

## LIBRARIAN'S REPORT, DECEMBER 2013

### **Book Acquisitions:**

Rutt, Mary E. *Anna's Collection: a Keepsake of Family Memories, 1906-1996*. Manheim, Pa.: Published by the author, 2010. The book is an exploration, with many photographs and other illustrations, of the lives of the author's parents, Curvin and Anna Martin (Martin) Hursh. (Donation—Ada Louise Steirer)

### **The following booklets were donated by Joe and Joan Lynch:**

Keyser, Mildred D. "Method of Making Pennsylvania German Pottery." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, 1945 (2nd ed.) (Home Craft Course in Pennsylvania German Pottery, Vol. II)

Keyser, Mildred D. "Method of Making Pennsylvania German Design." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, 1943. (Home Craft Course in Pennsylvania German Design, Vol. III)

Hoke, Elizabeth Swartz. "Home Craft Course in Pennsylvania German Painted Tin." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, 1943.

Dundore, Roy H. "Home Craft Course in Pennsylvania German Painted Furniture." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, 1944.

Kauffman, Henry J. "Home Craft Course in Pennsylvania German Pewter." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, 1944.

Lichten, Frances. "Home Craft Course in Decorating the Pennsylvania German Chest." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, n.d.

Osburn, Bernice B. "Home Craft Course in Pennsylvania German Spinning and Dyeing." Plymouth Meeting, Pa.: Mrs. C. Naaman Keyser, 1945.

Aurand, A. Monroe. "Child Life of the Pennsylvania Germans." Harrisburg, Pa.: Aurand Press, 1847.

Aurand, A. Monroe. "Early Life of the Pennsylvania Germans." Harrisburg, Pa.: Aurand Press, 1945.

### **Manuscript Acquisitions:**

### **The following manuscripts were donated by Joe and Joan Lynch:**

Letter to Miriam Weidman of Weidmanville, Clay Township (but living in Holland, N.Y.) from Walter J. Ritcher, stationed at Camp Hancock, Augusta, Georgia, April 18, 1918. Miriam was a daughter of Martin Ward and Minora Bear Weidman; Walter ("Wally") was a son of Abner A. and Irene A. Ritcher of Lebanon.

Letter to Miriam Weidman of Weidmanville, Clay Township from Walter J. Ritcher, serving with American Expeditionary Forces in France, June 18, 1918.

Letter to Miriam Weidman of Weidmanville, Clay Township (but living in Holland, N.Y.) from Walter J. Ritcher, serving with American Expeditionary Forces in France, August 18, 1918.

Letter to Miriam Weidman of Weidmanville, Clay Township (but living in Holland, N.Y.) from Walter J. Ritcher, serving with American Expeditionary Forces during WWI, October 25, 1918.

Postcard sent to Miriam Weidman by Walter J. Ritcher, serving with the American Expeditionary Forces during WWI, undated: "Arrived 'over there' safely after an uneventful voyage. I sure was sorry to have missed you before leaving the U.S.A. Write soon . . ." Addressed to the recipient at Ephrata.

Postcard sent to Miriam Weidman by Walter J. Ritcher, serving with the American Expeditionary Forces in France; the card, addressed to the recipient at Ephrata, is undated and the postmark is illegible.

Postcard sent to Miriam Weidman by Walter J. Ritcher, serving with the American Expeditionary Forces during WWI; the card (which offers New Year's greetings) is addressed to the recipient at Holland, N.Y.; it is undated and the postmark is illegible.

Postcard sent to Miriam Weidman by Walter J. Ritcher, serving with the American Expeditionary Forces in France; the unaddressed card is undated and there is no postmark.

Letter to Miriam Weidman from her brother John Bear Weidman, stationed at Camp Joseph E. Johnston, Jacksonville, Florida; postmarked June, 191\_. Addressed to the recipient in Holland, N.Y.

#### **Photograph Acquisitions:**

13 col. 3 ½" x 5" prints showing the railroad bridge on Pine Street, Ephrata, ca. 1988, just prior to and during its demolition. Four col. 3 ½" x 5" prints of the Conrail tracks and a sinkhole beneath them, about 1/8 mile from the Rt. 272 bridge over the railroad, ca. 1988. Five col. 3 ½" x 5" prints showing the Conrail control box south of the Pine Street bridge and a Conrail communications device on the Reading Railroad right-of-way near the Ephrata Mfg. Company, about 75' from the Pine Street bridge, ca. 1988. All of the photographs were taken by the donor, Roger S. Leed of Ephrata.

