



MEMBER'S ART EXHIBIT ACCENTS MICHIGAN TALENT AND HISTORY

The most pleasant arrival in Pontiac since that of Stephen Mack was the cream of Rex Lamoreaux's art collection shown at the Creative Arts Center in April.

Diligently collected during the past quarter century, this beautiful assemblage of over 200 works displayed the talent of some 80 Michigan artists. Their output in pencil and ink, water color, oil, etchings, and sculpture constitutes a rich legacy of mostly twentieth-century origin.

Although he claims no style preference, Lamoreaux's exhibit in Pontiac suggested a strong tilt toward realistic rather than abstract art. His favorite artist is Zoltan Sepeshy, who emigrated to the U.S. in 1921 and later played a major role in the growth and development of the Cranbrook Academy of Art. Much of the show's subject matter, like that of Sepeshy's work, portrayed well-known urban, rural, or marine settings that communicated a strong sense of Michigan history.



Sharon Jensen, Society Office Assistant, viewed the Lamoreaux art collection at Pontiac's Creative Art Center in April.

Lamoreaux said his eye for art was inherited from his mother, a Valapriso graduate, who taught Art and Manual Training in Indiana and Iowa. After obtaining a Bachelor of Fine Arts degree (commercial art) from Wayne State University, he worked as a graphic artist in its Communications Department (radio - tv) from 1956 until his retirement in 1983. A Society member since the 1970's, Lamoreaux has generously loaned or donated many pictures and furniture to this organization.

Lamoreaux wished to publicly acknowledge the assistance of his friends, Randy and Pat Reed, in the selection process and in hanging the artworks at the Creative Arts Center. The Society hopes this outstanding collection will be shown again soon in the Metro Detroit area.

WE WANT YOUR LIFE STORIES

Are you one of those people who would like to join the Oakland County Pioneer and Historical Society but think you are not eligible? Of course you are. You don't have to be the descendant of a pioneer family. You do not need to be a resident of Oakland County.

We want you to join for many reasons. We need your dues, your bodies to attend our annual events, your help by volunteering your services around our historic Wisner house and property. You would find it very rewarding. But most of all we would like your life stories.

When our society was organized 122 years ago, each member was required to write about his life and

memories. These were typed and put into two books in our library. They are fascinating to read because they tell about their lives, hopes, plans, fears, experiences, families, accidents, illnesses, daily routines, foods, parties, deaths, neighbors, etc. You get the idea. Your relatives and children will thank you from the bottom of their hearts for this information which will be lost if you neglect to put it on paper. Jot down bits and pieces and then put them all together. Be sure to put in how and why each person died if you know or can find out. You may uncover a certain trait or illness that would be useful to your doctor. This might make you more acutely aware of symptoms that could save your life. Don't worry about spelling or sentence structure. Just be yourself and write what comes to mind.

Here are some more suggestions for you to think about and react to. Start with yourself – when you were born, day of week, hour of the day, brothers and sisters, parents, games you played, foods your mother served, holiday happenings, birthdays, grade school, pets, jobs around the house.

Put in wars and their effect on your life. Record sickness, injuries, broken bones, hobbies, education, favorite teachers. How far did you go in school or college?

You will think of many things I have not mentioned because we all have different experiences. I am glad I did mine a few years ago at the prodding of Alan Priestly. I gave copies to my grandniece and grandnephews this last Christmas. Now I wish I had asked my grandmother many

more questions.

I am looking forward to every member's life story. Mail them to:

The Oakland County Pioneer
and Historical Society
405 Oakland Avenue
Pontiac, MI 48342



THIS MEANS YOU!

You will find it an enjoyable experience to "travel down Memory Lane" and share it with others.

Oh, yes! Add a sentence allowing us to publish it if we so decide.

Faye M. Donelson
Board of Directors

CARRIAGE HOUSE? A Whimsical Question

by Yram Slessew

On the grounds of Pine Grove are two red structures – "Big Red" and "Little Red" – commonly referred to as the Carriage House and the new Storage Shed. Please accept for the moment the definition of "carriage" as a vehicle on which a person or persons ride. Ergo: Is the true carriage house Big Red or Little Red?

