general style but not in actual technique.



ACCESSION NO.: OL.1981.683
OBJECT DESCRIPTION: PLATE
LOCATION: room 114 – Court Hall
SUBLOCATION: on northwest bookcase, HFR 10
DATE: late 19th century
MAKER: unknown maker
ORIGIN: probably China
MATERIALS: porcelain
COMMENTS: This plate matches HFR 102 and seems to be an underplate for it.

HFR: 103



ACCESSION NO.: OL.1981.682
OBJECT DESCRIPTION: VASE
LOCATION: room 114 – Court Hall
SUBLOCATION: on northwest bookcase, HFR 10
DATE: late 19th century
MAKER: probably Chinese craftsperson
ORIGIN: Far East
MATERIALS: stoneware

HFR: 104

COMMENTS: A vase with wide shoulders is indistinctly visible on the northwest bookcase in figure 140 and 141, dating from 1891 and about 1887-1900. OL.1981.682 might well be this vase. Figure 145, dating from about 1914-1916, shows OL.1981.682 on the northeast bookcase. Figures 146 and 150, taken on the same day in about 1960, reveal that this vase was one of a pair, one of each stood on the northeast and northwest bookcases. The other vase is no longer extant; it seems to have disappeared by the time the 1964 photos were taken. It seems likely that the pair of vases stood on the ends of the northwest and northeast bookcases from the 1890s until the 1960s. Because only one vase exists now, and one of them is documented to the northwest bookcase in the 1890s, it is recommended for that location. The decoration on this vase is known as *bleu soufflé*,

literally, “blown blue.” It is a nineteenth century product in imitation of earlier wares whose glazes were applied by blowing them through a tube.



ACCESSION NO.: OL.1985.768

HFR: 105

OBJECT DESCRIPTION: SHELLS STRUNG AS BEADS

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 104

DATE: unknown date

MAKER: unknown maker

MATERIALS: shells, string

COMMENTS: A thin string of beads is seen on the south *bleu soufflé* vase (HFR 104) in figures 145 and 146, spanning the years from about 1914-16 to about 1960. This vase (or the mate to it) is now on the northwest bookcase, and this thin string of shells is recommended for that spot. The shells should be looped several times around the wide part of the vase.

This set of shells can probably be connected with a note, in Frederic Church’s hand, that still survives. The note reads: “necklace of shells from Madagascar [*sic*], given me by Miss North.”³⁰⁹ The shells were evidently a gift from Marianne North, a traveler and botanical painter who visited Olana several times (see “Who’s Who at Olana”). The shells are iridescent, and highlight the iridescence of the nearby butterfly.



ACCESSION NO.: OL.1982.1240

HFR: 106

OBJECT DESCRIPTION: TRAY

LOCATION: room 114 – Court Hall

SUBLOCATION: on northwest bookcase, HFR 10

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: probably Middle East

MATERIALS: painted papier-mâché

COMMENTS: This tray is visible on the northwest bookcase, standing upright behind a vase (see HFR 104) in figure 141, dating from about 1887-1900. The same tray is visible on a small table near the northwest pilaster in figure 135 and 136, dating from 1884. In figure 165 it appears on the southwest bookcase. Thus, the tray remained in the room from 1884 to 1964. The tray is painted with five floral medallions and birds, all scattered over a vine design, and paisleys appear on the rim. Papier-mâché was a craft practiced in the Middle East, and the tray bears some resemblance to painted furniture from the Middle East at Olana.



ACCESSION NO.: OL.1981.703.a-c

HFR: 107

OBJECT DESCRIPTION: EWER and BASIN

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall, on HFR 14

DATE: probably mid-19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass and copper alloy

COMMENTS: This ewer and basin set is seen on a small taboret table in figure 145, dated 1914-1916, and in figure 146, dating from about 1960, as well as figures 169 and 170, which are dated 1965. This ewer and basin would originally have been designed for the ceremonial washing of hands; this particular set was probably meant purely for decorative use. The engraving depicts a group of masked dancers before a dignitary. The set dates from the Quajar dynasty (1794-1925).



ACCESSION NO.: OL.1983.175

HFR: 108

OBJECT DESCRIPTION: ALABASTER SLAB or PAPERWEIGHT

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 30

DATE: mid-19th century

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: alabaster, glass

COMMENTS: This alabaster slab could have been used as a paperweight and seems to have no other function; it is appropriate for inclusion on the desk. The slab has a pencil inscription, in Frederic Church's writing: "Alabaster Antico from Egypt Museum of Rome." Thus, Church apparently believed this alabaster was a fragment from Greco-Roman times. It has a micro-mosaic inset in its center. Such mosaics, a craft practiced for centuries in Italy, were especially popular in the nineteenth century and appeared in jewelry and other small items.



ACCESSION NO.: OL.1981.420

HFR: 109

OBJECT DESCRIPTION: INKWELL

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 30

DATE: 1890s

MAKER: Kayser

ORIGIN: Germany

MATERIALS: pewter

COMMENTS: Frederic Church would have needed an inkwell on his desk, and this is one of only two surviving inkwells. The other will be recommended for Isabel Church's desk in the Sitting Room. The German firm of Kayser, located in the town of Oppum, was a leader in pewter production in new styles. This inkwell is in the Art Nouveau style, characterized by sinuous lines. Lily pads were a relatively common Art Nouveau motifs.



ACCESSION NO.: OL.1982.687 **HFR:** 110
OBJECT DESCRIPTION: PEN TRAY
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 30
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: wood, lacquer, pigment
COMMENTS: A pen tray would have probably have been found on Frederic Church's desk.



ACCESSION NO.: OL.1981.1093 **HFR:** 111
OBJECT DESCRIPTION: BOX or PEN BOX
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 30
DATE: 19th century
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: papier-mâché
COMMENTS: A small box such as this one could likely have been found on Frederic Church's desk. This penbox is from the Quajar dynasty, which ruled in Persia from 1794 to 1925.



ACCESSION NO.: OL.1981.542 **HFR:** 112
OBJECT DESCRIPTION: SEAL
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 30
DATE: late 19th century
MAKER: unknown maker
ORIGIN: unknown country
MATERIALS: bone or ivory, brass
COMMENTS: This seal carries the monogram “FEC” and thus logically belongs on Frederic Church's desk.



ACCESSION NO.: OL.1981.543 **HFR:** 113
OBJECT DESCRIPTION: LETTER OPENER
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 30
DATE: c. 1870s - c. 1890s
MAKER: unknown maker
ORIGIN: unknown country
MATERIALS: mother-of-pearl, copper or brass, wood(?)
COMMENTS: This letter opener, with its mother-of-pearl handle, seems to go with the Frederic Church seal, which has an ivory handle (HFR 112).



ACCESSION NO.: OL.1981.689.1-.20 **HFR:** 114
OBJECT DESCRIPTION: COFFEEPOT, TRAY, and SET OF NINE CUPS IN HOLDERS
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 21
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: probably Turkey and China
MATERIALS: brass, porcelain, glaze, and gilt
COMMENTS: This set consisting of a coffeepot, tray, and set of nine porcelain cups in metal holders is seen on a small taboret table in the western half of the Court Hall in figures 135 and 136, which are dated 1884. The metal pieces in this set – the coffee pot, tray, and cup holders – were probably made in Turkey during the Ottoman empire of the nineteenth century. The porcelain cups, however, appear to be Chinese. These cups may be replacements for original ceramic or glass cups, or the Chinese cups may have been assembled with the metalwork by a Turkish merchant.



ACCESSION NO.: OL.1981.735.a-c **HFR:** 115
OBJECT DESCRIPTION: OIL LAMP
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 22
DATE: c. 1885-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: glass, brass, nickel or tin
COMMENTS: This oil lamp seems to be visible on the table in figure 140, dated 1891. If reading, needlework, or any other detail work was done around the table, as seems likely, such a lamp would have been needed. The shade of this lamp was probably

manufactured by the Rochester Lamp Company and purchased by the Churches in 1890.³¹⁰ The lamp itself may also have been manufactured by the Rochester Lamp Company; however, the Churches are known to have purchased lamps from other sources as well.



ACCESSION NO.: OL.1981.652 **HFR:** 116
OBJECT DESCRIPTION: BOWL
LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 22
DATE: 19th century
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: copper, with tin plate
COMMENTS: This bowl is seen in figures 135 and 136, dating from 1884, on the center table, where it is empty. In figure 141, dating from between 1887 and about 1900, the bowl is on the ledge formed by the small flight of steps leading to the stair hall, and it is filled with flowers and greenery. In figures 152, 153, 154, 155, 167, and 168, dating from about 1960 to 1965, the bowl is on a tripod table in the stair hall. The bowl is recommended for its 1884 location, and it is further recommended that occasionally the bowl be filled with artificial flowers and greenery.



ACCESSION NO.: OL.1982.1238 **HFR:** 117
OBJECT DESCRIPTION: KORAN STAND
LOCATION: 114 – Court Hall
SUBLOCATION: on HFR 22
DATE: mid- to late 19th century
MAKER: Unknown maker
ORIGIN: Persia
MATERIALS: wood, bone, brass, paint, lacquer
COMMENTS: This Koran stand is seen in figure 135, dating 1884, on a small table in the northwest corner of the Court Hall. It might conceivably have been used as a bookstand by the Churches, as well as a purely decorative object. It is decorated with *khatam* work, a technique of inlay incorporating wood and bone strips, which has been practiced in Persia for centuries.



ACCESSION NO.: OL.1981.1115.a-b **HFR:** 118
OBJECT DESCRIPTION: MIRROR IN CASE

310 See a bill dated July 15, 1890, and the trade catalog of the Rochester Lamp Co., 1891-92, Henry Ford Museum and Greenfield Village, Dearborn, Mich., 20, copy in ORC.

LOCATION: room 114 – Court Hall
SUBLOCATION: on HFR 22
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: unknown country
MATERIALS: wood, mirrored glass, paint, gold leaf, bone, paper, and lacquer
COMMENTS: A thin flat object appears in the Koran stand (HFR 117); it might well be this mirror, which matches the stand.



ACCESSION NO.: OL.1980.1266

HFR: 119

OBJECT DESCRIPTION: STATUE, *Sleep*

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall

DATE: c. 1858

MAKER: Erastus Dow Palmer

ORIGIN: Albany, NY

MATERIALS: marble

COMMENTS: *Sleep* is seen in the western portion of the stair hall in figures 135, 136, 139, and 141, spanning the years from 1884 to about 1900. That spot was not clearly photographed again until about 1960; by then the sculpture had been moved to the garden on the east lawn, as discussed below.

Unlike most other sculptures by Palmer, *Sleep* exists only in this version; no other casts or carvings of the composition are known. Not a portrait, it depicts a young girl with idealized, even androgynous, features in a deep slumber, perhaps even death. The composition is related to another sculpture by Palmer, a memorial for Grace Williams, who died at the age of nine. A beginning step in the making of the memorial involved sculpting an idealized, reclining nude of the young girl. At the request of the girl's family, the finished sculpture was draped, and the face made more realistic. Two years later, in 1858, Palmer returned to his original idea, modeling *Sleep* as an idealized depiction of youthful rest.³¹¹

Exactly when and why the Churches acquired the sculpture is not known; however, inferences can be drawn from the documents. A group of letters between Church and Palmer from the summer of 1867 records Church making a base for the sculpture, installing it single-handedly, and inviting the Palmers for a visit, so they could stay in “our grand room with the statue in it.”³¹² These letters imply that the statue was then newly acquired by the Churches, and that it was set up in Cosy Cottage. It is likely that Palmer found such a large sculpture difficult to sell. After having it in his studio for nine years, perhaps Palmer and Church struck a deal over it that might have involved an exchange of art. Palmer owned at least six works by Church in 1864.³¹³ The statue remained in the stair hall until sometime in the twentieth century, probably the 1920s or

311 Webster, *Erastus D. Palmer*, 174-175, 187-190, 251-252.

312 Frederic Church to Erastus Dow Palmer, May 9, June 18, and July 15, 1867, McKL.

313 Webster, *Erastus D. Palmer*, 56.

1930s, when Louis and Sally Church installed it in the center of a small reflecting pond, part of the larger formal garden the couple created on the East lawn (see numerous photographs of the garden and sculpture, not yet accessioned, in ESCP). At some point, probably when the statue was installed in the pond, a section of drapery below the child's

uncovered hand was cut off, truncating the original composition somewhat. The statue was moved back indoors in 1972. The original base constructed by Church was lost; the current base approximates the one seen in the nineteenth century photos.



ACCESSION NO.: OL.1980.1265

HFR: 120

OBJECT DESCRIPTION: BUDDHA

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, in niche under stairs

DATE: 18th century

MAKER: unknown maker

ORIGIN: probably China

MATERIALS: gilded and lacquered pine, stone

COMMENTS: This Buddha is seen in the niche under the stairs in figures 136, 139, 140, 141, 142, 146, 149, 152, 153, 154, 155, 156, 167, 168, and 169, spanning the years from 1884 to 1965. It is thus one of the most static objects in the Court Hall. It also appeared on the stair landing in figure 134, the painting of the Court Hall by Walter Launt Palmer done in 1878. There the Buddha sits on a pedestal. The Buddha's hands held in the triangular position of meditation indicate that this is the Amida Buddha. The Buddha sits on a throne ornamented with both lions and tiers of lotuses, an especially elaborate version of the traditional pedestal. The sculpture is hollow and is constructed of 153 pieces of wood lacquered together.



ACCESSION NO.: OL.1981.685.1.a-c

HFR: 121

OBJECT DESCRIPTION: COVERED URN

LOCATION: room 114 – Court Hall

SUBLOCATION: in Stair Hall, in niche under stairs in front of Buddha

DATE: 19th century

MAKER: Unknown maker

ORIGIN: possibly India

MATERIALS: brass

COMMENTS: This covered metal urn appears in the niche under the stairs, directly in front of the Buddha, in figures 141 and 142, spanning the years 1887-1901. See also HFR 83, the mate to this urn.



ACCESSION NO.: OL.1981.697.1-2

HFR: 122

OBJECT DESCRIPTION: VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, in niche under stairs flanking the Buddha

DATE: c. 1875 - c. 1896

MAKER: possibly Eiraku Wazen

ORIGIN: Japan

MATERIALS: porcelain

COMMENTS: At least one of this set of two vases appears in the niche under the stairs, set on either side of the Buddha, in figures 139, 140, 141, 142, 146, 149, 152, 153, 154, 155, 156, 167, 168, and 169, spanning the years from about 1888 to 1965. This pair of vases seems to bear the mark of Eiraku Wazen (1823-1896), who revived several styles of Kutani ware, a distinguished seventeenth century porcelain. Descended from a long line of prestigious ceramicists, Zengoro adopted the honorific name Eiraku. Among the Kutani wares he made was one using polychrome and gold, as this piece does. The vases show richly dressed Japanese courtiers.



ACCESSION NO.: OL.1981.696.1-.2

HFR: 123

OBJECT DESCRIPTION: BOTTLES or VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, in niche under stairs flanking the Buddha

DATE: c. 1870 - c. 1900

MAKER: perhaps Ali Mohammed Isfahani

ORIGIN: Persia

MATERIALS: stoneware

COMMENTS: One of this set of two vases appears in the niche under the stairs, to the right of the Buddha, in figure 141 and 142, spanning the years c.1887-1900 to 1914-1916. It is presumed that the two, as a pair, flanked the Buddha. This pair of vases is attributed to Ali Mohammed Isfahani because of its similarity to two tiled fireplaces at Olana, one in the Studio, the other in Frederic Church's bedroom. Both fireplaces are signed by Ali Mohammed Isfahani. Both the vases and the fireplaces show Persian courtiers.



ACCESSION NO.: OL.1980.1267

HFR: 124

OBJECT DESCRIPTION: QUETZALS and LOCUST MOUNTED ON A BRANCH

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: 19th century

MAKER: natural objects

ORIGIN: unknown country

MATERIALS: birds, insect, branch

COMMENTS: A mount consisting of two stuffed quetzals and a locust on a branch appears on the trophy table in the back of the stair hall in figures 141 and 142, spanning the years from c. 1887-1900 to 1901. The mount does not appear in the Court Hall before this date. In figures 147, 152, 153, 154, 155, 167, and 168, an additional bird, a bird of paradise, also appears on the branch. It is thus presumed that Louis and Sally Church added this bird to the mount. The top and bottom birds are, respectively, the male and female resplendent quetzal (*Pharomachrus mocinno*), native to the region from southern Mexico to northern Columbia. In a letter to Sally Church, Victor von

Hagen, a naturalist, notes the “quetzals which you have in the great Hall.”³¹⁴ Originally, the plumage of the quetzals would have had a bright green iridescence. Some of the iridescence of the locust remains. A conservation technique that would return the appropriate iridescence to the quetzals should be sought. The middle bird in the mount is a lesser bird of paradise (*Paradisaea minor*), native to New Guinea. It should be removed from the mount.



ACCESSION NO.: OL.1981.734

HFR: 125

OBJECT DESCRIPTION: SHIELD

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: late 18th to early 19th century

MAKER: unknown maker

ORIGIN: Persia

MATERIALS: metal (probably bronze) with gilt inlay, wool and burlap lining, leather and iron straps

COMMENTS: A shield is visible on the trophy table in figures 136, 137, 141, and 142, spanning the years from 1884 to 1901. The same shield is seen sitting on the floor in front of the niche under the stairs in figures 146, 149, 152, 153, 154, 155, 167, 168 and 169. The shield should be displayed standing upright, as it does in the nineteenth century photos. The shield carries the emblem of the Quajar dynasty, which began in 1794. The shield dates from early in the dynasty and shows excellent craftsmanship. It has its original lining.



ACCESSION NO.: OL.1981.743.1-.2

HFR: 126

OBJECT DESCRIPTION: URNS or VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: This pair of brass vases is seen on the trophy table in figures 142, 145, 146, 147, 149, 152, 153, 154, 155, 167, 168 and 169, spanning the years from 1901 to 1965. This pair of vases has a square foot, a motif not native to Middle Eastern decorative arts. It is possible that the Churches commissioned these pieces; in any case, they were made for the Western market.



314 Victor von Hagen to Sally Church, Aug. 30, 1946, ESCP.

ACCESSION NO.: OL.1982.457.1-.2

HFR: 127

OBJECT DESCRIPTION: FITTINGS FOR STANDS

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: mid- to late 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: This pair of cuplike brass objects are actually fittings for the tops of the tall lampstands (HFR 60). For unknown reasons, both generations of Churches placed one or the other (but sometimes not both) on the top of the lampstands at any one time (see figures 135, 136, 140, 141, 167, 169, and 170). They also draped a textile over the top of one or the other, but not both, lampstands, obscuring this fitting. However, in figure 142, dated 1901, two cuplike objects very similar to these fittings appear on the trophy table. These cuplike objects do not seem to be extant. Therefore, these fittings are recommended instead.



ACCESSION NO.: OL.1980.18

HFR: 128

OBJECT DESCRIPTION: MACE

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: second half of 19th century

MAKER: unknown maker

ORIGIN: possibly Tehran, Persia

MATERIALS: iron, copper, white metal

COMMENTS: A wand-shaped object appears lying on the trophy table in figures 141, possibly 142, and 147, spanning the years from 1887 to about 1960. This mace may well be that object; in any case, it is the same general size and configuration as the object shown. This mace, traditionally an attribute of a ruler, reflects an ancient Persian legend, the Shah-Nehmeh. The hero, abandoned in infancy, is raised by a cow. As an adult, he carries a cow-headed club during his adventures.

This mace was not made for any ruler, since its cartouche (located on the forehead of the cow) carries no ruler's name; rather, it was made for sale to the Western market. It was probably “aged” as a part of its manufacture, receiving partial gilding and wear marks. The mace was undoubtedly purchased by the Churches in the Middle East.



ACCESSION NO.: OL.1983.178

HFR: 129

OBJECT DESCRIPTION: BOWL

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: mid-19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: A bowl of this general size appears turned upside down on the trophy table in figure 142, dated 1901. What may be the same bowl appears right side up on the trophy table in figure 147, dating from about 1960. A different bowl appears in figures 152, 153, 154, 155, 167, 168 and 169, dating from 1964-65. The recommended bowl should be displayed upside down, which shows off its incised decoration. The bowl is from the Middle East, perhaps from the Ottoman Empire.



ACCESSION NO.: OL.1982.41.1

HFR: 130

OBJECT DESCRIPTION: TRAY

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on HFR 26

DATE: 19th century

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: brass

COMMENTS: What appears to be a plate or small tray appears on the trophy table in figure 142, dated 1901. This tray seems to have been on the trophy table in 1965; it is recorded as item 91 on the 1965 inventory for the Court Hall and is described as follows: “pair of Persian dishes and trays . . . Plate has figured center with ten acorns in segments around sides. Pierced rim.” This is a good description of this tray.



ACCESSION NO.: OL.1982.868

HFR: 131

OBJECT DESCRIPTION: TRIDENT SPEAR

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: late 18th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: iron or steel, wood

COMMENTS: This trident spear appears as the centerpiece of the trophy arrangement in figures 136, 139, 141, 142, 143, 145, 146, 147, 152, 153, 154, 155, 167, 168 and 169. It is consistently silhouetted against the amber window.

Frederic Church mentioned this spear in a letter to Erastus Dow Palmer, dated November 14, 1878, explaining that he had been in New York City and purchased some “Persian brass work,” including “a three tined spear, Persian.”³¹⁵ Consistent with this evidence, the Walter Launt Palmer painting of the Court Hall (figure 134), executed in October 1878, does

315 Frederic Church to Erastus Dow Palmer, Nov. 14, 1878, McKL.

not show the three-tined spear within the trophy arrangement. Apparently, the spear was the centerpiece of the trophy arrangement from at least 1884 to 1965. The head of this spear appears to be older than the shaft, which is probably a nineteenth century replacement.



ACCESSION NO.: OL.1982.869

HFR: 132

OBJECT DESCRIPTION: LANCE

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: late 18th century

MAKER: unknown maker

ORIGIN: Middle Eastern

MATERIALS: iron or steel, wood

COMMENTS: This lance appears to the left of the trident spear in the trophy arrangement in figures 136, 137, 139, 140, 141, 142, 143, 145, 146, 147, 152, 153, 154, 155, 167, 168 and 169. In addition, figure 134, the painting by Walter Launt Palmer dating from 1878, seems to show this lance. Thus, this lance remained in the same position from about 1878 to 1965. In all the figures its tip is consistently silhouetted against the amber window. The shaft of this spear appears much newer than the blade and may be a nineteenth century replacement.



ACCESSION NO.: OL.1982.870

HFR: 133

OBJECT DESCRIPTION: LANCE

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: late 18th - early 19th century

MAKER: unknown maker

ORIGIN: Middle Eastern

MATERIALS: iron or steel, wood

COMMENTS: This lance appears to the right of the trident spear in the trophy arrangement in figures 136, 137, 139, 140, 141, 142, 143, 145, 146, 147, 152, 153, 154, 155, 167, 168 and 169. In addition, figure 134, the painting by Walter Launt Palmer dating from 1878, seems to show this lance. Thus, this lance remained in the same position from about 1878 to 1965. In all the figures its tip is consistently silhouetted against the amber window.



ACCESSION NO.: OL.1982.829

HFR: 134

OBJECT DESCRIPTION: SHIELD

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: c. 1700

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wrought iron with brass inlay, dark red velvet lining over blue cloth (cotton?), and leather

COMMENTS: A shield appears in the center of the trophy arrangement in figures 134, 136, 137, 139, 140, 141, 142, 145, 146, 147, 152, 153, 154, 155, 167, 168 and 169, spanning the years from 1878 to 1965. OL.1982.829 can be seen distinctly in figure 168, while a shield of this size and with this configuration of raised bosses is visible in figure 142. The decorative motifs on this shield are very similar to those on the helmet nearby. The center medallion bears the name of Hassam Sultan Shah, whose reign ended in 1722. This type of shield is known as a Sipar shield. This example exhibits excellent craftsmanship. It was probably purchased on the Churches' trip to the Middle East in 1868.



ACCESSION NO.: OL.1982.834

HFR: 135

OBJECT DESCRIPTION: HELMET

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: late 18th or early 19th century

MAKER: unknown maker

ORIGIN: Persia

MATERIALS: iron, gilt, and velvet

COMMENTS: This helmet, with its distinctive point at the head and its neck-piece of chain mail, is visible to the left of the juncture of the spears and trident in figures 136 and possibly also in figures 141, 142, 147, 152, 153, 154, 155, and 168, spanning the years from 1884 to 1965. This piece has decorative motifs similar to those found on the shield hanging nearby; however, it bears no marks that allow it to be dated.



ACCESSION NO.: OL.1982.831.1-.3

HFR: 136

OBJECT DESCRIPTION: ARROWS

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: 19th century

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: iron, gilding

COMMENTS: A set of three arrows is visible within the trophy arrangement at 1 o'clock to the central shield in figures 136 and 142, spanning the years from 1884 to 1901. In later photos, the arrows are apparently hidden by a helmet (OL.1982.835. HFR 137). These arrows, with gilded tips and metal shafts, were probably not intended for use but for ceremony or for sale to the Western market. They probably came in the quiver (HFR 139), which is placed above them.



ACCESSION NO.: OL.1982.835 **HFR:** 137
OBJECT DESCRIPTION: HELMET
LOCATION: room 114 – Court Hall
SUBLOCATION: back of stair hall
DATE: 19th century
MAKER: unknown maker
ORIGIN: probably India
MATERIALS: iron with silver and gilding, cloth lining
COMMENTS: This helmet is visible at an orientation of 2 o'clock to the central shield in figure 142, dating from 1901. The helmet is also visible in figures 147, 152, 153, 154, 155, 167, and 168. In these photographs its position has been shifted and hides the arrows (OL.1982.831.1-.3). This is a Kalak-khud type of helmet from India; helmets of this type were made between the seventeenth and nineteenth centuries.



ACCESSION NO.: OL.1982.832 **HFR:** 138
OBJECT DESCRIPTION: BATTLE-AX
LOCATION: room 114 – Court Hall
SUBLOCATION: back of stair hall
DATE: c. 18th century
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: iron, brass, wood
COMMENTS: This battle-ax is visible at an orientation of 2 o'clock to the shield (HFR 134) within the trophy arrangement in figures 136, 141, 147, 152, 153, 154, 155, 167, and 168, spanning the years from 1884 to 1965. In a letter to Erastus Dow Palmer dated November 14, 1878, Frederic Church mentioned that he had just been in New York City, where he purchased "A Persian Battle Axe."³¹⁶ The battle-ax may be from the Sind area of Persia, near the Pakistan-Afghanistan border.



ACCESSION NO.: OL.1982.848 **HFR:** 139
OBJECT DESCRIPTION: QUIVER
LOCATION: room 114 – Court Hall
SUBLOCATION: back of stair hall
DATE: 19th century
MAKER: unknown maker
ORIGIN: probably Middle East
MATERIALS: leather, wood, cotton thread

316 Frederic Church to Erastus Dow Palmer, Nov. 14, 1878, McKL.

COMMENTS: A quiver seems to be visible hanging below the central shield in figure 136, a photograph dating from 1884. In figures 141 and 142, dating from about 1887 to 1900, the quiver appears sticking out from behind the central shield in an orientation of 3 o'clock to the shield. The quiver is not present in later photographs. The quiver is decorated with floral embroidery in orange and green.



ACCESSION NO.: OL.1982.830.a-b

HFR: 140

OBJECT DESCRIPTION: SWORD and SCABBARD

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: late 18th - early 19th century

MAKER: unknown maker

ORIGIN: possibly India

MATERIALS: iron, steel, leather, wood

COMMENTS: This sword and its scabbard are visible hanging at 4 o'clock to the shield horizontally below and to the right of the shield in figures 134, 136, 139, 141, 142, 147, 152-155 and 168, spanning the years from 1878 to 1965. The scabbard can be seen clearly in figure 147, a color photograph. This sword may be of the khanda style, from India.



ACCESSION NO.: OL.1982.833

HFR: 141

OBJECT DESCRIPTION: BATTLE-AX

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: possibly 18th century

MAKER: unknown maker

ORIGIN: possibly Persia or northwest India

MATERIALS: iron and undetermined metals

COMMENTS: This double-sided battle-ax is visible at approximately 9 o'clock to the central shield in figures 136, 147, 154, 167, and 168, spanning the years from 1884 to 1965. In the photographs dating from the 1890s through 1901, the battle-ax is apparently behind the shield. This battle-ax is possibility from Persia or northwest India, and it was probably always meant to serve a ceremonial function, not as a practical instrument of war.



ACCESSION NO.: OL.1982.708

HFR: 142

OBJECT DESCRIPTION: PLATTER

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, under HFR 26

DATE: 17th or 18th century

MAKER: unknown maker

ORIGIN: probably Spain

MATERIALS: stoneware

COMMENTS: This platter with a raised center medallion is visible under the trophy table, or near it on the floor, in figures 136, 140, 141, 142, and 145, spanning the years from 1884 to about 1914-1916. It is visible in the niche under the stairs in figures 146, 156, and 168. The platter has chips around its rim, as one would expect after years of being displayed on the floor.

This platter has an iridescent glaze in colors of golden brown and blue on a cream ground. This platter could be one of two things: a type called Hispano-Moresque (for the wares of Islamic Spain) or Mexican, modeled after Hispano-Moresque forms. Frederic Church twice referred to iridescent pottery recently made and purchased in Mexico. He noted he had two sorts, one “said to be made at Guadalupe” and purchased in Mexico City.³¹⁷ The other sort seems to be that mentioned in a later letter to Warner, a type found in Patzcuaro.³¹⁸ The Churches had visited both cities in early 1884.³¹⁹ Unfortunately, it is not known what these ceramics looked like. This platter clearly relates to the iridescent wares of Islamic Spain, produced from the fifteenth to the eighteenth centuries and exported all over the world. The technique of producing iridescent ceramics was transplanted from Spain into the Spanish colony of Mexico, where it survived to the nineteenth century. The platter seems to resemble Spanish iridescent ceramics more closely than Mexican ones. It may well have been made in Spain and purchased in Mexico as an antique. The platter should be displayed at a 45 degree angle to the floor, under the rear right corner of the trophy table, as it appears in figures 145 and 146.



ACCESSION NO.: OL.1982.871

HFR: 143

OBJECT DESCRIPTION: CHAIN-MAIL SHIRT

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: mid-18th century

MAKER: unknown maker

ORIGIN: probably Persia

MATERIALS: iron or steel, cloth, leather

COMMENTS: A chain-mail shirt is visible hanging behind the trophy arrangement in figures 136, 137, 141, 142, 145, 147, 148, 152-155, 167, 168, and possibly figure 134, spanning the years from 1878 to 1965. The shirt should be arranged so its silhouette is clearly visible against the background of the cloth that hangs at the back of the stair hall.

317 Frederic Church to Charles Dudley Warner, Jan. 23, 1887, ESCP, Church referred to “Guadalupe near Mexico,” presumably to distinguish Guadalupe in the province of Puebla, near Mexico City, from Guadalupe, Durango.

318 Frederic Church to Charles Dudley Warner, Mar. 27, 1892, ESCP.

319 See Carr, *Frederic Edwin Church: Catalog Raisonné*, 419-423.



ACCESSION NO.: OL.1981.701

HFR: 144

OBJECT DESCRIPTION: BOWL

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, under HFR 26

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably China

MATERIALS: porcelain

COMMENTS: This large blue bowl is seen on the floor in front of the trophy table in figures 141 and 142 and possibly also in figure 140, thus spanning the years at least from 1887 to 1901. It should be displayed centered in front of the trophy table, as it appears in figure 142. This dish bears the mark of the Emperor K'ang-hsi (1662-1722); however, it is thought to date from the nineteenth century. The quality of the pottery and the decoration are not of the same quality as that found on seventeenth century pieces. The decoration of this bowl is known as *bleu soufflé*. First described to the West in a French treatise, the pigment was applied by blowing it through a tube; thus, “blown blue.” Apparently ceramics made in Asia in the nineteenth century for export to the West copied not only the style of earlier ceramics, but the marks as well. It is not clearly understood whether this was done because the craftsman wanted to reproduce all the elements of the original, or because the industry, knowing the demand for antique ceramics, responded to it with some element of deceit.



ACCESSION NO.: OL.1982.689

HFR: 145

OBJECT DESCRIPTION: PLATE or TRAY

LOCATION: room 114 – Court Hall

SUBLOCATION: on floor leaning against base of niche

DATE: 19th century

MAKER: unknown maker

ORIGIN: possibly Persia

MATERIALS: brass

COMMENTS: This small tray, or one very close to its size, appears leaning against the niche under the stairs in figure 142, dated 1901.



ACCESSION NO.: OL.1981.719

HFR: 146

OBJECT DESCRIPTION: TRAY

LOCATION: room 114 – Court Hall

SUBLOCATION: on stand, HFR 27

DATE: c. 1860 - c. 1890

MAKER: unknown maker

ORIGIN: India

MATERIALS: brass

COMMENTS: This tray, with its distinctive scalloped edge, appears on the wooden stand (HFR 27) in figure 142, which is dated 1901. A corner of it seems to be visible also in figure 145. This tray has Indian motifs, including an elephant carrying figures in a howdah.



ACCESSION NO.: OL.1980.29

HFR: 147

OBJECT DESCRIPTION: BOWL

LOCATION: room 114 – Court Hall

SUBLOCATION: on brass tray (HFR 146)

DATE: probably 19th century

MAKER: probably Solimon Abd-Firahman Saber

ORIGIN: Persia

MATERIALS: copper with tin plate

COMMENTS: This bowl is visible on the brass tray on the stand in figure 142, which is dated 1901. The rim carries an inscription recording in the names of twelve Shiite imams, the priests of a sect of Islam. The name of the artisan who made this bowl is apparently recorded on one of the medallions on the frieze on the rim of this bowl. In the Middle East it is quite uncommon to find the name of an artisan recorded on the object he has made; this indicates special pride in the object.



ACCESSION NO.: OL.1981.646.A

HFR: 148

OBJECT DESCRIPTION: TRAY

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, on floor in front of stand, HFR 27

DATE: late 19th century

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: brass

COMMENTS: This large circular tray appears leaning against the tray-on-stand in figure 142, which is dated 1901. The tray appears also on the wooden stand (OL.1981.646.B) in figures 136, 140, and 141. Another tray (OL.1981.719) appears on this stand in figure 142, however, and is recommended for that position. OL.1981.646.A should be displayed upright, leaning against the stand.



ACCESSION NO.: OL.1982.702.1-.2

HFR: 149

OBJECT DESCRIPTION: VASES

LOCATION: room 114 – Court Hall

SUBLOCATION: stair hall landing, in corners

DATE: probably 1870s

MAKER: unknown maker

ORIGIN: Arita, Japan

MATERIALS: porcelain

COMMENTS: One of this pair of large vases is seen in the eastern corner of the upper landing of the stair hall in figures 136, 137, 139, 141, 142, 143, 145, 152, 153, 160, 161, 167, and 168, spanning the years from 1884 to 1965. The west corner is not clearly seen in photographs until figure 160, which dates from 1964, when both of the vases are visible in their corners. These two vases are often termed Arita ware, a reference to the important center of ceramics production on the island of Kyushu in Japan. Many different kinds of ceramics were produced in Arita, among them hand-painted hollowware using blue glaze on white porcelain. Around 1870 large-scale industrial production began at Arita. At the Philadelphia Centennial, Japan showcased her many crafts to the Americans, among them ceramics. Included in the exhibition were vases very similar to these, and soon, monumental blue-and-white wares from Arita were widely available, though always expensive.³²⁰ Isabel Church especially valued these vases. In a letter to Louis Church of 1896, she described the various housekeeping tasks he is to oversee and singled out these vases. "Please enjoin upon the girls, to be extra careful especially with those 2 - dark-blue vases, in the court – They are very old and cracked already."³²¹ Apparently she believed them to be antiques in the nineteenth century. This is another instance of the effect of great age sought in the Court Hall.



Reproductions, Substitutions, and Acquisitions:

Decorative and Fine Art not on Walls

ACCESSION NO.: to be reproduced or acquired,
based on OL.1986.557 or OL.1988.503

HFR: 150

OBJECT DESCRIPTION: SCARF or TOWEL

LOCATION: room 114 – Court Hall

SUBLOCATION: on candlestand (HFR 60)

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A small, rectangular textile appears draped over the western lampstand in figures 135, 136, and 142. The same or a similar textile appears over the eastern lampstand in figure 141. These figures represent the years from 1884 to 1901.

OL.1986.557 and OL.1988.503 are two Middle Eastern linen cloths with embroidery at the ends. Both resemble the textiles that can be seen on the lampstands, which are not photographed clearly enough to determine their exact character. While currently in adequate condition, neither of these textiles in the collections is stable enough for long-term use.

320 See Hosley, *The Japan Idea*, for a discussion of the Japanese wares at the Centennial.

321 Isabel Church to Louis Church, March 22, 1896, ESCP.



ACCESSION NO.: to be reproduced or acquired,
based on OL.1986.622 or OL.1981.691

HFR: 151

OBJECT DESCRIPTION: TABLE COVER

LOCATION: room 114 – Court Hall

SUBLOCATION: on taboret table (HFR 21)

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A patterned scarf or cloth with fringe is seen, probably folded, under the coffee set on a taboret table set in the center of the Court Hall in figures 135 and 136, dating from 1884. OL.1986.622 is a tan-colored linen shawl with red, blue, and brown stripes and fringed borders, and OL.1981.691 is a cream-colored linen cloth, embroidered with paisley motifs and fringed. While neither one appears to be the fabric seen on the taboret table, both seem to be similar to it in character. A reproduction or acquisition based on either of the collections textiles or on both – so that the two could be used alternately – is recommended.



ACCESSION NO.: To be acquired or reproduced

HFR: 152

OBJECT DESCRIPTION: BILL SPIKE

LOCATION: room 114 – Court Hall

SUBLOCATION: on HFR 29

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: In a letter to Downie, Frederic Church thanks her for a Christmas present she had sent. “Unpaid bills are my abhorrence. They hang over my head like the sword of Damocles. And for fear that any might be forgotten I am in the habit of leaving them on my desk until paid. I can now impale them on the spike of the little stand you send, and not fear that the wind from the open door or window will scatter them.”³²² A bill spike should thus either be acquired or reproduced. It is possible that the spike survives in the hands of a descendant; a search might be made for it.



ACCESSION NO.: To be acquired or reproduced

HFR: 153

OBJECT DESCRIPTION: BLOTTER

LOCATION: room 114 – Court Hall

322 Frederic Church to Downie Church, Dec. 25, 1894, ESCP.

SUBLOCATION: on HFR 29

COMMENTS: A blotter would be a logical requirement for Frederic Church's desk. The only blotter extant in the collection seems to be more suitable for Mrs. Church's desk, where it will be recommended.



ACCESSION NO.: To be reproduced

HFR: 154

OBJECT DESCRIPTION: PILLOW

LOCATION: room 114 – Court Hall

SUBLOCATION: on Shaker rocker, HFR 19

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A pillow appears on the Shaker rocker in figure 107, dating from 1891. This pillow is of a rough dark material with an embroidered face. Its edge is bound with cord. It is recommended that a pillow be fabricated following the information in figure 107.



ACCESSION NO.: To be reproduced

HFR: 155

OBJECT DESCRIPTION: PILLOW

LOCATION: room 114 – Court Hall

SUBLOCATION: on Indian chair, HFR 18

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A pillow appears on the painted Indian chair in figure 136, dating from 1884. The same pillow is seen on the Aesthetic-Movement chair in figure 135. The pillow more logically belongs on the Indian chair, which, with its spindles, would require one for comfort. The pillow is of a light-colored fabric and has an embroidered pattern in which a wreath of leaves is woven around a central circular medallion. The pillow should be fabricated using the information visible in figures 135 and 136.



ACCESSION NO.: To be reproduced or acquired, based on OL.1988.103

HFR: 156

OBJECT DESCRIPTION: MIRROR COVER

LOCATION: room 114 – Court Hall

SUBLOCATION: on trefoil mirror, HFR 43

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: What appears to be an embroidered silk or brocade panel appears as a cover over the trefoil mirror hanging on the southwest pilaster in figures 135 and 138, dating from 1884. The use of this cover would not only add a note of color to the Court Hall but would also play into the pun made by the reflection of the Palmer bust, *Imogen*, as it is reflected in the mirror (see HFR 40). The crux of Shakespeare's play *Cymbeline* is the hidden identity of Imogen, only revealed occasionally. This mirror cover would thus function along the plot lines of *Cymbeline*, only revealing the bust *Imogen* occasionally. OL.1988.103 consists of two pieces of a silk fabric with embroidery, made into a long thin bag (of which a portion has been cut out). This may have been a cover for a sword in the collection, perhaps a Japanese sword, since the fabric appears Oriental. In any case, the fabric seems to be similar in sophistication and character to that seen as the mirror cover in figures 135 and 138. Therefore, it is recommended that this fabric be used as model on which to base a reproduction or acquisition.



ACCESSION NO.: To be reproduced, based on OL.1986.631 or OL.1988.38 **HFR:** 157

OBJECT DESCRIPTION: THROW

LOCATION: room 114 – Court Hall

SUBLOCATION: on chaise, HFR 20

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A throw with a flowered pattern is visible on the chaise longue in figures 135 and 138, dating from 1884. Both OL.1986.631 and OL.1988.38 are throws or shawls with floral embroidery on a light-colored ground. OL.1986.631 is a heavily embroidered textile, perhaps Middle Eastern. It is recommended that reproductions of these two textiles be made or acquisitions based on them. Two textiles are recommended, so that they may be used alternately, both to save wear on the reproduction and, even more important, to reflect the variety the Churches probably maintained.



ACCESSION NO.: To be reproduced, based on OL.1987.562

HFR: 158

OBJECT DESCRIPTION: LAP ROBE

LOCATION: room 114 – Court Hall

SUBLOCATION: on chaise, HFR 20

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A fur throw with a border of pinked felt is visible on the chaise in figures 135 and 138, dating from 1884. OL.1987.562 is a bearskin lap robe, which appears to be the one visible in figures 135 and 138. This collection item is too fragile to exhibit, and it attracts vermin from the nearby Ombra, open to the outdoors. A reproduction or acquisition should be made, probably one of imitation fur, which will not attract vermin. OL.1987.563 and OL.1987.564 are two other lap robes, of buffalo fur, with a decorative double border of a pinked felt. These robes are quite similar to OL.1987.562, and one of them might possibly be the one seen in figures 135 and 138, which do not show the lap robe clearly.



ACCESSION NO.: to be reproduced or acquired, **HFR:** 159
based on OL.1980.1963, OL.1985.1011, OL.1987.15 and OL.1984.424

OBJECT DESCRIPTION: TABLE COVER

LOCATION: room 114 – Court Hall

SUBLOCATION: on center table, HFR 21

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: An elaborately embroidered cover is seen on the center table in figures 135 and 136 (dating from 1884); this is OL.1980.1963. A light-colored throw is seen on this table in figure 140, which dates from 1891, and a small corner of a cover is seen on the table in figure 142, which is dated 1901; this is possibly a paisley shawl. It seems that the Churches used several different covers for this table; therefore, reproductions of several collections textiles or acquisitions based on them are recommended. OL.1980.1963 is a very elaborately embroidered Rhest-work throw, which includes gold threads. It is in very bad condition; many colors of embroidery thread have disintegrated, and the edges of the whole piece have been cut in a scalloped pattern. OL.1985.1011 is a *suzani*, a Middle Eastern textile with elaborate embroidery on a cream ground. This might be similar to what is very indistinctly visible in figure 140; it certainly has an appropriate degree of decorative detail and color. OL.1987.15 and OL.1984.424 are both very ornate paisley shawls; both are similar to what appears to be visible in figure 142 and would be appropriate models. It is recommended that all four textiles be reproduced or acquired and alternated on the table.



ACCESSION NO.: existing equipment **HFR:** 160

OBJECT DESCRIPTION: STUFFED PEACOCK

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall, near south portiere

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A stuffed peacock mounted on a stand about four feet high is seen in the stair hall in figures 139, 140, 141, 142, and 145, spanning the years from about 1888 to 1914-1916. The peacock does not appear in later twentieth century photographs of the Court Hall. Apparently, the peacock was discarded sometime in the twentieth century. Richard Slavin, the first site manager of Olana, acquired a stuffed peacock from the Oswego Historical Society. This lacked a stand and was displayed in the Court Hall on a table for many years. A peacock mounted on a four-foot-high stand came up at a local auction and was purchased by Friends of Olana as a replacement for this item. This peacock was accepted as an item of equipment by the Collections Committee of OPRHP on January 23, 1989.



ACCESSION NO.: To be reproduced

HFR: 161

OBJECT DESCRIPTION: TEXTILE

LOCATION: room 114 – Court Hall

SUBLOCATION: in stair hall niche, under Buddha (HFR 120)

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A black textile with a pattern of flowers and filigree in diamonds, apparently executed in metallic embroidery floss, is seen in the niche under the stairs under the Buddha in figure 141 and possibly also in figure 142, spanning the years from 1887 to 1901. (Another cloth, also black with gold embroidery, is seen under the Buddha in figures 148, 167, and 168, spanning the years from about 1960 to 1965.) This textile, which can be seen quite clearly, does not seem to be in the collection. It does seem to relate to a group of textiles all of which have metallic embroidery on either black velvet or dark brown linen. These textiles include the following: OL.1975.17, OL.1976.5, OL.1987.5, OL.1987.13, and OL.1988.504. It is recommended that the textile be fabricated by embroidering the pattern seen in figures 141 and 142 in a manner consistent with the extant textiles to which the missing textile seems to relate.



ACCESSION NO.: To be reproduced, based on OL.1987.6

HFR: 162

OBJECT DESCRIPTION: TABLE COVER

LOCATION: room 114 – Court Hall

SUBLOCATION: on trophy table, HFR 26

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A light-colored cloth with a wide border of a darker color and fringe at its short ends is seen on the trophy table in figures 136, 137, 140, 141, and 142, spanning the years from 1884 to 1901. This is OL.1987.6. (What appears to be a different cloth is seen on the trophy table in figure 139, dating from about 1888, and yet another appears in figures 145, 147, 148, 152, 153, 154, 155, 167, and 168, dating from about 1960 to 1965.) OL.1987.6, probably from the Middle East, is a silk table cover with two fringed ends, which has a figure woven in rose-gold metallic threads on a cream ground. This figure has a square center and stepped arms. In overall shape it is remarkably similar to the sixteen-sided figure outlined with silver metallic paint on the woodwork under the main staircase. This cloth would have been displayed quite near the staircase.



ACCESSION NO.: To be reproduced, based on OL.1980.1965

HFR: 163

OBJECT DESCRIPTION: HANGING

LOCATION: room 114 – Court Hall

SUBLOCATION: back of stair hall

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A textile with a zigzag figure is seen hanging on the wall behind the trophy arrangement in figures 136, 137, 139, 140, 141, 142, 143, 147, 148, 152, 153, 154, 155, 167, and 168, spanning the years from 1884 to 1965. This textile, OL.1980.1965, is a woven fabric with gold and silver threads. It is in tatters and cannot be displayed. A substitution was made by silk-screening a silver zigzag pattern onto a yellow fabric. This substitution does not reproduce the figure of the original, nor does it convey the richness and luminosity of the original. Another reproduction should be attempted or a substitute found.



ACCESSION NO.: existing equipment

HFR: 164

OBJECT DESCRIPTION: METAL LAMP

LOCATION: room 114 – Court Hall

SUBLOCATION: under trophy table, HFR 26

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A brass lantern is visible lying on the floor under the trophy table in figures 141 and 142, spanning the years from 1887 to 1901. This lamp does not seem to be extant. The present lamp, a nineteenth century Middle Eastern brass oil lamp, was donated in 1989 by Lee Larson and is an appropriate substitute for the lamp seen in figures 141 and 142.



Accessories and Transient Objects

The Court Hall's primary function was as a family room. It seems to have been the main place where the family gathered, at least during the day. Although the lack of a fireplace would probably have made the room less hospitable at night, the lamp on the table indicates that at least some time was spent in the room after sunset. As a family room, it would have been the locale of diverse activities, which should be represented with furnishings.

Quiet activities, especially reading, certainly occurred in the room with great frequency. Books from the collections should be left on the tabletops, in the chairs, and on the lounge to indicate reading. Newspapers and magazines reproduced from those in the collections or known to have been read by the Churches should likewise be left in appropriate positions in the room. The reading habits of the elderly Churches and Louis, who were the primary inhabitants of Olana in the 1890s, should be well represented. Moreover, Isabel wore glasses at times. Frederic also may have worn glasses. There are many pairs of nineteenth century spectacles in the collection. Further research should be conducted into the couple's need for glasses, and if appropriate, glasses could be left in conjunction with reading materials.

The preoccupation of many nineteenth century women with handiwork of various sorts is well known, and it is presumed that Isabel and Downie Church shared this interest. Only a little evidence of it has been found, however, and by the 1890s Downie visited Olana only occasionally, and Isabel's eyes prevented much devotion to close work. Nonetheless, some sewing must have been done by Isabel. In addition, a kit for making wax flowers survives (OL.1981.1141). Occasionally sewing, the wax kit, and perhaps other handiwork should be arranged on the center table, where it would have been done.

Frederic Church's desk, relatively well documented and close to the tour path and thus very visible to the public, offers rich opportunities for the display of transient objects. This desk is documented both through photographs (primarily figures 138 and 140) and through Church's correspondence. From these we learn that at this desk, Church kept his financial affairs up to date, wrote letters, occasionally sketched, and

looked at photographs and prints. A few well-secured items are recommended as permanent furnishings for this desk (see HFR 108 to 113), but transient objects should be used in conjunction with them. It must be stressed that all transient objects, based mainly on paper ephemera from collections, should be reproductions. The desk offers too many opportunities for theft and for damage due to high light levels and occasional breezes from the nearby Ombra door. It is suggested that different activities be represented at different times. Reproductions of financial materials might be one group. Olana has a rich archive of bills, receipts, cancelled checks, checkbooks, account books, and even letters pertaining to specific purchases. Another activity to be represented is correspondence. Actual letters in the collection should be reproduced, and Olana stationery, used by the Churches in the 1890s, should be reproduced and left on the desk. It will also be recommended for Isabel's desks in the Sitting Room. It is suggested that a careful reading of Church's letters would yield references to photographs and sketches in the collection; therefore, a letter and the corresponding visual materials should be displayed. A third group is simply visual materials, namely prints, photographs, and Church's own sketches. Figure 140 clearly shows a stack of prints or photographs on Church's desk. Each of these groups might naturally suggest other accoutrements, such as a magnifying glass, rulers, postage stamps, etc.

Entertaining was probably only a secondary function of the Court Hall. Houseguests would have been entertained in the Court Hall, while those paying short formal calls would probably have been seen in the East Parlor. The houseguests would have been involved in a number of different activities: reading, looking at the view, and mainly conversation. Looking at the Churches' collection of flat art – prints, photographs and sketches – must also have occurred in the Court Hall. If the weather was bad and the piazza and porches were not usable, the Court Hall was probably the place where dinner guests would assemble before the meal was served. And occasionally – as when Grace King notes being served lemonade, tea, and sponge cake – light refreshments were served in the Court Hall. All these activities suggest various arrangements of transitory objects.

Reproductions of flat art could be left on the tables and chairs grouped around the art. An arrangement suggesting light tea might be set up. Chairs, footstools, and other furniture should suggest groupings for conversation.

There is some evidence that plants existed in the Court Hall in addition to those known to be on the Ombra. Only imitation plants should be used with the collection items; real plants are difficult to manage and can cause irreparable harm to the collections. Figures 140 and 82 both seem to show a potted plant on Frederic Church's desk. Further research should be conducted to determine its species, and an imitation of it should be procured. This plant can sometimes sit on the desk. The two matching bronze pots on the ledges on either side of the short flight of steps into the stair hall (HFR 59) seem to have held flowers and greenery on occasion. These pots should be filled with imitations of plant material known to have been grown at Olana. Finally, figures 140 and 141 show smaller vases of flowers on the table. Isabel's interest in flower gardening is well documented and leads to the conclusion that fresh flowers would often have appeared inside the house. Imitation cut flowers based on types known to have been at Olana should occasionally be placed in collection vases and be displayed.

To provide a realistic touch, the cleaning of the Court Hall might occasionally be shown. Spring-cleaning is documented in Isabel's letter to Louis of March 22, 1896, and nineteenth century cleaning technologies are fairly well understood. In addition, there are some nineteenth century cleaning implements in the collection. Carpet sweepers are especially interesting objects and might be used in conjunction with mops, rags, etc. Dusting, rug cleaning, and other light cleaning can be shown.

It should be noted that all the activities described imply some movement of furniture. Though normal positions for each piece of furniture are indicated within this furnishing report, the depiction of transitory activities dictates the movement of furniture.

Finally, a few special events are known to have occurred in the Court Hall. Susan Hale's tableau vivant is well documented. Other such events may have occurred, although no others are yet documented. Music accompanied her performance from the piano in the Dining Room / Picture Gallery, and music may well have accompanied other events in the Court Hall. The Court Hall was richly decorated with greenery on Sally Church's birthday around 1915 (see figure 145); such elaborate decorations may

have also been carried out in the nineteenth century, although no evidence for them survives. The family's holiday celebrations remain relatively unknown. Further research should be pursued to find documented instances of special events and programming reflecting them should be undertaken.

CHAPTER 18

THE SITTING ROOM

EVIDENCE

A sitting room was a fixture of virtually every house in nineteenth century America. Sitting rooms functioned much as twentieth century family rooms do; there the family gathered in moments of leisure. These moments occurred regularly in the evenings, once the day's work was completed. The room might also have been used at other times of the day, at intervals between household tasks. As its name implies, the room was used for activities done while sitting. Some of these were public activities for the whole family, such as conversation and reading aloud. Other activities, like letter writing, reading magazines or books, and sewing were done individually, though often while other people were in the room. The relative scarcity and cost of heat and light in the hours after sunset encouraged family members to gather in one room, around a fireplace and a lamp, for all these quiet pursuits.

Olana, like most other nineteenth century homes, had a sitting room, but here circumstances were different. Though many wealthier families could boast of having both a parlor and a sitting room,³²³ Olana not only had both but also had a large hall set up as a living space, a most unusual room arrangement. In keeping with the scale of the house, one would expect the Churches to designate one among their sitting rooms as the least formal, everyday sitting area. This indeed did happen with the room known as the Sitting Room.

Planning the Sitting Room

In the planning process, Church made notations for the colors of the walls and ceiling of the Sitting Room to coordinate it with the other rooms in the house. Figure 92, a paint swatch, shows Church's intentions for colors to be used in six rooms in the house,

including the Sitting Room, and another swatch shows colors for two rooms, the Sitting Room and the Vestibule.³²⁴ Comparison of the two shows that Church was then thinking of olive green for the ceiling and planning a dark purplish brown color on the walls and a terra-cotta red for a “band.”

While few architectural sketches specifically for the Sitting Room remain, among the first executed may have been one for the flower halves incorporated into two areas of stenciled glass: the borders of the south window and the transoms of the French doors leading out to the Piazza.³²⁵ The French doors of the Sitting Room and the Library are nearly identical, including their stenciled decoration. Church had this duplicate design carried out for the sake of symmetry.

Two sets of sketches relate to the design of what eventually became the Sitting Room fireplace.³²⁶ Figures 171 and 172 illustrate two sides of one drawing by Church, a series of quick sketches done on a long, thin scrap of paper.³²⁷ They seem to show preliminary ideas for a fireplace mantel along with ideas for a balustrade and an arcade. As is typical in Church's drawings, scale is not indicated, and by juxtaposing a design for a doorway at right angles to a design for a mantel with an arched opening, the viewer can mistake the mantel for a doorway (see figure 171). Several of the sketches for mantels include a very deep shelf supported by brackets, and one includes an ogee opening. Another sketch, figure 173, might be a further development of early ideas for what became the Sitting Room mantel.³²⁸ On this sheet Church sketched variations of the mantel: in each variation it has either an arched or an ogee opening, is furnished with andirons or is topped by either an arrangement of arms and armor or a painting. This

323 For information on sitting rooms in the nineteenth century, and the differences between sitting rooms and parlors when families had both see: Elizabeth Donaghy Garrett, *At Home: The American Family, 1750-1870* (New York: Abrams, 1990), esp. ch. 2, “The Parlors”; and Louise L. Stevenson, *The Victorian Homefront: American Thought and Culture, 1860-1880* (New York: Twayne, 1991), esp. ch. 1, “Around the Parlor Table.”

324 Figure 92 is OL.1982.759, and the second swatch is OL.1982.758.

325 This sketch is OL.1982.928.

326 These sketches show a fireplace with a distinctive ogee opening, a design feature that eventually came to be incorporated into the Sitting Room fireplace. Church seems to have contemplated such a fireplace for the Dining Room / Picture Gallery, as seen in drawing OL.1982.1080. Perhaps the idea for the fireplace came first, and only after it underwent many permutations did Church determine in which room to use it.

327 Figures 171 and 172 illustrate OL.1982.815, an architectural sketch by Church.

painting, only quickly sketched, seems to show a woman looking left; this thumbnail sketch can be interpreted as Isabel's wedding portrait by George Baker.³²⁹ In the design of the mantel Church seems to have been experimenting with the idea of an overmantel projecting out into the room. This was to have been supported by thick brackets incorporating ogee arches, which established a rhythm of openings resembling traditional *mihirabs*, the prayer niches found in mosques.

Two more sketches, figures 174 and 175 relate to the design of the Sitting Room fireplace and show it quite close to its final form.³³⁰ On both drawings are measurements indicating the size of the opening of the marble with its ogee arch and brass edging. The mantel shown in figure 174 is quite similar to the mantel that was eventually built; both are basically simple rectilinear wooden structures with square inserts, probably intended to be tiles. The measurements in figure 175 correspond quite closely to the fireplace as executed, and the fleur-de-lis forms that were eventually etched into the marble spandrels are sketched in, though here they point into the opening instead of into the corner, as they were eventually to appear. However, the mantel shown is quite different from the one that was executed. The mantel in figure 175 is a further development of designs seen in figure 173, with heavy brackets and a deep shelf and with the beginnings of a decorative scheme to be executed under the mantel, perhaps with stencils. Both drawings indicate that specifications for the marble opening were worked out before the wooden mantel was designed.

A series of sketches relate to the inscription that was eventually to be included on the Sitting Room mantel. On the mantel itself is an inscription, executed in Arabic, which translated means “While I was musing, the fire burned.”³³¹ Figure 176 is one of several sketches on which this inscription is found in English, along with other architectural features.³³² In these sketches Church tried different lettering styles, often only continuing the inscription as far as “While I was.” The inscription is included along

328 Figure 173 is OL.1982.774.

329 See HFR 30.

330 Figure 174 is OL.1982.772, and figure 175 is OL.1982.1110.

331 See below, the discussion of the fireplace itself, for an explanation of the translation of this phrase.

332 Figure 176 is OL.1981.1163. The other sketches with the inscription are: OL.1983.1306 – .1307.

with designs for stencils, and there is no indication of where exactly it is to be executed or in what medium.

A few sketches can be connected to the stenciling in the Sitting Room. Figure 177 shows various designs for bands of stenciling, including one with Arabic lettering within a cartouche bordered by fan shapes and another in a cartouche surrounded by rosettes and bull's-eyes.³³³ Most of the sketches on this page are rather hastily done, and some seem to relate to stenciled patterns found in other rooms in the house. Other sketches show Church experimenting with stenciled bands of alternating fields and rosettes and with cartouches as well as with the bands of triangles pointing in opposite directions.³³⁴ All these seem to be related to designs that were eventually executed in the Sitting Room. As will be discussed below, there is some indication that the fireplace and stenciling for the room were not executed until 1880 or later.

The Sitting Room as Built

The Sitting Room gives the impression of a cubic space with walls, ceiling, and floor of approximately equal dimensions. Actually, the north and south walls are a few feet longer than the east and west walls, and the ceiling height is less than the length of the east and west walls.

The floor is composed of plain pine boards, 2 inches thick, that appear to be of twentieth century origin, identical to the flooring found in the Court Hall. There is no marquetry border. Visual observation indicates that the ceiling may once have been fitted for a center gas fixture.³³⁵

The color scheme for the walls and windows is among the most complex in the house. The field walls are gray-green, while the ceiling is a pale green. Baseboards and window frames and doorframes are brown and blue. The south window and the west-

333 Figure 177 is OL.1982.816.

334 See OL.1982.1083; OL.1982.791 and OL.1982.794.

335 Jim Ryan reported to the author that when the ceiling in the Cloak Hall was under repair in 1978, he observed a large pipe there, which he thought was a gas line. A pipe branched from this line in the direction of the Sitting Room. He tried to verify the presence of gas lines in the ceiling of the Sitting Room by examination of Taconic Region Restoration photographs, but was not able to either confirm or deny the presence of gas piping in the Sitting Room ceiling.

facing French doors are set in an embrasure large enough to be termed an alcove; this embrasure is painted salmon pink.

The field walls and alcove embrasures were repainted in 1978, apparently the first repainting they had ever received. Before they were painted, they were documented by photographs and measured drawings to record wear marks left by paintings and other objects that had hung upon them.³³⁶ The photographs record the following walls: figure 178 records the east wall, figure 179 the southeast corner, figure 180 the southwest corner and west wall, and figure 181 the north wall. Figures 182, 183, 184, and 185 are diagrams, made before the painting was done, showing measurements on the walls between wear marks and landmarks, such as baseboards and doorframes. These diagrams record the following: figure 182 the east wall, figure 183 the south wall, figure 184 the west wall, figure 185 the western half of the north wall, and figure 186 the eastern half of the north wall.

One main pattern of stenciling dominates the decoration of the Sitting Room. This is a border that runs without a break along the baseboards and around the window and doorframes of the room.³³⁷ This stencil consists of two kinds of alternating cartouches that are repeated on the band. One cartouche consists of a small four-lobed figure on an olive ground containing a purple pinwheel with a gilt center, and at each of the four corners of the lobed design is a flower bud in pink, brown, and olive.³³⁸ The other cartouche, on an olive ground, contains a long band of Arabic calligraphy executed in pink. Although prior attempts to read this calligraphy have failed and it has been believed that the inscriptions are simply decorative, recent research indicates that this might not be true. One scholar, literate in Farsi (the vernacular Arabic language of Persia) believes that the inscription is in Farsi and that some words can be deciphered within the script, including: provisions for a journey, road or path, cup, magi or wise

336 Apparently few of the walls at Olana were painted in the twentieth century. Most were painted around 1977 by NYS OPRHP, after chromochronographic research was undertaken. The wear marks on the walls were not recorded, except in the case of the Sitting Room. The field walls in the East Parlor have not been painted.

337 No stencils for this pattern are extant.

338 It should be noted that the stenciled cartouches are so faded that these colors should be confirmed through chemical analysis.

men, work or labor, and do not be.³³⁹ Like much calligraphy executed in Arabic script, the words within the inscription have been distorted for aesthetic effect, making each word difficult to read and subject to several interpretations. So far, the words deciphered do not seem to add up to any recognizable sentiment. Research continues for a possible source for the phrase, which might have been from either Arabic or Western literature; matching a source to the inscription might “crack the code.” It is possible that the Churches had a favorite phrase translated into Farsi, then gave this script to an artisan in America, who incorporated it into the stencil.³⁴⁰ The translator might not have been familiar with the original phrase, and the artisan who executed the stencils certainly was not familiar with Farsi – it is thus not surprising that distortions making the phrase difficult to read would result. Another stenciled pattern runs around the inner border of the five door and window frames, on a separate plaster molding. This pattern is composed of red-brown and dark green triangles pointing in opposite directions.

The east wall has two doors; each located close to the corner. One leads to the Court Hall, and the other leads to the Ombra. Capped gas lines are located on the center portion of the wall, near the stenciled border.

As discussed, the large south window is set into an alcove embrasure in the center of the wall. This window is composed of a large arched sheet of glass, framed by a thinner band of glass broken into segments by wooden mullions, painted blue. The vertical elements of this thinner outer arch open on hinges and can be opened for ventilation. The borders of the upper segments of the outer, framing arch are stenciled amber glass, matching the pattern in the transoms of the French doors leading to the Piazza. The design, discussed above in connection with an extant sketch for it, incorporates flower halves in gold and red on a blue background. This stencil is noticeably faded by the sun. The stencils used to execute this design are OL.1983.1152 – .1160. The window itself is framed by double pilasters executed in wood in three-quarter-relief, which are separated by a slim flute. The pilasters form a pointed arch at

339 See a letter from Seyfollah Maleki, Department of Physics, Union College, Schenectady, N.Y. to Karen Zukowski, July 7, 1997, ORC.

340 A letter from W. L. Whipple to Frederic Church, dated March 8, 1888 (private collection, copy in ORC), includes two phrases that Whipple had translated into Arabic for Church. Whipple was a minister in Persia at that date.

the top of the window, and terminate in each base in a pedestal with chamfered corners. A plain tubular brass curtain rod set in brass brackets spans the window alcove at the top of the arch. At waist height, two eyehooks are set into the stenciled bands surrounding the windows. At the level of the curtain rod, one eyehook is set into the eastern band of stenciling.

In the center of the western wall is an alcove embrasure in which is set a pair of French doors leading to the Piazza. These are identical to the French doors in the Library, which also led onto the Piazza in the original configuration of the house. Each of the dark blue, wooden double doors has a pane of glass of 5 feet 6 inches broken only by a thin molding midway and mounted above a solid 1-foot wooden panel. In the upper corners of each pane is a decorative wooden bracket with a cutout of a fleur-de-lis form. The identical transoms over each door have a border of amber glass with stenciling identical to that on the south window, except less faded. The doorframe is surrounded by a set of pilasters in three-quarter-relief in the same fashion as the south window. A simple brass curtain rod similar to the other spans the entire alcove about 2 feet below the ceiling. As at the south window, eyehooks are set into the stencil bands at waist height. A length of chain hangs from one of these, and one link hangs from the other eyehook, obviously a fragment of the original. Two eyehooks survive at the level of the curtain rod.

On the north wall is an ornamental glass-and-wood panel filling the doorway between the Sitting Room and the Library. The upper two thirds of the panel are glass, the top corners fitted with elaborately carved teak moldings in an ogee arch formation. The glass sits atop a wood panel framed with a wide teak border ornamented with carved strip moldings. Though there is no physical evidence that this treatment of the doorway has not always been in place, other facts lead to that deduction, and will be stated in the section "Conclusions." On the east side of the fireplace is a servant call button. A repair to the plaster appears behind the button, indicating that it probably replaces an earlier lever.

The fireplace is the centerpiece of the north wall and the focal point of the room. The mantel itself is of relatively simple design, forming three sides of a wooden rectangle. The entire mantel is set on two square marble bases, each with a matching tile

inset at its center. It is surmounted by a shelf, which has curved wooden edges. The tile is brown, with black decoration of four anthemion leaves forming the petals of a flower. The hearth is composed of plain buff tiles, bordered by brown and black tiles that match those inset in the marble bases, with anthemion leaves. The anthemion-pattern tiles in the base of the mantel and in the hearth border, as well as the plain buff tiles of the hearth, were manufactured by Minton, Hollins & Company of Stoke-on-Trent, England.³⁴¹ The opening for the fire is contained within a salmon-pink marble surround with an ogee arch opening. The spandrels for this marble surround are decorated with carved bellflowers surrounded by tendrils from which buds spring. The inner edge of the ogee is bordered by a brass plate set between the marble and the bricks of the fireplace; presumably this protects the marble from the heat fluctuations. The fireplace shows evidence of much use. A wall of newer bricks has been built into the back of the firebox, presumably to provide protection to the back wall weakened by use. All the bricks of the firebox are blackened by smoke, as is the center of the mantel itself.

Several bands of stenciling appear on the mantel; all are executed in black and brown paints as well as bronze and aluminum powder paints, which would have appeared as gold and silver.³⁴² The plain wood field surrounding the marble is bordered by a thin line of black zigzagging on a field of gold that has been incised into the wood. This sits on a base of gold flowers also executed by incising. Directly under the mantel shelf is a row of scalloping edged with gilt dots; this reads almost as a thin lambrequin. The main horizontal of the mantel is stenciled with a row of black circles with gilt centers alternating with brown flowers with gilt centers. Each circle and flower is separated by double silver trefoils.³⁴³ This band of stenciling is broken by a cartouche at its center, upon which is gilt Arabic lettering. As mentioned in connection with Church's architectural sketches, this inscription can be translated as “While I sat musing, the fire

341 In 1996 anthemion border tiles and one of the buff tiles in the East Parlor came loose. They were examined and found to be marked Minton Hollins & Co Patent Tile Works.

342 Stencils used on the fireplace mantel are: OL.1983.1050-1051. The above color descriptions are based on visual observation; scientific analysis is required to verify these observations.

343 These trefoils may once have been executed in gold. The original stencil has remnants of gold paint, and gold shows through as the underlayer.

burned,” which is a phrase taken from the Bible, Psalms 39:3.³⁴⁴ This relates to the sketches Church presumably executed earlier (see figures 176 and 177); he eventually decided upon Arabic lettering rather than English script.

Written References to the Sitting Room

The surviving written references to the Sitting Room by family members invariably allude to the everyday use of the room. There are several references to the need for a fire in the room because of unseasonably cold weather. On August 24, 1884, Emma Carnes noted: “Put on flannels this PM so cool! Fire in Sitting Room,” and on August 3, 1885: “Fire in Sitting Room evg.”³⁴⁵ Isabel too noted the need for fires. In a letter to Downie that is dated May 17 but without notation of the year, she wrote that, “We have had hot weather – today we have a big fire in both the Sitting Room and Dining Room and have started one of the furnaces again. Such is the life of the North.”³⁴⁶

There are also references to the Sitting Room being kept warm for Frederic Church's comfort, presumably to alleviate his rheumatism. Mrs. Carnes noted in her diary entry for June 22, 1883, “Have had fire in Sitting Room every morning on Mr. C’s account – thermometer at 62 at 7 a.m.”³⁴⁷ On June 13, 1892, Isabel wrote to Downie that, “This broiling day I as is my wont am seated in the open air – Father as is

344 The translation was made by Jennifer Thayer (Ph.D. in medieval history with a specialization in Islamic history from University of Chicago; former writer for the Palm Press, a travel magazine in Cairo, Egypt). See her letter to Karen Zukowski, Oct. 13, 1994; site correspondence files. She writes that the Arabic words “ind lahaji, ishta'alat al-nar,” which appear on the mantle, can be roughly translated as “while I sat musing, the fire burned,” although the word “lahaja” has a connotation of obsession, and “ishta'alat” should more properly be translated as “to blaze” or “to flare up.” The existence of the sketches by Church with the Psalms verse and the similarity of this verse to the Arabic leave no doubt that inscription is a translation of the Bible phrase into Arabic script. For further speculation on the method by which the translation was made and its significance in the room, see the “Conclusions” section of this chapter.

345 Emma Carnes diary, August 3, 1885, ESCP.

346 Though the letter is not dated, other clues indicate that it was probably written in 1891. It is in DHP.

347 Emma Carnes diary, ESCP.

his wont is in his closed sitting room – the whole house is shut up tight and darkened as well as we can.”³⁴⁸

There are also a few references to housekeeping details concerning the room. Louis, taking care of Olana in the absence of his mother and father one winter, wrote in an undated letter that, “the rugs have bothered us very much. I had the yellow one that belongs in the parlor put in the sitting room and find it looks very well in there.”³⁴⁹ Judging from a letter written by Isabel to her son, dated July 23, 1896, Louis also looked after cleaning while his parents were away on a restorative trip to Lookout Mountain, Tennessee: “Will you, as soon possible, get Michael, William, and Jimmy, to take up the sitting room carpet shake it well – and put it down for me? I fear your father will suddenly want to go home & want this done before he returns. Ask Jane if she cannot find some woman (reliable woman) to scrub the sitting room floor whilst the men are shaking the carpet.”³⁵⁰

Guests at Olana participated in the family life in the Sitting Room. In an undated letter to her mother-in-law, Virginia Osborn described Christmas at Olana:

When we came down in the morning the four Church children were impatiently waiting to have the door of the sitting room unlocked, where Santa Claus was supposed to have been busy during the night. We seemed to go back seven or eight years when we heard the shouts of “Merry Christmas” and saw the little eager faces. Freddy Church reminded his mamma in the course of the day that she had told him Santa Claus was poor this year, but he did not see any signs of it.³⁵¹

Grace King, who first visited Olana in 1887, left a vivid account of how guests were included in the religious life of the family:

348 Isabel Church to Downie Church Black, June 13, 1892, ESCP.

349 Louis Church to Isabel Church, n.d., (probably late 1880s), ESCP. This letter is written on Olana stationery, which was not used until the early 1880s.

350 DHP.

351 Virginia Osborn to Mary Sturgis, n.d. (probably Dec. 1875), NYHS.

The first thing after breakfast was to admire the pictures, the armor, the flowers & rugs – then there was a whisper that Mr. Church was waiting for prayers, so in we marched into a little sitting room. Where Bibles were placed every where – Mrs. Church gave the place the 15th chapter of St John – & read two verses then requested Mr. Clemens to “follow suit” – He evidently had not counted on his personal assistance, & could not find the place – but his wife read & and we all in turn. It was pretty trying. Mrs. Warner & Mrs. Clemens are so English in their pronunciation and intonation that I felt like a squeaking mannequin. However my verses were short and it only came to me twice. Clemens found his place and read along with the rest – Then Mr. Church read a prayer – It was a very touching little ceremony and chimed in well with the beautiful surroundings in the house and the scenery outside.³⁵²

Though everyday details, such as laying a fire, and family incidents concerning Christmas and Bible readings are connected with the Sitting Room, much of the commentary on the room focuses on the art to be found there. The first evening she was at Olana, Grace King encountered an object in the Sitting Room: “Tiring of the talk I wandered around and got into a kind of verandah which commanded another beautiful view. I propped myself on the banister and looked until it disappeared in darkness. Turning my head I was caught by a mass of color. It was a lamp in a window burning just in front of one of Mr. Church's pictures – A sunset he had painted from nature on the Island of Jamaica.”³⁵³ This incident must have taken place on the Piazza, which, before the addition of the studio wing in 1887, primarily faced west.

Published accounts also mention the room, and some of them emphasize the art. Francis Zabriskie’s 1884 description of Olana noted: “From the room on West you step out upon a large portico, overhanging the precipitous descent towards the Hudson, and overlooking the mountain and river scenery, – one of those places where one would wish to be on a midsummer moonlight night.”³⁵⁴ This, of course, describes the view from the

352 It should be noted that this incident might possibly have taken place in the East Parlor. Grace King to May King McDowell, June 7, 1887, collection of John Coxe, on loan to LSU-HML.
353 Grace King to May King McDowell, June 7, 1887, collection of John Coxe, on loan to LSU-HML.
354 Zabriskie, ““Old Colony Papers.””

Piazza before the addition of the studio wing. Zabriskie continued with a description of the Dining Room / Picture Gallery and the art found there and then noted that, “We saw but one of Mr. Church’s own great works, his striking picture of the rock temple at Petra, the remainder being sketches and studies.” However, Zabriskie, while singling out *El Khasné Petra* as the only major work by Church then at Olana, did not indicate where it hung. Bonnelle’s newspaper account of 1890, however, goes into detail concerning the pictures in the Sitting Room:

Adjoining the library, beyond the court, is Mr. Church's study. Here he has a painting by Cole which he purchased in Boston two years ago. It represents a portion of the Roman campaign. Over the fireplace in the same room is a work by Mr. Church entitled “*El Khasné Petra*” portraying a scene in Arabia, near the ancient city of Petra, a sketch of which Mr. Church obtained at the risk of his life, owing to the superstition of the Arabs regarding this remarkable piece of sculptured architecture, dating back to the time of Herod the Great. The outlook from the study is toward the Catskills.³⁵⁵

Even after Church's death, the Sitting Room was remembered for its artwork by Hortense Ferguson Childs: “Adjoining the Library, and next the court is the room which was Mr. Church's own study. Over the fireplace, hangs his painting of ‘Petra’ which no one could persuade him to part with and which in his will he directed should remain in the house. There are many valuable, interesting pictures in this room, – perhaps none would more quickly attractive nor delightfully hold one's attention than the portrait of Mrs. Church, ideal chatelaine of an artist home – exquisitely beautiful, brilliant, and charming in every way, she was the sunlight in the house, the gem for whom the house seemed a setting.”³⁵⁶ Indeed, even Church's will, written in 1899, mentions one or more paintings in the room. In leaving Olana to his son Louis, Church lists various household furnishings, including “the following paintings by me, viz: ‘Temple at Petra’ ‘Togue

355 Bonnelle, “In Summer Time on Olana.”

356 Hortense Ferguson Childs, “Reminiscences, “ 14, WP, box 4.

Lake’ ‘View from the top of my hill,’ ‘Iceberg, large Autumn Scene,’ now in my Sitting Room, and ‘Ossisuak.’”³⁵⁷

Visual Documentation of the Sitting Room

Chronologically, figure 187 is the first photograph that may relate to the Sitting Room and shows the oil portrait of Isabel Church by George Baker.³⁵⁸ This photograph may well have been taken by Louis Palmer Church, and if so, probably dates from the 1890s.³⁵⁹ In any case, in the photograph the painting is strongly lit from the left, with darkness to the right. There are few walls at Olana big enough to house this painting where this kind of natural lighting is to be found; among these is the Sitting Room west wall, to the right of the doors to the Piazza.

The next photograph, figure 188 is the only interior view of the Sitting Room taken before the 1950s. It was taken on May 26, 1901, and shows the southwest corner of the room.³⁶⁰ While it was clearly taken to record the healthy rubber tree and palms, many of the room's furnishings can also be seen. A chair is pulled up to the Lockwood de Forest desk, and a deeply tufted Turkish chair stands next to the desk. The desk itself is piled with books, papers, some small boxes, various bottles, a water glass, and standard desk furnishings, including a letter rack. Two framed objects are visible on the south wall: a large print and a smaller painting in an oval frame. These have been identified as the portrait etching of Claude Lorrain and a portrait of an unidentified man. Two framed objects are also visible on the west wall. The lower work is a landscape

357 Last will and testament of Frederic E. Church, dated July 22, 1899, original typed copy in ESCP (OL.1983.809). This is an exact transcription of the document, typographical errors included.

358 Figure 187 is OL.1986.378.10.C.

359 This photograph resembles three other photographs, all of which mounted in the same album. The other three photographs depict Louis Church's bedroom on the first floor of the studio wing (see OL.1986.378.21D, .22A, and .22B). All the photographs are square and have the same strong black and white contrasts. Louis used the bedroom in the studio wing from around 1892 until his father's death in 1900.

360 Figure 188 is OL.1986.378.21.A. It is not dated. A duplicate of this image exists in the Ralph Good album, where it is labeled “Sitting Room May 26, 1901.” See the Ralph Good album, now in the possession of George Good III and Jean Good of Annville, Penn., copy in ORC. See also under Ralph Good in “Who’s Who at Olana.”

painting by John S. Jameson, and the upper work is a portrait of Humboldt.³⁶¹ Also visible are curtains hanging at the doors leading to the Piazza and at the south window.

Figure 189, a photograph taken from outside the Sitting Room windows about 1910-1920, shows some of the furnishings of the room.³⁶² The photo shows Sally Church inside the room behind the window glass and two dogs on the ledge of the window outside. The photo also clearly shows a wooden ramp leading from the ground up onto the sill of the south window. This indicates that the Churches' dogs came and left the Sitting Room through the side panels of glass, which are hinged and can function as doors. Looking beyond Sally Church who is kneeling at the window, we can see a table placed about two feet away from the window. On the table are books and a patterned tablecloth with a dark border.

Figures 190 and 191 both show Sally Church in the Sitting Room.³⁶³ Figure 190, showing Sally with another woman, probably her sister Blanche Lark, dates from the 1940s or 1950s.³⁶⁴ Figure 191 seems to date from the late 1950s.³⁶⁵ Quite a few furnishings can be discerned in these photos. In figure 190, Sally sits on an easy chair, which is in front of a sofa with cylindrical padded arms. The table in front of the south windows is clearly visible. On one corner of it is a lamp, and in the center is a covered ginger jar, and apparently a magazine is lying on the table as well. On the west wall where the portrait of Humboldt and the Jameson landscape used to hang, there now hangs the oil portrait of Frederic Church by Charles Loring Elliott. Both photos show the Gorevan rug on the floor, while figure 191 also shows the curtains at the door to the Piazza, the same set that is visible in figure 188.

361 See Karen Zukowski, "New Discoveries for the Furnishing Plan," *The Crayon* 24, no. 197 (summer 1991): 12-13.

362 Figure 189 is OL.1987.420. The photograph can be dated based on the relative age of Sally Church, who was born in 1868. She appears to be in her 40s.

363 Both photographs were donated to Olana by a member of the Wilsey family; Ruben and Ellen Wilsey worked at Olana for much of the twentieth century.

364 Figure 190 is OL.1980.1283. It is dated based on the ages of the two women. Sally Good Church was born in 1868 ; her sister Blanche Good Lark was born in 1877.

365 Figure 191 is OL.1980.1289. See also OL.1980.1290 (figure 249), which shows Sally and two nurses in the Dining Room / Picture Gallery – it was apparently taken on the same day as OL.1980.1289.

Figures 192 and 193 are the first color photographs of the Sitting Room and were probably taken by a member of the Lark family around 1960.³⁶⁶ Both photos show the Sitting Room fireplace from slightly different angles and at different times. *El Khasné Petra* is in place above the mantle, and four paintings can be seen on the wall to the right of the fireplace: *Catskill Mountains from the Home of the Artist*; *Sunrise*; *Moonrise*; and *The Church of the Tercer Orden*. The oil sketch for *Niagara* can be seen to the left of *El Khasné Petra*. The furnishings of the mantel have remained almost identical between the two photos. The following can be seen: a pair of lidded Middle Eastern metal vases with tall necks; another pair of lidded Middle Eastern vases, these short; a pair of blue-and-white vases. Figure 192 shows a clock at the center of the mantle, and figure 193 does so too, but it is a different clock. Miscellaneous other furnishings can be seen in the room: a barometer to the left of the fireplace, a fire screen, fire tools, and an ornate pair of brass andirons. A red imitation lacquer table and a footed Middle Eastern metal bowl stand under the paintings. In both photos the door to the Court Hall stands open.

Figures 194, 195, and 196 are black-and-white Polaroid photographs taken by Richard Wunder on September 16, 1964.³⁶⁷ Again, these document the north wall of the Sitting Room. Collectively, they show *El Khasné Petra* in place above the mantle and the same set of four paintings hanging to the right of the mantle. The furnishings of the mantle are the same as in figure 193, showing that the simple clock with a round body set on a base was the last used in the room. The furnishings of the fireplace – the screen, the tools, and the andirons – are still the same. A small bowl and a box now appear on the red imitation lacquer table, in addition to the footed bowl.

Figures 197 and 170 were taken by Wendover and Jinny Neefus, probably in late 1964.³⁶⁸ Figure 197 is the first taken by a professional photographer and documents much of the room. The north wall, with the fireplace and its furnishings, and all its

366 Figure 192 is OL.1988.745.207, and figure 193 is OL.1988.233. See “Who's Who at Olana” under Charles Lark Jr. for further information regarding the dating of the photographs.

367 Figure 194 is OL.1990.104.202, figure 195 is OL.1990.104.203, and figure 196 is OL.1990.104.237. See “Who's Who at Olana” under Richard Wunder for the dating of these photos.

368 Multiple copies of figures 197 and 170 are found in the Olana collections, including in DHP (OL.1993.19) and the Mazzacano photo album (OL.1998.22). For further information on the dating of figures 197 and 170 see the entry for Wendover and Jinny Neefus in “Who's Who at Olana” and “Photographers at Olana, 1950s-1960s,” research project, ORC.

paintings, remains as it had been since the Lark photos of the early 1960s; the only addition is a coal scuttle that had not been visible near the fire tools earlier. The table in front of the south windows is now clearly visible and holds a pair of iron vases with elephant handles wired as lamps. The same covered ginger jar as before, a blue-and-white ceramic bowl, and another small ceramic bowl are also on the table. The Lockwood de Forest desk now stands against the east wall, and a stool with a dust cover is placed before it. On the desk are framed pictures, several small vases or containers, and a telephone. An armchair and a floor lamp stand between the table and the desk. On the south wall are three paintings: *The Obersee* and *Autumn* by Frederic Church and a marine painting by John P. Benson. The same Gorevan rug is visible on the floor. Figure 170, a photo of the Court Hall, shows a portion of the Sitting Room through the open door. The couch with cylindrical padded arms is against the west wall, and on that wall hangs the Charles Loring Elliot portrait of Frederic Church, with a smaller framed work above it.

Figures 198 and 199 were taken by Walt Miller, probably in 1965.³⁶⁹ In these photos the walls are bare; in the interval in 1965 the paintings had been taken to New York City for their safety and for inventorying and possible sale.³⁷⁰ Figure 198 shows the north wall, its arrangement of furnishings largely unchanged; only a metal bowl has been added to a shelf of the red lacquer table. A TV cabinet with a German stoneware jug atop it is visible in the northwest corner of the room, a corner not previously photographed. Figure 199 shows the southeast corner of the room. The Lockwood de Forest desk and all its furnishings are clearly visible and include the letter rack, which might be the same one that is visible in figure 188, the 1901 photograph. The table in the south window still has its lamps and ginger jar but now also supports two small metal bowls. The bookcase is visible in the corner, and on it, from left to right, are: a brass candlestick with a candle, the blue-and-white ceramic bowl that was visible on the table in figure 197, a lidded basket, an enamel box, a small bowl with blue decoration, and a candlestick. A

369 Figures 198 and 199 are both prints taken from negatives donated to Olana by Miller's widow. The negatives are OL.1989.280. See entry for Walt Miller in "Who's Who at Olana" for the dating of these photographs.

370 For further information on the transportation of the paintings to New York City, see "Photographers at Olana, 1950-1960s," research project, ORC.

flyswatter hangs from a nail on the side of a bookcase, and large wooden tongs hang from a hook on the window frame.

Figure 200 is a color photograph taken as part of a real estate appraisal conducted from October 30 to November 2, 1966, by E. Charles Ernst.³⁷¹ It documents the north wall and confirms that the arrangement of furnishings remained largely unchanged since the early 1960s. By this time, the paintings had been returned and were placed again as they had been formerly.

The Sitting Room in the Twentieth Century

Oral histories taken from people familiar with Olana in the twentieth century all mention the same fact concerning the Sitting Room: when at Olana, Louis and Sally spent most of their time in the Sitting Room. With the exception of the Dining Room / Picture Gallery, which was used for every meal, the other rooms of the first floor were barely used. The Sitting Room was used for conversation, reading, watching television, and napping. George Good Jr., talking about the Court Hall, noted “nobody ever sat in here . . . they lived in the Sitting Room.”³⁷² Charles E. Childs Jr., the grandson of Hortense Ferguson Childs, visited Olana as a child when staying at his family's home on Mount Merino in the 1920s. He also remembers that Louis and Sally were always in the Sitting Room; he knew it as their favorite room.³⁷³ Likewise, Helen Howe, a maid at Olana in the 1930s and 1940s, differentiated the room from other sitting areas in the house by saying, “that's where they stayed all day.”³⁷⁴ She remembers that Louis and Sally Church both read a great deal and that Sally sometimes used the couch in the room for naps. The Sitting Room was also where cocktails were served.³⁷⁵ George Good remembers that cocktails were served in the room at about 5 or 5:30 p.m. out of a cocktail shaker.³⁷⁶

371 The appraisal is OL.1993.18, see p. 17.

372 George Good III, interview by James Ryan, Robin Eckerle, and Gerald Carr, June 7, 1984, ORC.

373 George Good III, interview by Karen Zukowski, curator, Nov. 16, 1990, at Olana. Notes in Hortense Ferguson Childs biographical file.

374 Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, transcript, 34 and 97, ORC.

375 *Ibid.*, 77, 93.

376 George Good III, interview by Ryan, Eckerle, and Carr, June 7, 1984, ORC.

Vera Frier Dietz remembers that the Churches kept birds in a cage on the table in front of the south window. She remembers a succession of birds; first, a parrot named Polly who died at fifty years of age, then canaries, then a cockatoo.³⁷⁷ Remarkably, George Good, on a tour of the Sitting Room, remembered it furnished as it appears in figures 192-197, recalling the position of the Lockwood de Forest desk, the chairs flanking the table in the south window – one was for Sally and one was for Louis – and the paintings *Autumn*, and *El Khasné Petra* (which he described as “the temple picture”), and the Benson (which he described as “the ship picture, very long”). He also remembered that the dogs had water bowls near the mantle.

In 1944, upon the death of Louis Church, a brief appraisal of the estate was taken.³⁷⁸ The contents of the Sitting Room was listed as follows:

4 chairs	10.00
1 upholstered sofa	20.00
1 desk (flat top) damaged.....	15.00
3 small tables.....	15.00
1 Fire set.....	30.00
1 Persian bowl.....	5.00
Miscellaneous books.....	10.00
16 paintings.....	250.00

In 1953, David Huntington, then a graduate student, made a set of diagrams and lists of the artworks on the walls of the main residence at Olana. The following is his list of paintings in the Sitting Room. Headed “Parlor Living Room – G,” it is dated November 22, 1953.³⁷⁹ Beginning on the north wall, west corner, the diagram assigns a

377 Vera Frier Dietz, interview by Ryan and Eckerle, June 3, 1985, transcript, 15. There is evidence for keeping caged birds in the Ombra (see ch. 14, “Porches, Piazzas, and Outdoor Rooms,” of this *Historic Furnishings Report*), and this is recommended within this *Furnishings Report*. Perhaps it was the practice, at least in the twentieth century, to bring the birds inside from the Ombra once the weather turned cold. Moreover, the Dietz oral history records (p. 16) that the cockatoo once bit a big chunk out of the Sitting Room mantel. Though the typed transcript does not record it, both Robin Eckerle and Jim Ryan, who recorded the interview, remember that she described the mantel as being set with gemstones – turquoises and brilliants. The mantel now on the fireplace shows every sign of being the original and no indication that any part of it has been replaced or that gemstones were once set into it.

378 John V. Vint, appraisal performed in connection with New York Estate Tax of Louis P. Church, dated May, 1944, in the Columbia county Surrogate’s Court file #2230, Columbia County Court House, Hudson, N.Y. copy in ORC.

379 The diagram is in DHP.

number to each artwork and then lists the title or description. This is a transcription of the list (“Ch” is his abbreviation for Church; a blank indicates he has not attributed the painting, and corrections are indicated by strikeouts).

- | | | | |
|-------|-----|----|---|
| | 1. | Ch | Niag Falls – small |
| | 2. | Ch | Petra Large descriptive diagram made 3/6/54 |
| Label | 3. | Ch | View fr Olana – medium |
| | 4. | Ch | Crepuscular – flat expanse & water in distance – small |
| | 5 | Ch | Moonlight over water – small – descriptive diagram made 3/6/54 |
| | 6. | Ch | Near Eastern [architl] ruins – small |
| | 7. | Ch | Mnt over lake – close up – small |
| | [8. | | John P. Benson Saily Ships – 20C – belongs to L. P. Church] |
| | 9. | | Cattle in woodland stream autumn – Mrs. L.P.Ch says ptd by Ch in Vt (or New Hampshire). Large |
| | 10. | Ch | Nr Eastern scene – perhaps Petra – small |
| | 11. | Ch | Niagara Falls side view – small |
| | 12. | Ch | Underwater scene – goldfish – small |
| | 13. | Ch | Mexican ladscp [?] – small |
| | 14. | Ch | Niagara camping scene – small |
| | 15. | Ch | Tree trunks – inscr: Athens 69 – small |
| | 16. | Ch | [?] Blossoming trees – small |
| | 17. | | Portrait of Church – large |
| | 18. | Ch | Crepuscular scene over mtns (Catskills?) – small |
| | 19. | | Portrait of Mrs. F. E. Church – medium large |

On September 16, 1964, not long after the death of Sally Church, Richard Wunder and David Huntington visited Olana in an effort to further document its contents. They took a group of photographs (described below) and made an inventory of the paintings on the walls. The following is the Wunder inventory of the Sitting Room:³⁸⁰

Church, “The Obersee, Bavaria”
 John P. Benson, “Marine” (1922) (property of
 Louis P. Church
 Church, “Autumn” (1865) (a major painting)
 Church, “Petra” (a major painting) (1874)
 Church, “Niagara”

380 The inventory is dated September 16, 1964, and the list for the Sitting Room is headed “Parlor.”
 The inventory is in box 17, folder 6 of WP.

Church, "Underwater with goldfish"
Church, "Mexico"
Church, "Camp Scene (published in "Camps and Tramps")
Church, "Athens – Olive Trees"
Church, "Apple Blossoms"
Charles Loring Elliot, "Portrait of F. E. Church"
Church, "Jamaica Sunset"
Unknown artist, "Portrait of Mrs. F. E. Church"
Church, "Study for 'Niagara Falls'"
Church, "View from Olana"
Church, "Maine Coast, Sunset"
Church, "Maine Coast" (1865)
Church, "Mexican Church"

The two lists testify that the arrangement of paintings in the room did not change between 1953 and 1964. The two lists also demonstrate Huntington's and Wunder's increasing knowledge of Frederic Church's artworks as well as some oral information about the paintings they received from Sally Church.

