

der Wetterhahn

Volume 5 Number 1

The Newsletter of Renfrew Museum

Spring 1992

1992 and on: The Challenge for Change

Come Springfest Weekend (April 25 & 26) Renfrew will begin its 18th season as a publicly-owned museum and park. Not too many institutions make note of year 18. For Renfrew it will be an important year to remember; could well mark one of those watersheds in our so far brief history. For the first time since my tenure here – six and a half years now – we as an organization are undertaking the task of analyzing in detail what we think we do, what we really do, and why we do it. Questions of purpose and mission are being asked, not once, but again and again. These questions aren't the ruminations of an administration looking through mid-career fences. No, they come straight from the ledger book – the hard reality of the budget.

In 1992 Renfrew will operate beyond its means. We face the combination of rising costs and decreasing revenues. As a reminder to you, Renfrew, although owned by the Borough of Waynesboro, receives no tax money or any other financial support from the Borough. We never have. We are self-funded. For this year, 90% of our total income (estimated to be \$170,000) will come from the interest on the endowment set up by Emma Nicodemus and her sister Hazel Geiser. The remaining 10% will come from museum memberships, admissions, programs and miscellaneous fees. During this same time, our budget calls for expenditures of more than \$200,000, 90% of which will go toward maintenance, repairs, utilities, insurance, administrative expenses (paid to the Borough), staff salaries and benefits and payments on the loan for the climate control. The other 10% is allocated for museum and park operations. These include special programming, materials and supplies, office and maintenance equipment, printing, communications, professional development, publications, new accessions, exhibits and public relations. For 1992 Renfrew's estimated expenses will outstrip its income by \$30,000.

Are we in financial trouble? No, at least not yet. Renfrew, during the span of its public life, has

accumulated a surplus of about \$100,000. Figuring in the \$30,000 deficit for this year, we will enter into 1993 with a surplus of \$70,000. That's good; we'll still be in the black. But it doesn't take advanced math skills to realize that a few more years like 1992 will dry up the surplus, and then financial trouble will be at our door, knocking hard.

That gets us back to the questions of purpose and mission. We must live within our means. It is not an option; it's a must. But can we and still accomplish our purpose and mission? That's the challenge we face.

As of this writing, Renfrew's statement of purpose has gone through three revisions. In fact when the museum and park began operations in 1975, it started without a well-defined purpose. Opening its doors to the public was purpose enough. In her will Emma Nicodemus spelled out her own wishes. She stated, "it is my intention that said museum shall be illustrative of an early American home," (Franklin Co. Wills, Bk. 76:256). On the recommendation of former curator James Koenig, the Renfrew Board defined the phrase (*cont. page 6*)

Helen Hoover Hoffman Memorial Concert

Saturday, April 11 at 8:00 p.m.
Waynesboro Area Senior High School Auditorium

Featuring:

Tod Kowallis – Tenor
&
Daniel Sutton – Pianist

Renfrew Museum and Park Board of Directors presents
a memorial concert in honor of the late Helen H.
Hoffman. (See calendar, page 3, for details.)

Spatterware

Renfrew Opens 1992 With Exhibit Mounted By Fairfield Innkeeper David Thomas

The popularity of spatterware, an everyday tableware imported from England from 1840 to the mid-1860s, is making a comeback, according to an area collector.

David Thomas, antique collector and owner of The Fairfield Inn, will be displaying a number of his spatterware pieces at Renfrew Museum's opening exhibit of the 1992 season.

Pieces in Thomas' collection, as well as some owned by Mr. and Mrs. Llewellyn Coble, Mercersburg, will be featured in the exhibit, which opens April 25 and 26 in connection with Springfest Weekend at Renfrew. The exhibit will be housed in the changing gallery and may be viewed during regular museum hours, Thursday, Saturday and Sunday from 1 to 4 p.m., or by special appointment, according to Shirley Baker, director of visitor services at Renfrew.

A spatterware teapot recently sold for more than \$10,000 at an auction in Pennsylvania, Thomas noted. "In the last year, the price of spatterware has escalated. The reason for it is a combination of things...the recent increase in interest and the demand."

