Occurrences

The Journal of Northwest History

FORT NISQUALLY FOUNDATION

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Cover photo:
Tasty treats abound at the Christmas Regale, the museum's popular winter holiday living history event. Courtesy Fort Nisqually Living History Museum files.

FORT NISQUALLY FOUNDATION

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The Editor welcomes comments and article submissions dealing with early Washington State history. Preference will be given to content related to the Hudson's Bay Company, Fort Nisqually and regional themes. Authors are responsible for the content and accuracy of their articles, and will be credited.

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Editor's note:

In this issue, learn more about one of the settlers who gave Dr. Tolmie grief, get a peek inside a 19th century traveling artist's toolkit, and pick up some tips for ringing in the New Year the Scottish way!

Watch for future installments from Chris Erlich elaborating on the artists of the era, and as always, please send me your suggestions and comments.

Foundation News

Fort Nisqually Foundation News

Closing the books on the whirlwind we call 2019 comes with a lot of good news and some sad. This year we lost someone who truly understood what it is to be philanthropic.

Elaine Perdue Ramsey (1940 - 2019) was a 34 year veteran teacher who, with her husband Dr. Jerry Ramsey, invested in an endowment for Fort Nisqually. She wasn't a CEO of a large corporation with a huge salary to spend as she chose, rather she was a simple teacher that loved the Fort and invested in its future. She wanted to ensure that it would be here for generations to come. Elaine had a number of health issues over the past decade that prevented her from spending time at the Fort but she continued to, and still does, support it through their endowment. We will miss her but we also know that she and Jerry's contribution is a big part of what makes the successes we've had this year happen.

We achieved what few museums our size have done and that's gained accreditation from the American Alliance of Museums. So many people worked tirelessly to make this happen and it was so well done they accredited the museum for 10 years!

We supported over 800 students with scholarships to come to the Fort for an educational school tour. Taking down barriers to access is a great way to help kids find new ways to learn and connect with the world around them and it's our membership and supporters that make it happen.

We have ambitious plans for 2020. We are bringing back our annual summer fund raiser, Friday at the Fort! You heard it here first, but it's not a secret, so please tell your friends. We are also working with the Fort and Metro Parks on their capital improvement plan for the ailing Clerk's House and Sale Shop. Keep an eye out, we'll be sharing the progress and letting you know ways you can help us keep this vital gem of a museum thriving.

I think Elaine would be happy for the work we're doing. She will be missed but her legacy does live on. Should you see Dr. Jerry Ramsey around the Fort let him know how much you appreciate Elaine and his sacrifice; because of people like them we are keeping history alive.

Kind regards,

Dana Repp
Board President

People of the Past

The Big Little Man:
Troubles with Thomas W. Glasgow

By Steve Anderson ~ Contributor

Author's Note:

In his first half dozen years at Fort Nisqually (1843 – 1849), Chief Trader William F. Tolmie of the Hudson's Bay and Puget Sound Agricultural Companies encountered few troubles with American settlers. By the late 1840s however, newly arriving "pioneers" began trespassing and squatting on the lands he managed. Thomas Glasgow was one such squatter. For Tolmie, the bigoted, quick tempered, hulking man was nothing more than an obnoxious bully. Aside from cloaking his cowardice in bluster, Glasgow possessed the unique ability to situate himself in the wrong place at exactly the right time.

The Dirt Farmer

Born in Pennsylvania, Glasgow made an impression with his presence and southern accent.[1] From his birth in 1816, Thomas spent 30 years farming the eastern United States. Speculation abounds as to what drove him west. It may have been women problems, financial problems, business problems, undisclosed criminality, or just a choice he made in the heat of the moment. Whatever the reason, "[e]arly in [1847] a party made up of Mr. Davis and family, Samuel Cool, A.J. Moore, Benjamin Gordon, Thomas Glasgow, Samuel Hancock, and Leander C. Wallace arrived at New Market" noted the Fort Nisqually's last clerk, Edward Huggins.[2] Describing them as "poor, and depend[ant] upon their labor for subsistence," Huggins continued: "They made shingles, which they sold [for $3.00 per thousand and for which they received] provisions and necessary clothing."[3] Edmund Sylvester, Glasgow's contemporary, concurred: "Sometimes we went to [Fort] Nisqually for peas & wheat . . . [w]e made shingles on a flat boat [and then took] them to Nisqually and got clothing for them. They would limit us to our actual wants for fear we would trade with the Indians."[4]

Glasgow was described as a big man capable of significant feats of strength, so he likely wielded a froe and maul with great veracity.[5] And yet, while illiteracy drove many to manual labor, Glasgow could both read and write. His education and powerful physique were amplified by a fiery temper, which could erupt at a moment's notice - especially when teased about his pronounced stutter.[6] While clobbering his mates for the offense, Glasgow frequently harassed and bullied others himself, an exasperating trait to those around him.