On June 11, 1965, after the death of Sally Church in 1964, a thorough inventory was completed of the entire contents of Olana.³⁸¹ The listing for the Sitting Room is included in Appendix 2, which reproduces the entire inventory.

CONCLUSIONS

It appears that the distinctly Arabic décor of the Sitting Room evolved over time, not taking its final form until around 1880. The key furnishing of the Sitting Room is, of course, *El Khasné Petra*, painted by Frederic Church in 1874 and exhibited that same year, undoubtedly in its ornate frame designed by the artist with Mamluk-revival stars (see HFR 13). The painting was originally intended for sale and was listed as such by Church in March 1875. Slightly earlier, in December 1874, Church had been musing about which of his "good-sized" pictures to give to Isabel, but a few days after committing that thought to paper, the artist gave the painting to his wife. An 1879 newspaper article implies that the painting first hung in the Dining Room / Picture Gallery at Olana. The impetus to move *El Khasné Petra* may have come from the

381 See "Who's Who at Olana" under O. Rundle Gilbert for more information and the dating of this inventory.

purchase in 1880 at the Shaw sale of several large-scale old master paintings, including *St. Rose of Lima* and *A Rocky Landscape in Calabria, Southern Italy*. It is likely that the Churches would have preferred to hang all their old masters together in the Dining Room / Picture Gallery. The first explicit reference to *El Khasné Petra* hanging in the Sitting Room is Frank Bonnelle's 1890 newspaper account of Olana. Over time, the family identified *El Khasné Petra* with their mother and their home so strongly that they forgot its early history and believed it had been "painted for Mrs. F. E. Church."

Once the decision to hang *El Khasné Petra* in the Sitting Room was made, other decorating decisions probably flowed from it logically. It cannot be coincidental that the painting and its frame fit exactly between the fireplace and its mantel below and the stenciled band above; the fireplace was probably made to fit the space left below the painting. Furthermore, the pink marble of the spandrel was deliberately calculated to coordinate with the pink rock shown in *El Khasné Petra*. The ogee opening of the fireplace and the carving on the spandrel all compliment the Arabic character of the painting. Both the wall stencils, with their prominent cartouches of pink Arabic writing, and the mantel stenciling, with its central cartouche containing a real Arabic inscription in gold, complement the pink rock in the painting and the gilt frame. The color of the field walls of the room, while probably chosen in the 1870s, complements the color of the chasm walls depicted in the painting. The whole room thus becomes akin to the Siq, the canyon that provides entrance to Petra. Thus, the setting for *El Khasné Petra* at Olana recapitulates the actual experience of seeing Petra. Evidently at least the mantel and probably the stenciling were designed after the decision was made to hang the painting in the Sitting Room, and this may not have occurred until the 1880s. The integration of *El Khasné Petra*, the fireplace, and the stenciling into the room was, nonetheless, seamless.

The Arabic character of the Sitting Room has been amalgamated with the other artworks in the room. A group of oil sketches by Frederic Church all dating from the 1850s or 1860s are in simple frames constructed of what appear to be leftover lengths of wooden architectural moldings painted with bronze powder paints. These have been termed "homemade" frames because it is likely that they were made on site by a carpenter, probably in an effort to create an ensemble of framed paintings cheaply and quickly. Logically, this probably happened in the 1870s, when furnishings for the house

were more scarce. Because the majority of these paintings in “homemade” frames were located in the Sitting Room in the 1950s, five of them have been recommended for the room; these were probably among the first of the original furnishings for the room. These sketches all show various places Church traveled, and from most of them Church drew ideas for paintings that became successful large-scale paintings. It can be safely assumed that a few of the other paintings recommended for the room were in the house by the 1870s.³⁸² The small landscape by John Jameson dating from around 1860 Church described as “one of those few things I expect always to have as fixtures in my home.”³⁸³ The portrait of Isabel certainly always hung the couples' home. While the pendant paintings *Sunrise* and *Moonrise*, which commemorate the births of the Churches' first two children, hung in Church's studio in early 1865,³⁸⁴ it is likely that they were moved home after the deaths of the children and were hung there by the 1870s.

Interestingly, some of the artworks recommended for the Sitting Room did not come to Olana until the late 1880s or 1890s. The print after Murillo's *St. Rose of Lima* was not purchased until 1881, and Cole's *View of the Protestant Burying Ground, Rome* was purchased in 1888. At auction in 1890 Church purchased *Catskill Mountains from the Home of the Artist*, an 1871 work of his own, and retouched it. Finally, he may have added a late work of his own to the room; *The Church of the Tercer Orden* dates from 1896. It seems clear that the picture hanging of the Sitting Room underwent considerable revision as the decades progressed.

The Sitting Room surely functioned in the nineteenth century as the family's primary gathering spot. The furniture in the room all seems to have been chosen with an eye to providing maximum comfort and utility and gives every indication of heavy use. The two Turkish chairs and the daybed would have been considered the most comfortable furniture available, while the desk and lamp made paperwork efficient and pleasant. In this room (alone among the rooms at Olana) the servant's call button apparently wore out

382 Unless otherwise footnoted, the dates these came to Olana are noted in the individual entries on the artworks themselves.

383 See Theodore J. Holmes, ed., *A Memorial of John S. Jameson* ([c. 1867]), 5. Copies at Olana: OL.1984.116 and .186.

384 See “A Ramble Among the Studios of New York,” *Hartford Courant*, March 22, 1865, 2.

from use, and needed to be replaced in the twentieth century, another indication that the room was heavily used.

The firebox, with its patched and reinforced back wall, tells the strongest story. It shows that the fireplace was used very often, a circumstance seconded by Isabel's 1892 letter to Downie and Emma Carnes's diary, both of which mention fires for Frederic's benefit. Frederic Church's rheumatism seems to have been helped by warmth, and the Sitting Room fireplace was apparently stoked to provide this warmth. The warmth of the room would have been further ensured by the addition of the glassed-in doorway in 1889, which replaced a solid wooden door. This doorway is constructed of a pane of glass above a wood panel framed by carved teak strips. These strips can be related stylistically to Lockwood de Forest's workshops in Ahmadabad, India. The doorway can be dated by its connection to a bill of December 2, 1889, from de Forest.³⁸⁵ All this indicates that the room was used, and used heavily.

While the Sitting Room was always the family's first gathering spot; its use must have changed as the family changed. When the children were young, they probably played here more often than in the other sitting areas on the first floor. Virginia Osborn's letter explains that the Christmas tree was set up here in the 1870s and that the presents were laid under it. That custom likely was continued if the family had a tree in the 1890s; sometimes the family was away at Christmas. As the children grew older, the adults of the family probably joined them in games the whole family played. The whole family undoubtedly looked at stereopticon slides, played word games, and perhaps board games. As noted in part 1, "Daily Life at Olana" (ch. 6), Emma Carnes liked to play card games while at Olana, and this is probably the room where such games were played.

The room was certainly always used for reading aloud. At first the adults must have read to the children, and it can be safely assumed that the custom of reading aloud must have continued throughout the nineteenth century, as it did in most households. Adults read aloud to other adults, and the women of the family often occupied themselves

385 The bill is for: "1 teak panel carving two sides / Ash [?] / 1 piece carving #66" for \$40 (in ESCP). The price quoted is commensurate with the work seen on the panel, relative to other prices listed on de Forest's bills. See Mayer, "Lockwood de Forest and the American Aesthetic Movement," 67-68.

with sewing and other handiwork while being read to. As Isabel's eyesight worsened, reading aloud to her must have

increased. According to Grace King's 1887 account, Bible readings were expected of guests, and these probably went on also when guests were not present; Bible reading probably was a habit the family maintained throughout the decades.

The room was also used for work; it was here that Isabel had her desk, and the house was run from this room. Although Bonnelle's 1890 account of Olana (and Hortense Ferguson Childs's "Reminiscence," which quotes freely from it) call the Sitting Room "Mr. Church's study," the room is more properly identified with Isabel Church's deskwork. Other evidence proves that the desk in the Court Hall was, in fact, used by Frederic Church for his paperwork.³⁸⁶ Isabel and the rest of her family naturally gravitated to the Sitting Room; by having her desk here Isabel remained at the center of family life. Isabel's desk, made by Lockwood de Forest's workshops and designed for her small stature, could not have been made before the mid-1880s. It is not known what desk Isabel used before then, or whether it was in this room. It was Isabel who directed the children's activities when they were young. While the children's education was provided by tutors or their boarding school, Isabel probably was responsible for some of their instruction. While formal lessons were more likely to have been conducted in the nursery, some instruction probably occurred here, including reading aloud, and instruction in crafts and sewing probably went on here. Throughout her life, Isabel would have used the desk for the endless round of her routine activities: managing servants, menu planning, correspondence, and other paperwork.

There is evidence that the Sitting Room has an iconography, a system of meanings carried by various aspects of its decoration. The mantel over the hearth has the inscription, executed in gilt Arabic lettering, "while I was musing, the fire burned." This is a phrase from the Bible, from Psalm 39, verse 3. The Churches may have gotten the Arabic translation of the biblical phrase from a man they met in Lebanon in 1868. Isabel Church's diary entry for February 4 notes that she "called at Dr. Van Dykes' – saw the 'Arabic Bible' which he translated – truly a noble work."³⁸⁷ Or once the house was underway and the quote chosen, they might have consulted an Arabic Bible. In any case, Frederic Church must have had the Arabic phrase in hand when he was working on

386 See ch. 17, "The Court Hall," in this Historic Furnishings Report, HFR 30.

387 Isabel Church diary, 1868, NYHS.

possible stencil patterns for the Sitting Room. One of the sketches for this, figure 177 includes what amounts to a schematic diagram of the Arabic inscription as it came to be executed on the mantel. Significantly, the meaning of the Arabic inscription remained known to the family in the twentieth century, for it was mentioned in a 1933 article discussing Olana.³⁸⁸

The entire psalm asks God to prevent the speaker from uttering rash words and to make the speaker understand the vanity of human existence. The psalm first describes the speaker's efforts to remain quiet even in the face of the good and the wicked and then continues: "My heart was hot within me, while I was musing the fire burned: then spake I with my tongue, Lord, make me to know mine end, and the measure of my days, what it is, that I may know how frail I am." The Biblical phrase chosen for the mantel, a fragment from the psalm, thus has pleasant connotations of quiet hours of contemplation spent before the fire, obviously a desirable impression for a Sitting Room mantel. Indeed, if the Churches were committed to a Biblical quotation, as we might expect both Isabel and Frederic to be, then few biblical phrases are suitable. While the words "fire" and "flames" occur often in the Bible, usually they are mentioned in connection with destruction and punishment or tests of endurance, not felicitous connotations for a Sitting Room mantel. While the Churches chose a rather obscure biblical reference to fire, it is one suitable for a Sitting Room and one that prefaces the more famous quotation, from Psalm 39, verse 4: "Make me to know mine end, and the measure of my days." For a family that knew the Bible well, as the Churches did, their reading of the Arabic phrase would naturally have led them to remember the more famous quotation that followed. Verse 4 is indeed a suitable thought for a Christian to bring to mind daily. "While I sat musing, the fire burned" would put the reader in a contemplative frame of mind and would have led naturally to the thought "make me to know mine end, and the measure of my days," a poetic summation of the call to lead a Christian life and a particularly apt sentiment to call to mind daily in a family Sitting Room.

388 See Francis P. Kimball, "Rip Van Winkle Bridge to Join to Noted Artists Estates," *The Knickerbocker Press*, June 18, 1933, 4-5. The article describes the Thomas Cole house and Olana and mentions "The artistic fireplace over which is the inscription in Arabic 'while I was musing the fire burned.'"

Further iconography is carried by the paintings in the room, a great many of which constitute a sentimental family album, celebrating the home circle and the successes of the father. Here in the Sitting Room is Isabel's wedding portrait and two paintings produced as celebrations of the births of the first two children, which, after their deaths, became memorials to

them. The sketches in the “homemade” frames document places the family had visited and so constitute a kind of travel album. One of them, *Königssee, Germany* depicts a place remembered fondly by Frederic, Isabel, and Mrs. Carnes, who had visited it together. When viewed as a whole, the paintings by Church in the room constitute a survey of the highlights of his career, from his first success with *Niagara* to his later focus on the Middle East with *El Khasné Petra* to his very latest paintings from Mexico with *Church of the Tercer Orden*. One painting, *Catskill Mountains from the Home of the Artist*, an early work depicting the view from Olana itself, was sent out into the world by Church and then repurchased and reworked; it represents Church's whole career in one single canvas.

One corner of the room gives strong evidence of an unusually complicated iconography for a domestic setting. The objects hanging in the southwest corner in 1901, which were presumably placed there by Church himself, are particularly revealing. In this corner were a large engraving that was thought to be a portrait of Claude Lorrain, an oil portrait of Alexander von Humboldt, a landscape by John Jameson, and a portrait of a man presumed to be Beethoven. Evidently these men were all artistic heroes of Frederic Church. Scholars acknowledge that, in his early works, Church tried to fulfill Humboldt's call for a painter who could depict the glories of the New World as expounded in his theories of geography. When he was in South America retracing Humboldt's steps Church encountered a portrait of the youthful geographer and commissioned a copy for himself. In his later work, Church applied the aesthetics of the elegiac landscape developed by Claude Lorrain to his own new interest in the ancient world and archaic civilizations. These two strong artistic mentors of Church are represented by the two large works in the corner, and below them hang the other two smaller works. Church always felt that John Jameson's death in the Civil War deprived the country of what would have been a leading talent in landscape painting, and he wrote a testimonial to that effect. The portrait of Beethoven (if that is indeed who is depicted) gives evidence that Church considered the composer important. Otherwise, there is little evidence of this admiration in the collections at Olana. To this grouping of four artworks, Erastus Dow Palmer's *Remorse* and an engraving after Murillo's *St. Rose of*

Lima have been added. The southwest corner thus becomes a “court of honor” to artists Church and presumably his family particularly admired.

Along with the “court of honor” the other largest painting in the room, Thomas Cole's *View of the Protestant Burying Ground, Rome*, testifies to the respect Church had for his teacher, his strongest artistic mentor. Throughout his life, Church never stopped speaking of the excellence of Cole's art. “Thomas Cole was an Artist for whom I had and have the profoundest admiration,” Church wrote in 1885.³⁸⁹ Three years later he purchased this Cole painting and brought it into the family circle of the Sitting Room. The painting has ties to both the early and late careers of Frederic Church. It represents the best of the work of his teacher, and its technical excellence, especially in the handling of the sky, foretells the excellence of the pupil. The subject of the painting, the fleetingness of time and fame, also foretells the kind of subject matter Church was to take up in his later career. The painting is thus Church's homage to a teacher who taught both technique and ideas that provided life-long inspiration to the pupil.

The iconography of the Sitting Room culminates in *El Khasné Petra*. By design, the painting is the focal point of the room, one that invites elucidation. The painting depicts a real place, a building known as El Khasné within the ancient city of Petra, which was located in the nineteenth century in Syria. Church traveled to Petra, at some risk to himself, in order to see the city and paint it, and this canvas is the single major work to result from that trip. As discussed, the room was in some respects designed around the painting, to enframe it. In the nineteenth century, El Khasné, which means “treasure house” in Arabic, was indeed thought to have been the storehouse of a pharaoh, whom the Arabs credited with building it. Europeans did not believe that Egyptians had built the city but could assign it to no other known civilization. Church theorized that the city had been constructed by the Edomites, a people mentioned in the Bible as accursed. He was presumably attracted to the site because it was an undisturbed remnant from biblical times. The canvas captures the allure of the mysterious building and suggests the riches that might have been housed there. For some five years, from 1875 to around 1880, *El Khasné Petra* hung in a house that had no formal name. Around mid-1880, as

389 Frederic Church to John D. Champlin, September 11, 1885; Archives of American Art, Washington, D.C.

discussed in part 1, “The Furnishings of Olana: Creating a New Eden” (ch. 12) of this *Historic Furnishings Report*, the Churches started calling their home Olana. They derived the name by conflating several references to a city in ancient Persia, named “Olane” or “Olana,” which was thought to have been a fortress or a treasure city and which overlooked a fertile river valley. There is an obvious and intentional connection between the ancient “Olana” and *El Khasné Petra*; both were treasure houses set in the mountains. Thus the Sitting Room, the site of *El*

Khasné Petra is identified as the heart of the stronghold. The room is literally a jewel box, safeguarding the family's memories, as they are exemplified by the artworks and objects commemorating them. But the room holds a greater treasure: the family itself. For the Sitting Room is the room where the family circle was regularly formed and reformed, and it is this bond which Frederic and Isabel cherished. And it is this treasure, the family itself, Frederic sought to honor by putting *El Khasné Petra* in its position of prominence and making it the keystone of his iconographic program for the Sitting Room.

RECOMMENDATIONS

Floor Coverings

Like other rooms at Olana, it is thought that in the 1890s, the Sitting Room had an Oriental carpet installed over wall-to-wall carpeting. Currently the room has plain plank fir flooring, not parquet tile. Though this plank floor may be a twentieth century installation, it is difficult to believe it would have replaced parquet tiles. Therefore, it is assumed that fir flooring always existed in the room, and that this plain flooring was covered by wall-to-wall carpet. As was the fashion, this wall-to-wall carpeting was in turn covered by an Oriental carpet later in the century.

Extant Objects

ACCESSION NO.: OL.1981.822

HFR: 1

OBJECT DESCRIPTION: RUG

LOCATION: room 117 – Sitting Room

SUBLOCATION: center

DATE: 1870s

MAKER: unknown maker

ORIGIN: northwest Persia

MATERIALS: wool

COMMENTS: In a letter to his mother, Louis Church mentions moving the “yellow” East Parlor rug (OL.1981.824) to the Sitting Room.³⁹⁰ However, a photograph of the East Parlor taken on September 30, 1891, shows the “yellow” rug in place there. Furthermore, the large 1870s Gorevan rug is visible in the Sitting Room in figures 190, 191, 197, 198, and 199, all twentieth century photographs of the room. Thus, even though Louis moved the “yellow” rug into the Sitting Room at some date in

390 Louis Church to Isabel Church, n.d. (probably late 1880s), ESCP.

the late 1880s or early 1890s, the preponderance of evidence places it in the East Parlor, and that is where it will be recommended. Therefore the Gorevan rug is recommended for the Sitting Room. This pattern of rug comes from the vicinity of Tabriz and is also known by the names Heraz and Bakenis.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced

HFR: 2

OBJECT DESCRIPTION: WALL-TO-WALL CARPET

LOCATION: room 117 – Sitting Room

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A bill from W. J. Sloane to Frederic Church dated November 5, 1881, specifies, for “Sitting Room (Rug) 17⁵/₈ yards of Brussels Carpet and 17⁵/₈ yards ⁵/₈" Border, plus 35¹/₄ yards Marking Carpet” for a total of \$73.14. Wall-to-wall carpet is seen covering the floors of the Court Hall and Library in all nineteenth century photos of those rooms; it is likely that this extended to the Sitting Room as well. A photograph may document the Sitting Room rug in the late 1880s. The photograph, OL.1986.378.24.C, shows a dog standing on a bearskin rug laid on top of a patterned carpet. This photograph probably shows Boca, Louis Church’s dog, and it was apparently taken by Louis in the Sitting Room in the late 1880s. Many photographs of this dog exist in the collections, among them OL.1986.59.27 in an album attributed to Louis Church. (Other photographs of the dog include OL.1986.378.22.D, OL.1986.378.16.C, OL.1887.209, OL.1987.362, OL.1987.362, OL.1987.41, and OL.1987.363). The image may have been taken on the same day as OL.1986.378.10.D, which shows the south facade of Olana between 1881 and the summer of 1889 (see the accession file for further information on the dating). Both the photograph of Boca and the photograph of the south facade have a distinctive “tea-colored” tinge. In the photograph of the south facade a white sheet tacked up in the large south-facing window of the Sitting Room is visible. This same sheet could be the background to the photograph of Boca; thus, the patterned carpet would be the wall-to-wall carpet in the Sitting Room. It should also be noted that a commode probably designed by Church survives at Olana (OL.21982.1812), and it is covered with a strip of Brussels carpet. While this carpet, which is 13¹/₂ inches wide, is probably a fragment of that used in the bedrooms at Olana, it is similar in character to that believed to have been in the Court Hall and Library and to that seen in the photograph of Boca.



Window Coverings

ACCESSION NO.: reproductions based on OL.1983.1056.1-.2

HFR: 3

OBJECT DESCRIPTION: DRAPERIES

LOCATION: room 117 – Sitting Room
SUBLOCATION: at south and west windows
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

COMMENTS: Draperies OL.1983.1056.1-2 are seen at the French doors to the Piazza in the 1901 photo of the Sitting Room, figure 188. These draperies consist of two sets of two panels each, one set for the Piazza doors and one set for the south window. They are too worn, stained, and fragile for further use. These draperies are of a woven cloth of Western manufacture, in a striped pattern incorporating Middle Eastern motifs in colors of tan, brown, rose, and olive green. These drapes might have replaced another set, OL.1987.9.1-2, whose dimensions roughly match the two windows of the Sitting Room. These are simple panels of woven material, in brown and gold with Middle Eastern designs, and possibly of Middle Eastern origin. These are very worn and stained.



Furniture

All evidence indicates that the Sitting Room was the only room in the house that was heavily used by Louis and Sally Church in the twentieth century. They would naturally have incorporated into the room those pieces of furniture that were most useful to them and that they liked the most. Unlike for other rooms in the house, the inventories and photographs of 1964 and 1965 are most likely to indicate twentieth century usage of the Sitting Room rather than survivals of nineteenth century patterns. For example, figures 189, 191, and 197 show that Louis and Sally Church added a large twentieth century table to the room, placing it in front of the south window. Therefore, recommendations for the furniture arrangement are largely based on the 1901 photograph of the room. The inclusion of the other pieces is dictated by thinking of how the room would most likely have been used.

Further research needs to be done to ascertain the upholstery and drapery for this room. Only two textiles original to the room can be identified: the drapes (HFR 3) and whatever fragments remain on the Turkish chair (HFR 10). The drapes were primarily in tones of brown and gold, with rose, blue, and black accents. The little investigation done so far of the Turkish chair indicates that it was originally covered in salmon-colored velvet. Investigations regarding two pieces of furniture that may well have been in the room in the nineteenth century have turned up, perhaps not coincidentally, lime green

fibers (see the daybed, HFR 4 and the second Turkish chair, HFR 6). Further research needs to be done to determine the original upholstery of these three pieces. The two Turkish chairs should be upholstered en suite, and the upholstery for the daybed should take its cue from the two Turkish chairs. The upholstery for the three armchairs (HFR 9) should also be done in conjunction with the upholstery for a suite of similar furniture recommended for the East Parlor, a settee and two chairs (OL.1981.423.1-.3, HFR 6). The original upholstery and drapery schemes for the room likely played off the colors of the field walls and probably picked up subtle color accents to be seen in the stencils. Thus, the upholstery decisions should be made in conjunction with completed paint analysis, which is planned in conjunction with the forthcoming historic structure report.

Extant Objects

ACCESSION NO.: OL.1982.204

HFR: 4

OBJECT DESCRIPTION: DAYBED

LOCATION: room 117 – Sitting Room

SUBLOCATION: along east wall

DATE: c. 1870s

MAKER: unknown maker, possibly designed by Frederic Church

ORIGIN: United States

MATERIALS: mahogany frame, velvet upholstery, horsehair and chaff stuffing, brass casters

COMMENTS: While there is no documentation of this daybed among the sparse records for the furniture of this room, its inclusion makes sense. A daybed or lounge would surely have been found in the most informal of the family's sitting areas, especially in a family that had two semi-invalids by the 1890s. Evidence indicates that the Sitting Room was used more and more frequently by Frederic Church as the years went on, probably because he could get the room warm enough to provide relief from his arthritis. A daybed would have been necessary for his comfort. Furthermore, this lounge fits neatly in the space between the doorways, and nicks corresponding to the protruding bosses on the daybed's head and foot are found on the stenciled bands framing the doorways (though it is difficult to say whether these nicks are the result of nineteenth century wear or of wear from the last ten years the daybed has been on display). There is some evidence to indicate that Church himself may have designed this daybed. Church showed an interest in furniture and made drawings of various beds, chairs, and tables, both freehand and apparently by tracing (see OL.1982.814, .894, and .895). At least two drawings show daybeds quite similar to this one.³⁹¹ Like the daybed recommended here, the four daybeds shown in these drawings all consist of a simple horizontal wooden base set low to the floor, atop which is set a cushion. Like the daybed recommended here,

391 See OL.1982.947 and Brier, Zukowski, and Gibbons, "The Missing Architectural Sketches Documentation Project," February 2000, ORC, image E3.

three of the daybeds terminate in a tilted headrest. The daybeds in the drawings are ornamented with classical or geometric elements, while the daybed recommended here has very simple incised detailing and affixed bosses. This daybed was probably raised in height by the insertion of blocks between the bun feet and the base of the bed; upon close examination these blocks appear to be later additions.³⁹² This change might well have been made to facilitate getting on and off the bed for Church with his stiff legs. The castors found on the daybed suggest that it was moved in the room, probably to adjust for light and warmth, by moving it closer to or farther away from the fire and the big south window. It is recommended that the daybed be moved from time to time to reflect such use. Ideally this can be done in conjunction with displays of accessories and transient objects (see that section).

The current upholstery of the daybed, probably dating from the early twentieth century, is a tan plush, faded from a rich maroon or purple. Initial investigation of this piece suggests its upholstery may have incorporated lime green fibers.³⁹³ Further research should be conducted to determine the original upholstery of this daybed and the paint analysis for the room should be finalized. Though a daybed was probably among the original furnishings of the room, it may not have been this particular daybed, and the lime-green color scheme of the upholstery for this daybed may be unrelated to the original color scheme for the room.



ACCESSION NO.: OL.1979.18

HFR: 5

OBJECT DESCRIPTION: WORK TABLE

LOCATION: room 117 – Sitting Room

SUBLOCATION: next to daybed

DATE: c. 1820-1830

MAKER: unknown maker

ORIGIN: United States

MATERIALS: mahogany veneer over pine carcass, brass pulls, iron hinges

COMMENTS: This kind of worktable is a logical piece of furniture to include in the Sitting Room. The room would have been used for activities such as reading, sewing, and letter-writing, and this sort of table would have been useful.

This is a simple American worktable in Empire style, originally designed to sit against a wall and be brought to the center of the room only during the time it was in actual use. By the end of the nineteenth century such antiques were admired and placed in more permanent positions in the middle of rooms. The table's top is composed of two leaves that unfold and are supported on slides that pull out from the base of the table, thus providing a flat surface. The recommended position for this table is between the daybed and the easy chair, but it should be understood that such a table would have been moved about as needed. For example, it can sometimes be shown in front of the easy chair, serving as a stand for writing or a card game.

392 See Elizabeth Lahikainen and Karen Myrholm, "Upholstery Conservation Site Survey Report," June 1991, copy curatorial research files.

393 See Lahikainen and Myrholm, "Upholstery Conservation Site Survey Report," June 1991, *ibid.*



ACCESSION NO.: OL.1979.17

HFR: 6

OBJECT DESCRIPTION: ARMCHAIR

LOCATION: room 117 – Sitting Room

SUBLOCATION: in front of bookcase (HFR 7)

DATE: c. 1870s-1880s

MAKER: unknown maker

ORIGIN: United States

MATERIALS: mahogany, several layers of upholstery, iron springs, stuffing, brass castors.

COMMENTS: This chair is included in the Sitting Room because of its resemblance to the “Turkish” chair, HFR 10, that is visible in the 1901 photograph of the Sitting Room (figure 188). Furthermore, this chair is seen in twentieth century photos of the room (figures 190 and 191). Suites of heavily upholstered armchairs were quite common furnishings for sitting rooms because they provided so much comfort. While OL.1979.17 is not strictly en suite with OL.1981.572 (they have different legs and different silhouettes), it is similar enough to have been considered a match. This chair should be upholstered in the same fabric as OL.1981.572, though its original silhouette should be maintained. Preliminary investigation of the original upholstery for this piece turned up a lime green fiber.³⁹⁴ This should be investigated further in conjunction with the original upholstery for HFR 10.



ACCESSION NO.: OL.1981.573

HFR: 7

OBJECT DESCRIPTION: BOOKCASE

LOCATION: room 117 – Sitting Room

SUBLOCATION: south wall, east corner

DATE: c. 1870-1880

MAKER: unknown maker, probably designed by Frederic Church

ORIGIN: United States

MATERIALS: mahogany

COMMENTS: This bookcase, which fits precisely into the space between the southeast corner and the band of stenciling framing the south window, has probably been in this position since the 1870s or 1880s. The south wall originally bore a strong dirt mark corresponding to the top of the bookcase (see figures 179 and 183). In a room used often for reading, a bookcase is an obvious requirement.

The bookcase is a very simple design, five shelves set on a base capped by an overhanging shelf. The only ornament is a thin pilaster formed of a dowel-like element, quite similar in character to the framing elements at the Sitting Room windows. The overall design of the piece as well as its simplicity make it similar in character to the Court Hall bookcases, which are documented as being designed by Frederic Church and

394 See Lahikainen and Myrholm, “Upholstery Conservation Site Survey Report,” June 1991, *ibid.*

having been added to the room in 1886 (see ch. 17, “The Court Hall,” HFR 10). Therefore the design of this piece is also attributed to Church.



ACCESSION NO.: OL.1981.580

HFR: 8

OBJECT DESCRIPTION: DESK

LOCATION: room 117 – Sitting Room

SUBLOCATION: southwest quadrant of room

DATE: 1882-c. 1890

MAKER: Lockwood de Forest workshops

ORIGIN: Ahmadabad, India (hardware from United States)

MATERIALS: teak, brass hardware.

COMMENTS: This desk is seen in the 1901 photograph of the Sitting Room, figure 188. The desk remained in the room throughout the twentieth century, though it was placed against the east wall (see figures 197 and 199). This desk, which is quite small in scale, has traditionally been described as Isabel Church's desk, because she was a small woman. However, Sally Church was also of small stature. It is not known if this desk was used in the twentieth century primarily by her or Louis or if it was shared.

The desk is typical of designs from the Lockwood de Forest workshops in Ahmadabad, India.³⁹⁵ Lockwood de Forest, a distant cousin of Isabel Church, originally trained as a painter, studying with Frederic Church at Olana intermittently between 1870 and 1872. By 1879 he had turned to design work, and in that year he formed an interior design firm, Associated Artists, with Louis Comfort Tiffany, Samuel Coleman, and Candace Wheeler. De Forest's contribution to the firm was primarily in woodwork and furniture, especially products of India. In 1881 he went to India for the first time, and by the end of that year had set up a workshop in Ahmadabad to produce furniture and woodwork components under the direction of Meggenbhai Hutheesing, using Jain workers. The motifs used were a combination of those chosen by de Forest from traditional Indian woodwork as well as designs the workers devised themselves. The workshop produced both finished pieces of furniture according to de Forest's specifications and carved woodwork in various lengths and sizes for import to America and later incorporation into further pieces of furniture or use as architectural elements. The workshop also produced brass, with both pierced designs and repoussé work. Although Associated Artists was dissolved in 1883, de Forest continued producing and importing materials from India until 1911, including brass and woodwork as well as Indian crafts, such as textiles, silver, and Kashmiri furniture. He established an independent business, selling to private clients and working with his former partners, at least through the beginning of the twentieth century.

395 Information on de Forest is taken from his autobiography, “Indian Domestic Architecture,” typescript dated 1919, Archives of American Art, Washington, D.C., microfilm roll 2732; and Mayer, “Lockwood de Forest and the American Aesthetic Movement.”

This desk probably post-dates de Forest's affiliation with Associated Artists, and like many of his other pieces, it is composed of lengths of carved teak and panels of plain teak forming a simple rectilinear frame. The hardware consists of drawer locks manufactured by the Yale Lock Company with patent dates of 1865 and 1878 and simple unmarked bronze bail handles with a Star-of-David pattern. These handles may relate to a bill from Lockwood de Forest dated October 14, 1887, for "6 bronze handles,"³⁹⁶ though why the handles were billed separately from the desk is not known. This bill, as well as the stylistic simplicity of the piece, provide evidence for dating the piece to the late 1880s.



ACCESSION NO.: OL.1979.11.1-.3

HFR: 9

OBJECT DESCRIPTION: SET OF THREE ARMCHAIRS

LOCATION: room 117 – Sitting Room

SUBLOCATION: various locations

DATE: c. 1880s

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: mahogany frame, velvet upholstery, unknown stuffing.

COMMENTS: A portion of one of this set of chairs, or possibly one of a similar set, is seen behind the desk in the 1901 photograph of the Sitting Room (OL.1986.378.21.A), figure 188. Olana has two sets of chairs with nearly identical curved back rails and spindle backs, OL.1979.11.1-.3 and OL.1981.423.1-.2. (OL.1981.423.3 is a matching settee.) They differ only in the support for the arm, one being in a scroll pattern and the other incorporating a lattice pattern. Parts of three pieces from one or both of these sets are seen in 1891 and 1901 photographs of the East Parlor (figures 107 and 108 in chapter 16) and the scroll-patterned arm-support is distinctly visible on at least one of them. Therefore, the full suite of OL.1981.423 will be recommended for the East Parlor, while OL.1979.11.1-.3 is recommended for the Sitting Room. This set of three identical armchairs can be given two or three accurate stylistic labels. Its light, elegant frame and luxurious upholstery class it with the Aesthetic Movement, and certain of its design elements, namely the spindles and curved back, would make it Sheraton Revival or Colonial Revival. In any case, it is a typical product of the 1880s or 1890s and obviously from a high-end furniture manufacturer.

The three chairs in this set would have been moved within the rooms as needed. While one probably would have been found almost always behind the desk, as seen in the 1901 photo, the other two would have been pulled up to the fire, the desk, or to the daybed/armchair grouping as needed. It is recommended that the furniture be moved from time to time to suggest usage. Further investigation into the upholstery of the pieces is needed, although initial investigation suggests they were all covered in yellow plush. Upholstery should be chosen to coordinate with that for the daybed (HFR 4) and the two armchairs (HFR 6 and 10).



396 In ESCP.

ACCESSION NO.: OL.1981.572

HFR: 10

OBJECT DESCRIPTION: “TURKISH” ARMCHAIR

LOCATION: room 117 – Sitting Room

SUBLOCATION: next to desk

DATE: c. 1870s

MAKER: unknown maker

ORIGIN: probably United States

MATERIALS: wood frame (probably mahogany), metal castors, several layers of upholstery, horsehair stuffing, iron springs

COMMENTS: The arm of this chair, or one very similar to it, is seen in the 1901 photograph of the Sitting Room, figure 188.

Such heavily upholstered seating furniture came into fashion in the 1870s and always included lavish use of tufting and fabric. It was commonly called “Turkish,” though it was not based on any known Eastern prototype. Instead, the comfortable style evoked Turkish and Middle Eastern interiors, especially harems, which, in the Western mind, were thought to accommodate all manner of sensual pleasures. “Turkish” furniture was often installed in smoking rooms, which occasionally included authentic Islamic artifacts, as well as in the room-within-the-room, a “Turkish” corner, composed of fabric panels draped to form a tent. Understandably, these Turkish chairs were popular for Sitting Rooms, where comfort was paramount. Turkish chairs were included in rooms with and without Middle Eastern overtones and are especially appropriate for Olana's Sitting Room.³⁹⁷

This chair was undoubtedly often pulled up to the fire, where it would be very cozy in an otherwise cool room. Though only part of the arm of this chair can be seen in the photo, much information can be gleaned from it to develop a plan for the reupholstery of this chair. The tufting pattern and a tassel hanging from the crest of the chair can be clearly seen, as can the fabric, perhaps an embossed plush with a medium-sized motif of four linked lobes. Preliminary visual examination of this original show cover indicates that it was salmon-colored.³⁹⁸ Further investigation should be undertaken by de-upholstery and in consideration with the curtains and other upholstered furniture in the room.



Objects Mounted to Walls and Ceilings

The evidence on which recommendations for pictures to be hung in the Sitting Room are based is varied. The most important evidence comes from figure 188, a

397 For information on “Turkish” furniture see: Robert Bishop, *Centuries and Styles of the American Chair, 1640-1970* (New York: Dutton, 1972), 414-421; Lange, “The Islamic Taste in American Domestic Interiors, 1860-1910,” and Katherine C. Grier, *Culture and Comfort: People, Parlors, and Upholstery, 1850-1930* (Rochester: The Strong Museum, 1988).

398 See Lahikainen and Myrholm, “Upholstery Conservation Site Survey Report,” June 1991, copy curatorial research files.

photograph of the southwest corner of the room dating from 1901. Other nineteenth century documentary sources place *El Khasné Petra* and *View of the Protestant Burying Ground, Rome* firmly in the Sitting Room, while evidence nearly as conclusive places George Baker's portrait of Isabel here. The other pictures, which consist mostly of oil sketches by Frederic Church, are placed in the Sitting Room on a combination of less conclusive, but still reliable bits of evidence that demand a few notes of explanation.

A group of six paintings at Olana are in what have been termed “homemade” frames, and five of the six are recommended for this room.³⁹⁹ These matching frames all appear to have been pieced together out of simple wooden moldings and have been painted with bronze powder paint at some date. Probably Isabel and Frederic had a carpenter make up these frames out of stock building elements so that they could have a sampling of Church's works to hang in their new home. It is logical to assume that these casual frames would have been thought suitable for the family Sitting Room and hung in the 1870s.

Finally, the most problematic evidence used is that provided by dirt marks formerly on the walls of the room, marks presumably left after works of art had hung in the same place for long periods of time. These marks are documented first of all in figures 198 and 199, photographs taken in 1964-65 by Walt Miller when all the paintings had been taken down from the walls of the residence. The marks are also documented in photographs (figures 178-181) and diagrams (figures 182-186) made in 1978, just before the walls were painted, presumably for the first time since the mid-1870s. Several facts make these marks difficult to interpret and use. First, many works of art at Olana have nearly the same dimensions. For example, four of the six oils by Church in “homemade” frames measure roughly 18 x 26 inches. Second, the diagrams documenting the marks do not give enough information in all cases to accurately determine the dimensions of the marks. The marks themselves do not always have clear boundaries and thus yield only approximate dimensions for the picture they document. Third, the dirt marks may document the latest picture hang, that of Louis and Sally, more thoroughly than that of Frederic and Isabel. Some marks are stronger than others, indicating that that picture

399 The sixth painting in a “homemade” frame, *Fern Walk, Jamaica* (OL.1981.73) was not included because its distinctive square format did not seem to match any of the dirt marks on the walls.

hung in the same spot for a long period of time, perhaps since about 1873. But other marks are much less conclusive, and it is impossible to determine which ones were laid down primarily in the twentieth century and which in the nineteenth. Nonetheless, the marks, taken in combination with other evidence such as David Huntington's 1953 diagram and Richard Wunder's 1964 inventory have been used as a rationale for the inclusion of some pictures.

Extant Objects

ACCESSION NO.: OL.1981.15

HFR: 11

OBJECT DESCRIPTION: PAINTING, *Horseshoe Falls*

LOCATION: room 117 – Sitting Room

SUBLOCATION: north wall, above glassed-in door

DATE: Dec. 1856-Jan. 1857

MAKER: Frederic Church

ORIGIN: New York City

MATERIALS: oil on paper, mounted on canvas.

COMMENTS: This oil study depicting the portion of Niagara Falls known as the Horseshoe Falls, or the Canadian side of the falls, was hanging in this spot in 1953 (the Huntington diagram records “Ch. Niag Falls – small” for this spot).

This study, one among many that Church made for his “blockbuster” painting *Niagara Falls* (1857, Corcoran Gallery, Washington, D.C.), is the one that most closely resembles the finished canvas.⁴⁰⁰ In preparation for the monumental canvas, Church made three trips to the falls in 1856, producing dozens of pencil, pencil and gouache, and oil studies of the falls. Back in his New York City studio he produced more finished oil studies, including this picture and another of approximately the same dimensions but showing the American falls as well. The other Niagara study was also at Olana until 1899, when it was given to Downie. The final canvas, measuring 42½ x 90½ inches, was not exhibited at the National Academy of Design, the prestigious artists' organization. Instead, in 1857 it was shown at the dealer/publishers Williams, Stevens, Williams & Co., who purchased it for \$4,500. The public had been prepared for the monumental picture by advance press reports, gleaned from visits to Church's studio, where the writers had viewed the oil studies, this picture among them. The exhibition, sale, and subsequent tour of the picture through America and England made Church a celebrity. Working with Williams, Stevens, Williams and Charles Risdon and Charles Day and Son in London, Church oversaw the publication of a chromolithograph after the painting in 1858; Olana owns one copy of this chromolithograph. Interest in the work remained strong through the 1860s, and an exquisitely detailed engraving after the painting was made by William Forrest of Edinburgh, Scotland, and published by John McClure and M. Knoedler & Co. in 1875. Olana has five finished copies of this engraving, a preliminary proof for it, and

400 See Carr, *Frederic Edwin Church: Catalog Raisoné*, cat. # 371 and pp. 221-222 and cat. #s 702, 714, 719-723; and Jeremy Elwell Adamson, “Frederic Edwin Church's Niagara: The Sublime as Transcendence” (Ph.D. diss., University of Michigan, 1981).

materials documenting its publication, including the original subscribers book. Church's *Niagara Falls* remains one of his best-known and best-loved works.



ACCESSION NO.: OL.1981.566

HFR: 12

OBJECT DESCRIPTION: BAROMETER

LOCATION: room 117 – Sitting Room

SUBLOCATION: north wall, west of fireplace

DATE: c. 1860 - c. 1870

MAKER: Edward Kendall

ORIGIN: New Lebanon, New York

MATERIALS: wood, brass, glass, and mercury.

COMMENTS: This combination barometer and thermometer has likely hung on the sliver of wall to the left of the fireplace since the house was built; highly defined dirt marks of its silhouette are visible in figure 181. Frederic Church, as a painter interested in atmospheric events and as a sufferer from rheumatism, was naturally very interested in changes in the weather. The thermometer would have allowed him to check on the warmth of the room, important for his health. It is therefore not surprising to find a barometer in the Sitting Room of Olana.

The barometer was made by Edward Kendall, who was part of the Kendall family of New Lebanon, New York. By the 1830s this family were leaders in producing accurate, inexpensive thermometers. An E. Kendall, probably Edward, was in business manufacturing barometers, including parlor barometers, by 1847 in New Lebanon. By 1859 Edward Kendall started his own business manufacturing aneroid barometers, which did not use mercury. He appears to have gone out of business by 1880. Whether Kendall continued to manufacture mercury barometers after 1859 is not known. This barometer does use mercury, and the engraving on its brass plate is quite fine, typical of work done early in the century. As it is unlikely that the Churches would have purchased a locally made barometer until their move to the area in 1860, it can be assumed that this instrument dates from about 1860 to about 1870.⁴⁰¹



ACCESSION NO.: OL.1981.10

HFR: 13

OBJECT DESCRIPTION: PAINTING, *El Khashné Petra*

LOCATION: room 117 – Sitting Room

SUBLOCATION: over the fireplace

DATE: 1874

MAKER: Frederic Church

ORIGIN: probably New York City and Olana

401 See the ad in *Columbia Washingtonian*, April 13, 1848; Franklin Ellis, *History of Columbia County, New York* (Philadelphia: Everts & Ensign, 1878); Lawrence & Company, *Columbia Country Directory for 1880-81* (Newburgh, N.Y.: Lawrence, 1880); The Record Printing and Publishing Company, *Columbia County at the End Of The Century*, vol. 2 (Hudson, N.Y.: Record Printing and Publishing, 1900).

MATERIALS: oil on canvas

COMMENTS: Bonnelle, in his 1890 description of Olana, noted that, “Over the fireplace in [the Sitting Room] is a work by Mr. Church entitled ‘El Khasné, Petra’, portraying a scene in Arabia, near the ancient city of Petra, a sketch of which Mr. Church obtained at the risk of his life, owing to the superstition of the Arabs regarding this remarkable piece of sculptured architecture, dating back to the time of Herod the Great.”⁴⁰² Furthermore, oral histories of the twentieth century mention this painting in the Sitting Room, and twentieth century figures 192, 193, 194, 195, 197, 198, and 200 document it above the fireplace. Indeed, no other painting in Olana is so well-documented to a spot in the house.

Petra, built by the Nabataean civilization, was well established by the time of Christ.⁴⁰³ The city is hidden in a valley located in a remote mountain range. Today it is in Jordan, but in the nineteenth century the site was in Syria, which was then a territory of Turkey. Many of Petra's buildings are carved, not constructed, from the cliffs of sandstone. When weathered, the sandstone is a grayish-brown color, but when cut, it is salmon pink with veins of various colors. Church's painting depicts the most famous site at Petra, the building known as El Khasné. The main entrance to the city of Petra was through a mile-long canyon, the Siq, through which a stream flowed. At the end of this stands El Khasné, carved directly out of the sandstone. Though Petra was an important stop on ancient caravan routes and became an outpost of the Roman Empire, by the early Middle Ages it was abandoned, and European civilization had no knowledge of it. It was “discovered” in 1812 by the Swiss adventurer Johan Burckhardt. His account, as well as John William Burgon's 1845 poem describing Petra as “the rose-red city half as old as time,” began to lift the city from obscurity. Church owned many books that discussed Petra: at least four travel guides, a handbook of architecture, and a book on places with Biblical associations.

Church's trip to the ancient city of Petra can be considered the *raison d'être* of his entire trip to the Middle East. Leaving his family in Beirut, Church recruited two companions, the Rev. D. Stuart Dodge and the Scottish artist Alexander Fowler, for a four-week excursion that passed through Jerusalem and Jaffa on the way to Petra. Church made arrangements with a dragoman, Michail El Hene, for the two-week portion of the desert trek, accomplished with a caravan of camels, guides, and equipment, including fine china, linens, and supplies for multicourse meals. The group spent just over two days at Petra itself, February 24 to 26, 1868. Though Church had been warned that the local Bedouins would not allow sketching, he encountered no difficulties and spent most of his time making pencil and oil studies. Church noted that, “in that short time I got what I went for and feel well charged with the subject.”⁴⁰⁴

402 Bonnelle, “In Summertime on Olana.”

403 The information for Church and Petra is taken from: Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. # 560; Davis, “Picturing Palestine: The Holy Land in Nineteenth Century American Art and Culture” (Ph.D. diss., Columbia University, 1991), ch. 6; John Davis, “Frederic Church's ‘Sacred Geography,’” *Smithsonian Studies in American Art* 1, no. 1 (spring 1987): 79-96; Davis, *The Landscape of Belief*, esp. ch. 8; and Philip C. Hammond, “New Light on the Nabataeans,” *Biblical Archeology Review* 7, no. 2 (March/April 1981): 22-43.

404 Frederic Church to William Osborn, Apr. 1, 1868, copy of a lost original, ESCP.

The composition of *El Khasné Petra* is unique in Church's oeuvre. Instead of an expansive panoramic landscape, the painting is a keyhole view of an architectural landmark. In choosing this dramatic view, Church undoubtedly wanted to rise to the challenge that various writers felt Petra itself posed for painters. One of Church's own guidebooks noted that, "It is impossible . . . by any sketches to convey to the mind of a person who has not visited Petra, a just impression of the magical effect produced on the eye by the harmonious tints of the stone of which the Khasné is composed, standing out as it does in a limpid rosey hue detached from the rough and sombre colour of the mountain."⁴⁰⁵ Church himself noted that El Khasné seemed "self-illuminating," its "luminous reddish salmon tint" contrasting brilliantly with the dark cleft before it; Church has captured this contrast in his painting.⁴⁰⁶ Church had met other challenges with earlier paintings: *Niagara Falls* responded to the truism expressed in travel writing that the sublime impression created by the great cataract was undepictable, and *The Heart of the Andes* responded to Alexander von Humboldt's call for a painter of the diverse flora and fauna of the equatorial Andes, which stood as a microcosm of the earth's life.⁴⁰⁷

However, Church intended to do more than meet this pictorial challenge, as indicated by his comments on El Khasné and Petra. These are recorded in letters to Erastus Dow Palmer and William Osborn and in a diary he kept of the trip, preserved at Olana.⁴⁰⁸ Church must have been attracted to Petra because of the mystery that then surrounded its origins and the possible biblical associations of the region. In the nineteenth century the Nabataean civilization was unknown; instead, Petra was thought by some to be the remains of the biblical kingdom of Edom. Even the function of the most striking remaining structure, El Khasné, was unknown. European writers thought it was a temple or a mausoleum. Arabs thought an Egyptian pharaoh had built Petra, and they named its centerpiece "El Khasné" or "treasury," because they thought the building had been a storehouse. Church's journey to the city was an attempt to investigate the site for himself. On the way to Petra he stopped at two places associated with Moses, the fountain of Kadesh and Mount Hor. Camping outside the entrance to Petra on a Sunday, he noted that, "We read and discussed passages of the Scripture which relate to Edom and to the wandering of the Israelites. From the natural advantages of the ground where we are encamped and the fact that it lies before the easiest entrance to Petra, we felt justified in supposing that the Israelites may have encamped just here." He wrote of Petra, "Who built it? – The Bible tells – It is Edom the inheritance of Esau – Edom means red – and the rocks here bear out the name – It was conquered by various powers – But it was the object of terrible prophesies and is now the strangest scene of desolation I ever saw." His trip was, therefore, a pilgrimage to a recently rediscovered and well-preserved

405 *Journey Through Arabia Petraea, to Mount Sinai, and the Excavated City of Petra, the Edom of the Prophecies* (London: John Murray, 1838), 175-176, quoted in Carr, *Frederic Edwin Church: Catalog Raisonné*, 388.

406 Frederic Church to William Osborn, Apr. 1, 1868, copy of a lost original, ESCP.

407 Adamson, "Frederic Edwin Church's Niagara, and Kevin J. Avery, *Church's Great Picture, The Heart of the Andes*, Exhibition catalog (New York: Metropolitan Museum of Art, 1993).

408 The information in this section is taken from the following sources: Frederic Church to Erastus Dow Palmer, March 10, 1868, McKL.; Frederic Church to William Osborn, Apr. 1, 1868, typescript of a lost original, ESCP; the Petra Diary, esp. Feb. 24, 1868, ESCP. See also Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. # 466.

city mentioned in the Bible, even if one cursed and now desolate. Its association in Church's mind with doom apparently remained strong, for in Bonnelle's 1890 account of the painting, undoubtedly suggested by Church's own description, the building is described as "from the time of Herod the Great." Herod was, of course, the crucifier of Jesus and thus, with Judas, the traitor of Christianity. Nonetheless, Petra itself, still standing, was proof of those historical times. By making the "self-illuminating" El Khasné glow, Church suggested Biblical revelation might be obtained in real-life carved stone.

From a very early date, *El Khasné Petra* became associated with the home of Frederic and Isabel Church. Church's painting was completed in February and April of 1874, in the now-demolished studio at Olana. Catskill artist Benjamin B. Stone posed for the Arab figures in the lower left of the painting, using costumes the Churches had brought back from the Middle East. Church originally intended the painting for sale, listing it as such when it was exhibited in March 1875 in Chicago. In a slightly earlier letter to his patron William Osborn, concerning Osborn's purchase of *Sunrise in Syria*, Church noted that, "If you do not like it . . . let me know. I will then paint another . . . In that case I would take the last one and hand it over to Isabel – as I have desired occasionally to paint a good sized picture for her, and she likes the Sunlight much."⁴⁰⁹ A newspaper article reveals that just a few days later Frederic Church decided that *El Khasné Petra* should become the "good-sized" picture for Isabel. Published in a local Hudson paper on December 31, the article described the exhibition of *El Khasné Petra* in a gallery in Albany.⁴¹⁰ The article goes on to note that the painting is "owned by Mrs. Church, the wife of the artist, and we mention the fact so that the many enthusiastic admirers of the picture may know on whom to focus their envy." There is some indication that the painting may first have hung in the Dining Room / Picture Gallery. An 1879 description of Olana describes the painting along with the old masters and other furnishings of the room, implying it hung there.⁴¹¹ The picture was mentioned in Francis Zabriskie's 1884 account of Olana (although its location within the house is not indicated), but it is not until Bonnelle's 1890 article that the painting is described in its place above the Sitting Room mantel. Finally, in the memorial exhibition of Church's paintings organized by the Metropolitan Museum of Art in 1900, the painting was described as having been "painted for Mrs. F. E. Church."

As the above facts make clear, it was only over time that *El Khasné Petra* was integrated into the decor of the Sitting Room. The painting may have hung in the Dining Room / Picture Gallery until 1880; perhaps the impetus for its placement in the Sitting Room was the purchase, in 1880, of a group of large-scale old master paintings (see ch. 24, "The Dining Room / Picture Gallery). Before that date, perhaps Baker's oil portrait of Isabel Church hung over the mantel in the Sitting Room. The frame for *El Khasné Petra*, richly ornamented with Mamluk-revival starts, is believed to have been on the painting since its completion in 1874. The frame was executed by Knoedler and Company, and its design is attributed to Church himself. The frame is inscribed "Knoedler," while its design relates to four frame samples, OL.1980.1010;

409 Frederic Church to William Osborn, Dec. 27, 1874, Princeton University.

410 "Church's Great Picture," *Hudson Register*, Dec. 31, 1874.

411 "Beauty on the Hudson," *New York Herald*, May 24, 1879, 5.

OL.1980.1011; OL.1983.324; and OL.1983.323, which were presumably executed by Knoedler to Church's specifications. Two drawings by Church, OL.1982.783 and OL.1982.818, also relate to the frame. It is difficult to imagine that the painting, the Sitting Room mantel, and the stenciling for the room were not designed in conjunction with one another. The framed painting precisely fits into the wall space above the pink marble fireplace surround and below the cornice-line stencil band; both mantel and stenciling echo the pink palette of the painting. At least the mantel and probably the stenciling were evidently designed after the decision was made to hang the painting in the Sitting Room, and this may not have occurred until the 1880s.

As discussed in part 1, chapter 12, of this *Historic Furnishings Report*, Gerald Carr has suggested that *El Khasné Petra* is a metaphor for Olana itself. In 1880, probably around the time that *El Khasné Petra* was hung in the Sitting Room, the Churches began to call their home Olana. The couple apparently took the name from the Greco-Roman geographer Strabo, who wrote of a fortress and "treasure-storehouse" in ancient Persia named "Olane." Nineteenth century writers equated this with Alanjek, a place in present-day Armenia. For Christmas in 1879 Isabel gave Frederic an English translation of Strabo as well as a travel book with a map pinpointing "Olana." Shortly thereafter the family started using the name for their house. The connection between the ancient Olana and the building at Petra known as "El Khasné," both supposed to have been repositories of treasure situated in mountain strongholds, was intentional. With *El Khasné Petra* in the Sitting Room, family life and the family itself is equated with treasure, and the painting becomes at metaphor for Olana.



ACCESSION NO.: OL.1981.13

HFR: 14

OBJECT DESCRIPTION: PAINTING, *Catskill Mountains from the Home of the Artist*

LOCATION: room 117 – Sitting Room

SUBLOCATION: north wall, upper east corner

DATE: 1871

MAKER: Frederic Church

ORIGIN: probably New York City and Olana

MATERIALS: oil on canvas

COMMENTS: *Catskill Mountains from the Home of the Artist* was hanging in this spot in 1953 (the Huntington diagram records "Ch. View fr Olana – medium"), and distinctive dirt marks confirm that it had hung in this spot for a long time (see figures 178, 181, and 186).

Originally titled *View on the Hudson River, near Catskill*, this painting was commissioned by Dr. Fessenden Nott Otis, a friend of the Church family and occasional physician to them.⁴¹² Otis was a well-respected doctor, who also published books on drawing and collected art. Church had probably known Otis since the 1850s, when Otis was a maritime surgeon based in Panama. Otis's subsequent practice in New York City and his marriage in 1859 to Frances Helen Cooke of Catskill must have cemented the

412 See Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. # 543.

friendship. Otis was active in the art community of New York City, serving on the first board of the Metropolitan Museum of Art, providing medical services to artists in need, and collecting the works of American artists, including Church's friends William Jacob Hays, Horace Robbins, and Benjamin Stone. Otis probably also owned Church's painting now entitled *Above the Clouds at Sunrise* (Warner Collection). Otis must have visited his in-laws in Catskill often, and Olana's painting is thus a celebration of a region both the artist and the patron knew and loved. The painting was exhibited in 1883 at the Metropolitan Museum of Art and sold by Otis in 1890 under its present title *Catskill Mountains from the Home of the Artist*. Louis A. Lanthier, a dealer in art and antiques whom Church knew well, bid on the painting for Church. The artist then brought the painting back to Olana and retouched it. Mentioned in Church's will as *View from the Top of my Hill*, it has probably hung in the Sitting Room of Olana since 1890.



ACCESSION NO.: OL.1981.12

HFR: 15

OBJECT DESCRIPTION: PAINTING, *Sunrise or The Rising Sun*

LOCATION: room 117 – Sitting Room

SUBLOCATION: north wall, to right of fireplace

DATE: 1862

MAKER: Frederic Church

ORIGIN: probably New York City and Olana

MATERIALS: oil on canvas

COMMENTS: The 1953 diagram by Huntington documents a “Ch. Crepuscule-flat expanse & water in distance – small” in this spot; its location is confirmed by dirt marks visible in figures 178, 181, 186, and 198, and the painting itself is seen in figures 192, 193, 194, 195, 197, and 200.

Dated 1862, *Sunrise or The Rising Sun* (either title is correct) was painted to celebrate the birth of the Churches' first child, Herbert Edwin, born on October 29 of that year.⁴¹³ No specific place is shown here, rather, Church has painted a sun rising over a verdant meadow. The sun, at least from the time of Greek and Roman mythology, has traditionally been associated with Apollo and the masculine. Thus the painting suggests the beginning of a masculine life. The surviving accounts of Herbert indicate that he was a robust, active child, delighting in his life on a farm. In 1865 Church discussed plans to issue a set of three prints after three of his own paintings: *Sunrise*, *Moonrise* (HFR 17), and *The Star in the East*. As discussed below, *Moonrise* celebrates the birth of the Churches' first daughter, Emma Frances, in 1865. Dr. Gerald Carr has interpreted *The Star in the East* (OL.1981.38, his cat. # 401) as a metaphorical portrait of the sacramental union of Frederic and Isabel Church in marriage. The triptych print would thus have symbolized the children born of that union and the new Church family. The planned triptych was never carried out. Herbert Edwin died of diphtheria on March 18, 1865, at 2½ years of age. Emma Frances died a week later. At some date, probably in the 1870s, the Churches hung *Sunrise* and *Moonrise* in the Sitting Room, their family room. By

413 See Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. # 412.

doing so, they memorialized their first two children, who had died so tragically. Indeed, David Huntington and Richard Wunder reported that according to Church family tradition, the two paintings were memorials to the Churches' first two children.



ACCESSION NO.: OL.1981.11

HFR: 16

OBJECT DESCRIPTION: PAINTING, *Moonrise or The Rising Moon*

LOCATION: room 117 – Sitting Room

SUBLOCATION: north wall, to right of fireplace

DATE: 1865

MAKER: Frederic Church

ORIGIN: probably New York City and Olana

MATERIALS: oil on canvas

COMMENTS: The 1953 diagram by Huntington documents a “Ch. Moonlight over water – small” in this spot; its location is confirmed by dirt marks of the correct size that are visible in figures 178, 181, 186, and 198, and the painting itself is seen in figures 192, 193, 194, 195, 197, and 200.

Moonrise or The Rising Moon (either title is correct), dated 1865, celebrates the birth of the Churches' first daughter, Emma Frances, who was born on October 22, 1864.⁴¹⁴ Rather than any specific place, the landscape in *Moonrise* shows a generalized seashore with a moon rising above it. The moon has traditionally been associated with the feminine; the symbol of the Greek goddess Artemis, a virgin huntress and twin to Apollo, is the moon. The moon's influence over the sea in the form of tides was recognized by ancient people, and the moon is usually associated with the sea. Thus, this seascape symbolizes the birth of a girl and is a pendant to *Sunrise* (HFR 16), a landscape celebrating the birth of a boy. Just after this was painted, Church contemplated issuing prints after it and two other paintings: *Sunrise* and *The Star in the East*. This was never carried out. Emma Frances died on March 26, 1865, at six months of age. She died one week after her older brother, making a double tragedy for Frederic and Isabel Church. The hanging of *Sunrise* and *Moonrise* together in the Sitting Room at Olana memorializes the two children.



ACCESSION NO.: OL.19801.1893

HFR: 17

OBJECT DESCRIPTION: PAINTING, *Church of the Tercer Orden
de San Francisco, Cuernavaca, Mexico*

LOCATION: room 117 – Sitting Room

SUBLOCATION: north wall, to right of fireplace

DATE: 1896

MAKER: Frederic Church

ORIGIN: Mexico

MATERIALS: oil on academy board

414 See Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. #423.

COMMENTS: On the 1953 diagram by Huntington is an almost illegible inscription, that seems to say “Ch. Near Eastern architl ruins – small.” “Near Eastern” is crossed out and “Mexico” is written over it. The dirt marks on this spot, seen in figures 178, 181, 186, and 198, are consistent with a painting of this size.

This is the latest of Church's paintings on view at Olana; it was painted in January and February 1896, in Cuernavaca.⁴¹⁵ Church found the climate of that city wonderfully restorative and enjoyed painting there again, which he had not done to any extent for some years. Church wrote various friends about the place, noting its magnificent mountain scenery, the colorful Indians, and its buildings, including “a wonderfully attractive church pictorially speaking.”⁴¹⁶ This was the church of the Tercer Orden of San Francisco (Church of the Third Order of St. Francis), a sixteenth century basilica with an eighteenth century tower. Church completed at least two other oil sketches of this church; this one concentrates on its architectural details. Church gave the painting to Isabel in November 1896 to celebrate her 60th birthday. She wrote to Downie on November 11 of that year: “Did I write you about the exquisite birthday present he made me in the shape of a picture painted last winter in Cuernavaca?”⁴¹⁷



ACCESSION NO.: OL.1981.42

HFR: 18

OBJECT DESCRIPTION: PAINTING, *Königssee, Germany*

LOCATION: room 117 – Sitting Room

SUBLOCATION: east wall, above door to Court Hall

DATE: 1868

MAKER: Frederic Church

ORIGIN: Germany

MATERIALS: oil on paper mounted on canvas

COMMENTS: The 1953 diagram by Huntington records “Ch. Mnt over lake – close up – small.” While this description applies equally well to *Obersee* (OL.1980.31), *Königssee, Germany*, like other paintings documented to the room in 1953 and after, is in a “homemade” frame, i.e., a frame apparently constructed out of simple machine-made wooden moldings, put together by a carpenter, and painted with bronze powder paint. Furthermore, it is visible in figure 197, a 1965 photograph of the Sitting Room.

The Churches’ visit to Königssee and Obersee, two lakes lying near each other in the mountains of Germany, was a highlight of their trip abroad.⁴¹⁸ In the summer of 1868 they stayed six weeks in nearby Berchtesgaden, and Frederic visited the lakes often, claiming to have spent 12 to 15 hours each day sketching them. Like other artists who had already made the lakes famous, he was attracted to the distinctive scenery, which included high waterfalls, mountains that were snow-capped even in summer, and the lakes themselves. Frederic Church described them as follows: “The most tremendous precipices line the lake – huge mountains plunge abruptly into the green waters.” Church

415 See Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. #690.

416 Frederic Church to Charles de Wolf Brownell, May 16, 1896; copy of a lost original, ORC.

417 Isabel Church to Downie Church, Nov. 11, 1896, ESCP.

418 See Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. #474.

produced many oil and pencil sketches of the scenery, including at least five finished oil paintings. Sketches of the Königssee were among those illustrating the family's travels that the couple showed to the Macks after their return. At that time, Frederic noted that Humboldt had declared that the Königssee had “the finest scenery in the world.”⁴¹⁹



ACCESSION NO.: OL.1981.74

HFR: 19

OBJECT DESCRIPTION: PAINTING, The Parthenon and the Acropolis, Athens

LOCATION: room 117 – Sitting Room

SUBLOCATION: east wall, above HFR 21

DATE: 1869

MAKER: Frederic Church

ORIGIN: probably Greece or Rome

MATERIALS: oil on paper mounted on canvas

COMMENTS: As near as can be determined, figures 178 and 182 record dirt marks on the walls for a picture measuring roughly 22 inches in height by 25 inches in length. *The Parthenon and the Acropolis* measures 17 $\frac{3}{8}$ by 26 inches framed. Like other paintings in the Sitting Room, it is in a “homemade” frame. In 1927 Louis and Sally Church inherited John Benson's *The Harbor* from a friend, and figure 197 shows the Benson in the spot *The Parthenon and the Acropolis* should occupy.

Frederic Church felt that the Parthenon, the most famous Greek building on the famous hill of the Acropolis, was “the culmination of the genius of man in architecture.”⁴²⁰ On the family’s trip abroad, Church made a special effort to see the ruins in southern Italy and Greece, leaving his family behind in Rome. He was prepared for Grecian architecture by numerous travel guides and art books as well as by Cole's reminiscences of it, which had appeared in his paintings, including *Desolation* (The New-York Historical Society), a canvas Church particularly admired. The grandeur of the Parthenon, however, exceeded his expectations. As a result he completed numerous studies of the building as well as one of his masterworks from the second half of his career, *The Parthenon* of 1871 (Metropolitan Museum of Art). At least two studies of the Parthenon hung at Olana, and what is presumably a fragment of the building is part of the furnishings of the studio (OL.1981.1188; see ch. 19, “The Studio,” in this *Historic Furnishings Report*, HFR 71). Besides admiring its architectural excellence, Church would have valued the building for its association with ancient human civilization, as travel writers of his day commonly did. As David Huntington noted, he would also have seen the analogy between the Parthenon on its hill overlooking the sea and Olana on its hill overlooking the Hudson. From the Sitting Room, where this sketch very likely hung in the nineteenth century, the geographical similarity between the painting and the house can be apprehended with a glance out the window.

419 Church’s knowledge of Humboldt’s opinion of the scenery of the Königssee was noted in the diary of Henry Q. Mack, quoted in Carr, *Frederic Edwin Church: Catalog Raisonné*, 327.

420 Frederic Church to William Osborn, Apr. 14, 1869, copy of a lost original ESCP. See also Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. #485, for information on Church's reaction to the Parthenon and on OL.1981.74.



ACCESSION NO.: OL.1981.17

HFR: 20

OBJECT DESCRIPTION: PAINTING, *View of the Protestant Burying Ground, Rome*

LOCATION: room 117 – Sitting Room

SUBLOCATION: east wall, center, lower portion of wall

DATE: probably 1833-34

MAKER: Thomas Cole

ORIGIN: New York City

MATERIALS: oil on canvas

COMMENTS: The most definitive evidence for placing Thomas Cole's *View of the Protestant Burying Ground, Rome* in the Sitting Room is Bonnelle's account of 1890, “[in the Sitting Room] he has a painting by Cole which he purchased in Boston two years ago. It represents a portion of the Roman campagna.”⁴²¹ However, other evidence indicates that first *The Afterglow* (OL.1981.48) and then *Autumn* (OL.1981.32) once hung in this room, most likely in this spot. Grace King, watching a sunset from the Piazza in 1887, noted that, “Turning my head I was caught by a mass of color. It was a lamp in a window burning just in front of one of Mr. Church's pictures – A sunset he had painted from nature on the Island of Jamaica.”⁴²² This account must refer either to *The Afterglow* or the sketch for it (OL.1981.26). The former is a much stronger possibility, since it is unlikely that the small sketch would have made such an impression at a distance. Following King's account, *The Afterglow* must have hung on the east wall and been illuminated by the matching gas lamps that were once located on either side of the wall, probably consisting of brass fixtures on arms. *The Afterglow* must have been in a diminutive frame with sides of only 4 inches or less, to fit between these gas fixtures.

Moreover, Hortense Childs' “Reminiscences” of Olana (in WP), dating from about 1913, records two Cole paintings in the East Parlor, thus placing *View of the Protestant Burying Ground, Rome* in that room. Indeed, that is where the painting hung in 1965 (see ch. 16 “The East Parlor”). This spot on the east wall of the Sitting Room was occupied by Church's *Autumn*, and it is seen there in photos from 1965 (figure 197). Church's will, dated 1900, lists his large paintings then at Olana, noting “‘large Autumn Scene’, now in my Sitting Room.” The phrase “now in my Sitting Room” seems to indicate that Church thought of this position as a temporary one. Indeed, the location of the painting is somewhat unattractive since *Autumn* extends over the stenciled door surrounds, and it seems therefore an unlikely choice for Church himself to have made.

I have chosen to recommend *View of the Protestant Burying Ground, Rome* for the center portion of the east wall of the Sitting Room because I believe the following chronology took place: In 1886 Church inherited *The Afterglow* from his parents and placed it in the Sitting Room, where it was recorded by King in 1887. He also inherited *Autumn* from his parents in 1886. Church purchased *View of the Protestant Burying Ground, Rome* in 1888.⁴²³ He probably hung *View of the Protestant Burying Ground,*

421 Bonnelle, “In Summertime on Olana.”

422 Grace King to May King McDowell, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

423 See OL.1980.1916, a bill from Williams & Everett of Boston, dated Dec. 22, 1888, for “painting by Thos. Cole” for \$375. This bill corroborates Bonnelle's account (see above) and identifies *View of the Protestant Burying Ground, Rome*, rather than *Solitary Lake in New Hampshire*, as the Cole painting that was purchased in 1888.

Rome in the Sitting Room; in any case, the painting was recorded there in 1890 by Bonnelle. Almost certainly the painting hung on the

east wall; it is the only wall space big enough to accommodate it. Conceivably, it might have hung on the upper portion of the wall, perhaps even above *Autumn*. More likely however, it was hung on the lower portion of the wall, and the gas fixtures, whose fumes and dirt would have harmed the painting, were removed and the painting was hung over the capped knobs. The painting fits neatly between the stenciled bands. At some point after he acquired *The Afterglow* in 1886, Church retouched the painting. It was put into a new frame that can be dated to the late 1880s or 1890s; probably this was fabricated at the time of the retouching. Thus, the frame itself can be used to date the retouching. Newly framed, *The Afterglow* was also too large to allow the use of the gas fixtures on the east wall of the Sitting Room, but it does fit into the space above the mantle in the East Parlor and probably was framed specifically for this position. In any case, *The Afterglow* was in the East Parlor in 1953, and because of this and for interpretive reasons, this is where it will be recommended. At some point shortly before his death, Church must have put *Autumn* in the Sitting Room and put *View of the Protestant Burying Ground, Rome* in the East Parlor, hanging it as a pendant to Cole's *Solitary Lake in New Hampshire*. Apparently Louis and Sally Church, liking *Autumn* and wanting more examples of Frederic's work in their Sitting Room, left the painting in place. I have chosen to recreate what I believe to have been the early 1890s hanging, rather than the later 1890s hanging, because I believe the former reflects a more aesthetically pleasing version of Church's intentions and because it serves interpretive purposes better.

Cole had long been captivated by Italy before he made his first trip there in 1831. He had already made his mark as a painter of the American wilderness, and he was now eager to try his hand at landscapes long cultivated by human civilization. *View of the Protestant Burying Ground, Rome* was probably the product of sketch made in Italy but painted in New York City in 1834. The canvas does not appear to have been in the private exhibition of his Italian works that Cole staged shortly after his return in 1833. The painting at Olana must be identical with the picture Cole exhibited at the National Academy of Design in 1834 as *View of the Protestant Burying Ground, Rome*, which was listed as "for sale." This spot was an important place of pilgrimage for tourists to Rome, especially Americans and English, for it was here that their fellow countrymen who died abroad were buried. As Paul Baker has shown, tourists to Italy were overwhelmingly upper-class Protestants. They were both awed and repelled by the splendors the Roman Catholic Church had produced in Rome, for they regarded much of the art and architecture as little short of idolatry. Though Christians themselves, they felt more like foreigners in Rome. Indeed, Protestants who died in Rome could not be buried in Catholic cemeteries, and over the course of the eighteenth century an ill-defined parcel of land near the Porta San Paolo and the Cestius Pyramid had come to be their resting place. The plot lay in the shadow of a pyramid dating from the first century B.C. dedicated to Caius Cestius, which had been incorporated into the path of the medieval Roman city walls. The open countryside, the campagna, lay beyond. This area of the city was far from reputable, since informal wine cellars were located in the grottos of the old wall, and the meadow beyond the wall served as a people's pleasure ground and a grazing pasture. Protestant funerals had to be held at night in order to avoid exciting the Catholic bystanders, who did not want to see the religious ceremonies of another faith. In 1821 the papal authorities officially acknowledged the Protestant burying ground, and soon they allowed a wall to be built around a portion of it. That same year the English poet

John Keats died, and in 1822 his countryman and fellow poet Percy Bysshe Shelley died, and both were buried in this cemetery. Other notable people buried there included

August Goethe, son of the great poet, as well as the leading German, British, and Scandinavian expatriates of Rome. By the time Cole visited Italy in 1832 the Protestant burying ground was becoming hallowed, not only because it was the final resting place for strangers in a strange land, but also because it included two great poets who had died in the prime of their lives.⁴²⁴

While Cole produced a relatively accurate transcription of the burying ground at twilight, he included elements that go beyond the purely descriptive and impart poetic feeling to the scene. His view includes the section of the burying ground that had been walled in in 1821 – where Shelley was buried – along with the pyramid of Caius Cestius and the medieval city wall. The older section of the cemetery, where Keats was buried, lies below the pyramid. Neither grave is emphasized, but any tourist of Rome, either armchair or actual, would have known they were there. Instead, Cole produced a convincing twilight effect, with a swath of clouds clearing off the campagna and the rising moon reflected in a pool below. This depiction of the end of the day calls to mind the passage of time. This is only emphasized by references to death, from the graves themselves to the pyramid. In the right foreground a bald or tonsured man in a white gown holds a large book. Rather than symbolizing any specific person or allegorical figure, he seems to be suggestive of a classical poet or a reader of poetry. By including him, Cole reminds us of the two buried poets and elegies and odes, the poetic forms commemorating the passage of time. These were the forms in which Keats and Shelley wrote. Cole himself was an avid reader of the Romantic poets and was himself a poet. His 1835 poem “Evening Thoughts” includes lines that might almost be a description of the scene he has painted: “then all our years are clouds that swiftly pass away.” *View of the Protestant Burying Ground, Rome* is thus an elegy in paint, a lament on the fleeting nature of time, fame, and human life.⁴²⁵

To Church, Cole was a larger-than-life figure. Cole, more than any single man, had legitimized landscape painting in America. Cole was Church's teacher, giving him not only the technical knowledge of painting, but a philosophical knowledge of art as well. We can be certain that Church first learned of the old master painters from Cole, and it was Cole who introduced Church to the Italian landscape, to Claude Lorrain, and to the glories of atmospheric, inhabited landscapes. In 1885 Church wrote: “Thomas Cole was an Artist for whom I had and have the profoundest admiration – If I were permitted to select three from among all the landscapes I have ever seen I shall certainly choose for one of them 'Desolation,' the last of the five pictures of Cole entitled 'The Course of Empire,' . . . it is a striking picture possessing as much poetic feeling as I ever saw in

424 On Cole see: Ellwood C. Parry III, “On Return from Arcadia in 1832,” in Irma Jaffe, ed., *The Italian Presence in American Art, 1760-1860*, vol. 1 (New York and Rome: Fordham University Press and Istituto della Enciclopedia Italiana, 1989), 106-131; Parry, *The Art of Thomas Cole*; William H. Treuttner and Alan Wallach, *Thomas Cole: Landscape into History* (New Haven and London: Yale University Press and the Smithsonian Institution, 1994), esp. 64-77. On the Protestant Burying Ground: Johan Beck-Friis, *The Protestant Cemetery in Rome* (Malmö, Sweden: Allhems Forlag, n.d. [c. 1982]); on the American tourist experience in Rome see Paul R. Baker, *The Fortunate Pilgrims: Americans in Italy, 1800-1860* (Cambridge: Harvard University Press, 1964).

425 “Evening Thoughts” is included in Marshall B. Tymn, ed., *Thomas Cole's Poetry* (York, Penn.: Liberty Cap Books, 1972).

Landscape Art.”⁴²⁶ As early as 1868 Church had noted, “It will be my ambition hereafter to secure a fine Cole for my collection.”⁴²⁷ That ambition was apparently satisfied in his purchase of *View of the Protestant Burying Ground, Rome*.⁴²⁸



ACCESSION NO.: OL.1981.52

HFR: 21

OBJECT DESCRIPTION: PAINTING, *The Urn Tomb, Silk Tomb, and Corinthian Tomb*

LOCATION: room 117 – Sitting Room

SUBLOCATION: east wall, above door to Ombra

DATE: 1868

MAKER: Frederic Church

ORIGIN: probably Beirut

MATERIALS: oil on paper mounted on canvas

COMMENTS: According to David Huntington's 1953 diagram, “Ch. Nr Eastern scene – perhaps Petra – small” hung in this position. Furthermore, the measurements of *The Urn Tomb, Silk Tomb and Corinthian Tomb*, 26 by 19 inches, roughly correspond to the dirt marks indicated in figures 178 and 182. *The Urn Tomb, Silk Tomb and Corinthian Tomb* is also in a homemade frame, as are many of the other Church studies believed to have originally hung in the Sitting Room.

Besides *El Khasné Petra* (HFR 14), which hangs above the mantle in the Sitting Room, this oil sketch is Church's most finished depiction of the ancient city of Petra and is essentially a documentary view of the site.⁴²⁹ Towards the end of his two-and-a-half-day stay in the city, he sketched these structures in pencil; then about a month later, he completed this oil study. Church and his fellow travelers did not know what purpose these buildings had served in the cultures that built them, but speculated that they were tombs or temples. Modern archeologists have determined that they were indeed funerary monuments and that they were built in the first century A.D. Like El Khasné, they are carved out of the solid rock cliffs. Church was especially captivated by the wonderfully varied veining found in the sandstone of Petra. In a letter to Erastus Dow Palmer written in March 1868 around the time this oil sketch was painted he noted: “the most gorgeous colors blend in waving stripes crossed by bars of varied tints. The most astonishing effects are produced, especially in the cuttings of the Tomb &c – purple shades into varied tints of red and orange purple and gray follows the same waving line [,] perhaps a rich orange blending into lemon yellow follows with white edging. Usually the graded

426 Frederic Church to John D. Champlin, Sept. 11, 1885, Archives of American Art, Washington, D.C.

427 Frederic Church to William Osborn, Nov. 9, 1868, typescript of a lost original, ESCP.

428 See Gerald Carr, “Frederic Edwin Church and Italy,” in Jaffe, ed., *The Italian Presence in American Art, 1860-1920*, vol. 2 (New York and Rome: Fordham University Press and Istituto della Enciclopedia Italiana, 1992), 23-42, copy in Olana Research Library, for information on Church's relationship to Cole and to Italy.

429 See Carr, *Frederic Edwin Church: Catalog Raisonné*, #469; and Hammond, “New Light on the Nabataeans,” 28-29.

tints of red alternate with purple & gray. Certainly I never saw any thing so gorgeous.”⁴³⁰
On the rock massing at lower left of this oil study, where he has placed his signature,
Church has captured this remarkable natural event in virtuoso paint handling.



430 Quoted in Carr, *ibid.*, 322.

ACCESSION NO.: OL.1981.9

HFR: 22

OBJECT DESCRIPTION: PAINTING, *Horseshoe Falls and Table Rock*

LOCATION: room 117 – Sitting Room

SUBLOCATION: south wall, above bookcase, top level

DATE: 1856-57

MAKER: Frederic Church

ORIGIN: probably New York City

MATERIALS: oil on canvas

COMMENTS: Huntington's 1953 list records “CH. Niagara Falls side view – small” in this position. Indeed, its position is confirmed by figures 178 and 182, which show a vertically formatted painting hanging here. Furthermore, the painting is in a “homemade” frame, like others in the Sitting Room.

This vertically formatted view of Niagara Falls is one of many in both oil and pencil that Church made in preparation for his large masterpiece *Niagara Falls* (Corcoran Gallery of Art). It shows the falls from the Canadian side. Why this small painting remained unsold is unknown; possibly Church especially admired it.⁴³¹



ACCESSION NO.: OL.1980.1892

HFR: 23

OBJECT DESCRIPTION: PAINTING, *Olive Trees, Athens*

LOCATION: room 117 – Sitting Room

SUBLOCATION: south wall, above bookcase, bottom level

DATE: 1869

MAKER: Frederic Church

ORIGIN: probably Greece

MATERIALS: oil on paper mounted on canvas

COMMENTS: According to Huntington's 1953 diagram, “Ch. Underwater scene – goldfish – small” hung in this spot. *Goldfish Pond* (OL.1981.44) is recommended for the Corridor because it is visible there in a photograph dating from about 1895-1900. *Olive Trees, Athens* did hang in the Sitting Room in 1953, in the southwest corner. Figures 179 and 183 clearly show dirt marks indicating that two paintings hung above the bookcase on the south wall. To maintain Church's original configuration of paintings and because of its history of being in the room as well as because it is in a “homemade” frame like other paintings in the Sitting Room, *Olive Trees, Athens* is recommended for this room. In Gerald Carr's opinion, *Olive Trees, Athens* was a companion piece to *The Parthenon and the Acropolis, Athens* (HFR 20), and both hung in the southeast corner of the Sitting Room in the nineteenth century.⁴³² The dirt marks Carr cites as evidence for this theory, however, match not only these two paintings but at least two others in the Olana collection (OL.1981.31 and OL.1981.52), and there is no evidence, beyond that cited above, linking *Olive Trees, Athens* and *The Parthenon and the Acropolis, Athens* together or to a specific position in Olana in the nineteenth century.

431 See Carr, *Frederic Edwin Church: Catalog Raisonné*, #370.

432 See Carr, *Frederic Edwin Church: Catalog Raisonné*, # 485 and 486.

Church sketched at least two sets of famous olive trees: those near the Acropolis in Greece and those on the Mount of Olives outside Jerusalem. Both are groves sacred for their associations with figures of human history; the ones in Greece sheltered the philosophers of Plato's Academy, and the ones near Jerusalem sheltered Jesus before the crucifixion. This is a realistic sketch of a grove of olive trees, probably those near Foggia, on the plain of Cephissus. In the sketch, however, Church emphasizes the gnarled, aged forms of the trees and thus alludes to their role as witnesses to ancient history.



ACCESSION NO.: OL.1982.667

HFR: 24

OBJECT DESCRIPTION: BAS RELIEF, *Remorse*

LOCATION: room 117 – Sitting Room

SUBLOCATION: South wall, west corner, top level

DATE: 1859

MAKER: Erastus Dow Palmer

ORIGIN: probably Albany

MATERIALS: plaster

COMMENTS: Though the southwest corner of the Sitting Room is visible in figure 188, a photograph dating from 1901, the upper level of the walls is blocked by a potted plant. I have chosen to recommend Palmer's bas-relief *Remorse* for this spot because it is consistent with the theme established by the pictures visible in figure 188, which are works by or portraits of artists Church particularly admired. This theme is explained more fully in the "Conclusions" section of this chapter. In addition, Palmer's *Remorse*, being a white bas-relief, is relatively easy to see in this dark corner.

Remorse is the only known surviving version of this composition. Palmer apparently intended to work this into a finished piece on a larger scale but never did.⁴³³ The plaster is signed and dated January 24, 1859, and was noted by a reviewer in the *Boston Transcript* later that year. The woman holds what may be an apple in her lap. If so, the figure may be meant to suggest Eve in remorse over her sin; in any case, her posture and facial expressions convey remorse.



ACCESSION NO.: OL.1983.924

HFR: 25

OBJECT DESCRIPTION: ENGRAVING, *Portrait of an Unknown Man*

(thought to have been Claude Lorrain)

LOCATION: room 117 – Sitting Room

SUBLOCATION: south wall, west corner, middle level

DATE: c. late 18th or early 19th century

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: engraving, with mezzotint

433 Webster, Erastus D. Palmer, 168, pl. 77.

COMMENTS: This engraving is visible in this location in figure 188, the photograph of the Sitting Room dating from 1901.

The identity of the man seen in this engraving is unknown, however, it is certain that the Churches believed him to be Claude Lorrain. A pencil inscription on the margin of the print (now hidden by the frame) identifies the man as Claude Lorrain. In addition, “Claude Lorraine” is written on the frame of the print, which was manufactured in the 1870s or 1880s by Knoedler and Company. In fact, research has revealed that this portrait does not match any of the four depictions now accepted by scholars of the artist Claude Gellée le Lorrain, known as Claude Lorrain. Probably, whoever sold or gave the print to the Churches believed it was an authentic depiction of the artist and labeled the print accordingly, then the framer so labeled the print. The Churches undoubtedly shared their belief. Further research into eighteenth and nineteenth century depictions of Claude might uncover the source for this image.



ACCESSION NO.: OL1980.1908

HFR: 26

OBJECT DESCRIPTION: PAINTING, *Portrait of an Unknown Man* (perhaps Beethoven)

LOCATION: room 117 – Sitting Room

SUBLOCATION: south wall, west corner, bottom level

DATE: c. 1820s - c. 1870s

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: oil on canvas

COMMENTS: This painting is visible in this location in figure 188, the photograph of the Sitting Room dating from 1901.

While the identity of the sitter has yet to be confirmed, many have identified him as Ludwig van Beethoven, the composer. Presumably this painting was included in the Sitting Room because the Churches admired Beethoven's music, although none of his compositions is among the sheet music that survives in the collection. The painting is currently in a frame liner manufactured by C. S. Sauter of Philadelphia, but the rest of the frame has disappeared.



ACCESSION NO.: OL.1980.1967

HFR: 27

OBJECT DESCRIPTION: ENGRAVING, *St. Rose of Lima* (after a painting by Murillo)

LOCATION: room 117 – Sitting Room

SUBLOCATION: west wall, south corner, top level

DATE: c. 1790s

MAKER: Blas Amettler

ORIGIN: Madrid, Spain

MATERIALS: ink on paper

COMMENTS: Though the southwest corner of the Sitting Room is visible in figure 188, a photograph dating from 1901, the upper level of the walls is blocked by a potted plant. I have chosen to recommend OL.1980.1967, an eighteenth-century print after Murillo's *St. Rose of Lima*, for this spot because it is consistent with the theme established by the pictures visible in figure 188, which are works by or portraits of artists the Churches particularly admired. This theme is explained more fully in the "Conclusions" section of this chapter. Furthermore, very faint dirt marks, 18 inches wide, are visible in figures 180 and 184, and Amettler's engraving as framed is consistent with this measurement. In addition, a print is relatively easy to see in this dark corner.

This is an engraving after one of Bartolomé Esteban Murillo's versions of *St. Rose of Lima*. The Churches believed they owned one of these versions; the large painting that is the centerpiece of the Dining Room / Picture Gallery. It is unknown whether they knew that several versions of the painting exist. This engraving, according to the inscription, was done after the painting in the "Real Palacio," a royal residence in Madrid. This version of *St. Rose of Lima* has not been traced by modern scholars, but it may be the one now in the Museo Lazaro, Madrid. The engraving was done by Amattler during his apprenticeship period, which probably ended in 1797. The engraving was purchased from Elias Dexter on May 24, 1881, less than a year after Church had purchased the painting.⁴³⁴ The painting of *St. Rose of Lima* seems to have been in poor condition shortly after he purchased it, and Church must have used the engraving to guide his own restorations to the seventeenth-century painting.



ACCESSION NO.: OL.1980.1920

HFR: 28

OBJECT DESCRIPTION: PAINTING, *Landscape with River and Barn*

LOCATION: room 117 – Sitting Room

SUBLOCATION: west wall, south corner, bottom level

DATE: c. 1860

MAKER: attributed to John S. Jameson

ORIGIN: probably New York City

MATERIALS: oil on canvas

COMMENTS: Visible in this location in figure 188, the photo of the Sitting Room dating from 1901.

This painting is attributed to John S. Jameson, who died at the age of 19 in the Civil War, on the basis of several points of information. A pencil inscription on the stretcher attributing it to John Jameson was observed in 1965 when the picture was photographed by the Frick Art Reference Library. Abundant evidence exists to link Frederic and Isabel Church to Jameson. In a memorial book on Jameson's life, two copies of which survive at Olana, an extract from a letter written by Church to Jameson's mother on April 24, 1867, reads: "I thank you for your thoughtful kindness in sending me the sketch which will be one of those few things I expect always to have as fixtures in my

434 See bill from Dexter, ESCP.

home.”⁴³⁵ This establishes that a work by Jameson was hung at Olana. Furthermore, a modern scholar finds OL.1980.1920 to be stylistically consistent with the few other known works by Jameson.⁴³⁶

It is not surprising to find a painting by Jameson in Olana's Sitting Room, for Frederic Church thought highly of him as an artist and a person. Though both artists were born in Hartford, Jameson moved to New York City as a boy, where he apparently met Church. In 1855, when Jameson was 13 and Church already becoming a well-known artist, Church was impressed with Jameson's talent at drawing. They became friends and moved in the same art circles, as Jameson took classes at the National Academy of Design, painted in the Tenth Street Studio building, and joined the Artists Fund Society. In addition, Jameson was as talented a musician as he was a painter, and he and Church shared a friendship with the pianist and composer Louis Moreau Gottschalk. Jameson enlisted in the Union Army in 1864 and later that year died in the Confederate prison at Andersonville. Church's letter to Jameson's mother makes clear his high opinion of the youth:

Of all the younger Artists whose personal acquaintance I have made, and whose works and characteristics of mind and heart came to my observation, no one has interested me so much as your son, or held out better grounded hopes of further high excellence. . . . When I think how such a pure, high-minded and talented youth was sacrificed to the rage of the wicked – I almost feel tempted to rejoice that the direst calamity has visited those regions of inhumanity. . . . Mrs. Church's estimate of the character and ability of your son coincides exactly with mine and with yours; can I give him higher praise?⁴³⁷

By hanging Jameson's sketch in this corner, among portraits of artists he particularly admired, Church did indeed give the mourned artist high praise.



ACCESSION NO.: OL.1976.29

HFR: 29

OBJECT DESCRIPTION: PAINTING, OVER CHROMOLITHOGRAPH,

Our Banner in the Sky

LOCATION: room 117 – Sitting Room

SUBLOCATION: west wall, north corner, top level

DATE: 1861

MAKER: Frederic Church

435 Theodore J. Holmes, ed., *A Memorial of John S. Jameson* (n.p., n.d., [c. 1867]), 5, copies at Olana: OL.1984.116 and OL.1984.186.

436 Patricia R. Everett, “John S. Jameson, 1842-1864,” *The American Art Journal* 15, no. 2 (spring 1983): 53-59, esp. 54.

437 Holmes, *Memorial*, 5.

ORIGIN: probably New York City

MATERIALS: oil paint over chromolithograph

COMMENTS: Huntington's 1953 diagram for this room indicates that "Ch. Crepuscular scene over mnts (Catskills?) – small" hung in this spot, and Wunder's inventory lists "Jamaica Sunset." Both may refer to *Sunset Jamaica* (OL.1981.26); however, other evidence indicates that the canvas was in the East Parlor in the 1960s. In the face of ambiguous and contradictory evidence, *Sunset Jamaica* is recommended for the East Parlor, because it serves important interpretive purposes in that room. *Our Banner in the Sky* is recommended as a substitute. Traces of gilding on the original paint surface indicate that the work was framed and hung somewhere in the residence. Furthermore, the image was one that was especially important for Church's career; thus its inclusion in the Sitting Room is appropriate.

In the spring of 1862, shortly after rebel shots upon Fort Sumter precipitated the outbreak of the Civil War, Church produced a small painting depicting the rays of the setting sun as a tattered flag.⁴³⁸ The attack on Fort Sumter was a direct attack on the flag of the United States government, for the commander of the Union troops was forced to lower the flag as a condition of his surrender. The flag immediately became a rallying point for Unionists all throughout the northern states, inspiring poems, sermons, and mass gatherings. It was in this climate that, in May 1861, Church painted his canvas. The canvas itself was purchased by James Lorimer Graham, while the copyright to the painting was purchased by Goupil Gallery, an art store also known as Knoedlers that served on occasion as Church's dealer. Goupil issued a hand-colored chromolithograph after the painting that quickly became profitable. The image seems to epitomize the northern fear that the Union would be torn apart by the war.

The object recommended here for the Sitting Room is one of the chromolithographs. It has been extensively overpainted in oil, probably by Church himself. Formerly it was believed that this object was the original oil sketch produced in May 1861, but a microscopic analysis conducted in 1998 revealed that it is an overpainted chromolithograph. Olana owns two other versions of the image: a chromolithograph with no overpainting and another chromolithograph with some overpainting.



ACCESSION NO.: OL.1981.3

HFR: 30

OBJECT DESCRIPTION: PAINTING, *Portrait of Isabel Church*

LOCATION: room 117 – Sitting Room

SUBLOCATION: west wall, north corner, bottom level

DATE: c. 1860

MAKER: attributed to George A. Baker Jr.