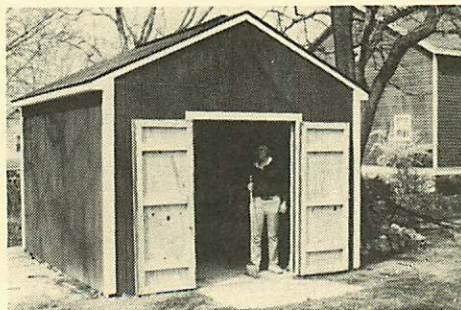
Big Red, a replica of the original Wisner carriage house, stands proud, straight, and elegant as a mentor to Little Red. Inside is space serving a variety of purposes. The lower level houses the Pioneer Museum under

the direction of Jack Moore. On the first floor is our meeting area, and the Gift Shop capably managed by Nancy Sanchez. The Craft Committee, chaired by Susan Metzdorf also utilizes the meeting room on Wednesdays to fashion many clever and lovely items for sale. Pauline Harrison and her helpers occupy a portion of the upper level where they catalogue and preserve the Society's fine collection of vintage clothing. The balance of the top floor is used for artifact and craft storage.

Little Red, skillfully designed and erected by Gale Scafe with the assistance of Bob Reynnells and Gil Haven stands as proud and elegant, if not as tall, as Big Red. Stored in Little Red are items including lawn and garden tools necessary for the upkeep of Pine Grove. One of the tools is a riding lawn mower. A riding lawn mower! Is not a riding lawn mower a type of carriage. Certainly it is a vehicle on which a person rides.

Now then, which is the true carriage house – Big Red or Little Red? It should be noted that a plaque has been affixed recently to Little that reads:

*In Memoriam - Don Daggy
1926-1995
Built by Gale Scafe, November 1995*



Member Gale Scafe stands inside tool shed he built in memory of Don Daggy last year.

LIBRARY SCIENCE 101

Our library volunteer staff, Virginia Clohset, Katherine Morton, and Mary Wessels, are preparing to increase the ease of locating printed materials by classifying and cataloging the holdings. This means we will NOT alter the subject arrangement that had been thoughtfully and carefully established by Lillian Paull, Betty Adams, Marion Rouse, Gretchen Adler, Connie Scafe or other library volunteers.

Classification of our printed material extends their work toward swifter location of individual books, pamphlets, and, yes, maps. Each item is provided with a unique numerical identification (call number) by the main subject of the contents. We will be using the Dewey Classification Numbers as does the Burton Historical Library, a part of the Public Library System of Detroit.

Cataloging is the preparation of the list of all our printed materials. A library catalog, either on cards, in a computer, or a printed list, provides access to items in at least four arrangements. The main catalog is a shelf list on which every printed item is listed in exact order of appearance of the shelves. This is a method of inventory control, too. Then there is an author, editor, or compiler alphabetical entry to holdings. Of course, another catalog contains the titles alphabetically. Last but not most important is the subject catalog. Every book, pamphlet, or other shelved item has at least one subject entry but may have more subject entries depending upon the contents.

Every library is a facility for the storage and retrieval of information. Computer experts may THINK they originated this system, but now that

you have had Library Science 101 you know that libraries led the way in providing storage and retrieval for mankind.

Coming Soon: Library Science 202 revealing secrets of our manuscript collections.

LIBRARY "WANT" LIST



1. More space.
2. School yearbooks for any school in Oakland County.
3. Photographs relating to Oakland County.
4. Family histories or diaries of Oakland County residents.
5. Flat blue print file for storing maps and photographs.
6. Four drawer legal size file for the manuscript collection.
7. Microfilm reader (with self-printer, if possible).
8. IBM compatible printer.
9. More space.