Whidbey Island

In 1847, Glasgow explored lower Puget Sound. Staking a claim on some farmland along the Deschutes River near present day Yelm, he also visited Whidbey Island where he eventually settled.[7] In the spring of 1848 he built a house near Penn's Cove, plowed the ground, and planted crops. He wed a Snoqualmie Indian woman he called "Julia". The union produced son John by 1849. Julia carried the dual role of companion and "insurance", for Thomas believed that he was less likely to be attacked if he had an Indian wife and child. Julia was the daughter of the powerful Snoqualmie headman Patakynum, so Glasgow's insurance policy was airtight – or so he thought.

With his farm doing well, Glasgow returned to Newmarket to recruit others to settle on his island paradise. Olympia's Antonio Rabbeson and

A.D. Carnefix were convinced. Returning to Whidbey, Glasgow and Rabbeson's obnoxious behavior soon drove off Carnefix. Tired of their bullying and fearing for his safety, he returned to Olympia. The others reached Penn's Cove by July 1848 and became close friends and neighbors.[8]

That August, Whidbey Island's settlers were shocked by the massing of "about eight thousand of these wild men" within three miles of their home noted Rabbeson. Native Americans from all over Puget Sound, representing many tribes, had gathered for a communal hunt and to hold a war council. The hunt, believed to number about two or three thousand individuals, bagged 60 to 70 deer, fowl and other game. A huge barbecue was then held, and a dance.[9]

Rabbeson recalled that "[w]e had a desire to witness the whole of the performance but were advised by Glasgow's woman to hide until the excitement was over."[10] On the third day, the white men found themselves in the middle of proceedings. With Julia translating for Patakynum, he "spoke very bitterly against the Hudson Bay Company, and urged that all the tribes combine to attack and destroy the station at Nisqually, divide the goods and stock, and kill or drive off the King George men" noted Rabbeson.[11] Similar sentiments were expressed concerning the settlers then occupying the Newmarket/Olympia area. The news was unnerving. Within days both Glasgow and Rabbeson had quit the island with nothing but the cloths on their backs.[12]

By the fall of 1848, Rabbeson had departed for the gold fields of California, while Glasgow returned to his Yelm farm.[14] Dr. Tolmie, spoke with Thomas briefly on farming matters during a visit to that area in May, 1849.[15] Later that month, he assisted several of Tolmie's laborers in repairing the fort's wool press. In October, about 300 bushels of Glasgow's potato crop was traded for ten of Tolmie's yearling calves.[16] Within a few days, Glasgow had added "10 cows and a two year old bullock", to his stock – again from Dr. Tolmie.[17] While Glasgow appeared to be headed into the cattle business, other plans were fermenting.[18]

Then, he was discovered squatting at the mouth of Sequalitchew Creek.

This was land designated to the HBC/PSAC through the Treaty of 1846. Glasgow could never get a proper deed to it, but he hoped to stay long enough to get possession of 640 acres and mill-set rights to the creek. On November 2nd, 1849, Tolmie recorded "that [Glasgow] did not wish me as agent for the Hudson Bay and Puget's Sound Company to make any further improvements on his claim commencing at the sawpit at Nisqually Landing and running northward so as to enclose the Sequalitchew Creek."[19] Glasgow's new intrigue galled Dr. Tolmie who began efforts to expel this new squatter the following week.[20] As Huggins later observed, "this man Glasgow took the mouth of our creek and a mile up as a full donation claim (having an Indian wife), and he was living in a cabin not far from the Richmond Mission house when I arrived here in 1850." From that point forward, Huggins notes that Glasgow:

> "could not get along well with Dr. Tolmie, who disliked him more for the cruel treatment of the Indians than anything else. At the time a great number of Indians lived near the mouth of the Sequalitchew Creek and when Glasgow got ready to erect a saw mill at its mouth he found the Indians in his way. On the land he claimed were many Indian graves, some were placed a little way into the ground with an enclosure sufficient to keep off the dogs and wolves. Others were in canoes fastened in the crotch of a tree. I am of the opinion that Glasgow disturbed some of these Indian tombs, or did not treat them with the respect that usually white people paid to them."[21]

While his continued disruptive nature seemingly touched everyone, Julia's presence insured Glasgow's safety from tribal conflict. But even insurance policies have their limitations.