ORIGIN: New York City

MATERIALS: oil on canvas

COMMENTS: Figure 187 is a photograph, dating from about the late 1890s, of the oil portrait of Isabel Church, taken perhaps by Louis Church. In the photograph the painting

438 For further information on this image see: Doreen Bolger Burke, "Frederic Edwin Church and 'The Banner of Dawn,'" *The American Art Journal* 14 (spring 1982): 39-46, and Carr, *Frederic Edwin Church: Catalog Raisonné*, 275-279.

is strongly lit from the left, with strong darkness to the right. There are few walls at Olana big enough to house this painting that also have this kind of lighting; among them is the Sitting Room to the right of the doors to the Piazza. This should be considered along with Hortense Childs's "Reminiscences" of Olana, written about 1913, where she noted in her discussion of the Sitting Room that, "There are many valuable, interesting pictures in this room, – Perhaps none would more quickly attract nor delightfully hold one's attention than the portrait of Mrs. Church, ideal chatelaine of an artist's home – exquisitely beautiful, brilliant, and charming in every way, she was the sunlight in the house, the gem for whom the house seemed a setting."⁴³⁹ While this might refer to Rowse's black-and-white pastel sketch of Isabel, it is more likely a description of the oil portrait and taken in combination with figure 187 provides evidence for its nineteenth century placement in this position in the Sitting Room.

Isabel sat for this portrait in Hartford, Connecticut, in February 1860, when she was engaged to Frederic. In a letter to her future son-in-law, Emma Carnes reluctantly allowed Isabel to stay longer in the East in order to have her portrait painted.⁴⁴⁰ While there is no mention of the artist who will do the work, nor is it signed, the picture can be confidently attributed to George Baker Jr. for several reasons. First, it is stylistically consistent with other pictures by Baker, who, according to his contemporaries, was "highly esteemed for his portraiture of women and children; there is often a clear and vivid flesh-tint, a grace of expression, and a beautiful refinement in his portraits which render them at once attractive and authentic."⁴⁴¹ Second, it is quite likely that Frederic Church and George Baker, being fellow artists in New York, knew each other in 1860. Both their professional careers were centered in New York, and by that time both were academicians of the National Academy of Design. By 1867 Church and Baker certainly knew each other, for in that year Church aided his family in commissioning the posthumous portrait of Charlotte Church now at Olana (see ch. 16, "The East Parlor," in this *Historic Furnishings Report*, OL.1981.2). It was likely that the two artists had known each other earlier and that Church, admiring Baker's portraiture, was the one who suggested Baker as the appropriate artist for this wedding portrait.



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ACCESSION NO.: to be reproduced

HFR: 31

OBJECT DESCRIPTION: PAINTING, *Portrait of Baron von Humboldt*

LOCATION: room 117 – Sitting Room

SUBLOCATION: west wall, south corner, middle level

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

439 Hortense Ferguson Childs, "Reminiscences," 14, WP, box 4.

440 See Emma Carnes to Frederic Church, Feb. 1, 1860, ESCP.

441 Tuckerman, *Book of the Artists*, 489.

COMMENTS: In figure 188 a painting is visible between the leaves of the potted palm. While the image on the canvas is unclear, its frame is quite legible and helps to identify the painting as a portrait of Baron Alexander von Humboldt now in a private collection.⁴⁴² This painting was purchased from the estate of the Osborn family in the 1970s. The painting had been given to Henry Fairfield Osborn in 1917 by Louis Church. Its place on the Sitting Room wall was filled by Charles Loring Elliott's portrait of Frederic Church, which Louis and Sally hung as a pendant to Baker's portrait of Isabel Church; Frederic's portrait is visible in figure 170.

While on his first trip to Ecuador in 1853, Church met a young painter named Rafael Salas, who was from a prominent family of artists. Church gave Salas an oil sketch of Cotopaxi, which he kept until his death. Salas went on to found a national school of Ecuadorian landscape painting. In the late 1850s, perhaps in appreciation for Church's sketch or perhaps on commission, Salas copied an 1802 portrait of Humboldt that had been done on the naturalist's visit to the volcanoes of Ecuador. The original portrait had been painted by José Cortes and was in the possession of the distinguished family of Aguirre y Montufar. By 1859 a Boston paper recorded that a portrait of Humboldt was in Church's Tenth-Street studio; this painting was apparently transferred to Olana by the end of the century.⁴⁴³ Thus, the portrait of Humboldt commemorated Church's presumed friendship with Rafael Salas and his admiration for Humboldt, whose theories of the harmony and unity in nature Church found especially congenial. Church owned Humboldt's *Cosmos*, and Church's travels to South America retraced Humboldt's journeys. In *Cosmos*, Humboldt described nature as "a unity in diversity of phenomena; a harmony, blending together all created things, however dissimilar in form and attributes; one great whole animated by the breath of life."⁴⁴⁴ As Humboldt saw it, landscape painting was one mode that could capture this unity amid diversity. Many scholars have outlined the ways in which Church's great canvases are an explicit fulfillment of Humboldt's call for a landscape painter who could portray his ideas about nature. *The Heart of the Andes*, various versions of Cotopaxi, and other tropical views by Church have specifically been linked to Humboldt. Therefore, it is not surprising to find that Church owned a portrait of Humboldt and that it hung in a room he frequented.⁴⁴⁵

442 See Karen Zukowski, "New Discoveries for the Furnishing Plan," *The Crayon* 24, no. 197 (summer 1991): 13.

443 See "Alexander von Humboldt: South American Explorer and Progenitor of Explorers," *Natural History: The Journal of the American Museum* 24, no. 4 (July-Aug 1924): 453 and frontispiece. Note: this photograph records an inscription on the painting, which has subsequently been removed by cleaning. While the article records the date of the copy as 1859, the inscription more likely once read "1857," the date of Church's second trip to Ecuador, see Katherine Manthorne, *Creation and Renewal: Views of Cotopaxi by Frederic Edwin Church* (Washington, D.C.: National Museum of American Art and Smithsonian Institution Press, 1985), 69; Carr, *Frederic Edwin Church: Catalog Raisonné*, entry 345.

444 Quoted in Stephen J. Gould, "Church, Humboldt, and Darwin: The Tension and Harmony of Art and Science," in Kelly, Gould, and Ryan, *Frederic Edwin Church*, 97.

445 The most concise statement on the relationship of Humboldt and Church is: Gould, "Church, Humboldt, and Darwin," in Kelly, Gould, and Ryan, *Frederic Edwin Church*, 94-107; see also David Huntington, "Landscape and Diaries: The South American Trips of F. E Church," *Brooklyn Museum Annual* 5 (1963-64): 65-98; Katherine Manthorne, *Creation and Renewal*, passim; Barbara Novack, *Nature and Culture: American Landscape and Painting, 1825-1875* (New York: Oxford University Press, 1980).

Efforts should be made to secure the oil painting for Olana. It is therefore recommended that a copy of their portrait be commissioned, while efforts to secure an eventual gift of the painting continue.



ACCESSION NO.: to be reproduced or acquired

HFR: 32

OBJECT DESCRIPTION: LIGHT FIXTURE

LOCATION: room 117 – Sitting Room

SUBLOCATION: center of ceiling

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Evidence indicates that this room was fitted with gas pipes for a center ceiling fixture; any further study of the gas system for Olana should include special investigation of this room. As the principal room used after dark, a center ceiling fixture would have been indispensable. Only one fixture of the proper period designed to hang from the center of a ceiling remains; this may once have been fitted for gas, and been used in the nineteenth century (OL.1982.1911). This is a Middle Eastern metal lantern, with attached pieces in the form of dragons, which appear to function as gas jets. They are now fitted for electricity, and the lamp hung in the East Parlor with electrical bulbs and shades; it will be recommended for the East Parlor. For the Sitting Room, another Middle Eastern lantern that was or could be fitted for gas should be sought on the antiques market. Such a fixture would further carry out the Middle Eastern theme of the room.



Objects on Flat Surfaces

When considering which free-standing objects to recommend for display in this room, it is important to realize that the Sitting Room was the one most used by Louis and Sally in the twentieth century and likely experienced more rearrangements for practical reasons than other rooms in the house. Therefore, the furnishings as documented in about 1965 would not likely represent what Frederic and Isabel Church had chosen to use and display. For this reason, while using the evidence of furnishings in 1965 as a starting point, it is recommended to include items that make sense for interpretive reasons. Because the Sitting Room was heavily used by the family in the nineteenth century, many of its furnishings would have been of an impermanent character. The room would have been used for a continually evolving set of activities including reading, sewing,

conversation, and correspondence, which would have required a continually changing set of books, textiles, and accoutrements. These materials are discussed in the “Accessories and Transient Objects” section of this chapter; they would have occupied many of the available flat surface areas of the room. Included in this section are only the permanent fine arts and decorative arts that furnished the room. This includes objects on the mantle, the top of the bookcase (HFR 7) as well as those furnishings of the desk (HFR 8) that would have found a more or less permanent home there.

Extant Objects

ACCESSION NO.: OL.1981.540.1-.2 **HFR:** 33
OBJECT DESCRIPTION: COVERED URNS
LOCATION: room 117 – Sitting Room
SUBLOCATION: on mantel, far left and far right
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Middle East, probably Persia
MATERIALS: steel and gold
COMMENTS: This pair of covered urns is seen flanking the ends of the mantel in figures 192, 193, 194, 195, 197, 198, and 200, spanning the years from about 1960 to 1966. They appear as #217 in the O. Rundle Gilbert inventory. The form of these urns is taken from Persian ewers, but it has been modified for a purely decorative and nonfunctional object. While the form of the urns is typical of eighteenth or nineteenth century designs, they are made of steel and have gold inlay, a technique more typically practiced in the nineteenth century.



ACCESSION NO.: OL.1981.529.1-.2 **HFR:** 34
OBJECT DESCRIPTION: COVERED JARS
LOCATION: room 117 – Sitting Room
SUBLOCATION: on mantel, middle left and middle right
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: brass
COMMENTS: This pair of covered brass jars is seen on the mantle in figures 192, 193, 194, 195, 197, 198, and 200, spanning the years from about 1960 to 1966. They are #218 in the O. Rundle Gilbert inventory. While typically Persian in their form, they might have been made anywhere in the Middle East in the nineteenth century.



ACCESSION NO.: OL.1981.850.1-.2

HFR: 35

OBJECT DESCRIPTION: CANDLESTICKS

LOCATION: room 117 – Sitting Room

SUBLOCATION: on mantel, flanking clock

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably Persia

MATERIALS: stone

COMMENTS: In figures 192, 193, 194, 196, 197, 198, and 200, spanning the years from about 1960 to 1966, a pair of ceramic vases appears on the mantel. This pair of vases (OL.1981.696.1-.2) is recommended for the Court Hall, because they appear there in a photograph dating from 1887-1900 (see ch. 17, “The Court Hall,” HFR 123). This pair of stone candlesticks is a substitute for the ceramic vases. It was chosen because the two candlesticks maintain the pattern of pairs established by the 1960s photographs and seen in other arrangements in Olana and because, like the ceramic vases, these candlesticks are of Middle Eastern origin. This soft, gray stone has traditionally been used for vessels in Persia. The stone is carved on a lathe and hollowed by hand, then decorative designs are added. The lion, seen on these candlesticks, is a traditional Persian motif.



ACCESSION NO.: OL.1981.534
OBJECT DESCRIPTION: CLOCK
LOCATION: room 117 – Sitting Room
SUBLOCATION: in center of mantel
DATE: 1865-1879

HFR: 36

MAKER: Seth Thomas Sons
ORIGIN: Thomaston, Connecticut
MATERIALS: case: burl walnut (?) veneer over pine (?) carcass, unidentified ebonized wood, glass and brass; works: various base metals
COMMENTS: A twentieth century clock was in the center of the mantel in the Sitting Room in 1965 (see figures 192, 193, 194, 197, and 198), and it probably replaced a clock that had been there earlier. It was a standard practice to have a clock in the center of the mantel in nineteenth century homes, and OL.1981.534, with its narrow depth, was undoubtedly designed for this purpose. The Churches would naturally have wanted to know the time while in the family Sitting Room, and the clock makes a logical pair with the barometer/thermometer hung nearby. This clock is low enough so as not to interfere visually with the painting above it. For all these reasons it has been chosen for this position.

Seth Thomas Sons, an offshoot of the long-lived Seth Thomas Company, existed as a corporate entity only from 1865-1879. The manufacturing plant in Thomaston, Connecticut, made both the works and cases, and the clocks were retailed from a showroom in New York City. Given the limited number of years this clock could have been made, it is likely that it was purchased sometime between 1872-79 for the new house. This clock chimes on the hour and ticks as it functions. These sounds would help bring the room to life, and for that reason it is recommended that the clock be put in working order.



ACCESSION NO.: OL.1981.569.1-.2
OBJECT DESCRIPTION: PAIR OF ANDIRONS
LOCATION: room 117 – Sitting Room
SUBLOCATION: in fireplace
DATE: second half of 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: brass and iron

HFR: 37

COMMENTS: This pair of andirons is seen in the Sitting Room fireplace in the 1964-65 photos of the room (figures 193, 194, 197, 198, and 200) and is listed as object #221 in the O. Rundle Gilbert inventory: “Pair heavy brass ball andirons / bracket feet . . . 24 inches.” Andirons in this style, which seems to make reference to seventeenth or eighteenth century Continental or English metalwares, were manufactured in America and England in the latter half of the nineteenth century.



ACCESSION NO.: OL.1981.565

HFR: 38

OBJECT DESCRIPTION: LOG HOLDER

LOCATION: room 117 – Sitting Room

SUBLOCATION: next to fireplace

DATE: second half of 19th century

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: brass and probably other base metals

COMMENTS: This log holder is seen to the right of the fireplace in the 1965 photos of the room (figures 197 and 198) and is listed as object #216 in the O. Rundle Gilbert inventory of the room: “Brass and wrought-iron log holder.” This utilitarian object is of simple manufacture; a sheet of brass was bent to form a half-barrel shape, and legs and handles were added.



ACCESSION NO.: OL.1981.567

HFR: 39

OBJECT DESCRIPTION: BROOM

LOCATION: room 117 – Sitting Room

SUBLOCATION: near fire tools

DATE: second half of 19th century

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: straw

COMMENTS: This broom, or one much like it, is visible hanging from the fire tool stand (HFR 41) in a photo of the room dating from about 1965 (figure 197). This simple broom is made with a loop for a handle so that it can be hung from a rack or holder. A broom is an essential piece of equipment for maintaining a fire.



ACCESSION NO.: OL.1981.563

HFR: 40

OBJECT DESCRIPTION: BELLOWS

LOCATION: room 117 – Sitting Room

SUBLOCATION: near fire tools

DATE: second half of 19th century

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: wood, leather, and brass

COMMENTS: This bellows is seen in photos of the room dating from about 1965 (figures 194, 197, and 198). A bellows is an essential piece of equipment to keep a fire going. This set still works.



ACCESSION NO.: OL.1981.564.1-.4 **HFR:** 41
OBJECT DESCRIPTION: FIRE TOOLS, consisting of stand, shovel, poker, and tongs
LOCATION: room 117 – Sitting Room
SUBLOCATION: to left of fireplace
DATE: second half of 19th century
MAKER: unknown maker
ORIGIN: probably American or English
MATERIALS: brass, plated copper, steel
COMMENTS: This set of fire tools is seen in photos of the Sitting Room dating from about 1965 (figures 194, 197, and 198). This set of fire tools is of relatively simple design and would have been very functional. Many manufacturers in both England and America produced such sets, and since this set is not marked, determining its maker will be difficult.



ACCESSION NO.: OL.1982.101.1-.2 **HFR:** 42
OBJECT DESCRIPTION: PAIR OF PITCHERS
LOCATION: room 117 – Sitting Room
SUBLOCATION: on bookcase (HFR 7)
DATE: probably c. 1880-1900
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: ceramic
COMMENTS: This pair of pitchers is chosen for display on the bookcase for interpretive reasons. There is no documentation concerning objects on the top of the Sitting Room bookcase in the nineteenth century. The objects on the bookcase in 1965 appear to have been a random assortment of items (see figure 199), and many are documented to other positions in the house in the nineteenth century and are recommended for those locations. Because few other items in the Sitting Room are related to Mexico, this pair of pitchers was chosen to reflect the Churches' interest in that country.

Although Frederic was the one who especially loved Mexico, Isabel, Louis, and Downie also visited there. This set of pitchers is an especially charming example of what is known as Tonalá ware. This kind of low-fired, hand-painted, and burnished pottery is still produced in the town of Tonalá in the state of Chiapas, but it was also produced elsewhere in Mexico, notably around Guadalajara in the state of Jalisco. One pitcher of the pair is decorated with an abstract floral design and is inscribed “Ramona,” and the other is decorated with an American Indian, complete with feathered headdress, capturing a deer.⁴⁴⁶



ACCESSION NO.: OL.1982.695 **HFR:** 43

446 See *Artes de Mexico* 14 (1991) issue on “Cerámica de Tonalá.”

OBJECT DESCRIPTION: BOWL

LOCATION: room 117 – Sitting Room

SUBLOCATION: center of bookcase (HFR 7)

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: perhaps Persia

MATERIALS: porcelain

COMMENTS: This bowl is seen on the bookcase in a photograph of the room dating from about 1965 (see figure 199) and is one of few objects seen there that is not documented to another location in the house in the nineteenth century. This bowl is recommended for this location because of its location around 1965 and because when displayed in conjunction with the Mexican pitchers (HFR 42) it maintains the sort of patterned grouping found on the bookcases in the Court Hall.

This bowl is a good example of intercontinental influences at work in ceramics manufacture and decoration in the nineteenth century and earlier. The decoration of this piece is typical of Persian ceramics, but the quality of its porcelain body is more typical of Asian ceramics. The porcelains of China, Japan, and Korea, called “Oriental” by those outside Asia, were highly sought after by the wealthy people of the West and Middle East from the Renaissance onward. These ceramics, as well as other Asian goods, prompted the establishment of trade routes, both over land and over sea. Because these ceramics were so highly prized, producers in the West and Middle East started copying them, eventually mastering the technical feat of porcelain production. The ceramics produced in the Middle East came to be decorated with indigenous designs, which were also related to those of Oriental ceramics. Some of these classical Middle Eastern forms and decorations were known to the ceramicists of Asia and were copied by them. This process of mutual influence back and forth across the continent of Asia took several centuries. Some modern scholars believe this bowl was made in the Middle East, and others believe it was more likely manufactured in the nineteenth century in China or Japan for export to the Middle East or the West to meet the demand for typical “Middle Eastern” porcelains.



ACCESSION NO.: OL.1981.545

HFR: 44

OBJECT DESCRIPTION: LETTER RACK

LOCATION: room 117 – Sitting Room

SUBLOCATION: on desk (HFR 8)

DATE: late 19th century

MAKER: unknown maker

ORIGIN: unknown

MATERIALS: brass

COMMENTS: This letter rack is visible in the center of Isabel Church's desk in figure 188, the photograph of the Sitting Room dating from 1901. This letter rack, a functional item, is in the rococo-revival design typical of the late nineteenth century. It should be shown with reproductions of blank sheets of Isabel Church's stationery and correspondence to and from her.



ACCESSION NO.: OL.1981.544 **HFR:** 45
OBJECT DESCRIPTION: INKWELL
LOCATION: room 117 – Sitting Room
SUBLOCATION: on desk (HFR 8)
DATE: late 19th century
MAKER: unknown maker
ORIGIN: unknown
MATERIALS: brass
COMMENTS: The use of this inkwell on the desk is recommended because it can be considered en suite with OL.1981.545 (HFR 44), the letter rack seen in figure 188, the 1901 photo of the Sitting Room. While the inkwell does not exactly match the letter rack, the decorations of the two pieces complement each other.



ACCESSION NO.: OL.1981.555 **HFR:** 46
OBJECT DESCRIPTION: TWO PAIRS OF SHEARS IN A CASE
LOCATION: room 117 – Sitting Room
SUBLOCATION: on desk (HFR 8)
DATE: late 19th century
MAKER: perhaps Clauberg
ORIGIN: perhaps Germany
MATERIALS: brass
COMMENTS: The use of this set of shears on the desk is recommended because it can be considered en suite with OL.1981.545 (HFR 44), the letter rack seen in figure 188, the 1901 photo of the Sitting Room. While the set does not exactly match the letter rack, the decorations of the two complement each other. This suite consists of two pairs of shears, each with steel blades and ornate cast brass handles, fitted into a matching brass case. The blades of both pairs of shears are marked “Clauberg, Germany,” but whether Clauberg refers to the manufacturer or the place of manufacture is not known.



ACCESSION NO.: OL.1981.546 **HFR:** 47
OBJECT DESCRIPTION: COVERED BOX
LOCATION: room 117 – Sitting Room
SUBLOCATION: on desk (HFR 8)
DATE: late 19th century
MAKER: unknown maker
ORIGIN: unknown
MATERIALS: brass

COMMENTS: The use of this box on the desk is recommended because it can be considered en suite with OL.1981.545 (HFR 44), the letter rack seen in figure 188, the 1901 photo of the Sitting Room. While the box does not exactly match the letter rack, the decorations of the two complement each other. This sort of box could have held all manner of useful items for a desk – stamps, blotting paper, etc.



ACCESSION NO.: OL.1981.582

HFR: 48

OBJECT DESCRIPTION: LAMP

LOCATION: room 117 – Sitting Room

SUBLOCATION: on desk (HFR 8)

DATE: late 19th century

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: brass, glass, and various base metals

COMMENTS: This lamp is included among the furnishings of the desk because it would logically have been needed in the room. This lamp burns kerosene as fuel. Lamps of this design, with two chimneys and shades on a branching arm, were called student lamps because they were often sold as furnishings for students' rooms. Student lamps, which provide a lot of light, were a product of the cheaper oil prices of the later nineteenth century and the increasing numbers of girls and boys going to boarding schools and even college. There are receipts from the mid- to late 1880s for lamps in the Olana Archive (two specifically for student lamps from A. G. Newman), but none can be definitively connected with this lamp.



ACCESSION NO.: OL.1988.641

HFR: 49

OBJECT DESCRIPTION: FRAME

LOCATION: room 117 – Sitting Room

SUBLOCATION: on desk (HFR 8)

DATE: late 19th century

MAKER: unknown maker

ORIGIN: probably India

MATERIALS: wood (perhaps teak) glass, brass hinges, metal screws, and board fixtures

COMMENTS: The use of this double, free-standing frame is suggested for interpretive purposes. The ornamental carving on this frame is similar to that found on the products of Lockwood de Forrest's workshops of Ahmadabad, India, though it is different enough to preclude attribution to them without further evidence. Other entrepreneurs were importing Indian goods to the west by the 1890s. In February 1891 Downie Church had married Jere Black. By the end of the year she had given birth to Mary Dawson Black, and in 1893 Isabel Church Black was born. Louise Dawson Black was born in 1898, and Jeremiah Sullivan Black in 1903. It is quite likely that Isabel Church would have wanted permanent photos of these grandchildren on her desk, and the births of three of them are within our restoration date. This frame, with its carved wooden ornament, would complement the desk well. Reproductions should be made of collections photographs showing these grandchildren as babies, and the reproductions should be shown in the frames. These framed photos should be supplemented by reproductions of free-standing visiting cards from the Olana Archive showing 1890s photos of the other Church children and family friends, as outlined in the “Accessories and Transient Objects” section of this chapter.



Reproductions, Substitutions and Acquisitions

ACCESSION NO.: to be reproduced **HFR: 50**
OBJECT DESCRIPTION: DESK PAD
LOCATION: room 117 – Sitting Room
SUBLOCATION: on desk (HFR 8)
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
COMMENTS: It is likely that Isabel Church would have used some sort of desk pad to facilitate writing, and this desk pad would have been a permanent fixture on the desk. The desk pad currently in the collection (OL.1981.549) has traditionally been shown on Isabel Church's desk, but its date is uncertain, and its condition is fragile. Research should be conducted to determine what sort of desk pads were in use in the 1890s, and if OL.1981.549 is appropriate, it should be reproduced.



ACCESSION NO.: to be reproduced **HFR: 51**
OBJECT DESCRIPTION: THROW
LOCATION: room 117 – Sitting Room
SUBLOCATION: on daybed (HFR 4)
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
COMMENTS: A warm throw would surely have been a permanent fixture on the daybed in the Sitting Room in the 1890s, when Frederic Church's rheumatism was severe. As has been outlined, warmth helped Church's aching legs, and he would have wanted a throw at hand in the place where he often lay down for reading and naps. This throw would mostly likely have been decorative as well as functional; a simple domestic bedding textile would probably not have been used. Several categories of items from the Olana textile collections would be suitable for reproduction, though all are in too poor a condition to use permanently for display: fur throws, Mexican serapes, or other heavy woolen ethnic textiles. Possibly two throws should be produced, one for summer use and another for use in spring and fall.



ACCESSION NO.: to be reproduced **HFR: 52**
OBJECT DESCRIPTION: PILLOW or PILLOWS
LOCATION: room 117 – Sitting Room
SUBLOCATION: on daybed (HFR 4)
DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: One or two pillows are required to make the daybed comfortable to use as a place for sitting up to read and converse, a purpose for which this daybed was very likely used. These pillows, like the throw recommended, would have been decorative; a common bed pillow would not have been thought suitable for use in a family room. Whatever pillow is reproduced should coordinate with, though not necessarily match, the throw for the daybed. The only suitable collection item upon which to base a reproduction is OL.1981.650, a nineteenth century Middle Eastern saddlebag that was folded over and stuffed, turning it into a pillow. Either this should be used as a model, or further research can be done on pillow(s) and throws.



Accessories and Transient Objects

Because the Sitting Room at Olana functioned as the family's everyday room, the role of accessories and transient objects here is particularly important. It was here that the family would have conducted much of life's routine business and leisure activities, and these activities would have required a variety of objects as they were conducted. Reading, (silently or aloud) sewing and mending, answering correspondence and running the household, playing games, and having conversations would all have taken place in this room, not rarely, but everyday. It should be remembered that the room was used differently in the 1890s than it had been in the earlier decades. The older couple resident at Olana and their grown son who lived at home were the most frequent users of the room. More occasional users would have been the other grown children who visited Olana, grandchildren, and guests.

The decisions about the accessories and transient objects to show in this room should derive naturally from the decisions about which activities to portray in the room. Each activity would require its own set of objects. Some of these objects can be drawn from Olana's collections, but many others cannot. Some will have to be purchased as antiques to replace items believed to have been at Olana; others should be reproductions of items in the collection, especially paper goods, that are too fragile to be displayed for long periods of time. What follows is a set of suggestions organized around the permanent furnishings of the room and the activities that would logically have taken place there. Obviously, the room would not have been used for many activities

happening all at the same time, so one or two activities going on concurrently is all that can be shown at once. The accessories and transient object furnishings for the room can thus be comprised of several sets of objects, which are periodically shown in the room.

The worktable would have been the surface of choice for most of the everyday activity in the room. Reading can be represented by books and magazines shown closed or open. Sewing, either fancy work or mending, can be shown by an open sewing basket, with its equipment and cloth shown on the table and perhaps adjoining chairs. Games of various sorts can be shown. The Churches certainly owned a stereopticon; hundreds of stereopticon photos exist in the collection (although not the stereopticon itself). Research should be conducted into other games the Churches might have played. Emma Carnes's diary, written in the mid-1880s, notes that card games were played frequently at Olana, but whether they were played here after Mrs. Carnes's death remains uncertain. Research should also be conducted into what craft projects, if any, Isabel and her guests might have done in the 1890s. A kit for making wax flowers survives in the collection (OL.1981.1141); further research into its dating and the feasibility of showing it in use here should be done. Holiday decorations, if any were made, could also have been assembled at this table, while another person read aloud.

The desk was certainly where Isabel Church planned and carried out much of the business of her life, and the accessories and transient objects shown here should reflect those varied tasks. While some of the furnishings of the desk are permanent, namely, writing equipment and paper-organizing objects, most of the flat surface of the desk should be taken up by accessories and transient objects. It was here that Isabel carried out all her correspondence, so the letter rack should be furnished with reproductions of the stationery with the Olana mark and Isabel's monogram. Reproductions of letters to Isabel should also furnish the rack, and the desk pad can be shown with correspondence by her in progress or waiting to be mailed. Various bits of paper ephemera might be appropriate for display, such as train timetables and newspaper clippings; this material should be shown in reproduction and should be drawn from the Olana Archive and relate to the correspondence shown on the desk. Pens, pencils, and blotting paper should also be acquired or reproduced and should be shown in various positions on the desk. Isabel often mentions receiving and sending photos of family and friends, and these written

mentions are substantiated by hundreds of visiting cards and other portrait photos in the collection. While a set of framed photos of Isabel's grandchildren are recommended for the desk (see HFR 49), other unframed photos should be shown as well. Further research needs to be done to verify the photos of the Church children and family friends in the 1890s. Once these collections photos are reproduced, they can be shown leaning against the letter rack and the lamp, piled on the envelopes they have supposedly been taken out of, and in other natural arrangements. Isabel was responsible for running a large household that often had guests, especially in the summer. Her daily tasks included planning the menu, arranging for errands to be run, and paying and managing the servants; these can be represented by lists, recopies (either hand-written or from books), and notes regarding hours worked. Ideally this material should be reproductions of original archival material. Recipes written in Isabel's hand survive, as do lists of jobs to be done written by Frederic, which presumably were handed over to Isabel. Further research should be done both in the Olana Archive and in social histories of the period to determine which objects should be reproduced to show the kind of duties Isabel carried out. Figure 188, the 1901 photo of the Sitting Room, shows the desk piled with books. While books should certainly be shown occasionally on the desk, the recent practice of replicating the stacks as seen in the 1901 photo is not necessary. This photo shows the desk as Sally used it, not Isabel; Sally apparently used the edge of the desk as a book holding-area. Books displayed should be coordinated with the other activities shown on the desk. Finally, it should be noted that by the 1890s Isabel was in relatively frail health. Water glasses and medicine bottles can be shown on the desk, and research into what medications or health foods Isabel used should be conducted. She wore spectacles and underwent at least one operation for her eyes. Thus, spectacles can occasionally be shown on the desk, and further research should be done to substantiate which, if any, of the various pairs in the collection might have belonged to Isabel. It is possible that Isabel was assisted in her deskwork by a helper; we know that Susan Hale read to her, and she might have performed other tasks. The desk might occasionally be set up to show two people working at it.

The daybed would have been used for reading and lounging, and a few objects would naturally have come to rest on it and can be shown there. Besides the throw and

pillows recommended for permanent display, books and magazines can be shown there. From time to time the work table can be drawn up to the side of the daybed, and water glasses, or even tea cups and plates can be shown there to represent a snack taken in the lounge.

The Sitting Room was surely also used for special occasions, and these should be represented as well. Birthdays might well have been celebrated in the room, and preparations for them can be represented by wrapped packages. As Grace King's account indicates, Bible readings were held here, and the room should occasionally be set up to represent this: all the chairs should be drawn into a circle and a Bible be placed on each seat. There are sufficient Bibles in the historic book collection to accomplish this now. As Virginia Osborn's letter of the late 1870s makes clear, presents were opened on Christmas morning in this room, and a Christmas tree was apparently here. Whether this was still the custom in the 1890s is uncertain. The programming activities currently associated with the interpretation of Christmas at Olana preclude setting up a Christmas tree in the Sitting Room, but further research should be conducted into the Christmas celebrations of the Churches at Olana in the 1890s.

CHAPTER 19

THE STUDIO

EVIDENCE

American Artists' Studios in the Late Nineteenth Century

An American artist's studio in the second half of the nineteenth century was a combination of workroom, schoolroom, museum, and salon – a place where the artist held council as teacher, collector, aesthete, and creator.⁴⁴⁷ Artists lavishly decorated studios with ornate and antique furniture, rich carpets and hangings, exotic artifacts, plants, and an abundant assortment of art. These ornaments provided an array of colors and textures that delighted the eye and indicated the artistic character of the place. The elegance of the studio testified to the dignity and refinement of the artistic vocation and emphasized the function of the room as the place where the processes of artistic creation occurred and where artistic beauty was found in its greatest purity.

During the latter half of the nineteenth century, American art became cosmopolitan yet introspective, focused on portraying inner truths to a worldwide audience. Studios were set up to nurture this aesthetic. Americans and their European peers modeled their studios upon grand prototypes established by prominent old masters. The elaborate studios of American artists, dense with objects of the past and present assembled from all parts of the Old and New World, suggested a connection to the great epochs and great artists of history and pointed the way to a cultural renaissance and a new kind of art.

The studio at Olana and the objects found there reflect Church's creative brilliance, his artistic achievements, his knowledge and appreciation of diverse cultures, and his devotion to and admiration of his chosen career. The high ceilings, the immense single-pane windows, and the dramatic increase in width from the entrance hall create the feeling of a large, important interior. The grand scale of the studio is heightened by its

447 For more information on the artists' studio in the late nineteenth century see Zukowski, "Creating Art and Artists," and Nicolai Cikovsky, Jr., *The Artist's Studio in American Painting, 1840-1983* (Allentown, Penn.: Allentown Art Museum, 1983).

placement at the lower end of the long axis at the base of the cruciform.

Frederic Church's studio at Olana is significant for its size, function, and symbolic value.

Church's Studios in Hartford and New York

From the very start of his career, Church apparently felt it was important to maintain a studio. In his unpublished biography of the artist, Charles Dudley Warner states that after Church's two years with Cole ended:

The young painter returned to Hartford and fitted up a studio in the house on Trumbull street [his father's house]. He worked here for a few months but he soon felt the need of atmosphere for his art that few artists can do without – kindred activities going on about him; artists at work and giving sympathetic companionship; works of art in great abundance. Moreover, he felt the necessity of an environment that should not distract him from his art. So in the autumn of 1846 he went to New York.⁴⁴⁸

Church's first studio in New York City was in the same building that housed the American Art Union, a national art organization that, as noted in chapter 1 of part 1 (“Building a Fortune and Career”), was instrumental to his success.⁴⁴⁹ His studio there was described in the *Home Journal* on January 26, 1856:

We cross Broadway now and proceed up to the old memorial Art - Union halls, where the Düsseldorf Exhibition is installed. Here, in the second story, with very rational side windows (why is Art so often “High Art”?) is the studio of Mr. Church, whose brush, dipped for several years in the richest glories of sunrise and sunset, is now appropriately engaged with the cloudy mountain-peaks and splendid vegetation of the tropics. His room is hung with many Peruvian curiosities: these with the view of Cotopaxi that glimmers in haze and icily shines and slumberously smokes on his easel, quite transport one to South America. Mr. Church unites a sense of grandeur with an extraordinary minuteness of observation and elaboration of finish. In his room is an idealized medallion portrait in

448 Warner, “An Unfinished Biography of the Artist.” See also Rindge, “Chronology,” 190.

449 Zukowski, “Creating Art and Artists,” 341.

marble, by Palmer, and a singularly powerful picture of a hurricane in the forest, by Cole.⁴⁵⁰

450 “Studios of American Artists,” *New York Home Journal* 1 (Jan. 26, 1856): 1-4.

In 1858, Church became an inaugural tenant of the Tenth Street Studio Building, the first purposely built studio building in the world.⁴⁵¹ It was the brainchild of James Boorman Johnston, the brother of John Taylor Johnston, an art philanthropist and an important patron of Frederic Church. Johnston employed Richard Morris Hunt as a designer, a friend of the Churches who had only recently returned to America after receiving architectural training in France's prestigious École des Beaux Arts. Church remained in this studio until the 1890s; it functioned as the headquarters of his artistic life for the rest of his career. As will become clear, Church's studio was noted for its decor and for the art life he lived there.

As Church's fame increased in the 1850s and 1860s, many accounts of his studio in the Tenth Street Studio Building were published in newspapers, magazines, and even books. These usually described Church's career, especially noting the painting the writer had encountered upon the easel. Most accounts, however, also included some mention of the furnishings of the studio; these give insight into Church's taste in studio furnishings. Indeed, many objects mentioned in these early accounts eventually found their way to Olana and into its studio.

For example, on April 7, 1860, an article in the *Boston Daily Evening Transcript* noted that, "This artist has a picturesque memorial of his native city of Hartford now in his studio – a quaint armchair made of the roots and boughs of the famous Charter Oak." This chair is now in the Library at Olana. Church's studio was also described in 1860 in *The New York World* by a letter writer of a "rural journal":

His sanctum is fraught with remembrance of the glorious tropics and of "Bradoc's fretted coast." The long, sweeping, feathery palm branch, hanging over his door, bows to the sturdy moose horns from "Montcalm's mountains brown and bare." The spotted skin of the little jaguar from the Magdalena contrasts with the skeleton horned head of a ram, which doubtless once stood on a beetling crag of the Cordillera. A graceful cluster of vermilion coquitha nuts from one of the many South American palms nod reverently to a superb butterfly, a

451 For information on Church in the Tenth Street Studio Building and on J. B. Johnston see Annette Blaugrund, "The Tenth Street Studio Building" (Ph.D. diss., Columbia University, New York, 1987), 49-51.

regular cerulean king of the papilleonacious realm. Ah, what a splendid fellow is that butterfly! None of your tame and puny lepidopters of Europe and the United States, but one who on strong pinion rapidly rises high in air, and floats serenely above the tops of flowering trees. The canvas with reminiscences of Labrador answers to the sunny scenes of tropic valleys and the outline of his coming picture – what shall I call it? The “Heart of the Icebergs?” – looks with cool grandeur and complacency upon the huge drawers that contain warm Ecuadorian landscapes, or Cotopaxi with its livid fire. The western end of his room is adorned by the *Prometheus Bound* of Cole, which in its foreground indicates more vigor (something like that of the great Swiss artist Calame) than anything that ever came from the hand that painted the *Voyage of Life*.⁴⁵²

In 1861, Church “previewed” his latest large painting, *The Icebergs*, in his studio in the Tenth Street Building by showing it to writers, a practice he had developed. In the account published in *Harper’s Weekly* the contents of the artists studio are briefly mentioned. “Thinking these things in the luxurious chair in the spacious studio, idly regarding the buffalo plunging headlong from the wall, and the butterfly, burning spot of splendor by his side.” Church’s studio was described again two weeks later, on May 5, 1861, in the *New York Daily Tribune*.⁴⁵³

We enter a parallelogram room, softly lighted from one side, and hung with various trophies of travel and adventure. Here, an immense palm branch hangs above our heads, reminding us of the tropics, when it was green once, and we happy. Here a monstrous buffalo's head set in a panel on the wall, threatens us with its strong horns and half human eyes. Here is an armchair, upholstered in a panther's skin. On the left hangs a picture of Cole's, a painting of huge rocks, with a very small Prometheus attached, so small in fact that his sufferings seem of little more consequence than the moral experience of a musketo. The landscape painters, you see, reverse the caricature of the head and figure painters. Instead of a gigantic man, encased in an infinitesimal world, they give us a grandiose world, with pygmy men as its adjuncts. Both aspects are

452 “Personal,” *The World*, Dec. 7, 1860, 3.

453 “The Lounger: Church’s New Picture,” *Harper’s Weekly*, April 20, 1861, 242.

legitimate, you know it depends only upon the point of view. To return to the studio, we see a glory of a butterfly hung in a frame on the wall, and before we look at the picture the artist shows us another, with an exquisite opaline luster, like burnished crystal, hiding a thought of heaven.

Even a children's magazine, *Our Young Folks*, featured a description of Church's studio: "Mr. Church's love of the Tropics is as plainly discernable in his studio as in his landscapes. Everywhere about the room we have sunny hints of the equator. Even the pot-plants at the casement threaten to turn into graceful date-palms and coconut – trees under the influence."⁴⁵⁴

A stereograph taken around 1866 corroborates these accounts. Figure 201 shows Church's studio, apparently shortly after he completed working on *Rainy Season in the Tropics* (1866, Fine Arts Museum of San Francisco), which is on the easel in the background.⁴⁵⁵ Visible in the foreground are three chairs and a table. The large armchair in the center is probably the one covered in "panther skin" described in the news article. Two of the armchairs and the table are at Olana.⁴⁵⁶ There are three sculptures by Erastus Dow Palmer visible: one bust (*Spring*), one statue (*Faith*), and one bas-relief (*Innocence*). All three are at Olana, including the plinth the bust sits on.⁴⁵⁷ A framed butterfly, which seems to have caught the eye of so many writers, can be seen just to the right of the Palmer's bas-relief.⁴⁵⁸ The large palm frond mentioned in virtually every article is also visible overhanging most of the studio. Next to the easel is a small candlestand, possibly used as a palette stand.

Church also used his studio in the Tenth Street Building to entertain friends and patrons and to sell his art. All evidence indicates that Church's studio regularly was open for the receptions and open houses staged by the tenants of the Tenth Street Studio Building, which were extremely fashionable events in New York City in the 1860s. He

454 "Among the Studios," *Our Young Folks* 1 (Sept. 1865): 597.

455 Figure 201 is OL.1985.815. The stereograph was taken by S. Beer, a New York City photographer.

456 OL.1979.23 is in the Dining Room / Picture Gallery; OL.1981.748 is in the Court Hall, and OL.1980.6 is in the Dining Room / Picture Gallery.

457 OL.1981.894, OL.1978.1, OL.1981.726, and OL.1981.895, respectively.

458 This is OL.1981.687 and is placed in the Court Hall.

was a kingpin in these affairs. An amusing note preserved at Olana urgently requests Church's help with acquiring tickets to an upcoming artists' reception.⁴⁵⁹ After his death, Church was credited with originating the custom of opening the studio at stated hours, a custom that by the turn of the century had become virtually universal.⁴⁶⁰ In the 1860s Church hosted meetings of the exclusive Traveler's Club in his studio; this club essentially was a group of New Yorkers who had "traveled extensively and are likewise men of education and talent."⁴⁶¹ Church also used the space for more informal events, such as the impromptu lunch he hosted in 1882 for Susan Hale, whom he had met unexpectedly. They spent the rest of the morning admiring his new picture and waiting for "quite a Bohemian lunch on a table . . . broiled oysters, Squabs, Champagne and Bananas."⁴⁶² With his Tenth Street studio, Church clearly established a reputation as a gracious member of New York City's art life.

As the years passed, Church married, developed Olana, and traveled more frequently; consequently he was away from New York City for longer periods. Thus, for much of his tenancy at Tenth Street Church found it convenient to share his studio space with artist friends. His roommates were, in succession, Martin Johnson Heade (from 1866 to 1878), Walter Launt Palmer (from 1878-1882) and Horace Robbins (at least in 1883).⁴⁶³ With all these artists Church seems to have had flexible arrangements regarding rent and occupancy. Both Heade and Palmer acted as Church's agents, forwarding mail and packages and attending to the framing and shipping of paintings.

459 See J. Horn to Frederic Church, December 19 1862, ESCP. Other documents mention Church in connection with artists' receptions. After discussing the custom of regular Saturday open houses in Tenth Street in the 1860s, Candace Wheeler, in *Yesterdays in a Busy Life* (New York: Harper, 1918), 96, recounted a story involving Church, implying that he was present and that his studio was open. See also Carr, "Church as a Public Figure," and Carr, *The Early Landscapes*, for an analysis of Church's public persona; his n. 20 cites newspaper articles of the early 1860s that complained when Church's studio was *not* open during public receptions, a clear indication that Church's press and public expected the artist to be accessible at these times.

460 See Sherwood, "Frederic E. Church, Studio Gatherings Thirty Years Ago," ORC.

461 Frederic Church to James T. Fields, Dec. 16, 1864, Houghton Library, Harvard University, Boston.

462 Susan Hale to Jack [Hale], March 14, 1882, SSC.

Church too attended to housekeeping details at Tenth Street, including some apparently occasioned by a move to a different studio within the building. In an 1878 letter to Erastus Dow Palmer, father of his roommate Walter Launt Palmer, Church noted: “Please tell Walter that our new studio will be ready to move into on Monday. I propose to go down that day so as to move in on Tuesday. Walter said he would go down and help – and so I will expect him. Can’t you join forces? – The new studio looks charmingly in its new dress of kalsomine.”⁴⁶⁴ Even when away from Tenth Street, Church corresponded with this artist not only on practical business matters but also to receive news of other artists in the building and of life in New York City.

Shortly after his death, Mary Elizabeth Wilson Sherwood, a noted writer on art, etiquette, and other matters, eulogized Church, discussing particularly his presence in the Tenth Street studio Building during the years when the Hudson River School of Art was at its height.⁴⁶⁵ She described Church as a principal component of the atmosphere of the building, “that most agreeable resort of a refined and respectable Bohemianism.” She went on to note that, “the artists were generous entertainers in those days, and could, in a way, bring more agreeable people together than any set of men.” She compared Church to other American painters, including John W. Ehninger, Felix O. Darley, and John Frederick Kensett, and spoke of a novel popular in the late 1890s, George du Maurier’s *Trilby*, which was about a concerned group of artists in London in the 1860s:

Church was the commanding genius of that day, as of many that came after it and I wish very much that the hospitality of the studio might be again what it was in the days of Mr. Ehninger, who brought his ideas of the way to entertain from European ateliers. That aroma of artist life was delicious, little informal spreads, where the artists did the cooking. How much *Trilby* afterwards reminded me of it! I seemed to see handsome Darley and Church in the two

463 Frederic Church to Erastus Dow Palmer, April 26, 1878, McKL. See also Annette Blaugrund, *The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists* (Southampton, N.Y.: The Parrish Art Museum, 1997), 26, and Blaugrund, “The Tenth Street Studio Building,” 151-154 and Appendix A. Robbins’s status as roommate is indicated by a checkbook stub entry in ESCP for a check for \$80 to John Taylor Johnston dated May 6, 1883; it has the notation “80-self 70-Robbins / 150 studio rent”

464 Frederic Church to Erastus Dow Palmer, April 26, 1878, McKL.

465 Sherwood, “Frederic E. Church, Studio Gatherings Thirty Years Ago,” ESCP.

big friends, and the Laird and Little Billee in Kensett and Ehninger. We thought then that Church's studio was too handsome and splendid and rich for the true artists conception. He had a blue tropical butterfly there which came from the very heart of the Andes, a keynote of color.⁴⁶⁶

Sherwood thus affirmed the significance of Church's Tenth Street studio, its decor, and the art life it fostered.

The First Studio at Olana

In contrast to his studio at Tenth Street, Church's first studio at Olana was a simple affair. Sometime in the mid 1860s Church built a studio at Olana on the highest elevation he then owned, on the hill above Cosy Cottage. Before that date, he apparently used a room in the cottage as a painting room, and with his growing family, he soon found he needed more space. The best evidence discovered so far concerning the date when the studio was completed comes from a letter dated September 11, 1866, in which Church wrote to Ramon Paez, an artist friend, that, "I have recently completed a plain but ample studio on my farm and standing on the easel is the canvas which I designate for your picture."⁴⁶⁷ The location of the studio, just to the north of the present-day exit road, was indicated on a map of the grounds of Olana drawn in 1886 by Frederic Joseph Church. It has been confirmed by recent archaeological investigations, which also revealed that the building was a square wooden structure measuring 24 by 24 feet.⁴⁶⁸ There was a large window on the north side of the building and a porch on the west side – oriented to the view down the hill and across the river. A photograph of the grounds, figure 202, may show the studio; it is the structure with the hip roof below the retaining wall.⁴⁶⁹

466 Ibid.

467 Frederic Church to Ramon Paez, Sept. 11, 1866, private collection, copy at Library of Congress, Washington, D.C.

468 James Ryan, "Archaeologists Locate Church's First Studio," *The Crayon* 26, no. 201 (winter 1993): 1, 10.

469 Figure 202 is OL.1986.378.18.C.

Church worked diligently in this studio, without the distractions he encountered while in residence at his Tenth Street studio. As Church teased in a letter written from Olana to Heade, who was then using the Tenth Street Studio: “While you are amusing yourself waiting on the door receiving your own and sending off my visitors I am flourishing the bristles uninterrupted.”⁴⁷⁰ In 1866 he described his work routine at Olana in a letter to William Osborn: “I am not much interrupted in my studio. I go up to it in the morning at nine and stay until four, our present dining hour.”⁴⁷¹ He often began paintings at the studio at Olana, bringing them to near completion, and then transferred the canvas to the Tenth Street studio. Church noted his reasons for this in a letter to a friend and patron: “I am glad to say that I have fairly begun your picture here and that it progresses well. I may not complete it until October in New York. For I am always anxious to see my pictures in another studio and another light before completing them.”⁴⁷² From the Tenth Street studio paintings could be easily delivered to galleries and patrons.

As there are only few accounts of Church’s first studio at Olana and information concerning its decor is scant, it can be safely assumed that the room was furnished rather simply. Existing accounts of the room note the works by Church the writer saw there, rather than the furnishings. What Marianne North, a writer, traveler and artist, remembered after visiting Olana in 1871 is typical of the few surviving accounts: “The Studio was a detached building, with a

470 Frederic Church to Martin Johnson Heade, Dec. 28, 1866, Archives of American Art, Washington, D.C.

471 Frederic Church to William Osborn, Jan. 1, 1866, typescript of a lost original, ESCP.

472 Frederic Church to Aaron Goodman, Sept. 2, 1887, ESCP.

picture in progress of Chimborazo, which seemed to me perfection in point of truth and workmanship. He showed me other tropical studies which made me more than ever anxious to go and see those countries.”⁴⁷³ It is known that next to Church’s own works in progress stood another work: Erastus Dow Palmer’s bust *Spring*. Church described it in a letter to Palmer: “Now for the ‘Spring.’ My very broad window in my studio does not permit the most favorable light but the lovely thing is more exquisite than ever – As it now stands the profile view is enchanting but the broad light disturbs the modeling of the eyes – &c I cannot place it in the best position since it is [in] my workshop.”⁴⁷⁴ Church did concern himself with the appearance of the studio. “I have done nothing in my studio as yet in the way of painting – but I have had the studio put in order, the walls colored, etc, so that it looks extremely well in inside. I expect to commence again tomorrow or next day.”⁴⁷⁵ Fragments of plaster excavated at the site indicate that those walls were painted crimson, a color long favored by artists for their studios and for picture galleries.

More than with the room, visitors were impressed with the view from the studio. A brief mention of Olana in a New York City article dating from 1875 notes the studio: “We found Mr. Church sketching from Nature, during our recent visit. His studio is at some distance from his house; a very unpretentious affair it is, but with a wealth of natural beauty around it.”⁴⁷⁶ Church too, found the view inspiring, even intimidating: “I am appalled when I look at the magnificent scenery which encircles my clumsy studio, and then glance at the painted oil cloth on my easel.”⁴⁷⁷ Still surviving at Olana are many sketches in oil and pencil that Church made of the view from the studio.

By the 1880s Church’s rheumatism had become so severe that he painted less and less. By the time Francis Zabriskie visited Olana in 1884, the studio was rarely used. He noted:

It gave us a feeling of sadness to pass the deserted building
which Mr. Church has used for this studio, when we
thought how many years it has been since he was obliged to

473 North, *Recollections of a Happy Life*, 1:67.

474 Frederic Church to Erastus Dow Palmer, Aug. 19, 1872, McKL.

475 Frederic Church to William Osborn, June 15, 1870, typescript copy of a lost original, ESCP.

476 E. E. D., “Catskill.”

477 Quoted in Tuckerman, *Book of the Artists*, 375.

lay down his brush, perhaps forever. His health is so broken that life has become chiefly a struggle against disease, and a search for health. Of little worth or solace is all this splendor of scenery and interior charm, if one is never free from pain, and if the disabled hand refuses to serve the inspiration of the brain. Let us hope and pray for our own sake as well as for his, that this gifted man, who should be in the golden prime of his years and his genius, may be restored to health and to the further enrichment of the world with pictures as vivid and mellow as if painted by the sunbeams.⁴⁷⁸

While Church was to paint little in the coming years, he did turn his artistic talents to the perfection of Olana, expending much time and energy on the design and construction of the studio wing. The old studio had served its purposes, however, and by the summer of 1888 Jervis McEntee noted that, “Church is building a new studio in connection with his house, quite an elaborate building of stone, and has torn down his old studio.”⁴⁷⁹

Building the Studio Wing

In a letter to his friend Charles Dudley Warner, written in July 1888 while his wife was away, Church unveiled his plans for a studio addition:

I would be desperately lonely if I were not building a studio in the rear of my House. I can fancy the thought now passing your mind – “Building a Studio at his age and with his infirmities!” Well, we will call it a Mausoleum. It is solid enough to make a suitable shell for all the Pharaohs’. It is very interesting work anyhow and our Verandah makes a capital stage for overlooking the work as it progresses. It is designed to serve two purposes as it will make a very nice apartment for friends on occasion.⁴⁸⁰

478 Zabriskie, ““Old Colony Papers.””

479 Jervis McEntee diary, July 18, 1888, Archives of American Art, Washington, D.C.

480 Frederic Church to Charles Dudley Warner, July 23, 1888, ESCP.

Church recognized the paradox of building a studio he might rarely use, while declaring that the construction of it proved an enjoyable pastime. The wing would also serve the practical purpose of providing guest rooms.

Construction began in the summer of 1888.⁴⁸¹ Church designed the addition himself, without the help of an architect, as he explained to Palmer in September 1888:

I am of course very busy superintending the New Studio. It takes a deal of time and no little study to keep so many men at work advantageously – As I have no regularly drawn plans I have to explain every detail. It is not a little difficult I find to keep the work going economically when none of the men really know what is coming next – The building, with the exception of the Corner Tower, will be ready for the roofers next week and then the work can progress in all sorts of weather.⁴⁸²

Construction continued through the fall, until Church left after Christmas for his habitual visit to Mexico. Building began again in the spring of 1889, with work continuing steadily on the interior spaces. However, Church was dissatisfied with the progress, for on September 4 he wrote to Charles Brownell that, “The addition to my home is not yet completed – I did not feel well enough during the wet weather to have the care of many workmen otherwise it would be now habitable.”⁴⁸³ Again work was suspended for the Mexican trip from January through April 1890 and resumed upon Church's return.

The new studio was substantially finished by the end of the summer in 1890. In his article in the *Boston Herald*, published in September of that year, Frank Bonnelle refers to the “spacious studio, added to the mansion this year.”⁴⁸⁴ Church liked his new studio so much that during the winter of 1890-1891 he did not go to Mexico but stayed at

481 Thomas O’Sullivan, “The Studio Wing at Olana” (master’s thesis, Cooperstown Graduate Programs, State University College of Onteora, New York, 1980), 14. See also the draft historic structures report by Jack Waite and Associates, p. 66-79, ORC, which gives a detailed construction chronology.

482 Frederic Church to Erastus Dow Palmer, September 11, 1888, McKL.

483 Frederic Church to Charles Brownell, Sept. 4, 1889, copy from an unknown source, ORC.

484 Bonnelle, “In Summer Time on Olana.”

home while Isabel Church went to Washington, D.C., with their daughter Downie. In a letter to Charles Dudley Warner in December 1890 Church wrote:

My house has an even, agreeable climate which I can regulate to suit my needs and if I can get my fingers untwisted I may play painter in my new Studio – which has a most admirable light, indeed it is so perfect that it only lacks one thing – a Painter – I should like to paint an ideal scene – The place I would like to winter in – If I had my old facility with the brush I should suggest your writing a chapter or two – subject "An Ideal Winter Home", illustrated by Church.⁴⁸⁵

Church also reported to his friend Jervis McEntee later that month that "my new studio is in working order and last week I applied the first dab of color" to a view from Olana in autumn a canvas Church had painted years earlier and had recently bought back at an auction.⁴⁸⁶

Church's sense of contentment continued through the winter of 1890-91:

As I cannot breathe air with impunity I must take my range within doors – the amplitude of the house makes this easy, comparatively – the temperature is perfect and under control. Magnificent winter scenes are framed by every window. And I have my books and new studio. . . . My foot is firmly planted here. I have decided to stay at home and work. The studio is ready, indeed I have worked several days in it already.⁴⁸⁷

Church summarized the results of his winter in the new studio in a letter to Palmer in the spring of 1891:

I was at home alone as you know. Boxed in and confined to plain suitable fare I thrive also. I inaugurated the new Studio – it is perfect. Filled with enthusiasm I attacked my

485 Frederic Church to Charles Dudley Warner, Dec. 4, 1890, NYHS.

486 Frederic Church to Jervis McEntee, Dec. 21, 1890, ESCP. The painting is *Catskill Mountains from the Home of the Artist* (OL.1981.13), now in the Sitting Room (see ch. 18).

487 Frederic Church to Erastus Dow Palmer, Dec. 28, 1890, McKL.

first canvas and an Iceberg scene is the result, the best I think I ever painted and the truest – the next a scene in Maine Mt. Katahdin that is nearly done – I have worked on a very large canvas – Mexican Scenery, and repainted a large part of one of my earlier pictures besides some work on two or three others – Working for 5 or six hours per day I had no time to mourn my solitariness and in the evening was comfortably tired and glad to get my nine hours sleep.⁴⁸⁸

Even though he was satisfied with the new studio, he apparently believed it required some finishing touches. As Church wrote to Palmer in June 1891: "I don't feel any ambition for work or anything else. And haven't done one thing yet towards the completion of the studio wing."⁴⁸⁹ The letter indicates that Church had carpentry work in mind, but does not give details.

The Studio as Built

The Studio as built is the one of the largest rooms in the house, which indicates its importance. The room's function is clearly demarcated by the north alcove with its double-height window, providing the even north light traditionally sought by painters. Less traditional is the Studio's relationship to exterior space; the Studio at Olana commands perhaps the most dramatic views of all the rooms. The Studio's large west window is the focal point of the axis begun at the front door and provides the only direct west view available in the public rooms of Olana. The southern view is seen through the doors to the main Piazza. In addition, these views and yet another are brought closer in the Studio because access is provided to three separate spaces designed for viewing. The main Piazza has a view south through Olana's park and obliquely across the Hudson to the Catskills, a view shared by most of the public rooms; it was a favorite family gathering spot. The west-facing half-round porch suspended over a cliff squarely facing the Catskills can be entered only through the Studio and was also used often by the family. A steep winding stair leads from the Studio through a tower to a small room with

488 Frederic Church to Erastus Dow Palmer, April 29, 1891, McKL.

489 Frederic Church to Erastus Dow Palmer, June 19, 1891, McKL.

windows on four sides, offering a panoramic vista. This was almost surely intended as private space for Church to use for sketching directly from nature.

Numerous decorative architectural details, most of them with a distinctly exotic flavor, further enrich the Studio. A wooden screen pierced with a Middle Eastern design hangs in the north window by a system of hinges and pulleys, serving as an adjustable light filter for the easel below. While a specific design for this element has not yet been identified, the screen was surely designed by Church and executed by a local carpenter.⁴⁹⁰ Gilded picture moldings with a stamped pattern go around four sides of the room, ending in elaborate scrolled terminals at the north alcove. The west window is bordered by an ogee arch of amber glass with a floral stencil of Indian style. This amber glass enframes the dramatic western view. Finally a small fireplace is set into the northwest corner of the main space. It is composed of a carved wooden mantel supplied by Lockwood de Forest's workshops in Ahmadabad, India, a fireplace surround of polychrome tiles made in Persia in the early 1880s by Ali Mohammed Isfahani, and hearth tiles supplied by a Western manufacturer, perhaps Minton, Hollins & Company.⁴⁹¹

Furnishing and Using the Studio

The nucleus of the studio furnishings came from Church's Tenth Street studio. In 1889 he closed that studio and had the contents shipped to Olana. Two bills from George Siegel, a New York City furniture manufacturer and dealer, for late 1888 and early 1890, document this move.⁴⁹²

1888

490 Bourgoin, *Les Arts arabes*, plates 86 and 88 show designs that might relate to the screen.

491 The wooden mantel is discussed in Mayer, "Lockwood de Forest and the American Aesthetic Movement," 65-66. Attribution of the tiles in the surround was made by Daniel Walker, curator of Ancient, Near Eastern, and Far Eastern Art, Cincinnati Art Museum, on a visit to Olana in August 1979. In addition, the tiles are signed in Farsi with the name of the maker and the name of the Persian official who commissioned the tiles. The tiles are probably the ones that appear on a bill, dated Aug. 7, 1887, from S. Pruvost, a New York City merchant who described himself as an "importer of Persian and Oriental goods," ESCP. The hearth tiles seem to relate to a bill from T. Aspinwall & Son, dated Oct. 18, 1889, ESCP. Aspinwall was a New York City importer, distributor, and installer of tiles, and according to the firm's letterhead, acted as sole United States agent for the Minton firm.

492 ESCP.

Dec 14	To Cartage on Goods from Studio to Store for packing	.....3.00
	5 hours help by cabinetmaker on Same	.....2.00
Jan 17	2 packing boxes made at store and carted to Studio and there packed and carted back to store	.....10.00
1889		
Jan 2	1 Small round teak wood table bought	.....11.00
	New Cane Seats put in 3 chairs 2 @ 100	.....3.00
	1 Rustic Arm Chair	
	1 Small Table glued up and repaired	.....2.50
	1 Large flat top desk refinished & polished up	.....1.50
	1 Large Crate for desk	.....5.00
	2 " " " Horns @ 300	.....6.00
	1 " " " Wardrobe	.....3.00
	1 " " " Chair & Tables	.....3.00
	1 Box for Looking Glass	.....3.00
	1 Box for Glass Case	.....3.00
	Cartage on Same to N.Y.C. & H.R.	
	RR Depot & shipping same	.....<u>3.00</u>
		.....59.50

1890

Jan 8 To Cartage & help on Large Easel in 3 parts & Stove
from Studio to Store & thence shipping same & putting
same in order6.25

Three bills could possibly relate to furniture purchases for the new Studio and the bedroom below. The first one, dated December 21, 1889, is from Louis A. Lanthier:⁴⁹³

Nov	23	10 silver spoons	10.00
Dec		1 sett yellow Covered furniture	
		1 sofa and 3 chairs	150.00
		1 Ring	40.00
		To boxes & packing furniture	9.00
			<u>209.00</u>

The other two bills are from James A. Seward and Co. and date from 1890, one from July and the second from August 1:⁴⁹⁴

Jul	3	1 Sofa in Velour	85.00
		2 Mahogany Arm Chairs in Silk Plush	70.00
		1 Divan in Silk Plush	48.00
		1 Oak Wardrobe	30.00
		1 Oak Bureau & Glass	
		1 " Washstand	
		1 " Towel Rack	80.00
		4 " Chairs	20.00
		1 " Rocker	5.00
		1 " Table	5.00
		6 Chairs Lt.	9.00
		6 Rockers "	15.00
		Packing Included	367.00
Jul	23	2 Feather Sofa Pillows in Velour	10.00
		1 Oak Wardrobe	45.00
		.....	<u>55.00</u>

There are few written accounts of the room; by the time it was finished, the Churches lived a quiet life. Frank Bonnelle's account of Olana, published in

493 Ibid.

494 Ibid.

September 1890, recounted: “Passing the library and a roomy hallway, one enters the spacious studio added to the mansion this year. On an easel rests a fragment of Murillo’s *Adoration of the Shepherds*, originally a painting 11 feet in height, but nearly destroyed by fire. This fragment was presented by a Russian nobleman to his physician, and afterward purchased for the present owner.”⁴⁹⁵ Hortense Ferguson Childs, a neighbor of the Churches and also a friend of Bonnelle, echoes his commentary and adds her own when describing her memories of the studio: “Passing through the library and a spacious corridor one enters the studio, a most delightful room. Here, in a recess, one may see the first picture of any importance painted by Mr. Church – It is a simple scene in New England. It shows promise, especially, in the handling of the sky. Opposite to it is a large canvas on which there is chalked a masterly composition, conceived in Mexico, the last work of his skillful hands.”⁴⁹⁶ The scarcity of commentary indicates, perhaps, that the room was not often seen by visitors.

The Church family also made little mention of the room. In March 1893 the large west-facing window was broken, and Louis Church wrote to Sally Good about the needed repair: “I just had a letter from Michael saying that in the last storm that large pane of glass in the west window in the Studio had blown in and broken into a thousand pieces. There will be considerable excitement in far-off Mexico if that piece of news reaches there.”⁴⁹⁷ Louis’s fears notwithstanding, Church corresponded about the glass and ordered a new pane in New York on his way back from Mexico.⁴⁹⁸ In 1897 the Churches celebrated their wedding anniversary with a private ceremony conducted by their friend, the Reverend Yeisley. Isabel Church wrote to Downie saying she “had the studio fitted up for the occasion; and you cannot scarcely realize what a beautiful and solemn service it was.”⁴⁹⁹

495 Bonnelle, “In Summertime on Olana.” The painting is OL.1980.1888 and is in the Dining Room / Picture Gallery (see ch. 24).

496 Hortense Ferguson Childs, “Reminiscences,” WP.

497 Louis Church to Sally Church, March 1, 1893, ESCP.

498 O’Sullivan, “The Studio Wing at Olana,” 52.

499 Isabel Church to Downie Church Black, July 9, 1887, ESCP.

Visual Documentation of the Studio

Three extant photographs document the furnishings of the studio sometime between the years 1895 and about 1905.⁵⁰⁰ Figures 203, 204, and 205 illustrate the southern half of the room from the perspective of a painter at the easel. The three photographs show a richly textured and yet casual room. Paintings and textiles play an important part in the busy scene, and a number of seating pieces fill the visible portions of the room. Figure 203 shows the southeast side of the room.⁵⁰¹ Visible left to right are a draped upholstered armchair with a pillow, an easel with a painting on it, a print chest with sombreros, folios, books, and baskets arranged on it, a Shaker rocking chair with a pillow, and an upholstered couch with a fringe and a sofa pillow in a solid colored fabric resembling velvet. Three framed paintings are discernable, one above the door to the Corridor and two on the walls above the couch. The floor is covered with a small rug in front of the door and a large room-size rug.

Figure 204 shows the south wall of the room.⁵⁰² It includes parts of furnishings visible in figure 203. Doors with double windowpanes, which open on to the Piazza, are visible covered in a solid fabric the weave of which is also discernable. Also visible is a hexagonal table with a brass tray and some unidentifiable objects on the tray. One of these objects appears to be a flat coil woven tray with upright side handles. On the shelf below is an inverted painted bowl. There is a chair draped with saddlebags and a small bookcase draped with an ornate textile with a sculpture of a charioteer on top of it. The two lower shelves of the bookcase are filled with books. On the wall are two large starfish, and the painting *Sor Pudenciana* is visible on the right. Behind the sofa, flanking the doorway, are two chairs draped with rugs or saddlebags. On the floor in front of the doorway to the tower is a small rug.

500 All three photographs appear to be taken by the same photographer, perhaps Louis Church, on the same day; they are of identical format and color tonality. In one of the photographs the portrait *Sor Pudenciana* appears (OL.1981.53). This painting was purchased by Church in Mexico in 1895, thus providing the earliest date for the series of photographs. See Garczynski, "A Forgotten Artist," 1. The large rug seen on the floor in the Studio was moved to the Dining Room / Picture Gallery by about 1905 (see OL.1991.1.209), thus providing the last date for the series.

501 Figure 203 is OL.1986.378.3.A.

502 Figure 204 is OL.1986.378.3.C.

Figure 205 shows the southwest side of the room.⁵⁰³ In addition to the furnishings visible in figure 204, two upholstered chairs can also be seen, each draped with a textile, as well as an armed lounge with an elaborate textile draped on it, a small throw rug, and a runner under the two chairs. One long curtain is barely visible to the left of the window frame molding.

The Studio is not documented again in photographs until around the 1960s. Figures 206, 207, and 208 were taken around 1960 by a member of the Lark family.⁵⁰⁴ Figure 206 shows the northeast section of the room and reveals numerous furnishings. The more prominent among them are: Palmer's statue *Faith* (also known as *Supplication*), a small chest of drawers, a large scroll painting, an upholstered lounge chair, a curio cabinet filled with small articles, and Church's painting *Christian on the Border of the Valley of the Shadow of Death, Pilgrim's Progress*. A large rug lies on the floor, and a smaller rug is lying across the open doorway to the Corridor. Figures 207 and 208 provide close-up views of two paintings in the room, including Church's painting of *Christian and Tobias and the Angel*.

The next series of photographs was taken on September 16, 1964, by Richard Wunder.⁵⁰⁵ Figures 209-213 show nearly the whole room.⁵⁰⁶ The photographs can be read together, starting in the northeast corner of the room. The curio cabinet and its contents in the northeast corner is visible in detail, and in the southeast corner of the room appears a piano, covered by a textile and ornamented by sombreros and artworks. *Tobias and the Angel* is visible above the piano, and *Sor Pudenciana* can also be seen. Two chairs from the suite of chairs with Chinese-style scrolled backs are visible along with a candlestand and an upholstered chair with a scrollwork armrest. The furnishings of the mantle are clearly visible, and a pair of large jugs ornaments the hearth.

503 Figure 205 is OL.1986.378.3.B.

504 Figure 206 is OL.1988.745.203; figure 207 is OL.1988.745.210, and figure 208 is OL.1988.745.211. For further information on the dating of the Lark photographs see the entry for Charles T. Lark Jr. in "Who's Who at Olana."

505 The photographs are dated on the reverse. For further information, see the entry for Richard Wunder in "Who's Who at Olana."

506 Figure 209 is OL.1990.104.213; figure 210 is OL.1990.104.200; figure 211 is OL.1990.104.248; figure 212 is OL.1990.104.217; figure 213 is OL.1990.104.215.

A final series of photographs was taken sometime in late 1964 or early 1965 by Wendover and Jinny Neefus.⁵⁰⁷ While figures 214, 215, and 216 were probably taken on the same day, figure 217 was probably taken later, as the protective wooden barrier in the west-facing window seems to indicate. Taken together, the photographs confirm the furnishings seen in the Wunder photographs, with some additional information. The alcove in the north of the room can be seen clearly; it is furnished with a couch and a large easy chair. Church's *Ira Mountain* hangs on the wall, while Palmer's bust *Spring* sits on a pedestal. The curtains on the west window are visible. All the other artworks and ornaments in the room can also be seen clearly.

The Studio in the Twentieth Century

In an oral interview with Vera Frier Dietz the furnishings in the studio were discussed.⁵⁰⁸ She lived on the Olana estate from 1904 to the mid-1920s. Her father was first a gardener, then the farm manager, and her mother was the cook. In her late teens and early twenties, Mrs. Dietz helped in the kitchen. She mentioned that at that time the Palmer sculpture of *Sleep* was in the Studio and set in the little alcove window. Dietz continued that the Studio was used as a display room and that "they had the piano in there. They had a couch in there and some tables, and a chaise. . . . They had a cabinet just to the right of the door as you come in with beautiful glass in it." She then mentioned that there were Mexican hats on the piano.

A cursory inventory of the contents of Olana was taken in 1943 at the time of Louis Church's death; however, the Studio seems to have been completely omitted from it.⁵⁰⁹

In 1953 David Huntington made a diagram of the artworks on the walls of Olana, including the Studio. Headed "Gnd fl. Studio" and dated November 21-22, 1953, the

507 Multiple copies of figures 214-217 exist in the Olana collections, including in the DHP (OL.1993.19); some of these are stamped with the Neefus studio mark. Copies are also found in the Mazzacano photo album (OL.1998.22). For further information on the dating of these photographs, see the entry for Wendover and Jinny Neefus in "Who's Who at Olana," and "Photographers at Olana, 1950s-1960s," research project, ORC.

508 Vera Frier Dietz, interview by James Ryan, April 4, 1983, ORC.

509 John H. Vint, appraisal performed in connection with New York estate tax of Louis P. Church, dated May 1944, in the Columbia County Surrogate's Court, file 2230, Columbia County Courthouse, Hudson, N.Y.; copy in ORC.

diagram labels each artwork with a number and provides a key below.⁵¹⁰ The following is Huntington's keyed list for the room, which begins on the west wall of the north alcove ("Ch" is his abbreviation for Church):

- Labeled
1. Ch. Catskill or New Eng ldscp w gen interest in foregrd – large
 - 1a. porcelain object
 - 1b. Persian Ms ills From an Idyll by Rudati – Tehran
 - 1c. oil ldscp very small
 2. large Chinese scroll hanging
 3. [illegible] ldscp – large [Cole?] 39 ½ x 59 (in tran)
 4. still life
 5. ldscp + figs – large
 6. Angel + Saint
 7. 18C Spanish ptg – long inscript
 8. Near Eastern hanging
 9. Venus + Cupid or something Mythological subj
 10. Icon
 11. Ch – lake + mnt

On September 16, 1964, Richard P. Wunder conducted an inventory of the paintings and sculpture in the studio.⁵¹¹ The following is his inventory:

Manner of Ruppolo, "Still Life of Vegetables"
Monogrammist - RB, "Exotic Landscape with Figures" (dated 1629)
Manner of Pillement, "Landscape"
Italian 17th c., "Last Communion of Saint Jerome"
Mexican, "Standing Female Saint" (fully signed and dated 1782)
Manner of Maratta, "The Penitent Magdalen"
Russian 18th c., "Icon of Saint Basil" (?)
Church, "Mount Ida", "Vermont" (1850)
Persian miniature portrait of a man
Church, "Mount Kathadin", "Maine"
Erastus Palmer, "Female Bust" (marble)
Erastus Palmer, "Standing Figure" (plaster)

Shortly after Sally Church's death, the Lark family hired O. Rundle Gilbert to make an appraisal of all the furnishings in the main residence. Between October 1964 and January 25, 1965, Gilbert inventoried and tagged all the objects, excluding the

510 The diagram is in DHP.

paintings, which had been taken to New York City for appraisal.⁵¹² The
O. Rundle Gilbert appraisal is the first

511 The inventory is dated. It is found in WP.

512 See O. Rundle Gilbert in “Who’s Who at Olana” for an explanation of the dating of this document.

complete, object-by-object, room-by-room inventory of the main residence. It is reprinted here as Appendix 2.

CONCLUSIONS

The studios Church used before the construction of the studio wing differed markedly from it in character. The studio in Tenth Street contained items directly related to the scenes Church painted; the very palm leaves, panther skins, and butterflies there might have reappeared on canvas. The art he displayed was either his own or by his teachers and peers and therefore intimately related to his own. The furnishings of the studio were thus the artifacts of his painting.

The studio built on a knoll below the main residence at Olana likewise differed from the later studio wing. This earlier studio was a private place, deliberately separated from both Cosy Cottage and Olana for the privacy this would afford. There is little discussion of its appearance, except mention of a new coat of paint and of the difficulty in achieving proper placement of Palmer's *Spring*. Because such scarce documentation survives about this studio, one can conclude that it was not intended to showcase objects or entertain guests.

The Studio within Olana's studio wing, by contrast, contained objects only tangentially related to the scenes of the primeval New World Church had painted earlier; instead, the room reflected the aesthetic concerns of his later years.⁵¹³ The Lockwood de Forest mantel and cabinet, the fireplace tiles by Ali Mohammed Isfahani, the baskets, and the pre-Columbian objects were all created by native craftsmen who were reviving or perpetuating ancient skills. Church's concern with religion, especially various aspects of Christianity, is expressed through numerous works of art, from the icon to several biblical scenes to his own and Palmer's allegorical portrayal of the Christian life. The Old Worlds, both East and West, are abundantly represented, with Middle Eastern tiles, metalwork, and carpets, old master paintings, a sculpture of a charioteer, and a fragment of the Parthenon. Finally, the human culture of New World is

513 Church's concerns in building and furnishing the entire studio wing and manipulating its views are discussed at length in Zukowski, "Creating Art and Artists," 337-367. Portions of this section are taken verbatim from this work.

represented through paintings and statuary depicting its saints, through the artifacts of its ancient people of both North and South America, and especially through Church's own landscapes. Church was looking for the ancient origins of human culture in an attempt to connect humankind with the divine.

Church engineered a particularly revealing comparison by hanging David Vinkboons's *Tobias and the Angel* (1619) and his own *Christian on the Borders of the "Valley of the Shadow of Death"* on either side of the door to the Corridor (see figure 208). Both paintings depict small figures in a large landscape, young men engaged in spiritual journeys. In the apocryphal biblical tale of Tobias and the angel, Tobias must make a perilous journey to reclaim money owed to his father. Vinkboons portrays the moment when the angel Raphael appears to help guide the youth. Church's own painting is taken from the moment in *Pilgrim's Progress* when Christian, Bunyan's Everyman, hesitates before entering the Valley of the Shadow of Death. Both paintings show youths in the act of undertaking life-threatening spiritual journeys. Both youths are saved by their unshakable faith and righteous actions. These are provocative paintings to display in a studio, the site of Church's own life journey as a painter.⁵¹⁴ Indeed, by juxtaposing his own painting with that of Vinkboons, an old master who specialized in landscapes with figures as Church did, Church claims a place along a venerable continuum.

The building of the studio wing, with the Studio itself as its centerpiece, was a major expression of Church's creativity, undertaken in the face of failing health and declining artistic reputation. Though his body no longer did his bidding and his paintings no longer commanded undivided attention, Church could still use his talents in construction and furnishing. Speaking of new vistas he had created in his grounds, Church said "I can make more and better landscapes in this way than by tampering with canvas and paint in the studio."⁵¹⁵ He embraced architecture and furnishing as a fulfilling substitute for painting. However, the evidence of the Studio indicates that if his health returned, Church was ready to take up new directions in painting as well as continue old ones. The many references to ancient human culture show Church poised to adopt it as a

514 Avery, *Church's Great Picture*, 31 and 33, makes the point that pilgrimage is also a theme in *The Heart of the Andes*.

515 Frederic Church to Erastus Dow Palmer, Oct. 18, 1884, McKL.

theme. The painting room set high in the tower shows his continuing preoccupation with dramatic atmospheric events, spread panoramically below him. Unfortunately, circumstances never equaled Church's hopes, and he was seldom able to take up the brush again. At the same time, popular taste swung ever more toward introspection and subtlety in landscape, themes that were not Church's forte. The studio itself, then, stands as a major work of art from Church's later career.

Superficially, the Studio at Olana resembles other late-nineteenth century studios, but at its core the room expresses entirely different aims. Church's oriental carpets, his lounge draped with throws, his pierced wooden screen in the window, his old masters – similar objects could be found in other studios. Like other late-nineteenth century artists, Church displayed souvenirs of his travels, gifts from friends, and expressions of his taste. Visually, the Studio at Olana differs little from other studios of its day. Thus, in furnishing his studio, Church proved himself capable of keeping abreast of artistic trends; however, the Studio at Olana is very different from mainstream aestheticizing studios. By juxtaposing an expansive view with the interior, by making references to ancient architectural forms, by the meanings his furnishings suggest Church never abandoned empiricism. In the Studio, he expressed age-old architectural form in modern materials, brought actual or seemingly old objects together, and set chairs before a living landscape picture window. The room was a place where age was made tangible and architectural form and the landscape could be physically experienced over time. In contrast to the cosmopolitan artists of the late nineteenth century, who evoked history and foreign cultures in their studios and then transmitted these poetic suggestions in their artwork, Church created a place where the material evidence of the timelessness of human culture and the divine presence could be witnessed, even touched. His studio, unlike his late canvases, shows that Church did not abandon his hopes of being an artist who could reveal spiritual truths to a skeptical world.

RECOMMENDATIONS

Floor Coverings

The major floor covering in the Studio is the large Oriental rug (OL.1982.872). Because of the tour pattern in the Studio, it is impossible to use this rug. The visitor

traffic going over the rug would cause deterioration to the original object, even when covered with a tour carpet. It is important, however, for the visitor to realize that the studio had a room-size rug. The room-size rug gives the room a cohesive appearance. If possible it should be reproduced.

The other floor coverings used in the Studio are a variety of scatter rugs and runners used in areas not covered by the larger rug. A kilim rug (OL.1981.834) is used in the Studio to interpret that it was used on top of the larger rug to protect the larger rug from paint stains.

Extant Objects

ACCESSION NO.: OL.1981.834

HFR: 1

OBJECT DESCRIPTION: BIJAR KILIM RUG

LOCATION: room 111 – Studio

SUBLOCATION: center

DATE: 1880-1890

MAKER: Kurdish tribesmen

ORIGIN: Bijar, Persia

MATERIALS: wool

COMMENTS: In an illustration, published in May 1878 in *Scribner's Monthly*, a Church painting on an easel in a studio is depicted. The easel is set up on an oriental rug that is used as a drop cloth over a wooden floor. It is unclear whether this is actually a depiction of Church's studio or merely a setting for the painting. Bijar kilim rugs from this period were inexpensive in comparison with other oriental rugs, and it is possible that it was used as a drop cloth. This rug has stains that were interpreted by site manager Alan Dages as paint stains. The rug is of the right size and quality to have been used as a drop cloth, and it is therefore recommended.



ACCESSION NO.: OL.1981.813

HFR: 2

OBJECT DESCRIPTION: SERAPI RUG, RUGS

LOCATION: room 111 – Studio, north and center

SUBLOCATION: in front of door to the tower

DATE: 1867-1900

MAKER: unknown maker

ORIGIN: northwest Persia

MATERIALS: wool

COMMENTS: A small rug is visible in front of the door to the tower in figure 205. This rug is recommended for that position. The Churches often placed small rugs in doorways as “bridges” between rooms. Because the tour path passes thorough many of the first-floor doorways, this use of rugs cannot be replicated throughout, but here it is possible.



ACCESSION NO.: OL.1981.833

HFR: 3

OBJECT DESCRIPTION: MOGHON RUG

LOCATION: room 111 – Studio

SUBLOCATION: in front of west window

DATE: 1867-1890

MAKER: unknown maker

ORIGIN: Caucasus region

MATERIALS: wool

COMMENTS: This rug is visible in this location in figure 205.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: reproduction to be based on OL.1982.872

HFR: 4

OBJECT DESCRIPTION: RUG

LOCATION: room 111 – Studio

SUBLOCATION: center

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Visible in this location in photographs, figures 201, 202, and 203. The very poor condition of this rug precludes its use, and a reproduction or a period replacement from outside the collections should be used. A room-size rug is important, as it gives a cohesive appearance to the room. This rug is visible in the 1964 photographs of the Dining Room / Picture Gallery.



Window Treatments

The major consideration for the window coverings in the Studio is the fragile condition of the original curtains of the west window, not currently hanging, that should be reproduced. The fabric-covered shutters on the south transom and doors were reproduced in 1985. Consideration should be given to reproduce exactly the original fabric and gimp. The original curtains for the north windows have not survived, nor has any photographic evidence of them; yet the window is fitted with a curtain rod. It is recommended that curtains for the north window be made using the extant west window curtains as models. A curtain rod is still extant at the south double doors. If curtains were hung here, the doors would be inoperable. Perhaps the rod was used solely to hang draft-blocking curtains during the winter months. In any case, no curtains are recommended for this position.

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be based on OL.1982.1332

HFR: 5

OBJECT DESCRIPTION: CURTAINS

LOCATION: room 111 – Studio

SUBLOCATION: west window

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Visible in this location in figure 205, a photograph dating from the 1890s, are what appear to be dark velvet curtains. The passementerie currently on the curtains (OL.1982.1332) is not visible on the curtain in this photograph. The decoration may not be visible because of the angle from which the photograph was taken. The curtains and the passementerie are visible in this location in the 1964 photograph of the Studio.



ACCESSION NO.: to be reproduced
OBJECT DESCRIPTION: CURTAINS
LOCATION: room 111 – Studio
SUBLOCATION: north window
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 6

COMMENTS: There are no photographs from the nineteenth century showing this side of the Studio. Photographs dating from 1964 show no curtains in place here. However, there is a curtain rod with wear marks that matches the one on the west window. Curtains should be made reproducing the extant curtains from the west window (OL.1982.1332) in fabric, trim, scale, and style. The pierced wooden screen above the main part of the window is hinged at the top to regulate the amount of light coming through. Further investigation should be made to understand how the pulley mechanism operates this window screen.



ACCESSION NO.: existing reproductions based on OL.1978.3
OBJECT DESCRIPTION: FABRIC and GIMP-COVERED SHUTTERS
LOCATION: room 111 – Studio
SUBLOCATION: south window
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 7

COMMENTS: Visible in this location in figure 204, which dates from about the 1890s. These are fabric-covered interior shutters and window frame. This item may relate to bill from W & J Sloane, dated July 24, 1890, which states “2½ yds Velour.”⁵¹⁶ By the 1970s these shutters were in shreds; in 1985 reproductions were fabricated using the original wood frames and a reproduction fabric and gimp, based on OL.1978.3, the remnants of the original shutters.



516 See bill to Frederic Church, ESCP.

Furniture

A major visual element of the furniture in the Studio is the upholstery. All the upholstered pieces need to be reupholstered. The color of the original upholstery on the furniture in the Studio is blue or gold, which are the colors found on many of the upholstered pieces at Olana. When the furniture is reupholstered, the color design element created by Church in Olana will become more apparent. To protect the new upholstery from the summer light and to practice what Church seems to have done, slipcovers or draped ornate textiles should be used from June until September. This is in keeping with the removal of the curtains to prepare the house for summer.

Some of the furniture is also in need of conservation. The upholstered armchair (OL.1982.1043) is currently in storage; it has a broken leg. The print chest (OL.1981.1105) needs to have its casters replaced. All the furniture visible in the extant restoration period photographs, with the exception of an upholstered lounge, is in the Olana collections; a reproduction for the lounge is recommended.

To accommodate the tour pattern in the Studio, two chairs documented as Studio furnishings have not been included in this *Historic Furnishings Report*. These are visible in figure 204 flanking the door to the Piazza with rugs or saddlebags draped over them. It would be impossible to use the doorway as an entrance for visitors if the chairs are there. The sofa, carved table, Shaker rocking chair, and lounge should also be pushed back slightly against their respective walls to accommodate the tour carpet and to prevent them from being damaged by visitors.

Furniture associated with the process of painting, such as easels, paint stands, etc., is treated in a separate section.

Extant Objects

ACCESSION NO.: OL.1981.895

HFR: 8

OBJECT DESCRIPTION: PLINTH

LOCATION: room 111 – Studio

SUBLOCATION: northwest corner of alcove

DATE: c. 1860s

MAKER: possibly designed by Frederic Church

ORIGIN: New York

MATERIALS: wood

COMMENTS: This plinth is visible in the stereograph of Church's New York City studio, dating from about 1866, and is there shown with the bust *Spring* set on top of it (see figure 201). The bust was also in Church's first studio on the grounds of Olana. The plinth and bust are visible in this location in the 1964-65 photographs of the Studio, and the same bust sits on the plinth. The plinth may have been designed by Frederic Church; it resembles the bookcases Church designed for the Court Hall in 1886.



ACCESSION NO.: OL.1980.1256

HFR: 9

OBJECT DESCRIPTION: SQUARE PIANO

LOCATION: room 111 – Studio

SUBLOCATION: north wall

DATE: 1848-49

MAKER: Chickering

ORIGIN: Boston

MATERIALS: rosewood, wood, iron, ivory, and brass

COMMENTS: This piano was in the Studio at least by 1910, as remembered by Vera Frier Dietz. Frederic Church probably inherited this piano from his family after 1886. A check entry from Joseph Church for a Chickering piano states, “check for 441.50 to pay Chickering for Piano Dpt – November 21st 1849.” This piano design was made by Chickering in 1848-49 so it is very likely the same piano. The piano is visible against the east wall in the 1964 photographs of the Studio. Since it is known what was against the east, south, and west walls during the 1890s, it has been determined that the only place left that would fit the piano would be against the north wall.



ACCESSION NO.: OL.1981.896

HFR: 10

OBJECT DESCRIPTION: PLINTH

LOCATION: room 111 – Studio

SUBLOCATION: north wall

DATE: 1870-1890

MAKER: possibly designed by Frederic Church

ORIGIN: New York

MATERIALS: wood and paint

COMMENTS: Palmer's statue *Faith* (also known as *Supplication*) appeared on a plinth in the stereograph of Church's studio dating from about 1866 (figure 201), but it is not clear if it stood upon this plinth. This plinth is visible in this location in the 1964 photographs of the Studio. An oil sketch by Church (OL.1982.767) has the same stencil design and colors that are on the plinth, although the design itself is labeled “Spring.”



ACCESSION NO.: OL.1982.1043

HFR: 11

OBJECT DESCRIPTION: EASY CHAIR

LOCATION: room 111 – Studio

SUBLOCATION: east wall, in front of HFR 12

DATE: 1885-1895

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, metal, and fabric

COMMENTS: Visible in this location in figure 203, dating from about the 1890s. The bottom layer of three layers of upholstery is a yellow-gold silk damask that matches the bottom layer of upholstery found on two other chairs in the studio (OL.1981.893.1, .2; HFR 17).⁵¹⁷ This chair may relate to a bill, dated November 21, 1889, from Lanthier Art Rooms for “1 sett yellow covered furniture 1 sofa and 3 chairs.”⁵¹⁸ Figure 204 shows the chair slipcovered with a patterned textile. The chair should be reupholstered in reproduction yellow-gold silk damask, and if it can be determined what the material of the slipcover was, the slipcover should be reproduced matching the appearance of the one visible in the photograph.



ACCESSION NO.: OL.1981.1122

HFR: 12

OBJECT DESCRIPTION: CURIO CABINET

LOCATION: room 111 – Studio

SUBLOCATION: east wall, north corner

DATE: c. 1890

MAKER: Lockwood de Forest workshops

ORIGIN: Ahmadabad, India

MATERIALS: teak, glass, and brass

COMMENTS: This corner of the Studio is not visible in the photographs of the Studio that date from about the 1890s. This cabinet was in place early in the room's existence, for the original floor finish and wall color are beneath and behind the object. It was in this location at least by 1910, as remembered by Vera Frier Dietz. The cabinet is visible in this location in the 1964 photographs of the studio.



ACCESSION NO.: OL.1981.1105

HFR: 13

OBJECT DESCRIPTION: PRINT CHEST

LOCATION: room 111 – Studio

SUBLOCATION: east wall, south corner

DATE: c. 1889

MAKER: probably designed by Frederic Church

ORIGIN: New York

517 See Lahikainen and Myrholm, “Upholstery Conservation Site Survey Report,” June 1991, ORC.

518 See ESCP.

MATERIALS: wood, brass pulls, and iron locking mechanisms

COMMENTS: Visible in this location in figures 203 and 204. Probably designed by Frederic Church specifically for his new studio, as storage for his large collection of drawings, prints, photographs, and other artworks. This chest may relate to a bill, dated January 2, 1890, from A. G. Newman for 19 brass drawer pulls;⁵¹⁹ the chest has 19 drawer pulls. The object is inscribed on the bottom of a drawer in a stylized box drawing with “1889.”



ACCESSION NO.: OL.1981.1006

HFR: 14

OBJECT DESCRIPTION: UPHOLSTERED SOFA

LOCATION: room 111 – Studio

SUBLOCATION: center

DATE: 1890

MAKER: purchased from James A. Seward & Co.

ORIGIN: New York City

MATERIALS: wood, cotton, horsehair, and metal springs

COMMENTS: Visible in this location in figures 203 and 204. The sofa has three layers of upholstery; the bottom layer is a dark blue velvet on the front and a striped blue velvet on the back.⁵²⁰ The item probably relates to bill from James A. Seward & Co., dated July 3, 1890, that charges for “1 Sofa in Velour” and to another dated August 1, 1890, from the same company for “2 Feather Sofa Pillows in Velour.”⁵²¹ The sofa should be reupholstered in reproduction blue velvet upholstery with matching fringe. Figure 203 shows two large pillows on the sofa that are covered with the same upholstery fabric. These pillows should also be reproduced.



ACCESSION NO.: OL.1981.887

HFR: 15

OBJECT DESCRIPTION: CURULE CHAIR

LOCATION: room 111 – Studio

SUBLOCATION: south wall

DATE: 1880-1890

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, fabric, and nails

COMMENTS: Visible in this location in figure 204. The photograph shows the chair draped with saddlebags (OL.1981.832). Investigations have revealed that the chair retains an upholstery of cotton with a paisley pattern of brick-red on buff,⁵²² this may be the original treatment, but it is very worn. The chair should be reupholstered.

519 See ESCP.

520 See Lahikainen and Myrholm, “Upholstery Conservation Site Survey Report,” June 1991, ORC.

521 See ESCP.

522 See Lahikainen and Myrholm, “Upholstery Conservation Site Survey Report,” June 1991, ORC.



ACCESSION NO.: OL.1985.1016

HFR: 16

OBJECT DESCRIPTION: IMITATION RED LACQUER TABLE

LOCATION: room 111 – Studio

SUBLOCATION: south wall

DATE: 1876-1890

MAKER: unknown maker

ORIGIN: United States

MATERIALS: Wood, metal, and paint

COMMENTS: Visible in this location in figure 204, which dates from about the 1890s.

The photograph shows two lower shelves filled with books (the books on the bottom shelf are set horizontally, those on the top shelf are set vertically), an ornate textile draping the top, and a sculpture (OL.1981.889, HFR 62) set on top of the textile.



ACCESSION NO.: OL.1981.893.1-.2

HFR: 17

OBJECT DESCRIPTION: UPHOLSTERED SIDE CHAIRS

LOCATION: room 111 – Studio

SUBLOCATION: west wall, flanking window

DATE: 1885-1895

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, metal, and fabric

COMMENTS: Visible in this location in figure 205. The chairs have three layers of upholstery, and the bottom layer is a yellow-gold silk damask. The chairs could relate to a bill, dated November 21, 1889, from L. A. Lanthier, that charges for “1 sett Yellow covered furniture 1 sofa and 3 chairs.”⁵²³ The chair that was also in the Studio (OL.1982.1043, HFR 11) was covered in same yellow-gold silk. Both chairs should be reupholstered in reproduction yellow-gold silk damask. The photograph shows a matching patterned fabric throw draped over each chair; these throws should also be reproduced.