ACCESSIONS

Michael Dennie, Royal Oak, for AMERICA AS SEEN BY ITS FIRST EXPLORERS.
Rex Lamoreaux, Pontiac, for QUIVER 1972 PONTIAC CENTRAL HIGH SCHOOL YEAR BOOK; HISTORY OF THE UNDERGROUND RAILWAY; photographs of Alfred Hubbard; various newspaper articles.

Ann Liimatta, Pontiac, for two post cards, one of Oak Hill Cemetery and one of the County Courthouse.

Mrs. William Favorite, Bloomfield Hills, for 117 U.S.G.S. Quadrangle Maps and for GEOGRAPHIC ATLAS OF THE UNITED STATES, Ann Arbor Folio Reprint of 1915.

Mrs. Sidney L. Courtney, Beverly Hills, for ARTISTS OF MICHIGAN FROM THE NINETEENTH CENTURY.

Mrs. Joan B. Echlin, Farmington Hills, for

17 photographs from the collection of Evelyn Davis.

Charles Martinez, West Bloomfield, for VOL 1: RECORD OF FIRST INFANTRY CIVIL WAR 1861-1865.

Gaylor Forman, Bloomfield Hills, for BOWS & ARROWS OF THE NATIVE AMERICANS.

Mrs. Doris Smith, Pontiac, for untitled Xerox copy of statistics and photographs relating to Pontiac in the late 1920's.

Mrs. E.H. Anderson, Troy, for the Abstract for 191 Stanley, Pontiac; 1949 and 1959 POLK'S BIRMINGHAM CITY DIRECTORIES.

Mrs. Aileen Van Vleet, Oxford, for 3 post cards of Pontiac.

Mrs. Donald Daggy, Auburn Hills, for THREE FEATHERS: THE STORY OF PONTIAC.

Dr. Wallace Pike, Swartz Creek, for 1860 FEDERAL CENSUS AND MORTALITY SCHEDULE OAKLAND COUNTY; MARRIAGE RETURNS FOR OAKLAND COUNTY 1836-1884; MICHIGAN STATE CENSUS FOR OAKLAND COUNTY 1845; and FIRST LAND OWNERS OF OAKLAND COUNTY.

Michigan Supreme Court, Lansing, for INDEX to SPECIAL SESSIONS.

Mrs. Rodney Milton, Pontiac, for HISTORIC DISTRICT STUDY: FRANKLIN BOULEVARD [&] FAIRGROVE AVENUE.

Mrs. William Burke, Birmingham, for an IBM PC2 Computer complete with a Microsoft Program installed and a cart for the computer. (This computer will be useful in compiling indexes for our collection of newspapers, magazines, and genealogical files in addition to writing letters, memos, and articles)

ANGEOLINA'S KITCHEN

Recently our Administrator while pursuing one of his hobbies – visiting used book emporiums and other venues of previously perused printed material – procured for us a copy of PONTIAC DAILY PRESS RECIPES 1935. The Forward contains these remarks:

Dedicated to its Women Readers by The Pontiac Daily Press. The recipes contained in this volume have appeared one each day, in The Daily Press. They have been chosen as the favorite recipes of the women who gave them and were gathered by Mrs. Elizabeth Linton of The Daily Press staff. They have been assembled in this volume for the convenience of women readers, to whom they are presented with the compliments of The Daily Press.

Our featured recipe for this issue appears on page 31 of this collection. It has NOT been tested in Angeolina's Kitchen to the best of our knowledge.

"CHEESE BEAN LOAF"

"Days when housewives wish to omit meat from menus, there is nothing more desirable than a cheese bean loaf. It is nutritious and looks and tastes much like a meat loaf and is served with tomato sauce. Potatoes may or may not be served and any vegetable salad. This is a favorite receipt of Mrs. A.J. Cadieux who suggests it is an excellent Lenten or fast day dish.

By Mrs. A.J. Cadieux

1 can kidney beans
1/2 pound American cheese
1 onion
1 tablespoon butter
1 cup bread crumbs
Salt and pepper to taste
2 eggs well beaten

Put cheese and beans through the food grinder. Brown finely minced onion in butter and add to mixture. Add well beaten eggs and crumbs and seasoning. Form in a loaf and bake until brown which will take about a half hour. Serve with tomato sauce."