Thomas, who began his collection of spatterware in 1981, said a visit to Renfrew spawned an interest in the dishes, which were unfamiliar to him at the time.

Produced by English potteries for the Pennsylvania German market, spatterware is known for its vibrant colors, tulip and pea fowl designs. "The English perceived what they thought the Pennsylvania German would want," Thomas said, "so there's a lot of the folk art characteristics coming through in the designs."

There are three primary categories of spatterware, true spatter, coarse spatter and the design or stick spatter. "The easiest way to visualize spatter is if you think of taking a paintbrush and splashing the paint to create spatter. Some dishes just have a border, while in others the spatter is incorporated into the overall design.

"In coarse spatterware, the sponge is dipped into dye or glaze and pressed onto the plate. Some books refer to it as

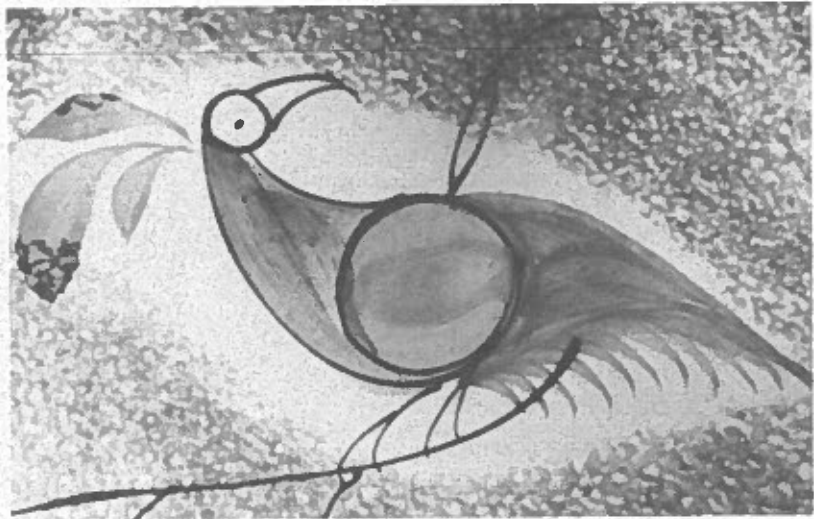
spongeware," Thomas said.

It's not clear how stick spatterware was made, Thomas added, but most believe a carved stick (rubber stamp today) was used to dab the display uniformly onto the dish. "It's a uniform, controlled pattern and usually appears as a border with a central painted design."

Dish sets as well as accompaniment pieces such as tea sets, soup plates, meat platters, wash bowl and pitcher sets and beverage pitchers were also made. Miniatures were produced in diverse patterns too.

Thomas believes that because the pottery was used for everyday and was inexpensive, a lot of it was broken and discarded when it became worn out. "As a result, there isn't much of it around. This is a primary area where spatterware was available." It is interesting to note that Renfrew archaeologist Will Sheppard found a fragment of spatterware at Renfrew's privy site similar in design to pieces in the museum's collection.

Two rare patterns, the cannon and the outhouse, will not be represented in the exhibit. "They're so rare," Thomas said, "I've not even seen them. We will have a very representative display of the more common patterns and



Close-up of pea fowl design on spatterware plate – Nicodemus collection, Renfrew Museum. (Photo by J. M. Smith.)

most of the color combinations."

There are subtle differences between two pieces of the same pattern according to the different interpretations of the artist, Thomas said. "No two pieces of pea fowl, for example, will look alike."

Spatterware is hard to find, Thomas noted, and the yellow variety is the most popular and most expensive. "The black and brown patterns are the rarest and least available, while the schoolhouse is the most desirable and available."

Nancy B. Mace

1992 Calendar of Events

Birdwalks at Renfrew

Saturdays in April & May, 7 - 9 a.m.

Each Saturday morning during April and May, Willard Rahn will lead birdwalks along the hiking trails at Renfrew. The walks will begin at Renfrew's lower parking lot off Welty Road; participants are asked to bring identification books, binoculars and walking shoes.