ACCESSION NO.: OL.1981.1107

HFR: 18

OBJECT DESCRIPTION: CARVED TABLE

LOCATION: room 111 – Studio

SUBLOCATION: center

DATE: c. 1890

MAKER: attributed to Lockwood de Forest workshop

ORIGIN: Ahmadabad, India

MATERIALS: teak

COMMENTS: Visible in this location in figures 204 and 205. It may have been purchased from Lockwood de Forest's gallery since it is similar in design and quality of carving to other Lockwood de Forest pieces at Olana.

523 See ESCP.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: To be reproduced

HFR: 19

OBJECT DESCRIPTION: LOUNGE

LOCATION: room 111 – Studio

SUBLOCATION: center

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A two-armed lounge with an elaborate textile is visible in this location in figures 204 (OL.1986.378.3.C) and 205 (OL.1986.378.3.B) that date from about the 1890s. This piece of furniture is not currently in the Olana collections. Vera Frier Dietz remembers a chaise being in this room in the 1910s. The item may relate to a bill from James A. Seward, dated July 3, 1890, that lists “1 Divan in Silk Plush.”⁵²⁴ Another lounge (OL.1982.1801) is being used a substitute until a reproduction can be made.



ACCESSION NO.: to be reproduced

HFR: 20

OBJECT DESCRIPTION: SHAKER ROCKING CHAIR

LOCATION: room 111 – Studio

SUBLOCATION: center

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A Shaker rocking chair with a caned or rush seat is visible in this location in figures 203 and 204. The current labeled Shaker rocking chair on exhibit (OL.1981.892) has three layers of upholstery with the bottom layer being its original red and blue taping, so this is not the rocking chair visible in the photograph. There are several other Shaker rocking chairs in the collection in this size and design, but none seem to have been caned. These should be examined more closely in a conservation laboratory for evidence of caning. If a chair can be found in the collection that shows evidence of caning, it should be recaned and used here. If no such chair is found in the collection, this chair with conservation of its upholstery or reproduction of its upholstery should be used. Shaker furniture was popular in the late nineteenth century as it was well constructed and inexpensive.



524 See ESCP.

Objects Mounted to Walls and Ceilings

Figures 203, 204, and 205, the photographs dating from the restoration-period and depicting the eastern and southern portions of the room, represent the most important evidence for the artworks recommended for the Studio. Four major paintings and two other objects are seen on the walls of the Studio in these photographs; this is the bulk of the wall furnishings. The recommendations for furnishings for the north alcove are drawn from Hortense Ferguson Childs's "Reminiscences," which is the only evidence available for the space that dates from near the restoration period. The recommendations for furnishings for the space above the mantel are based on the 1964-65 photographs. Other evidence tends to corroborate the claims of this evidence. For example, many artworks recommended for the Studio, even those that are known to have come from different sources, are in the same style of frame: a simple neoclassical gilt frame.

Extant Objects

ACCESSION NO.: OL.1980.1959

HFR: 21

OBJECT DESCRIPTION: incomplete painting

LOCATION: room 111 – Studio

SUBLOCATION: north alcove, east wall

DATE: late 1890s

MAKER: Frederic Church

ORIGIN: probably Olana

MATERIALS: oil and chalk on canvas, wood stretcher

COMMENTS: Hortense Ferguson Childs's "Reminiscences" describes the paintings in the north alcove, the "recess" in the Studio. She first describes *Ira Mountain*, calling it an early work of Church, then notes: "Opposite to it is a large canvas on which there is chalked a masterly composition, conceived in Mexico, the last work of his skillful hands." I believe this large, unfinished oil and chalk composition by Church is the canvas that Childs saw; therefore, it is recommended for the position opposite *Ira Mountain* in the alcove of the Studio. The canvas shows a brilliant sun executed in oil and a chalked line representing the horizon of a mountainous landscape. The composition of the work is highly reminiscent of Church's 1855 painting, *The Andes of Equator* (Reynolda House Museum, Winston-Salem, N.C.), and the canvas has previously been identified as an abandoned version of that work. It is more likely, however, that Church would have reused such a large canvas at some point in his career and that this canvas is a later work. The elements visible at this very preliminary stage of work – the mountainous landscape and the bright orb of the sun – are quite consonant with Church's late works. Childs wrote her reminiscences sometime in the early part of the twentieth century, and she may have been describing the Studio as it was after Church's death and thus after the restoration period. She did, however, know Olana

intimately in the years when Church was alive and may as easily have been describing the Studio as it was when Church was alive. In any case, it is unlikely that the Churches would have left this wall space empty. The other large work of Church's last years, *Mount Katahdin from Millinocket Camp* (1895, Portland Museum of Art, Maine), was a gift to Isabel Church. That painting is visible on an easel in the East Parlor in 1901 (see ch. 16, "The East Parlor," of this *Historic Furnishings Report*), and decades later Louis Church gave it away. This is evidence that the painting was not hung in the Studio, which was, in large measure, a private room for Church and thus not the appropriate place to hang a painting that belonged to Isabel Church. By 1953, when David Huntington made the diagrams of the artworks in the Studio, two small works hung in this spot; they were clearly later substitutions. This canvas is recommended because of its correspondence to Childs's "Reminiscences" and because of its interpretive value. It should remain unframed.



ACCESSION NO.: OL.1980.1925.A-B

HFR: 22

OBJECT DESCRIPTION: PAINTING, *Mexican Forest - A Composition*

LOCATION: room 111 – Studio

SUBLOCATION: north wall, to right of alcove

DATE: 1891

MAKER: Frederic Church

ORIGIN: Olana

MATERIALS: oil on canvas, wood, gilt, plaster, and gesso frame

COMMENTS: This wall is not documented by any sources dating from the restoration period. In the 1964-65 photographs of the Studio there is an oriental scroll hanging in this location. This painting by Church, the only work now at Olana that was painted in the new studio wing, is included here for interpretive purposes. It depicts a dense forest interior. In composing the work, Church probably drew upon memories of monumental trees he had seen in Mexico. The painting is an expression of Church's long fascination with majestic trees.



ACCESSION NO.: OL.1981.28.A-B

HFR: 23

OBJECT DESCRIPTION: PAINTING, *Mountains in Distance, Mexico*

LOCATION: room 111 – Studio

SUBLOCATION: north wall, to right of alcove

DATE: late 19th century

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: oil on canvas, wood, gilt, and gesso frame

COMMENTS: This wall is not documented by any sources dating from the restoration period. In the 1964-65 photographs of the Studio a long oriental scroll hangs in this spot. This painting, which depicts Mexico where Church traveled nearly every winter, is chosen for interpretive purposes.

The painter of this canvas is not known, but it was probably either Worthington Whittredge or Jervis McEntee, two American artists who each accompanied Church to Mexico. By the late 1880s Frederic Church's mobility was greatly impaired by his arthritis. He sought relief in Mexico, and on his travels he was usually accompanied by servants and a friend or two. In the winter of 1892-93 Whittredge was his traveling companion. The two artists stayed in several places in central Mexico. On another trip to Mexico, undertaken in early 1889, Jervis McEntee was Church's companion. McEntee's diary records a visit from Church to McEntee's studio in December 1889, noting that Church offered to pay the artist's traveling expenses and in addition wanted to commission a small painting from him.⁵²⁵ This may well be that painting.



ACCESSION NO.: OL.1981.50

HFR: 24

OBJECT DESCRIPTION: PAINTING, *Christian on the Border of the "Valley of the Shadow of Death," Pilgrim's Progress*

LOCATION: room 111 – Studio

SUBLOCATION: east wall, above curio cabinet (HFR 12)

DATE: 1847

MAKER: Frederic E. Church

ORIGIN: United States

MATERIALS: oil on canvas, wood, gesso, and gilt frame

COMMENTS: The space on the east wall above the curio cabinet is not clearly visible in figure 203. This painting was found in this position in the 1950s. It was listed on Church's memorandum of artworks to be brought to Olana from Hartford in 1886, as *Valley of the Shadow of Death*. It was probably hung in the Studio shortly after the completion of the wing. The painting had been a gift from Church to his mother and was one of his first large-scale works.



ACCESSION NO.: OL.1980.1958.A-B

HFR: 25

OBJECT DESCRIPTION: PAINTING, *Capriccio of Architectural Ruins*

LOCATION: room 111 – Studio

SUBLOCATION: east wall, above door to Corridor

DATE: 1600-1650

MAKER: attributed to Francesco de Nomé

ORIGIN: Naples, Italy

MATERIALS: oil on canvas, wood, gesso, gilt, and paint frame

COMMENTS: The frame of this painting is visible in figure 203.

525 See Jervis McEntee diary, Dec. 10, 1888, Archives of American Art, Washington, D.C.

The painting was purchased in Rome; it appears on Church's list of paintings (OL.1985.608), dating from about 1869, as "11 Ruins-Moonlight 40." The plate still affixed to the frame indicates that Church worked with Knoedler and Company in New York City to issue a print after this work; however, efforts to find a copy of this print have so far been fruitless. The painting has been attributed to Francesco de Nomé, a painter active in Naples in the first half of the seventeenth century. He and at least two other painters used the name "Monzu Desiderio," a generalized appellation referring to their foreign origins and the surname of one of them. Modern art historians have discovered the identities of these separate artists, who painted in distinct styles. Francesco de Nomé is known today as the creator of paintings of architectural ruins that prefigure the fantasies of the twentieth century surrealists.



ACCESSION NO.: OL.1980.1953.A-B
OBJECT DESCRIPTION: PAINTING, *Tobias and the Angel*
LOCATION: room 111 – Studio
SUBLOCATION: east wall, above print chest (HFR 13)
DATE: 1619
MAKER: David Vinkboons
ORIGIN: Amsterdam, Netherlands
MATERIALS: oil on canvas, wood, gesso, and gilt frame
COMMENTS: Visible in this location in figure 203.

HFR: 26

This painting appears on Church's memorandum of artworks to be brought to Olana in 1886 as "David Vinkboons." The painting is signed with Vinkboons's monogram and dated 1619. Modern art historians firmly attribute the work to Vinkboons.



ACCESSION NO.: OL.1980.1952.A-B
OBJECT DESCRIPTION: PAINTING, *Portrait of an Unknown Woman*
LOCATION: room 111 – Studio
SUBLOCATION: south wall, to left of door to Piazza
DATE: c. 1675-c. 1750
MAKER: unknown artist
ORIGIN: Italy
MATERIALS: oil on canvas, wood, gesso, gilt, and paint frame
COMMENTS: This painting is visible in this location in figure 203.

HFR: 27

This painting may have been purchased by Church in Italy in 1868-69; it may be the work mentioned in his list (OL.1985.608) as number "47 – Portrait of lady – Cima di Conigliano? – 120" or "10 – Portrait of lady – life size – 150." Modern art historians believe the work may come from Italy, perhaps Florence. It is a conventionalized portrait of a woman, her features and costume are not so much realistic as denoting a certain type of beauty popular in the late baroque era.



ACCESSION NO.: OL.1981.1000.1-.2

HFR: 28

OBJECT DESCRIPTION: STARFISH

LOCATION: room 111 – Studio

SUBLOCATION: south wall, archway

DATE: 1883-1900

MAKER: natural object

ORIGIN: unknown origin

COMMENTS: This pair of starfish is visible in this location in figure 203. They are unusually large starfish.



ACCESSION NO.: OL.1981.1001.1-.2

HFR: 29

OBJECT DESCRIPTION: HANGING LAMPS

LOCATION: room 111 – Studio

SUBLOCATION: south and north walls, suspended from point of arch

DATE: late 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: These lamps are seen in the 1964-65 photographs of the Studio.

OL.1981.1001.2 is hung from the arch using what appears to be a bicycle chain, a device also used elsewhere at Olana to hang objects.



ACCESSION NO.: OL.1981.53.A-B

HFR: 30

OBJECT DESCRIPTION: PAINTING, *Sor Pudenciana*

LOCATION: room 111 – Studio

SUBLOCATION: south wall, to right of door to Piazza

DATE: c. 1782

MAKER: Andreas Lopez

ORIGIN: Mexico City, Mexico,

MATERIALS: oil on canvas, wood, gesso, and gilt frame

COMMENTS: This painting is visible in this location in figures 204 and 205.

Frederic Church purchased this painting in Mexico City in 1895 and cleaned it himself. It is thoroughly discussed in an article in an English-language newspaper published in Mexico City.⁵²⁶ The inscription on the canvas attributes it to Andreas Lopez, a painter known to be active in Mexico City at the end of the eighteenth century. The painting commemorates Sor Pudenciana del Corazon de Maria, who took her vows to become a nun in the Convento of the Incarnation in Mexico City on August 25, 1782. Sor Pudenciana's headdress, the emblem she wears at her breast, and the staff and statuette she holds are all symbols related to the particular convent she was entering. The inscription traces the nun's worldly lineage, especially her natural parents. *Sor Pudenciana* is similar to other portraits of nuns and novitiates produced in Mexico in the eighteenth century. Such portraits were often commissioned by the families of women who were, in effect, becoming brides of Christ when they entered the convent. Such portraits, which usually remained with the nun's family, thus functioned much as wedding portraits.

The painting was cleaned by Church himself. Much of the pigment composing the nun's dress has been worn away, while all the details of her headdress, breastplate, staff and statuette have been carefully retained. This disparity may reflect Church's deliberate attempt to make the picture look aged, while losing none of its iconographic content.



526 See Garczynski, "A Forgotten Artist."

ACCESSION NO.: OL.1980.1962

HFR: 31

OBJECT DESCRIPTION: EMBROIDERED WALL HANGING

LOCATION: room 111 – Studio

SUBLOCATION: west wall, above mantle

DATE: 1800-1850

MAKER: unknown maker

ORIGIN: probably Rhest or Isfahan, Iran

MATERIALS: silk, wool, and metallic threads

COMMENTS: This hanging is visible in this location in a 1964 photograph of the Studio. It is a particularly fine example of Rhest-work.



ACCESSION NO.: OL.1981.54.A-B

HFR: 32

OBJECT DESCRIPTION: PAINTING, *Penitent Magdalen*

LOCATION: room 111 – Studio

SUBLOCATION: north wall, above mantle

DATE: 1650-1700

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: oil on canvas, wood, gesso, gilt, and paint frame

COMMENTS: This painting appears on a list of paintings compiled by Frederic Church (OL.1985.608) as "17 – St Magdalen – 60." It is visible in this location in the 1964 photograph of the Studio and is included in the Wunder inventory of paintings. While experts have not been able to attribute this work to any particular painter, they do believe that it may have come from Bologna, Italy. It relates to the style of another baroque painter, Guido Reni.



ACCESSION NO.: OL.1981.844

HFR: 33

OBJECT DESCRIPTION: PAINTING, *Portrait of Alexander Nevsky*

LOCATION: room 111 – Studio

SUBLOCATION: north wall

DATE: probably mid-19th century

MAKER: unknown maker

ORIGIN: Russia

MATERIALS: oil and gilt on wood

COMMENTS: This painting is seen in this location in the 1964-65 photographs of the Studio. It may be the work included in Church's list (OL.1985.0608), dating from about 1868, as number "51 St ... small painting with gilt rays – 10." The Cyrillic inscription identifies the man as Alexander Nevsky, a military hero and ruler in medieval Russia who was later canonized. In 1978 the work was framed and glazed, which altered its appearance. Research should be done to see if the object can hang with some sort of invisible support, rather than with what is on the object at present.



ACCESSION NO.: OL.1981.49.A-B

HFR: 34

OBJECT DESCRIPTION: PAINTING, *Ira Mountain, Vermont*

LOCATION: room 111 – Studio

SUBLOCATION: west wall, in alcove

DATE: 1850

MAKER: Frederic Edwin Church

ORIGIN: United States

MATERIALS: oil on canvas, wood, gesso, and gilt frame

COMMENTS: This painting was described in this location in Hortense Ferguson Childs's "Reminiscences," which was written in the first decades of the twentieth century and was based upon her memories of Olana in the 1880s and 1890s. In her discussion of the Studio she noted that, "Here, in a recess, one may see the first picture of an importance painted by Mr. Church – It is a simple scene in New England. It shows promise, especially, in the handling of the sky."⁵²⁷

This description is quite consistent with Church's own recollection of the picture.⁵²⁸ *Ira Mountain, Vermont* was painted in 1850 and was exhibited the same year at the National Academy of Design. Although reviews praised other works by Church that were shown in that exhibition, Church valued this canvas highly. The painting was sold to a private patron and resold in 1871, when Church wrote a testimonial about it that appeared in the auction catalog. He noted that, "Although the picture is one of my earlier efforts, yet I did it with great care, and with a relish, and it was an exact representation of the scene (Ira Mountain, Near Clarendon, Vermont), where I was then spending the summer."⁵²⁹ At some point, Church apparently purchased the painting and brought it back to Olana.



Objects on Flat Surfaces

The decorative and fine art objects found in the Studio show Church's diverse collecting interests and represent a mixture of cultures, styles, and eras. Many of the objects relate specifically to places visited by Church or refer to different aspects of Church's career. These objects range from Mexican curiosities to European and Middle Eastern decorative arts. Some of the objects in the Studio were gifts from friends. The two sculptures by Erastus Dow Palmer illustrate the close personal friendship that Church and his family maintained with the Palmer family.

527 Hortense Ferguson Childs, "Reminiscences," WP, 12.

528 For full details on the painting, see Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. #248.

529 Quoted in Carr, *ibid.*, 165.

Figures 203, 204, and 205 provide evidence from the restoration period for the placement of objects on the south side of the room. There are no extant photographs from the nineteenth

century showing the north side of the room. Usually the arrangement and objects that Sally Church maintained at the time of her death are used as a basis for recommendations when no earlier documentation exists. When Sally Church's arrangement is not possible to reproduce, the decorative and fine art objects used on this side of the room were selected to complement existing themes and objects that are known to have been in the various studios Frederic Church maintained or to reflect his interests in the 1890s.

A separate section of this chapter lists the painting tools and equipment recommended for the Studio in HFRs 93-114. The contents of the curio cabinet are also listed separately in HFRs 115-170.

Extant Objects

ACCESSION NO.: OL.1981.894

HFR: 35

OBJECT DESCRIPTION: SCULPTURE, *Spring*

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 8

DATE: 1857

MAKER: Erastus Dow Palmer

ORIGIN: Albany

MATERIALS: marble

COMMENTS: *Spring* is recommended for this location because it has a long history of being displayed in Frederic Church's studios and because it was found in this location in 1964.

In Erastus Palmer's account books an entry dated January 1858 shows Church to owe \$600 for "bust *Spring*," and he is credited with this amount in an entry dated February 11, 1860, "by landscape *Home of the Pioneer*." *Spring* is visible in the stereograph from about 1866 of Frederic Church's studio in New York City (figure 201). By 1870 it was back at Palmer's studio, for Church mentioned in a letter to Palmer, dated June 7, 1870, that, "The bust *Spring* the wagon &c are the things I wish to see in Albany."⁵³⁰ A letter written from Cosy Cottage by Isabel Church to Mrs. Palmer sometime in 1870 mentioned, "Bust has just come, and Fred is about to open the box."⁵³¹ In another letter from Cosy Cottage to Erastus Dow Palmer, dated August 19, 1872, Frederic Church explained that, "My very broad window in my studio does not permit the most favorable light, but the lovely thing is more exquisite than ever I cannot place it in the best position since the room is my workshop but I hope that before long she will find her haven in 'Arlimna'."⁵³² (Church here used an early name for the residence; "Arlimna" was never adopted as the name for the home.) The bust is visible in this location in the 1964-65 photographs of the Studio.

530 Frederic Church to Erastus Dow Palmer, June 7, 1870, McKL.

531 Isabel Church to Mary Palmer, undated (c. 1870), ESCP.

532 Frederic Church to Erastus Dow Palmer, Aug. 19, 1872, McKL.



ACCESSION NO.: OL.1981.406.2
OBJECT DESCRIPTION: SCULPTURE, *Saint Estanisloa De Kotska*
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 19
DATE: mid-18 century
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: wood, gesso, and paint
COMMENTS: Relates to Church's travels to Mexico in the 1890s.

HFR: 36



ACCESSION NO.: OL.1981.406.1
OBJECT DESCRIPTION: SCULPTURE, *Saint Luis Gonzaga*
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 19
DATE: mid-18th century
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: wood, gesso, and paint
COMMENTS: Relates to Church's travels to Mexico in the 1890s.

HFR: 37



ACCESSION NO.: OL.1983.309
OBJECT DESCRIPTION: BRONZE VESSEL
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 9
DATE: 1870-1900
MAKER: unknown maker
ORIGIN: China
MATERIALS: bronze
COMMENTS: This vessel is recommended because it reflects Church's interest in oriental cultures and because it forms an appropriate grouping with the other objects on the piano.

HFR: 38



ACCESSION NO.: OL.1981.636
OBJECT DESCRIPTION: VASE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 9
DATE: c. 1870-c. 1890
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: stoneware

HFR: 39

COMMENTS: Relates to Church's interest in Persia. This vase is probably by Ali Mohammed Isfahani, the maker of the Studio fireplace.



ACCESSION NO.: OL.1982.213.1, .2 **HFR:** 40
OBJECT DESCRIPTION: POLISHED LONGHORNS
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 9
DATE: 19th century
MAKER: natural object
ORIGIN: southwestern United States or Mexico
MATERIALS: horn
COMMENTS: Descriptions of Church's studio in New York City mention various animal heads, horns, and antlers. A bill from George Siegel, dated January 2, 1890, listing the objects to be moved out of Church's studio in New York City, includes: "2 large crate for Horns."⁵³³



ACCESSION NO.: OL.1981.958 **HFR:** 41
OBJECT DESCRIPTION: FIGURAL INCENSE BURNER
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 9
DATE: 19th century
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: ceramic
COMMENTS: This object is included to reflect Church's interest in the pre-Columbian cultures of Mexico. A paper label is glued on its base, reading in Church's handwriting: "Mexico." Church may have believed that this was a fifteenth or sixteenth century vessel made by the Aztecs. It is now believed to have been made in the nineteenth century by native Mexican craftsmen who imaginatively reinterpreted century-old motifs.



ACCESSION NO.: OL.1981.1010 **HFR:** 42
OBJECT DESCRIPTION: FRAME SAMPLE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 9
DATE: c. 1870-c. 1800
MAKER: attributed to Goupil's (also known as Knoedler's) probably designed by Frederic Church
ORIGIN: New York City

533 In ESCP.

MATERIALS: wood and gesso

COMMENTS: This is a sample fabricated to show how a finished frame might look. Church probably specified the decorative elements he wanted, and Goupil's, an art store in New York City managed by Frederic Knoedler, fabricated the sample. It is included to represent Church's interest in the frames for his finished artworks.



ACCESSION NO.: OL.1981.256

HFR: 43

OBJECT DESCRIPTION: EWER

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 9

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: Relates to Church's life-long interest in objects from the Middle East.



ACCESSION NO.: OL.1982.864

HFR: 44

OBJECT DESCRIPTION: HELMET

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 9

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: iron and brass

COMMENTS: Relates to Church's interest in ancient Persian objects. The helmet is in the Kalad Khud style.



ACCESSION NO.: OL.1980.32

HFR: 45

OBJECT DESCRIPTION: CANDLESTAND or LAMPSTAND

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 9

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: This object relates to Church's interest in Middle Eastern objects. This stand was meant to hold a candle or an oil lamp.



ACCESSION NO.: OL.1982.227

HFR: 46

OBJECT DESCRIPTION: SCULPTURE, *Camel*

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 9

DATE: c. 1867-1900

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: plaster and iron

COMMENTS: This object is recommended for the Studio because it is probably a sculptor's maquette or *bozzetto* and may have been used as a model by Church.



ACCESSION NO.: OL.1978.1

HFR: 47

OBJECT DESCRIPTION: SCULPTURE, *Faith* (also known as *Supplication*)

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 10

DATE: 1860

MAKER: Erastus Dow Palmer (cast by Giuseppe Nicatti)

ORIGIN: Albany

MATERIALS: plaster of paris and paint

COMMENTS: In a letter to Frederic Church dated June 6, 1860, Erastus Dow Palmer explained that, “The original cast of *Faith* was a miserable, porous thing, and I have made a cast from it in a very nice firm plaster so that I can ‘touch it up’ pretty good. This obviates any delay in my present of it to Mrs. C. But after all I have probably made a good deal more fuss about it than the thing merited, so I am not going to call it a bridal present, only a little gift. Still I am sure it is my very finest work in sentiment and depth of feeling.”⁵³⁴ The sculpture is visible in the stereograph of Frederic Church's New York City studio dating from about 1866 (see figure 201). It is also visible in the 1884 photographs of the Court Hall (figures 135 and 138, OL.1986.378.12.A and 16.A). The bust was moved to a new location when the bookcases were installed in the Court Hall in 1886. It is visible in its current location in the 1964 photographs of the Studio and is included in the Wunder inventory of paintings and sculptures.

This statue can legitimately be given two different titles. Henry Tuckerman, in his early history of American artists, described the statue in his discussion of Palmer's oeuvre and noted that it had subsequently been given the name *Supplication*.⁵³⁵ The presence of this statue in Church's Tenth Street studio by about 1865 and at Olana by 1884 indicates that this is the one Palmer titled *Faith* in his 1860 letter to Church; it is also consistent with Tuckerman's description. The statue, a wedding gift to Isabel Church from the sculptor, nonetheless has a history of being exhibited in Church's Studio.



534 Frederic Church to Erastus Dow Palmer, June 6, 1860, McKL.

535 See Tuckerman, *Book of the Artists*, 360-361.

ACCESSION NO.: OL.1981.1188

HFR: 48

OBJECT DESCRIPTION: COLUMN FRAGMENT

LOCATION: room 111 – Studio

SUBLOCATION: near HFR 11

DATE: 5th century B.C.

MAKER: unknown maker

ORIGIN: Athens, Greece

MATERIALS: marble and paint

COMMENTS: On December 3, 1869, the *Boston Daily Evening Transcript* noted that, “Church, the artist, has brought home many trophies of travel, such as a Beduin [*sic*] Arab's spear, a suit of Damascus armor, a huge bit of the Parthenon, Turkish embroidery, Palestine beads, etc., etc.” This column fragment is identified as the “huge bit of the Parthenon” that Church apparently brought to the United States from Athens, which he had visited. This object was in the Studio closet in 1964. These “trophies of travel” were presumably displayed in Church’s Studio during his lifetime. The measurements of the column seem to match those of columns of the Parthenon, which corroborates the 1869 claim.



ACCESSION NO.: OL.1981.941

HFR: 49

OBJECT DESCRIPTION: SPEAR

LOCATION: room 111 – Studio

SUBLOCATION: east wall

DATE: 19th century

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: bamboo and iron

COMMENTS: The Studio is one of the few rooms in the house large enough to display this object.



ACCESSION NO.: OL.1981.706

HFR: 50

OBJECT DESCRIPTION: HAT

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1870s–c. 1880s

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: wool, leather

COMMENTS: Visible in this location in figure 203. This hat, or one very much like it, is also visible in an 1884 photograph of the Court Hall. The Churches must have become interested in Mexican hats during their early visits to Mexico, which began in 1882.



ACCESSION NO.: OL.1981.1013

HFR: 51

OBJECT DESCRIPTION: HAT

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: Labeled “Exposition Universelle”

ORIGIN: Mexico

MATERIALS: felt, cotton, and metallic thread

COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1983.936

HFR: 52

OBJECT DESCRIPTION: HAT

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: Th. Pellottery Co.

ORIGIN: Mexico

MATERIALS: reed and fabric

COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1981.1024

HFR: 53

OBJECT DESCRIPTION: SOMBRERO

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: straw, cotton, and metallic thread

COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1981.1005

HFR: 54

OBJECT DESCRIPTION: BASKET

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: Mescolero Apache

ORIGIN: New Mexico

MATERIALS: reed and grass

COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1981.1004
OBJECT DESCRIPTION: BASKET

HFR: 55

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: Mescolero Apache

ORIGIN: New Mexico

MATERIALS: reeds and willow

COMMENTS: Visible in this location in figure 203. Frederic Church may have purchased some of the pieces in his Indian basket collection while he was traveling through western Texas on his way to Mexico. Train companies and entrepreneurs sold Indian artifacts in stores in railroad stations along the route. Frederic Church's daughter, Downie Church Black, lived in New Mexico in 1891 with her husband; she may have sent this basket to Olana.



ACCESSION NO.: OL.1983.934
OBJECT DESCRIPTION: SOMBRERO

HFR: 56

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: straw, cotton, and metallic thread

COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1981.1015
OBJECT DESCRIPTION: SOMBRERO

HFR: 57

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: straw, cotton, and metallic thread

COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1983.271
OBJECT DESCRIPTION: BASKET

HFR: 58

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: c. 1880s-c. 1890s

MAKER: American Indian craftspeople
ORIGIN: United States
MATERIALS: reeds and yucca
COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1983.36 **HFR:** 59
OBJECT DESCRIPTION: BASKET
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 13
DATE: c. 1880s-c. 1890s
MAKER: unknown maker
ORIGIN: United States
MATERIALS: reed
COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1981.1007 **HFR:** 60
OBJECT DESCRIPTION: BASKET
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 13
DATE: c. 1880s-c. 1890s
MAKER: unknown maker
ORIGIN: southeastern United States
MATERIALS: pine needles and raffia
COMMENTS: Visible in this location in figure 203. This basket probably originated in the southeastern United States, and it might be a product of a Native American, or it could have been made by a craftsperson of European origin.



ACCESSION NO.: OL.1981.1012 **HFR:** 61
OBJECT DESCRIPTION: SOMBRERO
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 13
DATE: 1881-1900
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: straw, cotton, and metallic thread
COMMENTS: Visible in this location in figure 203.



ACCESSION NO.: OL.1981.1057 **HFR:** 62
OBJECT DESCRIPTION: BASKET
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 13
DATE: mid-19th century
MAKER: unknown maker
ORIGIN: Amazon River region, South America
MATERIALS: reed
COMMENTS: Visible in this location in a photograph (figure 203) dating from 1895.



ACCESSION NO.: OL.1981.889 **HFR:** 63
OBJECT DESCRIPTION: SCULPTURE, *Chariot and Driver*
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 16
DATE: 1865-1880
MAKER: unknown maker
ORIGIN: France
MATERIALS: marble and brass
COMMENTS: Visible on the imitation red lacquer table in figures 204 and 205.



ACCESSION NO.: 1981.885.1-.4 **HFR:** 64
OBJECT DESCRIPTION: FIREPLACE TOOLS (stand, shovel, poker, tongs)
LOCATION: room 111 – Studio
SUBLOCATION: fireplace
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: brass plating over unknown metal
COMMENTS: This nineteenth century set of fire tools was found at Olana and is included as a logical part of the room furnishings.



ACCESSION NO.: OL.1981.877 **HFR:** 65
OBJECT DESCRIPTION: BELLOWS
LOCATION: room 111 – Studio
SUBLOCATION: fireplace
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: wood, leather, and brass

COMMENTS: This bellows was found at Olana and is included as a logical part of the room furnishings.



ACCESSION NO.: OL.1981.878

HFR: 66

OBJECT DESCRIPTION: FENDER

LOCATION: room 111 – Studio

SUBLOCATION: fireplace

DATE: 1850-1900

MAKER: unknown maker

ORIGIN: United States or Europe

MATERIALS: brass and iron

COMMENTS: This fender was found at Olana and is included as a logical part of the room furnishings.



ACCESSION NO.: OL.1981.888.1-.2

HFR: 67

OBJECT DESCRIPTION: POTS WITH MOSAIC DECORATION

LOCATION: room 111 – Studio

SUBLOCATION: fireplace

DATE: c. 1880s-c. 1890s

MAKER: attributed to Apolonio Linares

ORIGIN: Cuernavaca, Mexico

MATERIALS: ceramic and glass

COMMENTS: These pots are visible in this location in the 1964-65 photographs of the Studio. They were probably purchased by Church on one of his winter trips to Mexico. A similar example in the New Mexico State Museum has a mosaic “Cuernavaca” inlaid into it. Church stayed in Cuernavaca several times. OL.1981.888.1 has “OLANA” inlaid on it.



ACCESSION NO.: OL.1981.1128.1-.2

HFR: 68

OBJECT DESCRIPTION: CARVED WOOD ELEMENTS

LOCATION: room 111 – Studio

SUBLOCATION: mantel

DATE: c. 1882-c. 1900

MAKER: Lockwood de Forest gallery or workshops

ORIGIN: Ahmadabad, India

MATERIALS: teak

COMMENTS: Visible in this location in figures 213, 214, and 216.



ACCESSION NO.: OL.1981.848
OBJECT DESCRIPTION: BEAD PICTURE
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States or Europe
MATERIALS: wood, canvas, and glass beads
COMMENTS: Visible in this location in figures 213, 214, and 216.

HFR: 69



ACCESSION NO.: OL.1981.875
OBJECT DESCRIPTION: BEAD PICTURE
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States or Europe
MATERIALS: wood, canvas, and glass beads
COMMENTS: Visible in this location in figures 213, 214, and 216.

HFR: 70



ACCESSION NO.: OL.1981.723.1-.2
OBJECT DESCRIPTION: DECORATED BOTTLES
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: mid-19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: stone
COMMENTS: Visible in this location in figures 213, 214, and 216.

HFR: 71



ACCESSION NO.: OL.1981.845
OBJECT DESCRIPTION: VASE
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: c. 1880s-c. 1890s
MAKER: attributed to Ali Mohammed Isfahani
ORIGIN: Persia

HFR: 72

MATERIALS: earthenware

COMMENTS: Visible in this location in figures 213, 214, and 216.



ACCESSION NO.: OL.1982.191

HFR: 73

OBJECT DESCRIPTION: ALTARPIECE

LOCATION: room 111 – Studio

SUBLOCATION: mantel

DATE: late 17th century or early 18th century

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: wood, iron, paint, and gilt

COMMENTS: Visible in this location in figures 213, 214, and 216, this altarpiece appears in Frederic Church's list of his old master paintings (OL.1985.608) as “52 – Elaborate frame with small picture of Saints – 75.” Its small size indicates that it was probably made for a private chapel. The saints pictured have not yet been identified.



ACCESSION NO.: OL.1981.744.1-.2

HFR: 74

OBJECT DESCRIPTION: COVERED BOWLS

LOCATION: room 111 – Studio

SUBLOCATION: mantel

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: Visible in this location in figures 213, 214, and 216 are two brass lantern caps. The caps in the photograph also appear in nineteenth century photographs of the Court Hall, where they will be used. These brass bowls are similar in size and appearance and should be used to replace the caps.



ACCESSION NO.: OL.1982.217

HFR: 75

OBJECT DESCRIPTION: PIPE FITTING

LOCATION: room 111 – Studio

SUBLOCATION: mantel

DATE: 19th century

MAKER: unknown maker

ORIGIN: Persia

MATERIALS: brass, enamel, and wood

COMMENTS: Visible in this location in figures 213, 214, and 216. This wood and enamel object is the fitting for a water pipe or some sort of pipe that incorporated a mouthpiece extension.



ACCESSION NO.: OL.1981.909 **HFR:** 76
OBJECT DESCRIPTION: BOWL
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: 1880s-1890s
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: earthenware
COMMENTS: Visible in this location in figures 213, 214, and 216. This bowl is typical of earthenware that could be purchased in the markets in Mexico in the nineteenth century.



ACCESSION NO.: OL.1981.730 **HFR:** 77
OBJECT DESCRIPTION: SCULPTURE, *Cleopatra's Needle*
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: c. 1880s-c. 1890s
MAKER: Tiffany and Company
ORIGIN: New York City
MATERIALS: lead and bronze
COMMENTS: Visible in this location in figures 213, 214, and 216. It commemorates Church's involvement in the siting of *Cleopatra's Needle*, an ancient Egyptian obelisk, in Central Park.



ACCESSION NO.: OL.1981.846 **HFR:** 78
OBJECT DESCRIPTION: VASE
LOCATION: room 111 – Studio
SUBLOCATION: mantel
DATE: c. 1870s-c. 1880s
MAKER: attributed to Ali Mohammed Isfahani
ORIGIN: Persia
MATERIALS: stoneware
COMMENTS: Visible in this location in figures 213, 214, and 216.



ACCESSION NO.: OL.1981.870 **HFR:** 79
OBJECT DESCRIPTION: TRAY
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 18
DATE: probably 19th century
MAKER: unknown maker

ORIGIN: Ottoman Empire, Turkey

MATERIALS: brass

COMMENTS: Visible in this location in figures 204 and 205 is a large tray, probably this one.



ACCESSION NO.: 1982.694

HFR: 80

OBJECT DESCRIPTION: PLATE

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 18, upper level

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: Figures 204 and 205 show a large brass tray (OL.1981.870, HFR 78) sitting on the Lockwood de Forest teak table with another smaller plate on it. This plate is of the proper size to represent the one in the photographs.



ACCESSION NO.: OL.1981.1033

HFR: 81

OBJECT DESCRIPTION: PAINTED GOURD

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 18, lower tier

DATE: 1867-1900

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: gourd, paint, and applied paper

COMMENTS: Visible in this location figures 204 and 205 is an overturned, cup-shaped object. This gourd may be the object seen.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: reproduction based on OL.1981.792

HFR: 82

OBJECT DESCRIPTION: SENNEH KILIM COVER

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 9

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A textile should be placed here because pianos in the late nineteenth century were often draped with ornate textiles, so much so that Chinese embroidered silk shawls were often called “piano shawls.” Moreover, a cover is in keeping with the Churches’ practices. OL.1981.792, the type of rug that would have been hung or used as a table cover, is a suitable model.



ACCESSION NO.: to be reproduced **HFR: 83**
OBJECT DESCRIPTION: FURNITURE COVER
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 11
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
COMMENTS: In figure 203 the easy chair is fitted with a patterned textile that does not seem to be in the Olana collections now. This slipcover or throw should be reproduced or a period replacement found.



ACCESSION NO.: OL.1981.650 **HFR: 84**
OBJECT DESCRIPTION: PILLOW COVERED WITH A DONKEY BAG
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 11
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
COMMENTS: A pillow is visible in this location in figure 203.



ACCESSION NO.: to be reproduced **HFR: 85**
OBJECT DESCRIPTION: PILLOW
LOCATION: room 111 – Studio
SUBLOCATION: On HFR 20
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
COMMENTS: In figure 203 a pillow is visible on the Shaker rocking chair. This pillow is no longer in the collections. It should be reproduced or a period replacement found.



ACCESSION NO.: reproduction based on OL.1981.837

HFR: 86

OBJECT DESCRIPTION: KUBA RUG

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 13

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: It is difficult to determine whether there is a textile on top of the print cabinet in the 1890 photographs of the Studio. In photographs of the interiors of Olana from the nineteenth century, many of the table surfaces are covered with a variety of textiles. In nineteenth century photographs of the Dining Room / Picture Gallery, a rug is displayed on the print chest. Therefore, a reproduction of a rug of the appropriate size and era, such as OL.1981.837, is recommended.



ACCESSION NO.: reproduction based on OL.1981.832

HFR: 87

OBJECT DESCRIPTION: QASHGHAI SADDLEBAGS

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 15

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Figure 204 shows a saddlebag draped on the curule chair. The saddlebag OL.1981.832 is a suitable model for reproduction. OL.1981.832 may relate to bill from S. Pruvost Co. for the purchase of “1 Saddle bag, 2 ditto” in 1890.⁵³⁶ In the same photograph two side chairs are visible flanking the door leading to the Piazza, and they are also draped with saddlebags.



ACCESSION NO.: to be reproduced based on OL.1988.741

HFR: 88

OBJECT DESCRIPTION: TEXTILE

LOCATION: room 111 – Studio

SUBLOCATION: on HFR 16

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Figures 209 and 210 show an ornate textile with tassels draping the red imitation lacquer table. OL1988.741 seems to be that textile – it is made of the same double-faced chenille as the Studio drapes. A reproduction of OL1988.741 is recommended.

536 In ESCP.



ACCESSION NO.: to be reproduced
OBJECT DESCRIPTION: FURNITURE COVERS
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 17
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 89

COMMENTS: Figure 205 shows patterned textiles on each of the upholstered side chairs near the west window. These textiles do not seem to be in the Olana collections now. The pattern and texture somewhat resemble a white, patterned summer bedcover. They should be reproduced or period replacements found.



ACCESSION NO.: reproduction to be based on OL.1985.1011
OBJECT DESCRIPTION: SUZANNI
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 19
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 90

COMMENTS: Figure 205 also shows a *suzanni* textile draping the lounge. This should be reproduced based on OL.1985.1011 or a similar textile, or a period replacement should be found.



Painting Tools and Equipment

Among the most significant and evocative furnishings of the Studio are Church's painting tools and equipment. There are very few extant nineteenth century studios and even fewer complete with the artist's original painting equipment. Letters written by Church show that he started working in the Studio right from the beginning of its construction. Figures 198, 204, and 205 show a painting in progress on an easel in the Studio. The majority of Church's equipment could not have been in use all at once and would have been stored in the large built-in closet in the Studio. Some easels should be left out for interpretive purposes; Church's easel, palette, paint box, and brushes should be set up as if he were working on a painting.

All of the objects are in need of cosmetic cleaning. Some of the objects are in need of structural conservation. Conservation of these items should be minimal. These items were used and should have paint residue and show traces of use.

Extant Objects

ACCESSION NO.: OL.1981.904 **HFR:** 91
OBJECT DESCRIPTION: EASEL
LOCATION: room 111 – Studio
SUBLOCATION: center
DATE: 1860-1890
MAKER: unknown maker
ORIGIN: United States
MATERIALS: wood and cotton
COMMENTS: In figure 203 this easel is visible in this location.



ACCESSION NO.: OL.1981.905 **HFR:** 92
OBJECT DESCRIPTION: BEDSIDE TABLE
LOCATION: room 111 – Studio
SUBLOCATION: center
DATE: 1870-1880
MAKER: unknown maker
ORIGIN: United States
MATERIALS: chestnut wood and metal
COMMENTS: Discovered in the attic of the carriage house. Shows a dab of oil paint on the edge and was placed in the Studio to serve as a palette stand by former site manager Al Fromberger. In the stereograph of Frederic Church's New York City studio, dating from about 1865, a small candlestand is next to the painting, which was possibly used as a palette stand. Figure 202, which shows Church's studio in New York City in 1880, also shows a short square table being used as a palette stand.



ACCESSION NO.: OL.1981.899 **HFR:** 93
OBJECT DESCRIPTION: PAINT STAND
LOCATION: room 111 – Studio
SUBLOCATION: east wall
DATE: 1860-1880
MAKER: unknown maker
ORIGIN: United States
MATERIALS: mahogany and brass
COMMENTS: This stand is of the appropriate size to hold the paint box (OL.1981.901).



ACCESSION NO.: OL.1981.936 **HFR:** 94
OBJECT DESCRIPTION: JARS
LOCATION: room 111 – Studio

SUBLOCATION: on HFR 92
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: stone, glass, and chemical solution
COMMENTS: Jars such as these would have held various liquids used in the painting process, such as turpentine, fixatives, and oils.



ACCESSION NO.: OL.1981.908 **HFR:** 95
OBJECT DESCRIPTION: SLATE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: c. 1853
MAKER: James C. Post
ORIGIN: Hudson, New York
MATERIALS: slate
COMMENTS: Engraved on this slate is, “James C. Post Hudson 1853,” “1887,” “James C. Post 1853 1855.” It is unknown whether this was used as a palette or as a grinding surface for paints.



ACCESSION NO.: OL.1981.906 **HFR:** 96
OBJECT DESCRIPTION: PALETTE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: maple wood
COMMENTS: Palettes were used by artists for mixing different colors of paint to achieve the desired color.



ACCESSION NO.: OL.1981.937 **HFR:** 97
OBJECT DESCRIPTION: BOTTLE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: glass, cork, and unknown liquid

COMMENTS: Bottles such as these would have held various liquids used in the painting process, such as turpentine, fixatives, and oils.



ACCESSION NO.: OL.1981.872 **HFR:** 98
OBJECT DESCRIPTION: VASE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: c. 1880s-c. 1890s
MAKER: unknown maker
ORIGIN: Mexico, possibly Middle East
MATERIALS: lead-glazed earthenware
COMMENTS: Used as a holder for paintbrushes. Figure 201 shows a similarly shaped vase used to hold brushes in Frederic Church's studio in New York City.



ACCESSION NO.: OL.1981.938 **HFR:** 99
OBJECT DESCRIPTION: CUP
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: 1845-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: ceramic
COMMENTS: Possibly used for pigments.



ACCESSION NO.: OL.1981.1117 **HFR:** 100
OBJECT DESCRIPTION: SLATE
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: slate
COMMENTS: Slates were used by painters as palettes and as surfaces for grinding pigments.



ACCESSION NO.: OL.1981.907 **HFR:** 101
OBJECT DESCRIPTION: PALETTE
LOCATION: room 111 – Studio

SUBLOCATION: on HFR 92
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: wood
COMMENTS: Palettes were used by artists for mixing different colors of paint to achieve the desired color.



ACCESSION NO.: OL.1983.759 - .760 **HFR:** 102
OBJECT DESCRIPTION: PAINT TUBES
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: 1860-1900
MAKER: Richard Aine
ORIGIN: Paris
MATERIALS: tin and iron
COMMENTS: The name cast into top of caps is “Richard Aine Btm. S.G.D.G.” and “Richard Aine. Paris.”



ACCESSION NO.: OL.1983.793 - .794 **HFR:** 103
OBJECT DESCRIPTION: PACKETS OF PIGMENTS
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 92
DATE: 1874-1893
MAKER: F.W. Devoe & Co.
ORIGIN: New York City
MATERIALS: pigments and paper
COMMENTS: These packets should be reproduced.



ACCESSION NO.: OL.1981.914 - .931 except .919 and .930 **HFR:** 104
OBJECT DESCRIPTION: PAINTBRUSHES
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 98
DATE: 1845-1900
MAKER: various makers, some marked “F.W. Devoe and Co.”
ORIGIN: United States
MATERIALS: wood, metal, hair
COMMENTS: Most artists used an assortment of brushes to achieve various effects. The bristles of the brushes here are of different thickness and are made of different types of animal hair.



ACCESSION NO.: OL.1981.935 **HFR:** 105
OBJECT DESCRIPTION: SPATULA
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 98
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: wood
COMMENTS: This tool could have been used for working large areas of paint.



ACCESSION NO.: OL.1981.932.A, .B, .C **HFR:** 106
OBJECT DESCRIPTION: POINTER or MAHLSTICK
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 98
DATE: 1850-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: wood and brass
COMMENTS: Painters used mahlsticks as armrests; the blunt end of the stick is rested against a dry area of the paint surface, providing a ledge for the painter to rest his hand while working on another area of the canvas. The mahlstick would have been especially useful for a painter like Church, who incorporated minute detail in his canvases.



ACCESSION NO.: OL.1981.934 **HFR:** 107
OBJECT DESCRIPTION: MULLER
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 98
DATE: 1845-1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: brass
COMMENTS: A muller is a grinding tool for artists' pigments; it is used on conjunction with a slate or some other hard surface.



ACCESSION NO.: OL.1981.901.1-.49 **HFR:** 108
OBJECT DESCRIPTION: PAINT BOX and CONTENTS
LOCATION: room 111 – Studio
SUBLOCATION: on HFR 93
DATE: 1850-1900
MAKER: unknown maker

ORIGIN: United States

MATERIALS: various materials

COMMENTS: Contents include scale, palettes, paintbrushes, palette knives, tacks, chalk, rags, nails, screws, containers, and unidentified painting tools. Reproduction items are also included: packaged watercolor pigments, chalk, cloths, and jars were added to this paint box in 1998. The reproductions and collections items are all appropriately marked.



ACCESSION NO.: OL.1981.933

HFR: 109

OBJECT DESCRIPTION: PENCIL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 108

DATE: 1850-1900

MAKER: A.W. Faber

ORIGIN: Europe

MATERIALS: wood and graphite

COMMENTS: Commercially manufactured pencils such as this one were available by the mid-nineteenth century and were sold through artists' supply stores and catalogs.



ACCESSION NO.: OL.1981.913

HFR: 110

OBJECT DESCRIPTION: PLIERS

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 108

DATE: 1850-1900

MAKER: W. & G. Wynn

ORIGIN: United States

MATERIALS: steel

COMMENTS: Probably used as canvas grips to tighten the canvas around the stretcher while it was being tacked.



ACCESSION NO.: OL.1981.939

HFR: 111

OBJECT DESCRIPTION: EASEL

LOCATION: room 111 – Studio

SUBLOCATION: north wall

DATE: 1850-1900

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood and metal

COMMENTS: The easels in the Studio should be moved around within the Studio and be used to display different paintings from the Olana collections.



ACCESSION NO.: OL.1981.940

HFR: 112

OBJECT DESCRIPTION: EASEL

LOCATION: room 111 – Studio

SUBLOCATION: north wall

DATE: 1850-1900

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood and metal

COMMENTS: The easels in the Studio should be moved around within the studio and be used to display different paintings from the Olana collections.



Objects in the Curio Cabinet

The curio cabinet against the east wall contains objects from many cultures as well as objects related to natural history. Great diversity is represented, from a Japanese bottle stopper to European glass to a monkey skull. Pre-Columbian artifacts are emphasized; the cabinet was meant as a catchall to house smaller objects collected more for their value as curiosities or mementos of travel than their pure aesthetic value.

Frederic Church started collecting pre-Columbian objects relatively late in life, and their inclusion in the Studio, while following documentary evidence, also augments the interpretation of the Studio as representative of Church's later life. Church mentioned his collection in a letter to Charles Brownell in 1892: “Came home laden with Aztec and Toltec relics having bought the choicest articles from the collection of an Old Priest – and so overexerted myself on my return repairing the damaged specimens.”⁵³⁷ Labels from a single auction catalog are pasted to the bottom of several pre-Columbian pottery items, and one indicates that the collector of all these items was Othniel Nichols, a Brooklyn man who obtained the specimens in Chimbote, north of Lima, Peru. A photograph at Olana documents another portion of the pre-Columbian collection.⁵³⁸ The handwriting on the photograph reads: “From the Indian 'Huaco' at Bugolitas Province of Chirique – New Grenada – Main piece of wrought stone {weight 25 lbs. {length 20 inches {width 8 inches} – Exhumed Feb. 1860 F. N. Otis – Remaining Articles Pottery.” Fessenden Nott Otis was a doctor, author, and artist friend of Frederic Church who traveled extensively in

537 Frederic Church to Charles deWolf Brownell, July 20, 1892, copy from an unknown source, ORC.

Central and South America. Otis owned two of Church's paintings. One, *Catskill Mountains from the Home of the Artist*, was repurchased by Church at an auction of Otis's painting collection in 1891.⁵³⁹ In addition, several objects have paper labels with Church's handwriting, indicating a country of origin for that object. Research on Olana's pre-Columbian collection is still continuing. At this time, it appears that some of the objects date from before the European colonization of Mexico and South America, while others may date from a later period and are imaginative reinterpretations of the pre-Columbian forms made by native craftspeople, and some may be outright forgeries made in the late nineteenth century. The most current research on the objects is summarized in each HFR entry; details concerning authorities consulted and opinions expressed by them can be found in the accession files for each object.

The objects in the cabinet are being left as they were found at the time this *Historic Furnishings Report* was begun. The photographs from the 1960s do not show enough detail, nor does the 1965 inventory, to determine what exactly was in the cabinet. On the 1965 inventory, drawn up in order to place a value on the estate, some items such as ceramic fragments, stones, bones, etc. are missing, but they may simply have been ignored, since their monetary value would have been negligible. Other objects probably have been added by successive site managers, and as they are similar to the original objects in the cabinet, they will remain there.

Conservation of these objects should be minimal. Many of the objects show evidence of old repairs and attempts at restoration. Abundant evidence indicates that Church himself repaired and restored artworks in possession, including his own canvases and antiques he had collected. All old repairs should be carefully examined; repairs dating from the restoration period of the 1890s should be retained whenever possible.

Extant Objects

ACCESSION NO.: OL.1981.997

HFR: 113

OBJECT DESCRIPTION: METATE

LOCATION: room 111 – Studio

SUBLOCATION: on top of HFR 12

538 This is OL.1992.37

539 It is OL.1981.13 and is in the Sitting Room, see ch. 18.

DATE: probably c. 300 A.D.

MAKER: unknown maker

ORIGIN: Costa Rica

MATERIALS: stone

COMMENTS: Visible in a nineteenth century photograph of seven objects excavated by F. N. Otis (OL.1992.37). The handwriting below the photograph reads: "From the Indian 'Huaco' at Bugolitas Province of Chiriqui – New Grenada – Main piece of wrought stone {weight 25 lbs {length 20 inches {width 8 inches {height 8 inches} – Exhumed Feb. 1860 F. N. Otis – Remaining Articles Pottery." The "wrought stone" is the metate. It was a ceremonial object; corn was ground on the saddle of the figure.



ACCESSION NO.: OL.1981.998

HFR: 114

OBJECT DESCRIPTION: VESSEL RING

LOCATION: room 111 – Studio

SUBLOCATION: on top of HFR 12

DATE: undetermined date

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: This functioned as a stand for a pot or a vessel that had a pointed bottom. At this writing, research into this object is ongoing. The vessel ring incorporates Aztec motifs, and bears an ink inscription of a Spanish name, perhaps the name of a former owner. The piece could date from the Aztec era, or it might be a nineteenth-century interpretation of Aztec forms.



ACCESSION NO.: OL.1981.999

HFR: 115

OBJECT DESCRIPTION: STONE EFFIGY

LOCATION: room 111 – Studio

SUBLOCATION: on top of HFR 12

DATE: perhaps 16th century

MAKER: attributed to the Aztec culture

ORIGIN: Mexico

MATERIALS: stone

COMMENTS: It is currently unknown whether this is an Aztec stone carving or if this object was produced as a forgery. It is the image of Quetzcoatl, the Aztec serpent god.



ACCESSION NO.: OL.1981.886

HFR: 116

OBJECT DESCRIPTION: MUG

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: animal hide

COMMENTS: This mug is decorated with symbols that are related to Aztec calendar designations. This object is probably not modeled on any pre-Columbian object; it is apparently an invention of a nineteenth century craftsman who had access to Aztec calendric symbols.



ACCESSION NO.: OL.1980.38

HFR: 117

OBJECT DESCRIPTION: STATUE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: terra-cotta

COMMENTS: This object has a paper label glued to the base, which reads in Frederic Church's handwriting, "Mexico."



ACCESSION NO.: OL.1981.943

HFR: 118

OBJECT DESCRIPTION: BOTTLE STOPPER

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 1870-1900

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: ceramic

COMMENTS: This bottle stopper is in the form of a crab.



ACCESSION NO.: OL.1981.944

HFR: 119

OBJECT DESCRIPTION: ANIMAL SKULL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 10

DATE: unknown date

MAKER: natural object

ORIGIN: unknown origin

MATERIALS: bone

COMMENTS: Possibly from a monkey.



ACCESSION NO.: OL.1981.945 **HFR:** 120
OBJECT DESCRIPTION: MINIATURE PITCHER
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: unknown date
MAKER: Roman
ORIGIN: Mediterranean area
MATERIALS: ceramic
COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.946 **HFR:** 121
OBJECT DESCRIPTION: ROCK SPECIMEN
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: unknown date
MAKER: natural object
ORIGIN: unknown origin
MATERIALS: rock
COMMENTS: There are several rock specimens in this cabinet that were presumably collected by Church on his many travels. Many rock specimens at Olana are labeled by Church with the location where they were collected.



ACCESSION NO.: OL.1981.947 **HFR:** 122
OBJECT DESCRIPTION: FOOTED BOWL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: possibly Italy
MATERIALS: ceramic
COMMENTS: The object has a paper label glued to its base, which reads in Frederic Church's handwriting, "Puru." A recent team of pre-Columbian experts identified the piece as not South American; it is possibly from Italy. The label is evidence that Church believed the piece was from Peru. The bowl shows evidence of an old repair, possibly executed by Frederic Church, who is known to have restored artworks in his collection.



ACCESSION NO.: OL.1981.948 **HFR:** 123
OBJECT DESCRIPTION: BOWL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: possibly Italy

MATERIALS: earthenware

COMMENTS: The object has paper label glued to its base, which reads in Frederic Church's handwriting, "Peru." A recent team of pre-Columbian experts identified the piece as not South American; it is possibly from Italy. The label is evidence that Church believed the piece was from Peru.



ACCESSION NO.: OL.1981.949

HFR: 124

OBJECT DESCRIPTION: ROCK SPECIMEN

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: natural object

ORIGIN: unknown origin

MATERIALS: rock

COMMENTS: There are several rock specimens in this cabinet that were presumably collected by Church on his many travels. Many rock specimens at Olana are labeled by Church with the location where they were collected.



ACCESSION NO.: OL.1981.950

HFR: 125

OBJECT DESCRIPTION: BOTTLE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 19th century

MAKER: unknown maker

ORIGIN: European or Middle Eastern

MATERIALS: glass

COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.951

HFR: 126

OBJECT DESCRIPTION: ROCK SPECIMEN

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: collected 1868

MAKER: natural object

ORIGIN: Petra, Syria

MATERIALS: rock

COMMENTS: This rock specimen bears a pencil inscription reading “Petra.” In the diary he kept in February 1868 on his trip to Petra, Frederic Church wrote the following: “We stopped to lunch under an overhanging bank conglomerated of pebbles and various flints of agate of which I selected several fine specimens.”⁵⁴⁰



ACCESSION NO.: OL.1981.952

HFR: 127

OBJECT DESCRIPTION: STATUE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: ceramic

COMMENTS: Shows signs of possible old repairs by Frederic Church.



ACCESSION NO.: OL.1981.953

HFR: 128

OBJECT DESCRIPTION: STATUE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: This statue is related to the pre-Columbian cultures of Monte Alban or Miztec.



ACCESSION NO.: OL.1981.954

HFR: 129

OBJECT DESCRIPTION: ARCHITECTURAL FRAGMENT

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: limestone

COMMENTS: This stone fragment shows signs of handwork; it is probably a fragment of an ancient building. Church probably collected the fragment on his travels.

540 Frederic Church diary, 1868, ESCP.



ACCESSION NO.: OL.1981.955 **HFR:** 130
OBJECT DESCRIPTION: FIGURAL VESSEL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: redware
COMMENTS: The object has a paper label glued to its base, which reads in Frederic Church's handwriting, "Mexico."



ACCESSION NO.: OL.1981.956 **HFR:** 131
OBJECT DESCRIPTION: STATUE OF A HEAD
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: unknown date
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: basalt, filler, and pigment
COMMENTS: This statuette is related to late Aztec sculpture.



ACCESSION NO.: OL.1981.959 **HFR:** 132
OBJECT DESCRIPTION: SEAHORSE
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: unknown date
MAKER: natural object
ORIGIN: unknown origin
COMMENTS: Church collected natural specimens.



ACCESSION NO.: OL.1981.960 **HFR:** 133
OBJECT DESCRIPTION: FIGURAL VESSEL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 500-700 A.D.
MAKER: unknown maker, Mochica culture
ORIGIN: Peru
MATERIALS: redware

COMMENTS: Apparently purchased at auction from the Othniel Nichols collection. The object has a cut-out paper label glued to its base from a catalog that reads: “420 Wide Open Mouthed Bottle, as before, the form being a representation of a bound and fettered slave, seated; condition perfect. Height about 10 inches.” A recent examination of this object by experts in pre-Columbian art determined the authenticity of the piece (see accession files).



ACCESSION NO.: OL.1981.961.1-.2

HFR: 134

OBJECT DESCRIPTION: PIPE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: terra-cotta and gilt

COMMENTS: This small pipe is probably Middle Eastern.



ACCESSION NO.: OL.1981.962

HFR: 135

OBJECT DESCRIPTION: PIPE and STEM

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: earthenware

COMMENTS: This pipe is probably Middle Eastern.



ACCESSION NO.: OL.1981.963

HFR: 136

OBJECT DESCRIPTION: STATUE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: This object has a paper label glued to its bottom, which reads in Frederic Church's handwriting, “Mexico.” It is related to pre-Columbian objects from the Teotihuacan and Aztec cultures of central Mexico. It shows signs of possible old repairs by Frederic Church.



ACCESSION NO.: OL.1981.964

HFR: 137

OBJECT DESCRIPTION: PIPE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: ceramic

COMMENTS: In a letter to Samuel Clemens, dated December 16, 1887, Church wrote: “When I last was in Mexico he [a Mr. Carter] had just found an ancient pipe antedating the Spanish invasion – in some debris where his men were excavating – He gave it to me and I venture to send it to you as a curiosity – Who can tell how many centuries have passed since the Toltec owner soothed his leisure hours with it – When found it was broken at an angle. I cemented it and – very skillfully I think – retouched the ragged seam caused by the fracture.”⁵⁴¹ This pipe is probably similar to the one given to Mr. Clemens; it too shows signs of extensive old repairs.



ACCESSION NO.: OL.1981.965

HFR: 138

OBJECT DESCRIPTION: PIPE and STOPPER

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico or Central America

MATERIALS: Jadeite

COMMENTS: Many different objects are fashioned from jadeite, a common material in Mexico and Central America.



ACCESSION NO.: OL.1981.966

HFR: 139

OBJECT DESCRIPTION: BOTTLE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 500-700 A.D.

MAKER: unknown maker, Mochica culture

ORIGIN: Peru

MATERIALS: terra-cotta

541 Frederic Church to Samuel Clemens, Dec. 16, 1887, ESCP.

COMMENTS: Glued to the base of this object is a cut-out paper label, apparently from a nineteenth century catalog, reading: “Inca Pottery (Peru) / [This small collection illustrates very fully the general character of the pottery found in Peru. It is believed to represent a civilization earlier than that of the Incas, whose remains are characterized by works of silver and gold. These examples were obtained at Chimbote, a town some 200 miles north of Lima, by Mr. O. F. Nichols, of Brooklyn. They are all, with two exceptions, in a reddish brown terra-cotta. 422 Large Bottle of remarkable form, and very difficult to describe; a figure said to represent an Inca standing with bunches of fruit in both hands and feathers in his hair ornaments the front, otherwise perfect and fine. Diameter 8, height 10 inches.” This object must be the bottle described. A recent examination of the piece by experts in pre-Columbian art has determined the authenticity of the piece (see accession file).



ACCESSION NO.: OL.1981.968

HFR: 140

OBJECT DESCRIPTION: PIPE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wood, terra-cotta, and gilt

COMMENTS: This pipe is probably from the Middle East.



ACCESSION NO.: OL.1981.969

HFR: 141

OBJECT DESCRIPTION: BOWL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: c. 300 A.D.

MAKER: attributed to the Chiriqui civilization

ORIGIN: southern Costa Rica or Panama

MATERIALS: terra-cotta

COMMENTS: This object is visible in the nineteenth century photograph of seven objects excavated by F. N. Otis (OL.1992.37).



ACCESSION NO.: OL.1981.970

HFR: 142

OBJECT DESCRIPTION: BOWL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably Europe

MATERIALS: ceramic

COMMENTS: Object has a paper label glued to the bottom, which reads in Frederic Church's handwriting, "Peru." Although Church apparently believed the bowl was from Peru, a recent examination by experts in pre-Columbian art has determined that the piece is not from South America. It is probably from a European culture.



ACCESSION NO.: OL.1981.971

HFR: 143

OBJECT DESCRIPTION: TUMBLER

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 19th century

MAKER: unknown maker

ORIGIN: Europe

MATERIALS: glass

COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.972

HFR: 144

OBJECT DESCRIPTION: ROCK SPECIMEN

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: natural object

ORIGIN: unknown origin

MATERIALS: limestone

COMMENTS: Possibly a fragment of a large sculpture.



ACCESSION NO.: OL.1981.973

HFR: 145

OBJECT DESCRIPTION: STAMP

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: unknown maker

ORIGIN: perhaps Middle East

MATERIALS: wood

COMMENTS: This object was used to stamp a cross-form onto another object. It is perhaps a relic from the Holy Land.



ACCESSION NO.: OL.1981.974 **HFR:** 146
OBJECT DESCRIPTION: CERAMIC FRAGMENT
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Mexico or South American
MATERIALS: ceramic
COMMENTS: The fragment appears to come from a larger pottery object.



ACCESSION NO.: OL.1981.975 **HFR:** 147
OBJECT DESCRIPTION: FIGURAL VESSEL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: earthenware
COMMENTS: The object has a paper label glued to its base, which reads in Frederic Church's handwriting, "Mexico." It relates to objects produced by the Aztec civilization.



ACCESSION NO.: OL.1981.976 **HFR:** 148
OBJECT DESCRIPTION: POT
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: probably Mexico
MATERIALS: earthenware
COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.977 **HFR:** 149
OBJECT DESCRIPTION: ROCK SPECIMEN
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: unknown date
MAKER: natural object
ORIGIN: unknown origin
MATERIALS: labradorite



ACCESSION NO.: OL.1981.978 **HFR:** 150
OBJECT DESCRIPTION: COMB
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: Western culture
MATERIALS: tortoise shell or bone
COMMENTS: This is a folding comb, carved to depict a Mexican water carrier. Bone carving is an established craft in Mexico.



ACCESSION NO.: OL.1981.979 **HFR:** 151
OBJECT DESCRIPTION: CARVED COCONUT SHELL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: India
MATERIALS: coconut shell
COMMENTS: This object is typical of the Churches' taste for exotic handcrafted objects.



ACCESSION NO.: OL.1981.980 **HFR:** 152
OBJECT DESCRIPTION: POT
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: probably Italy
MATERIALS: ceramic
COMMENTS: Although this pot has a label in Church's handwriting reading "Peru," it is probably Italian, according to a recent examination (see accession files).



ACCESSION NO.: OL.1981.981 **HFR:** 153
OBJECT DESCRIPTION: BOWL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: perhaps Spain

MATERIALS: earthenware

COMMENTS: Pencil marks on interior read: "UX/NO."



ACCESSION NO.: OL.1981.982

HFR: 154

OBJECT DESCRIPTION: VESSEL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 500-700 A.D.

MAKER: unknown maker, Mochica culture

ORIGIN: Peru

MATERIALS: terra-cotta and cotton cord

COMMENTS: Purchased at auction from the Othniel Nichols collection. Attached to the cord is a label, cut from a catalog, that reads: "428 Round Bottle, slightly flattened at the sides, with bas-relief and paneled decorations of a highly artistic and remarkable character; short thick neck, at the base of which two small loops for the convenience of suspending it by a string; perfect and valuable. Height: 8½ inches." Pencil marks on the on body of the object read, "428." A recent examination of the piece by experts in pre-Columbian art has determined the authenticity of the piece (see accession file).



ACCESSION NO.: OL.1981.983

HFR: 155

OBJECT DESCRIPTION: POT

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 19th century

MAKER: unknown maker

ORIGIN: possibly Middle East

MATERIALS: earthenware

COMMENTS: Although this pot bears a label, in Church's handwriting, reading "Peru," a recent examination has determined that the piece is not South American. It may have come from the Middle East.



ACCESSION NO.: OL.1981.984

HFR: 156

OBJECT DESCRIPTION: JUG

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 500-700 A.D.

MAKER: unknown maker, Mochica culture

ORIGIN: Peru

MATERIALS: terra-cotta

COMMENTS: Purchased at auction from the Othniel Nichols collection. The object has a paper label glued to its base, which reads in Frederic Church's handwriting, "Inca/Peru." Relates to OL.1981.966, OL.1981.960, and OL.1981.982. Pencil marks on the body of the object read, "420." This object is related to the Mochica culture. A recent examination of the piece by experts in pre-Columbian art has determined the authenticity of the piece (see accession file).



ACCESSION NO.: OL.1981.985

HFR: 157

OBJECT DESCRIPTION: JAR

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 19th century

MAKER: unknown maker

ORIGIN: possibly Middle East

MATERIALS: wood, metallic foil, and paper

COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.986

HFR: 158

OBJECT DESCRIPTION: VESSEL

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: ceramic

COMMENTS: The object has a paper label glued to its base, which reads in Frederic Church's handwriting, "Mexico." It shows signs of possible old repairs by Frederic Church. It incorporates Aztec symbols.



ACCESSION NO.: OL.1981.987

HFR: 159

OBJECT DESCRIPTION: FIGURINE

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: 1000-1500 A.D.

MAKER: Quimbaya culture

ORIGIN: Columbia

MATERIALS: ceramic and brass

COMMENTS: The object has a paper label glued to its base, which reads in Frederic Church's handwriting, "Colombia S.A." This object relates to the Quimbaya culture.



ACCESSION NO.: OL.1981.988 **HFR:** 160
OBJECT DESCRIPTION: TRIPOD JAR
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 300 A.D.
MAKER: attributed to the Chiriqui culture
ORIGIN: southern Costa Rica or Panama
MATERIALS: earthenware
COMMENTS: This object is visible in the nineteenth century photograph of seven objects excavated by F. N. Otis (OL.1992.37). It is an artifact of the Diquis/Chiriqui culture of Panama and Costa Rica.



ACCESSION NO.: OL.1981.989 **HFR:** 161
OBJECT DESCRIPTION: VESSEL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: ceramic
COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.990 **HFR:** 162
OBJECT DESCRIPTION: BOWL
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: possibly 300 A.D.
MAKER: attributed to the Chiriqui culture
ORIGIN: southern Costa Rica
MATERIALS: ceramic
COMMENTS: This object is visible in the nineteenth century photograph of seven objects excavated by F. N. Otis (OL.1992.37).



ACCESSION NO.: OL.1981.991 **HFR:** 163
OBJECT DESCRIPTION: CARVED STONE FRAGMENT
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: possibly 5th century B.C.
MAKER: unknown maker
ORIGIN: possibly Greece

MATERIALS: limestone

COMMENTS: Possibly relates to OL.1981.118, which is a column fragment of the Parthenon. This fragment has the same pigment residues as the column fragment.



ACCESSION NO.: OL.1981.992

HFR: 164

OBJECT DESCRIPTION: ROCK SPECIMEN

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: natural object

ORIGIN: unknown origin

MATERIALS: quartz

COMMENTS: There are several rock specimens in this cabinet that were presumably collected by Church on his many travels. Many rock specimens at Olana are labeled by Church with the location where they were collected.



ACCESSION NO.: OL.1981.993

HFR: 165

OBJECT DESCRIPTION: ROCK SPECIMEN

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: natural object

ORIGIN: unknown origin

MATERIALS: limestone

COMMENTS: There are several rock specimens in this cabinet that were presumably collected by Church on his many travels. Many rock specimens at Olana are labeled by Church with the location where they were collected.



ACCESSION NO.: OL.1981.994

HFR: 166

OBJECT DESCRIPTION: RESIN

LOCATION: room 111 – Studio

SUBLOCATION: in HFR 12

DATE: unknown date

MAKER: natural object

ORIGIN: unknown origin

MATERIALS: resin

COMMENTS: This resin may have been burned as incense. This could be an artifact from the Holy Land.



ACCESSION NO.: OL.1981.1106 **HFR:** 167
OBJECT DESCRIPTION: PIPE STEM
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: wood and metal
COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.1108 **HFR:** 168
OBJECT DESCRIPTION: ROPE CIRCLE
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: hemp
COMMENTS: Found in the curio cabinet and left in place.



ACCESSION NO.: OL.1981.967 **HFR:** 169
OBJECT DESCRIPTION: PIPE
LOCATION: room 111 – Studio
SUBLOCATION: in HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: ceramic, earthenware
COMMENTS: Found in the curio cabinet and left in place.



Accessories and Transient Objects

The transient objects in the Studio should pertain to the primary use of the room as a place to produce art, such as oil sketches, drawings, prints, and photographs were brought out and used in the process of making art and to entertain guests. In addition, other objects from the collections that reflect Church's working practices, such as portfolio covers and books, should be displayed from time to time. None of these paper objects should be put on

permanent display, however (thus they are not included as HFR entries). Rather, items from the collections should be used on a rotating basis. A canvas should be placed on the easel each season. This could be an object from the collections, such as a canvas prepared for work, or an incomplete painting by Church. Or an old master painting could be used, since Church himself mentioned touching up his old masters in the 1890s. Or a reproduction could be fabricated that represents a prepared but still unworked canvas. Further research should be conducted in order to document the processes Church used in creating his paintings. A degree of clutter should be presented so as to simulate the dynamic process of making art or looking at and talking about art. The Studio should appear to be a workroom, with all the accessories that implies. Even though Church's arthritis was severe, he never fully abandoned his desire to work. The Studio should reflect that desire even though it was thwarted.

Since the Studio is one of the largest rooms in the house, it was occasionally used for special ceremonies carried out to determine appropriate decorations.

CHAPTER 20

THE CORRIDOR

EVIDENCE

The Corridor, added to the main residence when the studio wing was built, serves as vital passage within the main residence. It connects the Studio with the other rooms on the first floor and provides access to the rooms below by means of a staircase. Before the addition of the studio wing, the east-west axis of the residence was much less pronounced. The Corridor functions as a bridge, extending and amplifying this axis. As will become clear, the decor of the Corridor is determined more by its architectural function than by any ideological program.

Planning the Corridor

Church described the anticipated function of his new studio wing in a letter to Charles Dudley Warner: “It is designed to serve two purposes as it will make a very nice apartment for friends on occasion.”⁵⁴² There is no evidence that the Studio itself was ever used as guest accommodations, but apparently the rooms below the studio were to be set aside for guests. As noted in “Guests at Olana” in part 1 (ch. 8), however, Louis Church co-opted the downstairs rooms for himself shortly after they were built.⁵⁴³ Nonetheless, the Corridor was designed to provide suitable access to these rooms as well as to the Studio.

Figure 218 is an architectural sketch made by Frederic Church around 1888 for the design of the studio wing.⁵⁴⁴ At the top left is a rough elevation of the south windows

542 Frederic Church to Charles Dudley Warner, July 23, 1888, ESCP.

543 A letter from Frederic Church to Downie Church notes: “Lou is off on another of his mysterious trips and I suppose the first intimation we will have of his safe arrival will be the sound of his footsteps on the back stairs.” (Frederic Church to Downie Church Black, June 28, 1897, ESCP). A series of photographs (OL.1986.378.21.D, OL.1986.378.22.A, and OL.1986.378.22.B) are thought to show these rooms in the basement of the studio wing. The furnishings of the rooms, including a stuffed fox, photographs of the Church family, and other items, indicate that they were Louis’s rooms.

544 Figure 218 is OL.1980.1551. It is cataloged in Carr, *Frederic Edwin Church: Catalog Raisonné*, cat. #665.

in the Corridor; at middle right is a design for the staircase in the Corridor leading down to the rooms beneath the

Studio, and the bottom is a floor plan for the half-round porch off the Studio. In general dimensions and conception, the sketch matches the studio wing as it was eventually built.

The Corridor as Built

The Corridor is approximately 16 feet wide and 25 feet long. On the east, double glass doors lead into the Library. The transom is divided in two, and each section is bordered with a painted floral design on an amber ground. On the south, a stenciled door opens onto the Piazza.⁵⁴⁵ A bank of four windows of four equal lights and three mullions of equal width occupies much of the south wall. On the west, stenciled double doors lead into the Studio.

On the north, a stairway leads down to the basement bedrooms and storerooms. The stairway is screened by an elaborate balustrade made of Indian woodwork supplied by Lockwood de Forest's workshop.⁵⁴⁶ Next, a small window with a pointed arch in the north wall is fitted with double panes of amber glass to provide a warm yellow light resembling sunlight. Between the panes a cut-paper pattern is sandwiched that masks the view of the service yard while still allowing light to enter.⁵⁴⁷ To the right of the amber window is a structural support pillar. A dark-blue stenciled door leads to the Cloak Hall; its paint is extremely worn. Before the construction of the studio wing, a verandah ran along the west facade of the house, and this door led from the Cloak Hall out onto the veranda. It was thus an exterior door and would have been exposed to the elements.

Published References to the Corridor

The first published reference to the Corridor is in an article by Frank Bonnelle published in the *Boston Herald* in 1890. Bonnelle called the Corridor an “inclosed hall” when he wrote that, “Entering the vestibule, open double doorways permit one to see the

545 This door may originally have served as the door between the Library and the Sitting Room. Currently, that doorway is filled with a glass and wood fitting; this allows light to pass into the Library. As stated in ch. 21, “The Library,” this arrangement was probably made after the addition of the studio wing.

546 See Mayer, “Lockwood de Forest and the American Aesthetic Movement,” 66-67. A bill of that date lists “1 Teak Panel carving on two sides/ Ash centre 25 -/ 1 piece Carving #66 15-.” ESCP.

547 The paper currently in place is a replacement. See the “Window Coverings” section of this chapter.

entire length of the house, through a central court, library, inclosed hall, the studio and a large plate glass window, and perceive a mountain view, presenting a charming vista.”⁵⁴⁸ Later in the same article he made another reference to the Corridor: “Passing through the library and a roomy hallway, one enters the spacious studio added to the mansion this year.”⁵⁴⁹

Visual Documentation of the Corridor

Only one early photograph illustrating the Corridor is available. Figure 219 shows the northeast corner of the Corridor sometime in the late nineteenth or early twentieth century.⁵⁵⁰ An oriental carpet runner is visible on the floor; it probably extends for the full length of the hall. Two additional smaller rugs are visible: one in front of the doorway going into the Cloak Hall and the other to the left of it. In the corner is a table draped with an elaborate textile. On the table is a plateau and epergne (without the crystal bowls designed to sit atop each of the four arms and the central pedestal). On the walls are four paintings: on the north wall are *Campsite*, attributed to Sanford R. Gifford (above, left), and *Goldfish Pond* by Frederic Church (below, left); on the east wall are *Soldiers Entering a Monastery*, once attributed to Washington Allston (above, right), and *Landscape with Castle* by Thomas Doughty (below, right). Parquet flooring is also visible.

The Corridor is not documented again in photographs until the early 1960s. Figures 220 and 206 are two color photographs taken around 1960 by a member of the Lark family.⁵⁵¹ A nearly symmetrical arrangement of furnishings is seen in figure 220. Flanking the door to the Studio are two tables, two paintings, and two matching rondels;

548 Bonnelle, “In Summer Time on Olana.”

549 Ibid.

550 This photograph is figure 219 (OL.1987.132.16.C). It comes from an album that apparently was compiled by Theodore Winthrop Church and his wife Amelie. It can be dated because it resembles three other photographs in the Olana Archive, all of the Studio (OL.1986.378.3.A, OL.1986.387.3.B, and OL.1986.378.8.B). The latter two show the painting *Sister Pudenciana* hanging on the south wall of the Studio. According to Garczynski, “A Forgotten Artist,” Church bought the painting in Mexico in 1895. The installation of the painting *Sister Pudenciana* in the Studio around 1895 serves as a *terminus a quo* for this group of photographs and Church's death in 1900 as a plausible *terminus ad quem*.

a framed tile is centered above the door. A carved Indian chair stands to the left of the door, and smaller objects are arranged on the tables. Figure 206 shows two large ceramic jugs in front of the balustrade, and a jar perched atop a table of some sort can be seen beyond the balustrade.

Another set of photographs documents the Corridor on September 16, 1964; they were taken on that day by Richard Wunder. Figure 221 records the northwest corner of the room, while figure 222, a view of the Studio, nonetheless shows the northeast corner of the Corridor, visible through the open door.⁵⁵² Figure 221 reveals the presence of a tapestry on the north wall and provides a clearer view of the objects assembled on the table in the northwest corner, while figure 222 confirms the details seen in figure 206.

Two photographs taken by Wendover and Jinny Neefus show the Corridor sometime in late 1964 or early 1965. Figure 223, taken along the east-west axis of the house, shows most of the room, while figure 215, a view of the Studio looking back east along the axis, shows the east wall of the Corridor.⁵⁵³ With its broad range and high degree of clarity, figure 223 reveals most of the furnishings of the room. Among the objects that had not previously been visible are a Chinese table seen in front of the south windows, an upholstered armchair, and two medium-sized rugs. Figure 215 shows the objects hanging on the east wall: the Rowse charcoal portrait of Isabel and a photograph of a famous design by Raphael for a tapestry to depict *The Miraculous Draught of Fishes*. The table seen in figure 219 is still in the northeast corner, while a Chinese-style caned chair is in the southeast corner.

Henri Daumon, a professional photographer on assignment for *Life* magazine, photographed Olana, probably in October 1964.⁵⁵⁴ Figure 224 shows the north portion of

551 Figure 220 is OL.1988.745.222, and figure 206 is OL.1988.745.203. For further information on the dating of these photographs, see Charles T. Lark, Jr. in “Who’s Who at Olana.”

552 Figure 221 is OL.1990.104.201; figure 222 is OL.1990.104.212. The photographs themselves are dated on the reverse. For further information, see Richard Wunder in “Who’s Who at Olana.”

553 Multiple copies of figures 223 and 215 are in the Olana collections, including in DHP (OL.1993.19) and in the Mazzacano albums (OL.1998.22). For further information on the dating of these photographs, see the entry for Wendover and Jinny Neefus in “Who’s Who at Olana,” and “Photographers at Olana, 1950s-1960s,” research project, ORC.

554 For more information on the dating of his visit, see the discussion of Henry Daumon in “Photographers at Olana, 1950s-1960s,” research project, ORC.

the Corridor.⁵⁵⁵ Daumon took many photographs at Olana, and a review of them indicates that he freely rearranged objects for artistic effect; thus, his photographs are of limited value for this *Historic Furnishings Report*. Nonetheless, figure 224 provides a view of the Corridor not captured by other photographers, including a small table in front of the north window and other furnishings. The north window is furnished with amber glass, but no other decorative elements are present.

The Corridor in the Twentieth Century

There are several references to the Corridor after Frederic Church's death and to its subsequent use by Louis and Sally Church. In an oral interview in 1985 Vera Frier Dietz referred to “the corridor” when discussing a robbery that occurred in the house sometime between 1913 and 1915.⁵⁵⁶ “Corridor” also seems to have been the term used during Louis Church's lifetime, for the space is so called in the inventory taken after his death.⁵⁵⁷ The following is a listing of the contents of the Corridor at that time:

CORRIDOR Runner	15.00
Silver Candelabra [<u>sic</u>]	40.00
Mirror and 2 vases	40.00
4 chairs	20.00
5 Porch chairs (wicker)	12.00
4 tables and tabourette	35.00
Miscellaneous bric-a-rac [<u>sic</u>]	<u>25.00</u>
	187.00

On September 16, 1964, Richard P. Wunder made an inventory of the paintings and sculpture at Olana.⁵⁵⁸ The section on the Corridor reads:

Corridor to Studio

Photograph of a detail of a Raphael cartoon

555 A reference copy of figure 224 is in the “Daumon Photographs” file, ORC.

556 Vera Frier Dietz, interview by James Ryan, April 4, 1985, transcript, 5, ORC.

557 John H. Vint, appraiser, Surrogate's Court, file 2230, Columbia County Court House, Hudson, N.Y.

558 The inventory is in WP.

Samuel Worcester Rowse, "Portrait of Mrs. F. E. Church"
(charcoal)
Manner of Mignard, "Seated Lady"
Charles Loring Elliott, "Portrait of Church's Father" (1865)

In late 1964 and early 1965 a thorough inventory of each room of the house was taken by O. Rundle Gilbert.⁵⁵⁹ The Corridor was evidently referred to as "Hallway to Solarium" and "Gallery Hall"; the complete listing for the Corridor is found in Appendix 2.

CONCLUSIONS

The Corridor is an elaborate connective space within the main residence. The original east-west axis that begins at the front door was greatly extended by the addition of the studio wing with its long hallway. The Corridor is the element that guides the eye along the axis to its culmination at the monumental west window of the Studio. The Corridor also served as a buffer between the main portion of the house, with its active family life, and the Studio, where the process of creating art was to occur. The Corridor was also a traffic link between the house and the rooms below, which were designed for guests and served as Louis Church's own private wing. Architecturally, the Corridor is a bridge between two masonry blocks: the main residence and a tower that contains basement rooms, the Studio, and a glassed-in observatory. As originally constructed, the area beneath the Corridor between these two blocks was not fully walled in. This would have made the Corridor quite cool in the winter, rendering it unsuitable as a sitting area. Thus the architectural form of the Corridor seems to have been determined by its functional requirements as a space of interior physical and visual passage, with little concern for its outward appearance. Church seems to have designed the studio wing from the inside out; this is especially apparent in the Corridor.

Once the studio wing was built, Church found that the long east-west axis of the house provided him ample space for exercise. While spending the winter of 1890-91 at Olana, Church wrote to Palmer: "I cannot breathe chilly air with impunity, I must take

⁵⁵⁹ See under O. Rundle Gilbert in "Who's Who at Olana."

my range indoors – the amplitude of the house makes this easy.”⁵⁶⁰ Although he might not have planned to use the Corridor as a walkway, the arthritic Church found that the room helped provide him with adequate “range.”

The main visual attraction of the Corridor is not its decor, but the view from its south-facing windows. The four large panes reveal a constantly changing landscape influenced by the play of the weather and seasons. Two items of furnishing seem to have been chosen to enhance the visual play of this natural landscape. A tapestry depicts an idealized bucolic landscape, while a pier glass reflects the actual landscape. In other rooms at Olana an iconographic program is apparent in the decor. In the Corridor the decor is subservient to the view and the functional requirements of the space.

RECOMMENDATIONS

Floor Coverings

The most important floor covering in the Corridor was a large Hamadan runner laid along the east-west axis of the house. Because of the tour pattern, it is impossible to use the original rug in its original location. A reproduction of this runner should be made and used as the tour carpet, and it should be used along the east-west axis. The other floor coverings used in the Corridor historically were a variety of small rugs, some were probably laid across doorways, as seen in figure 219. Because the tour path crosses these doorways, the only rug that is proposed for use now is the rug in front of the pier glass.

Extant Objects

ACCESSION NO.: OL.1981.825
OBJECT DESCRIPTION: RUG
LOCATION: room 112 – Corridor
SUB-LOCATION: in front of pier glass
DATE: 1900-1920
MAKER: unknown maker
ORIGIN: Hamadan region, Persia
MATERIALS: wool

HFR: 1

560 Frederic Church to Erastus Dow Palmer, Dec. 28, 1890, McKL.

COMMENTS: Visible at the left edge of the image in figure 219 is the corner of a small oriental rug. In the Olana Archive are numerous receipts, dated 1879-1890, for oriental rugs. They were primarily purchased from Arnold, Constable & Co.; W & J Sloane; and S. Pruvost, dealers in New York City who sold rugs and other textiles. OL.1981.825, even though made in the twentieth century, is of the style and design of rugs from the 1890s and is therefore recommended as a basis for reproduction.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: reproduction, to be based on OL.1981.843

HFR: 2

OBJECT DESCRIPTION: RUG

LOCATION: room 112 – Corridor

SUB-LOCATION: center of the room, along main axis

DATE: c. 1875-c. 1900

MAKER: unknown maker

ORIGIN: Hamadan region, Persia

MATERIALS: wool

COMMENTS: Visible in the center of the room in figure 219 is this Hamadan runner. This rug is also visible in figures 220-223 and in figure 215 and is evidently referred to in the 1943 inventory. It is also listed on the O. Rundle Gilbert inventory (see #532). It extends the length of the Corridor from the Studio entrance to the Library entrance.

This is probably one of two runners Church purchased in 1887, as mentioned in a letter to Church from W. L. Whipple, Tabriz, dated November 8, 1887 (ESCP), stating he had shipped to Church via his “agents Messr Ziegler & Co. of Tabriz, one bale consisting of 3 Persian ghali or carpets of the following size: . . . The smaller one 3 feet 9 inches wide by 25 feet long.” There are minor differences between the indicated and the actual measurements.



Window Coverings

Since the windows dominate this room, window treatments for the Corridor are a primary concern in furnishing the room. Because original draperies for these windows have not survived, it is recommended that facsimiles of the curtains described in the O. Rundle Gilbert inventory be fabricated for use in this location.

One reproduction in the Corridor has already been accomplished. The original cut-paper pattern in the north window was mostly destroyed early in the twentieth century by water leaks. In 1984 the north window was restored to its original appearance. This was possible because of the chance survival of the pattern in two forms: a tiny fragment of the original paper inserted between two panes of glass was

removed, put in an envelope, labeled, and saved by a member of the Church family in 1937; and the action of the sunlight etched the paper design very faintly into the amber glass itself.⁵⁶¹ The original glass was reused, and the lower right pane of amber glass that was missing was replaced. Pamela Vogler Dalton did the stencil and the final paper cut.⁵⁶² UV filters have been applied to the south windows.

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: reproductions
OBJECT DESCRIPTION: CURTAINS
LOCATION: room 112 – Corridor
SUBLOCATION: south window
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 3

COMMENTS: Although curtains are not visible in any photographs of the room, a curtain rod with rings is still in place; it runs the whole width of the four panes of the window. The O. Rundle Gilbert inventory includes the following entry for the Corridor: “544 – PAIR TURKISH EMBROIDERIES / Floral embroidery in red and green on dark blue felt. Used as draperies. Lined. W. 4'H. 10'.” From the dimensions on the inventory, it seems that only the two end windows of the four windows were covered with draperies. These curtains described in the inventory are not in the Olana collections now, but from the description, they seem to have been made of Rhest-work. They might have been similar to OL.1987.1 and OL.1988.474, the draperies for the Library double doors. Drapes should be fabricated using the above description and referring to the Library draperies and to examples of Rhest-work in the Olana collections – for example, OL.1980.1962, OL.1981.1002, and OL.1988.2.



Furniture

The only piece of furniture documented to the Corridor before the 1960s is the table in the northeast corner of the room (OL.1980.14). However, it can be assumed that the Gothic-revival pier glass mirror remained in its nineteenth century location because of the difficulty in moving it and its obvious intent to reflect the view seen through the south windows. In addition, the use of paired tables to flank entrances occurs in other

⁵⁶¹ The scrap of paper is preserved in ESCP.

places in the main residence; thus, it is likely that the arrangement of tables flanking the entrance into the Studio, as reflected in O. Rundle Gilbert's inventory, replicates Church's original intent. The other furnishings recommended are generally based on O. Rundle Gilbert's inventory.

Extant Objects

ACCESSION NO.: OL.1979.21.1

HFR: 4

OBJECT DESCRIPTION: THREE-LEGGED STAND

LOCATION: room 112 – Corridor

SUBLOCATION: north wall, below window

DATE: 1870-1880

MAKER: unknown maker

ORIGIN: United States

MATERIALS: mahogany wood and metal

COMMENTS: A table (OL.1981.745) is visible in this location in figure 224. Because older documentation places OL.1981.745 in the Dining Room, it will be used there. OL.1979.21.1 is of similar height and proportion; it is recommended as a substitute.



562 The stencil used to cut the design is now in the Olana Archive. See "Lattice Design Restored to Gallery Window," *The Crayon* 16, no. 183 (fall 1984): 1, 4, 5.

ACCESSION NO.: OL.1981.753
OBJECT DESCRIPTION: PIER GLASS

HFR: 5

LOCATION: room 112 – Corridor

SUBLOCATION: north wall

DATE: 1843-1848

MAKER: Williams & Stevens

ORIGIN: New York

MATERIALS: Wood, gesso, gilt, and silvered glass

COMMENTS: This Gothic-revival mirror is visible in figures 221, 223, and 225. It is evidently referred to in the 1943 inventory as “Mirror.” It is listed in O. Rundle Gilbert’s inventory (Appendix 2, no. 575).

The mirror is marked on the back in graphite and chalk with “Sturges” and stamped “From Williams & Stevens 343 Broadway New York.” Williams & Stevens were located at this address between 1843 and 1848. There were many ties of friendship and patronage between the Churches and the Sturgeses through several generations. Virginia Sturges married William H. Osborn, and the couple became Frederic and Isabel’s closest friends. The Sturgeses’ house adjoined the Osborn house in New York City and perhaps at some point the hall mirror was given to or purchased by the Churches. The mirror rests on a small stand supplied by Lockwood de Forest’s workshops. Given the above evidence, plus the size of the mirror (which makes it difficult to move), it is likely that this is its original location.



ACCESSION NO.: OL.1980.14
OBJECT DESCRIPTION: CHESTNUT TABLE

HFR: 6

LOCATION: room 112 – Corridor

SUBLOCATION: northeast corner

DATE: c. 1870-c. 1890

MAKER: unknown maker

ORIGIN: United States

MATERIALS: chestnut and pine wood

COMMENTS: This chestnut table is visible in this location in figure 219, where an elaborate textile, plateau, and epergne are on it.



ACCESSION NO.: OL1981.645.2
OBJECT DESCRIPTION: CHAIR

HFR: 7

LOCATION: room 112 – Corridor

SUBLOCATION: east wall, south of the doors to the Library

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably China

MATERIALS: wood, caning, paint.

COMMENTS: This black Chinese caned chair (or its mate) is visible on the east wall in figure 215. One of the two is visible in earlier photographs of the Court Hall and will be used there.

Since the eighteenth century China conducted an active trade with the West, and furniture was among its products. This chair, while related stylistically to Chinese chairs, is designed for the Western market. Opinions on the origin of this chair vary; some believe it is American, made in a Chinese vocabulary (see accession file).