Tolmie's legal jousting with Glasgow and other squatters spilled over into the early 1850s.[22] Amory Holbrook, attorney for the HBC/PSAC, provided Tolmie with brutally honest legal opinions. Holbrook did not favor confronting squatters in the

courts. In one letter, he acknowledged that ". . . it may be difficult to enforce [HBC/PSAC possessory] rights for want of proper and sufficient [court] officers."[23] Any jury, Holbrook surmised, would consist of neighbors of very people Tolmie wished to oust – Glasgow included. Thus, a *fait accompli* verdict would automatically favor the squatters over the company. Setting precedence in a U.S. court it would thus deprive the company of any further legal means to gain the possessory land claims as laid out in the Treaty of 1846.

Customs House Duties

The United States Custom and Revenue Service began harassing the HBC's shipping efforts in the spring of 1850 by seizing the schooner *Cadboro* for customs violations.[24] Because he lived at the beachfront where the vessel was seized, Thomas Glasgow was appointed customs "agent" and ordered to seize any other vessel that docked at the Nisqually harbor without entering first at Olympia.[25] Tolmie notes that the agent was also ordered "to enter and examine any building wherein he suspects smuggled goods were, and after finishing reading them he demanded the Keys of our Stores and entering, seized the imported goods therein. [Tolmie] entrusted the keys to Thomas Glasgow for the night."[26] Glasgow's literacy and local residency favored his being assigned such duties. He now demanded to see all invoices, to check all requisitions, and place all goods arriving at the Nisqually Landing under his lock and key. He was a man of importance. So, like all bullies do, Glasgow wasted no time in making sure everyone at Fort Nisqually knew he could shut the place down.

The Reckoning

Glasgow was always well supplied with whiskey, occasionally selling it to anyone wanting a drink, including Indians.[27] When in his cups, his belligerence swelled. One day, after a drunken violation of the graves of several important Indians, he "got into a dispute with an Indian living at the beach, at our landing. From bad words blows resulted, which ended by Glasgow . . . knocking [the Indian] prostrate, [kicking and jumping] on him, smashing his ribs, causing his death" noted Huggins.[28] The murder immediately invalidated Glasgow's insurance policy.

His victim was a close relative to a number of prominent Indians, the closest being a woman called Lavielle or "Mother" Steilacoom, "a big, busty woman, good natured and kind hearted, but when enraged, she was a virtual [force of nature]," remembered Huggins.[29] It became clear she would ensure equal vengeance be visited upon Glasgow.[30]

Sometime in July 1850, as the morning laborers packed bales of furs and wool in the fort's yard, they heard strained bellows mixed with loud voices issuing from the beach road to the west. Emerging through the fort's west gate in a stumble, a sweating, panting, and bareheaded Thomas Glasgow materialized; his big legs nearly giving out. Between his terrified stuttering and gasps for air, Huggins could make out that he demanded asylum from an Indian mob which was close behind. They had tried to murder him at the beach with large, dagger-like knives. As the Indians entered the fort, Lavielle Steilacoom was at the front. They had demands too: the big man's head for the "most cruel murder" of their relative.[31] Negotiations ensued.