NEW MEMBERS

Matthew J. Dianan, Pontiac
 Mr. & Mrs. David Hackett,
 (Life Member), Rochester Hills
 Bette Jane Twyman,
 (Life Member), Waterford
 Donald and Isabel Stark, Holly
 Katherine J. Morton, Rochester
 Barbara B. Young, Milford
 William W. Pike, Swartz Creek

OFFICERS, 1996

President Gretchen Adler
 1st V.P. Kitty Daggy
 2nd V.P. Clarke Kimball
 Secretary Connie Scafe
 Treasurer Dan Carmichael
 Resident Agent Ed Adler

EDITORIAL STAFF

Co-editor Charles Martinez
 Co-editor Don O'Brien
 Associate Editor Ross Callaway

SUMMER SOCIAL PLANS MADE

This year's Annual Ice Cream Social is scheduled for Sunday, August 4 at Pine Grove between 1:00 and 5:00 p.m. Arrangements for various activities are currently being made by Gretchen Adler, Kitty Daggy, and Charlie Martinez. Such popular sales features as the White Elephant, used book, and craft shop will be offered again. Connie Scafe and Elsie Patterson, co-chairing the White Elephant sale, remind members and their friends that contributions to that booth should be clean, workable, gently used articles of character and good taste. No clothes please. Acceptable items are to be delivered to Pine Grove after July 21.

GUIDES SCHEDULE PLANNING SESSION

Ruth Wall, Guides Committee Chairperson, is calling a planning session for 10:00 a.m., Thursday, July 18 at Pine Grove. Ruth's agenda includes: a revision of the Guide Manual which she says is long overdue, development of scheduling forms for upcoming tours and events, training, and a recruitment drive. Ruth stresses that guides are representatives to the touring public and are vital to the success of the Society. All guides are expected to be present, and if possible, to bring a friend.

The following text is a handout item at Botsford Inn.



More than 159 years ago, the Botsford Inn was a favorite stage coach stop on the old Post Road to Lansing. Here farmers and drovers swapped stories, cracked jokes and conducted a good deal of trading. Although this Victorian Tavern changed hands many times, it has kept its doors of hospitality open for more than a century.

In 1924, the house and forty-two acres were purchased by Henry Ford, and many of the rare 19th century Ford treasures went into its furnishings. Today, it is unique in the Midwest as an authentic early American Inn where dining is a pleasure in charming rooms with great log fireplaces.

The taproom displays the original foot-wide floorboards. Each dining room is distinguished in its own right. The mellowed wood in one gets its color from being corn-cob smoked.

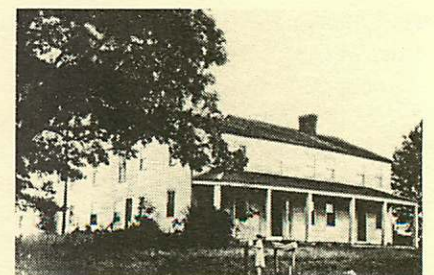
A buffet is from General Lee's home. Many of the Hitchcock chairs are originals.

One of Mr. Ford's proud possessions – the Stella – a Swiss music box, still plays perforated metal discs with beautiful tone in the living room. An old melodeon is still in good working condition and so is the 100-year-old Chickering Piano which belonged to General Custer's sister. A desk, still doing duty in the Botsford Inn office, is purported to have been used by President Lincoln.

The Inn is surrounded by beautiful grounds. A walled formal garden where summer receptions are held, can be seen from the Inn's picture windows. This landmark lends its name to the cocktail lounge "The Coach Room" where a fine collection of old (and new) bottles may be seen. The Botsford Coach House and Patio Room are extremely unique.

Find food at the Inn is its major attraction. It is recommended by AAA and visitors have enjoyed the hospitality of the Botsford Inn from every state in the union. The fare is hearty. Among the specialities are: Botsford Inn "Chicken Pot Pie," Fresh Roasted Turkey, Short Ribs of Beef and Sauteed Calves Liver.