ACCESSION NO.: OL.1979.27.7-.8

HFR: 8

OBJECT DESCRIPTION: SIDE CHAIRS

LOCATION: room 112 – Corridor

SUBLOCATION: south wall, flanking HFR 7

DATE: c. 1890

MAKER: unknown maker

ORIGIN: United States, probably New York City

MATERIALS: mahogany frame, various upholsteries and stuffing, metal casters

COMMENTS: Two of these chairs (of the set of eight) are listed in the O. Rundle Gilbert inventory for the Corridor. The others in the set are seen in the photographs of the Court Hall and East Parlor dating from the nineteenth and early twentieth century and will be recommended for those rooms.



ACCESSION NO.: OL.1982.228

HFR: 9

OBJECT DESCRIPTION: CHINESE TABLE

LOCATION: room 112 – Corridor

SUBLOCATION: south wall

DATE: 18th or 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: marble and teak

COMMENTS: This Chinese table is visible in this location in figures 223 and 224. It is listed on the O. Rundle Gilbert inventory (Appendix 2, no. 551).



ACCESSION NO.: OL.1981.902.1

HFR: 10

OBJECT DESCRIPTION: INDIAN CARVED CHAIR

LOCATION: room 112 – Corridor

SUBLOCATION: west wall

DATE: 1880-1890

MAKER: unknown maker

ORIGIN: India

MATERIALS: wood, cotton, silk, and cane.

COMMENTS: This Indian chair is visible in this location in figures 220 and 223. It is listed in the O. Rundle Gilbert inventory (Appendix 2, no. 557). This chair was made in India. It is not typical of the designs of Lockwood de Forest's workshop and has not yet been attributed to a maker.



ACCESSION NO.: OL.1979.14

HFR: 11

OBJECT DESCRIPTION: OCTAGONAL GATE-LEGGED TABLE

LOCATION: room 112 – Corridor

SUBLOCATION: southwest corner

DATE: c. 1875-c. 1890

MAKER: unknown maker

MATERIALS: wood, metal hinges and screws

COMMENTS: Although a Japanese lacquer table (OL.1980.1254) is visible in this location in figures 220 and 223 and is listed in the O. Rundle Gilbert inventory (Appendix 2, no. 556), earlier documentation places that table in the East Parlor, where it will be used. This gate-legged table is of similar proportions and will be used to replace the Japanese table. A heating vent in this location precludes the use of anything but a sturdy piece of furniture.



ACCESSION NO.: OL.1981.756

HFR: 12

OBJECT DESCRIPTION: FEDERAL TABLE

LOCATION: room 112 – Corridor

SUBLOCATION: northwest corner

DATE: c. 1810

MAKER: unknown maker

ORIGIN: New York

MATERIALS: mahogany and pine wood

COMMENTS: A desk (OL.1979.16) is visible in this location in figures 220 and 223. However, it is also visible in a 1901 photograph in the East Parlor, where it will be used.

This Federal table is used to replace the desk. This table is of a very unusual form. The main section of the table probably once constituted one half of a dining table, while the drop leaf was once a normal leaf, meant to be inserted between the two ends. When the two ends were permanently separated, the leaf was given rounded edges and turned into a drop leaf.



Objects Mounted to Walls and Ceilings

The Corridor contains an important collection of art by American artists.

The paintings grouped in the northeast corner in figure 219 are the only ones documented to the room prior to the 1960s. All of them must have had personal meaning to the Churches. The romantic drama formerly attributed to Washington Allston would have reminded Church of his own early allegorical works; Thomas Doughty's pastoral work was a precursor to Church's own; the campsite scene probably commemorated a fondly remembered trip to Maine; his own painting of goldfish must have reminded the family of the menagerie that inhabited Olana at one time.

The portraits of Church and his father by Charles Loring Elliott flanking the entrance into the Studio are important visually and for interpretive reasons. Although no nineteenth century documentation exists for their placement here, both are recommended due to their overwhelming interpretive significance.

Probably the most important object in the Corridor visually is the large tapestry that occupies most of the north wall. Although not supported by nineteenth-century documentation, it almost certainly hung in this spot in Church's lifetime for this is one of the few walls at Olana large enough to accommodate it. Moreover, the colors in the tapestry seem to relate to the color scheme Church chose for the walls. The forest scene depicted in the tapestry echoes the view from the large bank of windows opposite to the tapestry.

The other art objects are recommended based on their location in the early 1960s as documented in figures 220-224 and on their inclusion in the O. Rundle Gilbert inventory. It should be noted that nothing is recommended for the southern portion of the east wall. For interpretive purposes it was decided to leave this spot open for rotating displays of artwork. Thus, the corner is discussed in “Accessories and Transient Objects”.

Extant Objects

ACCESSION NO.: OL.1982.190

HFR: 13

OBJECT DESCRIPTION: TAPESTRY

LOCATION: room 112 – Corridor

SUBLOCATION: north wall

DATE: 17th-18th century

MAKER: unknown maker

ORIGIN: Aubusson, France, or Audenaarde, Belgium

MATERIALS: wool and silk

COMMENTS: Visible in this location in figures 206, 221, 223, and 224. It is also listed in the O. Rundle Gilbert inventory (Appendix 2, no. 566). Frank Bonnelle noted in his 1890 article on Olana that “numerous beautiful rugs and tapestries are seen throughout the artist's home.”⁵⁶³

563 Bonnelle, “In Summer Time on Olana.”

In the nineteenth century artists often collected tapestries and often displayed them in their studios; here it appears in the anteroom to the Studio.⁵⁶⁴



ACCESSION NO.: OL.1981.43

HFR: 14

OBJECT DESCRIPTION: PAINTING, *Campsite*

LOCATION: room 112 – Corridor

SUBLOCATION: north wall

DATE: 1880s

MAKER: attributed to Sanford Gifford

ORIGIN: United States

MATERIALS: oil on canvas; wood, gesso, and gilt frame.

COMMENTS: Visible in this location in figure 219.

Lake Millinocket and the Mount Katahdin area in Maine were favorite vacation spots for the Church family. Church knew the area by 1877, when he camped there with a group of artists and writers, an excursion documented by A. L. Holley in “Camps and Tramps About Ktaadn,” in an article for *Scribner’s Monthly*.⁵⁶⁵ The painters Sandford Gifford, Horace Robbins, Lockwood de Forest, and the writer Holley were along on that trip, and these men all remained friends of the Church family. The Church family eventually built a camp on the shores of Lake Millinocket on a site that offered spectacular views of Mount Katahdin. Most summers the Church family spent some weeks there, inviting friends along to hunt, canoe, swim, and otherwise enjoy a rustic life. Over the years they improved and enlarged the camphouse and its amenities. This painting probably documents the camp on Lake Millinocket at a relatively early stage in the development of the site. The composition of this painting is strongly related to a sketch in a sketchbook owned by Sandford Gifford, hence the current attribution.⁵⁶⁶ It should be noted, however, that many of Frederic Church’s artist friends visited the camp. Lacking more conclusive evidence, the painting cannot be definitively attributed or dated.



ACCESSION NO.: OL.1981.44

HFR: 15

OBJECT DESCRIPTION: PAINTING, *Goldfish Pond*

LOCATION: room 112 – Corridor

SUBLOCATION: north wall

DATE: c. 1875-c. 1880

MAKER: Frederic Edwin Church

ORIGIN: United States

MATERIALS: oil on canvas; wood, gesso, and gilt canvas

COMMENTS: Visible in this location in figure 219.

564 See Karen Zukowski, “An Old Friend Returns,” *The Crayon* 23, no. 195 (fall 1990): 7, 8.

565 A. L. Holley, “Camps and Tramps About Ktaadn,” *Scribner’s Monthly* (May 1878): 33-47.

566 See Vassar College Art Gallery, microfilmed by Archives of American Art, copy in Olana accession files.

That the Churches owned goldfish is indicated by the fact that two large, handblown fish bowls survive at Olana (OL.1981.736.1-2). Church probably painted the goldfish in their bowls from life and created an imaginary pond as their home.⁵⁶⁷



ACCESSION NO.: OL.1981.45

HFR: 16

OBJECT DESCRIPTION: PAINTING, *Soldiers Entering a Monastery*

LOCATION: room 112 – Corridor

SUBLOCATION: east wall

DATE: early 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: oil on canvas; wood, gesso, and gilt canvas.

COMMENTS: Visible in this location in figure 219.

This painting is certainly the one documented by a bill dated August 15, 1888, from L. A. Lanthier in the amount of \$50 for “1 Oil painting W. Allston.” Thus, Church and his contemporaries must have believed that this painting, which is not signed or dated, was by Washington Allston, an early-nineteenth century American painter famous for nocturnes, biblical stories, and other dramatic scenes of romance and intrigue. Modern art historians, however, do not attribute the painting to Allston; it has not yet been definitively attributed to any other artist. The painting is thus an example of the great esteem Allston enjoyed in the late nineteenth century.



ACCESSION NO.: OL.1981.46

HFR: 17

OBJECT DESCRIPTION: PAINTING, *Landscape with Castle*

LOCATION: room 112 – Corridor

SUBLOCATION: east wall

DATE: c. 1830-c. 1853

MAKER: Thomas Doughty

ORIGIN: United States

MATERIALS: oil on canvas; wood, gesso, and gilt frame.

COMMENTS: Visible in this location in figure 219.

Church may have become acquainted with Doughty either in New York City or in the Catskills, where both sketched and painted the landscape. This canvas shows an idealized, pastoral landscape, related to the scenes painted by old masters such as Claude Lorrain, whom Church also admired. Doughty also painted more factual depictions of the landscape and thus was a precursor to the Hudson River School of artists.



567 Carr, *Frederic Edwin Church: Catalog Raisonné*, entry no. 568.

ACCESSION NO.: OL.1982.1056-.1057

HFR: 18

OBJECT DESCRIPTION: FILIGREE BASKETS

LOCATION: room 112 – Corridor

SUBLOCATION: east doorway; west doorway

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: Visible in these locations in figures 220, 206, and 223. These metal baskets are apparently based upon kashkuls, which were used by Middle Eastern mendicant sects to collect alms.



ACCESSION NO.: OL.1980.31.1-.2

HFR: 19

OBJECT DESCRIPTION: PAIR OF FRAMED TILES

LOCATION: room 112 – Corridor

SUBLOCATION: south wall

DATE: c. 1880s

MAKER: attributed to Ali Mohammed Isfahani

ORIGIN: Persia

MATERIALS: ceramic; wood and paint frames.

COMMENTS: In figure 223, the only photograph showing this wall, this space is empty. These two tile plaques were chosen for interpretive purposes to complement existing themes in the Corridor detailing Church's collecting of exotic objects. Also, few objects are easily displayed on this south wall where the glare from the windows puts this corner in shadow.

These tiles are attributed to Ali Mohammed Isfahani, a Persian ceramicist active in Tehran and Isfahan in the 1880s. These tiles relate to bills from T. Aspinwall and Son, New York City: either to one dated September 17, 1884, listing “1 Persian Plaque 21 x 16” or to one dated October 21, 1884, listing “1 Persian Plaque.”



ACCESSION NO.: OL.1981.1053.1-.2

HFR: 20

OBJECT DESCRIPTION: PAIR OF PLAQUES

LOCATION: room 112 – Corridor

SUBLOCATION: west wall

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Europe

MATERIALS: brass alloy

COMMENTS: Visible in this location in figures 220 and 223. OL.1981.1053.1 is a $\frac{3}{4}$ profile of Diane of Poitiers and is inscribed on the reverse in ink with “1881.” OL.1981.1053.2 is a $\frac{3}{4}$ profile of Francis I, king of France. They are referred to in the O. Rundle Gilbert inventory (Appendix 2, no. 552).



ACCESSION NO.: OL.1981.4

HFR: 21

OBJECT DESCRIPTION: PAINTING, *Portrait of Frederic Edwin Church*

LOCATION: room 112 – Corridor

SUBLOCATION: west wall, south side

DATE: c. 1865

MAKER: Charles Loring Elliott

ORIGIN: United States

MATERIALS: oil on canvas, wood, gilt, and gesso frame.

COMMENTS: Placed in this location for interpretive purposes as a pendant to the portrait of Church's father (OL.1981.5; HFR 23). This portrait is visible on the Sitting Room west wall in figure 170 and 191, photographs dating from the 1950s and 1960s. After Louis and Sally Church gave away a portrait of Humbolt, they placed Frederic Church's portrait in the spot, as a pendant to the portrait of Church's wife, Isabel.

Henry Tuckerman mentioned this portrait of Church in his *Book of the Artists*: “He has lately finished an excellent portrait of Church, and judging by the vigor and vitality it displays, the work must have been a labor of love to the artist. It is like all his best portraits, remarkable for a certain manly simplicity; the head and expression are full of character; the likeness excellent; the effect lifelike.”⁵⁶⁸ This portrait is also mentioned in H. W. French's book *Art and Artists in Connecticut*, which makes the observation: “Many consider Mr. Elliot's best portraits two that he painted for his brother-artist F. E. Church, – one of the artist himself; the other of his father the late Joseph Church of Hartford, – both in possession of Mrs. Joseph Church.”⁵⁶⁹ Although the portrait is not signed or dated, it can be firmly attributed to Elliot and dated around 1865 on the basis of these references and a comparison to the portrait of Joseph Church. Church inherited this portrait in 1886 upon the death of his sister Elizabeth.⁵⁷⁰



ACCESSION NO.: OL.1981.757.a-b

HFR: 22

OBJECT DESCRIPTION: OCTAGONAL TILE

LOCATION: room 112 – Corridor

SUBLOCATION: west wall

DATE: probably late 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: ceramic; wood, plaster, brass, and mother-of-pearl frame

COMMENTS: Visible in this location in figures 220 and 223, this tile is also listed in the O. Rundle Gilbert inventory (Appendix 2, no. 565).



568 See Tuckerman, *Book of the Artists*, 301.

569 French, *Art and Artists in Connecticut*, 81.

570 See the list of paintings brought from Hartford, c. 1886, ESCP.

ACCESSION NO.: OL.1981.5

HFR: 23

OBJECT DESCRIPTION: PAINTING, *Portrait of Joseph Church*

LOCATION: room 112 – Corridor

SUBLOCATION: west wall, north side

DATE: 1865

MAKER: Charles Loring Elliott

ORIGIN: United States

MATERIALS: oil on canvas, wood, gilt, and gesso frame

COMMENTS: This portrait is visible in this location in figures 220 and 223. It is a pendant to the *Portrait of Frederic Church* (OL.1981.4; HFR 21).

This portrait is mentioned in H. W. French's book *Art and Artists in Connecticut* which makes the observation: "Many consider Mr. Elliot's best portraits two that he painted for his brother-artist F. E. Church, – one of the artist himself; the other of his father the late Joseph Church of Hartford, – both in possession of Mrs. Joseph Church."⁵⁷¹ The portrait is signed and dated. Church inherited this portrait in 1886 upon the death of his sister Elizabeth.⁵⁷²



Objects on Flat Surfaces

Except for the epergne and plateau on a table in the northeast corner of the room (documented by figure 219), none of the other objects that must have furnished the tables and other flat surfaces in the Corridor are documented by evidence from the restoration period. Therefore, decorative objects are recommended based on Olana's appearance at the end of Sally Church's tenure at Olana, as shown in photographs from the 1960s and documented in the O. Rundle Gilbert inventory.

A few items are recommended for interpretive purposes to show Church's interest in collecting objects of diverse cultures, styles, and quality. For instance, the chest on the Federal table relates to the European baroque flavor of the tapestry; the khatam box is evidence of Church's continuing interest in Middle Eastern objects.

Other items are recommended for conservation or security reasons. To limit damage by strong sunlight from the south windows and to reduce security risks, the large brass pitcher, bowl, and tray are recommended for the Chinese table in front of the windows facing south.

571 French, *Art and Artists in Connecticut*, 81.

572 See the list of paintings brought from Hartford, c. 1886, ESCP.

Three textile reproductions are recommended. The same Rhest-work cover seems to have been draped over the table in the northeast corner of the room from about 1895 to 1965.

Textiles are recommended for the two tables flanking the door into the Studio because one was in use in 1965, and the other presumably recreates the original arrangement, preserving the symmetry created by the tables. Reproductions of all the textiles are recommended for conservation purposes.

Extant Objects

ACCESSION NO.: OL.1981.1138 **HFR:** 24
OBJECT DESCRIPTION: VASE
LOCATION: room 112 – Corridor
SUBLOCATION: in front of balustrade
DATE: c. 1870-c. 1900
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: terra-cotta
COMMENTS: Visible in this location in figures 220-223.



ACCESSION NO.: OL.1981.577 **HFR:** 25
OBJECT DESCRIPTION: JAR
LOCATION: room 112 – Corridor
SUBLOCATION: in front of balustrade
DATE: c. 1860-c. 1900
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: terra-cotta
COMMENTS: Visible in this location in figure 206, in figures 221-224, and in figure 215.



ACCESSION NO.: OL.1981.461A & B **HFR:** 26
OBJECT DESCRIPTION: JAR
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 4
DATE: c. 1850- c. 1900
MAKER: unknown maker
ORIGIN: Chinese
MATERIALS: ceramic
COMMENTS: Visible in this location in figure 206. When the Olana property was purchased by New York State, this jar was filled with potpourri.



ACCESSION NO.: OL.1981.754 **HFR:** 27
OBJECT DESCRIPTION: INKSTAND
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 5, ledge of pier glass
DATE: c. 1840-c. 1880
MAKER: unknown maker
ORIGIN: Europe
MATERIALS: cast stone and paint
COMMENTS: Visible in this location in figures 206 and 222. There the object is resting on the floor. It has now been moved up to the pier glass ledge for conservation purposes. The inkstand is a miniature replica of an ancient Roman sarcophagus.



ACCESSION NO.: OL.1981.36 **HFR:** 28
OBJECT DESCRIPTION: SCULPTURE, *Lion*
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 27
DATE: c. 1840-c. 1885
MAKER: unknown maker
ORIGIN: Europe
MATERIALS: bronze and gilt
COMMENTS: Visible in this location in figures 206 and 224. It is listed in the O. Rundle Gilbert inventory (Appendix 2, no. 573)



ACCESSION NO.: OL.1981.759 **HFR:** 29
OBJECT DESCRIPTION: PLATEAU
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 6, chestnut table
DATE: c. 1830-c. 1890
MAKER: unknown maker
ORIGIN: United States or Europe
MATERIALS: silverplate, mirrored glass, and wood
COMMENTS: Visible in this location in figure 219. This object is also visible in figure 141, a photograph of the Court Hall stair landing dating from about 1887-c. 1900. It is listed in the O. Rundle Gilbert inventory (Appendix 2, no. 545). This object may relate to a bill from L. A. Lanthier dated July 2, 1890, for “1 Silver plated flower stand 50.00.”⁵⁷³



573 In ESCP.

ACCESSION NO.: OL.1981.755.1
OBJECT DESCRIPTION: EPERGNE

HFR: 30

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 29

DATE: c. 1860-1880

MAKER: unknown maker

ORIGIN: England or United States

MATERIALS: silver plated metal and glass

COMMENTS: Visible in this location in figure 219. The epergne is also visible in figure 141, a photograph of the Court Hall stair landing dating from about 1887-c. 1900. Evidently referred to in the 1943 inventory as a silver candelabra. It is listed in the O. Rundle Gilbert inventory (Appendix 2, no. 545). This object may relate to a bill from L. A. Lanthier dated July 2, 1890, for “1 Silver plated flower stand 50.00.”⁵⁷⁴



ACCESSION NO.: OL.1981.741.a-c
OBJECT DESCRIPTION: EWER and BASIN

HFR: 31

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 9

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass

COMMENTS: In figure 223 numerous small objects and an electric lamp are visible on the Chinese table. These are not suitable for this space since they either date from after the restoration period or are prone to theft due to the proximity to the tour path. This ewer and basin have been chosen to replace the numerous small objects. In addition, the pitcher and bowl can withstand the strong sunlight this spot receives. The ewer and basin relate to other Indian and Middle Eastern objects in the Corridor.



ACCESSION NO.: OL.1983.210
OBJECT DESCRIPTION: VASE

HFR: 32

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 11

DATE: c. 1550-1574

MAKER: unknown maker

ORIGIN: Venice, Italy

MATERIALS: earthenware

COMMENTS: This vase is visible on the Chinese table in front of the large south windows in figure 223 (it was converted into a lamp, and the fittings have now been removed). Most of the objects on the lacquer table in the southwest corner of the room in

574 In ESCP.

figures 220 and 223 either are not readily identifiable or are recommended for other locations. Because it was in the Corridor in 1964-65 this vase is placed here to replace the other objects. In addition, the vase relates to other European objects in the room. It is typical of Renaissance tin-glazed ceramics from central and northern Italy known as majolica.



ACCESSION NO.: OL.1981.351.1-.2

HFR: 33

OBJECT DESCRIPTION: BRONZE WARRIORS

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 11

DATE: c. 1850-c. 1900

MAKER: unknown maker

ORIGIN: probably European

MATERIALS: bronze

COMMENTS: Most of the objects on the lacquer table in the southwest corner of the room visible in figures 220 and 223 are either not readily identifiable or are recommended for other locations. These two bronze warriors are mentioned in the O. Rundle Gilbert Inventory [Appendix 2, no. 546, as “PAIR ETHIOPIAN FIGURES (METAL WARRIORS).”] They are possibly European Victorian versions of American Indian warriors. They relate to other European objects in the Corridor.



ACCESSION NO.: OL.1982.882

HFR: 34

OBJECT DESCRIPTION: FOOTED BOWL

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 11

DATE: 19th century

MAKER: unknown maker

ORIGIN: probably Morocco

MATERIALS: earthenware

COMMENTS: This object appears in the O. Rundle Gilbert Inventory (Appendix 2, no. 563) as “BLUE AND WHITE PERSIAN POTTERY FOOTED BOWL.” In overall shape it resembles the large footed bowl visible in this location in figure 223.



ACCESSION NO.: OL.1983.373.A-B

HFR: 35

OBJECT DESCRIPTION: INCENSE BURNER

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 36

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: brass

COMMENTS: Most of the objects on the lacquer table visible in the southwest corner of the room in figures 220 and 223 are either not readily identifiable or are recommended for other locations. This object relates to other Chinese objects on display in the Corridor.



ACCESSION NO.: OL.1983.374

HFR: 36

OBJECT DESCRIPTION: BRAZIER LID

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 11

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: bronze or brass

COMMENTS: Most of the objects on the lacquer table visible in the southwest corner of the room in figures 220 and 223 are either not readily identifiable or are recommended for other locations. This brazier lid is used as a tray for the incense burner with lid and relates to other oriental objects on display in the Corridor.



ACCESSION NO.: OL.1983.248

HFR: 37

OBJECT DESCRIPTION: TRAY

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 11

DATE: c. 860-c. 1900

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: brass, tin, and enamel.

COMMENTS: Visible in this location in figures 220 and 223.



ACCESSION NO.: OL.1981.725.1-.2

HFR: 38

OBJECT DESCRIPTION: PAIR OF COVERED POTS

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 37

DATE: c. 1860-c. 1900

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: earthenware

COMMENTS: Visible in this location in figures 220 and 223.



ACCESSION NO.: OL.1982.49.1
OBJECT DESCRIPTION: PITCHER
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 37
DATE: c. 1860-c. 1900
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: earthenware
COMMENTS: Visible in this location in figures 220 and 223.

HFR: 39



ACCESSION NO.: OL.1980.11
OBJECT DESCRIPTION: CABINET
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 12
DATE: probably a 17th century carcass with later additions
MAKER: unknown maker
ORIGIN: Italian or Dutch
MATERIALS: rosewood, pine, metal, ivory, and bone.
COMMENTS: This cabinet relates to other European objects on display in the Corridor, especially the tapestry.

HFR: 40

This cabinet was probably made in the seventeenth century and once held spices, jewelry, curiosities, or other precious objects. Originally this cabinet was ornamented with simple inlaid ivory stringing. Sometime later more elaborate figural and decorative elements of carved ivory were added; this greatly altered the appearance of the chest.



ACCESSION NO.: OL.1983.890
OBJECT DESCRIPTION: SPOON
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 12
DATE: c. 1875-c. 1900
MAKER: unknown maker
ORIGIN: Pacific Northwest, North America
MATERIALS: pinewood
COMMENTS: Visible in this location in figures 223 and 224. This object is of the same style and period as OL.1983.889 (HFR 42). The spoon and fork could have been ceremonial objects in American Indian culture. Possibly a gift from Frederic Joseph Church, who lived in Washington state and Alaska in the 1890s.

HFR: 41



ACCESSION NO.: OL.1983.889 **HFR:** 42
OBJECT DESCRIPTION: FORK
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 12
DATE: c. 1875-c. 1900
MAKER: American Indian
ORIGIN: Pacific Northwest, North America,
MATERIALS: pinewood and tacks
COMMENTS: Recommended because it is of the same style and period as OL.1983.890 (HFR 41). The fork and spoon could have been ceremonial objects in American Indian culture. Possibly a gift from Frederic Joseph Church, who lived in Washington state and Alaska in the 1890s.



ACCESSION NO.: OL.1982.215.1-7 **HFR:** 43
OBJECT DESCRIPTION: SET OF SPOONS with CASE
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: wood, felt, paint, and cloth.
COMMENTS: In the O. Rundle Gilbert inventory (Appendix 2) of the Corridor there appears this entry “561 SIX INDIAN CARVED WOOD SCOOPS / All with deep bowls and elaborately carved and pierced handles.” The objects are partially visible in figure 223.



ACCESSION NO.: OL.1981.1126.1-2 **HFR:** 44
OBJECT DESCRIPTION: SPOONS
LOCATION: room 112 – Corridor
SUBLOCATION: on HFR 12
DATE: 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: wood or cow horn
COMMENTS: These spoons relate to the other decorative spoons on display in the Corridor.



ACCESSION NO.: OL.1981.1127 **HFR:** 45
OBJECT DESCRIPTION: SHERBET SPOON
LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 12

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wood

COMMENTS: This spoon relates to the other decorative spoons on display in the Corridor.



ACCESSION NO.: OL.1980.15

HFR: 46

OBJECT DESCRIPTION: BOX

LOCATION: room 112 – Corridor

SUBLOCATION: Stair shelf ledge

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wood, ivory, paint, paper, laquer, gilt, and glass mirrors

COMMENTS: Although two bowls are visible in this location in figures 220, 221, and 223, they are also visible in earlier photographs in other parts of the house where they will be used. This object was chosen to replace the bowls. It relates to other Middle Eastern objects in the room. The box is constructed using two different techniques; the bottom is lacquer and the top is “khatam,” ivory and mirror pieces inlaid into wood.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: reproduction, based upon OL.1988.255

HFR: 47

OBJECT DESCRIPTION: TABLE COVER

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 6, chestnut table

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: In figure 219 a cloth is seen covering the chestnut table in the northeast corner of the room. OL.1988.255, a black wool textile embroidered with paisleys cut from a shawl, appears to be the textile seen in the photograph. A reproduction of it should be fabricated.



ACCESSION NO.: reproduction

HFR: 48

OBJECT DESCRIPTION: TABLE COVER

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 11

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A textile is recommended for this location to form a pair with HFR 49. The reproduction should be based on any suitably sized nineteenth century textile in the collections that fits into the color scheme.



ACCESSION NO.: reproduction, to be based on OL.1986.526

HFR: 49

OBJECT DESCRIPTION: TABLE COVER

LOCATION: room 112 – Corridor

SUBLOCATION: on HFR 12

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: An ornate fringed textile, OL.1986.526, is visible in this location in figures 220, 221, and 223. This textile should be reproduced or a period replacement found.



Accessories and Transient Objects

Additional objects may be placed in the room to enhance the historical themes of life in a household in the 1890s. However, a guiding principle should be that this room's primary function was as a passageway; it was not particularly suited as a sitting room much of the year. No lighting fixtures should be used, since the family and visitors probably used handheld lamps and carried them through the room.

Plants popular in the 1890s can be shown. It would have been logical to have moved plants from the Piazza into the Ombra or Corridor when seasonal changes required it, although it should be kept in mind that the area beneath the Corridor was originally not closed in, and thus the Corridor would have been a chilly place not well suited for hot-house plants during the cooler parts of the year.

One spot undocumented in the nineteenth century, the southern end of the east wall, offers an opportunity for a rotating display of various objects in the collections. As shown in figure 215, a photograph of a detail from *The Miraculous Draught of Fishes* (OL.1988.654), a design for a tapestry by Raphael was in this spot in 1965, and a

reproduction of this photo should be used here on occasion. The photograph relates in general to the tapestry on the north wall and can be used for interpretive purposes to explain tapestry technique or the popularity of tapestries in the nineteenth century. Also, reproductions of other examples of the Churches' extensive collection of photographs of works of art may be used here. Finally, paintings by Church for which no evidence exists regarding their placement in the nineteenth century could, on occasion, be placed here. Preference might be given to views from Olana, such as *The Hudson Valley in Winter from Olana* (OL.1981.14), or later works by Church, such as *On the Mediterranean* (OL.1992.1).

CHAPTER 21

THE LIBRARY

EVIDENCE

By the mid-nineteenth century, libraries were quite common in upper-class American homes.⁵⁷⁵ This was a relatively new development, brought on by the mechanization of the printing industry and the development of transportation, resulting in a decrease in the cost of manufacturing and shipping of books. As recent as the early years of the century, books had been produced largely by hand printing and thus were quite expensive. Only the rich could afford many books, and only the learned would want them; thus libraries in private homes were a sign of great wealth and erudition. These libraries were usually housed in cabinets made especially for books – a whole room devoted to books was extremely rare. By the middle of the century, books had become cheaper, and most American families owned at least a few. Already established as a status symbol, an entire room devoted to books and called a library became a fixture in the homes of wealthy Americans. However, such rooms were not necessarily a true indication of great learning; the books were often treated as furnishings. Nonetheless, an extensive library, such as the Churches possessed, connoted wealth and learning. And, as will be discussed, the Churches were indeed great readers. At Olana the Library performed the utilitarian function of housing books but also had a less commonplace function, that of completing the architectural symmetry of the first floor.

Planning the Library

On the various floor plans that were considered for Olana, the function of the space that became the Library is unclear or is called by some other name. In what appear to be two early plans for the house, figure 225 and figure 99, the space is unlabeled, though other rooms are

575 For a survey of the book and private libraries in America in mid- and late nineteenth century, see Mary Lynn Stevens Heininger, *At Home with a Book: Reading in America, 1840-1940* (Rochester, N.Y.: The Strong Museum, 1986), 3, 17, 27.

demarcated.⁵⁷⁶ In another early floor plan, figure 101, the space is called “breakfast room.”⁵⁷⁷ In a total of four separate floor plans, figures 102-106, the space is labeled “boudoir.”⁵⁷⁸ Two of these four floor plans, figures 104 and 105, marked by the Vaux and Withers office and dated May 28 and June 23, 1870, were produced shortly before construction began, indicating that plans for this room were still unsettled at a late date.⁵⁷⁹ A boudoir, in nineteenth century parlance, was a room set aside for ladies. Usually a small room, luxuriously decorated, it functioned as a sitting room and a place to receive close friends.⁵⁸⁰

In the various floor plans, a Library was indicated in several different spots. At least in an early planning stage, as figure 100 indicates, the Library was placed roughly where the Ombra now is.⁵⁸¹ And in another floor plan, figure 103, probably produced at a later date, the Library is indicated in the place now occupied by the East Parlor.

The fenestration for the Library (or the space now occupied by the Library), be it standard windows, French doors, or even solid doors, was not clearly specified in the floor plans. In virtually all of the floor plans, the windows are drawn identically; the only opening that is clearly a door is the front door.⁵⁸² This is true even when a veranda is indicated outside the windows.⁵⁸³ In one floor plan, some sort of arched opening was meant for this western view. With only one exception, figure 105, in all these floor plans the space now occupied in figure 106. In this plan, the east wall of the Library blocks the vista from the front door.

576 Figure 225 is missing sketch A13, and figure 99 is missing sketch A1. See Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

577 Figure 101 is missing drawing A2. See Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

578 Figure 102 is missing drawing A11; figure 103 is OL.1982.1124; figure 104 is missing drawing A10; figure 106 is OL.1980.1621. The two missing drawings are documented in Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

579 The floor plan dated May 28, 1870, is figure 105 and described in ch. 16, “The East Parlor”; the floor plan marked June 23, 1870, is figure 106 and also described in that chapter.

580 See Peter Thornton, *Authentic Decor: The Domestic Interior, 1620-1920* (New York: Viking Penguin, 1984), 219, for a definition of the boudoir in the mid-nineteenth century.

581 Figure 100 is missing drawing A3; Brier, Zukowski, and Gibbons, “The Missing Architectural Sketches Documentation Project,” February 2000, ORC.

582 The only exception to this might be figure 225, image A13, where a door seems to be indicated. Note that this is an early and rough floor plan.

583 See especially figures 101 and 103 (see also ch. 16).

Stenciled patterns were considered for the Library, as seen in figure 226.⁵⁸⁴ In this scheme, the walls are orange, the baseboard is a deep brown, and the frieze, or perhaps ceiling, is khaki. One wide stencil pattern was intended to run above the baseboards and surround the doorways. On a khaki ground, it incorporated alternating octagons of olive green with brown centers and brick-red ones with yellow centers. Each octagon was bordered with deep brown and was centered between deep brown triangular motifs, while two stripes of deep brown framed the row of octagons. A narrow stencil bordered just the doors. Orange paisleys appeared on a ground of spring green. This stripe was bordered on the outside by a thin stripe of deep brown and on the inside by a thin stripe of forest green.

The Library as Built

Though the planned stenciling was not executed, other elements of the painted scheme were. The walls of the Library are orange, the ceiling and the uppermost 6" or so of the walls are khaki, the baseboards a deep brown. An unornamented wide border of dark blue is demarcated by lines cut into the plaster. This border runs above the baseboards and around the doors, and forms a frieze where the khaki ends below the ceiling. Water stains appear on the wall above the French doors leading to the Corridor, consistent with conditions to be expected on what was once an exterior wall. Both sides of the double wooden doors in the doorway to the Court Hall are stenciled with the tree and vase design that appears on doors throughout the house.

The floor has a center field of 2-inch-wide oak floorboards and a 6-inch-wide parquet border. This border incorporates a zigzag motif of dark wood between a thin inner and a thick outer stripe of dark wood. The parquet makes a circumference of the room. It appears to pass under both bookcases in the room and is interrupted by a heating

584 Figure 226 is OL.1982.756; this sketch is labeled "For Library."

duct.⁵⁸⁵ The parquet border may have been purchased from the National Wood Manufacturing Company, the probable source for other parquet in the house.⁵⁸⁶

The westward-facing glass French doors comprise the most elaborated architectural ornaments in the room. Each of the dark blue wooden double doors has a 5-foot, 6-inch pane of glass broken only by a thin molding midway and mounted above a solid wooden 1-foot panel. In the upper corners of each pane is a decorative wooden bracket with a cutout of a fleur-de-lis form. The identical transoms over each door have a border of amber glass with a design painted on its reverse.⁵⁸⁷ The design incorporates flower halves in gold and red on a blue background. At the bottom edge on the outside of each door is nailed a strip of wooden molding with a canvas flap hanging from it, the whole painted dark blue like the door. This undoubtedly helped keep moisture out. The doors could be held open quite securely by hooks and eyes affixed to the doors and the doorframe.

On the north doorframe is an eye from which hangs a chain with a hook at its end. This seems to correspond to an eye on the north door, and the whole was perhaps a part of system to prop the door half open. No set of eyes and chain appears on the south door and doorframe.

The door is set into a cove painted dark blue with an outer molding of dark brown. The doorframe is surrounded by a simple set of two dowel-like moldings, each nearly in the round, which are separated by a concave “flute.” These moldings curve at the top of the doorframe and terminate at the bottom in a base, which is set on a pedestal with chamfered corners. There is no evidence of screen doors being installed in this doorway; however, the outside doorframe might well have been remilled when the studio wing was added.

585 Neither bookcase was moved to check if the parquet runs underneath them. The presence or absence of the parquet would reveal a clue as to the dating of either bookcase.

586 The parquet tiles in the Dining Room / Picture Gallery may well have been purchased through the National Wood Manufacturing Co. (see ch. 24, “The Dining Room / Picture Gallery”). There is one bill and three cancelled checks from the company, all in ESCP. In a catalog from about 1880, the company carried a zigzag border, but it differed slightly in dimensions and design from that extant in the Library. See *Designs of Parquet Floor from the National Wood Manufacturing Co., 129 Fifth Avenue, New York*, no date (c. 1880), design 31, p. 11, Henry Francis Du Pont Winterthur Museum, copy in ORC.

587 OL.1982.928 is an architectural sketch relating to the designs painted on the transom. The transom designs are repeated in the transoms of the French doors of the Sitting Room.

A curtain rod still exists in the doorway, fixed in the cove above the French doors. On each side of the doorframe at approximately waist-height above the floor is a metal screw eye. These may have been part of the system for drawstrings to open and close curtains.

An ornamental glass-and-wood panel fills the doorway between the Library and the Sitting Room. The upper two thirds of the panel is glass, its top corners fitted with elaborately carved teak moldings in an ogee arch formation. The glass sits atop an oak panel framed with a wide teak border ornamented with carved strip moldings. Though there is no physical evidence that this treatment of the doorway has not always been in place, other facts lead to that deduction, as stated in the “Conclusions.”

Two bookcases stand in the room, one on the north and one on the south wall. An unpainted strip of wooden molding edges the base of the baseboard. This strip goes in front of the base of the north bookcase, but behind the south bookcase. Furthermore, the wooden base at the back of the north bookcase is cut to fit the contours of the baseboard and the plaster molding. The back of the bookcase itself is not composed of wood, but of lengths of brown cotton cloth, sewn together, which at first glance simulate wood. The back of the south bookcase, made of wood, is flat.

Use of the Library

The room known as the Library, as well as books the Church family owned, are mentioned a few times in correspondence from family and friends. In a letter to her son Henry Fairfield, written in 1879, Virginia Osborn described a recent visit to Olana. She noted the pleasure of “coming home at night to wood fires, and tempting new books on the library table.”⁵⁸⁸ One evening in 1887, after watching a sunset on the veranda, Grace King “came through the library after a while to hunt up the others and found Clemens reading some antique book.”⁵⁸⁹ On another visit to Olana in 1891, King noted “There are lots of books scattered all around – but the only ones I [picked] so far, of the new books, are Lang's Letters & Literature – some Essays by Walter Pater and [others] by Meyers.”⁵⁹⁰ She also discussed another book she was reading, *The Story of William and Lucy Smith* by George L. Merriam, describing William Smith's career as an essayist, Lucy Smith's career as a translator, and their distinguished friends.

588 Virginia Osborn to Henry Fairfield Osborn, October 25, 1879, NYHS.

589 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

590 Passages in brackets indicate attempts to decipher King's handwriting. Grace King to [Partner], July 17, 1891, original with John Coxe, copy in LSU-HML.

Photodocumentation of the Library

Figure 135, one of two nineteenth century photographs documenting the Library, was taken in 1884 by Robert and Emily de Forest.⁵⁹¹ Although the photograph primarily documents the Court Hall, the northwest corner of the Library can be seen through the doorway, and a few furnishings can be discerned. Books fill the north bookcase, and a gouache of a Muse hangs on the wall. A globe, a spool chair covered with a thin drape, and a table piled with books can also be seen clearly. Some type of floor covering appears to be present – a rug or, more probably, the wall-to-wall carpeting found in the Court Hall in 1884. The area above the bookshelves is too much in shadow to be seen.

The other nineteenth century photograph to document the Library, figure 140, was a detail of a photograph of the Court Hall taken on September 30, 1891, by Hortense Ferguson Childs.⁵⁹² Though very little of the Library can be seen through the open door from the Court Hall, it should be noted that the north bookcase is still in place.

Figures 227-230 were taken on September 16, 1964, by Richard Wunder.⁵⁹³ Figures 227 and 228 show the north side of the room, while figures 229 and 230 show two views of the top of the bookcase on the south side of the room. These photos, the first to document anything other than a corner of the room, reveal much information about its furnishings. The Charter Oak chair stands in the northeast corner of the room, in front of the north bookcase. A small table covered with a patterned throw stands in the west corner of the room, along the west wall. On top of the north bookcases is a row of objects. Some of these may perhaps be pre-Columbian figurines; however, none can be clearly discerned. Many of the objects on top of the south bookcase can be seen; from left to right they are: a framed photograph of Frederic Church, a pointed leather hatbox, an American Indian carved figure, a series of three ceramic or lacquer boxes arranged along the front edge of the bookcase, a broken Mexican water jug, a broken Greek vase, a

591 Figure 135 is OL.1986.378.12.A. See "Who's Who at Olana" for a discussion of Robert and Emily de Forest and the dating of their photographs.

592 Figure 140 is OL.1991.1.204. A duplicate of the image is OL.1986.378.25.A. See "Who's Who at Olana" for a discussion of Hortense Ferguson Childs and the dating of her photographs.

593 Figure 227 is OL.1990.104.216; figure 228 is OL.1990.104.231; figure 229 is OL.1990.104.264; figure 230 is OL.1990.104.265. The photographs are dated on the back. See Richard Wunder in "Who's Who at Olana" for further information.

ceramic lidded basin on legs, and a bronze statuette of a warrior. A powder horn or water carrier hangs on the wall. Nothing further of the furnishings can be seen.

Figure 231 is a color photograph taken between October 30 and November 2, 1966.⁵⁹⁴ Primarily depicting the Court Hall, it reveals a few details of the Library. Drapes can be seen clearly at the French doors; they are a dark green or blue, with a border of red figures. A small table covered with a throw still appears in the northwest corner along the west wall, and on this table is a large box, with a two-handled vase on top of it. No picture hangs on the west wall. A large rug can be seen in the center of the floor. In figure 198, a photograph of the Sitting Room dating from late 1964 or early 1965, a portion of the Library can be seen through the glassed-in window.⁵⁹⁵ A Chinese scroll is visible on the west wall, and drapes hang at the windows.

The Library in the Twentieth Century

Helen Howe and Dorthea Wilsey Wentworth, both maids at Olana in the 1930s and early 1940s, remembered the Library in an oral interview.⁵⁹⁶ Howe recalled the Library as “the dingiest, God, the dullest place I ever went into,” and Wentworth agreed, saying, “it was the worst place . . . because you could never see the name of the book anyway.” They also remembered that the room was cleaned every day, but Howe said she didn't clean the south bookcase, because she couldn't reach it, and because there were human skulls in that dark spot! Note that no skulls appear in the 1964 photographs of the bookcase tops.

Upon Louis Church's death in 1943, a cursory inventory was taken of the contents of the house.⁵⁹⁷ The following is the listing for the "small library:"

-
- 594 Figure 231 is a photo taken as part of an appraisal entitled "Real Property Appraisal of the Estate known as Olana, 'our place on high' ..." conducted for the State of New York ... by Ernst Appraisal Service, Schenectady, New York, Nov. 21, 1966, 71. The appraisal is accessioned as OL.1993.18.
- 595 The photograph is printed from a negative taken by Walt Miller. The negative is accessioned as OL.1989.280. See Walt Miller in "Who's Who at Olana" for further information on the dating of this photograph.
- 596 See Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by James Ryan and Karen Zukowski, Aug. 13, 1991, typescript, 35, ORC.

Miscellaneous books	\$100.00
2 chairs	5.00

Richard Wunder took an inventory of the art at Olana on September 16, 1964.⁵⁹⁸ The listing for the library reads: “No pictures hanging, but one obviously missing, Chinese hanging scroll.”

After the death of Sally Church in 1964, a thorough inventory of the entire contents of Olana was completed by an appraiser, O. Rundle Gilbert.⁵⁹⁹ The listing for the Library is included in Appendix 2, which reproduces the entire inventory.

CONCLUSIONS

The floor plans for the house show that for Church and Vaux designating space for a library was not critical in the design process. The function of this space opposite the front door was in the plans still uncertain. At times it was unlabeled, at other times it was called a boudoir or a breakfast room. In some of the floor plans a library was located elsewhere. In some of the plans no space is called a library. Clearly, designating a specific space as a library was not important. In nearly every plan, however, the space opposite the front door continues the westward axis and view begun at the front door, but even this attribute of the room is absent from the Vaux and Withers plan of June 23, 1870. In this, probably the latest extant floor plan, the axis is blocked by a wall, cutting off the view. The only consistency within all the various floor plans is the presence of a rectangular space opposite the Vestibule, balancing it, and forming part of the overall symmetrical arrangement of public rooms on the first floor. Clearly, this room was needed to complete the architectural symmetry of the first floor; its function was decided on only later.

The room became designated as the Library at some early date, but, not surprisingly, the space saw physical changes over time. Photographic evidence shows

597 John H. Vint, appraisal; performed in connection with the New York State estate tax of Louis P. Church; dated May, 1944, in the Columbia County Surrogate's Court, file 2230, Columbia County Courthouse; Hudson, N.Y.; copy in ORC.

598 The inventory is dated. It is in WP. See the entry for Richard Wunder in “Who’s Who at Olana” for further information.

599 See "Who's Who at Olana" under O. Rundle Gilbert for the dating of this inventory.

that sometime after 1884 a parquet border was added to the room. The north bookcase was probably installed first; it appears in the 1884 photo of the room. It may well have been in place before the parquet border was added to the room, for a finishing strip of wooden molding goes around its base. This same wooden molding goes behind the south bookcase, as though the case was put in place after the floor was installed. Indeed, the south bookcase itself is of a more specialized design, as though added to accommodate specific types of books. The date when this bookcase was added remains unclear.

The most dramatic change to the Library occurred with the addition of the studio wing. What had once been a room opening onto a bright, westward-facing piazza became a dark, interior room. The French doors to the room became somewhat superfluous, although, when shut, they continued to accommodate the view from the front door while blocking drafts from the studio wing. In order to let more light into the room while still ensuring some measure of privacy, a glass and wood panel for the door to the Sitting Room was devised. This embellishment allows light from the Sitting Room to penetrate into the Library, while keeping its noises out. It also helps regulate the temperature of both rooms. This glass and wood panel, probably designed by Frederic Church with the collaboration of a carpenter, incorporates carved strips and corner elements from Lockwood de Forest's workshop in India.⁶⁰⁰ Indeed, the panel may well have been installed when the studio wing was built and the light to the room thus was diminished. The original door between the Library and Sitting Room was probably reused, serving today as the door between the Corridor and the Piazza.⁶⁰¹

All evidence indicates that reading was critical in the lives of all members of the Church family. Though few mentions are made of the Library in the nineteenth century, books and reading are mentioned often. As surviving bills and cancelled checks testify, the Churches purchased books throughout their lives.⁶⁰² They bought newly published novels and nonfiction as well as finely printed books and older books. Furthermore, photographs of the Court Hall and the Sitting Room show books lying on many of the

600 See Mayer, "Lockwood de Forest and the American Aesthetic Movement", 67-68.

601 See chapter 20, "The Corridor," in this furnishing report.

visible flat surfaces.⁶⁰³ This is consistent with Grace King's comment that “there are lots of books scattered all around.”⁶⁰⁴ As she got older, Isabel Church developed problems with her eyesight, began to wear glasses, and eventually required an operation on her eyes.⁶⁰⁵ At those times when she could not read herself, Susan Hale (and probably others as well) read to her; thus she kept up with her reading.⁶⁰⁶ Obviously, reading went on continuously in the house.

Occasionally there are references to the specific books or subjects being read. Throughout the years the Church family sent books to each other and discussed them. Reading aloud, a common activity in the nineteenth century, occurred often at Olana, whether or not any family member was having eye problems.⁶⁰⁷ The family members apparently occasionally read the same books, as, for example, in 1881 when all enjoyed *Ben Hur*.⁶⁰⁸ When Downie married and moved to Colorado, her family kept her well supplied with reading material.⁶⁰⁹ The Churches also frequently gave and received books as gifts, many of them written or published by friends; Longfellow sent a book, apparently a volume of his poems, to Isabel.⁶¹⁰ Throughout Frederic Church's correspondence there are scattered references to the books he was reading, which often confirm interests he was pursuing at the moment. There are mentions of a Bible in the

602 The following is a list of booksellers and publishers from whom the Churches bought books: J. W. Bouton; Dodd, Mead & Co.; David G. Francis; John Ireland; James R. Osgood; G. P. Putnam's Sons; Anson D. F. Randolph & Co.; and Seeger & Guensey Co. Bills from and/or checks to these firms are in ESCP.

603 See the figures for the furnishing plans for these rooms.

604 Grace King to [Partner], July 17, 1891, collection of John Coxe, on loan to LSU-HML.

605 See the following correspondence: Isabel Church to Downie Church Black, Jan. 12, 1888, ESCP mentions using her new spectacles for 15 minutes each day; Frederic Edwin Church to Samuel Clemens, Nov. 10, 1888, Twain Papers, University of California at Berkeley; Frederic Church to Charles deWolf Brownell, Dec. 2, 1888; Frederic Church to Charles deWolf Brownell, May 4, 1889; Frederic Church to Charles deWolf Brownell, Dec. 8, 1889 – all copies from an unknown source, ORC – which mentions the surgery; and Frederic Edwin Church to Amelia Edwards, Jan. 5, 1890, Sommerville College Library, Oxford, England.

606 See Frederic Edwin Church to Charles Dudley Warner, Nov. 28, 1888, ESCP, which mentions Susan Hale reading to both Frederic and Isabel as well as the eye trouble.

607 See Isabel Church to Downie, Jan. 29, 1887, ESCP.

608 Frederic Edwin Church to Thomas Gold Appleton, July 13, 1881, Harvard University Library.

609 See, for example, Isabel Church to Downie Church Black of Sept. 18, 1891; Oct. 1, 1889; Nov. 7, 1894, all in ESCP.

MicMac language (an American Indian language), of books on Haiti and Venezuela, of early writings on St. Rose of Lima, and numerous recommendations of Mexican guidebooks.⁶¹¹ Frederic also provided illustrations that were published in books written by friends, and corresponded with publishers about proposed projects.⁶¹² Isabel occasionally expressed her thoughts on religious matters with quotes from devotional books she read, as her correspondence with her children and others shows.⁶¹³ Unfortunately, these references to specific topics are infrequent.

Fortunately, the Church library itself remains, and can be analyzed for information as to the family's taste in reading materials. In the past, many scholars have looked to the library for evidence of Frederic Church's intellectual concerns and connections to his paintings. Barbara Novack noted Church's apparent effort to form an accommodation between scientific and religious thought. This effort was also noted by David Huntington, who found evidence of Church's investigations into the science of light, of his knowledge of the theories of Humboldt and Ruskin, even of his interest in the occult.⁶¹⁴ I believe this sort of analysis, however, must be undertaken with extreme caution.

First, the library is not intact. Logic indicates that books were loaned, lost, or simply worn out. For example, the diary Church kept on his Petra trip shows a familiarity with J. T. Barclay's *The City of the Great King*, yet this book is not at Olana.⁶¹⁵ Likewise, Darwin's *Origin of Species and Descent of Man* are not in the

610 Isabel Church to Henry Wadsworth Longfellow, Sept. 19, 1880; Houghton Library, Harvard University.

611 The following letters, all written by Frederic Church, contain these references: to J. Hammond Trumbull, Oct. 18, 1877, Trumbull Collection, Connecticut Historical Society, Hartford, Conn.; to Charles Dudley Warner, May 25, 1885, and Sept. 20, 1896, both in ESCP; to Charles deWolf Brownell, June 10, 1888, copy from an unknown source, ORC; and to Thomas Gold Appleton, Feb. 17, 1881, Massachusetts Historical Society, Boston, Mass.; and to Mrs. Bierstadt, July 30, 1886, private collection, copy in ORC.

612 See Frederic Edwin Church to Ramon Paez, Sept. 2, 1862, private collection, copy from the Library of Congress, Washington, D.C.; to J. D. Champlin, Sept. 11, 1885, Archives of American Art, Washington, D.C.

613 See Isabel Church to Louis Church, April 18, 1886, ESCP; and Annie Freudenberg to Isabel Church, Jan. 19, 1887, ESCP.

614 See Novack, *Nature and Culture*, 74-76; and David Huntington, *The Landscapes of Frederic Edwin*, 23, 54-55, 104, 103, 44-45, 79, and 108. Huntington's mention of books in the Library is frequent and not limited to these citations.

615 This is noted by John Davis in "Picturing Palestine," 224.

library, but his paintings show that Church knew at least the general outlines of their arguments concerning evolution. *Spanish Colonial Architecture in Mexico* by Church's good friend Sylvester Baxter, was written with Church's encouragement and advice and was dedicated to Church. However, it is not in the library. Few periodicals remain in the library. All this indicates that the normal wear and tear given to a library by two generations of Churches must have occurred.

Second, it must be remembered that this was a family's library and reflected the interests of at least six people: Frederic, Isabel, and their four children as they grew into adults. A wide range of children's and adult literature, textbooks, technical treatises, and even works in foreign languages survive in the library, as will be discussed. Though the library survives, very little evidence still exists to show who, if anyone, read any one title. It is known that Frederic Church read only books in English and that Isabel Church spoke French fluently and probably was able to read it as well.⁶¹⁶ Very few books contain inscriptions or markings of any sort. Even when markings exist, it is often difficult to know what they mean. For example, one scholar notes that the following passage from Cunningham Geike's *Hours with the Bible, or the Scriptures in the Light of Modern Discovery and Knowledge* is now marked in Olana's copy: "nothing can be more certain than that the truths proclaimed, on sufficient evidence, in nature, are as much a revelation, in their sphere, of the ways of God, as the higher disclosures of the Bible."⁶¹⁷ However, does this mean that the reader admired or disagreed with the comment? And who was the reader, Frederic or Isabel? Either seems likely. Furthermore, it is impossible to know whether the reader or readers embraced or rejected the ideas in any given book, or even if the book was read at all. Therefore it is dangerous to assume that the presence of a specific title proves that Frederic Church was cognizant of the ideas therein and incorporated them into his paintings. A safer, but less dramatic, assumption is that each book was of interest to at least one member of the Church household.

616 Frederic did not have a facility with foreign languages. He learned some Spanish in the 1850s for his trips to South America (portions of a diary he kept are in Spanish, see ESCP), but was unable to speak it when visiting Mexico in later life.

617 Cited in James Collins Moore, "The Storm and the Harvest: The Image of Nature in Mid-nineteenth Century American Landscape Painting" (Ph.D. diss., Indiana University, 1974), 31-32; quoted in Davis, "Picturing Palestine," 224.

With these caveats, a general description of the library does reveal the reading tastes of the family. The following analysis takes into account all the books found at Olana published before 1900, not just those housed in the Library. Books are also found in the Court Hall, the Sitting Room, and the sitting area. There are approximately 1,350 volumes that survive. The largest portion of the library, nearly a third (29%), is devoted to literature, including poetry, satire, and a very few volumes on philosophy. This literature includes works that can be considered a part of the canon of Western literature, such as Shakespeare, Dante, and the Greek poets, modern works by George Sand and Sir Walter Scott as well as devotional literature and children's books. Approximately equal portions of the library (around 12% each) are given over to three categories: travel, science, and biographical works and essays. Travel literature, a well-developed genre in the nineteenth century, took the form of personal narratives, usually

illustrated with engravings and maps. Accounts from Americans and Europeans who traveled to nearly every point on the globe are found in the library. A wide range of scientific literature is found, including books on zoology, health and medicine, evolution and geology. The topics of horticulture, geography, and natural history, and reports of scientific expeditions are especially well represented. Biographies and autobiographies of famous men and women, both older figures and more modern ones as well as collections of their correspondence and essays make up another segment of the library. Another three categories each make up equal portions of the library (ranging between 8% and 10%): reference works, including atlases, encyclopedias, and schoolbooks; history; and religion, including Bibles, sermons, and pastoral works. The small remaining portion of the library (5%) is composed of many disparate categories: home management, club reports, song books, and books on art, including art criticism and books on architecture, artists' biographies, and painting techniques. Subsumed into all these categories are books that surely found their way into the Churches' library because of their associations with friends and acquaintances. For example, the biography of Gallaudet, the famous teacher of the deaf and a Hartford neighbor of the Church family, might reflect the family's connection to Gallaudet rather than an espousal of his pioneering pedagogic theories. There is a significant number of books in the library with such personal associations, and research continually reveals new ones.

It is safe to make some assumptions concerning how the library was used. Practically, the room served two functions. It was used primarily for book storage and selection. It was probably used only secondarily for reading, after the Court Hall and Sitting Room, since its darkness, at least after the addition of the studio wing, made it less pleasant than the other two rooms. The real function of the room was aesthetic, not practical; it existed principally to balance the architectural symmetry set up by the centralized Court Hall, with its flanking sets of big and small rooms. The Library balances the Vestibule and continues the axis begun at the front door, leading the eye through the house and out into the Catskills beyond. The room still functions this way even with the addition of the studio wing; however, it has become just one in a long suite of enfilade rooms, rather than the light-filled terminus it once was.

RECOMMENDATIONS

Floor Coverings

The main recommendation for floor coverings for the Library is a large area rug, filling most of the plain surface in the center of the floor. Though figure 135, taken in 1884, might possibly show a continuation of the wall-to-wall carpeting found in the Court Hall into the Library, such treatment is not recommended here for several reasons. First, the photo is too indistinct to make such a recommendation. Second, the decorative parquet border on the floor, probably a post-1884 addition to the room, was meant to be seen, not covered by wall-to-wall carpeting.

Extant Objects

ACCESSION NO.: OL.1981.827

HFR: 1

OBJECT DESCRIPTION: RUG

LOCATION: room 113 – Library

SUBLOCATION: center of room

DATE: probably c. 1890s

MAKER: unknown maker

ORIGIN: probably Turkey

MATERIALS: wool

COMMENTS: A rug is seen on the floor of the Library in figure 227 and 228; however, its exact pattern is indistinct. This rug is the only one currently in the Olana collection to fit the relatively small area of the Library floor, therefore it is recommended for this position. Furthermore, it shows wear consistent with use in this space for a very long time.



ACCESSION NO.: OL.1981.778

HFR: 2

OBJECT DESCRIPTION: RUG

LOCATION: room 113 – Library

SUBLOCATION: in doorway to Corridor

DATE: 19th century

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wool

COMMENTS: The floor area in the doorway to the Corridor is never clearly shown in nineteenth century photographs; however, a small rug is recommended for this space because other photographs of the Court Hall and Library show small rugs placed in doorways. (See chapter 17, “The Court Hall” of this *Historic Furnishings Report*.) This rug is of the appropriate size and age for this use. It is a Senah donkey bag or pillow face.



Window Coverings

The original window coverings for the westward-facing French doors in the Library have been identified; reproductions of them are recommended. There is no evidence that any sort of curtains ever hung in the doorway between the Library and the Sitting Room, now fitted with the glass and wood panel.

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: reproductions based on OL.1987.1 and OL.1988.474

HFR: 3

OBJECT DESCRIPTION: PAIR OF DRAPERY PANELS

LOCATION: room 113 – Library

SUBLOCATION: west French doors

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A pair of drapes is seen hanging at the French doors in figure 231, a color photograph. These seem to be identical to two extant drapery panels, OL.1987.1 and OL.1988.474; what is visible of the pattern matches, and the draperies are the correct height for the curtain rod. These draperies are in extremely poor condition, with damage due to exposure to sun, dampness, and insect infestation, all consistent with their placement at what was once an exterior door. The panels were fabricated out of both Middle Eastern and American materials. The large center field, composed of various colors of wool, with silk and metallic embroidery, is a Middle-Eastern textile. It has been fitted with a border of printed American cotton and a lining of Western silk. Even in their degraded condition, the draperies are rich in effect, with striking juxtapositions of color and pattern.



Furniture

Though little nineteenth century evidence documenting the Library remains, it provides sufficient evidence to deduce the furniture for the room, and these deductions are substantiated by the evidence from 1964/65. Only one corner of the Library is seen in a nineteenth century photo (figure 135), but it shows a bookcase, a table, a globe, and a chair. Therefore, the presence of the other bookcase is strongly implied as well as the presence of other chairs for reading and a second table for books. The O. Rundle Gilbert inventory confirms the presence of three chairs in the room and describes them.

Extant Objects

ACCESSION NO.: OL.1992.61

HFR: 4

OBJECT DESCRIPTION: BOOKCASE

LOCATION: room 113 – Library

SUBLOCATION: north wall

DATE: probably 1870s

MAKER: unknown maker; design attributed to Frederic Church

ORIGIN: America

MATERIALS: oak, stained to resemble mahogany

COMMENTS: This bookcase is seen along the north wall to the Library in figure 135, dating from 1884. The bookcase was probably among the first furnishings of the room, installed certainly in the 1870s. A thin molding demarking the meeting of the parquet and the baseboard goes around the base of the bookcase, not behind it. This seems to indicate that the bookcase was already in place when the parquet was installed. The bookcase is attributed to a design by Frederic Church because of its resemblance to the Court Hall bookcases, which are documented Church designs from 1886 (see chapter 17, “The Court Hall”). This bookcase is simpler, as would be expected in an earlier piece. It is very simple in design; however, an unusual feature is that it lacks a wooden back, having, instead, one of brown cloth.



ACCESSION NO.: OL.1981.749

HFR: 5

OBJECT DESCRIPTION: GLOBE

LOCATION: room 113 – Library

SUBLOCATION: along north wall

DATE: c. 1875-1880

MAKER: Gilman Joslin

ORIGIN: United States

MATERIALS: cast iron, ink on paper, wood

COMMENTS: This globe is seen along the north bookcase in the Library in figure 135, dating from 1884. A globe is a traditional item of furniture for a library. This is a terrestrial globe, and it carries an inscription indicating its maker and noting that it was updated in 1875.



ACCESSION NO.: OL.1981.747

HFR: 6

OBJECT DESCRIPTION: CHAIR

LOCATION: room 113 – Library

SUBLOCATION: northeast corner

DATE: c. 1856-60

MAKER: unknown maker

ORIGIN: probably Hartford, Connecticut

MATERIALS: oak

COMMENTS: This rustic armchair, called the Charter Oak chair, is seen in the Library in figure 227, dated 1964, and is listed in the O. Rundle Gilbert inventory. In addition, figure 135, an 1884 image, shows a spool chair in this position in the Library. By 1891 that chair had been moved to the Court Hall, and it will be recommended for that room. The Charter Oak chair came to Olana in 1888 (as discussed below). It is recommended for the Library because in overall dimensions it resembles the spool chair that had been in the room and because of its interpretive value.

The chair is almost certainly made out of the limbs of a famous oak tree that grew in Hartford, Connecticut, known as the Charter Oak. In 1687 the English-appointed governor of New England, Sir Edmund Andros, came to Hartford to get possession of the charter for the colony of Connecticut, the document that spelled out the rights and privileges of the colony. Legend states that during negotiations with the colonists the lights were suddenly extinguished and when they were relit, the charter had disappeared. It was supposedly hidden in the hollow of an oak tree, until the threat from Andros had passed. The incident became a symbol of the American, especially Connecticutian, determination for independence, and by Church's boyhood, the tree and its story were well known. In 1846 Church painted the tree, and his canvas remains at Olana (OL.1981.16). In 1856 the tree blew down, and every bit of it was hoarded and preserved. Church himself "went to Hartford and secured portions of the wood," one of which he gave to the American Museum of Natural History, while two other sections remain at Olana (OL.1981.1194-5).⁶¹⁸ Immediately, furniture and smaller commemorative items were made out of the pieces of the Charter Oak, among them this chair and a letter opener still at Olana (OL.1981.1019). Several Hartford furniture makers are known to have used Charter Oak wood, among them John H. Most, who made both a cradle and chair of state for the city of Hartford, both with rustic detailing. Olana's chair, described as "a picturesque memorial of his native city of Hartford . . . a quaint armchair made of the roots and boughs of the famous Charter Oak," is documented as being in Church's New York City studio in 1860.⁶¹⁹ The chair remained in New York City until the studio was closed in 1888, and the chair was then shipped to Olana.⁶²⁰ The history of the chair was passed down through the twentieth century and was known to Vera Dietz, a maid at Olana in the 1920s.⁶²¹

The cushion currently on the chair, of yellow and orange striped wool, dates from the mid-twentieth century. A more appropriate cushion, one suitable to make the chair comfortable enough for reading, should be fabricated.



ACCESSION NO.: OL.1982.202

HFR: 7

OBJECT DESCRIPTION: CHAIR

618 Geoffrey Hellman, *Bankers, Bones, and Beetles* (Garden City, N.Y.: The Natural History Press, 1968), 73.

619 *Boston Daily Evening Transcript*, Apr. 7, 1860, 6.

620 See bill from George Siegel, Jan. 2, 1889, ESCP.

621 See letter from James Ryan to Robert Treut, Aug. 2, 1985, copy in accession file. For general information on the Charter Oak see *The Connecticut Historical Society Bulletin* 49, no. 3 (summer 1984).

LOCATION: room 113 – Library
SUBLOCATION: southeast corner
DATE: c. 1850

MAKER: unknown maker
ORIGIN: America

MATERIALS: canvas, wood, rope trim

COMMENTS: A chair is listed in the Library in the O. Rundle Gilbert inventory: “a Victorian leather upholstered gentlemen's chair”; this may well describe this chair. It is one of three chairs listed in the O. Rundle Gilbert inventory for the room; the arrangement may well replicate nineteenth century patterns of furnishing the room. Its canvas upholstery imitates leather. In style it is typical of mid-century library chairs.



ACCESSION NO.: OL.1992.62

HFR: 8

OBJECT DESCRIPTION: BOOKCASE

LOCATION: room 113 – Library

SUBLOCATION: south wall

DATE: probably 1880s or 1890s

MAKER: unknown maker; probably designed by Frederic Church

ORIGIN: America

MATERIALS: oak, stained to resemble mahogany

COMMENTS: This bookcase appears along the south wall of the Library in figures 229 and 230. It has surely been in the Library since its fabrication; it was designed for the spot. Its design is attributed to Frederic Church because of its resemblance to the Court Hall bookcases, which are documented Church designs (see chapter 17, “The Court Hall”). The bookcase was probably made after other bookcases in the house got crowded, and it seems to have been designed especially for folio volumes. For these reasons it is dated to the 1880s or 1890s.



ACCESSION NO.: OL.1981.750

HFR: 9

OBJECT DESCRIPTION: TABLE

LOCATION: room 113 – Library

SUBLOCATION: south wall

DATE: c. 1870-1885

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: wood, brass

COMMENTS: This table, which fits neatly into the frame for the glassed-in doorway to the Sitting Room, would have provided the only surface in the Library that received sufficient natural light for reading. It was one of two tables in the room; both undoubtedly were habitually piled with new books and books in use. The table, with its brass feet and bracketed sides, is typical of the Aesthetic Movement.



ACCESSION NO.: OL.1981.740

HFR: 10

OBJECT DESCRIPTION: CHAIR

LOCATION: room 113 – Library

SUB-LOCATION: pulled up to HFR 9

DATE: c. 1870-1880s

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: wood, probably mahogany; leather; brass; burlap

COMMENTS: For the convenience of readers, a chair would have been pulled up to the table that sat in front of the glassed-in window to the Sitting Room. In addition, the O. Rundle Gilbert inventory lists three chairs in this room; this is a logical place for the third.

This chair is an early example of the Jacobean-Revival style in nineteenth century furniture making. This Jacobean-Revival chair is derived from its seventeenth-century prototype, called a back stool. While the Jacobean style refers to the chair as it appeared in England, variants of this simple chair, an angular stool with a straight back, were made in many countries in Europe in great quantities. The nineteenth century makers combined all the most decorative elements of the style in one chair: turned stretchers, tooled leather upholstery, and brass tacks.



ACCESSION NO.: OL.1981.751

HFR: 11

OBJECT DESCRIPTION: TABLE

LOCATION: room 113 – Library

SUBLOCATION: west wall, north side

DATE: c. 1870s

MAKER: unknown maker

ORIGIN: probably American

MATERIALS: wood, probably mahogany, tile

COMMENTS: This demilune table, or one very much like it, appears along the west wall of the Library in figure 135, dating from 1884. Nineteenth century sources refer to books scattered around the house and specifically to “tempting new books on the library table.”⁶²² This may be a reference to this table.

This table is in a style termed “modern Gothic” in the nineteenth century; it was thought to be an updated version of Gothic furniture. Modern Gothic is characterized by sturdy construction and Gothic detailing, such as the elaborate silhouette and tile inserts seen on the legs of this table.



622 Virginia Osborn to H. Fairfield Osborn, Oct. 25, 1879, NYHS.

Objects Mounted to Walls and Ceilings

The sole nineteenth century photograph of the Library provides evidence of what art hung in the most prominent positions of the little available wall space of the room – the west wall. The only other remaining evidence is Richard Wunder's inventory of 1964, which notes, “no pictures hanging, but one obviously missing.”⁶²³ This provides sufficient evidence to hang

623 Wunder's inventory is in WP.

the Heade painting in the room. The Wunder inventory also lists a “Chinese Scroll” as present in the room. Based on this evidence and on nineteenth century evidence, a pair of Chinese scrolls is recommended for the room.

Extant Objects

ACCESSION NO.: OL.1980.1261

HFR: 12

OBJECT DESCRIPTION: HANGING SCROLL, *The Deity of Longevity*

LOCATION: room 113 – Library

SUBLOCATION: east wall, north side of door to Court Hall

DATE: probably late 18th or early 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: paper, pigments, wood roller

COMMENTS: The Wunder inventory of 1964 and figure 198 indicate that a Chinese scroll hung on the west wall in the 1960s. While the restoration-period evidence for the west wall supersedes the use of a Chinese scroll there, the presence of a scroll in the room in the 1960s might indicate that one or more were in the room earlier. There are two scrolls in the collection whose placement during the restoration period is unknown (OL.1980.1261 and OL.1980.1262). In 1884 these two were hung on the east wall of the Court Hall flanking the door to the Vestibule (see chapter 17, “The Court Hall,” figures 135 and 136). After the bookcases were installed in that room in 1886, these scrolls could not have hung on the east wall; they are too long. Because one Chinese scroll was present in the Library in the 1960s, and because of the documented use of scrolls flanking a doorway in the Court Hall in the nineteenth century, this scroll and pendant are recommended for the east wall of the Library, flanking the door to the Court Hall.

This Japanese hanging scroll depicts the deity of longevity, riding on the back of a crane. Scrolls with this subject were common gifts celebrating New Year’s Day or the birthday of someone attaining old age. The scroll signified good luck in the coming year or years. It was made to hang in a Japanese home, and was probably not made for export to the West. The scroll is signed, but its marks have not yet been identified. Very few Japanese painted scrolls of this quality were in America before the twentieth century. This scroll, documented to Olana by 1884, thus shows that the Churches were early collectors of Japanese art.



ACCESSION NO.: OL.1980.1262

HFR: 13

OBJECT DESCRIPTION: HANGING SCROLL, *Scholar and Official in a Landscape*

LOCATION: room 113 – Library

SUBLOCATION: east wall, south side of door to Court Hall

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: paper, pigments, wood roller

COMMENTS: The Wunder inventory of 1964 and figure 198 indicate that a Chinese scroll hung on the west wall in the 1960s; apparently it was this scroll. While the restoration-period evidence for the west wall supersedes the use of a Chinese scroll there, the presence of a scroll in the room in the 1960s might indicate that one or more were in the room earlier. There are two scrolls in the collection whose placement during the restoration period is unknown (OL.1980.1261 and OL.1980.1262). In 1884 these two were hung on the east wall of the Court Hall flanking the door to the Vestibule (see chapter 17, “The Court Hall,” figures 135 and 136). After the bookcases were installed in the room in 1886, these scrolls could not have hung on the east wall; they are too long. Because one Chinese scroll was present in the Library in the 1960s, and because of the documented use of scrolls flanking a doorway in the Court Hall in the nineteenth century, this scroll and a pendant are recommended for the east wall of the Library, flanking the door to the Court Hall.

This Japanese hanging scroll depicts a scholar or literatus visiting an official. Stylistically, the piece combines Japanese and Chinese elements. The architecture of the official’s pavilion, in particular, shows both Chinese and Japanese elements. The work may have been designed with a Western market in mind, or it may have been used in a domestic setting in Japan. The scroll is signed, but its marks have not yet been identified. Very few Japanese painted scrolls of this quality were in America before the twentieth century. This scroll, documented to Olana by 1884, thus shows that the Churches were early collectors of Japanese art.



ACCESSION NO.: OL.1981.39

HFR: 14

OBJECT DESCRIPTION: PAINTING, *Tropical Orchid*

LOCATION: room 113– Library

SUBLOCATION: south wall, above bookcase

DATE: c. 1870-74

MAKER: Martin Johnson Heade

ORIGIN: America

MATERIALS: oil on canvas; wood frame

COMMENTS: This painting is included in the Library for interpretive purposes; it is one of few paintings that can be seen clearly in this dark corner of the room.

Martin Johnson Heade, well known for his paintings of orchids, was a good friend of Frederic and Isabel Church. Heade and Church shared a studio in New York, did favors for each other, and Heade was a frequent guest at Olana. The two artists both visited South America and Jamaica and depicted these places in their canvases; however, while Church's views are panoramic, Heade's are intimate.

Interest in orchids ran strong in the mid-nineteenth century. Gardeners often bred them in hothouses and wrote about them in gardening books and journals. They were the topic of Darwin's 1862 book *The Various Contrivances by which Orchards are Fertilised by Insects*, drawing the flower into the debate concerning natural selection and evolution. Heade's interest in orchids was probably sparked by paintings he did in the 1860s of hummingbirds, which he hoped to have published as a series of colored engravings, “The Gems of Brazil.” Though the project was never realized, it did bring Heade to Brazil and

drew his attention to the flora as well the fauna of the tropics. Heade wanted to portray the hummingbird alive and in its natural setting, a new approach at the time. By 1871 he combined hummingbirds and orchids together on one canvas, much as they might have been found in the wild. Olana's painting was probably among Heade's first depictions of orchids, which he began to produce around the end of 1870. It shows an orchid from the genus *Dendrobium*, which is native to the East Indies. Heade might have seen such a specimen in Jamaica, which he visited in 1870, or in a hothouse in America. Although his depiction is extremely naturalistic, Heade did not work from life but from sketches, memory, and imagination, and this painting may have been made years after the model was sketched.

When the painting was exhibited in 1874 at the Brooklyn Art Association, it was owned by Frederic Church and titled *Tropical Orchid*.⁶²⁴ The painting is in a simple painted wood frame that was probably fabricated out of leftover architectural molding, similar to that found in the stair hall. A number of Church sketches, all from the late 1860s, are found in similar frames (see OL.1980.1892 and OL.1981.9; .42; .52; .73; .74). This suggests that the group of frames was made c. 1872-1876, when the architectural woodwork was being installed.



ACCESSION NO.: OL.1980.1258.1, .7

HFR: 15

OBJECT DESCRIPTION: GOUACHES, *Calliope* and *Euterpe*

LOCATION: room 113 – Library

SUBLOCATION: both on west wall: .1 on south side, .7 on north side

DATE: c. 1820

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: gouache on paper; wood, gilt, and glass frame

COMMENTS: A gouache depicting Calliope is seen on the north side of the west wall in figure 135, dating from 1884. This is one of a set of ten gouaches depicting the nine Muses plus Apollo. Nineteenth century documentation indicates that the other Muses were arranged in pairs in the Court Hall and the Vestibule, suggesting that another Muse should be paired with Calliope. *Euterpe* hung in the Library, on the west wall south side, in 1980, so it is recommended for that position now.

Calliope (OL.1980.1258.7) is the Muse of epic song, while *Euterpe* (OL.1980.1258.1) is the Muse of lyric song. This set of gouaches appears on a list of old master paintings Church compiled in 1869 as an inventory of his purchases abroad (OL.1982.608). In style they are consistent with the type of wall painting found in Pompeii and other Greek and Roman domestic architecture of the classical era. Motifs from this period were revived and became very popular in the neoclassical style, which flourished in all media in the 1820s and 1830s. These gouaches may be by Michelangelo Maestri, who produced a series of engravings overlain with gouaches depicting the Muses. Maestri worked in Italy in the 1810s and 1820s.

624 For general information on Heade and this painting as well his connection to Church, see Theodore E. Stebbins Jr., *The Life and Works of Martin Johnson Heade* (New Haven and London: Yale University Press, 1975), esp. 139, 145, and 250.



ACCESSION NO.: not yet accessioned
OBJECT DESCRIPTION: CHANDELIER
LOCATION: room 113 – Library
SUBLOCATION: center of ceiling
DATE: c. 1870s
MAKER: unknown maker
ORIGIN: probably America
MATERIALS: brass

HFR: 16

COMMENTS: This chandelier appears to hang from original gas piping. Even before the addition of the studio wing, which blocked natural light to this room, a lighting fixture would have been needed to provide adequate light to this room on all but the brightest of days. This fixture is not original to Olana; it is a donation from the 1970s. In age and style it is quite appropriate to the room. It currently lacks glass globes that should fit over the gas jets. As part of efforts to determine the appropriate lighting for Olana, further research should be conducted into the original gas fittings for Olana, and barring evidence to the contrary, this fixture could be retained for this spot. Meanwhile, globes should be acquired for this fixture and installed.



Objects on Flat Surfaces

The evidence for decorative and fine art objects belonging into the Library is particularly scant and unreliable. None remains from the nineteenth century. The most complete twentieth century evidence is the set of photographs taken by Wunder in 1965 (figures 227-230) and the O. Rundle Gilbert inventory. Though all these were taken only a few months apart, there are great discrepancies between them, showing that objects had been moved. Furthermore, the 1964 photos seem to show that the top of the south bookcase was a repository for broken and otherwise neglected items. This is hardly a situation one would wish to replicate. Since the O. Rundle Gilbert inventory is thus basically the only piece of evidence remaining, the following recommendations draw mainly on that, eliminating those objects placed in other rooms by nineteenth century evidence and adding a few items for interpretive purposes, especially the two Church paintings in shadow-box frames. The objects have been arranged in patterns of alternating tall and short items that resemble patterns documented to the nineteenth century, especially the adjoining Court Hall.

Extant Objects

ACCESSION NO.: OL.1981.739

HFR: 17

OBJECT DESCRIPTION: JUG

LOCATION: room 113 – Library

SUBLOCATION: on HFR 4

DATE: 15th century

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: earthenware

COMMENTS: Among the items listed in the O. Rundle Gilbert inventory for the Library is: “Italian Faience Pitcher / Apothacary type. Wide band of blue, green and mustard. Portrait of Cupids feeding unicorn. Around base ‘S. Yo. Depictanio.’ Handle broken. H. 9.” This jug, called a drug jar or an apothecary jar, was developed to store wet drugs, which could have been poured through the spout. By the fifteenth century such jugs were fashionable purchases among wealthy families and used strictly for display. The multicolored glaze on this jug is often termed majolica, after the island of Majorca off the coast of Spain, from which a distinctive type of ceramics was imported in the Middle Ages. By the fifteenth century, many towns in central Italy had developed their own variations on the Spanish glazes; these are called Italian majolica. Renaissance ceramicists adopted historical themes in their decorations; here the unicorn, derived from classical mythology and popularized in the Middle Ages, has been used. The handle to this piece is a replacement, on which has been painted the spurious date of 1547. In the nineteenth century (and even today) it was quite common for restorers to make objects more “interesting” by incorporating fabricated dates, drawings, etc. within their restorations.



ACCESSION NO.: OL.1981.40

HFR: 18

OBJECT DESCRIPTION: PAINTING, *Mountain Lake*

LOCATION: room 113 – Library

SUBLOCATION: on HFR 4

DATE: c. 1850-56

MAKER: Frederic Edwin Church

ORIGIN: United States

MATERIALS: oil on canvas; wood and gilt frame

COMMENTS: This painting is included in the Library primarily for interpretive purposes. In addition, a painting in a shadow-box frame would be an appropriate furnishing in this infrequently dusted location. The scene depicted is somewhere in New England, possibly Moosehead Lake and Mount Katahdin in Maine, which Church visited in 1852 and 1856. Rather than stressing any specific topographical features, however, Church has captured the quiet, even elegiac mood of a wilderness lake at sunset. Church painted this type of scene throughout much of his life. The dating of this painting is based on the style of the gilded portion of the frame, typical of the 1850s. The painting is in contrast to another, of a similar date, depicting a mountain lake in daylight (HFR 20).



ACCESSION NO.: OL.1981.737

HFR: 19

OBJECT DESCRIPTION: JUG

LOCATION: room 113 – Library

SUBLOCATION: on HFR 4

DATE: probably mid-19th century

MAKER: unknown maker

ORIGIN: probably Middle East

MATERIALS: earthenware

COMMENTS: For lack of other evidence, this tall green jug has been included in the Library for interpretive purposes, namely, to preserve the kind of grouping seen elsewhere in the Library and in the Court Hall. The green glaze seen on this jug, which may have served as a water carrier and pitcher, is typical of utilitarian wares of the Middle East. The bosses, bits of clay applied decoratively on the piece, derive stylistically from decoration found on brass vessels.⁶²⁵



ACCESSION NO.: OL.1981.41

HFR: 20

OBJECT DESCRIPTION: PAINTING, *Mountain Lake*

LOCATION: room 113 – Library

SUBLOCATION: on HFR 4

DATE: 1851

MAKER: Frederic Edwin Church

ORIGIN: United States

MATERIALS: oil on canvas, wood and gilt frame

COMMENTS: This painting is included in the Library primarily for interpretive purposes. Also, a painting in a shadow-box frame would be an appropriate furnishing in this infrequently dusted location. The scene depicted seems to be somewhere in New England or Canada, but is not specified by any topographical feature. It is an early instance of Church's focus on a distant mountain. The painting is dated 1851 and accords well with the inscription on the plaque on the frame, which reads "Frederic Church, N.A." Church was elected a full member of the National Academy in 1850. The painting is in contrast to another mountain lake scene of a similar date in the Library (HFR 18).



ACCESSION NO.: OL.1981.525

HFR: 21

OBJECT DESCRIPTION: URN

LOCATION: room 113 – Library

SUBLOCATION: on HFR 4

DATE: perhaps 18th century

MAKER: unknown maker

625 See Charlotte Wilcoxon, "A Group of Persian Pottery in a Classic Tradition," *Ars Ceramica* 7 (1990): 49.

ORIGIN: perhaps Persian

MATERIALS: possibly stoneware

COMMENTS: Listed among the items in the O. Rundle Gilbert inventory is a “Persian Pottery Two Handled Urn 17th Century / White glaze with overglaze of blue and black with impressed panels. Flowers and lattice decoration. Handle broken. Cracked” (see Appendix 2). This technically fine and unusual urn is difficult to attribute to any country of origin. The tradition of blue glaze on a white porcelain-like body derives from Oriental ceramics, but by the sixteenth century it had been taken up all over Europe and the Middle East. Persia, Holland, and England are especially known for blue-and-white wares. This piece with its slightly out-of-round shape and its hand-painted designs seems to be Persian in origin and probably dates from before the nineteenth century.



ACCESSION NO.: OL.1981.526

HFR: 22

OBJECT DESCRIPTION: STATUETTE, *Euripides*

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, top level

DATE: 1842 - c. 1900

MAKER: Giovanni Mollica

ORIGIN: Naples, Italy

MATERIALS: terra-cotta

COMMENTS: “Two Terra Cotta Figures by Giovani Vallico / Euripides holding scrolls and Homer with his hand missing. H 11” are listed in the O. Rundle Gilbert inventory for the Library. This is one of the set; there are actually three statuettes in the Olana collection. The three statuettes are all signed pieces by Giovanni Mollica, who set up a ceramics factory in Naples in 1842, which remained in operation through the end of the century. Mollica pieces were based on Greek vases and ancient statuary, probably from examples in museums in Naples. These three statuettes form a series depicting Apollo, the god of poetry and music, along with two mortal Greek poets, Homer and Euripides. They form an appropriate furnishing for a library. This statuette is labeled “Euripides” in pencil in Church's hand.



ACCESSION NO.: OL.1981.663

HFR: 23

OBJECT DESCRIPTION: VASE

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, top level

DATE: 19th century

MAKER: unknown maker

ORIGIN: unknown country

MATERIALS: earthenware

COMMENTS: Listed in the O. Rundle Gilbert inventory is a “Nolan Red-Figured Amphora . . . wide band of black and red painted Figures of men, horses and chariots. Rayed lines around bottom.” This entry apparently refers to a vase no longer in the

Olana collection; OL.1981.663 is recommended as a substitute. This vase is in a traditional Greek form, called an oenochoe, used to transfer wine from storage vessel to cups. Admiration for Greek ceramics ran strong throughout the nineteenth century in most European countries and in America. Each country had ceramics factories making variants on the classical ceramics. Since it has no marks, this piece is difficult to date or to attribute to any maker.



ACCESSION NO.: OL.1981.1032

HFR: 24

OBJECT DESCRIPTION: GOURD

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, top level

DATE: probably c. 1860-1900

MAKER: unknown maker

ORIGIN: perhaps Middle Eastern

MATERIALS: gourd, lacquer

COMMENTS: Among the items listed in the O. Rundle Gilbert inventory for the Library were “Five Decorated Gourds / Ball shape bowls, black and gold decorations.” While five matching gourds of this description are no longer in the Olana collection, OL.1981.1032 may be a part of the original set and is therefore recommended for this room. This gourd is decorated with cut-paper appliqué, and in technique and style relates to other items in the collection. The piece may be of Middle Eastern origin.



ACCESSION NO.: OL.1981.710

HFR: 25

OBJECT DESCRIPTION: JUG

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, top level

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably Middle Eastern

MATERIALS: earthenware

COMMENTS: Listed in the O. Rundle Gilbert inventory for the Library is an “Early Pottery Vessel / tan pottery, dome shape with high strap handles, triangular spout with lid. Sides decorated with animal figures and flowers. Some with female heads. Traces of silver lustre. Figures appear to be Near Eastern. H.8" D. 6½”.” This jug matches this description. While it has been fired at a low temperature, typical of technically unsophisticated pottery, its decoration is quite elaborate and refined. It is probably of Middle Eastern origin.



ACCESSION NO.: OL.1981.1118

HFR: 26

OBJECT DESCRIPTION: GOURD

LOCATION: room 113 – Library
SUBLOCATION: on HFR 8, top level
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: perhaps Mexico
MATERIALS: gourd, paper appliqués, paint
COMMENTS: Among the items listed on the O. Rundle Gilbert inventory for the Library were “Five Decorated Gourds / Ball shape bowls, black and gold decorations.” While five matching gourds of this description are no longer in the Olana collection, OL.1981.1118 may be a part of the original set, and it is therefore recommended for this room. This gourd is decorated with cut-paper appliqués and in technique and style relates to other items in the collection. The piece may be Mexican.



ACCESSION NO.: OL.1979.6 **HFR:** 27
OBJECT DESCRIPTION: STATUETTE, *Apollo*
LOCATION: room 113 – Library
SUBLOCATION: on HFR 8, top level
DATE: 1842 - c. 1900
MAKER: Giovanni Mollica
ORIGIN: Naples, Italy
MATERIALS: terra-cotta
COMMENTS: “Two Terra Cotta Figures by Giovanni Vallico / Euripides holding scrolls and Homer with his hand missing. H. 11” are listed in the O. Rundle Gilbert inventory for the Library. This is one of the set; there are actually three in the Olana collection. The three statuettes are all signed pieces by Giovanni Mollica, who set up a ceramics factory in Naples in 1842, which operated through the end of the century. Mollica pieces were based on Greek vases and ancient statuary, probably from examples in museums in Naples. These three statuettes form a series depicting Apollo, the god of poetry and music, along with two mortal Greek poets, Homer and Euripides. The series is an appropriate furnishing for a library.



ACCESSION NO.: OL.1979.5 **HFR:** 28
OBJECT DESCRIPTION: STATUETTE, *Homer*
LOCATION: room 113 – Library
SUBLOCATION: on HFR 8, top level
DATE: 1842 - c. 1900
MAKER: Giovanni Mollica
ORIGIN: Naples, Italy
MATERIALS: terra-cotta

COMMENTS: “Two Terra Cotta Figures by Giovanni Vallico / Euripides holding scrolls and Homer with his hand missing H. 11” are listed in the O. Rundle Gilbert inventory. This is one of the set; there are actually three pieces altogether in the Olana collection. The three statuettes are all signed pieces by Giovanni Mollica, who set up a ceramics factory in Naples in 1842, which operated through the end of the century. Mollica pieces were based on Greek vases and ancient statuary, probably on specific examples in museums in Naples. These three statuettes form a series depicting Apollo, the god of poetry and music, along with two mortal Greek poets, Homer and Euripides. The series is an appropriate furnishing for a library.



ACCESSION NO.: OL.1983.977

HFR: 29

OBJECT DESCRIPTION: BOWLS

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, middle shelf

DATE: c.1880-1900

MAKER: “Jose M C”

ORIGIN: Mexico

MATERIALS: earthenware

COMMENTS: “Set of Five Bowls Redware / each with single handle D. to 3” is listed in the O. Rundle Gilbert inventory for the Library. These nested bowls are stamped with a maker's mark of “Jose MC.” The bowls are the sort of attractive earthenware that could be purchased in markets in Mexico. They must date from about 1880-1900, when Church was making trips to Mexico nearly every year.



ACCESSION NO.: OL.1982.1373

HFR: 30

OBJECT DESCRIPTION: CARVED FIGURE

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, middle shelf

DATE: probably mid- to late 19th century

MAKER: unknown maker

ORIGIN: Northwest coast American Indian

MATERIALS: wood, paint, hair

COMMENTS: This carved figure is seen on the top level of the bookcase in figures 228 and 229. The function of this piece in Indian culture is unknown. It may have been a mask; it certainly had some ceremonial purpose. The figure probably represents “Kee-war-kow,” from the Chilkat tribe. This figure, appearing carved on architectural elements, symbolized the highest heaven, reserved for those who were killed in war or died violent deaths. These spirits were believed to be seen at play in the Aurora

Borealis.⁶²⁶ The figure was probably collected by Frederic Church Jr., who lived in the Pacific Northwest from 1888 to 1898.



ACCESSION NO.: OL.1979.2

HFR: 31

OBJECT DESCRIPTION: STATUETTE, *Ambush Chief*

LOCATION: room 113 – Library

SUBLOCATION: on HFR 5, middle shelf

DATE: c. 1857

MAKER: Erastus Dow Palmer

ORIGIN: Albany, New York

MATERIALS: plaster

COMMENTS: “Plaster figure of an American Indian / Indian squatting with one knee on ground, left hand holding knife L. 9” is listed in the O. Rundle Gilbert inventory for the Library. This is a plaster marquette, a scale model for a larger, more finished work. It is related to a figure that was one of a series modeled for the pediment of the House of Representatives wing of the United States Capitol. Although Palmer did not receive the final commission to model the pediment, he was considered for the job and did complete a scale model consisting of 14 figures plus accessories, known as *Landing of the Pilgrims*. This Indian is part of that grouping and was apparently also cast separately at least once in bronze. In this form it would have been intended for exhibition on its own, where it probably would have been titled *Ambush Chief*. The work for the pediment, and for the *Ambush Chief* itself, all took place around 1857. It is not known if Olana's marquette relates to the pediment sculpture group or the freestanding *Ambush Chief* or both.⁶²⁷



ACCESSION NO.: OL.1981.856

HFR: 32

OBJECT DESCRIPTION: DISH

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, middle shelf

DATE: c. 1870-1900

MAKER: unknown maker

ORIGIN: probably France

MATERIALS: earthenware

COMMENTS: “Glazed Pottery Leaf Dish / gray with overglaze of flowers and crab in green and old rose and pink. Scarab signature on back. D. 6½”” is listed on the O. Rundle Gilbert inventory for the Library. This dish is much like the wares produced by such French factories as those run by George Pull and Victor Barbizet, whose wares

626 See George Emmons, “The Whale House of the Chilkat,” *Anthropological Papers of the American Museum of Natural History* 19 (1926): 22, plate 1.

627 J. Carson Webster, *Erastus D. Palmer* (Newark: University of Delaware Press and Associated University Presses, 1983), 141, 155-156, and plates 63-65.

were modeled on naturalistic shapes inspired loosely by Bernard Palissy, a sixteenth-century ceramicist. Much of the decoration on the nineteenth century French examples and those on OL.1981.856 was carried out in barbotine, a technique in which colored liquefied clay is painted on to the ceramic body like paint. Barbotine was developed by Ernest Chaplet in the 1870s and adopted by other factories in France and elsewhere. The French ceramics were also influenced by Oriental, especially Japanese, ceramics; the taste for Oriental-style goods peaked in the second half of the nineteenth century. The mark on this piece, interpreted in the O. Rundle Gilbert inventory as a scarab, also could be interpreted as a European version of Japanese characters. Such pseudo-Oriental markings were relatively common on European pottery.



ACCESSION NO.: OL.1981.649

HFR: 33

OBJECT DESCRIPTION: GOURD

LOCATION: room 113 – Library

SUBLOCATION: on HFR 8, middle shelf

DATE: probably mid-19th century

MAKER: unknown maker

ORIGIN: probably Middle Eastern

MATERIALS: gourd, gold leaf

COMMENTS: Among the items listed in the O. Rundle Gilbert inventory for the Library were “Five Decorated Gourds / Ball shape bowls, black and gold decorations.” While five matching gourds of this description are no longer in the Olana collection, OL.1981.649 may be a part of the original set, and it is therefore recommended for this room. This gourd is decorated with gold leaf and appears to be of Middle Eastern origin.