Helen Hoover Hoffman Memorial Concert

Saturday, April 11, 8:00 p.m.

Waynesboro Area Senior High School Auditorium

Tenor vocalist Tod Kowallis and pianist Daniel Sutton will appear together in concert on Saturday, April 11 in the High School auditorium. Kowallis earned a masters degree in music from Indiana University. He was a member of the Merola Opera program at the San Francisco Opera and received the Jean Donnel Award at the grand finals concert. In 1991 Kowallis participated in a seven-week, 12 city-tour of the U. S. and Russia. Sutton, a concert pianist and composer, earned a masters degree in performance from the Juillard School. At Juillard he was the recipient of the Lois Pemberton and William Petcheck scholarships. Sutton is currently a doctoral candidate at the Manhattan School of Music. The Renfrew Museum and Park Board of Directors is presenting the concert in memory of Helen Hoffman, a founding member of the Board who died in 1990. The concert is free and open to the public.

Springfest Weekend

Saturday (12 - 4:30) & Sunday (1 - 5), April 25 & 26

Renfrew Museum opens for the 1992 season with two days of festivities featuring craft demonstrations, musical entertainment and special activities. These include hayrides, free tours of the museum, traditional children's games, herb sale by Alloway Gardens, face painting, pottery making, blacksmithing, sheep shearing, soap making, basketry, open hearth cooking, windsor chairs, herbal wreaths, quilting, rughooking, cake walk, maypole dance and musical entertainment. Admission is free.

Earth Day 1992

Sunday, May 3, 1 - 5 p.m.

Underwritten by a grant from F&M Bank & Trust Co. of Chmberg. On-going exhibits and programs for Earth Day celebration: peace ribbon, light pollution by TriState Astronomers, Strawberry Hill Nature Center and Preserve, Pennsylvania State Parks, Potomac Appalachian Trail Club, Franklin County Organic Garden Club, native American flutes, herbal healing, air quality, the Chesapeake Bay Foundation and clothesline exhibition of environmental art by school students. Scheduled events include a children's peace ribbon workshop, environmental films, cooperative games, native American music and an herbal healing program. Admission is free.

Bladesmithing Workshop

Saturday and Sunday, May 16 and 17, 10 a.m. - 4 p.m.

Master bladesmith Gary Anderson, a member of the American Bladesmith Society, will lead the workshop. The cost is \$40 to cover both days. Registration will be limited to 15.

Harp Workshops for Children

Tuesday, June 16, 9:30 - 12:00 & 12:30 - 3:00

Shawn Drain, harpist and music educator, will lead a morning workshop for children ages 6 - 8 and afternoon workshop for children ages 9 - 12. Participants will learn about the Troubadour harp and its history and then make and learn to play a birimbau (one-string Brazilian harp). A fee will be charged to cover cost of materials. Pre-registration is required.

Youth Festival - "Discovery"

Saturday, May 30, 9 a.m. - 3 p.m. & 7 - 9 p.m.

Underwritten by a grant from Mr. & Mrs. Robert King of Waynesboro A celebration of youth built on the theme of "Discovery". Morning workshops: archaeological excavations, sculpturing, woodworking, kites, kitchen chemistry, fly casting, astronomy, storytelling, old-fashioned toys/instruments, boats and sign language. Afternoon demonstrations: YMCA gymnasts, Native American dancers, Cumberland Valley School of Music Ladybugs, stunt kiting, storytelling by Charles E. Gearinger's "Jeremiah Trees the Mountain Man." Youth Are Our Concern will hold a talent show at 7:00 p.m. On-going displays available throughout the day. Admission is free.

Keepers of the Earth - Storytelling at Renfrew

Tuesdays at 1 p.m., June 16 - July 21

Underwritten by the Colorworks of Waynesboro

Stories of Native Americans combined with environmental activities for children. Admission is free.

Shakespeare on Wheels - Othello

Friday, July 10 & Saturday, July 11, 7:30 p.m.