As attractive in a snowy landscape as it is in the summertime, picturesque Botsford Inn is owned by Creon Smith, a lover of fine food and American history.



Old Botsford Tavern in 1924.
 – Photo courtesy of the Henry Ford Museum
 and Greenfield Village –

IN COMMUNION WITH NATURE

by Charles H. Martinez

An old engraving of a famous allegorical fantasy painted by the renowned American landscape artist, Thomas Cole, has been "rediscovered" at Pine Grove. Although accessioned as a Wisner family collectible when the mansion and its contents were acquired by the Society in 1945, the engraving was overlooked in later inventories and was not included in a fine arts restoration program here in the early 1980's.

House Committee Chairperson, Susan Metzdorf, said the Wisners had relegated the picture to an obscure location in a corner of the parlor while assigning eight larger oil paintings prominent positions around the room. As a result, she noted, the public never had an opportunity to view the work which is today regarded as a significant detour in the direction of nineteenth-century American art and its marketing.

The engraving is based on an original oil painting entitled "The Voyage of Life - Youth", one in a series of four done by Cole in 1839-40. Historians credit Cole with establishing landscape painting as a major branch of American art through his efforts as co-founder of the Hudson River school.

Prior to the 1820's, landscape painting in itself was not considered to be suitable branch of art. Landscapes, if they appeared at all, were backdrops for portraits or topographic studies. Portraiture was the most popular and remunerative form for the artist, who might also dabble in still life, historical scenes, or genre, i.e. recording some simple daily activity. Cole and his Hudson River school were to change all that. The movement had a profound



Youth on his Voyage of Life – detail from an engraving by James Smillie of an oil painting by Thomas Cole (1840).

reverence for nature which the artists transferred to their canvases with realism and romanticism; the latter element supplied by their own deep feelings for what they considered God's unspoiled wilderness. Cole took this concept further by combining scenes to heighten visual impact, and later by incorporating a story line into a series of paintings to import a specific moral.

The artist was born in Bolton-le-Moor, Lancashire, England in 1801. The family emigrated to America some 18 years later and settled first in Philadelphia before moving on to Steubenville, Ohio. In the former city Cole was apprenticed as a textile engraver which helped him develop a keen eye and memory for meticulous detail as evidenced in his landscapes. His residency in Ohio brought him into contact with a German portrait painter who gave him the benefit of his rudimentary skill. Cole returned to Philadelphia in 1823 to attend the Pennsylvania Academy of Fine Arts where he was doubtlessly impressed by the landscapes of Thomas Doughty (1793-1856) and Thomas Birch (1779-1851). At last he settled in New York as a professional painter in 1825. A subsequent trip on the

Hudson resulted in a number of works that established his reputation.

Like so many other American artists, Cole would journey to Europe (he did so twice) to study the old masters, refine his style, and enhance his fortune as a result. Upon returning from his first sojourn in 1832, he felt imbued with the zeal to paint "higher" forms of art. This quest manifested itself in a series of paintings best described as romantic fantasies which centered on "the mutation of earthly things." The Course of Empire was the first. The theme was carried out in five canvases that highlighted the rise and fall of the Roman Empire. Its success urged Cole on to another group entitled The Voyage of Life, which would prove to be the most popular of these narrative works. In his diary the artist readily admitted receiving a generous commission from a Samuel Ward for painting The Voyage and also defined the series.

I sincerely hope that I shall be able to execute the work in a manner worth of Mr. Ward's liberality, and honorable to myself. The subject is an allegorical one, but perfectly intelligible, and I think, capable of making a strong moral and religious impression.

The Voyage was conceptualized for four canvases: Childhood, Youth, Manhood, and Old Age. The allegory centers on a male figure steering a course down the "River of Life" past snares and temptations to safely arrive at his eternal reward. An attending Guardian Spirit offers direction and solitude along the way. In the second scene, owned by the Society in the form of an engraving, Cole has boldly introduced a giant palm tree into an obvious deciduous forest zone. The artist explained this dichotomy as his attempt to suggest a "luxuriant and magnificent" setting through the presence of a tropical tree. An even more exotic touch in the same picture occurs with the artist's placement of an ethereal domed temple in the upper left-hand corner of the picture symbolizing the voyager's heavenly goal.