Accessories and Transient Objects

There are two places in the Library that offer opportunities for the display of accessories and transient objects. The first is the demilune table along the west wall (HFR 11). According to Grace King, who noted, “books scattered all around” the house⁶²⁸ and Virginia Osborn, who saw “tempting new books on the Library table,”⁶²⁹ new books and books in use were left lying around. This demilune table is naturally a place where many would come to rest. A changing assortment of books should be shown.

628 Grace King to May, June 7, 1887, collection of John Coxe, on loan to LSU-HML.

629 Virginia Osborn to Fairfield Osborn, Oct. 25, 1879, NYHS.

The other place where transient objects can be shown is the table in front of the glassed-in window, where a broad flat surface, natural light, and a chair are all available. Here the reader would have had a spot to consult a folio book, or two or three books at once, or compare an object to a description in a book. On this table books can be left open, especially to interesting illustrations, even related illustrations in different volumes. Occasionally an object and a related illustration in a book can be juxtaposed, for example, a pre-Columbian object with a plate illustrating “Earthenware Vessels: Period of the Incas.”⁶³⁰ Depending on conservation considerations, either originals or reproductions of drawings, prints, and photographs from the Olana Archive could likewise be shown together with books. Care should be taken to limit the time books are left open and exposed to light and dust. These displays can be changed with relative ease and will be visible from the Sitting Room as well as from the west door of the Library, where the tour path passes.

630 The plate can be found in Paul Marcoy, *A Journey Across South America* (London: Blackie, 1873), 218 and plate opposite.

CHAPTER 22

THE CLOAK HALL

EVIDENCE

In the extensive literature on home design and furnishing published in the second half of the nineteenth century, reception areas are mentioned that would meet the practical needs of guests and family. Clarence Cook's 1878 *The House Beautiful* notes that the custom of offering guests water for washing perhaps arose in ancient times among "Eastern people." He continued:

Of course, the offer to show a guest to a room where he can repair any damages that might have occurred on the road between his own house and that of his host, and can put on the last touches of preparation for dinner, is a regular part of our own ceremonial, and is perhaps our translation of the Eastern rite. But our ancestors were in this, as in many things, more direct than we, and this very directness made many of their ways more comfortable. If they did not keep up the actual servant, with ewer, basin and towel, they put these utensils where the visitor could get them without trouble, and they made them so attractive to look at that even if there were no servants to offer them, they pleasantly offered themselves.⁶³¹

The Cloak Hall at Olana is in keeping with Cook's call for a direct, attractive means whereby guest and family members might attend to their physical needs in the transition from outdoors to indoors. The room was supplied with up-to-date plumbing facilities and plentiful storage for outerwear. Both are attractively offered by extensive interior fittings.

Planning the Space

In the various floor plans for the main residence at Olana some attention was given to planning service areas of the house. An examination of figures 98-105 reveals that throughout the planning process some sort of a passageway between the living and service areas of the house was envisioned. This was clearly to function as a buffer zone. Only two floor plans, namely, the Vaux and Withers plans of May 28 and June 23, 1870 (figures 104 and 105), include provisions

631 Clarence Cook, *The House Beautiful: Essays on Beds, Tables, Stools, and Candlesticks* (New York: Scribner, Armstrong, 1878; repr. ed., n.p.: North River Press, 1980), 38-39.

for a lavatory on the first floor. In both plans, a water closet and a sink are indicated in a passageway/buffer zone. In the June 23 plan, the space that was to become known as the Cloak Hall is provided with water closet, sink, and closet in much the same configuration as what was eventually built.

Church also gave some consideration to the colors used on the walls of the space that became the Cloak Hall. The surviving annotated color sample for the first floor rooms of the residence includes two dabs of paint labeled “passageway” (figure 92). A light gray is indicated for the “ceiling.” Although unlabeled, the light green next to the gray was presumably intended for the walls. Another color sample notes colors intended for the “long hall” – a dull green is specified for the wall, and a brown is specified for the band.⁶³² It is unclear, however, whether this sample relates to the Cloak Hall or to an upstairs hallway, particularly the long hallway on the third floor that leads from the staircase to the nursery.

The Cloak Hall as Built

The Cloak Hall, with its integral spaces for washing and storage, was a pleasant service area designed for the use of family and guests. The room is essentially a passageway with a very large built-in cabinet that contains four distinct spaces: a toilet room, a lavatory alcove, and two closets. The architectural shell of the room – its walls, ceiling and windows – are less elaborately decorated than other spaces within the house. The fittings of the room – its woodwork and plumbing fixtures – are nonetheless attractive and functional.

The main portion of the Cloak Hall is a passageway connecting the Court Hall to the east, the Butler’s Pantry to the north, and the Corridor to the south; this space is known as room 108. Before the addition of the studio wing, the door in the south wall led onto the Piazza; thus, it was an exterior door. Access to the kitchen and the other service areas of the house is provided by passing through the Cloak Hall into the Butler’s Pantry. Much of the square footage of the Cloak Hall is occupied by the large cabinet fitted into the northwest portion of the room. The walls of the cabinet extend three-quarters of the height of the room; it partitions rather than walls off the space. This cabinet is subdivided into four sections. One of these sections is an alcove of the main space that has been outfitted as a lavatory. A sink is set into a marble counter; below it is

632 This is OL.1982.747.

storage, including built-in drawers. Above the basin are cabinets; a mirror is fitted in the center cabinet. The large cabinet does not extend into the easternmost portion of the room where the doors to the Court Hall and the Butler's Pantry are located; this section of the room functions as a foyer to those spaces. There is a horizontal indentation in the south wall that is 19 feet long and 5 inches wide at 5 feet 10 inches above the floor. A recent report concluded that this indentation is evidence of a board that was once mounted on the wall. This was probably fitted with coat hooks and was probably a twentieth century addition to the Cloak Hall.⁶³³ The floor of the main portion of the Cloak Hall is of plain strips 1 3/8 inches wide and laid east-west; a darker border stripe runs around the perimeter. The floor of the wider, easternmost portion of the room, the "foyer" to the Court Hall and Butler's Pantry, is ornamented by a parquetry diamond medallion. Natural light for the main portion of the Cloak Hall originally came from a window on the west wall, and when the doors were open, from the Court Hall and the Butler's Pantry. Artificial light was supplied by a gas fixture on the south wall; the capped gas pipe is still visible. There is no hardware for curtains in the west window. There are two nails on the north wall; both appear to be old.

The westernmost subdivision of the large cabinet in the Cloak Hall is a toilet room; this space is known as room 108A. Originally, a wood cabinet along the east side of the room enclosed a toilet bowl.⁶³⁴ Still in the northwest corner of the room is a cabinet that fully encloses a urinal; this is original to the room. Similar to the main portion of the Cloak Hall, the floor in the toilet room consists of 1 3/8-inch wide strips with a darker border. Ventilation and light are provided by a window on the west wall. There is no provision for artificial light. There is a brass curtain rod above the west window that is similar in style to other curtain rods in the house. There are no nails or nail holes in the room.

Two separate closets make up the other subdivisions of the large cabinet. These stand side by side in the easternmost portion of the large cabinet. The larger of the two closets is the

633 See John G. Waite Associates, "Olana Historic Structure Report – Draft," unpublished report for Friends of Olana and NYS OPRHP, April 1998, AD1-39. ORC. Waite Associates came to this deduction and note the presence of two indentations that might be evidence of two separate boards for coat hooks, but I believe the lower indentation to be too insubstantial to be evidence of a mounted board.

634 See John G. Waite Associates, "Olana Historic Structure Report – Draft," unpublished report for Friends of Olana and NYS OPRHP, April 1998, AD1-44-45, ORC. As the document notes, sometime in the early twentieth century the original built-in toilet cabinet was removed, a new toilet was installed, and new flooring was laid in the eastern portion of the room.

one next to the sink; it is known as room 108B. It is fitted with two deep shelves in the back; their design, with beaded edges, is typical of other shelving units in the residence that are believed to date from the early years of the family's occupancy. Marks on the walls of the closet indicate that these shelves were once even deeper. The west wall of this closet is fitted with two shelves. One, at baseboard height, is a solid ledge, the other, mounted 46 inches above the floor, is cut with notches. The other closet comprises the easternmost portion of the large cabinet; this space is known as room 108C. It is fitted with four tiers of shelves on the west, north, and east walls. These shelves have the characteristic beaded edge. The underside of these shelves retains screw holes for 17 coat hooks, which are no longer in place. In contrast to the main portion of the Cloak Hall, the floor in both closets is made of 4-inch-wide floorboards, and it is lower than the floorboards in the main portion of the room.

Mentions of the Cloak Hall

The Cloak Hall is very rarely mentioned in any documents connected with Olana. We have noted that it seems to have been designated as the “passageway” in the annotated color sample Church made while planning the color scheme of the first floor rooms (figure 92). In an 1896 discussion of spring cleaning, Isabel Church mentioned the room: “Annie the waitress will have about all she can do, with the parlor - pantries - vestibule, and dining room and cloak hall – all of which are her domain.”⁶³⁵ This nineteenth-century citation confirms the name of the room – the Cloak Hall. In a 1990 interview, Helen Howe, a maid at Olana in the 1920s and 1930s, noted a few facts about the room.⁶³⁶ She remembered that one of the closets in the Cloak Hall held Louis Church's guns and fishing rods, while coats were hung on hooks; she did not remember what the rest of the closet storage space held. The Cloak Hall was not mentioned in a cursory appraisal of the property done after the death of Louis Church.⁶³⁷ The Cloak Hall was not included in David Huntington's 1953 diagrams of art on the walls nor was it photographed or inventoried by Richard Wunder in 1964. O. Rundle Gilbert's inventory of the main residence

635 Isabel Church to Louis Church, March 22, 1896, ESCP.

636 See Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, transcript, 93-94, ORC.

637 This was the following document: John H. Vint, appraisal performed in conjunction with New York estate tax of Louis P. Church, dated May 1944, in the Columbia County Surrogate's Court, file 2230, Columbia County Court House, Hudson, N.Y.

appears to have one entry for the Cloak Hall. In the “Rear Hall” he listed “#329 Hoover Vacuum cleaner 10.00.”⁶³⁸

Visual Documentation of the Room

There is very little visual documentation of the Cloak Hall. In a photograph of the Corridor dating from the late nineteenth or early twentieth century, figure 219, a small portion of the Cloak Hall can be seen through the open door. The marble counter top and metal faucets can be discerned as well as the edge of the mirror. The basin alcove was photographed in November 1966 in connection with an appraisal conducted for the State of New York. In this color photograph, figure 232, the sink, the marble countertop, and some of the surrounding cabinetry can be seen.⁶³⁹ By that date Olana was sometimes open to the public as a museum, and the sink was used; paper cups and towels are visible on the counter.

CONCLUSIONS

The Cloak Hall must have functioned as the family’s “mud room.” It was a conduit leading directly from outside to the service areas of the house, and it was fitted with closets and washing facilities. The Churches and their guests all enjoyed the grounds and the outdoor life lived at Olana. The Cloak Hall was an eminently useful space, allowing people to bypass the main living areas while wearing dirty shoes and wet outerwear. It was a place to store coats, boots, hats, and other apparel and to store bulky items, like sporting equipment. It was also a place to clean up and comb hair after being outdoors. After the studio wing was built, the Cloak Hall became an interior space, but its function did not change. The Cloak Hall could still be accessed from outdoors without passing through much of the house – one could get to the room either by using the door leading from the Piazza into the Corridor or by using the door in the north courtyard that led to a short hall in the basement and to the stairway in the Corridor.

All evidence indicates that the final design of the Cloak Hall was not provided by the architect but was worked out by the Churches, probably in consultation with their contractor. The floor plans for the house, probably produced between 1869 and 1870, show that while space was provided for utilitarian functions in the northern sectors of the home, the specifics of how

638 See the O. Rundle Gilbert inventory, Appendix 2.

639 Figure 232 is from the Ernst appraisal, OL.1993.18.

spaces would be used had not been established. The room itself, an architectural shell into which was fitted a very large cabinet, supports this deduction. The cabinet provides all the functional requirements of the room. In it is found plumbing for the toilet and sink and storage space for outerwear, linens, and other, bulkier items. The cabinet is clearly the work of a carpenter/foreman, who worked with other tradesmen to fulfill a program specified by his clients. The Churches made improvements to the Cloak Hall over time. The lower level of the floor in closets 108B and 108C indicates that the extant flooring of the main space and the toilet room was added later, laid on top of the old boards. It is known that the Churches added decorative parquet flooring to other rooms in the house; the flooring in the main portion of the Cloak Hall and the toilet room must have received much wear and become a candidate for replacement.⁶⁴⁰

The Cloak Hall always functioned as a transitional, pragmatic space. It would have been used not only by family and guests but also by servants assisting them. As discussed in part 1, “Domestic Servants at Olana” (ch. 9), there were many servants at Olana. Probably there was no rigid regimen regarding how family and guests would be greeted by servants. Family and guests must often have come directly to the Cloak Hall and hung up their coats themselves. Sometimes, family and guests must have been met in the Vestibule by servants, who then took the outerwear to the Cloak Hall. Perhaps family and guests left outerwear on chairs in the Cloak Hall or the Vestibule, and servants put things away. Servants were probably called to provide fresh towels, to brush dust and snow off coats, and to generally help in the process of homecoming; as Isabel and Frederic Church became more elderly and invalid, servants probably assisted them more frequently. The Cloak Hall was a place where family and guests sometimes did simple tasks that servants might be expected to perform and where they performed simple grooming that might otherwise have been done in more private spaces. The main passageway of the Cloak Hall is liminal; it is more utilitarian than the main living spaces, yet less utilitarian than the service areas where the work of the home was performed.

The Cloak Hall provides an opportunity to display objects that can convey an understanding of the family’s use of the outdoors. The closets in the Cloak Hall obviously held

640 A new floor was added to the East Parlor in 1886 (see ch. 16, “The East Parlor,” of this *Historic Furnishings Report*) and bills from and cancelled checks to the National Wood Flooring Company of New York City survive; they date from between 1874 and 1881 (see ESCP). The date when the current Cloak Hall floor was added is unknown.

outerwear, but they probably held other items as well. Helen Howe noted that in the twentieth century one of the closets held Louis Church's guns and fishing rods; these probably fit into the slots mounted on the wall of the closet next to the sink. These slotted fittings appear to have been added to that closet some time after it was originally built, but whether this happened in the late nineteenth or early twentieth century is impossible to determine. It is well known that Louis Church and his brothers were active sportsmen in the late nineteenth century. The large closets in the Cloak Hall probably became a repository for a variety of things besides outerwear, especially things that the family used outdoors, and probably this was also true in the nineteenth century.

RECOMMENDATIONS

Architectural Treatments

Although a comprehensive discussion of the architectural treatments for the Cloak Hall is not the province of the *Historic Furnishings Report*, a few words to summarize current research are in order. The current lighting for the hall, provided by fluorescent fixtures, is inappropriate. The reinstallation of the original gas lighting or something approximating it should be investigated. The boards mounted on the south wall that once held coat hooks should not be replaced; these were probably installed in the twentieth century. The flooring in room 108A, the toilet room, clearly indicates that a built-in platform-cabinet once enclosed the toilet. This arrangement would have been similar to the one seen in the bathroom off the Studio, room 109. The toilet fixture itself is an early-twentieth century replacement. A fixture dating from the 1870s should be sought, and it should be installed in a cabinet replicating the one there originally. The original arrangement of the two closets, rooms 108B and 108C, is more difficult to determine. Probably closet 108C was intended primarily for outerwear, as the extant shelves and holes for coat hooks attest. Perhaps closet 108B was intended primarily for the storage of other outdoor equipment, as indicated by Helen Howe's comment. Further research should be conducted to determine if other original fittings, such as boot racks, bins, or other storage units were removed from these two closets. Final recommendations cannot be made before these investigations are complete, but probably the closet 108C should be reconfigured with its coat hooks and closet 108B should retain its slotted rack. Furthermore, as noted below, these closets

should be furnished. So that the public can see these furnishings, the doors of the closets should be removed and replaced with some sort of transparent barricade.

Floor Coverings

No rugs are recommended for the Cloak Hall; the decorative parquet floors were relatively durable and were meant to be seen. They cannot, however, sustain the traffic of tours, so tour carpets must be used. Installation of a transparent tour carpet or runner, so that the wood floor can be seen yet protected, should be investigated.

Window Treatments

Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be fabricated

HFR: 1

OBJECT DESCRIPTION: CURTAINS

LOCATION: room 108 – Cloak Hall

SUBLOCATION: window in toilet room

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A curtain rod on the window in room 108A, the toilet room, indicates that curtains once hung here. Curtains would be desirable for privacy, even though the window is located high on the wall and a clear view through it cannot be had from outside. No original curtains for this window have yet been located in the collections. Because there is no artificial light source in the room, filtered light through the curtains would have been required for simple navigation in the room. Undoubtedly, the original curtains were kept drawn, and they were made of some translucent material, such as muslin, cotton, or even silk. The collections should be examined further to see if original curtains still survive. If none exist, research should determine a suitable model to follow.



Furniture

Extant Objects

ACCESSION NO.: OL.1980.13.1-.2

HFR: 2

OBJECT DESCRIPTION: CHAIRS

LOCATION: room 108 – Cloak Hall

SUBLOCATION: east end of the room

DATE: c. 1880-c. 1900

ORIGIN: probably United States

MAKER: unknown maker

MATERIALS: wood (maple?), caning

COMMENTS: Family and guests would have used chairs in the Cloak Hall when putting on or taking off boots. Chairs would also have been convenient temporary resting places for coats and other items. These chairs, with their caned seats and row of “cat-tail” shaped splats, are the kind of attractive, durable, and inexpensive seating furniture recommended for hallways and porches. They are suitable for the Cloak Hall. Two different companies are so far documented as having produced chairs with these splats of this distinctive profile: the Brooklyn Chair Company of Brooklyn, New York, and the American Chair-Seat Company of Gardner, Massachusetts.



Objects Mounted to Walls and Ceilings

Two nails in the north wall indicate that objects were hung on this wall. No evidence at all exists to indicate what objects did hang here in the nineteenth century. Clearly, artworks of relatively minor significance were hung in this room. At the same time, Olana’s collections are rich in works on paper, which were once stored in print chests and drawers that cannot now be exhibited to the public. Given the lack of evidence for what hung in the Cloak Hall in the nineteenth century and the large numbers of artworks in Olana’s collections, I recommend that the two nails be used to hang a rotating selection of works on paper from the Olana collections. Recommendations for such objects are given in the “Accessories and Transient Objects” section.

Objects on Flat Surfaces

Extant Objects

ACCESSION NO.: OL.1983.707

HFR: 3

OBJECT DESCRIPTION: BASKET

LOCATION: room 108 – Cloak Hall

SUBLOCATION: near sink

DATE: late 19th century

ORIGIN: probably United States

MAKER: unknown maker

MATERIALS: wicker

COMMENTS: It is likely that a basket was placed near the sink for soiled towels. This basket has rounded shoulders, thus masking the view one would have of a pile of dirty linen.



ACCESSION NO.: OL.1983.962

HFR: 4

OBJECT DESCRIPTION: SOAP DISH

LOCATION: room 108 – Cloak Hall

SUBLOCATION: near sink

DATE: late 19th century

ORIGIN: Mexico

MAKER: Damian Palamia

MATERIALS: earthenware, glaze

COMMENTS: A dish near the sink would have held soap. Commercially produced soap in cake form was widely available by the late nineteenth century. This is a small earthenware plate with simple painted designs. It is stamped with the mark of the maker, undoubtedly a potter who made wares for sale in the markets in Mexico. It shows signs of use.



Accessories and Transient Objects

Most of the furnishings of the Cloak Hall would have been transitory – the room allowed family and guest to attend to immediate needs of personal hygiene, and it stored apparel and other items until the need for them arose, daily or seasonally. The storage spaces of the Cloak Hall were not big enough for all of the family's and guests' coats and outdoor supplies; items not needed must have been stored in the attic, in the basement, and elsewhere. The heavy coats, fur hats, and ice skates of winter must have been put elsewhere in the spring, and their places taken by raincoats, umbrellas, and tennis rackets; the sequence was reversed in the fall. Although the closets may not have been systematically overhauled every season, they must have been rearranged through normal use.

The main space of the Cloak Hall requires few transitory furnishings, but it should reflect the activities that typically took place there. A small pile of hand towels should be left folded on the marble counter and a few wrinkled, soiled ones should be left in the basket (HFR 3). A cake of soap should be left in the soap dish (HFR 4). More linens would have been stored in the drawers flanking the sink. Other toiletries, such as soap, combs, hairbrushes as well as brushes and whisks for coats, were probably stored in the cabinets above and below the sink. Additionally, the drawers next to the sink might have held gloves, mittens, and other smaller items that would have tended to get lost in the recesses of the closets. All these drawers and cabinets would normally have been closed and therefore would not have been visible. Therefore, these spaces need not be furnished.

Two artworks should be included in the main space of the Cloak Hall, to hang on the two extant old nails on the north wall. For many years a small oil painting by Church, *Steamer in Northern Waters* (OL.1980.1330), and a chromolithograph after Church's painting *The Icebergs* (OL.1988.744) have hung from these two nails. There is no evidence for hanging these particular works in these locations. I recommend that a rotating selection of works on paper be hung in the Cloak Hall. Prints after paintings by Church, other prints, and photographs should be used. There are also some oils and gouaches by Church and other artists that could be hung. Preference should be given to items that were framed in the nineteenth century; these clearly were intended to hang in the house. Prints and photographs tend to have a light palette and thus be visible in this relatively dark space. Among the items recommended for display are various classes of works on paper, including high-quality engravings after the old masters, such as *Roman Edifices in Ruins*, a large engraving after a painting by Claude Lorrain (OL.1982.1208); works that were either commissioned by Church or made by his friends, such as *Interior of the Dominican Chapel of the Rosary, Puebla, Mexico*, a large watercolor by Jesus Martinez Carron (OL.1980.1632), or Charles De Wolf Brownell's large print showing the Charter Oak; the framed versions of the many prints after Church's own paintings, such as *The Heart of the Andes*, *The Icebergs*, and *Niagara Falls*.

The toilet room, room 108A, would not have had many furnishings. Toilet paper in sheet form was commercially available in the late nineteenth century. Reproductions of this should be made and should be kept in a basket or box on the cabinet that encloses the toilet. Some provision would have been made for light in the room at night. A portable glass oil lamp or candlestick should be left on the windowsill, and matches should be laid alongside.

It is proposed that the closet next to the sink, closet 108B, would have held mainly sporting equipment and other items used outdoors. Research should be conducted into the sporting activities of the Church children in the 1890s. Louis and Theodore Winthrop Church lived at Olana for some of this period. As noted in part 1, "Daily Life at Olana" (ch. 6), they and their friends enjoyed many sports at Olana, including ice-skating, lawn tennis, golf, fishing, and hunting. Still in the collections are ice skates, tennis rackets, golf clubs, fishing rods and nets,

and other exercise equipment, such as skis, snowshoes, and hockey sticks.⁶⁴¹ The slotted racks should be furnished with fishing rods, guns, and other equipment of the proper shape. The shelves and the floor can hold other equipment. These spaces can be furnished with a combination of items from the collections and other items that are indicated by research.

It is proposed that closet 108C be furnished as a coat and apparel closet. Coats should be hung from the coat hooks, and the shelves should be filled with hats, bonnets, scarves, shawls, gloves, mittens, and other items. On the floor should be boots, galoshes, and other footwear. These items should be changed to reflect the seasons; winter coats should be moved to the front hooks once the weather cools, and when it gets warmer, spring coats should be moved to the front. Out-of-season items should be removed. Coats, hats, and other apparel worn by houseguests, including Downie Church Black and her family, should occasionally be added to the closet. There is only a small amount of apparel dating from the restoration period left in the collections. Research should be conducted into the clothing worn by the family and guests, and reproductions or acquisitions of appropriate items should be secured.

641 Little research has as yet been conducted into the age of all these extant sporting items or into their use. Clearly some of these objects are of twentieth century origin (such as the hockey sticks), yet they may have replaced similar items that wore out. Also, some of these items may only have been used in other settings, such as the Church's camp on Lake Millinocket. Further research should be done to determine which of these items would have been used by the inhabitants of the main residence during the restoration period of the 1890s.

CHAPTER 23

THE BUTLER'S PANTRY

EVIDENCE

The main residence at Olana was provided with an unusually large, well-outfitted Butler's Pantry. Its size and the design of its cabinetry and plumbing make its purposes self-evident: the room was meant for the storage, use, and maintenance of items associated with fine dining.

Architectural advice books of the mid- to late nineteenth century offered some guidance on setting up butler's pantries. Calvert Vaux's *Villas and Cottages*, published in 1857, included plans for large houses; in some of them a butler's pantry is stipulated and other service areas are not fully elaborated.⁶⁴² Architect Henry Hudson Holly, author of *Holly's Country Seats* published in 1863, provided a rationale for the inclusion of a butler's pantry. He noted that a dining room could not be used for family gatherings after meals because "it must necessarily be occupied by the servants after meals, for removing the service and 'tidying up' generally."⁶⁴³ However, if there was a butler's pantry, the dining room could be used as a sitting room after dinner. At Olana, where the Dining Room / Picture Gallery was designed as a large hall for gathering, Holly's rationale would have made sense. In these architectural advice books, the details of butler's pantries – the design of their fittings and furnishings – are left to the discretion of the client and his carpenters. Nineteenth-century manuals on household management provide more information on how butler's pantries might be arranged and used. Such manuals describe the various storage and service spaces required for food preparation and service, including food pantries, a dairy room, kettle storage as well as space for fine china, silver, and linens. The Churches owned two such manuals: Mrs. Henderson's *Practical Cooking and Dinner Giving*, of 1886, and Maria Parloa's *Miss Parloa's*

642 Vaux, *Villas and Cottages*, 283, 296, 306, 311. The book is still at Olana; it is OL.1986.64.

643 Henry Hudson Holly, *Holly's Country Seats* (New York: D. Appleton and Co., 1863) 75; quoted in Clark, *The American Family Home, 1800-1960*.

Kitchen Companion of 1887.⁶⁴⁴ While these books were published after the Butler's Pantry at Olana was built, they nonetheless might have influenced how the room was used and what items were stored there. These two books give extensive advice on how to make and serve dinner and on how to store bulk food supplies, delicacies, china, silver, and linens.

Planning the Butler's Pantry

In the floor plans for Olana service areas are included but not fully delineated. Figure 98, a rough floor plan that is believed to be the earliest expression of the Church's ideas for the family's new home, a great deal of space is given over to service areas. A "Butler Pantry" is situated between the kitchen and dining room; it is one of several service spaces, including a "stove closet," a "workroom," and on the other side of the kitchen, a "milk room," "laundry" and "ironing room." This floor plan clearly acknowledges the need to allocate adequate space for all the many kinds of work done in the home. Indeed, all the surviving floor plans, figures 98-105, include some sort of pantry as a distinctly separate area from the kitchen, which is furnished with its own adjoining storage room(s). The designated pantry space is sometimes located between the kitchen and the dining room, and often it is furnished with a sink. Although none of the plans indicate cabinetry or other fittings to be included in the pantry, the room's location within the floor plan seems to indicate that it would be used as a butler's pantry for the storage of china, linens, and other dining equipment.

The floor plans as a group show a great variety of different arrangements for the workspaces of the house. All the floor plans include a kitchen and a service staircase in the northwest corner of the house (assuming the plans are oriented in the same manner as the completed house), and most include a servants' room as well. Different arrangements are given for these three main components. Smaller spaces are arranged around these components. Many of these smaller spaces are either undesignated or given ambiguous labels such as "closet" or "store room." The room designated as a pantry is one of these

644 Mary F. Henderson, *Practical Cooking and Dinner Giving* (New York: Harper, 1886); this is OL.1985.1019; Maria Parloa, *Miss Parloa's Kitchen Companion* (Boston: Estes & Lauriat, 1887); this is OL.1986.7.

smaller spaces; its configuration and fittings were shaped by the arrangement of the kitchen staircase and servants' room. None of the surviving floor plans includes a northern service sector that conforms to what was eventually built.

The Butler's Pantry as Built

The Butler's Pantry is an L-shaped passageway connecting the Dining Room / Picture Gallery to the east, the kitchen to the west, and the Cloak Hall to the south. There are four components to the Butler's Pantry: two main spaces comprising the right angle of the L and two small subsidiary spaces comprising the upper stem of the L. The first of these main components, the foot of the L, is the portion of the room that links to the Dining Room / Picture Gallery; this is designated as the North Butler's Pantry. The other main component of the room, in the stem of the L, is the portion of the room connecting to the kitchen; this is designated as the West Butler's Pantry. To the south of this space, continuing along the stem of the L, is a small passageway; this is designated as 104A. To the south of 104A is a small room that serves as vestibule to the both the Cloak Hall and the servants' dining room (room 106); this is designated as 106A.

The North Butler's Pantry is a passageway from the Dining Room to the West Butler's Pantry. It has extensive built-in cabinetry and is lit by a large window on the north wall. On the south wall is a long built-in cupboard consisting of three cabinets. Each has a double-glazed door top section above a double-glazed door center section with two shelves; above this is a pair of shallow drawers and above them two deep drawers. The two end units retain their deep drawers but the center unit has an open space where the deep drawers and their dividers were removed. The remnants of a mortise-and-tenon joint, showing where a center drawer divider was once attached, remain in the side frames of the end units. In the open space below the center cupboard is a concrete rectangular block attached to the floor. It has an iron grate on its side facing north. This hot-air duct heats the pantry. The upper cabinets have water stain marks near the ceiling.

The shallow drawer at the right end of the cabinets has a keyhole. A keyhole has also been cut into the cast-iron pull of the second shallow drawer from the left. The two left deep drawers have keyholes and each of the glazed center sections has a keyhole. All

drawers but the shallow one to the far right have cast-iron pulls. The shallow drawer missing its pull has two holes indicating that a pull was previously on the drawer.

The north wall has a three-section window above a built-in cupboard with a deep wooden work area on top and three sets of double shallow drawers above double-door storage areas below. All lower cupboard doors close toward the middle. The unit is 95 inches long and has no interior shelves, nor does it show evidence of formerly having had shelves. Inside the cabinets the unpainted plaster is crumbling behind loose wooden backboards.

The North Butler's Pantry ceiling is 11 feet, 3 inches high and made of wood; the lower ceiling height here accommodates the stair landing above.

A swinging door, with a brass push plate on both sides, opens into the Dining Room / Picture Gallery at the east end of the passageway. Another door on the south passageway wall, near the Dining Room/ Picture Gallery, leads to the cellar. The door has two small windows near the top and a small white ceramic lock attached to it.

There is a half-inch hole and nail holes in the ceiling and a small hole in the floor near the door to the Dining Room / Picture Gallery.⁶⁴⁵ On the wooden ceiling a discolored strip starts at a round spot about four inches in diameter centered on the windows and runs to a molding at the west end of the passageway where two holes are drilled in it, suggesting a covered electric wire may have been installed here previously. A curved metal bracket is attached to the woodwork on the right side of the window. It does not have a matching bracket on the other side of the window.

The West Butler's Pantry is a rectangular space that incorporates a double copper sink, cabinetry, and access to a closet. At the northwest end of this space a swinging door opens to the kitchen. In the northeast corner is an L-shaped, double-basin, copper-lined sink, heavily dented with four faucets above it. The upper two faucets have been disconnected. The lower two faucets are connected to the water supply. The copper sink, 52 inches long by 51 inches at its widest point, extends to a backsplash that is higher on the north wall than on the east wall. A receipted bill of June 12, 1885, shows the purchase of a copper sink for \$8.50 and charges for a plumber's helper in the amount of

\$2.50.⁶⁴⁶ The new sink, which must have replaced an earlier sink, apparently necessitated the installation of a new set of faucets. A wainscot backsplash, composed of single vertical planks with a bead between each, trims the wall above the sink. The area below the sink is finished with a cabinet similarly constructed. A small painted shelf is attached to the top of the wainscot backsplash, and over the sink there are two screws in the wainscot. A door provides access to the space beneath the sink. There is a small drawer in the sink cabinet near the passage to the Dining Room / Picture Gallery. Close to the north wall the floorboards are rotted.

In the east wall, over the sink, there is a small arched window measuring 13 inches wide by 44 inches high. At the bottom of the window a cast iron handle has been attached for raising and lowering the window. A pipe extends upward from the floor left of the sink and enters the wainscot above the sink.

A closet on the west wall measures 63 inches long by 36 inches wide. Access to the closet interior is gained from two doors, one in the closet's north end gives access from the Butler's Pantry, and a second door opens on the west side from the hall between the servants' room and the kitchen. The door on the pantry side has a 2 ¾-inch horizontal dent on the left side 27 ½ inches from the floor. The closet interior has five shallow built-in shelves on the south wall. The shelves lack the characteristic bead seen on shelves in the Butler's Pantry china closets. File cabinets currently located near the door at the north end of the closet obscure further evidence. A wooden bumper is attached to the exterior southeast corner of the closet wall.

The southern portion of the West Butler's Pantry incorporates cabinetry and an interior window. A small window 20 ½ inches wide by 38 ½ inches tall is found in the west wall; it provides light from the servants' dining room. Below the window is a built-in wooden chest 37 inches wide by 36 ½ inches tall with two small drawers side by side over two larger drawers. There is a small wooden splash rail around three sides of the top of the chest. On the east wall is a 95-inch-long three-section storage cupboard, each section consisting of a double-glass-door, four-shelf cabinet above a double solid-door

645 Olana Site Manager, James Ryan described a rectangular spot on the wall near this hole as formerly being unpainted. He believed there may have been a small radiator in this spot at one time.

646 See a signed bill from John Meulren, July 12, 1885, ESCP.

cabinet. The center lower cabinet has no shelves, while the end lower cabinets each have one shelf. The cabinet shelves have the bead found on other original nineteenth century shelves in the house. Baseboard molding is attached to the unpainted wall inside the lower cabinets suggesting that these cabinets, although original, may have been an afterthought. In the North Butler's Pantry there is no baseboard molding behind the cabinetry.

Attachments to the walls and cupboards in the West Butler's Pantry include a match safe marked "Works, Fairfield and Bow, London," attached to the east side of the closet door frame, an iron bottle opener attached to the north side of the china closet, and a wooden towel rack, missing the towel bar, is attached to the closet door. Because the towel holder has a small round hole and slot to accommodate a roll with small wooden pins at each end, a continuous towel may have been used here. There is a similar towel holder, with its wooden roller, attached to the storage cupboard in the kitchen. There are two nails in the doorframe above the closet door and several nail holes in the closet molding. The finish has been worn away near the floor on the baseboard molding and at the bottom of the sink cabinet.

Room 104A is a small rectangular passageway with doors at the north and south. On the west wall a window 20 ½ inches wide by 38 ½ inches high provides light from the servants' room. On the east wall are five storage shelves. These shelves lack the characteristic bead found on other shelves constructed at the time the house was built. These original shelves have a small bead at the top and bottom of the shelf edge. It is found on the front edge of shelves in the china closet cupboards in North and West Butler's Pantry. On the west wall is a one-board wooden shelf or work area 36 ½ inches high. There are screw or nail holes and hinge marks in the doorframe between this area and the Butler's Pantry West, indicating a door once hung here.

Room 106A is a small rectangular hall, with a door on the west opening to the servants' dining room and a door to the north opening into room 104A. There are three stove pipe openings in the walls and floor this area: one in the east and one in the west walls, both near the ceiling, and one in the floor near the east wall. There are two small pieces of molding on the east wall that evidently supported a small shelf. A small hole in the baseboard molding near the floor on this wall may have been for a water pipe. Wires

and two white ceramic objects with brass parts are attached to the north wall indicating some kind of electric service. There is a small cut-off pipe in the ceiling near the south wall; this is probably a capped gas pipe.

Other Pantry Areas at Olana

There are other closets and pantries in the house for food, china, and utensil storage. These include a long narrow pantry with built-in open shelves between the kitchen and the stairway to the basement (room 103); a small storeroom off the kitchen, 10 by 7 feet 10 inches, with built-in storage bins (room 102); a large, standing cupboard in the kitchen; and two small rooms in the basement measuring 11 feet 6 inches by 8 feet, and 8 feet by 11 feet, respectively (rooms 8 and 10), each with built-in shelves on two walls. The latter room has a barred window. Rooms 103, 8, 10, and the kitchen cupboard all have what are considered original shelves, believed to have been built when the house was constructed. They are identified by a characteristic bead at the top and bottom of the front shelf edge.

Room 103, a rectangular pantry with open storage shelves, was probably for large cooking utensils, dishes, and glassware used by servants. Room 102, a small room with built-in bins, was probably for flour and sugar and other staples, which were usually purchased in large quantities in the nineteenth century. The large kitchen cupboard was probably for food or utensil storage for the servants and household in general. Food was not usually stored on open shelves because to do so would make it susceptible to mice and other vermin. Rooms 8 and 10, the two small locked rooms in the basement, were probably for storing canned goods and food intended only for family consumption. The existence of these spaces meant that the Butler's Pantry could be used solely for the storage of dining equipment.

Discussions of the Butler's Pantry

There are no specific references to the Butler's Pantry in the nineteenth century sources. There are, however, numerous references to the meals served at Olana and to servants and their duties. The position of waitress, whose duties probably included washing dishes as well as serving at the table, is discussed in "Domestic Servants at

Olana,” chapter 9 of part 1. Chapter 24, “The Dining Room / Picture Gallery,” includes a discussion of the food served at Olana and its preparation and service.

In contrast, extensive information on how the Butler’s Pantry was used in the twentieth century is available, through oral histories provided by former servants. Vera Frier Dietz was the daughter of Charles Frier, who worked as gardener, chauffeur, and overseer for the Churches from 1899 until around 1923.⁶⁴⁷ The Frier family lived on the property, and Minnie Pectal Frier, wife of Charles, worked as a cook for the Churches for several years. As a teenager, Vera Frier Dietz worked as the waitress for Louis and Sally, and she remembered her own duties and those of her mother, the cook.⁶⁴⁸ She remembered that all meals were eaten in the Dining Room/ Picture Gallery, and she served the food and washed the dishes. All dishes were stored and washed in the Butler’s Pantry. There were usually several courses, including a main course, salad, and dessert; all were served on separate plates.

An oral history with three women with strong ties to Olana in the 1920s through the 1940s is even more revealing.⁶⁴⁹ Helen Howe was a maid at Olana from 1928 until around 1943, and her duties included serving at the table, washing the dishes, and cleaning. Dorthea Wilsey Wentworth, the daughter of Olana’s long-time caretaker Ruben Wilsey and his wife Ellen, the cook, worked at Olana as a waitress and housecleaner. Dot Cole Wilsey, wife of Dorthea’s brother Louis, also recalled the house. Together they remembered many specifics about how meals were served and how the Butler’s Pantry was arranged. Meals were always taken in the Dining Room / Picture Gallery, and were usually served by the waitress, in courses. When guests were present, the food was often more elaborate and more plentiful. Dishes were washed in the copper sink, and they could not be washed until after the meal was over, so that the noise would not disturb the diners.

647 Vera Frier Dietz, interview by James Ryan, April 14, 1983, ORC.

648 Vera Frier Dietz, interview by Ryan and Eckerle, June 3, 1985, ORC.

649 Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, August 13, 1991, ORC. For information pertinent to the Butler’s Pantry, meals, and other storage rooms at Olana, see the following pages of the transcript: 7-8; 15-18; 26-30; 44-45; 47-50; 60; 67; 98-99. An additional interview with Helen Howe conducted by Kathleen Gray, Sept 5, 1991, ORC, confirmed and expanded upon the Aug. 13, 1991, interview, see esp. pages 11, 26-30, 32.

Storage in the Butler's Pantry was as follows: the china the family used everyday was stored in the Butler's Pantry North. Better china was stored in the West Butler's Pantry. Tureens and serving pieces used only seldom were stored in the cupboards under the window. Everyday silver was stored in the pantry drawers. The family's best silver was kept in a bank in Hudson, New York. Everyday linens were kept in the Butler's Pantry drawers and good linens in the upstairs linen closet. The best linens were kept in Mrs. Church's dressing room on the second floor. Some of the leaves of the dining room table were kept in the table. Mops, rags, and carpet sweepers were kept on the landing at the top of the cellar stairs leading from the Butler's Pantry North to the cellar. The closet off the Butler's Pantry West stored the sweepers and cleaning items for the kitchen and servants' room. Food and utensil storage was as follows: servants dishes in the large cupboard in the kitchen; pots and pans in the pantry between the kitchen and servants' room; food was stored only in the pantry off the kitchen; and preserved foods, such as currant jelly and chili sauce, were stored in the cellar. The Church family's china and glassware was washed in the Butler's Pantry and in the process dirty or clean dishes were placed on a nearby table.

Photographic Documentation

The only known photograph of the Butler's Pantry, figure 233, was taken on September 16, 1964, by Richard Wunder.⁶⁵⁰ The photograph shows the copper sink, the wainscot behind it, and a soap dish above the sink.

CONCLUSIONS

The size and scope of the Butler's Pantry are themselves evidence of the Churches' interest in fine dining and entertaining. The room was outfitted with generous storage space for china, silver, flatware, and table linens. The room was also outfitted as an efficient place for servants to perform the work associated with serving a meal. The Butler's Pantry has ample room for the selection and staging of the dinnerware associated

650 Figure 233 is OL.1990.104.220. See Richard Wunder in "Who's Who at Olana" for further information.

with a multi-course meal, for washing dishes after the meal, and for putting everything away.

It is also clear, from an examination of the floorplans and a comparison of them with the Butler's Pantry as built, that the configuration and fittings of the room and the rest of the first floor service areas were not determined until after the rest of the first floor had been designed. An examination of the space reveals many ambiguities and peculiarities. The Butler's Pantry is part of a larger service circulation pattern for the first floor. Servants could pass from the family living areas of the house to the kitchen, basement and upper floors by two routes: through the servant's room and the vestibule to it (rooms 106 and 106A) or through the Butler's Pantry. It is unclear why the walls between the Butler's Pantry west, room 104A, and room 106A were built. If this space was intended to function as a closet, why not include a third wall running east/west and increase storage space? If it was intended to serve as a passage that incorporated storage, why create the walls? Originally, two doors were hung in this room, thus impeding traffic flow and reducing storage space. The closet off the Butler's Pantry west is equally confusing. Doors from two different spaces – the Butler's Pantry and the basement stair vestibule – provide access to this closet, thus reducing its storage capacity. Altogether, the planning of the Butler's Pantry, the adjacent room 104A, and the vestibule for the servant's room seems to have proceeded on an ad-hoc basis. It seems to be evidence that the configuration of the spaces was not determined by an experienced architect, but by Church, working with his builders and contractors.

The cabinetry and plumbing layout of the Butler's Pantry must certainly have been determined by Frederic and Isabel Church, working along with their carpenter. Probably, as manager of the household, Isabel Church was fully involved in the design of the Butler's Pantry's fittings. The room seems to have experienced some retrofitting over time. The shelving in room 104A lacks the beaded edge believed to be typical of the earliest shelving in the house; this shelving was probably added later. A deep dent in the door to the closet off the Butler's Pantry west indicates that a table stood there. Apparently the counter surface of the copper sink proved inadequate, and the table must have been used in the dish washing process, as a place to store dirty dishes before they were washed and clean ones before they were put away.

The configuration of the room suggests how it was used and where items were stored. China, glasses, and silver serving pieces obviously were stored in the glass-front cabinets. Taller and bulkier items, such as pitchers, vases, and tureens would have fit in the cabinets under the window in the North Butler's Pantry. Silver flatware fit in the shallow drawers in both the north and south cabinets of the North Butler's Pantry. The deeper drawers in the south cabinets of the North Butler's Pantry probably held napkins. The drawers in the cabinet in the West Butler's Pantry probably held dishtowels and perhaps further table linens. It is assumed that the shelves in room 104A were designated for table coverings and perhaps a limited supply of canned and bottled foodstuffs required for the table. As the chapter on the Dining Room / Picture Gallery of this *Historic Furnishings Report* notes, the table was laid with a white tablecloth during meals. Between meals the table was laid with a decorative textile of some sort. Space to store a large supply of linen was required; the shelves would work well. The counter opposite the shelves could have been used for folding linen. Most food and drink served at the table was probably kept in the storeroom off the kitchen or in basement storage rooms. During the course of a meal the servants must have found it inconvenient to go all the way downstairs for additional items like bottled water or wine. Probably, a small supply was kept in the Butler's Pantry, and a logical place is the shelves in room 104A.

The primary users of the Butler's Pantry were certainly Isabel Church and her servants, especially the waitress. Isabel probably chose all the tableware to be used at each meal. She might have left it on the big counter under the window in the North Butler's Pantry. The waitress then took over, setting the table and staging the dinnerware for each course, probably on that counter. Washing up occurred at the sink and the nearby table. Linens were folded on the counter in room 104A and on the top of the cabinet in the West Butler's Pantry. In addition, all unoccupied flat spaces were used to set items down as tableware was moved around in the process of selection, staging, cleaning, and putting away.

The tableware in the Butler's Pantry is another of the Churches' collections. The family owned more tableware than could be used at any one meal. The Churches surely owned a surplus because they enjoyed collecting and using the china, glassware, and silver. The extant nineteenth century china at Olana indicates that the Churches were

especially fond of oriental tablewares of different patterns. Unlike many other wealthy Americans of the late nineteenth century, the Churches did not own a large matched European-made china service. Their china and their other tableware are yet another expression of their eclectic taste.

RECOMMENDATIONS

Architectural Treatments

Although a comprehensive discussion of the architectural treatments for the Butler's Pantry is not within the scope of this *Historic Furnishings Report*, a few words are in order. As noted, the Butler's Pantry is a very confusing space architecturally. The configuration of its floor plan seems to have evolved during construction, and then adjustments to the space were made after construction. Several extant features are still unexplained and/or unexplored. Among such features are the original floor surfaces, including the floor of room 104A. The recent draft of the "Olana Historic Structure Report" notes that the floor here seems less worn and retains evidence of black mastic.⁶⁵¹ This may be evidence that the space once functioned as a closet, with a different flooring surface. All wood trim in the Butler's Pantry should be analyzed to determine original finishes. Evidence of differing finishes may be evidence that the spaces were once organized differently. A number of conditions should be investigated and probably remedied. The cabinet enclosing the sink, the wainscoting, and the floorboards are all heavily marked with water damage; there are holes in the floor of the Butler's Pantry North (remaining apparently from a twentieth-century heating system), and doorknobs are missing in several places. The vestibule to the servants' room retains two original features that should be

651 John G. Waite Associates, "Olana Historic Structure Report – Draft," unpublished report for Friends of Olana and NYS OPRHP, April 1998, AD1-23, ORC.

investigated further. A plate covers a hole in the flue that protrudes into the room; this is evidence that a pipe from a heating stove once passed through the space. The pipe could have existed in the restoration period. On the north wall of this room are ceramics and wire fragments. Is this evidence of the original telephone system? As noted in part 1, “Louis and Sally Church as Stewards of Olana” (ch. 13), a telephone system was probably installed at Olana prior to Frederic Church’s death.⁶⁵² Both features, the stovepipe and the telephone, should be reconstructed if they existed during the restoration period. A thorough investigation should be made of the space, its configuration in relation the structural elements of the house, and its original finishes and fittings.

Floor Coverings

There is no evidence that rugs or runners covered any portion of the Butler’s Pantry floor. No floor furnishings are recommended. As noted in the prior section, “Architectural Treatments”, the original floor surfaces, whether wood or linoleum, should be thoroughly investigated. Original flooring should be restored or reinstated.

Window Treatments

There is no evidence that window coverings existed in the Butler's Pantry in the nineteenth century. It seems unlikely that shades were installed during Frederic and Isabel Church’s occupancy. The windows were built to provide light to the pantry areas and to complement the exterior structural details of the house. The extant shades were made after 1897.⁶⁵³ They reduce light and make the space darker than it was meant to be. For these reasons the shades should be removed.

652 A letter dated April 17, 1900, from Louis Church to Sally Good (ESCP), notes that on the previous night he had had a long conversation with his brother Theodore over the telephone. The letter, written shortly after the death of Frederic Church, confirms that the telephone must have been installed at Olana during the restoration period.

653 The extant Butler's Pantry shades and similar shades in the attic at Olana all have a sticker on the roll marked Joanna Western Mills. During a phone call made to the company in August 1991, it was learned that Joanna Western Mills began operation in 1897.

Because these windows are subject to early morning sun, ultraviolet filtering glass or film should be installed on all windows of the Butler's Pantry.

Furniture

The Butler's Pantry was used primarily for storage, washing dishes, and preparation of plates for the dining table. The narrowness of the spaces and the activities that took place here limited the space available for furniture, and it appears that little furniture was used or stored here.

A 27-inch-high table is recommended for the West Butler's Pantry next to the west wall because it is believed that the dent in the closet door was made by banging it against a table this high. The table was used as a place to set dishes on once they were washed and dried. The 42-inch-high print table (OL.1982.1909), listed in the Butler's Pantry in the 1965 inventory by O. Rundle Gilbert, must have been a replacement of the original table for it is too high to have caused the dent. It should be noted that two oral histories cite contradictory information about a table in this location. The August 1991 interview with Helen Howe, Dortha Wentworth, and Dot Wilsey noted the presence of a table in this location, but in an interview conducted in September 1991, Helen Howe stated that she did not recall a table here.⁶⁵⁴ Perhaps the table had gone out of use by the time Howe worked at Olana.

Extant Objects

ACCESSION NO.: OL.1982.1051

HFR: 1

OBJECT DESCRIPTION: DROP-LEAF TABLE

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: West Butler's Pantry

DATE: late 18th or early 19th century

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: mahogany

COMMENTS: This table was probably owned and used by the Churches. It has circular stains on its top, probably from dishes, and is the center section of a three-part dining table. It is the correct height to have caused a dent on the door of the closet off the

654 See Helen Howe, Dot Wilsey, and Dortha Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, transcript, 65, ORC; and Helen Howe, interview by Gray, Sept. 5, 1991, transcript, 27, ORC.

Butler's Pantry West. The drop leaves were convenient while servants were washing and drying dishes. As a table dating from the eighteenth or early nineteenth century, it would have been retired to such use when the family acquired new furniture. Until the table is conserved a kitchen worktable, OL.1982.1046, can be exhibited in the Butler's Pantry West near the west wall.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be acquired or reproduced **HFR: 2**
OBJECT DESCRIPTION: STEP STOOL
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: room 104A
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
MATERIALS: wood
COMMENTS: A step stool would have been needed to reach articles in the top section of cabinets in the Butler's Pantry. A suitable nineteenth-century stool should be identified and acquired or reproduced.



Objects Mounted to Walls and Ceilings

The pantry, as a utilitarian area, has a limited number of objects on the walls and they are functional, utilitarian items.

A group of existing objects should remain. These include a match safe, a bottle opener, and a wooden towel bar on the closet door.

Extant Objects

ACCESSION NO.: OL.1983.712 **HFR: 3**
OBJECT DESCRIPTION: TOWEL BAR
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: West Butler's Pantry
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: wood
COMMENTS: The roller to hold the towel is missing from the towel bar ; it should be reproduced.



ACCESSION NO.: OL.1983.713

HFR: 4

OBJECT DESCRIPTION: MATCH SAFE

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: West Butler's Pantry

DATE: 19th century

MAKER: Works, Fairfield, Bow

ORIGIN: England

MATERIALS: tin

COMMENTS: This match safe held matches that were probably used to light lamps and candles on the dining table. It shows signs of wear on the match plate. These should be maintained.



ACCESSION NO.: not yet accessioned

HFR: 5

OBJECT DESCRIPTION: BOTTLE OPENER

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: West Butler's Pantry

DATE: 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: cast iron

COMMENTS: Although unmarked, the bottle opener can be dated to the nineteenth century because it is similar in style and construction to other hardware in the Butler's Pantry.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced based on OL.1987.454

HFR: 6

OBJECT DESCRIPTION: TOWEL

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: West Butler's Pantry

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A continuous towel should be reproduced based on OL.1987.454, a towel in the collection. The towel should hang on and be secured to the bar on the closet door in the West Butler's Pantry . It is recommended to suggest the activities that took place in the Butler's Pantry.



ACCESSION NO.: to be reproduced
OBJECT DESCRIPTION: Soap Dish
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: West Butler's Pantry, attached to wainscot
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD
MATERIALS: metal
COMMENTS: To be reproduced based on the soap dish pictured in figure 233 (OL.1990.104.220) and installed over the copper sink where the existing screws are.

HFR: 7



Objects on Flat Surfaces

The furnishings of the Butler's Pantry will suggest the contents of the cabinets during the period from 1891 to 1900. The primary reason for including most objects is their date; I have assumed objects manufactured before 1900 were purchased and used by Frederic E. Church and Isabel M. Church. For this reason the 1965 inventory by O. Rundle Gilbert and other twentieth century sources, while cited, are of lesser importance.

Oriental porcelain was popular in the nineteenth century, especially Chinese and Japanese wares. Chinese wares had been popular during the late eighteenth and early nineteenth century, and following the United States Centennial Exposition of 1876, Japanese goods too attained great popularity. It was considered highly fashionable to own and use both oriental and European china. It was also proper to use different patterns of dinnerware for the different courses of a meal.

Some objects that perhaps date from the twentieth century are included in the Butler's Pantry furnishings. Lacking any extant nineteenth century examples, displaying these twentieth century objects seemed preferable to recommending reproductions of nineteenth century objects with no specific association with the Churches.

The range of objects the Churches owned that would have been stored in the glass-fronted cabinets is displayed. Items stored below or in drawers are not displayed with the exception of some flatware pieces displayed to convey the impression of fine dining at Olana. The cabinets will be shown crowded as they probably were in the nineteenth century.

The cabinet contents are grouped as the Churches probably would have arranged them. Good china is stored in the North Butler's Pantry where the cabinets are well lit, and the heaviest dishes are stored nearest to the Dining Room / Picture Gallery. Glassware and odds and ends are stored in cabinets in the West Butler's Pantry, farthest from the Dining Room / Picture Gallery. Services with like decoration and/or function are grouped together; moreover, all the blue-and-white dishes are shown together, and all dinner plates are shown together.

The recommendations include some objects that may have been considered antiques in 1890. Primarily silver and china, these objects were probably acquired by the Churches through inheritance or purchase.

Recommendations for reproductions or acquisitions are based on bills or on common nineteenth century practices. Objects likely to have been stored out of sight will not be recommended for acquisition.

In order to organize the following HFRs, it became necessary to invent a labeling system for the various divisions within the built-in cabinetry and for the shelves within those divisions. The large built-in unit on the south wall of the North Butler's Pantry contains cabinets A-C, of which A is the easternmost cabinet, B is the middle cabinet, and C is the westernmost cabinet. Each of the cabinets has four shelves, which are numbered beginning with the topmost one, which is in its own upper tier. Similarly, the large built-in unit on the east wall of the West Butler's Pantry contains cabinets D-F, of which D is the northernmost cabinet, E is the middle cabinet and F is the southernmost cabinet. Each of the cabinets has four shelves, which are numbered beginning with the topmost one.

Extant Objects – Cabinet A

ACCESSION NO.: OL.1982.35

HFR: 8

OBJECT DESCRIPTION: PLATTER

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet A, shelf 1

DATE: early 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain with blue underglaze decoration

COMMENTS: Listed in the 1965 Gilbert inventory as #295. The platter's raised rim and inner ridge imply that there was once a matching cover. Motifs include a pagoda, bridge, trees, and figures. The platter should stand next to the back wall of the cabinet for interpretive reasons.



ACCESSION NO.: OL.1982.79.b
OBJECT DESCRIPTION: OVAL LID
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 1
DATE: 19th century
MAKER: unknown maker
ORIGIN: China

HFR: 9

MATERIALS: porcelain with blue underglaze decoration
COMMENTS: This large lid is not original to the warming dish it is displayed with (OL.1982.79, HFR 8). The Church family may have put the two pieces together themselves or purchased the two as a set; the family undoubtedly used them together.



ACCESSION NO.: OL.1981.1204
OBJECT DESCRIPTION: PLATTER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 1
DATE: late 18th or early 19th century
MAKER: unknown maker
ORIGIN: Holland or Portugal

HFR: 10

MATERIALS: earthenware with blue underglaze decoration
COMMENTS: This delftware platter may be one of the blue-and-white platters listed in the Gilbert inventory. Decoration includes oriental motifs of pagoda, bridge, boat, and trees. In the seventeenth century imports of oriental porcelain influenced the designs made by potters of Delft, Holland, and other countries. Delftware is a member of the earthenware family and characterized by being unvitriified. Earthenware is grouped according to its glazing and decoration into delftware (majolica or faience), creamware, and slipware. The distinction between faience, delftware, and majolica is regional and related to the style of decoration; all have a tin glaze. This platter should stand next to the back wall of the cabinet for interpretive reasons.



ACCESSION NO.: OL.1982.12
OBJECT DESCRIPTION: WARMING DISH
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 1
DATE: 19th century
MAKER: unknown maker
ORIGIN: China

HFR: 11

MATERIALS: porcelain with blue underglaze decoration
COMMENTS: Similar to HFR 13 in construction, but smaller.



ACCESSION NO.: OL.1982.31

HFR: 12

OBJECT DESCRIPTION: PITCHER

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet A, shelf 1

DATE: late 18th or early 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain with blue underglaze decoration

COMMENTS: Listed in the 1965 Gilbert inventory as #275. A similar helmet- shaped pitcher is illustrated in John G. Phillips, *China Trade Porcelain*, where it is dated 1785-1800.⁶⁵⁵



ACCESSION NO.: OL.1982.79.A

HFR: 13

OBJECT DESCRIPTION: WARMING DISH

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet A, shelf 1

DATE: c. 1817

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain with blue underglaze decoration

COMMENTS: Listed in the Gilbert inventory as #296. A similar dish is illustrated in Jean Mudge McClure, *Chinese Export Porcelain for the American Trade, 1785-1835*, where it is dated 1817.⁶⁵⁶ This oval platter has a small protrusion at each end, one for adding hot water and another, pierced at the top, that allows steam to escape. The platter's Fitzhugh-type border, typically found on Chinese blue-and-white porcelain dating from the last quarter of the eighteenth century, features pomegranates, Buddha's-Hand citrons, flowers, and diapers with occasional butterflies. It is believed that the pattern was made for an English family of this name. A similarly patterned plate is illustrated in George Savage and Harold Newman, *An Illustrated Dictionary of Ceramics*.⁶⁵⁷



ACCESSION NO.: OL.1982.45.A-B

HFR: 14

OBJECT DESCRIPTION: TEAPOT

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet A, shelf 2

DATE: late 19th century

655 John G. Phillips, *China Trade Porcelain* (Cambridge, Mass.: Harvard University Press, 1956), 80.

656 Jean Mudge McClure, *Chinese Export Porcelain for the American Trade, 1785-1835* (Newark, Del.: University of Delaware Press, 1981), 156.

657 George Savage and Harold Newman, *An Illustrated Dictionary of Ceramics* (London: Thames & Hudson, 1985), 121.

MAKER: unknown maker
ORIGIN: Japan
MATERIALS: earthenware, hand-painted underglaze decoration
COMMENTS: Family correspondence indicates that Isabel Church served tea to guests. The decoration consists of blue-and-white flowers.



ACCESSION NO.: OL.1981.1213 **HFR:** 15
OBJECT DESCRIPTION: PLATE
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: c. 1890
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain, with hand-painted overglaze decoration
COMMENTS: This plate, in the Kakiemon style, is the only one of its type in the collections. Kakiemon decoration is characterized by simple motifs, usually floral, animal, or figural, on a plain white ground. Later designs may have colored grounds and Western motifs, but sparse decoration remained characteristic.



ACCESSION NO.: OL.1981.7.1, .2.A-B **HFR:** 16
OBJECT DESCRIPTION: TEAPOT and CREAMER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, underglaze blue decoration
COMMENTS: This set is representative of the Churches’ taste for oriental ceramics.



ACCESSION NO.: OL.1982.43.1-.6 **HFR:** 17
OBJECT DESCRIPTION: CUPS and SAUCERS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain with hand-painted polychrome overglaze decoration
COMMENTS: In the late nineteenth century it was considered very elegant to use dishes from China or Japan. These cups and saucers are decorated with three figures in colorful costumes. The cups have red and black stripes on the handle and near the rim.



ACCESSION NO.: OL.1982.65.1; OL.1982.65.2.A-.B **HFR:** 18
OBJECT DESCRIPTION: SUGAR POT and CREAMER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: 19th century
MAKER: unknown maker
ORIGIN: France
MATERIALS: porcelain with overglaze decoration
COMMENTS: Decorated in green and gold, these are probably remnants of a larger service used by the family to serve tea.



ACCESSION NO.: OL.1981.6.1; OL.1981.6.2.A-.B **HFR:** 19
OBJECT DESCRIPTION: TEAPOT and CREAMER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain, with overglaze and hand-painted decoration
COMMENTS: A white ground decorated with green, gold, yellow, and white.



ACCESSION NO.: OL.1982.54.1-.9 **HFR:** 20
OBJECT DESCRIPTION: DEMITASSE CUPS and SAUCERS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: mid- to late 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain overglaze and hand-painted decoration
COMMENTS: This set has a celadon green glaze with green and gold decorations. These may be the cups and saucers listed as #255 in the Gilbert inventory.



ACCESSION NO.: OL.1981.51.1-.4 **HFR:** 21
OBJECT DESCRIPTION: CUPS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 2
DATE: 19th century
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: porcelain with overglaze decoration

COMMENTS: The cups are signed by a Persian maker. They are decorated with the emblem of the Quajar dynasty: a lion with a setting sun near his back, all within a circle. The cups are probably remnants of a larger service.



ACCESSION NO.: OL.1982.42.a-.b

HFR: 22

OBJECT DESCRIPTION: TEAPOT

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet A, shelf 2

DATE: 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: brass and iron

COMMENTS: The raised, all-over floral motif appears commonly on oriental goods made for the Western market. It was quickly adopted by Western craftsmen in their own wares.



ACCESSION NO.: OL.1982.53.1-.4

HFR: 23

OBJECT DESCRIPTION: BOWLS

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet A, shelf 3

DATE: late 19th or early 20th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: porcelain with underglaze blue decoration

COMMENTS: These bowls are suitable for fruit or vegetables and are probably remnants of a larger set. They are decorated on the exterior as well as the interior.



ACCESSION NO.: OL.1982.15.1-.9

HFR: 24

OBJECT DESCRIPTION: PLATES

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet A, shelf 3

DATE: c. 1900

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: porcelain with blue underglaze decoration

COMMENTS: These plates are also decorated on the reverse with blue lines.



ACCESSION NO.: OL.1982.37.1-.7 **HFR:** 25
OBJECT DESCRIPTION: PLATES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 3
DATE: c. 1890-c. 1910
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain with blue underglaze decoration
COMMENTS: Decorated with birds and butterflies. These plates may have been used to serve salads or desserts.



ACCESSION NO.: OL.1982.24.1-.8 **HFR:** 26
OBJECT DESCRIPTION: DINNER or LUNCHEON PLATES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain with blue underglaze decoration
COMMENTS: The hand-painted underglaze decoration consists of typical Chinese motifs of a bridge, pagoda, and trees. In the nineteenth century this style of Chinese export porcelain was not as popular as polychrome decorated wares.



ACCESSION NO.: OL.1982.63.1-.7 **HFR:** 27
OBJECT DESCRIPTION: BOWLS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 3
DATE: c. 1895-c. 1905
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain with blue underglaze decoration
COMMENTS: Possibly vegetable dishes, these rimmed bowls are sparsely decorated with green and pink blossoms. OL.1982.63.4-.7 are broken and should be restored and displayed with their mates.



ACCESSION NO.: OL.1982.1222.1-.14 **HFR:** 28
OBJECT DESCRIPTION: DESSERT or SALAD PLATES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 4
DATE: 19th century

MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain with blue underglaze decoration
COMMENTS: These plates are decorated in a motif of vines and berries with a figure of a squirrel.



ACCESSION NO.: OL.1982.13.1-.8 **HFR:** 29
OBJECT DESCRIPTION: PLATES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 4
DATE: 19th century
MAKER: Kutani factory
ORIGIN: Japan
MATERIALS: porcelain with hand-painted overglaze decoration
COMMENTS: These plates, with upturned rim, have an asymmetrical orange border and figures in the center. They may have been used to serve luncheon or dessert.



ACCESSION NO.: OL.1982.3.1-.10 **HFR:** 30
OBJECT DESCRIPTION: SAUCERS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 4
DATE: c. 1890
MAKER: Hichoazan Shinpo
ORIGIN: Japan
MATERIALS: porcelain with hand-painted overglaze decoration
COMMENTS: Red, orange, black, and blue decorations. The family's ownership of Japanese china reflects the late-nineteenth century interest in Japanese wares following the Centennial Exposition in 1876. These dishes are remnants of a larger dinner service. OL.1982.3.1-3 are cup saucers, and OL.1982.4-.10 appear to be either bouillon saucers or shallow bowls.



ACCESSION NO.: OL.1982.1.1-.12 **HFR:** 31
OBJECT DESCRIPTION: DINNER PLATES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet A, shelf 4
DATE: c. 1890
MAKER: Hichoazan Shinpo
ORIGIN: Japan
MATERIALS: porcelain with overglaze decoration
COMMENTS: This boldly colored asymmetrical pattern is decorated in gold, red, and blue and includes at its center a figure and a galloping horse in the plate center.



Extant Objects – Cabinet B

ACCESSION NO.: OL.1981.760.4

HFR: 32

OBJECT DESCRIPTION: OVAL PLATTER

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 1

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: The motif is flowers and exotic birds on a white ground. The OL.1981.760 series of objects, HFR 32-36 and HFR 38, match each other and are probably remnants of a larger set that once included dinner plates. This may be the partial set of Chinese export porcelain listed in the Gilbert inventory as #253. The platter stands against the back wall of the cabinet interior for interpretive reasons. Bulky platters are stored in the top cabinet because the shelf is deeper and the interior height is greater than that of the cabinet below.



ACCESSION NO.: OL.1981.760.3

HFR: 33

OBJECT DESCRIPTION: OVAL PLATTER

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 1

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: This large platter is one of several matching pieces, primarily serving dishes and platters, in this pattern.



ACCESSION NO.: OL.1981.760.12.a-b; OL.1981.760.15.a-b

HFR: 34

OBJECT DESCRIPTION: TWO COVERED VEGETABLE DISHES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 1

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: These dishes have a square shape and are decorated inside and outside with flowers and exotic birds. They match other serving dishes in the cabinet.



ACCESSION NO.: OL.1981.760.16.a-b **HFR:** 35
OBJECT DESCRIPTION: TUREEN with LID
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 1
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, hand-painted overglaze decoration
COMMENTS: The tureen matches platters and covered dishes on shelves 1, 2, and 3.



ACCESSION NO.: OL.1981.760.13.a-b; OL.1981.760.14.a-b **HFR:** 36
OBJECT DESCRIPTION: TWO COVERED VEGETABLE DISHES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 2
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, hand-painted overglaze decoration
COMMENTS: These dishes have a square shape and covers for serving vegetables.



ACCESSION NO.: OL.1981.760.10.a-b **HFR:** 37
OBJECT DESCRIPTION: COVERED VEGETABLE DISH
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 2
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, with overglaze decoration
COMMENTS: This oval serving dish matches other dishes in the OL.1981.760 series.



ACCESSION NO.: OL.1981.764 **HFR:** 38
OBJECT DESCRIPTION: ROUND PLATTER
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: This platter has a celadon green ground and matches plates HFR 49 on shelf 4 in the cabinet.



ACCESSION NO.: OL.1981.760.9.A-B; OL.1981.760.11.A-B **HFR:** 39
OBJECT DESCRIPTION: OVAL SERVING DISHES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, hand-painted overglaze decoration
COMMENTS: These serving dishes are representative of the Churches' taste for oriental ceramics.



ACCESSION NO.: OL.1981.760.1, .5-.7 **HFR:** 40
OBJECT DESCRIPTION: OVAL PLATTERS
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, with overglaze decoration
COMMENTS: These platters match other serving pieces on the first and second shelves in cabinet A. Two are displayed on the left under a serving dish, and two are displayed similarly on the right.



ACCESSION NO.: OL.1981.763.3-4 **HFR:** 41
OBJECT DESCRIPTION: OPEN VEGETABLE or SERVING DISHES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain, hand-painted overglaze decoration
COMMENTS: The edges of these dishes are formed in the shape of flower petals and the center motifs are a peonies and butterflies. The color black is introduced in the butterfly wings.



ACCESSION NO.: OL.1981.1225.1-.2

HFR: 42

OBJECT DESCRIPTION: PLATES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 3

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: These two plates are similar, but not identical. OL.1981.1225.1 has a center motif with a still life of a ginger jar, flowers, and scrolls; both have a patterned border with thirteen circles, each with a flower, bird, or geometric motif within the circle.



ACCESSION NO.: OL.1981.1223.1-.2

HFR: 43

OBJECT DESCRIPTION: PLATES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 4

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: These two plates are similar but not identical. Both are decorated with a central still life surrounded by a patterned border with four cartouches on a white ground; two cartouches depict birds and vines and two depict butterflies and flowers. Motifs are executed in blue, green, yellow, white, pink, and orange.



ACCESSION NO.: OL.1982.16.1-.2, .22, .27, .34

HFR: 44

OBJECT DESCRIPTION: PLATES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 4

DATE: 19th century

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: These salad or dessert plates are similar in design but do not match.



ACCESSION NO.: OL.1981.1219.1-.4

HFR: 45

OBJECT DESCRIPTION: TEA CUPS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 4

DATE: 19th century

MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain with overglaze decoration
COMMENTS: Probably remnants of a larger set that once had matching saucers.



ACCESSION NO.: OL.1982.26 **HFR:** 46
OBJECT DESCRIPTION: MUG
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 4
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain with overglaze decoration
COMMENTS: This is the only one of its kind in the collections and may be a remnant of a larger set owned and used by the Churches.



ACCESSION NO.: OL.1981.760.17 **HFR:** 47
OBJECT DESCRIPTION: SPOON
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 4
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain with overglaze decoration
COMMENTS: This spoon matches the platters and covered vegetable dishes on the first two shelves of cabinet B.



ACCESSION NO.: OL.1981.1216.1-.7 **HFR:** 48
OBJECT DESCRIPTION: SALT CELLARS
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet B, shelf 4
DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain with overglaze decoration
COMMENTS: These containers would have held individual portions of salt.



ACCESSION NO.: OL.1981.761.0-.11

HFR: 49

OBJECT DESCRIPTION: DINNER PLATES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet B, shelf 4

DATE: 1800-1850

MAKER: unknown maker

ORIGIN: China

MATERIALS: porcelain, hand-painted overglaze decoration

COMMENTS: An all-over motif on a celadon green ground includes figures, butterflies, and flowers. These plates match platter HFR 37. Similar plates are illustrated in Clare LeCorbeiller, *China Trade Porcelain, Patterns of Exchange*⁶⁵⁸



Extant Objects – Cabinet C

ACCESSION NO.: OL.1982.193.1

HFR: 50

OBJECT DESCRIPTION: OVAL PLATTER

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 1

DATE: 1892-1917

MAKER: Tressemanes & Vogt

ORIGIN: France

MATERIALS: porcelain, overglaze decoration

COMMENTS: This large oval platter, white with gold border decoration, was probably purchased to match similar pieces (HFR 55 and HFR 56) owned by the family. Although its mark identifies it as having been made between 1892 and 1917, it is included in this *Historic Furnishings Report* because it matches these objects and is probably a replacement of a similar platter.



ACCESSION NO.: OL.1982.80.1.a-b; OL.1982.80.2.a-b

HFR: 51

OBJECT DESCRIPTION: CUT-GLASS HIGH COMPOTES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 1

DATE: mid-19th century

MAKER: unknown maker

MATERIALS: cut glass

COMMENTS: These compotes with acid etched decoration may relate to a bill of March 12, 1861, from E. V. Haughwout & Co. charging, among other things, for “2 High Compotes.”



658 Clare LeCorbeiller, *China Trade Porcelain: Patterns of Exchange* (New York: Metropolitan Museum of Art, 1974), 122, 123.

ACCESSION NO.: OL.1981.1982.193.2.a-b

HFR: 52

OBJECT DESCRIPTION: TUREEN with LID

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 1

DATE: 1891-1907

MAKER: Tressemanes & Vogt

ORIGIN: France

MATERIALS: porcelain

COMMENTS: This two-piece tureen matches a gravy boat, OL.1982.193.4.a-b, and a platter, OL.1982.193.1, in the collections (HFR 50 and HFR 53). Stamped with maker's mark and the firm name Wilhelm & Graef, N.Y. Bills from this firm are found in the Olana Archive. The pattern, “Lily,” was patented in 1884.



ACCESSION NO.: OL.1982.193.4.a-b

HFR: 53

OBJECT DESCRIPTION: GRAVY BOAT

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 1

DATE: 1891-1907

MAKER: Tressemanes & Vogt

ORIGIN: France

MATERIALS: porcelain

COMMENTS: This two-piece tureen, white ground with gold border trim, matches a platter, OL.1982.193.1, and a tureen, OL.1982.193.2.a-b, in the collections (HFR 50 and HFR 53). It is stamped with the maker’s mark and the firm name Wilhelm & Graef, N.Y., a firm the Churches patronized. The pattern, “Lily,” was patented in 1884 and is representative of French china patterns of the period.



ACCESSION NO.: OL.1981.261

HFR: 54

OBJECT DESCRIPTION: TRAY

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: 1891-1902

MAKER: Tiffany & Co.

ORIGIN: United States

MATERIALS: sterling silver

COMMENTS: This tray may relate to a bill of February 1, 1889, from Tiffany & Co., which lists the purchase of “Sugar dish, Creamer, Waiter.” The cost of the waiter was \$60.00, which suggests it must have been sterling silver. Three sterling silver trays are listed in the Gilbert inventory as #259.



ACCESSION NO.: OL.1981.89.1-.5

HFR: 55

OBJECT DESCRIPTION: DEMITASSE or SALT SPOONS

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: unknown date

MAKER: unknown maker

ORIGIN: probably Mexico or India

MATERIALS: sterling silver

COMMENTS: A set of twelve filigree silver salt spoons is listed as #312 in the Gilbert inventory. These ornate spoons are typical of the Churches’ taste for exotic decorations. They may have been purchased during their travels to the Middle East or to Mexico.



ACCESSION NO.: OL.1981.184.1-.4

HFR: 56

OBJECT DESCRIPTION: SALTCELLARS

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: c. 1860

MAKER: John L. Moore or John C. Moore

ORIGIN: United States

MATERIALS: sterling silver with gold wash interior, cast-metal legs.

COMMENTS: These may be the saltcellars listed in the Gilbert inventory as #307. Individual saltcellars were commonly used on dining tables in the nineteenth century. Monogrammed “IMC,” these saltcellars have cast-metal hairy paw feet and were probably used by the family.



ACCESSION NO.: OL.1981.183.1-.2

HFR: 57

OBJECT DESCRIPTION: SALTCELLARS

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: 1870-90

MAKER: Barden Blake & Co.

ORIGIN: United States

MATERIALS: silver with gold wash

COMMENTS: The saltcellars’ feet are shaped like animal feet.



ACCESSION NO.: OL.1981.168

HFR: 58

OBJECT DESCRIPTION: SUGAR CASTER

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: 1750-1800

MAKER: unknown maker

MATERIALS: sterling silver

COMMENTS: This caster with its ornate openwork lid may have originally belonged to either Frederic or Isabel's parents. The maker's mark has been worn away. With its stepped foot and octagonal shape, it is similar to one made by Simeon Soumain, 1725-40, now in the collection of Yale University Art Gallery. The Soumain caster is pictured in Graham Hood, *American Silver: A History of Style, 1650-1900*.⁶⁵⁹



ACCESSION NO.: OL.1981.106.1-.8

HFR: 59

OBJECT DESCRIPTION: SALT SPOONS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: 19th century

MAKER: unknown maker

MATERIALS: sterling silver

COMMENTS: A commonly used table accessory in the nineteenth century. These are unusual because they have figural handles.



ACCESSION NO.: OL.1981.180.1.A-.B; OL.1981.180.2.A-.B

HFR: 60

OBJECT DESCRIPTION: SALT and PEPPER SHAKERS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: late 19th century

MAKER: Rogers Bros.

ORIGIN: United States

MATERIALS: silver plate

COMMENTS: Decorated with an all-over floral motif.



ACCESSION NO.: OL.1981.233

HFR: 61

OBJECT DESCRIPTION: MASTER SALTCELLAR

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 2

DATE: 1864-90

MAKER: unknown maker

ORIGIN: possibly France

MATERIALS: sterling silver

COMMENTS: This ornate piece with repoussé decoration may have been collected by the Churches in their travels or inherited. Repoussé decoration is accomplished by

659 Graham Hood, *American Silver: A History of Style, 1650-1900* (New York: Dutton, 1989), 103.

beating or shaping malleable silver from the reverse side; the resulting motif is in high relief. A master saltcellar is larger than an individual saltcellar. It holds a supply of salt from which the individual saltcellars are replenished.



ACCESSION NO.: OL.1981.199 **HFR:** 62
OBJECT DESCRIPTION: TEA BELL
LOCATION: room 104 – 104-Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: silver and unidentified metal
COMMENTS: This was a common table accessory in the nineteenth century.



ACCESSION NO.: OL.1981.186 **HFR:** 63
OBJECT DESCRIPTION: CREAMER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 2
DATE: 1891-1902
MAKER: Tiffany & Co.
ORIGIN: United States
MATERIALS: sterling silver
COMMENTS: Coffee was a favorite beverage of Frederic Church. The creamer was probably used by the family when serving either tea or coffee.



ACCESSION NO.: OL.1981.231 **HFR:** 64
OBJECT DESCRIPTION: COFFEE POT
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 2
DATE: third quarter of the 19th century
MAKER: Tiffany & Co.
ORIGIN: United States
MATERIALS: sterling silver
COMMENTS: This coffee pot with hinged lid has a Greek key decorative band on the body and is monogrammed “F E C.”



ACCESSION NO.: OL.1983.703.A-B **HFR:** 65
OBJECT DESCRIPTION: TEAPOT

LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 1
DATE: 19th century
MAKER: unknown maker
MATERIALS: silver
COMMENTS: The teapot is monogrammed “MLC” and has no other surface decoration. It has a low, rounded shape.



ACCESSION NO.: OL.1981.228 **HFR:** 66
OBJECT DESCRIPTION: CREAM PITCHER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 2
DATE: 1825-52
MAKER: Jared L. Moore or John C. Moore
ORIGIN: United States
MATERIALS: sterling silver
COMMENTS: This pitcher is monogrammed “I.M.C.” and is ornamented with a band in the Greek key motif.



ACCESSION NO.: OL.1981.340.1, .2, .3.a-b **HFR:** 67
OBJECT DESCRIPTION: TEA or CHOCOLATE POT, CREAMER, SUGAR POT
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: late 19th century
MAKER: Tiffany & Co.
ORIGIN: United States
MATERIALS: sterling silver and ivory
COMMENTS: This three-piece set is monogrammed “F E C.”



ACCESSION NO.: OL.1981.238 **HFR:** 68
OBJECT DESCRIPTION: COFFEE POT
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 2
DATE: late 19th century
MAKER: unknown maker
ORIGIN: probably Turkey
COMMENTS: This coffee pot with incised geometric decoration might have been purchased by the Churches in the Middle East.



ACCESSION NO.: OL.1981.92

HFR: 69

OBJECT DESCRIPTION: PICKLE CASTER TONGS

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 3

DATE: 1859-90

MAKER: Tiffany & Co.

ORIGIN: United States

MATERIALS: silver

COMMENTS: A pickle caster (a jar that held pickles) was a common table accessory in the late nineteenth century. These tongs are the right size and style to have been used with such a caster. Such a caster is no longer in the collections; it will be recommended for acquisition.



ACCESSION NO.: OL.1981.166

HFR: 70

OBJECT DESCRIPTION: NAPKIN RING

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 3

DATE: 1820-50

MAKER: unknown maker

ORIGIN: United States

MATERIALS: silver and unidentified metal

COMMENTS: Monogrammed “E C” for Eliza Church, Frederic's mother, or Elizabeth, his sister. Ten sterling silver and silver-plated napkin rings are listed as #324 in the Gilbert inventory.



ACCESSION NO.: OL.1981.493

HFR: 71

OBJECT DESCRIPTION: NAPKIN RING

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 3

DATE: 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: silver and unidentified metal

COMMENTS: This napkin ring is monogrammed “J C” and was probably originally owned by Joseph Church.



ACCESSION NO.: OL.1981.196

HFR: 72

OBJECT DESCRIPTION: NAPKIN RING

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: sterling silver
COMMENTS: The napkin ring is engraved “F E Church.” Napkin rings became very popular in the mid- to late nineteenth century.



ACCESSION NO.: OL.1981.167 **HFR:** 73
OBJECT DESCRIPTION: NAPKIN RING
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 1870-1900
MAKER: unknown maker
MATERIALS: silver and unidentified metal
COMMENTS: Decorated with four vignettes of farm life, this piece is appropriate to the Churches’ lifestyle at Olana.



ACCESSION NO.: OL.1981.235.1-.12 **HFR:** 74
OBJECT DESCRIPTION: FINGER BOWLS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: sterling silver
COMMENTS: Listed as #256 in the Gilbert inventory. A bill from E. V. Haughwout & Co., dated March 12, 1861 (OL.1980.82), lists the purchase of “twelve Engd B finger bowls (England), \$3.50,” together with that of a group of other china purchases. While this bill probably refers to bowls made of china, it demonstrates that the Churches used finger bowls.



ACCESSION NO.: OL.1981.108 **HFR:** 75
OBJECT DESCRIPTION: SALAD TONGS
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 1862-1900
MAKER: Rogers Bros.
ORIGIN: United States
MATERIALS: silver and unidentified metal

COMMENTS: Tongs were used for pickles and sugar cubes in the nineteenth century, but these large tongs may have been used for salad.



ACCESSION NO.: OL.1981.130
OBJECT DESCRIPTION: LADLE
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 1836-40
MAKER: Joseph Church

HFR: 76

ORIGIN: United States

MATERIALS: sterling silver

COMMENTS: A coin silver ladle by J. Church is listed as #306 in the Gilbert inventory. Monogrammed “E C,” this piece was probably made for Joseph Church's wife, Eliza. As noted in chapter 1, “Building a Fortune and a Career,” Joseph Church’s many business ventures included work as a jeweler, and he or a craftsman in his shop apparently produced this ladle. It was probably inherited by Frederic and Isabel following the death of Frederic's parents and sister.



ACCESSION NO.: OL.1981.152.1
OBJECT DESCRIPTION: CAKE or PIE SERVER
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 1830-40
MAKER: T. Steele & Co., Hartford, Connecticut

HFR: 77

ORIGIN: United States

MATERIALS: sterling silver

COMMENTS: Possibly #265 in Gilbert inventory. Monogrammed “E C,” this piece may have belonged originally to Eliza Church, Frederic's mother.



ACCESSION NO.: OL.1981.133
OBJECT DESCRIPTION: LADLE
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 1825-36
MAKER: Church & Rogers

HFR: 78

ORIGIN: United States

MATERIALS: coin silver

COMMENTS: Listed in the Gilbert inventory as #304. Made during the time William Rogers served as an apprentice with Joseph Church, Frederic Church's father.



ACCESSION NO.: OL.1981.110 **HFR:** 79
OBJECT DESCRIPTION: BERRY SPOON
LOCATION: 104-Butler's Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: after 1868
MAKER: Tiffany & Co.
ORIGIN: United States
MATERIALS: sterling silver
COMMENTS: This may be one of the spoons listed in the Gilbert inventory as #264 or #265. The spoon's handle is decorated with a strawberry motif and is particularly appropriate for the Churches' table because the family raised strawberries on the farm.



ACCESSION NO.: OL.1981.339 **HFR:** 80
OBJECT DESCRIPTION: OVAL TRAY
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 19th century
MAKER: Tiffany & Co.
ORIGIN: United States
MATERIALS: silver and unidentified metal
COMMENTS: Frequent entertaining by the family required many trays.



ACCESSION NO.: OL.1981.189 **HFR:** 81
OBJECT DESCRIPTION: OVAL PLATTER
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet C, shelf 4
DATE: c. 1880-c. 1900
MAKER: unknown maker
ORIGIN: United States
MATERIALS: silver over unidentified metal
COMMENTS: Although Olana retains bills (in ESCP) mentioning platters from E. V. Haughwout, a silver merchant, none of them seem to relate to this platter. This well-worn platter is quite typical of silver platters used in the late nineteenth century.



ACCESSION NO.: OL.1990.89 **HFR:** 82
OBJECT DESCRIPTION: OVAL PLATTER
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet C, shelf 4
DATE: after 1868
MAKER: unknown maker

ORIGIN: United States

MATERIALS: silver over unidentified metal

COMMENTS: This platter, with simple rim decoration, is deeply scratched and two legs have been repaired. The Churches frequently repaired silver and silver plate rather than purchase a new item.



ACCESSION NO.: OL.1982.639.A -.B

HFR: 83

OBJECT DESCRIPTION: COVERED VEGETABLE DISH

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 4

DATE: c. 1872

MAKER: Gorham Mfg. Co.

ORIGIN: United States

MATERIALS: silver with incised floral decoration

COMMENTS: This rectangular covered dish may have been resilvered by the family as its present condition does not reflect its age.



ACCESSION NO.: OL.1981.230

HFR: 84

OBJECT DESCRIPTION: SMALL TUREEN

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet C, shelf 4

DATE: c. 1867

MAKER: Taunton Silverplate Co.

ORIGIN: United States

MATERIALS: silver and unidentified metal

COMMENTS: Small tureens were used for oysters or soup. This tureen is similar to one illustrated in Dorothy T. Rainwater and H. Ivan Rainwater, *American Silverplate*.⁶⁶⁰ The piece, now very worn, was probably used by the family during the second half of the nineteenth century. Its lid is missing.



Extant Objects – Cabinet D

ACCESSION NO.: OL.1982.55.5

HFR: 85

OBJECT DESCRIPTION: CUT-GLASS BOWL

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 1

DATE: late 19th century

MAKER: unknown maker

660 Dorothy T. Rainwater and H. Ivan Rainwater, *American Silverplate* (West Chester, Penn.: Schiffer, 1988), 298.

ORIGIN: United States

MATERIALS: glass

COMMENTS: Two cut-glass bowls are listed in the Gilbert inventory as #284 and #288. Cut-glass table accessories were popular throughout most of the nineteenth century.



ACCESSION NO.: OL.1982.55.2

HFR: 86

OBJECT DESCRIPTION: CUT-GLASS BOWL

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 1

DATE: late 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: cut glass

COMMENTS: Possibly one of the cut glass bowls listed in the Gilbert inventory as #284, #287, or #288. This bowl is similar in form to a cut glass bowl, #48, in Estelle Farrar and Jane Spillman’s *The Complete Cut & Engraved Glass of Corning*.⁶⁶¹ The designs pictured are from a J. Hoare & Co. catalog of about 1890. This company was one of the largest cut glass companies in the United States in the 1870s and 1880s.



ACCESSION NO.: OL.1983.52

HFR: 87

OBJECT DESCRIPTION: CELERY DISH

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 1

DATE: 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: glass

COMMENTS: Listed in the Gilbert inventory as #291. Cut-glass celery dishes were very common in the nineteenth century.



ACCESSION NO.: OL.1982.55.1

HFR: 88

OBJECT DESCRIPTION: DISH

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 1

DATE: late 19th century

MAKER: unknown maker

661 Estelle Farrar and Jane Spillman, eds., *The Complete Cut and Engraved Glass of Corning* (New York: Crown Publishers, 1979), 35.

ORIGIN: United States

MATERIALS: cut glass

COMMENTS: This shallow dish is similar in form to a cut-glass dish, #63, in Estelle Farrar and Jane S. Spillman's *The Complete Cut and Engraved Glass of Corning*⁶⁶² The pieces illustrated in the book are from a J. Hoare & Co. catalog of about 1890.



ACCESSION NO.: OL.1983.86

HFR: 89

OBJECT DESCRIPTION: DISH

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet D, shelf 1

DATE: late 19th century

MAKER: unknown maker

ORIGIN: United States

MATERIALS: cut glass

COMMENTS: This dish is similar in form to cut glasswares made about 1890. Cut glass was popular in both stemware and serving dishes throughout the nineteenth century.



ACCESSION NO.: OL.1981.342.1-.14

HFR: 90

OBJECT DESCRIPTION: DESSERT SET

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet D, shelf 2

DATE: 1880-1900

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: hand-blown glass

COMMENTS: The cups in this set are listed in the 1965 Gilbert inventory as “Seven inverted thumbprint blown-glass handled mugs, Amber, red and blue. Decorated with forget-me-nots.” The dessert set consists of one rectangular platter, two round platters, four shallow dessert plates, and seven cups with applied handles. Hand-painted floral decoration has been applied to the surface. This set resembles “Pomona Glass,” the trade name of a type of glass made by The New England Glass Works around 1886, as illustrated in Albert Christian Revi's *Nineteenth Century Glass*.⁶⁶³



ACCESSION NO.: OL.1981.470.1-.2

HFR: 91

OBJECT DESCRIPTION: COMPOTES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet D, shelf 3

662 Farrar and Spillman, op. cit., 37.

663 Albert Christian Revi, *Nineteenth Century Glass* (West Chester, Penn.: Schiffer, 1959, 1967), 57.

DATE: 19th century
MAKER: unknown maker
ORIGIN: China
MATERIALS: porcelain with blue underglaze decoration
COMMENTS: Listed in the Gilbert inventory as #268. The compotes were probably used by Frederic and Isabel Church.



ACCESSION NO.: OL.1982.29 **HFR:** 92
OBJECT DESCRIPTION: PLATE
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet D, shelf 3
DATE: c. 1880
MAKER: Fukagawa Koransha
ORIGIN: Japan
MATERIALS: porcelain with blue and green underglaze decoration
COMMENTS: This was probably used by the family as a cookie plate. The center motif is a bamboo tree and the moon. There is some gold decoration over the glaze, and the edge is turned up.



ACCESSION NO.: OL.1982.8 **HFR:** 93
OBJECT DESCRIPTION: COMPOTE
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet D, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain with overglaze decoration
COMMENTS: The decoration consists of butterflies, peonies, and a bird in blue, red, gold, pink, and green.



ACCESSION NO.: OL.1982.10 **HFR:** 94
OBJECT DESCRIPTION: COMPOTE
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet D, shelf 3
DATE: 19th century
MAKER: unknown maker
ORIGIN: Japan
MATERIALS: porcelain with overglaze decoration

COMMENTS: Predominately orange, this compote would have been used with the similarly colored Japanese plates found in cabinet A on shelf 4.



ACCESSION NO.: OL.1981.1221.a-.b

HFR: 95

OBJECT DESCRIPTION: SUGAR BOWL

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 3

DATE: 19th century

MAKER: Kutani

ORIGIN: Japan

MATERIALS: porcelain with overglaze decoration

COMMENTS: Predominantly orange, this sugar bowl it would have been used with the similarly colored Japanese plates found in cabinet A on shelf 4.



ACCESSION NO.: OL.1982.38.1-.6

HFR: 96

OBJECT DESCRIPTION: DINNER PLATES

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 4

DATE: 1879-1900

MAKER: R. Delinieres & Co.

ORIGIN: France

MATERIALS: porcelain with overglaze decoration

COMMENTS: These plates at one time probably belonged to a complete service and were used by the family. They have a fluted edge and are decorated with white panels with polychrome floral bouquets and red panels with a motif of branches and grapes.



ACCESSION NO.: OL.1982.67.1-.11

HFR: 97

OBJECT DESCRIPTION: DINNER PLATES

LOCATION: room 104 – Butler’s Pantry

SUBLOCATION: cabinet D, shelf 4

DATE: 1889-1905

MAKER: Haviland & Co.

ORIGIN: France

MATERIALS: porcelain with overglaze decoration

COMMENTS: Listed in the Gilbert inventory as #289. The plates are decorated with a green outer band and a scrolling floral border design.



Extant Objects – Cabinet E

ACCESSION NO.: OL.1982.87.1-.12 **HFR:** 98
OBJECT DESCRIPTION: WINE GLASSES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet E, shelf 1
DATE: early 20th century
MAKER: unknown maker
MATERIALS: glass, mold-blown bowl
COMMENTS: The 1965 Gilbert inventory lists 72 wine glasses of various sizes and patterns. These glasses have a simple stem and are slightly iridescent.



ACCESSION NO.: OL.1982.93.1-.9 **HFR:** 99
OBJECT DESCRIPTION: WINE GLASSES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet E, shelf 1
DATE: early 20th century
MAKER: unknown maker
MATERIALS: glass, mold-blown bowl
COMMENTS: These glasses have a slightly flared bowl and simple stem.