Underwritten by a grant from First National Bank & Trust Company of Waynesboro

Shakespeare on Wheels will present *Othello* on the lawn behind the museum house. Picnic suppers will be on sale for Friday night's performance with proceeds going to Renfrew Institute. Performances are free and open to the public.

Arts & Crafts Market

Saturday, Sept. 5, 10 a.m. - 5 p.m.

Members of the Cumberland Valley Craftsmen will display and sell their wares during the annual show. Admission is free.

Farmstead Day

Saturday, Sept. 26, 1 - 4:30

Renfrew celebrates its agricultural heritage with the annual observance of Farmstead Day. Special events will focus on the development of the Royer Farmstead and will include a barn dance in the Fahnestock barn. Admission is free.

Pennsylvania German Open Hearth Cooking

Saturday, Oct. 17, 11 a.m. to 1 p.m.

Shirley Baker, director of visitor services at Renfrew, will demonstrate traditional Pennsylvania German methods of food preparation. Pre-registration is required and a fee will be charged.

Halloween Storytelling

Wednesday, Oct. 21, 7 p.m.

Underwritten by a grant from Wordsmiths of Waynesboro

Halloween stories for children at the Fahnestock barn. Bring flashlights.

Open Hearth Thanksgiving

Saturday, Nov. 21, 10 a.m. - 1 p.m.

Shirley Baker will discuss and demonstrate the preparation of a Pennsylvania German Thanksgiving meal during the program in the museum's kitchen. Registration is limited to 15 and a fee will be charged.

Annual Yuletide Celebration

Saturday & Sunday, Dec. 5 & 6

Renfrew Museum welcomes the holiday season with its annual celebration. The museum is open to the public from 2 to 5 p.m. Saturday and 5 to 8:30 p.m. Sunday. The celebration includes musical entertainment, refreshments and tours of the museum house. Admission is free.

**Museum Programming: Shirley Baker
Calendar: Nancy B. Mace**

Archaeology of the Fahnestock House

As last summer's drought baked the valley, three college students discovered that archaeology is not a glamorous adventure, but hot tiring work. They came to Renfrew to aid in the excavations surrounding the Fahnestock house. To their credit, a great deal of time, interest and effort was provided by Leslie Thigpen and Judy McClure from Dickinson College and Noel Kline from Penn State University. Even with the heat, these interns were given the opportunity to take the concepts they learned in the college classroom and apply them to an actual excavation. The Fahnestock site enabled the students to learn archaeology as anthropology; meaning the study of cultures of the past and how these cultural groups utilized their surrounding resources to meet their day-to-day needs. Archaeologists go about this task by studying the objects (material culture) made and used by these people, whether it be household trash or surviving buildings.

since 1962 when the last tenant died. The house also includes a three story brick addition to the south of the stone part, creating four levels overall. The original stone portion pre-dates what is now the museum house. Its construction dates to the period between 1800 and 1810 and appears to correspond with the construction of the gristmill (circa 1806-1807). A letter from A. J. Fahnestock who lived on the property from 1850s to the 1890s stated that the brick addition was added by Peter and Nancy Fahnestock in approximately 1855. The Fahnestocks did not take over ownership of the house until 1883, but they did pay taxes on the property from 1858 to 1893.

In addition to the house, a root cellar, well, cistern, three sets of retaining walls and the foundations to the springhouse still remain. One of the goals of our investigations was to determine the age and relationship of these features and to determine a chronology of the changes to the house.