#### **Artifact Acquisitions:**

Original painting by John Wesley Von Nieda, oil on canvas, featuring a late summer-early fall scenic view of a mountain, lake, small pavilion, and sailboat, location undetermined. The painting is signed "J.W. Von Nieda -- 1923" in the bottom right corner. The canvas, measuring 10" x 16", is mounted on its original wooden stretchers and enclosed in an original gilt molded plaster over wood frame (leaf and berry motif) measuring 15 5/8" x 21 ½". John Wesley Von Nieda, a son of Jacob and Catharine (Swartz) Von Nieda, was born November 15, 1853 in Swartzville, East Cocalico Township, and died June 9, 1939 in Reading, Berks County. (Purchased at Horst Auction Center, December 19.)

#### **The following items were received from Joe and Joan Lynch:**

Purple "Feather" pattern English Staffordshire china platter, purple transfer decoration accented with yellow and blue polychrome, oblong shape having a scalloped rim. The platter was manufactured by Wood & Challinor, Tunstall, England, circa 1840, and bears the manufacturer's trademark including the initials "W & C" along with the pattern name "Feather" on its underside. The platter is also impressed with the numeral "10" on its underside; 11-1/8" x 9 ¼". The platter has significant discoloring.

Purple "Feather" pattern English Staffordshire china plate, purple transfer decoration accented with yellow and blue polychrome, round with a scalloped rim. The plate was manufactured by Wood &

Challinor, Tunstall, England, circa 1840, and bears the manufacturer's trademark including the initials "W & C" along with the pattern name "Feather" on its underside. The plate is also impressed with the letter "P" on its underside; 9 ¼" diameter, 1-13/16" high.

Purple "Feather" pattern English Staffordshire china plate, purple transfer decoration accented with yellow and blue polychrome, round with a scalloped rim. The plate was manufactured by Wood & Challinor, Tunstall, England, circa 1840, and bears the manufacturer's trademark including the initials "W & C" along with the pattern name "Feather" on its underside; 9 ¼" diameter, 1-13/16" high.

Purple "Feather" pattern English Staffordshire china saucer, purple transfer decoration accented with yellow and blue polychrome, round with a plain rim. The saucer was manufactured by Wood & Challinor, Tunstall, England, circa 1840, and bears the manufacturer's trademark including the initials "W & C" along with the pattern name "Feather" on its underside; 5-7/8" diameter, 1- 1/8" high.

Purple "Feather" pattern English Staffordshire china cup, purple transfer decoration accented with yellow and blue polychrome. It has flared sides, is footed and has no handle. The cup was manufactured by Wood & Challinor, Tunstall, England, circa 1840, and is unmarked; 3-15/16" diameter, 2 ¼" high. The top rim of the cup has a few small glaze nicks and there is a tight 2" line extending down one side from its top rim.

Paint-decorated Lehn ware covered saffron cup, lathe-turned wooden cup having a pedestaled base with a round molded foot; the sides of the cup are slightly rounded. Made by Joseph Lehn, circa 1890. The cup is fitted with a round lid having a molded collar and is surmounted by a ball-shaped finial. The top of the lid and sides of the cup are painted with a grayish-blue background. Its pedestal is painted red with bands of green and dark blue around the rim of the foot. The sides of the cup are decorated with hand painted pomegranate and leaf designs in red, white, yellow, green and brown. The top of the lid is decorated with hand painted strawberry and leaf designs in red, white, yellow, brown and green. The collar of the lid is painted with a green band having a red band below with a hand painted pussy willow-like vine design in white, green and black. The lid's finial is painted dark blue. The bottom of the foot bears the lathe's blade mark typically found on the turned pieces made by Joseph Long Lehn of Elizabeth Twp., Lancaster Co. 2-3/8" diameter, 4-7/8" high. The base also is marked with a paper label bearing the numerals "4420" (possibly the stock number of an antique dealer). The paint shows minor to moderate wear from use, and the foot is broken in two places and glued.