ACCESSION NO.: OL.1982.86.1-.9 **HFR:** 100
OBJECT DESCRIPTION: GLASSES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet E, shelf 1
DATE: early 20th century
MAKER: unknown maker
MATERIALS: mold-blown glass
COMMENTS: These glasses are hexagon-shaped with a light blue color.



ACCESSION NO.: OL.1982.89.1-.12 **HFR:** 101
OBJECT DESCRIPTION: WINE GLASSES
LOCATION: room 104 – Butler’s Pantry
SUBLOCATION: cabinet E, shelf 2
DATE: late 19th or early 20th century
MAKER: unknown maker
MATERIALS: blown glass

COMMENTS: These glasses have a simple stem and ruby bowl. They are similar in form to glasses dating from between 1870 and 1900 illustrated in Jane Shadel Spillman's *Glass Tableware, Bowls, and Vases*⁶⁶⁴ They are listed in the 1965 Gilbert inventory as #250.



ACCESSION NO.: OL.1982.73.1-10

HFR: 102

OBJECT DESCRIPTION: WINE GLASSES

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet E, shelf 2

DATE: late 19th century

MAKER: unknown maker

ORIGIN: unknown origin

MATERIALS: blown glass

COMMENTS: These glasses have a simple stem and a slight pinkish cast. They are similar in shape and construction to glasses dating from between 1870 and 1900 pictured in Jane Shadel Spillman's *Glass Tableware, Bowls, and Vases*.⁶⁶⁵



ACCESSION NO.: OL.1981.268

HFR: 103

OBJECT DESCRIPTION: GLASS TRAY

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet E, shelf 3

DATE: 19th century

MAKER: unknown maker

MATERIALS: pressed glass

COMMENTS: The tray consists of clear glass with sixteen panels radiating from the center and a low rim.



ACCESSION NO.: OL.1981.258.1

HFR: 104

OBJECT DESCRIPTION: PITCHER

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet E, shelf 3

DATE: 1848-1870

MAKER: unknown maker

MATERIALS: mold-blown glass

COMMENTS: Listed in the 1965 Gilbert inventory as #283. The Church family is known to have served lemonade, and this pitcher may have been used for that purpose.

664 Jane Shadel Spillman, *Glass Tableware, Bowls, and Vases* (New York: Knopf, 1982), figure 242.

665 Ibid.

The pattern is Ashburton, and a glass in this pattern is illustrated in Jane Shadel Spillman's *Glass Tableware, Bowls, and Vases*, where it is dated 1848-70.⁶⁶⁶



ACCESSION NO.: OL.1981.258.1-.4, .6-.10

HFR: 105

OBJECT DESCRIPTION: GOBLETS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet E, shelf 3

DATE: 19th century

MAKER: unknown maker

MATERIALS: pressed glass

COMMENTS: These are probably the goblets listed in the Gilbert inventory as #252.

These goblets in the Ashburton pattern match the pitcher OL.1981.258.1 (HFR 104).

One glass, OL.1981.258.10, is on the desk in the Sitting Room (see ch. 18). Some do not match exactly, suggesting an attempt to replace broken glasses with new ones.



ACCESSION NO.: OL.1982.164.1-.4

HFR: 106

OBJECT DESCRIPTION: GOBLETS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: West Pantry, cabinet E, shelf 4

DATE: 19th century

MAKER: unknown maker

MATERIALS: pressed glass

COMMENTS: These are probably remnants of a larger set.



ACCESSION NO.: OL.1982.81.1-.4

HFR: 107

OBJECT DESCRIPTION: GOBLETS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: West Pantry, cabinet E, shelf 4

DATE: late 19th or early 20th century

MAKER: unknown maker

MATERIALS: blown glass

COMMENTS: These goblets match the wine glasses on shelf 3. They are similar in style and construction to glasses dating from between 1870 and 1900 in Jane Shadel Spillman's, *Glass Tableware, Bowls, and Vases*.⁶⁶⁷



666 Ibid., figure 20.

667 Ibid., figure 242.

Extant Objects – Cabinet F

ACCESSION NO.: OL.1981.755.2-.6 **HFR:** 108
OBJECT DESCRIPTION: EPERGNE GLOBES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 1
DATE: late 19th or early 20th century
MAKER: unknown maker
MATERIALS: glass
COMMENTS: These globes are accessories to a large epergne exhibited in the Corridor. The epergne dates from about 1860-1880 and is visible in figure 219 (OL.1987.132.16.C), a photograph of the Corridor. The globes may be replacements.



ACCESSION NO.: OL.1982.82.1-.6 **HFR:** 109
OBJECT DESCRIPTION: WINE GLASSES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 1
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: glass
COMMENTS: The glasses match the decanter (HFR 110) shown with them. One glass, OL.1982.82.7, is broken and should be repaired and shown with its mates.



ACCESSION NO.: OL.1983.226 **HFR:** 110
OBJECT DESCRIPTION: DECANTER
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 1
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States
MATERIALS: glass
COMMENTS: Decanters with three evenly spaced rings on the neck were made from 1818 to 1860.⁶⁶⁸ This decanter, a later example, matches wine glasses OL.1982.82.1-.6 (HFR 109).



ACCESSION NO.: OL.1982.165.A-B **HFR:** 111
OBJECT DESCRIPTION: DECANTER

668 See Spillman, *ibid.*, figures 105-108.

LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 2
DATE: early 20th century
MAKER: unknown maker
MATERIALS: glass
COMMENTS: This decanter could have been used to for wine, cordials, or other beverages.



ACCESSION NO.: OL.1982.69.1-.7 **HFR:** 112
OBJECT DESCRIPTION: CORDIAL GLASSES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 2
DATE: late 19th century
MAKER: unknown maker
ORIGIN: unknown origin
MATERIALS: glass
COMMENTS: Listed in the Gilbert inventory as #247. The trade name for this type of glass, blown clear to red, is “Amberina.” Joseph Locke patented a process for making Amberina on July 24, 1882. W. L. Libbey & Son recorded the name “Amberina” on an application for trademark papers in 1882.



ACCESSION NO.: OL.1982.92.1.A-B; OL.1982.92.2.A-B; OL.1982.92.3-.13 **HFR:** 113
OBJECT DESCRIPTION: IRIDESCENT GLASS CORDIAL SET
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 2
DATE: 1896-early 20th century
MAKER: Tiffany Studios
ORIGIN: United States
MATERIALS: glass
COMMENTS: Known as “Favrile,” this particular type of glass was first marketed in New York in 1896.⁶⁶⁹ Robert Koch reports in *Louis C. Tiffany's Glass, Bronzes, Lamps* (New York: Crown Publishers, Inc., 1971) p. 40, that on September 26, 1894, the Tiffany Glass and Decorating Company (an affiliated company of Tiffany Studios) filed its application to register the “Favrile” trademark, which had been in use since February 1892.⁶⁷⁰ He states further that “Favrile,” meaning “handmade,” was used for all the forms of glass made and used by Tiffany craftsmen as a guarantee to his customers and to future collectors that the glass was of the finest quality. From 1892 until 1928, free-blown glass was produced at the Tiffany furnaces in Corona, New York.

669 See Robert Koch, *Louis C. Tiffany: Rebel in Glass* (New York: Crown Publishers, 1964).

670 Robert Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps* (New York: Crown Publishers, 1971), 40.



ACCESSION NO.: OL.1982.684.9.1-11

HFR: 114

OBJECT DESCRIPTION: EGG CUPS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet F, shelf 3

DATE: 1857-75

MAKER: Fischer & Mieg

ORIGIN: Czechoslovakia

MATERIALS: porcelain with underglaze blue decoration

COMMENTS: Listed in the Gilbert inventory as #267. These eggcups may be related to a bill dated March 12, 1861, from E. V. Haughwaut & Co. that lists, among other purchases, 12 eggcups. The fact that eleven of the twelve survive suggests that they were not used frequently. The impressed mark F & M is illustrated in Ralph Kovel and Terry Kovel, *Kovel's New Dictionary of Marks*.⁶⁷¹



ACCESSION NO.: OL.1982.9.1-.3

HFR: 115

OBJECT DESCRIPTION: BUTTER PATS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet F, shelf 3

DATE: 1889-early 20th century

MAKER: Royal Copenhagen

ORIGIN: Denmark

MATERIALS: porcelain with blue underglaze decoration

COMMENTS: This may have been part of a larger set owned by the family.



ACCESSION NO.: OL.1982.193.3

HFR: 116

OBJECT DESCRIPTION: BUTTER PAT

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet F, shelf 3

DATE: 19th century

MAKER: Tressemanes & Vogt

ORIGIN: France

MATERIALS: porcelain with gold overglaze decoration

COMMENTS: Matches HFR 49-51 and is probably the remnant of a complete set.



671 Ralph Kovel and Terry Kovel, *Kovel's New Dictionary of Marks*. (New York: Crown Publishers, 1986), 174.

ACCESSION NO.: OL.1981.1224.1-.8
OBJECT DESCRIPTION: PLATES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 4
DATE: late 19th century
MAKER: unknown maker
ORIGIN: Italy
MATERIALS: earthenware with polychrome underglaze decoration.
COMMENTS: The plates are decorated with a gold border and each has a unique figural scene in the center. All the scenes are taken from mythology. The polychrome painted decoration on these plates is typical of Italian majolica, which has been made in that country since the Renaissance.

HFR: 117



ACCESSION NO.: OL.1981.39.1-.4
OBJECT DESCRIPTION: PLATES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 4
DATE: 1877
MAKER: unknown maker

HFR: 118

MATERIALS: porcelain with underglaze decoration
COMMENTS: Listed in the Gilbert inventory as #272. These are salad or dessert plates and are decorated with vines and berries, with a blue line around the rim. The date 1877 and the artist's initials are on the underside of the plate. Although these plates were probably manufactured and decorated in the West, their design was inspired by Japanese ceramics.



ACCESSION NO.: OL.1982.36.1-.2
OBJECT DESCRIPTION: PLATES
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet F, shelf 4
DATE: 19th century
MAKER: unknown maker
ORIGIN: Japan

HFR: 119

MATERIALS: porcelain, with blue underglaze decoration
COMMENTS: These plates may be remnants of a larger service and have been stored at some distance from the Dining Room / Picture Gallery for they would only have been used as cookie plates or accessory plates. They are decorated with a Kakiemon-style scene of a bird and branches.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be acquired **HFR:** 120
OBJECT DESCRIPTION: FRUIT BASKET
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet C, shelf 2
DATE: 1850-1860
MAKER: TBD
MATERIALS: silver plate
COMMENTS: A bill dated May 14, 1861, from H. Morison (OL.1980.99) lists the purchase of a silver basket.⁶⁷²



ACCESSION NO.: to be acquired **HFR:** 121
OBJECT DESCRIPTION: SYRUP PITCHER
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet C, shelf 2
DATE: c. 1860-1870
MATERIALS: silver plate or silver plate and glass
COMMENTS: See an estimate dated 1861 from E. V. Haughwout (OL.1980.1212) listing several “syrup pitchers.” Appropriate examples are illustrated in Dorothy Rainwater and H. Ivan Rainwater’s *American Silverplate*.⁶⁷³



ACCESSION NO.: to be acquired **HFR:** 122
OBJECT DESCRIPTION: PICKLE CASTER
LOCATION: room 104 – Butler's Pantry
SUBLOCATION: cabinet C, shelf 3
DATE: 1859-90
MATERIALS: silver plate
COMMENTS: A bill of March 12, 1861, from E. V. Haughwout & Co. (OL.1980.82) lists “2 pickels.” HFR 77, a pair of tongs dating from about 1859-90 is the correct style and size to have been used with a pickle caster and indicates that the family probably owned a pickle caster.



ACCESSION NO.: to be acquired **HFR:** 123
OBJECT DESCRIPTION: BUTTER DISH

672 See Dorothy Rainwater, “Victorian Dining Silver,” in Katherine Grover, ed., *Dining in America, 1850-1900* (Rochester: University of Massachusetts Press and Margaret Woodbury Strong Museum, 1987), 173-204, esp. 197 for appropriate examples of silver baskets dating from about 1850-1860.

673 See Rainwater and Rainwater, *American Silverplate*, 270.

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 3

DATE: 1850-60

MATERIALS: silver plate

COMMENTS: An 1861 estimate for household purchases by E. V. Haughwout (OL.1980.1212) lists “butters and drainers.” Examples of this commonly used table accessory in the nineteenth century are illustrated in Dorothy Rainwater's “Victorian Dining Silver.”⁶⁷⁴



ACCESSION NO.: to be acquired

HFR: 124

OBJECT DESCRIPTION: GRAVY BOAT

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 3

DATE: 1870-85

MAKER: TBD

ORIGIN: United States

MATERIALS: silver plate

COMMENTS: See a bill dated April 19, 1882, from Meriden Britannia Co. (OL.1980.392), a silver plate manufacturer, for a “Gravy boat \$7.00.” Appropriate examples are illustrated in Rainwater and Rainwater's *American Silverplate*.⁶⁷⁵



ACCESSION NO.: to be acquired

HFR: 125

OBJECT DESCRIPTION: CASTER SET

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 4

DATE: 1840-90

MATERIALS: silver plate

COMMENTS: Caster sets with glass bottles were very commonly used on Victorian dining tables. See Rainwater's “Victorian Dining Silver” for appropriate examples of caster sets.⁶⁷⁶



ACCESSION NO.: to be reproduced

HFR: 126

OBJECT DESCRIPTION: TUREEN LID

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet C, shelf 4

MATERIALS: silver plate

674 Rainwater, “Victorian Dining Silver,” 194, #24; 195, #25

675 Rainwater and Rainwater, *American Silverplate*, 349.

676 Rainwater, “Victorian Dining Silver,” 188, figures 14 and 15.

COMMENTS: The lid of tureen HFR 80 is missing. Dated 1867, the tureen was probably used by Frederic and Isabel Church.



ACCESSION NO.: to be acquired

HFR: 127

OBJECT DESCRIPTION: CUT-GLASS GOBLETS

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet E, shelf 4

DATE: 1860-80

MATERIALS: glass

COMMENTS: See a bill dated March 12, 1861, from E. V. Haughwout & Co. (OL.1980.82) listing the purchase of twelve “Eng cut goblets 4.50.”



ACCESSION NO.: to be acquired

HFR: 128

OBJECT DESCRIPTION: CELERY

LOCATION: room 104 – Butler's Pantry

SUBLOCATION: cabinet E, shelf 4

DATE: 1860-80

MATERIALS: glass

COMMENTS: Celeries, a very common Victorian table accessory, were often included with sets of glasses in Victorian catalogs. It would be appropriate to acquire one that matches the goblets HFR 124.



Accessories and Transient Objects

Several areas in the Butler’s Pantry offer opportunities for the display of accessories and transient objects. The open shelves in room 104A and the countertop of the copper sink are the two most important areas to furnish. The large windowsill in the North Butler’s Pantry and the table near the closet (HFR 1) should also reflect occasional use.

It is assumed that a large supply of table linens was stored on the open shelves in room 104A. While the nearby drawers probably held an ample supply of napkins, a few unfolded ones could be displayed on the west shelf in room 104A or on top of the built-in cabinet in the Butler’s Pantry West; these spaces were surely used for folding linens. The shelves on the east side of room 104A would have provided good storage for tablecloths. As noted in the chapter on the Dining Room / Picture Gallery of this *Historic Furnishings Report*, during mealtimes in the twentieth century the dining table was covered with a white tablecloth. Between mealtimes the table was covered with a decorative textile. This practice probably originated in the nineteenth century and was continued by Louis

and Sally Church. Apparently, when the large table was used between meals for looking at art or other activities, the Churches preferred to use a decorative textile rather than their table linens. Thus, a nearby storage space for the decorative textile would have been required as well as storage space for a supply of clean tablecloths. The shelves in room 104A should always contain a large supply of folded tablecloths. The family probably owned enough tablecloths so that a new one could be used each day until washday, which probably occurred once or twice a week. Tablecloths of different sizes would have been required to fit the table with and without its four leaves. Thus, the shelves should hold at least several dozen tablecloths. An empty space should be left on the shelf for the decorative textile. At times, when the table is set for a meal, the decorative textile – either the collections textile or a reproduction of it – should be stored in that space.

A small supply of bottled water and wine could be stored on the shelves in room 104A and on the built-in cabinet in the Butler’s Pantry West. A wall-mounted bottle opener (HFR 5) indicates that bottles were opened here rather than in the kitchen. At least one bill in the Olana Archive provides evidence that the Churches drank bottled water in addition to the water drawn from the property’s well.⁶⁷⁷ The family also purchased claret, sherry, and other wines in casks, in gallon receptacles, and other bottles of various sizes.⁶⁷⁸ Further research should be conducted into the Churches’ dining habits to determine more precisely how much water and wine they drank, what suppliers they used, and what brands and types of beverages they chose. Based upon this research, reproductions based on period bottles (or acquisitions of period bottles) should be made. A few water bottles and a few wine bottles, enough to represent a daily supply, should be left in the Butler’s Pantry. It is presumed that the bulk of the supply would have been stored elsewhere, especially in the basement storerooms.

The copper sink should be furnished to represent the late-nineteenth century practices of dishwashing. Research should be conducted into what brands and types of

677 See a bill dated Nov. 20, 1884, from Union Bottling Company for 50 pints of Clarendon water, ESCP.

678 See the following bills (all in ESCP): Oct. 24, 1883, from Heerdt Clement & Co for one dozen pints of Hungarian wine; May 27, 1885, from Clement F. Kross for six cases of St. Julien claret, two cases Chateau L Rose, three gallons Superior Old Sherry, and three gallons superior old cognac.

dish soap were used by the Churches, and reproductions of these brand-name packages should be made and left on the counter. Probably, the waitress used sponges, dishrags, and other soft implements to wash the dishes. Reproductions and/or acquisitions of appropriate tools should be made and left on the counter. A small supply of soiled dishcloths should occasionally be left on the table near the sink (HFR 1); it is presumed that the clean ones would have been kept in nearby drawers. A bar of soap should be kept in the soap dish; the waitress and others would have washed their hands using the bar soap and the towel in the wall-mounted towel rack (see HFR 3 and 6).

From time to time, the furnishings of the Butler's Pantry should represent a dinner party in progress. As noted in the chapter on the Dining Room / Picture Gallery in this *Historic Furnishings Report*, meals at Olana were sometimes served in courses, and sometimes all the dishes of the main course were served at once, with a dessert being served later. Meals were served to all the family, guests, and some selected staff (such as the tutor) in residence at any time. Thus, the table would have been set for different numbers of people and for different types of service depending upon the occasion. The dining table would be set with all the linens, glassware, and flatware required for the entire meal. Two or three sets of china would have been staged in the Butler's Pantry for most meals, and additional sets for more elaborate dinner parties. Additionally, serving utensils, water, wine, and other ancillary items might have been set out along with the china. All these items should be set out in orderly fashion on the large windowsill in the North Butler's Pantry.

CHAPTER 24

THE DINING ROOM / PICTURE GALLERY

EVIDENCE

The dining room, significant in all nineteenth century homes because of the centrality of meals in family life, takes on added significance at Olana because of its role as a picture gallery. The Dining Room was not only a place to take meals but, in a household profoundly involved with art, it was also a place to view art. While art often appeared prominently in other nineteenth century dining rooms, it was rarely the *raison d'être* of the room as it is at Olana. As the documentary evidence will suggest, the room is properly called the Dining Room / Picture Gallery. The combination of these two functions in one room is extremely unusual in nineteenth century America or indeed anywhere in that era.

Planning the Dining Room

Extant floor plans, interior elevations, and correspondence indicate how Frederic Church and Calvert Vaux conceived and planned the Dining Room / Picture Gallery. Analysis of a series of floor plans for the first floor of the main residence, figures 98-105, shows many different locations and configurations for the Dining Room / Picture Gallery.

Several locations for the Dining Room were proposed along the west facade, and the room was drawn at several different sizes, indicating uncertainty as to its prominence. Figures 98, 99, 100, 104, and 105 indicate generously proportioned dining rooms; figure 101 indicates only a small breakfast room, and figures 102 and 103 neglect a dining room altogether. On the other hand, a large picture gallery was at least as important as a dining room, for a gallery appears in figures 99 and 100 and 102-105, and it may well have been included in combination with the hall in figure 101. The northeast sector of the house, the final site of the Dining Room, appears in figures 101-105 as a stair hall. The uncertainty was resolved when Church and/or Vaux made two critical decisions: to move the principal staircase into the interior of the house and to combine the functions of eating and looking at art in one room, a dining room/picture

gallery. This designation finally appears on figure 104. Excavation for the foundations of the house began the following month.⁶⁷⁹

A group of four drawings, figures 234, 235, 236, and 237, illustrates ideas for the windows of the Dining Room. Figure 234, showing yet another floor plan for the first floor of Olana in a formative stage, may have been drawn by Church.⁶⁸⁰ The plan shows a large central hall with a massive fireplace at one end, and to the right an elevation of this room is seen. The fireplace is surmounted by four rosette windows, which would have transferred light from a hallway along an exterior wall of the house. In the elevation the walls are hung with medium and large paintings. By the time figures 235 and 236 were drawn, the conception of the dining room was finalized; the configuration of the room there corresponds to the Vaux and Withers plans of May and June 1870 (figures 104 and 105), and thus figures 235 and 236 apparently postdate figures 104 and 105.⁶⁸¹ Both figures show four tall, arched windows set high on the wall, while each shows a different design for the fireplace.

Decorations for the Dining Room are also indicated on figures 236 and 237. In figure 236, paintings hang on the walls, and above them, on a wide frieze, a sketch of a building similar to the Parthenon appears. In a letter to William Osborn, dated January 23, 1869, from Rome, Frederic Church outlines the progress he was making in learning the fresco technique, and continues, "I am inclined to believe that a room decorated with well-executed landscapes in oil would be simply enchanting. . . . I shall be very glad to attempt something of the kind in my new house if I should build it."⁶⁸² Figure 237, a drawing by Church, shows another elevation for a massive fireplace with an arched field above the mantel.⁶⁸³ This space appears to be designated for the illustration seen on the same sheet to the right, showing a bearded man warming himself by a fire. Thus, figures 236 and 237 both suggest that Church perhaps intended to fresco some

679 In a letter to William Osborn, June 25, 1870, Church states, "I am on the verge of scratching ground for the new house," ESCP.

680 Figure 234 is among the architectural sketches known from slides taken by David Huntington. See Brier, Zukowski, and Gibbons "The Missing Architectural Sketches Documentation Project," February 2000, image A14, ORC.

681 Figure 235 is OL.1982.1080, and figure 236 is OL.1982.1075.

682 Frederic Church to William Osborn, January 23, 1869, ESCP.

683 Figure 237 is among those sketches known from slides taken by David Huntington. See Brier, Zukowski, and Gibbons, "The Missing Architectural Sketches Documentation Project," February 2000, image E12, ORC.

portion of the Dining Room, either the broad frieze above the space contemplated for pictures or the one above the massive fireplace or both.

The Dining Room / Picture Gallery as Built

The dining room measures roughly 30 feet by 20 feet, with a ceiling height of 18 feet, making it the largest room in the house. Visually, the room is divided in half vertically. The upper panel is unbroken except by windows in the north. The lower panel is more varied, with a fireplace flanked by a niche in the north, doors in the west and south walls, and broad blank walls in the west and east. The windows begin 8 ½ feet above the floor and admit even north light. A pulley and hinge system on the westernmost and easternmost exterior windows was operable to open those windows; the westernmost sash is pulled up, while the lower one swings open.⁶⁸⁴ The two inner windows could not be opened. The interior storm windows were installed in the twentieth century. No evidence of curtain fixtures exists, indicating that no curtains ever hung on these windows.⁶⁸⁵

The dining room floor is composed of 1-foot square oak parquet tiles of two patterns laid in a checkerboard configuration. The tiles may well have come from the National Wood Manufacturing Company, for one of the two patterns appears in a catalog they published.⁶⁸⁶ The parquet appears in the earliest photo of the Dining Room, dating from 1884 (figure 238), but it may have replaced wall-to-wall carpeting laid over 4 ¾-inch-wide pine flooring.⁶⁸⁷ Wall-to-wall carpeting was apparently first used in the house, and it was gradually replaced by parquet, as described in the chapters on the East Park, the Court Hall, and the Library (ch. 16, 17, and 21).

684 See John G. Waite Associates, “Olana Historic Structures Report – Draft,” unpublished report for Friends of Olana and NYS OPRHP, April 1998, AD1-28 to AD1-29, ORC, for complete discussion of the windows, their hardware, and how they operated.

685 A metal rod is now affixed across the bottom edge of the easternmost and westernmost windows. According to John G. Waite Associates, “Olana Historic Structure Report – Draft,” unpublished report for Friends of Olana and NYS OPRHP, April 1998, ORC, AD1-28 – AD1-29, these rods protected the painted surface of the sill.

686 *Designs of Parquet Floor from the National Wood Manufacturing Company, 129 Fifth Avenue, New York*, no date (c. 1880), 2, design 231, original in library of the Henry Francis Du Pont Winterthur Museum, Winterthur, Delaware. Note also that one bill from the National Wood Manufacturing Company survives, dated June 16, 1881, and three checks, dated May 15, 1874; Aug. 9, 1875; and March 9, 1880, all are in ESCP. None of these corresponds to the Dining Room floor, according to the prices as published in the catalog from about 1880.

687 John G. Waite Associate, “Olana Historic Structures Report – Draft,” unpublished report for Friends of Olana and NYS OPRHP, April 1998, ORC, AD1-27, notes the outline of an earlier molding on the baseboard and notes the change was probably made when the parquet was installed.

Apparently a gas fixture was at one time planned for the ceiling of the Dining Room, but it was apparently never installed. Maintenance work executed in 1991 revealed a heavy iron bracing piece in the center of the ceiling as well as gas pipe.⁶⁸⁸ However, photodocumentation clearly shows that there was no fixture until some time in the twentieth century, when one was installed.

A different mantelpiece, presumably of Church's design, was once installed in the Dining Room / Picture Gallery.⁶⁸⁹ Church's interest in designing mantels for Olana is evidenced by numerous surviving sketches for them.⁶⁹⁰ The original Dining Room mantel is basically rectangular. It is 6 feet 7 inches wide and 4 feet 5 inches high, with a rectangular opening 3 feet 2 inches high and 3 feet 7 inches wide, and it has a 10-inch-deep upper shelf that extends the overall width of the mantel by 6 inches on either side. Visual examination indicates that it is of mahogany and has a center raised field set off by gilded edges. In the two upper corners a circle has been incised and gilded, leaving a raised trefoil design, while in the lower corners a triangle has been incised and gilded, leaving a raised podlike form out of which rises a stem. The trefoil and pod are highlighted with red paint. Below the field a simple block is outlined in gilding, acting as a base to the incised designs.

The present mantelpiece, composed of carved wood and incised brass elements, was supplied in 1887 by Lockwood de Forest's workshop and was presumably installed shortly after that date.⁶⁹¹ The design of the mantelpiece with its unusual overmantel of niches surmounted by pointed arch of incised brass may represent a collaborative effort between Church and de Forest. The mantelpiece bears a striking similarity to another that appears in an elevation sketch by Church (figure 235). This sketch was probably made in the 1870s and represents one of many ideas for mantels and other architectural elements. The mantel in the sketch, like the present mantel, has a pointed arch set above a row of niches. In the sketch and on the actual mantel, urns flank the pointed arch. Recent research suggests that when he commissioned the mantelpiece

688 Floorboards in the nursery (room 306) above the center of the Dining Room ceiling are removable to allow access to the fire sensing system wiring, and in this space the iron brace and gas fitting are visible.

689 The mantel was found at the site. Its dimensions match rough plaster indentations still on the Dining Room wall on either side of the present mantel.

690 Approximately twenty sketches for mantels survive in ESCP.

691 See Roberta Mayer, "Lockwood de Forest and the American Aesthetic Movement," 59-65. The mantel relates to a bill from de Forest, for "carved mantel and metal complete" for \$465, ESCP. See also figure 106 (ch. 16), a set of notes by Church stipulating measurements for parlor curtains, and for various components for the Dining Room mantel.

from de Forest, Church may have shown him the earlier sketch or a similar one, and this may have become the kernel for the design of the present mantelpiece. The mantelpiece nonetheless is fully in keeping with de Forest's other work in carved teak and incised brass; its decorative motifs were probably designed by de Forest's *mistri* carvers. The hearth is composed of blue-green tiles, with a border of olive-green rectangular tiles. The decorative motifs in the brass strips edging the hearth seem to be typical of designs made by de Forest's workshop. Both the deep blue tiles composing the main field and the dark green tiles in the border were also used in the Studio hearth. Those tiles seem to relate to a 1889 bill from T. Aspinwall & Son, a New York City supplier of tiles; the manufacturer of the tiles is not known.⁶⁹² These facts would imply that the hearth was replaced in 1887.

The Dining Room at Olana contains perhaps the most complicated wall color scheme of any room in the house. Proceeding from bottom to top, the paint colors in the dining room are: ceiling: gray blue; upper cornice: mustard yellow; cornice: gray green; frieze (appears to match the upper cornice): light brown; wall stripe: dark brown; lower wall: brick red; baseboard: chocolate brown.

The Dining Room was apparently stenciled by November 1874.⁶⁹³ The floral and geometric patterns decorating the inset panels on the interior of the doors are unique to this room. The designs relate to at least one sketch⁶⁹⁴ and were created using at least nine different stencils. Motifs used to decorate the door panels include multi-petaled flowers bracketed by quatrefoils on a field decorated by a line of filigree. These designs stand on a striped background with a border of alternating small and large diamonds. The quatrefoils and flowers have a three-dimensional, semi-spherical center of gilded wood. These motifs are stenciled in two shades of purple, two shades of green, tan, brown, and gold with gold trim.

Two stencils were used to create the borders around base, doors, and niches in the Dining Room.⁶⁹⁵ The modified Maltese cross design and the eight-petaled flower bracketed by a trefoil used here are very similar to those seen in the East Parlor and to those in the Vestibule, though

692 The bill is in ESCP.

693 In a letter to Martin Johnson Heade, November 25, 1874, Church stated, "I have got my old maters and have nearly hung them," Archives of American Art, Washington, D.C. Presumably Church would not have hung the paintings until after the wall was stenciled.

694 The sketch is OL.1982.981. the stencils are OL.1983.1085-92.

695 The stencils are OL.1983.1082 and OL.1983.1083.

those were created with a different set of stencils.⁶⁹⁶ Design sources for these stencil patterns are plates 27 and 87 of Jules Bourgoïn's *Les Arts arabes* (1868), a lavishly illustrated folio book in the Churches' library. The colors used here are gold-brown, yellow, gold, with a bright yellow incised line bordering the edges of the stenciled border.

An interior border on the door and niche surrounds consists of alternate triangles of blue and gold, similar in design to that found on the arches in the Studio. The baseboards have a stenciled border consisting of interconnecting arches and dots executed in black and purple.⁶⁹⁷ An incised line of orange-red appears below the stencil.

The Old Master Collection

The most distinctive decorative element in the dining room is the collection of old master paintings, and much evidence exists to document its formation and growth.

Long before Olana was built, Church was collecting old masters. A New York City newspaper, *The Evening Mirror*, noted on April 6, 1847 that “a painting in the possession of F. E. Church, *Beauty in the Embrace of Death*, was to be engraved”.⁶⁹⁸ On July 28, 1853, William Sidney Mount, an established genre painter and friend of Church, noted in his diary “One picture for Mr. Church, Landscape painter - exchange for an old master.”⁶⁹⁹ In other words Mount took an old master painting in exchange for one of his own canvases.⁷⁰⁰

The Churches' trip abroad in 1867-69 provided an opportunity for the enlargement of the collection, particularly during the family's stay in Rome in the fall of 1868 and the winter of 1869. In his correspondence Church kept his friend and patron William Osborn apprised of his progress. On November 4, 1868, Church wrote, “I am making a collection of old masters - I have already purchased 30.”⁷⁰¹ In mid-November he reported that he owned fifty old masters, and two months later he had two more.⁷⁰² By February, he noted that, “There are 59 in all. . . . I

696 The stencils are OL.1983.1073-.1077.

697 Stencil OL.1983.1246 was used.

698 “Art Items,” *New York Evening Mirror*, April 6, 1848, 2.

699 Alfred Frankenstein, *William Sidney Mount* (New York: Abrams, 1975), 268.

700 The painting by Mount does not survive at Olana.

701 Frederic Church to William Osborn, Nov. 4, 1868, typescript of a lost original, ESCP.

702 Frederic Church to William Osborn, Nov. 11, 1868, and Jan. 1, 1869, typescript of a lost original, ESCP.

shall send them off in a few days."⁷⁰³ This figure is corroborated by an inventory of paintings written in Frederic Church's hand on Isabel Church's stationary, probably compiled upon the Churches' return from Europe; this document survives at Olana.⁷⁰⁴ In addition, two other lists probably dating from around 1869 record paintings.⁷⁰⁵ Many paintings still in the collection can be matched with entries in these inventories, including: a landscape in the style of Claude Lorrain, *Judgement of Solomon*, and *Soldiers by a Tree*.⁷⁰⁶ The Churches left Rome in early May 1869.

In collecting old masters, as in other matters related to his purse, Church clearly enjoyed a bargain; he pursued old masters with enthusiasm and with a budget. Church described a typical day in Rome as follows: "We dine at 2 - after dinner I take my exercise and recreation - see sights and rummage among the shops of antiquities - I select about one in 5000 - and generally pay about 1/10 the price asked."⁷⁰⁷ Of one painting he found, he wrote, "It was in a large collection of awful trash - . . . I deserved to get a good picture for I overhauled the whole collection - and a very dusty task it was."⁷⁰⁸ Near the end of his stay in Rome Church reported the total cost of the collection at \$1353.⁷⁰⁹ With pride he proclaimed, "I have enough to fill a room - of good pictures - at a price not more than sufficient to buy a quarter of a small modern picture."⁷¹⁰

Church and others commented on the authenticity of the attributions given to the old masters. Sanford Gifford wrote to a friend from Rome on October 19, 1868, that Church "spent several hundred dollars on some (for the most part) worthless old pictures which cover the walls of his studio."⁷¹¹ Church himself reported, "I have really got a few good things - among them is

703 Frederic Church to William Osborn, Feb. 24, 1869, typescript of a lost original, ESCP.

704 OL.1985.608

705 These documents are an address book kept by Frederic Church around 1869 (OL.1983.304.A, ESCP); two sheets of loose paper listing paintings and prices, also compiled around 1869, in the collection of the Cooper-Hewitt Museum, Smithsonian Institution (CH1917.4.1494-.54).

706 These paintings are OL.1981.61, OL.1980.1253, and OL.1981.65. The attributions and titles used in this discussion are those made by Church and his contemporaries. In the majority of cases modern art historical scholarship has questioned these attributions and some titles. Research on these works is ongoing, and current knowledge is summarized in the individual entry on each canvas.

707 Frederic Church to William Osborn, Nov. 4, 1868, transcript of a lost original, ESCP.

708 Frederic Church to William Osborn, Nov. 16, 1868, transcript of a lost original, ESCP.

709 Frederic Church to William Osborn, Feb. 24, 1869, transcript of a lost original, ESCP.

710 Frederic Church to William Osborn, Nov. 16, 1868, transcript of a lost original, ESCP.

711 Sanford Robertson Gifford, "European Letters," 3:51, manuscript at the Archives of American Art, Washington, D.C., quoted in Huntington, *The Landscapes of Frederic Edwin Church*, 117.

a genuine Claude - for the vendor told me so. . . . I may as well call the picture a Claude for if it is not by him - no one knows who it is by."⁷¹² A month and a half later, Church joked that he may show his collection in New York, but that he considered it "prudent to conceal the prices I have paid - as the merit of such things is generally estimated by the cost. Of course great names must be attached to the pictures - for faith works miracles in Art as in homeopathy."⁷¹³ He summarized the method he used to compile his old master picture collection as follows: "Of course the vendor always gives great names to what he sells - but I only select with regard to the intrinsic merit of the picture and pay no attention to what he tells me about the authorship."⁷¹⁴

Soon after beginning the intense period of collecting old masters in Rome, Church revealed his plan for the paintings. Gifford noted that, "He says he bought them to furnish a room in his house - a room he intends to fit up in the fashion of two or three hundred years ago."⁷¹⁵ Church himself declared that, "When I build again I intend to have one old room, with old furniture and old pictures - everything toned down to 400 years back."⁷¹⁶ As he put it in another letter, "I expect you will quiz my collection when you see it - but wait until they are hung in a suitable room well toned down in keeping with the venerable brown canvasses, and then you will see much beauty gleaming out of the film of centuries."⁷¹⁷ When designing his new house, Church decided that the dining room would be the room that would gleamed with the luster of age.

Old masters hung in other rooms besides the Dining Room, however. An 1884 article noted that only one of Frederic Church's large works was visible, but that the house was a "museum of fine arts, rich in bronzes, paintings, sculptures and antique and artistic specimens from all over the world."⁷¹⁸ Other old masters in the Studio are included in the chapter on the Studio (ch. 19) of this *Historic Furnishings Report*, and further evidence indicates that some old master paintings hung on the second floor.

712 Frederic Church to William Osborn, Nov. 16, 1868, transcript of a lost original, ESCP.
713 Frederic Church to William Osborn, Jan. 1, 1869, transcript of a lost original, ESCP.
714 Frederic Church to William Osborn, Nov. 4, 1868, transcript of a lost original, ESCP.
715 Gifford, quoted in Huntington, *The Landscapes of Frederic Edwin Church*, 117.
716 Frederic Church to William Osborn, Nov. 4, 1868, transcript of a lost original, ESCP.
717 Frederic Church to William Osborn, Jan. 1, 1869, transcript of a lost original, ESCP.
718 Zabriskie, "'Old Colony' Papers."

Church added to the old master collection throughout his tenure at Olana. In 1880 he purchased five paintings from the collection of W. J. Shaw in an auction for \$1,695.⁷¹⁹ These were described as *Santa Rosa* by Murillo, *Rocky Landscape in Calabria, Southern Italy* by Rosa, a "sermon on canvas" by Steynwick, *Ecce Homo* by Rembrandt, and a portrait of a pilgrim with a staff, by an unknown painter.⁷²⁰ The first four remained in the collection and were among the most admired of the old masters. Church also made purchases from L. A. Lanthier, a dealer in paintings as well as art objects of all kinds. At least two old masters still in the room can be traced to Lanthier: a wooden screen with paintings depicting allegories of the senses and *Girl with a Rabbit*.⁷²¹ As late as 1890 Church purchased a Murrillo from Lanthier.⁷²²

Two other documents record the growing collection. The first is a list of paintings from Frederic Church's boyhood home in Hartford; the list records artwork he brought to Olana.⁷²³ Among those paintings were family portraits, works by Frederic, and one old master, *Tobias and the Angel*. The second is a three-page list in elegant script of the old masters at Olana.⁷²⁴ This must date after 1880, for it records the pictures purchased in the Shaw sale, but its purpose is unclear, for it is neither a record of additions to the house nor a complete list of the old masters.

As the collection expanded, Church seems to have changed the hanging of the old master paintings within the Dining Room / Picture Gallery and elsewhere in the house. In 1886 Church noted that he had "lately received all the pictures, and they are many - from my old home in Hartford. The hanging of these and of others I have as well as the rehunging of most of those not on the walls, is no small undertaking."⁷²⁵ As will be detailed in the discussion of the

719 These prices are recorded in pencil in Church's hand in the back of the auction catalog, *The Collection made by W. J. Shaw . . . of Genuine Paintings by the Old Masters . . . Genuine Antiquities . . . Ancient Seals, Cylinders . . . French Candelabras, Clocks, Vases, etc. . . . to be Sold May 25 . . . May 26 . . . [and] May 27 [1880] at Geo. A. Leavitt & Co.* This catalog is in ESCP (OL.1986.119). Another copy of the same catalog (OL.1986.113), ESCP, includes several newspaper reviews of the pictures in the Shaw sale, one of which is dated June 5, 1880, establishing the year of the sale.

720 Ibid. These are, respectively, OL.1980.24, OL.1981.55, OL.1980.1935, and OL.1981.64. The fifth painting from the Shaw sale is apparently no longer in the collection.

721 See two bills from L. A. Lanthier, both dated 1889, the first dated May 4, includes "1 Oak Screen" for \$200 (OL.1978.4); the second, dated June 13, includes "1 Oil painting Girl & Rabbit" for \$100 (OL.1980.1957), ESCP.

722 See a bill from L. A. Lanthier, dated April 30, 1890. One item is noted as: "Feb 10, 1 Oil painting . . . Murillo \$325.00." The painting has not yet been identified within the Olana collection.

723 Frederic Church, list of items to be brought from Hartford home to Olana 1886, untitled manuscript, ESCP, series 7D, box 1, folder 1.

724 This document is OL.1985.609.

725 Frederic Church to Erastus Dow Palmer, June 20, 1886, McKL.

photodocumentation of the room, the largest pictures apparently remained in place, while the smaller pictures, especially those around the edges of the wall, were interchanged.

On at least several occasions, Church took his own brush to his old master collection, retouching those that were in bad condition or the he otherwise found unsuitable. He also repaired decorative objects that were broken. In 1875, the year after the pictures were reportedly hung in the Dining Room / Picture Gallery, Church wrote to Palmer, "It is a thankless job, repairing old masters. Much better attempt to remodel an old witch into a young beautiful and innocent girl - But it's done."⁷²⁶ A letter to Samuel Clemens records Church's efforts at mending a pre-Columbian pipe, noting that "My 'hand was in' however for I have amused myself lately by retouching some dilapidated 'Old Masters' - which I posses."⁷²⁷ During his 1890 visit to Olana, Frank Bonnelle noted that a Murillo that had been damaged in a fire was on Frederic Church's easel for repairs.⁷²⁸ An 1895 article describes Church cleaning a painting he had just purchased, a portrait of a nun, *Sor Pudenciana*, with a mixture of castor oil and alcohol.⁷²⁹ Indeed, most of these objects are still at Olana, and they show obvious signs of Church's work, as do other objects in the collection.⁷³⁰

The Dining Room as a Picture Gallery

Virtually as soon as it was built, visitors to Olana described the Dining Room as a picture gallery, often neglecting to mention its role as a room for taking meals. Henry Mack observed in 1872, during the construction of the house that "the picture-gallery occupies the N.E. corner and forms the largest room in the house."⁷³¹ Martha Lamb wrote in 1879 that "the picture-gallery, with a ceiling eighteen feet high, permits the introduction of four lofty windows to the north,

726 Frederic Church to Erastus Dow Palmer, Feb. 3, 1875, McKL.

727 Frederic Church to Samuel Clemens, Dec. 16, 1887, Twain Papers, University of California at Berkeley.

728 This is OL.1980.1888. See Bonnelle, "In Summertime on Olana."

729 The painting is OL.1981.53 and is discussed in the chapter on the Studio (c. 19) of this *Historic Furnishings Report*.

730 Objects that show signs of retouching include OL.1978.2, an *enconchada*, a Mexican work that integrates mother-of-pearl and oil paints on canvas; *Agony in the Garden* (OL.1981.13), an old master. In addition, several paintings by Church at Olana were reworked by the artist some years after their creation. Church's purchase and subsequent reworkings of *Catskill Mountains from the Home of the Artist* and *The After Glow* are discussed in Carr, *Frederic Edwin Church: Catalog Raisonné*, p. 370-374, 311-317, 513-521.

731 Henry Mack diary, Oct. 30, 1872, GCHS; reprinted in *The Crayon* 13, nos. 1 and 2 (spring and summer 1981), 5.

giving an even and admirable light."⁷³² The articles describing the 1879 visit of Vassar students to Olana make particular mention of the room and its role as an art gallery. *The World* noted that "In the dining room, which is also practically an art gallery, were hung many choice oil paintings. Among the pictures are a Claude, a Rembrandt and a Rubens. At one end of the room is a pile of brasses and Japanese idols reaching almost to the ceiling arranged over an unfurnished fireplace."⁷³³ The *New York Herald* was even more descriptive:

[The students] were also invited into special rooms of the splendid structure, the most attractive one being the dining room which is also practically an art gallery, for there the artist has hung the choicest oil paintings. Among the gems is a small landscape scene near Rome, by Claude; also one of Rembrandt's landscapes and figures, dark strong and forcible; Rubens' "*Wife*," a half length figure, life size, attracted attention; also a large landscape by Coles. All of the pictures are magnificent specimens of art, and there are over two hundred of them. "The Treasure," composed in the main of a temple, with Arabs about, is a grand piece of work. There were very few landscapes, Mr. Church's taste seeming to run to figures and foreign interiors. The gallery is about thirty-five feet long and superbly lighted. At one end is a pile of brasses and Japanese idols reaching almost to the ceiling, piled up in an artistic manner over an unfurnished fireplace.⁷³⁴

Thus, early newspaper accounts recognized the Dining Room /Picture Gallery as the room that contained the most significant art. Francis Zabriskie made the following observation in his 1884 article: "The dining room is a large and lofty apartment which is also the picture gallery, the walls being covered with a fine collection of the Old Masters."⁷³⁵ Frank Bonnelle also described the Dining Room and its contents: "At the right of the entrance hall is a picture gallery used as a dining room. Many of the paintings are by the old masters, including three by Murillo, a very fine Salvator Rosa, and a small Claude. The largest of the Murillos is a painting of Saint Rosa of Lima, the only American saint, and concerning whom there is a very romantic and wonderful legend."⁷³⁶

732 Martha J. Lamb, ed., *The Homes of America*, 117.

733 "An Aesthetic Frolic," *New York World*, May 24, 1879.

734 "Beauty on the Hudson," 5.

735 Zabriskie, "'Old Colony' Papers."

736 Bonnelle, "In Summer Time on Olana."

Friends too, discussed the Dining Room as a gallery for pictures and other art objects. Susan Hale wrote, "We meet in the superb dining room which is a picture gallery, with a Salvator Rosa, the Murillo Santa Rose, and many other pictures. The walls are all windowless except on one side where the light comes from above the great fireplace. Up there you see the branches waving - but below it is cloister-like."⁷³⁷ Grace King described the room as "a great square space - with heavily framed oil paintings hanging on the walls - The only light comes through high gothic arched windows at one end - the soft northern light - I noticed a magnificent carved Florentine chest on one side - a carved settee against the wall - a table inlaid with Mother-of-pearl, gorgeous old Persian rugs everywhere."⁷³⁸ In the twentieth century Hortense Ferguson Childs wrote about the Dining Room / Picture Gallery: "At the right of the entrance hall is a picture gallery containing paintings by the old Masters - three Murillos [*sic*], a Rembrandt, a Salvator Rosa, a Titian, and many others."⁷³⁹

Family Meals at Olana

Abundant evidence exists to document the sort of meals served at Olana, the Churches' involvement with cooking and menu planning, and what effect Frederic and Isabel Church's increasing illnesses had on family meals at Olana.

Olana was always a working farm, and the produce of the fields and orchards of the estate was served up on the table. Frederic Church's letters dating from the early 1860s through the 1890s often mention the state of the crops, and these letters document that at various times apples, cherries, strawberries, peaches, and grapes were grown at Olana. Vegetables included lima beans and a strain of Mexican corn that grew sixteen feet high.⁷⁴⁰

Beyond his role as the supervisor of the farm, which provided much of the foodstuffs at Olana, Frederic Church took an active interest in food and the proper preparation and serving of it. On a cold January 1 in 1866 Church wrote to William Osborn, "We subsist in a great measure on turkies [*sic*] which are very fine and very cheap here."⁷⁴¹ Church's continued concern about

737 Susan Hale to Luc [Lucretia Hale], July 6, 1884, SSC.

738 Grace King to May [King], July 6, 1884, SSC.

739 Hortense Ferguson Childs, "Reminiscences," WP.

740 See Frederic Church to Erastus Dow Palmer, Oct. 21, 1885, McKL.

741 Frederic Church to William Osborn, Jan. 1, 1866, typescript of a lost original, ESCP.

the meat supplies for his family is evident in his 1891 letter to Erastus Dow Palmer, in which he asked Palmer to recommend a butcher.⁷⁴² Letters from Frederic Church accompanied gifts he sent of fresh, unroasted Mexican coffee beans, a type he felt was the best grown.⁷⁴³ Sometime in the 1860s Isabel Church invited the Gillettes to Cosy Cottage for a meal, including "a turkey boiled in Mr. Church's Swedish cooking apparatus."⁷⁴⁴ A measured diagram with an accompanying description in Frederic Church's hand seems to document this device, which was basically an insulated box, allowing meat to stew slowly in its own juices after being brought to a boil over a fire.⁷⁴⁵ In an 1875 letter Church, trying to convince an acquaintance to acquire property in the neighborhood, summarized the benefits of country living and plain fare: "We are not ashamed to offer our friends ham and eggs - in fact we are rather proud we have it to offer."⁷⁴⁶

It was Isabel Church, however, who had the primary responsibility for the housekeeping duties at Olana, including the meals. The nineteenth century books on cookery that survive at Olana probably belonged to Isabel, and they include general collections of receipts (as recipes were called in that period) and instructions, a title on the principles of cooking with special attention to nutrition and economy, and another on giving dinners.⁷⁴⁷ There is a notebook, presumably compiled by Isabel Church, containing a series of newspaper clippings dating from around 1886 of menus and receipts for formal dinners of three and four courses for six to eight people.⁷⁴⁸ Handwritten receipts also survive, in two groups. The first is found on the blank pages of an 1875 cookbook; these are in Isabel's hand, and several bear dates from the 1880s and

742 Frederic Church to Erastus Dow Palmer, April 19, 1891, McKL.

743 Frederic Church to Samuel Clemens, Nov. 10, 1888, Twain Papers, University of California at Berkeley; Frederic Church to Downie Church Black, May 5, 1898, ESCP.

744 Isabel Church to Mrs. John Gillette, c. 1861-1871, ESCP.

745 In ESCP.

746 Frederic Church to O. Rood, Columbia University Libraries, Special Collections.

747 General cookbooks include: Maria Parloa, *Miss Parloa's Kitchen Companion* (Boston: Estes & Lauriat, 1887) [OL.1986.7]; Ysaquirre and La Marca, *Cold Dishes for Hot Weather* (New York: Harper, 1896) [OL.1896.5]; Mrs. Putnam, *Mrs. Putnam's receipt Book and Young Housekeeper's Assistant* (New York: Oakley & Mason, 1867) [OL.1985.1017]. The title on nutrition is Lady Barker, *First Lessons in the Principles of Cooking in Three Parts* (London: MacMillan, 1874) [OL.1986.10]. The guide to giving dinners is: Mary F. Henderson, *Practical Cooking and Dinner Giving* (New York: Harper, 1886) [OL.1985.1019].

748 This is OL.1986.18. The dating is based on a dated handwritten receipt pasted in with the clippings.

1890s.⁷⁴⁹ The second are receipts on loose pieces of paper, some in Isabel's hand and some in other hands but with various clues that indicate they came from friends of Frederic and Isabel.⁷⁵⁰

A representative sample from both groups of these handwritten receipts, which can be confidently assumed to have been used by the Churches, reveals what the family and their guests ate and also shows that a lively interchange concerning food took place between the family and their friends. Recipes for soups came from Mr. Appleton, who contributed a fish chowder, and Mrs. Morgan, who contributed a hearty gumbo *d'herbe*, which combined chicken, ham, shrimp, and greens served over rice.⁷⁵¹ Baked goods included Mrs. Gaul's French rolls, Pinkie Morgan's corn bread, and Mrs. Sloane's Bishop's Buns, a quick bread. Main dishes not attributed to any particular friend included fricasseed oysters, veal loaf, and chicken croquettes. Main dishes also came from friends, and more elaborate ones were Mrs. Palmer's calves liver à la mode -served roasted, spiced, and with gravy - and Mrs. John Taylor Johnson's chicken terrapin, which consisted of boiled chicken served with gravy and a dressing of eggs, mustard, and sherry. There were a few receipts for exotic dishes, including careful directions for Mexican frijoles (refried beans) and a curry from Mr. Scudder. Dessert was not neglected, with Nellie Cuyler's thin ginger bread, Emily Tuckerman's graham wafers, Mrs. Osborn's caramel custard, Susan Hale's apple pie, and Mr. Appleton's red robin, a baked custard topped with a layer of apple sauce.

The Churches always employed a waitress, whose primary role was to serve at the table, although this person also had housekeeping duties.⁷⁵² For most years this person was a woman, but at least one reference indicates that a man waited at table.⁷⁵³

The health of both Frederic and Isabel Church declined over the years, and this had a direct effect on their eating habits. By 1884 Susan Hale noted that only she and the boys ate any lunch, and in another letter she wrote that even when Frederic Church did appear at meals, he ate

749 This book is Elizabeth S. Miller, *In the Kitchen* (Boston: Lee & Shepherd, 1875) [OL.1986.6].

750 These receipts are found in ESCP.

751 The recipes discussed in this paragraph are headed with the names of the individuals mentioned. Most of these people are included in "Who's Who at Olana," Appendix 1 of this *Historic Furnishings Report*.

752 References to the waitress appear in the following correspondence: Frederic Church to William Osborn, March 26 and June 13, 1867; Emma Carnes diary, Sept. 11, 1883, mentions Mary the waitress; Isabel Church to Downie Church, June 13, 1892, mentions Mary cleaning the court, all in ESCP.

753 Susan Hale refers to "Herman hovering over us." This letter is quoted in greater detail in the following pages.

very little.⁷⁵⁴ However, respite from the illness must occasionally have come to Frederic Church, for in 1896, Isabel Church wrote her son Louis of his father: "Contrary to his usual custom, he went in to 6 ½ - dinner, partook of the following - mulligatawny soup in which there was some coconut added to the numerous other ingredients - a glass of milk, stewed tomatoes, mashed potatoes, spinach - and a cup of cocoa! Now he says - the 'spinach'! did not agree with him! but then he slept from 'nine until half-past-seven! So you see he has not changed!"⁷⁵⁵

Guests Dining at Olana

The Churches frequently entertained guest at Olana, both day visitors and overnight guests. During these visits, dining at Olana was an important and formal ritual. Several of these guests wrote detailed letters describing the Church family, the day-to-day life at Olana, and eating in the dining room.

Susan Hale wrote about the dining room and the dining routine at Olana in a letter to her sister in 1884:

The neat maid twangles a triangle to summon us, and we meet in the superb dining room. . . . Exquisite flowers arranged only by Mrs. Church are always on the table, and every plate and pitcher and napkin is chosen for its beauty or prettiness. Delicious cream, and perfect coffee, burnt in the only machine of its kind in the world; vegetables, fruit, cherries, raspberries, currants, all from our own gardens. . . . We meet at lunch . . . dinner at 5:30. . . . Coffee is served after dinner in little cups with exquisite little spoons, each one different, in the shape of some flower or leaf; all these things are Mr. Church's taste.⁷⁵⁶

Some years later she wrote to her brother with another view of the dining room, "It is rather solemn and monotonous, especially meals in the lofty picture gallery, Herman hovering over us like a vulture to pounce on the dishes as soon as I am done, for Mr. Church don't eat anything to speak of."⁷⁵⁷

754 Susan Hale to Luc [Lucretia Hal] July 6, 1884, and Susan Hale to an unknown correspondent, probably 1887-1889, both letters in SSC.

755 Isabel Church to Louis Church, July 23, 1896, ESCP.

756 Susan Hale to [Lucretia Hale], July 6, 1884, as quoted in Atkinson, *Letters of Susan Hale*, 141-142.

757 Susan Hale to an unknown correspondent, c. 1887-89, partial letter in SSC.

Grace King visited the house several times, once in the company of the Warners and the Clemenses. She made these observations: "The dinner was very elaborate, beautifully served. Mrs. Clemens wore a picturesque toilette of white crepe with a satin stripe in it, if you can conceive of such a thing, over a heavy corded white silk trimmed with pearl passementerie. Mrs. W. a black lace dress. Mark started in very correctly in full evening dress - but soon after dinner was over he shuffled in amongst us in slippers with a big pipe in his mouth."⁷⁵⁸

A few days later she wrote to a friend, "The Churches live entirely on the Southern fashion - great abundance of everything on the table. How I did enjoy the curried chicken they had! I noticed that instead of cutting their snap beans the length way they cut theirs across making little squares of them."⁷⁵⁹

In 1891 a friend of Grace King visited Olana and wrote to her this report: "Such a nice supper was prepared for the Blacks, boiled chicken, green peas, new corn, potatoes, wild berries and cream and cake - and all the curious old silver things on the table & napkins with open-work hem stitching and the big silver candelabras with best candles! - I would have felt better if they had only taken off the pretty napkins, but we were too elegant for that."⁷⁶⁰

The Dining Room / Picture Gallery Used for Entertainments

Evidence exists documenting that the Dining Room was used not only for meals but was also a place for viewing art , playing music, and holding parties.

Hortense Ferguson Childs wrote a set of reminiscences about Olana, in which she recounts a story concerning herself and Downie as children when confined indoors on a rainy day.

Mr. Church, observing and sympathizing, quietly asked them if they would like to look at some of his folios of pencil sketches. It was a rare offer and the children in some way realized it. I am very sure neither will ever forget the pleasure of that morning - the numberless exquisite drawing scattered over a large table in the Art Gallery and left absolutely in their care."⁷⁶¹

758 Grace King to May [King], June 7, 1887, collection of John Coxe, on loan to LSU-HML.

759 Grace King to Mimi [?], June 12, 1887, collection of John Coxe, on loan to LSU-HML.

760 Unknown writer to Grace King, July 1, 1891, collection of John Coxe, on loan to LSU-HML.

761 Hortense Ferguson Childs, "Reminiscences," WP. This incident must have taken place in the early to mid-1880s, when Downie and Hortense would have been 10 or 12 years old.

This "Art Gallery" was, of course, the Dining Room

The piano played an important role in social events at Olana. Isabel Church played the piano before her general health and eyesight diminished, and she encouraged Downie to play also.⁷⁶² Both practiced and performed recitals for the family and guests in the Dining Room / Picture Gallery. Emma Carnes, too, used the piano, for she wrote in her diary in 1884 that she amused herself "with piano whilst the party drove out."⁷⁶³ By that year the piano was in the Dining Room, as figure 238 shows. In May 1885 the Churches traded in that piano for a new Chickering model. Frederic Church immediately wrote Charles Dudley Warner, "Please tell Mrs. Warner that I rested not until I had purchased a new and tuneful Piano. We expect it tomorrow and then we shall expect you and Mrs. Warner."⁷⁶⁴ Susan Warner was a talented musician, and the Churches enjoyed her performances, many of which must have taken place in the Dining Room /Picture Gallery.⁷⁶⁵

Susan Hale performed a set of tableaux vivants at Olana on October 11, 1890, in the Court Hall, accompanied by Mrs. Warner's piano playing, most likely on the piano in the Dining Room.⁷⁶⁶ In a playful 1886 letter to Hortense Ferguson before her marriage to Lowrie Childs, Theodore Winthrop Church writes: "Downie wrote me that you and she wished to have a dress ball this winter. Go hire a pianist from Hudson, to be the orchestra, and to take everything out of the dining room. Are you sure that it not be better [*sic*] to have a dancing hall built on purpose?"⁷⁶⁷

Family Mentions of the Dining Room / Picture Gallery

There are a few other passing references to the Dining Room / Picture Gallery in family correspondence. Emma Carnes wrote one entry in her diary on the room: "Tuner came & I paid

762 See two letters from Isabel Church to Downie Church, the first dated Sept. 8, 1891, in which Isabel speaks of playing the piano in Cosy Cottage for Frederic; the second dated May 31, 1888, in which Isabel exhorts Downie to practice the piano; both letters in ESCP.

763 Emma Carnes diary, July 15, 1884, ESCP.

764 Frederic Church to Charles Dudley Warner, May 25, 1885, ESCP.

765 See Isabel Church to Mrs. Palmer, June or July 17, 1887, McKL.

766 Atkinson ed., *Letters of Susan Hale*, 250-251.

767 Theodore Winthrop Church to Hortense Ferguson, Sept. 29, 1886, ESCP

him. Moved piano to dining room."⁷⁶⁸ Isabel mentioned in a letter to her daughter Downie in 1892: "Thank you, you dear, for the pretty dainty much needed little lamps with their shades. . . . And I shall . . . use them whenever we have supper, when we need lights."⁷⁶⁹ She later wrote to her son Louis in 1896 about preparing the house for their arrival: "Annie the waitress will have about all she can do, with the parlor - pantries vestibule, and dining room and cloak hall - all of which are her domain."⁷⁷⁰ In an 1893 letter to Sally Good, Louis Church described the activities going on at Olana, noting that as he is writing, at 11:30 in the evening, his brother Theodore Winthrop is entertaining a friend, Maybel Sard: "Miss Sard is here spending Sunday, so Win is having a fine time. I hear a steady flow of conversation in the dining room now in front of the fire."⁷⁷¹ This letter reveals that the Dining Room was used for after-dinner conversation long into the night.

Twentieth-Century Documentation

In the twentieth century Louis and Sally Church continued to use the Dining Room / Picture Gallery much as it had been used by the prior generation. As noted in chapter 13, "Louis and Sally Church as Stewards of Olana," the couple continued to employ a cook and a waitress. Dinner guests and houseguests were entertained with substantial meals served at the big table, with Sally in her position on the west side of the table and Louis across from her on the east side.⁷⁷² The character of the cooking remained the same, with produce grown on the property and provisions purchased in Hudson. All meals were eaten in the Dining Room / Picture Gallery.

Oral histories from servants who worked at Olana and from guests mention several practices pertinent to furnishings of room. Between meals, the large table was covered with a decorative textile. This textile was removed, folded, and stored at mealtime, when the table was set with placemats and tableware.⁷⁷³ Until late in the twentieth century, drinking water for the

768 Emma Carnes diary, Aug. 14, 1883, ESCP.

769 Isabel Church to Downie Church, June 13, 1892, ESCP.

770 Isabel Church to Louis Church, March 22, 1896, ESCP.

771 Louis Church to Sally Good, Nov. 12, 1893, ESCP.

772 See Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, ORC.

773 Ibid., transcript, 16-18.

entire household was hand-pumped from a well in the garden, carried to the house, and dispensed from a large cooler that stood behind the screen in the Dining Room / Picture Gallery. Guests remember coming to the room for a drink of water.

Several twentieth century documents survive in which the furnishings of the Dining Room / Picture Gallery are discussed. After the death of Louis Palmer Church a cursory inventory was taken of the rooms of the house.⁷⁷⁴ The following were the contents listed for the Dining Room / Picture Gallery:

Dining Room: 2 lamps (mahogany base)	15.00
table	5.00
Radio	6.00
Sofa	25.00
Table	4.00
Mantel clock	8.00
Large arm chair	7.00
6 chairs (cane seats and back)	12.00
Miscellaneous paintings	2,000.00
Dining table	50.00
	<u>2,132.00</u>

On September 16, 1964, Richard Wunder took an inventory of the paintings and sculpture in Olana.⁷⁷⁵ The following is his inventory of the Dining Room / Picture Gallery (it begins in the northeast corner of the room and proceeds clockwise around the room):

North Italian, early 16th cent., "Head of a Male Saint"
 Magnasco, "Bandits in a Landscape"
 Ceruti (?), "Head of a Man"
 Reni (?), "Saint Peter?"
 Rosa (or Locatelli), "Group of Soldiers in a Landscape"
 Manner of Rubens, "Vanitas"
 Lafosse or Lemoyne, "Saint Margaret of Cortona"
 Bonito (?), "Head of a Young Man"
 Lacroix, "Marine"
 So-called Murillo, "Saint Claire"

774 John H. Vint, appraisal performed in connection with New York estate tax of Louis P. Church, dated May 1944, in the Columbia County Surrogate's Court file 2230, Columbia County Court House, Hudson, N.Y., copy in ORC.

775 In WP. Diagrams documenting the artwork hanging in 1953 are also found in DHP. These are not included because Huntington's assessments of the old master collection were preliminary and tentative.

Unknown Italian 17th cent., "Group of Figures" (cut from a larger composition)
 So-called Claude Lorrain, "Classical Landscape"
 Feti, or Pelligrini, "Massacre of the Innocents" (called Tiepolo)
 19th cent. unknown Italian?, "Landscape"
 Manner of Mengs, "Young Girl Seated"
 Manner of Reni, "Holy Family"
 Roman, 17th cent., "Female Saint"
 Italian 17th cent., "Nativity"
 Possibly Spanish, "Saint Joseph and the Christ Child"
 Spanish (possibly Murillo or Ribera), "Jacob and Esau"
 Monsu Desiderio, "Architectural Fantasy"
 Venetian 17th cent. (Lys?), "Christ Crowned with Thorns"
 Rosa, "Saint Jerome"
 Backhuysen, "Marine"
 Cigoli, "Saint Francis"
 Ribera (?), "Annunciation"
 So-called Lo Spagna, "Madonna Enthroned with Saints"
 Dutch 18th cent. (?), "Interior with Dead Game"
 Rosa, "Rocky Landscape with Figures"
 Dutch early 18th cent.(?), four-panel screen with painted Figures
 Copy of Titian's "La Belle Fourronnier"
 Florentine 16th cent., "Holy Family"
 Manner of Melozzo da Forli, "Saint Paul the Hermit" (called Pietro della Francesca Cappella).

A thorough room-by-room inventory of the contents of Olana was completed by O. Rundle Gilbert for the purposes of setting a value upon the estate of Sally Church. The contents of the Dining Room / Picture Gallery is listed with that inventory in Appendix 2.

Visual Documentation of the Dining Room / Picture Gallery

One painting and a series of photographs document the dining room chronologically from 1878 until the early twentieth century.

The first piece of visual documentation of the dining room is an unfinished oil painting by Walter Launt Palmer, painted in 1878 (figure 134). While the canvas depicts the Court Hall, the Dining Room / Picture Gallery is visible through a doorway. The lower walls are painted dark red, the upper walls a mustard yellow, and the visible window, the easternmost one, is uncurtained. A large rug in red tones and a smaller throw rug in a lighter shade can be seen on the floor. The dining table is in the center of the room, covered with a white tablecloth. A cross-

legged table is against the west wall, covered by a cloth of a light color, and a vase with elaborate handles sits on it. Behind the dining table is a large armchair with carved uprights and on the wall is a large framed oil painting.

The earliest photograph of the dining room, figure 238 was taken by Robert and Emily de Forest on October 11, 1884.⁷⁷⁶ Visible on the far left is a piano with bound music books on it and a piano stool in front of it. The edge of a frame is visible on the wall behind the piano, and a large carved armchair stands slightly to the right. Next to the piano is a print chest covered by a Persian carpet with various metal and ceramic dishes on top. A *cassone* is flanked by two Thonet caned chairs. The *cassone* is draped with a velvet cloth, upon which stands a bronze statue of a camel, an incense burner, a water bucket, a turtle statuette, and the vase with elaborate handles seen in the Palmer painting. An inlaid taboret table supports a metal vessel with a bouquet of flowers and stands before a Federal sofa upholstered with a small floral print and decorated with tasseled throw pillows. Behind the sofa is another Thonet bentwood side chair, and an unknown painting is leaning in the corner. The dining table stands in the far right corner of the photo, a Thonet is chair pulled up to it, with two wicker footstools below it. The table is covered with a fringed, floral cloth, and visible are various pitchers, a tea set, two bowls with food in them, and a candelabra with half-burnt candles. The parquet floor is barely visible in the lower left corner, while a large oriental rug covers most of the floor, and a smaller throw rug is lying in front of the fireplace on the north wall.

The paintings visible on the east wall are,⁷⁷⁷ from left to right and top to bottom: *Judgement of Solomon*; *Interior with Dead Game*; *Madonna Enthroned*, *Portrait of an Unknown Boy*; *Rocky Landscape with Washerwomen*; *St. Rose of Lima*; *Peasants Gazing at a Miracle*; *Bucolic Landscape*; *Ecce Homo*; *St. Jerome*; possibly *St. Joseph and the Christ Child*; and an unknown painting by Frere.⁷⁷⁸ On the south wall are: *Soldiers by a Treet* and *Still Life with Fruit and Vegetables*. Behind the sofa is either a painting or a screen.

776 Figure 238 is OL.1986.378.27.A. See the entry on Robert and Emily de Forest in “Who’s Who at Olana” for the explanation of the attribution and dating of this photograph.

777 Identification of the paintings is based on a comparison of both the canvas *and* the frame with extant works in the collection. Note that the titles used here are those currently assigned to the paintings.

778 The frame for this work is still in the Olana collection (OL.1988.676) and bears a tag reading “Edouard Frere.” This is presumably Edouard Frere (1819-1996), a French genre painter. This was the only instance of the work of a contemporary nineteenth century painter to hang in the Dining Room. The painting does not appear in other photographs of the Dining Room.

Figure 239 is a photograph taken by Hortense Ferguson Childs, and it depicts the Dining Room on September 30, 1891.⁷⁷⁹ Many changes were made in the interval between the two photos. The Federal sofa with floral upholstery has been moved to the north end of the room along the east wall, and two new throw pillows appear on it. A standing oil-burning lamp and a Renaissance Revival armchair covered with tufted upholstery, possibly leather, now appear. The *cassone* remains in its former position and is still flanked by two Thonet caned chairs. As before, it is draped with a velvet cover, and upon it stand the bronze camel, the incense burner, the water bucket, and the vase with elaborate handles, but to this still life has been added a pair of brass lidded urns, a tray, and a bronze stork. The inlaid taboret table has been placed against the east wall and draped with a white cloth upon which stands a large circular pot instead of the metal vessel. The cross-legged table that appeared in the Palmer painting along the west wall has been moved to the east wall, and on it is draped a fringed, light-colored cloth upon which stand a pair of Middle-Eastern metal stemmed cups and four bowls, one of them black and two others inverted. A new piano appears in a new place, against the south wall.⁷⁸⁰ On top of the piano is a stand made out of filigree or openwork of some sort. In front of the piano, facing the viewer, is a campaign chair. The dining table has been moved closer to the center of the room, and it is now covered by a striped cloth, and a Thonet chair is pulled up to the table. The same Oriental rug is visible on the floor, and two other throw rugs appear in front of the couch, along the north wall. The print chest with its arrangement of ceramic pots is no longer visible, and the turtle statuette has disappeared from the top of the *cassone*.

Many changes in the arrangement of the paintings are visible. The largest paintings in the center of the east wall have remained, while others have been substituted for those hung around them. The paintings visible on the east wall, from left to right and top to bottom are: *Mythological Scene*; *Beauty in the Embrace of Death*; *Portrait of an Unknown Boy*; *Rocky Landscape with Washerwomen*; *St. Rose of Lima*; *Peasants Gazing at a Miracle*, *Bucolic Landscape*; *Tobias and the Angel*; *Holy Family*; *St. Paul the Hermit*; possibly *Madonna with*

779 Figure 239 is OL.1991.1.205. See “Who’s Who at Olana” for an explanation of the attribution and date of this photograph.

780 On May 25, 1885, the Churches traded in a piano and purchased a new one. See a bill from Chickering and Sons, “#69874 Rosewood Upright Piano \$450 / by upright Piano in exchange \$150 / [balance] \$300.” The serial number recorded on the bill is marked on a piano in the collection (OL.1980.1612), the piano that appears in this photograph.

St. Elizabeth and St. John; possibly *Nativity*.⁷⁸¹ On the south wall is Rembrandt's *Ecce Homo*, and the top of the frame for a horizontal painting is visible, but most of the painting is hidden by the piano.

Figure 240, by an unknown photographer, shows the Dining Room at some date after September 1891 and before May 1901.⁷⁸² The Federal sofa, the *cassone*, the cross-legged table, and the dining table have all remained approximately in their previous positions. Only one Thonet caned chair now flanks the *cassone* on the left, but another remains pulled up to the dining table. The inlaid taboret table is no longer visible nor is the armchair with tufted upholstery. Another armchair with an upholstered sling back is now visible in front of the couch. All the objects on top of the *cassone* are still in place, except for the vase with the elaborate handles. This vase has been moved to the cross-legged table and is seen there with at least four bowls, two inverted as in figure 239, as well as with other objects. The same rug appears on the floor, but the oriental throw rug visible on the print chest in figure 238 now lies on the floor in front of the *cassone*.

Again, the largest, centrally hung paintings remain, while other paintings have been substituted for the smaller works hung at the edges of the wall. The paintings visible from left to right and top to bottom are: *Mythological Scene*; *Beauty in the Embrace of Death*; *Portrait of an Unknown Boy*; *Harbor Scene with Shipping*; *St. Rose of Lima*; *Peasants Gazing at a Miracle*; *Bucolic Landscape*; *Rocky Landscape with Washerwomen*; *Judgement of Solomon*; *Girl with a Rabbit*; *Holy Family*; *St. Catherine of Alexandria*; *Bearded Saint*; and an unidentifiable painting.

Figure 241, by an unknown photographer, depicts the north wall of the Dining Room.⁷⁸³ The photo cannot date from before 1887, the year when the fireplace was installed, or from after

781 *Madonna with St. Elizabeth and St. John* (OL.1980.1911) and *Nativity* (OL.1980.1919) are virtually identical in size and are framed identically. In addition, both show groups of people gathered around the Christ child. Unless the image itself can be seen, it is nearly impossible to distinguish between these two pictures.

782 Figure 240 is OL.1985.432. This dating is based on the following facts: The painting *Girl with a Rabbit* appears here; it was purchased in 1889. The painting *Tobias and the Angel* no longer appears; this work was probably hung in the Studio soon after the completion of the studio wing in 1891. The rug seen here is that seen in figures 238 and 239, dated 1884 and 1891 respectively. A different rug appears by 1901 (figure 242). Furthermore, the paintings to the south of *St. Rose of Lima* replicate the hanging seen in a photo dating from about 1905, figure 244; however, the furniture arrangement is that of a 1901 photo, figure 243.

783 Figure 241 is OL.1986.378.21.B.

May 1901, when the next dated photo of the fireplace was taken.⁷⁸⁴ On the left is the same taboret table visible in earlier photos of the Dining Room, with a new Middle Eastern metal vessel on top. There is a fern in the vessel. Three scatter rugs are visible in the foreground. In the fireplace are two highly polished andirons. On the mantel itself, the niches, the leaf carving above and between the niches, and the beading around the triangular top appear to be gilded. Two Middle Eastern brass urns are on the two post shelves.

Figures 242 and 243, the first that can positively be dated to the tenancy of Louis and Sally Church, show the room on May 26, 1901.⁷⁸⁵ Figure 242 depicts the north side of the room with the fireplace. On the left is the dining table with the striped textile seen earlier and a potted fern. A Thonet bentwood chair is visible behind the table. Hiding the service entrance is a screen composed of carved wooden elements and painted panels. A cord is visible hanging from the window on the left. Three scatter rugs surround the fireplace and a new room-sized rug are visible in the center foreground, the second in the sequence visible in the Dining Room. The andirons are still in the fireplace. A pair of Middle-Eastern brass peacocks flanks the fireplace. There is at least one fireplace tool to the left of the left mantle column. A new pair of brass urns sits on the two mantle post shelves. Visible in the seven niches of the mantle are small brass figurines: (from left to right) lion facing right, elephant facing right, lion facing right, seated Buddha, lion facing left, elephant facing left, and lion facing left. In the right niche is a quattrocento-style painting of the Madonna and Child in an elaborate Gothic frame. In the corner is the campaign chair visible in figure 239, now covered with new upholstery. In the same corner stands a small round table with a doily and a tall banquet lamp with a mottled shade and the armchair with tufted upholstery seen in earlier photographs. In the far left corner the Federal couch is visible.

Figure 243 shows the east wall of the room. The couch has a pair of pillows on it and still retains its old upholstery in a small floral print. In the corner is a Thonet bentwood side chair and an unknown flat rectangular object (possibly a painting) stands next to it. The *cassone* and the objects on top of it are unchanged. The paintings visible from left to right and top to

784 Note also that this dating is consonant with the fact that the fireplace seems to have not yet been furnished with its brass niche figurines and peacock ornaments, which do appear in the dated photos.

785 Figure 242 is OL.1986.378.8.D; figure 243 is OL.1986.378.8.C. Although neither of these photographs is dated, duplicates of the images (in cyanotype) exist in the Ralph Good album, where they are labeled and dated. See the Ralph Good photo album, now in the possession of George Good III and Jean Good, Annville, Penn., copy in ORC. See also the entry for Ralph Good in “Who’s Who at Olana.”

bottom are: *Man with a Gourd*; *Transfer of the Galley Slaves*; either *Madonna and Child with St. Elizabeth and St. John* or *Nativity*; *St. Peter Penitent*; *Soldiers by a Tree*; *Mythological Scene*; *Beauty in the Embrace of Death*; *Portrait of Unknown Boy*; *Harbor Scene with Shipping*; *St. Rose of Lima*; the frame edge of *Peasants Gazing at a Miracle*; the frame edge of *Bucolic Landscape*.

Figure 244, presumably a photo taken by Hortense Ferguson Childs, shows the room as it was in about 1905.⁷⁸⁶ A number of changes have occurred, doubtless reflecting the preferences of Louis and Sally Church. A Thonet chair stands to the left of the *cassone*, upon which stands the same set of objects visible in figures 239, 240, and 243, though the camel and the stork have exchanged places. The Federal sofa has been moved to the right of the *cassone*, and in front of it stands a wooden carved pole fitted with a globe paper shade, serving as a lamp. To the right stands an armchair, possibly the tufted one, with a Middle Eastern throw on it. Behind the armchair stands a table covered with a textile. On the table are a variety of objects, including a pair of small lamps, a Persian coffeepot, and brass ewer. The dining table appears now in the southern section of the room, covered with a striped textile, possibly the same one that appeared earlier. A new large rug, the third in the sequence to appear in the Dining Room, covers the central floor area.

The paintings visible in figure 244 are, from left to right and top to bottom: *St. Rose of Lima*; *Peasants Gazing at a Miracle*; *Bucolic Landscape*; *Rocky Landscape with Washerwomen*; *Judgement of Solomon*; *Girl with a Rabbit*; *Holy Family*; *St. Catherine of Alexandria, Bearded Saint*; possibly *St. Joseph and the Christ Child*. On the south wall the following paintings are visible: *Annunciation to the Shepherds* and *Capriccio of Architectural Ruins*.

Figures 245-249, from an album assembled by Dortha Wentworth, show parts of the Dining Room / Picture Gallery in the late 1940s and 1950s.⁷⁸⁷ Figure 246 reportedly shows Ruben and Ellen Wilsey, parents of Dortha and long-time caretakers at Olana throughout the

786 Figure 244 is OL.1991.1.209. The image is found in a scrapbook kept by Hortense Ferguson Childs and now in the possession of her grandson, Charles Everard Child, Jr., Manchester, Vermont. An examination of other dated or datable photographs in the scrapbook leads to the conclusion that the image dates from around 1905. This photo appears in the scrapbook in several different exposures, and four loose original copies were donated to Olana. The entire scrapbook was photographed and is in ORC, see the Hortense Ferguson Childs photo album.

787 Figure 245 is OL.1980.1269.48; figure 246 is OL.1980.1269.50; figure 247 is OL.1980.1269.49; figure 248 is OL.1980.1269.59; figure 249 is OL.1980.1290. The first four images are from a photo album acquired through Dortha Wentworth; the fifth image is a loose photo from the same source.

twentieth century. Only a few changes have occurred since the photographs taken in 1901 and in about 1905 (figures 242, 243, and 244). A Colonial Revival teacart has been added to the right of the fireplace and is visible in figures 245 and 248. Behind the teacart in the niche the quattrocento-style painting of the Madonna and Child is gone and an inlaid Japanese panel is visible. The piano, last visible in the southeast corner in figure 239, can now be seen in figure 248 in the northeast corner of the room where presumably it had been moved before about 1905, when figure 244 again documents the southeast corner. The andirons, visible in figure 245, are now blackened. In figure 249, a carved wooden lamp, one of a pair extant in the Olana collections and also visible in figure 244, stands in front of the screen, and a silk drum shade has replaced the paper globe. A mounted moose head can be seen in figure 249 above the fireplace, another addition to the room.

Figures 250-256, photographs taken around 1960 by a member of the Lark family, are the first color photographs of the room and also the first detailed documentation of the west wall.⁷⁸⁸ The west corner of the south wall remains undocumented. Along the east wall, the piano remains in the north corner. To the right of it is a Thonet chair in figure 250, but in figure 251 it has been replaced by some sort of small stand. The cross-legged table is placed to the left of the *cassone* along the east wall. A variety of objects are seen on the table, including two silver candelabras, a Chinese porcelain bowl on a stand, and an orange iridescent Tiffany liqueur set. The carved armchair, last visible in figure 238 dating from 1884, appears in figure 251 in front of the piano. The *cassone* and the still life of objects upon it, along with the sofa, remain unchanged. Figure 252 shows one of the carved wooden lamps in the southeast corner. The west wall is visible in figures 253 and 254. Along the west wall stands a table upon which stand several silver objects, a Thonet chair, the other carved wooden lamp, and the screen. The rug visible since about 1905 in figure 244 remains. The dining table is not visible nor is the teacart.

Only a few changes in the hanging of the paintings are visible in figures 250-255, along with much new information. The *Bearded Saint*, last visible in figure 244 in the south corner of the east wall, and a small square picture, either *Nativity* or *Madonna and Child with St. Elizabeth and St. John*, last visible in figure 243 in the north corner of the east wall, have now exchanged

788 Figure 250 is OL.1988.745.208; figure 251 is OL.1988.745.201; figure 252 is OL.1988.745.214; figure 253 is OL.1988.745.200; figure 254 is OL.1988.745.202; figure 255 is OL.1988.745.215; figure 256 is OL.1988.745.216. For further information on the dating of the photos, see entry for Charles T. Lark, Jr. in "Who's Who at Olana."

places, as seen by comparing these photos with figures 250 and 252. The painting below them, identified tentatively in figure 244 in the south corner of the east wall as *St. Joseph and the Christ Child*, is now definitely identifiable in that location in figure 252. On the west wall, shown in figures 253, 254, and 255, appear from left to right and top to bottom: *St. Jerome; Marine Battle; St. Francis; Annunciation; Madonna Enthroned; Interior with Dead Game; Rocky Landscape in Calabria, Southern Italy; Bella Donna; St. Paul the Hermit*.

Figures 257-262 were taken by Richard Wunder on September 16, 1964, shortly after the death of Sally Church.⁷⁸⁹ These photographs thoroughly document the eastern half of the room. None of the furniture appears to have moved since the Lark photos taken in about 1960, but there are some additions. The teacart is back to the right of the fireplace along the north wall, and a cabinet with a painted or embroidered front appears along the south wall in the east corner. A ceiling fixture appears in figures 257, 258, and 261, the first such fixture visible in the Dining Room / Picture Gallery. It is an electric chandelier that probably dates from the first decades of the twentieth century. The objects also appear unchanged. All of the paintings visible on the east wall in the Lark photos dating from about 1960 are still in their previous positions.

CONCLUSIONS

The most important feature of Olana's Dining Room / Picture Gallery is its dual role as a place for eating and a place centered on the arts, especially the visual arts. While other dining rooms held art, at Olana, art was the focus. Many activities took place in the Dining Room / Picture Gallery: meals of varying degrees of formality, looking at and talking about art, and musical entertainment's; all of these were facilitated by a carefully contrived atmosphere.

Meals utilized produce grown on Olana's own farm, meat obtained locally as well as an occasional import from more distant places. Though a few exotic dishes were served, the surviving receipts and other documentation suggest that the cooking at Olana was typical of the fare served in other upper-class homes in America. The recipes were mostly neither very simple nor very complex; it was neither farmhand food, nor haute cuisine. In general, the Churches showed both concern for wholesome, nutritious food and an affection for eating well. As time

789 Figure 257 is OL.1990.104.222; figure 258 is OL.1990.104.223; figure 259 is OL.1990.104.224; figure 260 is OL.1990.104.225; figure 261 is OL.1990.104.227; figure 262 is OL.1990.104.226. For more information on the dating of these photos, see the entry for Richard Wunder in "Who's Who at Olana."

went on and the health of the master and mistress of the house declined, interest in food probably slackened. Some degree of formality was always observed, for a waitress or waiter was employed at Olana throughout the nineteenth century. Different serving styles were used. Sometimes, especially when guests were present, meals were served *à la russe* -in courses, with each course on a different set of china. Sometimes, as Grace King noted, there was "great abundance of everything on the table" -that meal was apparently not served in courses. The first meal Grace King had at Olana, where all wore formal evening dress, was probably among the most ceremonial of the dinners served at Olana. All meals were taken in the Dining Room / Picture Gallery; the terraces and porches of Olana were not used for meals.

Some of the activities that took place in the Dining Room were focused on music played on the piano. The piano provided background music to events taking place in the Court Hall, but it also was used for family recitals and even for solitary amusement, as Emma Carnes recorded in her diary.

Conversation certainly provided much entertainment in the Dining Room, and discussions begun over meals must have continued around the fire. Also, before about 1890 the Dining Room would have been the main room to look at prints, photographs, and sketches, for the print chest was here, and the works could be spread out on the dining table. The presence of the works on paper as well as that of the old masters and the array of decorative objects must often have led to discussions about art. The very design of the room, the only public room without a view, would have focused attention indoors and onto the furnishings. By putting a decorative textile on the table between meals, an appropriate surface for looking at art was provided. Such a textile is clearly seen in photographs of the room dating from the restoration period (figures 238, 239, 240, 242, and 244).

In fact, the room was an art gallery first and only secondarily served as a dining room. Its architecture was devised with this role in mind. The room is lofty, its walls are largely unbroken, and it receives even, north light – all these architectural features are typical of galleries and untypical of dining rooms. Indisputably, the paintings were the paramount decoration of the Dining Room. Frederic Church may have planned to fresco the frieze, which would have further focused attention on the art of painting. All commentaries on Olana name this space as an art gallery before mentioning its role as a dining room.

In contrast to other rooms at Olana, which contain furnishings drawn from many cultures, the furnishings of the Dining Room established art historical connections to the old world, especially the Europe of a few centuries earlier. The *cassone*, the screen, and the carved armchair are all distinctly European and thus relate to the paintings. Both furniture and paintings either date from or were made in the style of the fifteenth through the seventeenth centuries, the premodern period in a nineteenth century assessment of history. Frederic Church loosely termed the atmosphere that of "four hundred years back." Other furniture, such as the cross-legged table and the dining table, suggest an even earlier, medieval epoch, while the Federal sofa represents the growing interest in America's history. With their furniture and paintings in historical styles the Churches did not hope to present an accurate history lesson. Frederic Church's own commentary on collecting old masters and his subsequent repainting of them suggests that our twentieth century focus on recapturing the original appearance of old master paintings and knowing the authorship of them was of limited interest to him. Likewise, the furniture in the room shows an eclecticism of style. Clearly, the Churches did not seek to accurately represent any one historical epoch; rather, they meant to suggest the romance and appeal of Europe of a few centuries ago. They felt this was an appropriate atmosphere for themselves and their guests and, perhaps most important, for their children.

Olana's Dining Room / Picture Gallery is one of few surviving examples of nineteenth century historicism, that is, a nineteenth century view of history. The paintings represent an intact American collection of old masters, perhaps the only one assembled by a major artist, and are still displayed in the setting for which the collection was created. Few others like it exist anywhere else in the world. This collection is therefore a unique example of the American taste for the Old World. Most major old masters in America, the works now in museum collections, came to this country in the late nineteenth century, and many were originally displayed in settings comparable to Olana's, where atmosphere was more important than authentic attributions and the original appearance of individual artworks. Recreating Olana's Dining Room / Picture Gallery, not only recaptures the Churches' preferences and ideas about their collection but also resurrects the era's understanding of the old masters.

Some conservation and restoration priorities thus emerge. First, the old master paintings collection should be restored, as outlined in the "Recommendations" section devoted to the paintings. Second, the large center rug should be reproduced, because this, more than any other

single element, will recapture the original color scheme of the room. Third, further research should be conducted to determine what objects might be used to exemplify the activities that took place in the Dining Room / Picture Gallery, and a schedule for displaying these objects on a rotation should be implemented. This will make the room more "alive" and will give visitors reasons to revisit Olana. The dining room, with its unusually varied and well-documented activities, provides a rich opportunity for such rotating displays. Fourth, the items recommended for the print chest should be reproduced and acquired in as timely a fashion as possible. This will not only furnish that area but will also provide a study collection that can be used in educational programs. Finally, the feasibility of renewing the metallic finishes within the stenciling should be examined. The original aesthetic balance struck between the gilded picture frames, the brass of the fireplace, and the stenciling is now lost, and the room will never regain its balance until the metallic finishes are either restored or their effect is explained through the interpretation of the room.

RECOMMENDATIONS

Floor Coverings

Three extant scatter rugs and one reproduction of a large center rug are recommended for the Dining Room / Picture Gallery. Documentary evidence indicates other scatter rugs were used in the doorway leading to the pantry and under the screen, but these are not recommended because the tour carpet takes this path. Figures 238, 239, and 240 clearly show the presence of a large, nearly room-sized center rug, only a fragment of which is still extant. The original rug, with its bold pattern and colors, was probably chosen with reference to the color scheme of the walls and stencils and the filtered light from the windows. A reproduction will reestablish this interrelationship.

Extant Objects

ACCESSION NO.: OL.1981.819

HFR: 1

OBJECT DESCRIPTION: RUG

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: in front of fireplace

DATE: 1875-1890

MAKER: unknown maker

ORIGIN: Hamadan, Persia

MATERIALS: wool

COMMENTS: Visible in this location in figures 239 and 241.



ACCESSION NO.: OL.1981.826

HFR: 2

OBJECT DESCRIPTION: RUG

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: in front of sofa

DATE: 1903

MAKER: unknown maker

ORIGIN: Caucasus Mountains

MATERIALS: wool

COMMENTS: A small rug is visible to the east of rug OL.1981.819 in figures 239, 241, and 242. OL.1981.826 is recommended for this position because it is similar in size and design to the rug seen in the photographs. This is a rare, signed, and dated prayer rug; the date and signature, in Arabic, are woven into the design. Although the rug was made in 1903 and thus could not have been in the house during the restoration period, it is included here because its design is consonant with that of rugs from the restoration period and because it is such a rare item.



ACCESSION NO.: OL.1981.265

HFR: 3

OBJECT DESCRIPTION: RUG

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: in front of HFR 7

DATE: c. 1890s

MAKER: Ferahan

ORIGIN: western Persia

MATERIALS: wool and cotton

COMMENTS: This rug is visible in figure 240 on the floor in front of the *cassone*, and it is recommended for that position. It is also visible in figure 238 used as a drape for the print chest. This rug cannot be used in the latter location, because the print chest will be recommended for the west wall, along the tour path; there the rug would be subject to possible handling by the public.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced, based on OL.1982.876

HFR: 4

OBJECT DESCRIPTION: RUG

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: center of the room

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: The same large center rug is visible in figures 238, 239, and 240, spanning the years from 1884 to 1891. OL.1982.876 is one corner of this rug, rebound using fragments of the original border. In its present state, this rug is too fragile and too small to be used in the dining room. A reproduction should be made using this rug as a document.



Window Treatments

There is no evidence that window coverings were ever used in the Dining Room/ Picture Gallery. The absence of curtain fixtures and the presence of double-glazing, which provide the insulation otherwise supplied by curtains, both indicate that the windows were meant to be left uncovered. Furthermore, like other rooms designed in the nineteenth century for picture viewing, the dining room has north windows, which admit the most even natural light obtainable. No curtains or shades are needed for moderation. This low, even light is also consistent with the medieval mood Church sought for this room. For all these reasons, no window coverings are recommended for the Dining Room / Picture Gallery.

However, it is recommended that UV filers be applied to the windows in the Dining Room / Picture Gallery. This is especially important since the use of extant rather than reproduction rugs will be recommended for this room, due to the very low natural light levels here.

Furniture

The written documentary evidence concerning the use of the Dining Room / Picture Gallery, as much as photodocumentation, determines the placement of furniture. A conversational group is recommended for the northeast corner, consisting of the sofa, two armchairs, and a side table. Abundant documentation places the sofa in the northeast corner through the 1890s. Three separate armchairs are documented in this corner: the carved armchair, the leather armchair, and

a sling-back chair that is recommended for the Court Hall. One of these armchairs always appears in the photographs. No single photograph, however, documents the entire corner. The presence of the sofa, a side table, and at least one armchair at the fireplace end of the room suggests that this corner served as a sitting area. Logic also suggests that conversations begun over a meal would continue in such a sitting area, especially if a fire warmed the spot. Furthermore, there is ample room for the sofa, two armchairs, and a side table. Therefore, all this furniture is recommended to form a conversational grouping near the fire.

Though no direct evidence exists regarding the location of the print chest in the Dining Room / Picture Gallery after 1884 (indeed, no evidence exists documenting it at Olana after that date until it was found in the attic by Richard Slavin), it has been included to facilitate interpretation of one of the most significant ways the Dining Room / Picture Gallery was used - as a place to view the Churches' collection of unframed art. Hortense Ferguson Childs's reminiscences clearly establish that flat art, specifically Frederic Church's sketches, were examined on the large table. Furthermore, the room, with its collection of paintings, must have prompted discussions about art, which would in turn have led to references to specific works depicted in Frederic Church's sketches or works in the extensive collection of drawings, photographs, and prints after works of art. Such material would have been stored in a print chest, one kept close at hand. Therefore, the inclusion of Olana's second print chest in this room is recommended.