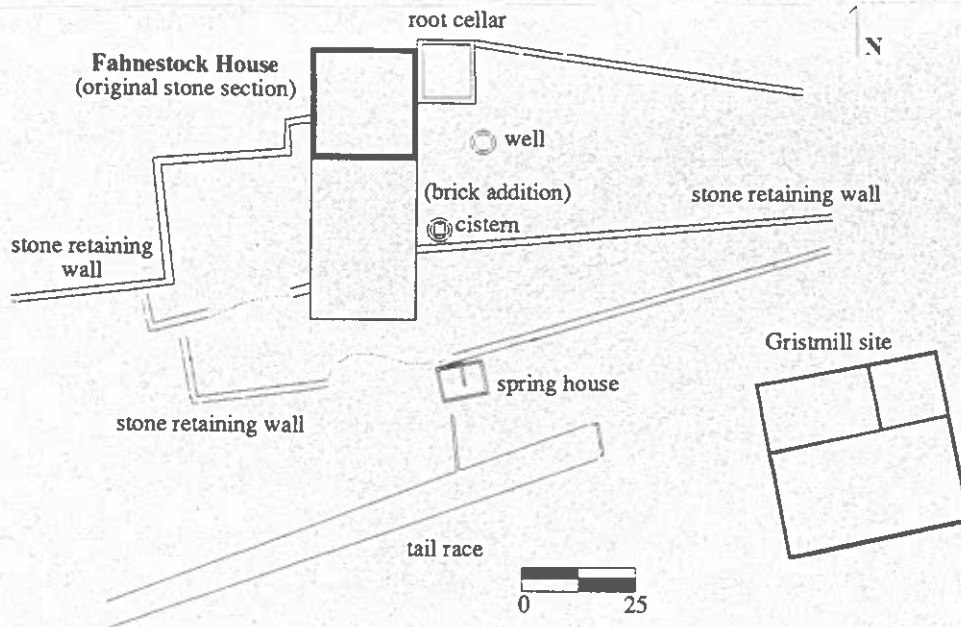
The stone part of the Fahnestock house measures 23 by 25 feet. Each floor within this section contains a hallway with a staircase and a single room. The basement of the house is divided into a kitchen and a storage area. This current arrangement reflects changes in the house to

accommodate the brick addition.

Prior to any restoration work on the house we needed to understand and define its original character. One of the most apparent changes involves the location of the first floor door. The east side of the house, above the root cellar, is now pierced by a window opening. Directly below this opening, the outline in the stonework tells us that at one time before the window, a doorway was located in the same spot. The door

was changed to its current location on the north side of the house when the staircase was added.

The change of the door and the staircase made the Fahnestock house appear similar to most of the houses in Waynesboro from 1830 to 1890. More than half the houses in town during that time period would have had a side-passage hallway and two rooms on the first floor. Originally, on each floor, the Fahnestock house had two rooms



This past summer the focus of our field work was directed at the landscape surrounding the Fahnestock house. We wanted to find out how rural Pennsylvania German families, such as the Royers and the Fahnestocks, ordered the landscape around their homes and how the use of this space changed through time.

The history of the Fahnestock house is sketchy. This three and a half story limestone structure has stood vacant

and an enclosed stairway in one of the corners. The basement was one large kitchen. This original floor plan is similar to the Contiental or 'Flurkuchenhaus' (hall-kitchen house) plan typical of Pennsylvania Germans. An English or Scots-Irish house would have had a room called the hall which served as both the kitchen and a meeting room. The Pennsylvania Germans seperated the kitchen from this meeting room either by having three rooms or the kitchen in the basement. Originally the Fahnestock house reflected the Germanic background of the Royer family.

Another of the goals of the field work was to determine what, if any, other outbuildings, dependencies and features were associated with the Fahnestock house. The construction of most structures requires the excavation of either a basement or a trench for the foundation. Once this area is dug out, footings of stone or brick are set in place and the trench is refilled. This builders' trench, through artifacts associated with it, can help to date the age of the building.

Test trenches excavated by the interns at the northeast corner of the house uncovered a builders' trench for the house and the root cellar. The small pieces hand-decorated pearlware ceramic located in the house's trench are similar to pieces found in the rear yard of the museum house and its outhouse. Pearlware dates to the beginning of the 19th century or roughly 1795-1830. The trench also contained oyster shells. This is interesting since oyster shells were also discovered in the builders' trench at the gristmill site. These are important clues since the builders' trench for the root cellar contained artifacts that dated to the 1850s and 1860s. Obviously the root cellar was built several decades after the house.