John Bollinger Bucher [1860-1942] paint decorated covered saffron cup, dated 1933. The lathe-turned wooden cup has a pedestaled base with a simply molded round foot; the bottom of the cup is rounded, with straight sides. The lid has a plain rounded rim and is surmounted by a ball-shaped finial. The cup and lid are painted with a red background. The sides of the cup are decorated with a hand painted floral design in white, yellow and black, flanked by yellow and black striping. The rim of the lid is accented with dabs of yellow and the finial is painted black, while the base of the finial is surrounded by a single yellow stripe. The cup's pedestal and foot are painted black and accented with a single yellow stripe. The bottom of the cup's foot is impressed with the initials--"JBB"--of the maker and the date "1933." John B. Bucher was the son of Jonas W. and Anna (Bollinger) Bucher of Warwick Twp., Lancaster Co., Pa.; he was ordained a minister in the Hammer Creek Mennonite Church on Sept. 1, 1892. This cup was made as a gift to the donor, Joan (McCarte) Lynch, at the time of her birth; Joan was a daughter of Alexander J. and Miriam B. (Weidman) McCarte and a granddaughter of Martin Ward and Minora Bear Weidman of Weidmanville. Paint decoration with some wear and alligating; 2-1/16" diameter, 5-1/8" high.

Stiegel-type hand blown engraved clear glass case bottle, rectangular in shape and having a flat base with a pontil mark; circa 1790. The sides of the bottle are straight and terminate in a wide rounded shoulder which supports a low flared neck with a folded collar. The front and back of the bottle are ornamented with an engraved stylized tulip-like floral design, the sides of the bottle are engraved with simple lily-of-the-valley-like floral motifs, and the base of shoulder is surrounded by a simple dotted line motif. Origin is either American or Eastern European; 4-5/8" x 3" x 9 3/4" high.

Bohemian enamel decorated hand blown clear glass tumbler, having a molded twelve-pointed star design on the underside of its base, circa 1810. The sides of the tumbler are straight and decorated with a hand painted floral and foliage design band in pink, blue, green, yellow, white, orange and black enamel. A trace of gold surrounds the tumbler's top rim; 2 3/4" diameter, 3 1/4" high.

Bohemian enamel decorated hand blown clear glass tumbler, having a molded twelve-pointed star design on the underside of its base, circa 1810. The sides of the tumbler are straight and decorated with a hand painted floral and foliage design band in pink, blue, green, yellow, white, purple and black enamel. A slight trace of gold surrounds the tumbler's top rim which also contains a slight chip which appears to have been in the making. The side of the tumbler contains a tight 1 3/4" fracture line; 2 3/4" diameter, 3 1/4" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, yellow, white and orange enamel. A trace of gold surrounds the wine's top rim; 1 3/4" diameter, 3-9/16" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, white, black and orange enamel. A trace of gold surrounds the wine's top rim; 1- 7/8" diameter, 3 3/4" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The wine has a conical-shaped bowl. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, white, black and orange enamel. A gold stripe surrounds the wine's top rim; 1 3/4" diameter, 3-5/8" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, beige, white, black and orange enamel. A trace of gold surrounds the wine's top rim; 2-3/8" diameter, 4 1/4" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, white, black and orange enamel. A very slight trace of gold surrounds the wine's top rim; 2-3/8" diameter, 4-1/8" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's

conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, white, black and orange enamel; 2 ¼" diameter, 4 ¼" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, yellow, white, black and orange enamel. A trace of gold surrounds the wine's top rim; 2" diameter, 4-1/8" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, purple, white, black and orange enamel. The top of the foot is accented with simple white enameled sprig designs. A trace of gold surrounds the wine's top rim; 2-1/8" diameter, 4-1/8" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, yellow, purple, white, black and orange enamel. A trace of gold surrounds the wine's top rim; 2-1/8" diameter, 3-7/8" high.

Bohemian enamel decorated hand blown clear glass wine glass, circa 1810. The wine has a ball-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The sides of the wine's conical bowl are decorated with a hand painted floral and foliage design band in pink, blue, green, yellow, white, and black enamel. A trace of gold surrounds the wine's top rim; 2 1/8" diameter, 4-1/8" high.