The Dining Room / Picture Gallery was also used for entertainments, many of which were centered around the piano. In the 1890s the piano was in the southeast corner of the room, the location for which it is recommended. From this spot it could easily be heard in the Court Hall, where tableaux vivants would be performed on the landing. Those listening to piano music might sit either in the campaign chair nearby or in the conversational group near the fire, or even in the Court Hall. Finally, if a jocular letter from Theodore Winthrop Church can be believed, the Dining Room / Picture Gallery might also have served as a room for dancing, the only room large enough to have been so used. The piano would have provided the music.

Though specific locations are recommended here for the Thonet dining chairs, the campaign chair, both armchairs, and the taboret table, these pieces should not remain entirely static. As noted in the entries on the individual objects, evidence exists to indicate that they were moved as needed for the various purposes of the room. These pieces should be positioned to

coordinate with the objects selected to represent these activities, as outlined in the "Accessories and Transient Objects" sections.

Extant Objects

ACCESSION NO.: OL.1979.22

HFR: 5

OBJECT DESCRIPTION: SOFA

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: northeast corner

DATE: c. 1800

MAKER: unknown maker

ORIGIN: New York

MATERIALS: wood, fabric, and brass

COMMENTS: This Federal sofa is visible in this location in figures 239, 240, 242 and 243, which date from between 1891 and 1901. Later photographs from the twentieth century show the sofa against the east wall to the south of the *cassone*. The sofa is covered in a floral print on a white or cream-colored ground. Later photographs show it upholstered in a diaper pattern composed of dots set within a grid pattern. In the 1970s evidence of the diaper pattern upholstery was noted on the sofa, and a bolt of the same textile was located. The sofa was reupholstered in 1993-94 using this bolt; thus the early-twentieth century upholstery treatment was reinstated. At some date, the sofa should be reupholstered using a floral fabric resembling that seen in the photos dating from the restoration period.



ACCESSION NO.: OL.1979.9.1-9

HFR: 6

OBJECT DESCRIPTION: DINING CHAIRS

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: various

DATE: c. 1875

MAKER: Thonet Brothers

ORIGIN: Austria

MATERIALS: beech and cane

COMMENTS: These bentwood dining chairs by the Thonet Brothers are visible in figures 238, 239, and 240 as well as in most of the photographs of the Dining Room / Picture Gallery dating from the later twentieth century. Such light and portable dining chairs were commonly rearranged as needed in the course of the day - around a dining table, pulled up to other seating furniture or the fire, etc. When not in use, they were usually set along the circumference of a room. The photodocumentation from the nineteenth and early twentieth century supports the following locations: two chairs flanking the *cassone* are seen in figures 238 and 239; one is seen to the left of the *cassone* in figures 240 and 244 (without one to the right of the *cassone*); one is seen pulled up the dining table in figures 238, 239, 240, 242, and 244; one is seen on the southeast wall in figure 244. Though documentation exists for the north wall and the fireplace, the chairs are never visible there. In addition to photodocumentation, security and conservation issues dictate the placement of the chairs as barriers in front of *Christ in the Garden* and *Rocky*

Landscape in Calabria, Southern Italy. Therefore the following arrangement of the chairs is recommended: two flanking the *cassone*; one to the right of the piano; one under *Christ in the Garden*; two flanking the candlestand under *Rocky Landscape in Calabria, Southern Italy*; three around the dining table. However, these locations should not be considered absolutely static; the dining chairs may be moved to enhance other transient arrangements, such as when the dining table is set for dinner or when there is a conversational grouping in front of the fire.

These chairs can be firmly attributed to the famous manufacturer of bentwood furniture, the Austrian firm of Thonet Brothers. Eleven of the fifteen chairs in this suite are labeled, and a check, dated 1875, to Thonet Brothers survives (ESCP). The founder of the firm, Michael Thonet, invented a process for steaming and boiling beech wood so that it could be bent and formed, then designed furniture that could be assembled from a limited number of components. Thus, the components could be mass-produced at low cost and shipped and assembled at the sales room. By 1850 Thonet began manufacturing on a large scale and took his sons into partnership, forming the company Gebrüder Thonet, known in the United States as Thonet Brothers. Showrooms were opened all over Europe; a New York City show room opened in 1873. Olana's chairs are Thonet Brothers model #17. Bentwood furniture was popular not only because of its low cost; it was also easily portable and very durable, and its simple design meant that it was easy to clean, thus making it especially suitable as dining furniture. By the late nineteenth century, there were many companies besides Thonet Brothers manufacturing bentwood furniture.⁷⁹⁰



ACCESSION NO.: OL.1979.28

HFR: 7

OBJECT DESCRIPTION: CASSONE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: pre-19th century and 19th century elements

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: wood

COMMENTS: This *cassone* is visible in this location in figures 238, 239, 240, 243, and 244 as well as in photos dating from the later twentieth century. The *cassone* was never moved from this location, and it always bears essentially the same arrangement of Middle Eastern and Chinese metalwares and the same textile cover.

This *cassone* is probably an assembled piece. It is composed of front and side panels that date from the sixteenth or seventeenth century. These are set in a nineteenth century body composed to hold them and covered by a nineteenth-century carved lid. Such assembled pieces were common in the nineteenth century and could have been purchased during the Churches' visit to Italy in late 1868 and early 1869.



790 Zelleke, Ottillinger, and Stritzler, *Against the Grain*, 14-15; Wilk, *Thonet*.

ACCESSION NO.: OL.1980.9

HFR: 8

OBJECT DESCRIPTION: TABORET TABLE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: center of the room

DATE: 1865-1880

MAKER: unknown maker

ORIGIN: Middle East

MATERIALS: wood, ivory, tortoise shell, mother-of-pearl

COMMENTS: In figures 238 239 this taboret table appears standing away from the east wall to the right of the *cassone*; it is recommended primarily for this location. The table appears also to the west of the fireplace, holding a large fern (figure 241); however, this location cannot be recommended for placement of the table since it would then block the tour path. A secondary location is recommended near the conversational grouping of the sofa and the two armchairs (HFR 5, 16, and 17).

Inlaid Middle-Eastern tables like this one were common in fashionable interiors of the late nineteenth century, where they were used to serve coffee and tea as well as for other incidental uses. Such tables were lightweight and portable and would have been moved about the room as required. The Churches probably used this table for these purposes.



ACCESSION NO.: OL.1980.6

HFR: 9

OBJECT DESCRIPTION: TABLE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 1860-1865

MAKER: unknown maker

ORIGIN: New York

MATERIALS: walnut

COMMENTS: This cross-legged table is visible in this location in figures 239 and 240, where it is covered by a striped and fringed textile and an arrangement of vases and inverted bowls. It is also visible in a photograph dating from about 1865 of Church's New York City studio, where it is used as a desk (see figure 201, discussed in ch. 19). It is visible against the west wall in the unfinished 1884 painting (figure 134) of the Court Hall by Walter Launt Palmer.



ACCESSION NO.: OL.1980.1612

HFR: 10

OBJECT DESCRIPTION: UPRIGHT PIANO

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 1885

MAKER: Chickering and Sons

ORIGIN: Boston

MATERIALS: wood, brass, silk, leather, wool, steel, and ivory

COMMENTS: Visible in this location in figure 239. Visible in the northeast corner in figure 238 and in the photos dating from the late twentieth century. The sofa is visible in the northeast corner in figures 242 and 243, which date from 1901, suggesting that the piano remained in the southeast corner. By the time figure 244 was taken, in about 1905, the southeast corner was occupied by a table, suggesting that the piano had been moved back to the northeast corner. Because evidence exists to document the piano in the Dining Room / Picture Gallery (see "Evidence" section) and because moving the piano would have been difficult and possibly harmful to the instrument, it seems likely that the piano remained in the location documented by figure 239. In both figure 238 and figure 239 the piano blocks a portion of the painting hung above it.

The piano relates to a bill from Chickering and Sons, New York, dated May 25, 1885: "#69874 Rosewood Upright Piano . . . \$450/ & By Upright Piano in Exchange . . . \$150 / \$300."⁷⁹¹ The piano that Church traded in is visible in figure 238.



ACCESSION NO.: OL.1980.1613

HFR: 11

OBJECT DESCRIPTION: PIANO STOOL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: in front of HFR 4

DATE: 1865-1880

MAKER: unknown maker

ORIGIN: possibly New York

MATERIALS: wood, metal, and cut velvet, horsehair, and leather upholstery

COMMENTS: Suggested for this location because of its logical association with the piano.

The faded cut-velvet upholstery was a deep crimson color with a contrasting gimp and possibly a fringe. Only a minute fraction of gimp survives. Research should be done to ascertain whether this is the original upholstery.



ACCESSION NO.: OL.1979.29

HFR: 12

OBJECT DESCRIPTION: PRINT CHEST

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall, south corner

DATE: c. 1870 - c. 1880

MAKER: unknown maker, possibly designed by Frederic Church

ORIGIN: possibly New York

MATERIALS: oak and brass

COMMENTS: This print chest was probably designed by Frederic Church and made by a local carpenter. Its mahogany construction, chamfered corners, bead moldings, and the overall functionalist approach to design are typical of other pieces at Olana designed by Church, including OL.1981.1105, a larger print chest in the Studio. Until the print chest in the Studio was constructed, probably around 1890, specifically for the new Studio, this print chest was the

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primary storage facility for the Churches' unframed art, such as prints, photographs, and original drawings. This print chest appears in figure 238, dated 1884, and then does not appear again in any photos of the house; it was found by Richard Slavin in the attic. Since strong evidence exists to indicate that the Dining Room / Picture Gallery was used for viewing flat art during the nineteenth century, the print chest is recommended for this room for interpretive purposes. A table is documented in this location in figure 134, then again in the later twentieth century; the print chest is recommended instead of that table.



ACCESSION NO.: OL.1979.15.2

HFR: 13

OBJECT DESCRIPTION: CANDLE STAND

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall, center

DATE: probably 1870s or 1880s

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, metal brackets

COMMENTS: As the tour carpet runs directly along the west wall, this candlestand is recommended for the space below the large painting, *A Rocky Landscape in Calabria, Southern Italy* to protect it from getting bumped into.

Candlestands of similar configuration were a very common feature in the eighteenth century in America and Europe. Such stands would have held a candle or some other lighting source and could have been easily moved to wherever light was required. Both this candlestand and a matching piece recommended for the East Parlor were probably made in America in the 1870s or 1880s in the spirit of earlier pieces.



ACCESSION NO.: OL.1978.4

HFR: 14

OBJECT DESCRIPTION: FOLDING SCREEN

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: Wooden screen c. 1889; paintings 17th or 18th century

MAKER: unknown maker

ORIGIN: wooden screen: probably New York City; paintings: probably Italy or Spain

MATERIALS: wood, oil on canvas, paper, and metal hardware

COMMENTS: This screen is a composite piece of art furniture, made of a wooden frame probably produced around 1889 and much older paintings. This screen relates to a bill from L. A. Lanthier, a New York City dealer in art furniture and antiques. The bill is dated May 4, 1889, and includes a \$200 charge for "1 Oak Screen."⁷⁹² The four panels in this folding screen are allegorical representations of four of the five senses. Elaborately costumed ladies hold attributes identifying them with a sense: a guitar-playing lady stands for hearing, a lady with her hand over a brazier stands for touch; a lady picking a piece of fruit from a bowl stands

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for taste, and a lady doing embroidery stands for sight. The sense of smell is missing. The panels were probably produced in Italy or Spain, in the seventeenth or eighteenth century. They may once have been part of an architectural ensemble.



ACCESSION NO.: OL.1982.1764

HFR: 15

OBJECT DESCRIPTION: TABLE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: c. 1870

MAKER: unknown maker

ORIGIN: United States

MATERIALS: walnut and canvas

COMMENTS: In figure 242 the folding screen (HFR 14) is positioned in front of the door to the Butler's Pantry in such a way as to indicate that a table stood behind it. Such a table would logically be used to hold food and tableware during the course of a meal. Vera Dietz remembers a table being behind the screen to hold food before it was served. The following listing appears in the O. Rundle Gilbert inventory: "182. . . . VICTORIAN WALNUT TABLE DESK/Inlaid green buckram top, turned legs . . . L. 45" . . . \$25.00," and it appears on the list directly preceding the screen. OL.1982.1764 has been identified as this table.



ACCESSION NO.: OL.1979.23

HFR: 16

OBJECT DESCRIPTION: CARVED ARM CHAIR

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: center of the room, in front of fireplace

DATE: 1850-1860

MAKER: unknown maker

ORIGIN: United States

MATERIALS: oak and upholstery

COMMENTS: This carved armchair is visible in this location in figures 134 and 238 and in photographs from the late twentieth century. It is also visible in a photograph dating from about 1865 of Church's New York City studio (figure 201, discussed in ch. 19). Though this chair does not appear in later photodocumentation of the Dining Room / Picture Gallery, it might have existed there but remained out of the camera's scope. This chair is recommended on the basis of figure 238 and for interpretive purposes, to relate to the furnishings from Church's studio. It forms part of a conversational group with the sofa and the leather armchair (HFR 5 and 17), and as such it should not remain absolutely static, but should be positioned in relation to the other furniture. When the chair was in the studio it was apparently covered with a jaguar skin (see ch. 19, "The Studio"). The present upholstery, a wool velvet print with Arabic lettering, was undoubtedly chosen specifically for Olana. This upholstery should be reproduced.



ACCESSION NO.: OL.1982.1781

HFR: 17

OBJECT DESCRIPTION: LEATHER ARMCHAIR

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: center of the room, in front of sofa

DATE: 1860s-1870s

MAKER: unknown maker

ORIGIN: United States

MATERIALS: wood, stuffing, leather-like upholstery

COMMENTS: This leather armchair appears in the northeast corner of the Dining Room /Picture Gallery near the sofa in figures 239, 242, and 243. It forms part of a conversational group with the sofa and the carved armchair (HFR 5 and 16), and as such it should be positioned in relation to the other furniture. Although the chair has fittings for a reading arm, the arm itself is not extant and does not appear in any of the photographs.



ACCESSION NO.: OL.1981.745

HFR: 18

OBJECT DESCRIPTION: TABLE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: next to HFR 17

DATE: 1890-1900

MAKER: unknown maker

ORIGIN: United States

MATERIALS: maple

COMMENTS: Visible in this location in figures 242 and 243. Visible on the table is a tall kerosene banquet lamp with a mottled shade and a doily.



ACCESSION NO.: OL.1979.30

HFR: 19

OBJECT DESCRIPTION: CAMPAIGN CHAIR

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: center of the room, in front of piano, HFR 10

DATE: 1860-1875

MAKER: unknown maker

ORIGIN: New York

MATERIALS: walnut and cut-velvet upholstery

COMMENTS: This campaign chair is visible in this location in figure 239. This chair should be positioned in relation to the piano and/or the dining table, as discussed in the "Accessories and Transient Objects" section. In figure 239 the back of this chair is covered in a patterned upholstery incorporating light-colored blocks strung on a medium-toned band; this upholstery should be reproduced.



ACCESSION NO.: OL.1981.337

HFR: 20

OBJECT DESCRIPTION: DINING TABLE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: slightly south of center

DATE: 1870-1875

MAKER: unknown maker

ORIGIN: United States

MATERIALS: walnut and metal hardware

COMMENTS: Visible in this location in figures 238, 239, 240, and 244. The dining table appears in other locations as well, indicating it was moved and extended as the occasion demanded. Although the predominance of evidence indicates this location, the table need not be static, and the objects on it can change, as indicated in the "Accessories and Transient Objects" section of this chapter.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced, based on OL.1981.653

HFR: 21

OBJECT DESCRIPTION: PAIR OF WICKER FOOTSTOOLS

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: under HFR 20

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Two wicker footstools are visible in this location in figure 238 under the dining table. They seem identical to a footstool in the Olana collections (OL.1981.653), which is recommended for the Court Hall. This footstool should be reproduced, and the reproductions should be placed under the dining table.



ACCESSION NO.: to be reproduced

HFR: 22

OBJECT DESCRIPTION: FLOOR LAMP

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: In figure 239 a floor lamp is visible next to the sofa. It is a pole-type kerosene lamp fitted with a light-colored glass shade and tripod feet. Research should be conducted to determine if a reasonable facsimile can be purchased, and if this is not the case, a reproduction should be made using figure 239 as documentation.



Objects Mounted to Walls and Ceilings

The art on the walls of the Dining Room /Picture Gallery consists entirely of the Churches' collection of old master paintings. About one half of the extant old masters from the collections at Olana are displayed this room. This half however, includes many of the most significant of the old masters.

As the general evidence and the recommendations below state, the Churches' collection was not completed until the late 1890s. Before that, paintings were added to the collection, some paintings were rehung, and some remained in their original position. A few generalizations can be made, however. One hub for the east wall and one hub for the west were established early with the central hanging of *St. Rose of Lima and A Rocky Landscape in Calabria, Southern Italy* respectively. The larger paintings tended to be hung near these two very large paintings, with the smaller paintings hung closer to the edges of the walls, often grouped in pairs. The two hub paintings were never moved, and in general, the closer a painting is hung to them, the less frequently it was moved. The paintings along the edges of the east and west walls were rehung the most frequently.

The photodocumentation reveals several facts upon which the recommendations below are based. The southeast portion of Dining Room /Picture Gallery is the most heavily documented. The southeast section of the east wall is documented in 1884, in about 1891, around 1892-1900, and around 1905. Between these last two photos no changes in the hanging occurred, and in the interval between the photos taken in about 1905 and those taken in the 1960s only one small painting was moved. The west and southwest walls are not documented until the early 1960s; however, the very large paintings on these walls, *A Rocky Landscape in Calabria, Southern Italy and Christ in the Garden*, could not physically fit into many other spaces at Olana. Since no mention is made of them hanging elsewhere, it is assumed that they always hung in these spots. The northeast corner of the east wall is first shown in figure 243, a photo dating from 1901, and it next appears in the photos taken in the early 1960s. A comparison of figures 243 and 244 with figures 251 and 252 shows that only one change was made to the east wall during the tenure of Louis and Sally Church: two small paintings (OL.1980.1913 and either OL.1980.1911 or OL.1980.1919) were transposed. This is a strong indication that the couple wanted to keep the hanging that they had inherited.

Though Olana's restoration date is 1891, the documentation clearly shows that the "final" hanging for the Dining Room /Picture Gallery, the one most satisfactory to Frederic and Isabel Church, was the one arrived at sometime in the late 1890s. Frederic Church acquired a large painting in 1895, a portrait entitled *Sor Pudenciana*, which was hung in the Studio.⁷⁹³ This may have prompted a rehangings of the southeast corner of the Dining Room /Picture Gallery, for at least one work appearing in the 1891 photo (figure 239), *Tobias and the Angel*, was eventually moved to the Studio. The photos dating from the twentieth century show virtually no further rehangings of these walls.

Research conducted over the last several years has determined that in most cases the Churches' attributions for paintings were incorrect. This is not surprising; the art and science of connoisseurship of old master paintings was in its infancy during the decades that Olana's collection was accumulated. Art historical research and chemical tests are now routinely employed by experts in all eras of painting when they hope to determine the authorship of artworks. Still, the most valuable tool any connoisseur develops is his or her "eye" - the ability to compile a mind's-eye encyclopedia of images firmly documented to artists and to recognize similar characteristics when they appear in other artworks. In order to determine the basic facts about each of the old masters at Olana -the date each canvas was painted, the country or region where it was produced, the name of the painter who produced it, and the subject it portrays - a campaign of letter writing and visits was undertaken. Experts in various fields of painting were invited to express their opinions on each of the old masters; they were either shown photographs of the artworks or visited the site itself. Over time, each painting has been examined by several experts. For most paintings a consensus has emerged concerning the dates when they were painted, the regions or countries where they originated, and sometimes also concerning the painters who created them. This consensus is summarized in the individual HFR entries; the correspondence and summaries of comments made on site visits or upon viewing photographs can be found in the individual accession files. Research on these paintings continues, of course; more detailed and specific information will result.

A set of papers compiled by Frederic Church documents the old master paintings, as described in the "Evidence" section. These are given the following shortened names within the recommendations: the inventory dating from about 1869, which was compiled upon the

793 Garczynski, "A Forgotten Artist."

Churches' return from Europe (OL.1985.608), is called "c. 1869 inventory"; the address book dating from about 1869, which lists some paintings (OL.1983.304), is called the "address book"; the list made in about 1869 of paintings held by the Cooper-Hewitt Museum (OL.1917.4.1494-5) is called the "Cooper-Hewitt list"; and the formal list drawn up after the Shaw sale (OL.1985.609) is called the "post-1880 list." These nineteenth century documents indicate the Churches' attributions of their paintings as well as the origin of artworks and when they entered the collection.

The display of the old master collection at the site is dependent upon commitment to its research and conservation. Virtually every one of the works recommended for display is in need of major conservation, which must proceed concurrently with further research. Presently displaying endangers many of the paintings, because of poor framing and active lifting of paint surfaces. Research on some is especially difficult due to grossly discolored varnishes. At the same time, the significance of Olana's old masters as one of the few intact examples of nineteenth-century taste dictates an innovative approach to conservation. Though the goal of conservation is usually to recover the original artist's aesthetic intentions, here at Olana the goal is to recover the appearance of the work during the Churches' ownership. This principle means that new policies and guidelines for conservation must be established and articulated. Research regarding the Churches' thoughts concerning the collection must help shape these policies and guidelines. The result will be a recovering of the Churches' original intentions for the collection of old masters.

Extant Objects

ACCESSION NO.: OL.1980.1944

HFR: 23

OBJECT DESCRIPTION: PAINTING, *Man with a Gourd*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 18th century

MAKER: unknown maker

ORIGIN: Italy, probably Venice

MATERIALS: oil on canvas; wood, gilt, and gesso frame

COMMENTS: Visible in this location in figures 243, 250, 257, 258, 259, 260, and 262. The painting is marked number "33" on the canvas. In the c. 1869 inventory number 33 is "33 old head-with gourd by Piazzetta 40." The Cooper-Hewitt list records "Head of a man-Piazzetta Veneziano." Furthermore, the stretcher is inscribed "Piazzetta" in black paint. These documents leave little doubt that the Churches attributed the painting to Giovanni Battista Piazzetta, an

eighteenth century painter who worked largely in Venice. While modern experts do not believe that the painting is by Piazzetta himself, most agree that it probably was executed by a follower of Piazzetta and was painted in Venice or in the Veneto region the eighteenth century. The painting is a *tête d'expression*, a character study documenting a specific personality or ethnic type. It may be a copy of a particular painting by Piazzetta or another artist.



ACCESSION NO.: OL.1980.1921

HFR: 24

OBJECT DESCRIPTION: PAINTING, *Transfer of the Galley Slaves*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 1735-1745

MAKER: Alessandro Magnasco

ORIGIN: Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 243, 250, 257, 258, 259, 260, and 262. There is little evidence indicating where the Churches purchased this work or what they thought of it. On the other hand, by the 1960s the canvas had been connected to Alessandro Magnasco by modern art historians. Recently, the author of a monograph on the painter has firmly attributed the Olana canvas to Magnasco and has published it as the missing panel in a cycle of works depicting the trial, conviction, and punishment of a group of prisoners. Olana's canvas represents a group of prisoners being transferred to a jail; they are destined to become galley slaves. The iconography of the cycle is related to the rise of humanitarian ideas and the Enlightenment.



ACCESSION NO.: OL.1980.1919

HFR: 25

OBJECT DESCRIPTION: PAINTING, *The Nativity*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: c.1650-c.1700

MAKER: unknown maker

ORIGIN: Italy, perhaps Genoa

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Possibly visible in this location in figure 243 and possibly visible in figure 239 in the south corner of the east wall. The frames of this painting and of OL.1980.1911 are identical, and the two paintings are nearly identical in size; therefore, distinguishing between them is difficult.

The number 61 is painted in the lower right corner of the canvas. The c.1869 inventory lists number 61 as "Adoration of the Magi small." Although the Churches may earlier have believed that the canvas represented the Magi's visit to the Christ child, later they identified the subject as the Nativity. This canvas was probably the one exhibited in 1873 at the Metropolitan Museum of Art in a show of loaned works as "*Nativity* - Artist Unknown." In the catalog the canvas is

listed as being from Church's collection, and the measurements listed match the work. The painting appears to be a copy of a composition by Bartolomeo Biscaino that was issued as a print around 1650. The Olana canvas reproduces the Biscaino composition and was probably painted in the seventeenth century, perhaps in the region of Genoa, Italy.



ACCESSION NO.: OL.1980.1932

HFR: 26

OBJECT DESCRIPTION: PAINTING, *St. Peter Penitent*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: Late 17th century or early 18th century

MAKER: unknown maker

ORIGIN: perhaps France or Flanders

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 243 and 250. A plaque still on the frame reads "St. Peter Penitent / Guido Reni, " and an old label glued to the stretcher, perhaps one taken from an auction catalog, lists the same title and artist. The canvas appears on the Church's post-1880 list as "St. Peter Penitent by Guido Reni." Thus, the Churches believed the painting to be by Guido Reni, a seventeenth century painter who worked mainly in Rome. While modern art historians do not agree that the canvas is by Guido Reni, they do believe it is a canvas of some quality dating from the late seventeenth or early eighteenth century. It exhibits characteristics of French and Flemish artists, in particular Pierre Hubert Subleyras and Peter Paul Rubens.



ACCESSION NO.: OL.1981.65

HFR: 27

OBJECT DESCRIPTION: PAINTING, *Soldiers by a Tree*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: probably 17th century

MAKER: School of Salvator Rosa

ORIGIN: Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 243, 250, 257, 258, 259, 260, and 262. Visible on the south wall in figure 238.

The number 14 appears painted in red in the lower left corner of the canvas. The painting is listed in the c.1869 inventory as "14 - Soldiers gambling. Sal. Rosa 375" and possibly appears in the post-1880 list as "by 'Salvatore Rosa'." This canvas was exhibited in 1873 at the Metropolitan Museum of Art in a show of loaned works as "*Landscape with Figures* by Salvator Rosa." From these documents it is clear that the canvas was purchased in Italy on the 1867-69 trip and that the Churches believed it to be by Salvator Rosa, a seventeenth century Italian painter famous for his expressive depictions of the landscape. Modern art historians do not attribute the canvas to Rosa; instead they believe it was painted in northern Italy in the late seventeenth century or early eighteenth century by someone versed in Rosa's style and subject matter. In the canvas, several soldiers stand near a blasted tree along with two other men who

are not soldiers; one wears a tunic and headdress, the other a feathered turban. The canvas may depict the soldiers who gambled for Jesus' clothes during the crucifixion.



ACCESSION NO.: OL.1980.1949

HFR: 28

OBJECT DESCRIPTION: PAINTING, *Mythological Scene*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 18th century

MAKER: unknown maker

ORIGIN: probably Italy, possibly Venice

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 239, 240, 243, 250, 251, 257, 258, 259, 260, and 262. Except for the photographic documentation, the painting appears in no nineteenth century documentation. Modern historians agree that the canvas seems to date from the early to mid-eighteenth century, and reflects the international crosscurrents of artistic influence then prevalent in Italy; it shows signs of French, Italian, and German influences. The subject of the painting seems to relate to Greek and Roman mythology. The topic may be the Fates (the three women in upper center) imploring Ceres (in the wagon) to rescind winter, with Hades (seated man) looking on. The canvas may be a model for a tapestry or some other decorative scheme.



ACCESSION NO.: OL.1980.1950

HFR: 29

OBJECT DESCRIPTION: PAINTING, *Beauty in the Embrace of Death*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 18th century

MAKER: attributed to Gregorio Lazzarini

ORIGIN: Veneto, Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 239, 240, 243, 250, 251, 257, 258, 259, 260, and 262.

This painting is one of the first old master paintings Church collected. It is mentioned in an article in the *New York Evening Mirror*, dated April 6, 1847, "Mr. Samuel Wallin, Jr. has just completed a drawing on wood from a picture in the possession of F. E. Church, Esq., *Beauty in the Embrace of Death*. The drawing is most elaborately wrought out, yet nothing either of beauty of form or vigor of effect has been lost in the translation. It is to be engraved con amore by Mr. Loomis, and will, we hope, be a very creditable specimen."⁷⁹⁴ This painting appears in the post-1880 list as "Beauty & Death." This canvas was exhibited in 1873 at the Metropolitan Museum of Art in a show of loaned works as "*Beauty and Death*, by an unknown artist, Venetian School." Research has generally upheld Church's attribution. The painting is now attributed to Gregorio Lazzarini, a painter from the Veneto; it dates from about 1698-1702. The canvas at

794 "Art Items."

Olana might be the painting titled *Time, Uncovering Truth*, which was recorded by the artist's biographer.



ACCESSION NO.: OL.1981.60

HFR: 30

OBJECT DESCRIPTION: PAINTING, *Portrait of an Unknown Boy*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: c. 1740

MAKER: attributed to Ghislandi

ORIGIN: Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 238, 239, 250, 243, 250, 251, 257, 258, 259, and 260. A plaque on the frame reads "Spanish Boy / B. Estevan Murillo," and the painting appears on Church's post-1880 list as "Spanish Boy by Bartolomeo Estevan Murillo." Thus, the Churches attributed the work to Murillo, but its provenance is unknown. A tentative consensus of opinion is emerging among modern scholars to attribute the canvas to Ghislandi (an Italian painter also known as Fra Galgario) and to date it the period around 1740. The frame is probably the one the work came in originally.



ACCESSION NO.: OL.1980.1252

HFR: 31

OBJECT DESCRIPTION: PAINTING, *Harbor Scene With Shipping*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: 18th or 19th century

MAKER: in the manner of Joseph Vernet

ORIGIN: Naples, Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 240, 243, 257, 258, 259, and 260. In figure 251 the painting leans against the furniture; an empty spot is visible on the wall above.

The painting does not appear to be recorded by any nineteenth century documents. An inscription appears on the canvas at the lower right; it is difficult to decipher. It identifies the painter as Englebert Heinz or Keiner, notes that the canvas was "fecit Napoli," and records the date as either 1790 or 1750. No modern scholars or biographical dictionaries consulted list a painter by either of those names. Art historians agree that the painting dates from the second half of the eighteenth century and that it was probably painted in Naples by someone working in the style of Joseph Vernet, a very popular painter of marine scenes who was active in Italy earlier in the century. The canvas is probably a composed scene, rather than a depiction of a specific place or a copy of any recorded work by Vernet.



ACCESSION NO.: OL.1980.24

HFR: 32

OBJECT DESCRIPTION: PAINTING, *St. Rose of Lima*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: probably 18th century

MAKER: unknown maker

ORIGIN: probably Spain

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 238, 239, 240, 243, 244, 251, 257, 258, 259, 260, and 261.

This painting was purchased by Frederic Church at the W. J. Shaw sale in May 1880 for \$380.00. The catalog for the Shaw sale lists the painting as "20. An original oil painting. Santa Rosa. She stands the very image of purity in beauty, in a nun's dress, holding rose branches in her right hand, and her left touching a rosary. Unseen by her, a materialized figure of the Holy Babe lights upon the rose branches and motions to be received by her. Cherubs in the sky above. On canvas. Very valuable. By Murillo. Height 163 centimeters. Width 110 centimeters."⁷⁹⁵ This painting appears in the post-1880 list as "'Santa Rosa de Lima' by Bartolomeo Estevan Murillo." The canvas is probably Olana's best-documented old master. The Churches purchased several old pamphlets on the life of St. Rose as well as an eighteenth century print they may have believed to have been made after their painting (the print is recommended for the Sitting Room in this *Historic Furnishings Report*, see ch. 18). Several versions of this composition exist; scholars agree that it was originated by Bartolomé Esteban Murillo, an important painter of the seventeenth century Spanish court and church. Modern scholars believe that the original composition by Murillo may be lost; the versions that are extant are either copies painted mainly by Murillo's workshop, or they are copies produced by other artists, some dating from several years after Murillo's death. Olana's canvas was purchased at the Shaw sale; Shaw, in turn, wrote Church a letter testifying that he had purchased the canvas in the 1870s from a rich physician in Spain.⁷⁹⁶ Edward Curtis, a nineteenth-century art historian who published a monograph on Murillo listed Olana's canvas as an original work by the master, but the author of the most comprehensive twentieth century *catalog raisonné* on Murillo lists Olana's canvas as a copy after the lost original, without giving a date for its execution. The canvas is probably from the circle of Murillo, or it may be a copy of one of the early workshop copies. The canvas depicts St. Rose of Lima, who was canonized in 1671 as the patron saint of the New World. She was a Peruvian nun who had a vision of the Christ child; this vision is the subject of the canvas at Olana.



ACCESSION NO.: OL.1981.62

HFR: 33

OBJECT DESCRIPTION: PAINTING, *Peasants Gazing At A Miracle*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

795 *The collection made by W. J. Shaw during a continuous foreign travel of nearly seven years, being the greatest and best collection of genuine paintings by the Old Masters ever offered by us or seen offered in the United State; . . . to be sold by Auction* (New York: Leavitt, [1880]).

796 W. J Shaw to Frederic Church, Aug. 27, 1880, ESCP.

DATE: 17th century

MAKER: unknown maker

ORIGIN: possibly Italy

MATERIALS: oil on damask linen; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 247, 248, 249, 252, 253, 260, 266, 267, and 270.

This painting is listed in the c. 1869 inventory as "5 Fragment by Coreggio [*sic*] 300." The Churches believed the work was by Antonio Allegri Correggio, a sixteenth century painter of the late Italian Renaissance. This canvas is a fragment of a larger work. The canvas has been badly damaged, probably by poor restoration; the weave of the linen support is now visible as a pattern on the surface of the canvas. It probably dates from the seventeenth century and was probably originally painted in Italy.



ACCESSION NO.: OL.1981.61

HFR: 34

OBJECT DESCRIPTION: PAINTING, *Bucolic Landscape*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: probably late 18th century or early 19th century

MAKER: unknown maker

ORIGIN: possibly Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 238, 239, 240, 243, 244, 247, 257, 258, and 261. In figure 251 this painting appears on the floor, below this location, which is empty.

This painting appears in the c. 1869 inventory as "56 Landscape - Claude 100." In the address book it is listed as "Claude Lorraine 20," in the Cooper-Hewitt list as "Claude 100," and in the post-1880 list as "by Claude Lorraine." Church purchased this painting in September 1868 in Rome for \$20, although the asking price was \$100. Frederic Church firmly attributed this painting to Claude Lorrain (born Claude Gellée), the seventeenth-century French painter who was active in Rome and famous for his depictions of bucolic, idealized landscapes with architectural elements and themes drawn from antiquity. Church exhibited this work in 1873 at the Metropolitan Museum of Art in a show of loaned artworks as "*Landscape by Lorrain.*" Modern scholars agree that it is not by Lorrain and that it probably dates from the late eighteenth or early nineteenth century. Claude Lorrain was a much-admired painter, especially in England, by that date. The painting is certainly a composed scene, one probably based loosely on Lorrain's subject matter.



ACCESSION NO.: OL.1981.63

HFR: 35

OBJECT DESCRIPTION: PAINTING, *Rocky Landscape with Washerwomen*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: possibly 18th century

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 240, 244, 247, 251, 252, and 261. Visible in another location on the east wall in figures 238 and 239.

This painting is not recorded in any documents relating to the old master collection and dating from the restoration period. The frame was made by Knoedler's /Goupils, a New York City dealer in art and art supplies. Modern art historians believe that the painting may come from eighteenth century Italy.



ACCESSION NO.: OL.1980.1253

HFR: 36

OBJECT DESCRIPTION: PAINTING, *Judgement of Solomon*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: early 18th century

MAKER: unknown maker

ORIGIN: Italy, possibly Venice or Verona

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 240, 244, 247, 251, 252, and 261. Visible in another location on the east wall in figure 238.

This painting appears in the c.1869 inventory as "13 Judgement of Solomon 80"; in the address book it is listed as "Solomans [*sic*] Judgement \$25," in the Cooper-Hewitt list as "Solomon's Judgement 140," and in the post-1880 list as "'Judgement of Solomon' by Giovanni Battista Tiepolo." In addition, a plaque on the frame names the title and artist. From these documents, it is clear that the Churches purchased the painting on the trip of 1867-69, perhaps in Rome, and that they attributed it to Giovanni Battista Tiepolo, an eighteenth-century Venetian painter famous for large frescoes featuring *trompe l'oeil* architectural elements and light-filled skies. While modern art historians do not agree with the attribution to Tiepolo, they do believe the canvas dates from the early eighteenth century and that it may have been painted in Venice or Verona. A number of painters' names have been suggested, including Guiseppe Angeli, Antonio or Gaspare Diziani, and Girolamo Brusaferrro. The canvas depicts the biblical story of the judgment of Solomon at the moment when the ruler has just ordered that the baby be cut in half to settle the dispute of the two women who each claimed to be its mother.



ACCESSION NO.: OL.1980.1957

HFR: 37

OBJECT DESCRIPTION: PAINTING, *Girl and Rabbit*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: probably early 18th century

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 240, 244, 251, and 252.

The painting can be connected with a bill from L. A. Lanthier dated June 1, 1889, and listing "1 Oil painting Girl & Rabbit . . . 100.00."⁷⁹⁷ Modern art historians have tentatively attributed the picture to Antonio Amorosi, a Roman painter of the late seventeenth and early eighteenth century famous for his paintings of children.



ACCESSION NO.: OL.1980.1942

HFR: 38

OBJECT DESCRIPTION: PAINTING, *Holy Family*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: late 17th or early 18th century

MAKER: unknown maker

ORIGIN: Italy, perhaps Bologna

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 240, 244, 251, 252, and 261. Visible in figure 239 in a nearby location on the east wall.

This painting is not recorded in any documentation relating to the old masters collection and dating from the restoration era. The frame was made by Knoedler's/Goupils, a New York City dealer in art and art supplies. Modern art historians suggest that the canvas dates from the late seventeenth or early eighteenth century and is Italian, perhaps from Bologna. They also suggest that it is probably a copy of a work of art from that period.



ACCESSION NO.: OL.1980.1934

HFR: 39

OBJECT DESCRIPTION: PAINTING, *St. Catherine*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: late 16th century

MAKER: unknown maker

ORIGIN: Italy, possibly Florence

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 240, 244, 251, 252, and 261.

This painting appears in the c. 1869 inventory as "32 St. Catherine half size. 50,"; in the address book as "St. Catherine \$50 Venetian Style," and in the Cooper- Hewitt list as "St. Catherine - 50." This canvas was exhibited in 1873 at the Metropolitan Museum of Art in a show of loaned works as "*St. Catherine*" and was there attributed to Ludovico Cigoli, an Italian painter of the late sixteenth century. Modern art historians tend to believe that the canvas dates from the late sixteenth century and is Italian, perhaps from Florence, but they have not agreed on an attribution to a particular painter. The canvas shows St. Catherine in Renaissance dress, with her wheel of martyrdom.



797 In ESCP.

ACCESSION NO.: OL.1980.1912

HFR: 40

OBJECT DESCRIPTION: PAINTING, *Bearded Saint*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: c. 1515-1525

MAKER: attributed to Pietro Perugino

ORIGIN: Italy

MATERIALS: oil on panel; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 244 and possibly in figure 240. This painting is visible in another location on the east wall in figure 250.

The work is in oil on a wood panel and is a tondo (i.e., in a circular format). It has an old wax seal and an old ink inscription that seem to attribute the work to Perugino and date it to 1521. This is apparently the work Church listed in the post-1880 list as "'Saint Peter' by Perugino." It may be the work sold in the Shaw sale as a "life-size portrait of a pilgrim with a staff, representing the bust only" and attributed to an unknown "early master." While some modern art historians are not comfortable attributing the work to any artist, one has recently attributed it to Perugino. Pietro Perugino was active in Perugia, Italy, in the late fifteenth and early sixteenth centuries; he is perhaps best known for being the teacher of Raphael. The author of a recent monograph on the artist believes that the panel at Olana was part of a *predella*, a series of small paintings that formed the base for a larger altarpiece. He believes that the work at Olana may have formed part of a set with three other tondos of similar size, which are now in the North Carolina Museum of Art and the Pinacoteca Civica, Montefortino, Italy. The particular saint portrayed has not yet been identified.



ACCESSION NO.: OL.1980.1946

HFR: 41

OBJECT DESCRIPTION: PAINTING, *St. Joseph and the Christ Child*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: east wall

DATE: possibly 17th century

MAKER: unknown maker

ORIGIN: Spain or Italy

MATERIALS: oil on copper; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 244, 251, 252 and 261. Visible in figure 238 in a nearby location on the east wall.

This painting is not recorded in any documentation relating to the old masters collection and dating from the restoration era. The frame dates from the nineteenth century and was probably made in New York City. Modern art historians believe that the painting could be either Italian or Spanish and probably dates from the seventeenth century.



ACCESSION NO.: OL.1980.1888

HFR: 42

OBJECT DESCRIPTION: PAINTING, *Annunciation to Shepherds*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: south wall

DATE: c. 1630s

MAKER: attributed to Bartolomeo Passante

ORIGIN: Naples, Italy

MATERIALS: oil on canvas; wood, gesso, and gilt canvas

COMMENTS: Visible in this location in figures 244 and 252.

Frank Bonnelle noted in 1890 that, "Passing through the library and a roomy hallway, one enters the spacious studio added to the mansion this year. On an easel rests a fragment of Murillo's *Adoration of the Shepherds* originally a painting 11 feet in height, but nearly destroyed by a fire. This fragment was presented by a Russian nobleman to his physician, and afterwards purchased for the present owner."⁷⁹⁸ This painting may relate to a bill from L. A. Lanthier, dated April 30, 1890, with the entry "Feb 10, 1 Oil painting . . . Murillo \$325.00." Several modern art historians have concurred in attributing the canvas to Bartolomeo Passante, also known as the Master of the Annunciation to the Shepherds; they date it to around 1630. Passante worked in Naples in the seventeenth century. The present condition of the canvas corroborates the story of the work having sustained fire damage.



ACCESSION NO.: OL.1980.1251

HFR: 43

OBJECT DESCRIPTION: PAINTING, *Still Life with Fruit and Vegetables*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: south wall

DATE: 18th century

MAKER: unknown maker

ORIGIN: Spain or Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 238. In figure 239 a painting of approximately these dimensions is visible, but is mostly hidden behind the piano. This painting is also visible on the east wall of the Studio in photographs taken in the 1960s, see figure 206 and ch. 19, "The Studio." Instead of hanging the painting behind the piano, it should be hung on the nail above the door to the Vestibule.

Modern art historians agree that the canvas is a fine eighteenth century still life, but they cannot concur over whether it came from Italy or Spain. The frame may be contemporary with the canvas or date from some years later.



798 Bonnelle, "In Summer Time on Olana."

ACCESSION NO.: OL.1981.68

HFR: 44

OBJECT DESCRIPTION: PAINTING, *Christ in the Garden*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: south wall

DATE: probably late 18th or early 19th century

MAKER: unknown maker

ORIGIN: possibly Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: This painting is not visible in any photographs of the Dining Room / Picture Gallery; none exist to document this portion of the south wall. It is recommended for this location because as an old master painting it most logically fits into the Dining Room / Picture Gallery and because it was found in this location in the Wunder inventory of 1964. This painting appears in the c.1869 inventory as "35 Christ in the Garden - Coreggio [*sic*] 30." Thus, the Churches purchased the picture on their 1867-69 trip to Europe and attributed it Antonio Allegri, known as Correggio, a painter of the Italian High Renaissance of the early to mid-sixteenth century. Modern art historians believe the painting is Italian and perhaps dates from the late eighteenth or early nineteenth century. The frame with its distinctive "lamb's-tongue" design has been connected with the Gandolfi, a family of painters active in Bologna after the mid-eighteenth century until the early nineteenth century. At least one historian has tentatively attributed the painting to that group. The painting shows extensive evidence of restoration and retouching; this work was probably done by Church himself. The painting shows Christ in the garden at Gethsemane. The painting portrays the moment when Christ asked God to be spared the trial of crucifixion by saying, "take this cup away from me."



ACCESSION NO.: OL.1981.58

HFR: 45

OBJECT DESCRIPTION: PAINTING, *St. Jerome*

LOCATION: room 105 - Dining Room / Picture Gallery

DATE: possibly early to mid-17th century

MAKER: unknown maker

ORIGIN: Italy, possibly Genoa

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 253. Visible on the east wall in figure 238.

This painting appears in the c. 1869 inventory as "40 Saint Jerome-Sal. Rosa 300" and in the post-1880 list as "'St. Jerome' Salvatore Rosa." This painting was exhibited in 1873 at the Metropolitan Museum of Art as *Head* and was attributed to Salvator Rosa. Modern art historians believe it is Italian and dates from the early to mid-seventeenth century. The name Orazio de Ferrari, a Genoese painter, has been suggested as that of the artist.



ACCESSION NO.: OL.1980.1938

HFR: 46

OBJECT DESCRIPTION: PAINTING, *Marine Battle*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: probably early 17th century

MAKER: unknown maker

ORIGIN: possibly Holland or Flanders

MATERIALS: oil on panel; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 253.

This may be the painting listed the address book as "Sea Fight (old) 10." Modern art historians believe the painting is Dutch or Flemish and dates from the early seventeenth century.



ACCESSION NO.: OL.1981.59

HFR: 47

OBJECT DESCRIPTION: PAINTING, *St. Francis*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: possibly 17th century

MAKER: unknown maker

ORIGIN: Italy or Spain

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 253.

This painting appears in the post-1880 list as "St. Francis by Cigoli." The Churches attributed the painting to Ludovico Cigoli, an Italian painter of the late sixteenth century. Modern art historians, however, believe that the painting seems to relate to the work of Guido Reni, a painter of the early baroque era, although it is certainly not by that artist. Instead, it may be a copy of one of his compositions; the figure of St. Francis relates to a painting by Reni in the Collona Gallery in Rome, *St. Francis with Two Angels*. The canvas at Olana might be by either a Spanish or Italian artist. It probably dates from the seventeenth century.



ACCESSION NO.: OL.1981.57

HFR: 48

OBJECT DESCRIPTION: PAINTING, *The Annunciation*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: early 17th century

MAKER: unknown maker

ORIGIN: possibly Spain or Italy

MATERIALS: oil on canvas; wood, gesso, and gilt canvas

COMMENTS: Visible in this location in figure 253.

This painting appears in the c. 1869 inventory as "54 Angel - Annunciation 50" and in the address book as "Annunciation Spanish picture \$30." The painting was exhibited at the Metropolitan Museum of Art in 1873 at an exhibition of loaned artworks as "*The Annunciation*, by an unknown artist of the Spanish school." Modern art historians are divided in their opinions on the work; some believe it to be Spanish and others think it is Italian. Most think it dates from the early seventeenth century.



ACCESSION NO.: OL.1981.66

HFR: 49

OBJECT DESCRIPTION: PAINTING, *Madonna Enthroned*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: possibly 19th century

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: oil on panel; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 253. Visible in another location on the east wall in figure 238.

This painting appears in the c.1869 inventory as "58 Madonna St. Agnes Angels by Lo Spagna," in the address book as "Virgin & Child Angels and Saints Lo Spagna \$140, in the Cooper-Hewitt list as "Holy Family Lo Spagna 700," and in the post-1880 list as "Holy Family Lo Spagna [*sic*]." The documentation indicates that the Churches purchased the picture on their 1867-69 trip, and it suggests that they attributed it to "Lo Spango," now identified as Gerino da Pistoia, an Italian painter of the early Renaissance. Although the Churches apparently believed the painting depicts the Holy Family, it actually shows the Madonna enthroned (the Madonna surrounded by saints and angels), a composition that was popular in the early Renaissance. One art historian has identified the painting at Olana as having the same composition as a work by Mariotto Albertinelli, a painter active in Florence in the late fifteenth and early sixteenth century. Laboratory examination of the painting at Olana and tests done on its pigments suggest the work is composed of pigments and supports used during the Renaissance. This painting may be a Renaissance copy of the Albertinelli or a painting made in the nineteenth century using old materials and techniques in a deliberate attempt to deceive.



ACCESSION NO.: OL.1981.67

HFR: 50

OBJECT DESCRIPTION: PAINTING, *Interior with Dead Game*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: 1826

MAKER: Benjamin Blake

ORIGIN: England

MATERIALS: oil on board; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figure 253. Visible in another location on the east wall figure 238. This work is signed and dated; modern art historians do not dispute either signature or date.



ACCESSION NO.: OL.1981.55

HFR: 51

OBJECT DESCRIPTION: PAINTING, *A Rocky Landscape in Calabria, Southern Italy*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: probably 19th century

MAKER: unknown maker, copy after Salvator Rosa

ORIGIN: Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in figures 253, 254, and 255. This painting is also recommended for this location because, as an old master, it logically belongs into the Dining Room / Picture Gallery, and no other wall offers space enough for this work.

This canvas was purchased by Church in 1880 at the W. J. Shaw sale for \$525.00. The catalog entry for the Shaw sale reads: "15. An original oil painting. *A Rocky Landscape in Calabria, Southern Italy*. Probably few finer examples of this master's most valuable paintings can be seen anywhere in the United States. It is of great value. By Salvator Rosa. Height about 4 feet 7 ½ inches. Width about 6 feet 6 ½ inches." Thus, the Churches attributed the painting to Salvator Rosa, a seventeenth century Italian painter famous for his expressive depictions of landscapes. Modern art historians believe, however, that it is an eighteenth century painting that incorporates specific compositional elements Rosa popularized. The central figural group is taken from an etching after Rosa and the figure shooting a gun is from Rosa's painting *The Hunter*. The canvas may also incorporate much retouching, probably done by Church himself.



ACCESSION NO.: OL.1981.56

HFR: 52

OBJECT DESCRIPTION: PAINTING, *Bella Donna*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: 19th century

MAKER: Henry Peters Grey or William Page

ORIGIN: Europe or United States

MATERIALS: oil on canvas; wood, gesso, and gilt canvas

COMMENTS: Visible in this location in figures 254 and 255.

This painting appears twice in the post-1880 list: as "Bella Donna – Titian Copied by Wm. Page" and "Bella Donna – Titian copied by Henry Peters Grey." Thus, the documents are confusing; they indicate that the painting is either a copy by Henry Peters Gray or by William Page, both nineteenth century American painters known to have lived in Europe and who were apparently friends of Frederic Church. The work at Olana is, in any case, a copy of a famous work by Titian, *Girl in a Fur Wrap*, now in the Kunsthistorisches Museum, Vienna.



ACCESSION NO.: OL.1980.1911

HFR: 53

OBJECT DESCRIPTION: PAINTING, *Madonna and Child with St. Elizabeth and St. John*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Italy

MATERIALS: oil on panel; wood, gesso, and gilt frame

COMMENTS: Possibly visible in figure 239 on the east wall. The frames of this painting and of OL.1980.1919 are identical, and the two paintings are nearly identical in size; therefore, distinguishing between the two is difficult. In a letter to Louis Church dated November 29, 1919, Walter Louis Ehrich, a dealer in old masters, writes of his interest in "the small Italian picture which hangs back of the screen."⁷⁹⁹ In addition, the Richard Wunder inventory lists "Florentine 16th cent., 'Holy Family'" between "Copy of Titians's 'La Belle Fourronier'" and "'Saint Paul the Hermit' (called Pietro della Francesca Cappella)." These references make it possible to identify this painting, rather than OL.1980.1919, as the painting that hung here. This is probably the painting exhibited in an 1873 loan exhibition at the Metropolitan Museum of Art as "*Holy Family* by an unknown artist." The canvas in fact depicts the Madonna and child with St. John and his mother, St. Elizabeth. Modern art historians believe that the work probably dates from the mid-sixteenth century, but it could also be a nineteenth century copy of an earlier work. The composition is typical of painters from Venice and Ferrara in the mid-sixteenth century.



ACCESSION NO.: OL.1980.25

HFR: 54

OBJECT DESCRIPTION: PAINTING, *Saint Paul the Hermit*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: west wall

DATE: possibly late 16th century

MAKER: unknown maker

ORIGIN: probably Italy

MATERIALS: oil on canvas; wood, gesso, and gilt frame

COMMENTS: Visible in this location in Figure 255. Visible in figure 239 on the east wall.

This painting appears on the c.1869 inventory as "50 St. Paul-Pietro della Francesca Capella 1200" and in the post-1880 list as "'St. Paul the Hermit' by Pietro della Francisco Capella." These documents indicate that the painting was purchased on the Churches' 1867-69 trip and that they attributed the painting to Piero della Francesca, an Italian painter of the early Renaissance. Nonetheless, when the painting was exhibited in an 1873 loan exhibition at the Metropolitan Museum of Art, it was listed as "*St. Paul the Hermit* by an unknown artist." The painting is on a wooden support and was probably originally one wing of an altarpiece. The background of the panel has been heavily overpainted, and an incised line in the background does not match with any compositional device now visible or with any that can be revealed through radiography. It is in a Gothic-Revival frame made in the nineteenth century, probably by Knoedler/Goupil. While

799 Walter Louis Ehrich to Louis Church, Nov. 29, 1919, ESCP.

some modern art historians believe this painting may have been produced in the nineteenth century as a fake early Renaissance painting, others believe that this could be a fifteenth-century Italian painting by a relatively important artist. Different names have been suggested, including Andrea Mantegna (an artist from Mantua) and Giovanni de Francesco or Fra Filippo Lippi and his circle (all active in Florence).



Objects on Flat Surfaces

Many of the decorative and fine art objects recommended for the Dining Room / Picture Gallery are documented through nineteenth century photographs. Several areas show little change over a long period, in particular, the fireplace niches and the still life on the *cassone*. This latter area is especially significant, for it indicates that at least some spots that might easily have been rearranged in fact remained unchanged. The arrangement recommended for the cross-legged table represents the merged evidence from two photographs, figures 239 and 240, dating from about 1891 and about 1982-1900. This decision was made because neither photo alone provides enough information to furnish the table adequately and because the Churches clearly rearranged this still life at least several times during the 1890s.

The inclusion of the print chest along the west wall gives rise to curatorial and conservation issues. This large flat space would certainly have been furnished with a variety of decorative objects by the Churches. Yet, because the tour path passes close by, these objects might be accidentally or intentionally handled, damaged, or stolen by the public. Therefore, only reproductions or acquisitions of nineteenth century objects are recommended for this area. Specific recommendations are made on the basis of figure 238, which shows objects on the print chest in 1884. If an object is indistinct or no longer extant, a close approximation is recommended. In one instance a reproduction is recommended to fill a large space that was hidden from the camera. In general, a diverse range of objects is recommended, representing the Churches' interest in various cultures, media, and techniques.

Many of the objects in the Dining Room / Picture Gallery are in need of structural and cosmetic conservation. All the brass objects are in need of polishing. Some of the ceramic pieces were broken and poorly repaired, perhaps by Frederic Church. If it can be determined that he made the repairs, they should be retained; however, other objects should be restored to a structurally stable condition.

Extant Objects

ACCESSION NO.: OL.1981.221.1-.2 **HFR:** 55
OBJECT DESCRIPTION: LIDDED URNS
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 7
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: brass
COMMENTS: These lidded vessels are visible on either end of the *cassone* in figures 114, 240, 243, 244, and in all twentieth century photographs.



ACCESSION NO.: OL.1981.253 **HFR:** 56
OBJECT DESCRIPTION: BATH BUCKET
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 7
DATE: 19th century
MAKER: unknown maker
ORIGIN: Persia
MATERIALS: brass and turquoise
COMMENTS: This vessel is visible centered on the *cassone* in figures 239, 240, 243, 244, and in the photos taken in the late twentieth century. This piece is also visible in the Court Hall in figure 134.

Early Persian metalwares in this shape were used to carry water for the bath; however, these early pieces had solid walls and never had lids. This piece, made in the nineteenth century for the Western market, uses the traditional form but adds a lid and decorative devices.



ACCESSION NO.: OL.1981.34 **HFR:** 57
OBJECT DESCRIPTION: CANDLEHOLDER
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 7
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: probably Japan or China
MATERIALS: bronze
COMMENTS: This candleholder in the shape of a crane on a tortoise is visible on the *cassone* in figures 239, 240, 243, and 244. The tortoise portion of the piece is visible on the *cassone* in figure 238.



ACCESSION NO.: OL.1981.252 **HFR:** 58

OBJECT DESCRIPTION: VASE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 7

DATE: possibly 19th century

MAKER: unknown maker

ORIGIN: probably Chinese

MATERIALS: bronze

COMMENTS: This vase with foo-dog handles is visible on the *cassone* in figures 238 and 239. This vase is also visible in figure 240 on the cross-legged table (HFR 9), where it was placed on the edge near the *cassone*.



ACCESSION NO.: OL.1981.250.1-.2

HFR: 59

OBJECT DESCRIPTION: SCULPTURE, Camel

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 7

DATE: possibly 1882

MAKER: Jules Bonheur (1827-1901)

ORIGIN: France

MATERIALS: bronze and wood

COMMENTS: This figure of a camel is visible on the *cassone* in figures 238, 239, 240, 243, and 244 as well as in twentieth century photographs of the room. The piece is marked "1882" in pencil on its base; this may be the date of its manufacture.



ACCESSION NO.: OL.1981.239

HFR: 60

OBJECT DESCRIPTION: TRAY

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 7

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: probably Middle East or India

MATERIALS: silver plate over copper

COMMENTS: An oval metal tray displayed on its side is visible on the *cassone* in figures 239, 240, 243, and 244 as well as in the twentieth century photographs of the room. The tray is leaning against the frame of *St. Rose of Lima*.



ACCESSION NO.: OL.1981.222.1-.2 **HFR:** 61
OBJECT DESCRIPTION: VESSELS
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 9
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: brass
COMMENTS: This pair of vessels shaped like chalices appears in the two back corners of the cross-legged table in figure 239; the vessels appear in this photo without their lids. This arrangement should be replicated.



ACCESSION NO.: 1983.58 **HFR:** 62
OBJECT DESCRIPTION: BOWL
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 9
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: probably Middle Eastern
MATERIALS: soapstone
COMMENTS: This bowl, or one similar to it in shape, appears in this location in figure 239.



ACCESSION NO.: OL.1981.1140 **HFR:** 63
OBJECT DESCRIPTION: BOWL
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 9
DATE: c. 1881 - c. 1900
MAKER: unknown maker
ORIGIN: Mexico
MATERIALS: gourd and paint
COMMENTS: An arrangement of inverted bowls is visible in figures 239 and 240 on the cross-legged table. This object is placed here to simulate that arrangement.



ACCESSION NO.: OL.1981.1139 **HFR:** 64
OBJECT DESCRIPTION: BOWL
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 9
DATE: c. 1881 - c. 1900
MAKER: unknown maker

ORIGIN: Mexico

MATERIALS: gourd and paint

COMMENTS: An arrangement of inverted bowls is visible in figures 239 and 240 on the cross-legged table. This object is placed here to simulate that arrangement.



ACCESSION NO.: OL.1981.248

HFR: 65

OBJECT DESCRIPTION: KYLIX

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 9

DATE: second half of the 19th century

MAKER: Giovanni Mollica

ORIGIN: Naples, Italy

MATERIALS: ceramic

COMMENTS: A black, footed bowl is visible on the cross-legged table in figure 239. This kylix is placed here to simulate that bowl. Giovanni Mollica produced copies of objects in the Naples Museum from 1842 until the end of the nineteenth century.



ACCESSION NO.: OL.1983.979

HFR: 66

OBJECT DESCRIPTION: BOWL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 9

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: South America or Mexico

MATERIALS: ceramic

COMMENTS: Figures 239 and 240 show the cross-legged table crowded with various objects; some space toward the back of the table is not visible because it was hidden behind the objects at the front of the table. This bowl is recommended for a space near the back edge of the table. This bowl represents the Churches' interest in pre-Columbian artifacts.



ACCESSION NO.: OL.1982.50

HFR: 67

OBJECT DESCRIPTION: FOOTED BOWL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 9

DATE: possibly 19th century

MAKER: unknown maker

ORIGIN: possibly Italy

MATERIALS: ceramic

COMMENTS: Figures 239 and 240 show the cross-legged table crowded with various objects; some space toward the back of the table is not visible because it was hidden behind the objects at the front of the table. This bowl is recommended for a space near the back edge of the table.



ACCESSION NO.: 1981.681

HFR: 68

OBJECT DESCRIPTION: GAME PIECE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 10

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: possibly India

MATERIALS: wood, quill, and ivory inlay

COMMENTS: A more or less rectangular basket or holder of some type is visible in figure 239 on top of the piano. The object in the photo was obviously constructed using some openwork technique. This object is recommended to approximate the shape and construction of the one visible in figure 239.



ACCESSION NO.: OL.1981.223.1-.4

HFR: 69

OBJECT DESCRIPTION: FIGURINES, *Lions*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: 1st, 3rd, 5th, and 7th fireplace niches

DATE: probably last quarter of the 19th century

MAKER: unknown maker

ORIGIN: India or Persia

MATERIALS: brass

COMMENTS: These figures are visible in these locations in figure 242, which dates from 1901. Two of the figures may appear in figure 241 on the upper shelf of the mantel, while the niches below are empty in that photo.

A set of notes in Church's handwriting apparently records measurements for the shelves and niches of the Dining Room / Picture Gallery fireplace, as well as measurements for curtains for a parlor (see figure 106). As noted in the *Historic Furnishings Report* for the East Parlor, the original curtains for that room, a set of Indian *patolas*, might have been supplied by Lockwood de Forest. This set of notes apparently records specifications for the East Parlor curtains and the decorations for the Dining Room / Picture Gallery mantel, and indicates that de Forest might have supplied both the curtains and the figurines.



ACCESSION NO.: OL.1981.35

HFR: 70

OBJECT DESCRIPTION: FIGURE, *Elephant*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: 6th fireplace niche

DATE: probably last quarter of the 19th century

MAKER: unknown maker

ORIGIN: India or Persia

MATERIALS: brass

COMMENTS: Visible in this location in figure 242, which dates from 1901. The figure does not appear in earlier photographs of the mantel.

A set of notes in Church's handwriting apparently records measurements for the shelves and niches of the Dining Room / Picture Gallery fireplace, as well as measurements for curtains for a parlor (see figure 106). As noted in the *Historic Furnishings Report* for the East Parlor, the original curtains for that room, a set of Indian *patolas*, might have been supplied by Lockwood de Forest. This set of notes apparently records specifications for the East Parlor curtains and the decorations for the Dining Room / Picture Gallery mantel, and indicates that de Forest might have supplied both the curtains and the figurines.



ACCESSION NO.: OL.1981.224

HFR: 71

OBJECT DESCRIPTION: FIGURE, *Buddha*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: 5th fireplace niche

DATE: probably 18th or 19th century

MAKER: unknown maker

ORIGIN: Southeast Asia, probably Thailand or Burma

MATERIALS: brass

COMMENTS: Visible in this location in figure 242, which dates from 1901. The figure does not appear in earlier photographs of the mantel.

A set of notes in Church's handwriting apparently records measurements for the shelves and niches of the Dining Room / Picture Gallery fireplace, as well as measurements for curtains for a parlor (see figure 106). As noted in the *Historic Furnishings Report* for the East Parlor, the original curtains for that room, a set of Indian *patolas*, might have been supplied by Lockwood de Forest. This set of notes apparently records specifications for the East Parlor curtains and the decorations for the Dining Room / Picture Gallery mantel, and indicates that de Forest might have supplied both the curtains and the figurines.



ACCESSION NO.: OL.1981.225.1-.2

HFR: 72

OBJECT DESCRIPTION: PAIR OF FIGURES, *Peacocks*

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: fireplace hearth

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Middle East
MATERIALS: brass
COMMENTS: Visible in this location in figure 242.



ACCESSION NO.: OL.1981.686 **HFR:** 73
OBJECT DESCRIPTION: PAIR OF URNS
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: mantel column shelves
DATE: probably 19th century
MAKER: unknown maker
ORIGIN: Middle East
MATERIALS: brass
COMMENTS: Visible in this location in figure 242. Urns very similar to these are depicted on the mantelshelves in figure 238, a sketch by Frederic Church dating from the 1870s. Thus, the Churches may have planned to use these urns as fireplace decoration long before the current mantel was provided by Lockwood de Forest in 1887.



ACCESSION NO.: OL.1981.226 **HFR:** 74
OBJECT DESCRIPTION: ANDIRONS
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: in fireplace
DATE: 1860-1880
MAKER: unknown maker
ORIGIN: United States
MATERIALS: brass and iron
COMMENTS: Visible in this location in figures 241, 242, 245, and 246. In the two photographs dating from the nineteenth century, the andirons are clearly polished brass, and by figure 246, dating from the late 1940s or early 1950s, the andirons have become blackened with carbon deposits. Research should be conducted by staff conservators to see if the carbon deposits can be removed.



ACCESSION NO.: OL.1982.719.1-.2 **HFR:** 75
OBJECT DESCRIPTION: FIRE TOOLS
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: north wall, left of fireplace
DATE: 19th century
MAKER: unknown maker
ORIGIN: United States

MATERIALS: brass, steel, and cast iron

COMMENTS: Visible in this location in figures 242, 245, 246, and 249.



ACCESSION NO.: OL.1989.301

HFR: 76

OBJECT DESCRIPTION: INLAID PANEL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: north wall, right niche

DATE: probably 19th century

MAKER: unknown maker

ORIGIN: Japan

MATERIALS: wood, mother-of-pearl, ivory, bone, and gold

COMMENTS: An elaborately framed painting of a Madonna is visible in this location in the photographs dating from 1901, figures 240 and 241. In figure 248 this inlaid panel is visible in the niche, and it is recommended as a substitution for the Madonna painting.



Reproductions, Substitutions, and Acquisitions

ACCESSION NO.: to be reproduced or acquired

HFR: 77

OBJECT DESCRIPTION: SOFA PILLOW

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 5

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: The sofa, visible in figures 238, 239, 240, 241, and 244, always holds at least one and usually two pillows. A total of between five and seven different pillows are seen in these figures. One appears at least twice, in figures 241 and 244, and it may also be visible in figure 239. It is square and covered on one face with a dark fabric, possibly velvet, and it is edged with a wide band of patterned ribbon. The other face of the pillow is of a fabric in a lighter color. This pillow is not in the Olana collections. Either an acquisition or a reproduction based on photodocumentation and/or similar extant examples is recommended.



ACCESSION NO.: to be reproduced or acquired

HFR: 78

OBJECT DESCRIPTION: SOFA PILLOW

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 5

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: The sofa, visible in figures 238, 239, 240, 241, and 244, always holds at least one and usually two pillows. A total of between five and seven different pillows are seen in these figures. One seems to appear twice, in figures 238 and 244. It is square and covered with a patterned fabric with a light ground, whose pattern incorporates stripes. It is edged with cording, and tassels hang from the corners. This pillow is not in the Olana collections. Either an acquisition or a reproduction based on photodocumentation and/or similar extant examples is recommended.



ACCESSION NO.: to be reproduced or acquired
OBJECT DESCRIPTION: TABLE RUNNER
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 7
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 79

COMMENTS: Visible in this location in figures 238, 239, 240, 243, and 244 is a runner covering the top shelf of the *cassone* and draping down several inches on its sides. This drapery seems to be printed with center and corner medallions. This textile is no longer in the Olana collections. Either an acquisition or a reproduction based on photodocumentation and/or similar extant examples is recommended.



ACCESSION NO.: to be reproduced or acquired
OBJECT DESCRIPTION: TEXTILE
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 9
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 80

COMMENTS: Visible in figure 240 is a drapery covering the cross-legged table. It is doubled, and its fringed ends are either strung with beads or are knotted, and it extends almost to the floor. It is of a light-colored, thin material, with stripes either printed in a lighter color or woven within the fabric. This textile is not in the Olana collections. Either an acquisition or a reproduction based upon photodocumentation and/or similar extant examples is recommended.



ACCESSION NO.: to be reproduced or acquired
OBJECT DESCRIPTION: TEXTILE
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 12

HFR: 81

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Every flat surface suitable for the display of objects in the Dining Room / Picture Gallery holds a display. All such displays are arranged on top of a decorative textile. The reproduction or acquisition should be based on an extant textile from the collections that can be dated to the Churches' tenure at Olana.



ACCESSION NO.: to be reproduced or acquired, based on OL.1981.260

HFR: 82

OBJECT DESCRIPTION: INCENSE BURNER

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Figure 238 shows an arrangement of objects on the print chest, but the left corner is hidden from view. For the sake of diversity, the arrangement on the print chest should incorporate at least one large object, which should be displayed in this corner. OL.1981.260 is a nineteenth century ceramic incense burner based loosely on pre-Columbian forms and motifs. A reproduction or acquisition based on this object is recommended to provide visual contrast and to represent the Churches' interest in South America and Mexico.



ACCESSION NO.: to be reproduced or acquired, based on OL.1981.874

HFR: 83

OBJECT DESCRIPTION: LEKYTHOS VASE

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: Visible in figure 238 is an arrangement of objects on the print chest, including a vase similar in shape to OL.1981.874. A reproduction or acquisition based on OL.1981.874 is recommended.



ACCESSION NO.: to be reproduced or acquired

HFR: 84

OBJECT DESCRIPTION: METAL TRAY

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

COMMENTS: A tray, a bowl, and a cup are visible on the print chest in figure 238, stacked bottom to top. The tray appears to be of metal, divided into lobes, and it seems to be about 12 inches in diameter. No similar item exists in the Olana collections. A metal tray of these specifications should be fabricated or acquired and placed at the bottom of the stack.



ACCESSION NO.: to be reproduced or acquired, based on OL.1982.62 **HFR:** 85

OBJECT DESCRIPTION: BOWL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A tray, a bowl, and a cup are visible on the print chest in figure 238, stacked bottom to top. OL.1982.62 is a lacquer bowl of approximately the same dimensions and configuration as the bowl in the stack. The stack of these three items should be simulated on the print chest, and a reproduction or acquisition based on this bowl should be included as the middle item.



ACCESSION NO.: to be reproduced or acquired, based on OL.1981.247 **HFR:** 86

OBJECT DESCRIPTION: CUP

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A tray, a bowl, and a cup are on the print chest in figure 238, stacked bottom to top. OL.1981.247 is a ceramic cup with a dark rim, similar to the one seen in figure 238. The stack of these three items should be simulated on the print chest, and a reproduction or acquisition based on this cup should be included as the top item.



ACCESSION NO.: reproduction based on OL.1979.1-.2 **HFR:** 87

OBJECT DESCRIPTION: BOWL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

COMMENTS: A shallow bowl or deep dinner plate is visible on the print chest in figure 238. OL.1979.1 and .2 are a soup bowl and dinner plate, respectively, from the Society of Cincinnati dinner service. This service, which commemorates a group of officers of the Revolutionary War, was eventually given to George Washington. Caleb Lyons, a politician and early ceramics collector, gave two pieces of this service, a dinner plate and a soup bowl, to the Churches. Reproductions of the dinner plate from the Society of Cincinnati service are sold by the Winterthur Museum, and purchasing such a reproduction is recommended as it provides the most easily obtainable appropriate object to simulate the one seen in figure 238.



ACCESSION NO.: to be reproduced or acquired
OBJECT DESCRIPTION: VASE
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 12
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 88

COMMENTS: A vase in elongated baluster shape is visible on the print chest in figure 238. This was probably a piece of Far or Middle Eastern ceramic or a piece of American art pottery; it is no longer in the Olana collections. A vase of similar dimensions and configuration should be either acquired or reproduced from a suitable example.



ACCESSION NO.: to be reproduced or acquired, based on OL.1981.243
OBJECT DESCRIPTION: APOTHECARY JAR
LOCATION: room 105 - Dining Room / Picture Gallery
SUBLOCATION: on HFR 12
DATE: TBD
MAKER: TBD
ORIGIN: TBD
MATERIALS: TBD

HFR: 89

COMMENTS: A majolica vase is visible on the print chest in figure 238. OL.1981.243, while not identical to that vase, is similar to it in size and shape and does seem to date from the Churches' tenure at Olana. Therefore, a reproduction or acquisition based upon it is recommended.



ACCESSION NO.: to be reproduced or acquired, based on 1981.708.3

HFR: 90

OBJECT DESCRIPTION: BOWL

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: on HFR 12

DATE: TBD

MAKER: TBD

ORIGIN: TBD

MATERIALS: TBD

COMMENTS: A shallow bowl is visible on the far right of the print chest in figure 238. OL.1981.708.3 is similar to this bowl in size and configuration. A reproduction or acquisition based on OL.1981.708.3 should be made.



ACCESSION NO.: reproduction, not accessioned

HFR: 91

OBJECT DESCRIPTION: FIGURE, Elephant

LOCATION: room 105 - Dining Room / Picture Gallery

SUBLOCATION: 2nd fireplace niche

DATE: 1986

MAKER: Heidi Miksch, conservator

ORIGIN: New York State Office of Parks, Recreation and Historic Preservation, Peebles Island Resource Center, Conservation Lab

MATERIALS: polymer

COMMENTS: Visible in figure 242 are elephant figurines in niches 2 and 7. OL.1981.35 (HFR 70) is one of these figurines, the other was stolen sometime before 1979 and a replacement was fabricated by Heidi Miksch, the objects conservator of the Bureau of Historic Sites, New York State Office of Parks, Recreation and Historic Preservation.



Accessories and Transient Objects

Abundant evidence exists that many objects in the Dining Room / Picture Gallery did not remain in their first position but were moved in the normal course of their use or to create different aesthetic effects. This section makes general and specific recommendations with a view toward recreating the effects these activities and aesthetic decisions would have had on the room. The following recommendations will suggest how the room changed in the course of the day and seasonally by suggesting different displays consistent with the primary documentation. Any or several of these options can be exercised in the course of the season.

The dining table can be set in various ways to suggest the different types of meals served on it. Hearty breakfasts, formal dinners, tea, and celebrations of birthdays and holidays can all be portrayed. The different sorts of service that took place at Olana, from an abundance of food

set on the table all at once to dinners served *à la russe* course by course, should be portrayed at different times. As the family and their guests came and went, and as illness waxed or waned, different numbers of people appeared for meals, and this change should be reflected in the number of places set. The types of foods served, from curries to the produce of the farm, can also be implied by the tableware chosen. It is not recommended that artificial food be used on the table, because this implies too much drama, as though the family has been called away from the table by an emergency. A white tablecloth should always be used when the table is set for a meal.

The flat expanse of the dining table was also the obvious choice when viewing large-format or large numbers of artworks on paper. Documentation and logic suggest that the artwork stored in the print chest in the nineteenth century would have been examined on the table. Still extant at Olana are numerous prints and photographs after works of art, sketches by artists other than Frederic Church, and photographs depicting North and South America, Europe, the Near East, and India; indeed, these materials form a large part of the archival collections. In addition, looking at art, a natural activity for an artist and his family, became fashionable among the leisure class of the late nineteenth century. As the technology of printmaking and photography advanced, collections of prints and photographs became more common. The Churches and their guests would have found looking at unframed art a natural activity. Depending on conservation restrictions, original or facsimile prints, photographs, and sketches should be displayed on the table. Themes relating to the old master paintings and Frederic Church's work can be discussed by the guides. These themes might include the relationship of Salvator Rosa's art and Church's art, the terrain of southern Italy, various portrayals of the Madonna. An opportunity is offered here to display archival collections and to indicate the original use of the room.

A few specific items are documented to the dining table. At meals, light was provided by the two silver candelabra (OL.1981.240.1-.2), while small kerosene lamps (such as OL.1982.733) would have been used to view art. With the exception of the painting by Walter Launt Palmer (figure 134), all other pieces of visual documentation record the use of a patterned textile on the dining table; this textile was a decorative item displayed on the table between meals. A textile with a floral motif is seen in figure 238, and a striped and patterned textile is seen in figures 239, 240, 242, and 248. Thus, the latter textile seems to have been used on the table between meals from around 1891 until the at least the 1940s. It is probably the

textile remembered by Helen Howe and Dorthea Wentworth.⁸⁰⁰ The later textile has been identified as OL.1983.995, a *jajim*, a kind of tent panel used in the Middle East, especially in Persia. A reproduction of OL.1983.995 should be made and used to save the wear and tear the original collections items would sustain by repeated handling. A tasseled pillow appears on one of the Thonet chairs pulled up to the dining table in figure 239, suggesting that at least sometimes, some of the diners preferred softer seating. Four or more pillows should be made based upon the one seen in figure 239 and used occasionally on the Thonet chairs pulled up to the table.

The serving table behind the screen should be furnished in conjunction with the dining table; the objects there should indicate the tasks of the servants as they waited at table. For example, if the table is set for a first course of soup, the table might hold the plates and utensils for the main course. Likewise, dessert and fruit courses can be shown in readiness or any other courses that might occasionally have been served, such as fish and salad. When the table is shown between meals, the water cooler (OL.1981.257) and drinking glasses should be shown on the service table. The cooler seems to date from the nineteenth century, and the oral histories of Maria Livingston and Vera Frier Dietz both record this object in this location in the early twentieth century, suggesting its use earlier.

The top of the piano should also be furnished to suggest its use. A game piece is recommended for this spot permanently (see HFR 68), but other objects should be used in addition. Either original or facsimile copies of the Churches' sheet music should be stacked on top of the piano and/or left open on the stand. Though candles should always appear in the holders on the piano, a small kerosene lantern might be used as well, to suggest that additional light might be needed to read music. Any other articles that a lady might have been carrying before sitting down to play an informal recital could also be placed on top of the piano. These should be drawn from the collections, and might include a teacup, lace handkerchiefs, reticules, etc. One of the Thonet chairs could be pulled up to the piano to suggest the presence of a page-turner, or the campaign chair could be placed to suggest a single listener.

Photographic documentation dating from the nineteenth century records three different arrangements for the taboret table (see figures 238, 239, and 241); this and the table's portability

800 See Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, transcript, 16-17, ORC.

suggest that it and the objects on it were often moved. The table itself should occasionally be moved, as outlined above (see HFR 8). When the table is in the center of the room, a still life chosen for its pure aesthetic value should be set up. A large Persian footed bowl (OL.1981.417) appears twice on the table, in figure 238 and in figure 241. Once it holds a fern, and the other time it holds flowers; these plant materials can be simulated in silk and used with the bowl. In figure 239 the table is draped with a textile on which stands a bowl; this arrangement can be simulated with objects from the collections. Occasionally, the table should be moved to the conversational group of furniture near the fireplace, and tea and coffee cups can be set on it to suggest an after-dinner conversation.

The final spot to be considered for transient arrangements is the small table near the armchair (HFR 18). This too forms part of the conversational grouping of sofa and two armchairs and should be appropriately furnished. According to figures 242 and 243, this table held a banquet lamp. Following this documentation, a banquet lamp should be reproduced or acquired and this should sometimes appear on the table. At other times the table can hold a tea or coffee cup, especially when cups are also set on the taboret table. Still another arrangement can include a book or a magazine, either original or facsimile copies from the collections, suggesting that reading might have taken place in one or both of the armchairs.

CHAPTER 25

THE LAUNDRY ROOM

EVIDENCE

Doing the Laundry in the Nineteenth Century

Laundry was perhaps the most onerous of household tasks in the nineteenth century.⁸⁰¹ In many households, washing water had to be hauled to the washtubs and then drained by hand; all water had to be heated on a stove. Each item to be laundered had to be handled many times through repeated rinses and wringings. Drying the laundry took time, and then it all had to be ironed. Washing, drying, and ironing a household's laundry was a two- or three-day process. It is no wonder that a Nevada diarist writing in 1867 called laundry "the great domestic dread of the household."⁸⁰² At the main residence of Olana, central plumbing made the job easier, but laundry was nonetheless a big job.

Doing the laundry was a multi-step process. Clothes, table linens, and other items to be laundered were first sorted by color, fabric, and degree of soil. Each load was soaked overnight with soap, which, until the invention of commercial soap flakes around 1906, had to be shaved from bar soap. The next morning, the water was drained, and hot, sudsy water was poured over the load. Then friction or agitation was applied to each article, either by a washboard or a mechanical, hand-cranked agitator. Then each article was wrung out, usually with the help of a mechanical wringer of some sort – many different devices were available. At this point, soap was applied to dirty spots, and each article was then added to a tub of boiling water. The entire load was boiled on the stove, while stirring. Then, the water was drained, and the laundry was rinsed one or twice in clean water. Most writers advised that each article be wrung out after each rinsing. Sometimes bluing was added to the rinse water, or more spot cleaning was done. Articles to be stiffened were dipped in starch, then wrung and hung on the line. Each load of wash required at least 50 gallons of water, more if multiple rinsings were done. Everything was dried on clotheslines or on racks. Lines and racks could be indoors if space was available,

801 General information on laundry procedures in the nineteenth century was taken from Strasser, *Never Done*, 104-124; Green, *Light of the Home*, 75.

802 Quoted in Strasser, *Never Done*, 104.

especially near a stove or a fireplace; more commonly, clotheslines were hung outdoors. The entire process was repeated for each load to be laundered.

Ironing usually took place the next day. Multiple irons were heated on top of a stove or in a fire. Each iron was picked up, tested on a scrap of cloth, and then applied to the article. Each iron was used until it cooled, then it was returned to the stove, and another was used. Irons came in different sizes and shapes, adapted for particular items, such as ruffles and sleeves. Irons had to be kept free of soot, or the just-cleaned articles would have to go through the laundry again.

Not surprisingly, many households hired help for the laundry, sent it out, or invested in devices that lessened the load; many households did all three. Laundresses either came to their clients' houses or took the laundry back to their own houses. Commercial laundries became common in urban areas after the Civil War. Many sorts of washing machines were introduced in the United States in the late nineteenth century. These assisted the tedious processes of rubbing and wringing each article, but the laundress still drew, heated, and drained water and transferred articles from one rinse to another. The advent of central plumbing and readily available electricity eventually changed the nature of washday. The first electric washing machines were introduced around 1914; by the Depression they were commonplace. These machines underwent constant improvements. In the earliest models, the laundresses started and stopped the machines to add soap, drain water, and put each item through a wringer. As the machines improved, less and less time and labor was required.

The Laundry Room at Olana as Built

The Laundry Room at Olana was generously proportioned and fully outfitted.⁸⁰³ The room can be entered through either of two doors on the south wall. The room is adequately lighted, with large windows to the west and north; there is no evidence of gas lighting in the room. On the south wall there is a chimney breast and a tiled hearth. The current floor, of 3 1/8-

803 The Laundry Room is room 01.

inch pine boards, was installed in 1987; it reportedly reproduces the original floorboards.⁸⁰⁴ The walls are of painted brick. There is a small room to the east, accessible through the main Laundry Room; this is room 02.

The chimney breast is fitted to receive a pipe from a stove; a large stove must have stood on the hearth.⁸⁰⁵ Three washtubs stood along the north wall; these tubs survive at the site; they are disassembled and in storage.⁸⁰⁶ The tubs themselves are apparently of cast ceramic, and they stand on cast-iron legs, bringing them to waist height. The tubs are 28 inches wide, 23 inches high, and 16 inches deep. Each was supplied by two taps that are presumably connected to the house's main water lines; they would have supplied hot and cold water. Water from these tubs drained into the central drain lines for the house. A cast-iron enameled sink marked with a patent date of 1924 is installed on the west wall; it might have replaced an earlier sink. On the east wall, a hole for a stovepipe is now fitted with a metal plate cover. There is also a hole for a stovepipe in the east-facing wall of the chimney breast. Apparently, a small stove once stood in room 02, and it was vented through a pipe that connected to the chimney breast in the adjoining room.⁸⁰⁷ There are two large hooks embedded in the west wall, and another is found in the east wall; all are mounted about one foot from the ceiling. These hooks were probably used for stringing clotheslines.

Doing the Laundry at Olana

Although there are no mentions of the Laundry Room in the nineteenth century, the presence of a laundress is recorded. As summarized in chapter 9, "Domestic Servants at Olana,"

804 The date of the floor is recorded in John G. Waite Associates, "Olana Historic Structure Report – Draft," unpublished report for Friends of Olana and NYS OPRHP, April 1998, ADB-3, ORC. A copy of this draft has notes by Jim Ryan, which indicates that the floor, replaced during his tenure as site manager, reproduces the original flooring.

805 Richard Slavin, the first director of Olana, noted in 1981 that the stove then in the room was from the Churches' camp in Maine. He believed that the correct stove for the room was a round one, then stored in room 07, see "Slavin Years," topical file, ORC. The stove from the Churches' camp is probably the one now stored in room 17. It is a large cast-iron six-burner cookstove marked "NOYES & NUTTER MFG. CO. BANGOR, ME." Indeed, it is 59 inches wide, slightly too big to fit into the opening of the chimney breast, which measures 58 inches wide. The smaller, round stove to which Slavin referred might well be the one that is currently in the room. This stove, however, is not nearly big enough for the tasks of boiling large pots of clothes and heating multiple irons.

806 The washtubs are now stored in room 22.

807 The small stove for room 02 might be the small round stove now in the main Laundry Room.

a laundress was first recorded in the 1875 census. Laundresses were mentioned in 1883, 1892, and 1896. Several different individuals are noted in connection with this role, all of them women. It is these women who did the washing and the ironing in the Laundry Room. They also did other tasks in the main residence, such as cleaning.

More information concerning the Laundry Room is available in the twentieth century. Oral histories by former servants document the years from around 1910 to the late 1940s. Vera Frier Dietz, daughter of Charles Frier, a gardener and chauffeur for Louis and Sally Church, mentioned several people in connection with the laundry. She noted a “colored laundress, who came in.”⁸⁰⁸ She did laundry on Mondays and came back and did the ironing on Tuesdays. This woman must sometimes have brought her children along, for Vera remembered the laundress’s two children, a boy and a girl, who were her playmates. Perhaps Vera’s mother, Minnie, might sometimes have done the laundry. Vera remembers playing on the sill of the north window of the Laundry Room while her mother was occupied in the room; this probably occurred around 1910.⁸⁰⁹ She also remembered two other household servants: “Selma did the laundry, Maia waited on table.”⁸¹⁰ The Friers left Olana around 1922 to farm on their own. After they left, Minnie Frier did the Church family’s washing in her own home.⁸¹¹ This arrangement continued until she became arthritic and could no longer do the washing and ironing. After that, perhaps around 1930, the household servants at Olana did the washing and ironing in the Laundry Room at Olana. Helen Howe remembers doing the wash in big soapstone tubs, hanging the laundry on a line strung between two trees outside, and doing the ironing on a big table in the center of the room.⁸¹² She also remembers that the Churches never purchased an automatic washing machine – all laundry was done by hand.

808 Vera Frier Dietz, interview by Ryan and Eckerle, June 3, 1985, transcript, 1, ORC.

809 Vera was a small girl when this happened, dating the incident to around 1910. *Ibid.*, transcript, 16.

810 *Ibid.*, transcript, 7.

811 Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, transcript, 5, ORC; and Helen Howe, interview by Kathleen Gray, Sept 5, 1991, transcript, 4-5, ORC.

812 See Helen Howe, Dot Wilsey, and Dorthea Wentworth, interview by Ryan and Zukowski, Aug. 13, 1991, transcript, 5-6, 18-19, ORC; Helen Howe, interview by Kathleen Gray, Sept 5, 1991, transcript, 4-5, 8, ORC. In the early 1990s a pulley used for a clothesline was salvaged from a tree that stood in the courtyard to the north of the main residence. It was very rusted; it may be a survivor from the early twentieth century. Howe remembers soapstone tubs, but the surviving tubs appear to be made of cast ceramic.

Two photographs of the Laundry Room survive. Figures 263 and 264 show the room in the late 1940s or early 1950s.⁸¹³ The photographs show two women relaxing in the Laundry Room; they wear heavy winter clothing, and they appear to be taking a break from trekking in the snow. The washtubs can be seen along the north wall. They have been fitted with some sort of board, making them serve as counterspace. Two clotheslines are hung in east-west orientation across the room. A wicker chair and a wooden chair are in the room. Despite Helen Howe's recollection, an electric washing machine can be seen in the northwest corner of the room; it appears to have a tub with an agitator and a wringer attachment.

CONCLUSIONS

The Laundry Room at Olana was designed to lighten the task of doing the laundry and the ironing. The room is connected to the household water supply. Thus, the laundress did not have to carry water to tubs for the repeated rinsing required, nor did she have to drain those tubs. If the Churches wanted their laundry boiled, however, the laundress did have to carry water to the stove and drain those pots. Furthermore, it is unclear whether the hot water taps in the room would have supplied enough hot water for rinses; the laundress may have had to add water that had been heated on the stove. The Churches must have owned such things as washboards, cranked wringers, and perhaps mechanical agitators, and the laundress would have used these. She would have hung the laundry to dry on clotheslines hung outside in the courtyard in the elbow formed by the service wing and the studio wing. Or she may have hung the wash on lines strung in room 02. This room was apparently outfitted with a small stove; when it was heated, the laundry would have dried more quickly. This small room with its stove would have made drying the clothes in winter or in rainy weather much easier. When required, additional lines were probably strung from the hooks on the west and east walls, although laundry hanging from these lines would have made working in the room more difficult.

813 Figure 263 is OL.1980.1285, and figure 264 is OL.1980.1284. Both photographs entered the collection through Dortha Wilsey Wentworth and probably show members of the Wentworth family. The photographs are dated by the clothes worn by the people shown, who are also seen in other images among the Wentworth photographs.

The next phase of the process, ironing, could have been done with relative ease using the large stove in the room to heat a variety of flat irons. There must have been a large table in the room that was used for ironing and for folding and sorting clothes and linens.

Frederic and Isabel Church apparently always kept a laundress on staff. With a big household consisting of family, houseguests, and dinner guests as well as staff, the laundress must have been kept busy. The family's clothes, clothes of long-term houseguests, servant's clothes, and bed and table linens were probably all handled by the laundress. In the main residence, all the wash could not be done on one washday; the process of washing and ironing probably was continuous. Twentieth century interviews, however, indicate that Louis and Sally Church did not always employ a laundress on site. They used a variety of strategies to ensure that the laundry got done, including having a laundress come to Olana and sending their laundry to the laundress's home. Because Louis and Sally's household was much smaller than Frederic and Isabel's, and because they entertained fewer houseguests, they probably generated less laundry, making a staff laundress unnecessary. Louis and Sally Church seem to have been slow to adopt new laundry technologies, however, making the laundry perhaps no less burdensome for their servants.

RECOMMENDATIONS

Because it is not anticipated that the Laundry Room will be interpreted at any time in the near future, only general recommendations for its refurbishment will be made here.⁸¹⁴ I will recommend further areas for study and generalize about the types of furnishings the room would have had.

Further architectural study of the room is needed. A thorough examination of all walls should be made to see whether evidence of hooks or nails for additional clotheslines survives. All pipes and other plumbing fixtures should be examined to determine the original plumbing arrangements. It is now presumed that the visible piping is original; this may not be the case. Furthermore, additional inquiry into the house's original hot-water supply should be made; the amount of hot water available in the Laundry Room would have had a great impact upon laundry

814 The room is now used as offices.

procedures. The small sink currently in the southwest corner dates from 1924 or later; plumbing fixtures should be examined in order to see whether this sink replaced an earlier one or is an addition to the room.

It is clear that certain permanent furnishings should be replaced. A large stove should be installed in the chimney breast; such a stove does not now appear to be in the collections. A stovepipe should run from the chimney breast into room 02. Since that room cannot be seen except through the open door, it is not necessary to reinstall a stove there. Clotheslines should be hung on the surviving hooks in the west and east walls, and if evidence indicates that additional hooks were in the room, they should be reinstalled and lines should be hung from them. Clotheslines should also be hung in room 02; they can be seen through the open door. The three washtubs should be reinstalled below the taps on the north wall.

The Olana collections should be examined for evidence of items used in the Laundry Room. At this writing, it is unknown whether any nineteenth century laundry devices remain at Olana.⁸¹⁵ Specifically, a search should be made for wringers, washboards, pots or tubs for boiling the clothes, clothespins and drying racks, and flat irons. There is a large collection of baskets at Olana; research should be conducted to determine which of them was likely used for carrying laundry. There is also a large press in the collection; research should be conducted to determine if this is a book press or one used for table linens such as tablecloths. A large table, or perhaps two tables, must have stood in the center of the room in the 1890s. These would have been sturdy, serviceable pieces of furniture. If such a table or tables cannot be found in the collections, replacements should be sought in the antiques market or reproduction(s) should be made. Probably a chair or two was in the room; the collection should be examined for suitable furnishings. Research should be conducted into what commercially manufactured products were available in Hudson in the 1890s, products like soap for the laundry as well as bluing and starch.

Finally, the room should be furnished with a good selection of accessories and transient objects that represent a typical laundry day. In the 1890s washing and ironing were probably done on alternating days, and probably clothes were done at one time and table linen at another. It would be interesting to show the room at a moment when two or three loads were in the

815 No laundry equipment has as yet been identified in the collections, but it is possible that such equipment was among the items stored in the coachman's house and transferred to the barns in the mid 1980s. Most of the items in the barns are not accessioned.

process of being washed. One load would be in a tub, being scrubbed; another load would be on the stove, being boiled; another load would be in another tub, being rinsed; and yet another would be on the line, drying. Occasionally, an ironing day can be shown. The irons should be arrayed on the stove, and a garment or napkin should be shown as it is being ironed. Laundry to be ironed should be in baskets, and piles of ironed laundry can be shown stacked and ready to be put away.