Similar evidence was located behind two of the retaining walls. Work at the springhouse foundation revealed a building approximately 8 by 12 feet or just slightly smaller than the milkhouse adjacent to the museum. Despite heavy erosion, the location of more pearlware above the spring-

house suggest that this outbuilding was built the same time as the Fahnestock house.

The Fahnestock house and the immediate landscape around it would have originally looked much different than it does today. The stone part of the house was set into the hillside without benefit of any retaining walls. The springhouse provided water and cold storage. Other outbuildings may have set on the terrace between the house and the springhouse and then were removed when the brick addition was added. After the Fahnestock house was built the Royer family then built the retaining walls, terraced the hillside and dug the well. With the brick addition, the root cellar was added and the interior of the house was altered. A brick walkway and brick outbuildings were constructed on the west side of the house.

The most unusual feature located by the interns consisted of a brick drain located west of the house. The drain was found just below the ground surface. It measured 0.6 ft. wide, 1.1 ft. deep and at least 25 feet long. As it happened, the interns uncovered the middle of this feature. At present we do not know where the drain begins, where it ends, or most importantly what was its function. The most intriguing question involving the drain is the soil surrounding it. Bright red in color, the soil indicates that at least at one time it was exposed to extreme heat. The only two certainties about the drain are that some of the bricks were manufactured in Harrisburg and that it was constructed in the 1870s or 1880s.

In addition to the college interns, many others assisted with last summer's field work at the Fahnestock house. Members of the Cumberland Valley Archaeological Society volunteered their time, many of whom had worked previously on the gristmill site, and students from several of the local grade schools and the anthropology class from the senior high also helped with the excavations.

William J. Sheppard

Renfrew Museum and Park

1010 East Main Street, Waynesboro, PA 17268 (717) 762-4723

Friends of Renfrew - Application for Annual Membership

Name _____

Address _____

City _____ State _____ Zip _____

Membership Categories - Life \$1,000 _____
Sustaining \$125 _____
Family \$50 _____

Patron \$50 _____
Donor \$25 _____
Individual \$10 _____

Please make checks payable to Renfrew Museum

Challenge (cont. from page 1)

Early American as a period of American history that extended from the Colonial to the Federal period prior to 1830. In 1980 this became the museum's first clear statement of purpose.

In 1987 Renfrew adopted a revised statement that reflected its growing role as a local and regional institution. The Board of Directors identified Renfrew as a cultural and natural resource serving Waynesboro and the surrounding communities within the Cumberland Valley. The board also attached four mission statements that clarified its vision of how Renfrew would serve as a cultural and natural resource. These involved the Nicodemus Collection of Decorative Arts, the Royer Farmstead, Bell pottery and for the first time, concern for safeguarding the cultural and natural history of the region.

While the cultural (museum) aspects of Renfrew received most of the attention, its natural (park) component was mentioned only in passing. As work to restore and interpret the Royer farmstead continues to expand, the distinction between what is museum and what is park becomes less and less clear. Based on this work and the research carried out by Patricia Sheppard in her ecological assessment of Renfrew Park (1990), the Board adopted the following statement of purpose and mission statements in November 1991:

Statement of Purpose

Renfrew Museum and Park shall serve the community of Waynesboro and the surrounding region as a cultural and natural resource.

Its mission shall be to:

1. display the Emma Geiser Nicodemus Collection of Decorative Arts within a pre-1830s, home-like setting;
2. preserve, restore, develop and interpret the Pennsylvania German farmstead built by Daniel Royer and his family during the period from the 1790s to the 1830s;
3. collect, exhibit and interpret John Bell and related pottery;
4. promote an understanding and stewardship of the cultural and natural history of Waynesboro and its environs;
5. preserve and protect the natural environment of Renfrew Park;
6. promote ecological understanding, stewardship, and responsible use of Renfrew's park land;
7. nurture and sustain Renfrew Institute for Cultural and Environmental Studies.

In the next issue of *der Wetterhahn*, vol. 5(2), we will examine what these purpose and mission statements mean in terms of Renfrew's long range planning and what steps have been initiated to close the budget gap and insure our financial well-being.

James M. Smith

der Wetterhahn

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