Most modern critics find such moralizing in Cole's allegorical works to be simple, trite, and almost comic. In contrast, they extol the virtues of his straight landscapes as lyrical images of a beautiful country. Art historian, Lloyd Goodrich, said Cole was the first American "to picture the wilderness with the passion of a poet, and to capture the wild beauty of the continent..." But, back in the 1840's it was this artist's allegorical canvases that were widely admired for their uplifting spirit and religious fervor. Then nearly a half-million people paid to see his paintings. One of them, a middle-aged gentleman with a melancholy demeanor who had spent much time in a museum examining The Voyage series, made this confession:

I am a stranger in this city, and in great trouble of mind. But the sight of these pictures has done me great good. They have given me comfort. I go away from this place quieted, and much strengthened to do my duty.

After his second European pilgrimage (1841-42) Cole devoted more time to religious themes. His last planned allegorical series, The Cross and the World, was never finished. Stricken with inflammation of the lungs, Cole died at eight o'clock in the evening of February 11, 1848. He was just 47 years old.

To some degree Thomas Cole's popularity as a great artist during his lifetime was owed to James Smillie, an engraver, and to the marketing skills of the American Art-Union.

Smillie was born November 23, 1807 in Edinburgh, Scotland, the son of a silversmith. In his youth he was apprenticed to a silver engraver and also received some instruction from a portrait engraver while in his native city. The family moved to Quebec, Canada in 1821. There Smillie served as a general engraver to his father and older brother who were in the jewelry business. After additional training in Great Britain he settled in New York City in 1829. Smillie was quickly recognized for his excellent steel engravings of well-known artists, such as Cole. Several outstanding examples of his work can be found as illustrations of Mount Auburn [Cemetery] (1847) and A Panorama View from Bunker Hill Monument (1848), both held at the Burton Historical Collection, Detroit Public Library. From 1861 until his death in 1885 Smillie acquired an outstanding reputation as a bank note engraver.

Building a reputation as an American artist in the first quarter of the nineteenth century was not an easy task, however. Much patronage went to British and European painters as serious doubt existed that this nation had either the talent or subject matter to compete. The Hudson River school dispelled such fears and the American Art-Union did its part to bring local artwork to the masses - at a price of course.

Begun as the Apollo Gallery in 1839 the organization metamorphosed into the Art-Union in 1844 with the goal of elevating and sustaining local art. A year after the death of Cole the Art-Union claimed nearly nineteen thousand subscribers. For five dollars, each subscriber received a steel engraving and a chance to win an original painting in its annual lottery. As another bonus, members received a pamphlet that described the available inventory which, in turn, constituted the first American art bulletin. So successful was the Art-Union that jealous members of the National Academy of Design - a leading art school - brought suit to stop its operations, and in 1852 such unions were declared illegal. In addition to Cole the Art-Union, during its brief existence, focused national attention on the paintings of John Frederick Kensett (1816-1872), George Caleb Bingham (1811-1879) and Richard Caton Woodville (1825-1856).

With Cole's death the mantle of foremost national landscape painter fell on the shoulders of his friend and admirer, Asher B. Durand (1796-1886). A trip with Cole to the Catskill Mountains convinced Durand that his future lay in landscape painting. He repaid this kindness and created a masterpiece to Cole's memory with his painting, Kindred Spirits (1849). Here he pictured Cole and the poet William Cullen Bryant standing high on a cliff in the Catskills discussing art and literature. Interestingly, Cole was well-known for his writing skills while Bryant had a talent for art. Quite appropriately Bryant urged his readers to "Go forth under the open sky, and list to Nature's teachings..."

The Society's engraving of The Journey of Life - Youth will be on display in the parlor at Pine Grove through this summer.