Hand blown clear glass wine glass, circa 1800. The wine has a button-shaped knoped stem supported by a round foot with a pontil mark on its bottom. The wine has a ogee-shaped bowl. European origin; 2" diameter, 3 ¾" high.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a pontil mark on its bottom. European origin; 2-7/16" diameter, 3 ¾" high. The wine has two small chips on the rim of its foot and a small chip on the top rim of its bowl.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a pontil mark on its bottom. European origin; 2 ¼" diameter, 3-5/8" high.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a folded rim and a pontil mark on its bottom. European origin; 2 ½" diameter, 3-5/8" high.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a pontil mark on its bottom. European origin; 2-7/16" diameter, 3-5/8" high.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a pontil mark on its bottom. European origin; 2 ¼" diameter, 3 ¾" high.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a pontil mark on its bottom. European origin; 2-3/8" diameter, 3 ¾" high. The wine's foot has five chips around its rim.

Hand blown clear glass wine glass, circa 1800. The wine has rounded bowl supported by a plain stem and a round foot with a pontil mark on its bottom. European origin; 2-7/16" diameter, 3-5/8" high.

Small bleached linen hand towel with a ¾" self fringe and a cotton herringbone twill hanging tab; there is a narrow band of drawn work 1 ¼" above the base hem. Made by Hetty Landis (1832-1923), a daughter of Benjamin and Anna Landis, and embroidered with her initials, "H L," in red cotton cross stitch. Hetty married John G. Bear in 1852, and the couple resided in Upper Leacock Township. 10 ¼" x 14 ¼" excluding the fringe.

Infant's sheer white cotton long-sleeved gown, ca. 1895-1904; belonged to one of the three children of Martin Ward Weidman and Minora (Bear) Weidman of Weidmanville. The sleeves and neckline are trimmed with delicate white tatted lace, and the yolk is filled with five meticulously featherstitched circles with concentric inner rings, further accented with French knots. A band of joined featherstitched circles, each 2 ½ " in diameter, runs above the hem, and the cut edge of the hem, turned within the garment, is scalloped in such a way that it is bordered by the lower portions of the circles. The dress closes at the back of the yolk with three diminutive shell buttons. 21 1/8", excluding trim, from the rear neckline to the base of the rear hem.

Small child's white cotton long-sleeved dress, ca. 1896-1905; belonged to one of the three children of Martin Ward Weidman and Minora (Bear) Weidman of Weidmanville. The dress has a delicately scalloped collar and matching scallops, all stitched to bind, at the cuffs; it has a panel of smocking beneath the collar at the front and the back of the garment, and it closes in the back panel with three tiny, patterned shell buttons. A toothed band of delicate white featherstitching runs 4 ¼ " above the base of the hem, and the cut edge of the hem, turned within the garment, is toothed in such a way that it is bordered by the stitching. 19 ¼ " from the rear neckline to the base of the rear hem.

Small child's white cotton and cream wool flannel underdress or slip, ca. 1897-1906; belonged to one of the three children of Martin Ward Weidman and Minora (Bear) Weidman of Weidmanville. The sleeveless garment has a cotton yolk and closes at the top of each shoulder with two white shell buttons. The flannel skirt is trimmed on either side with a row of white featherstitching, and the hem is trimmed with a narrow band of white cotton crochet work. 21 3/8" from the rear neckline to the base of the rear hem, excluding trim.

Elliptical metal pin with faceted metal detailing and with the outer framework enclosing the cut-out letters "MLW"; belonged to Minora Landis (Bear) Weidman of Weidmanville.

Zippered "Ephrata National Bank" vinyl money pouch.

### **Miscellaneous Print Acquisitions:**

East Cocalico High School Class of 1954 50th anniversary booklet, 2004, with senior portraits of the ten class members and biographical updates for the eight living members. Yearbook photos of faculty members are included as well. (Donation—Kerry Mohn)

List of formatted tombstone inscriptions, Bowman's Cemetery, Ephrata, compiled in 2013 by Patty and Seth Gehman. The listing includes a chart showing the locations of stones and includes persons thought to be interred at the cemetery who have no stones. (Donation—Patty Gehman)