Huggins and Tolmie knew that Thomas Glasgow was now a marked man.[32] Tolmie advised him to move away. Huggins recalled the moment: "He knew his life wasn't safe here, and he immediately made arrangements and sold out his little stuff to Dr. Tolmie."[33]

Resigning his customs post, as well as his pompous attitude, Glasgow "led a rather miserable life" afterwards Huggins remembered, but later wondered why the Indians "didn't kill him at once. Probably his Indian wife saved him from instant death" he surmised. After selling out, Glasgow retreated to his farm with nothing more than what he could carry.[34]

The Deschutes Farm

Back on his "magnificent piece of bottom land" on the Deschutes River, Glasgow had indeed removed just himself.[35] Wife Julia and son John were left to

fend for themselves back at Sequalitchew Creek. As Huggins recalled Glasgow next "married a daughter of Charlie Eaton's, a half breed girl. His son [John] . . . was adopted by Mrs. Becky Howard, proprietor of the Pacific Hotel in Olympia."[36]

Once again displaced, Glasgow's life at Tenalquot calmed down a bit and his potato and cattle farming endeavors thrived. "He had a fine place there," Huggins noted, "and he made a good farm of it."[37] His spread consisted of horses and cattle, a fine barn, dwelling house, outbuildings and a good store of hay and grain. Within a few short years, however, his past discretions would come knocking.

As the Indian War of 1855-56 exploded, past racial tensions and injustices were revisited. Squally Jim, also known as Yelm Jim, was related to Glasgow's victim. In *Remembered Drums*, author Jerry Eckrom states "As late as the 27th of April [1856] a band of Indians, eight or ten in number, swooped down on the farm of T.W. Glasgow on Tenalquot Prairie about a dozen miles southeast of Olympia. A farmhand named Jackson was gravely wounded, some horses were taken and a barn containing 3,000 bushels of wheat was burned to the ground. The grain had recently been purchased by the U.S. Government, and its loss was keenly felt."[38] That party of Indian "hostiles" as they were than called, took what they wanted and destroyed the rest. Glasgow's life's work was toast in a matter of hours.[39]

Epilogue

Little is known of Thomas Glasgow's movements after the Indian Wars. Olympia's *Pioneer and Democrat* indicates that he married Ellen Horan in July of 1858, with no mention made as to the whereabouts of his second wife.[40] Fortunately for Thomas, Mother Steilacoom never got her vengeance, for in 1903 Huggins stated that "Glasgow died a natural death . . . many years ago."[41] His farm in ruins, the big man picked up the pieces and became involved in politics. A staunch Democrat into the early 1860s, he appeared now and then in local newspapers affirming his political ties. Aside from mention in several Thurston County court cases, little is known of his personal life.[42] Then, he completely drops out of sight. It is entirely likely that he again started anew somewhere else – in a place where no one knew of his sordid past.

About the Author:

Steve A. Anderson has authored numerous books and articles on the history of Fort Nisqually. Many can be found in *Occurrences*, of which he was the founding editor. Watch for the release of his new book in late 2019, *William F. Tolmie at Fort Nisqually: Letters, 1850 – 1853*, published by the Washington State University Press, Pullman, which includes Thomas Glasgow's role as depicted in this article.

Endnotes:

1. "Edward Huggins to Clarence B. Bagley, Steilacoom, Washington Oct. 14th, 1903. Letter 76." From *Huggins Correspondence Outward*, Joseph Huntsman, ed., as viewed at Fort Nisqually Living History Museum, Tacoma, Washington. Hereafter cited as *Huggins Correspondence*.

2. *Huggins Correspondence*. Edward Huggins to Edward N. Fuller, Steilacoom, Washington March 3rd, 1900, Letter 28

3. Edward Huggins to Edward N. Fuller, Steilacoom, Washington March 3rd, 1900, Letter 28.

4. "Edmund Sylvester's Narrative of the Founding of Olympia," *Pacific Northwest Quarterly*, v. 36, (October 1945) 331-339. Quote from page 336. Hereafter cited as "Sylvester's Narrative".

5. Edward Huggins to Clarence B. Bagley, Steilacoom, Washington Oct. 14th, 1903. Letter 76.

6. Edward Huggins to Clarence B. Bagley, South Tacoma, Washington, R. F. D. #1. May 18th, 1904. Letter 123.

7. *Fort Nisqually Indian Trade Shop Blotter, for November 18th, 1847*. Steve A. Anderson, ed., Huntington Library Archives, Soliday Collection, Nisqually Papers Manuscript FN #1241 Volume 1.

8. Antonio B. Rabbeson, "On Puget Sound in 1849, a pioneer tells of a trip to Whidbey Island," *Tacoma Ledger*, June 6, 1886.

9. Rabbeson, "On Puget Sound in 1849".

10. *Ibid*.

11. *Ibid*.

12. *Ibid*.

13. "Sylvester's Narrative," page 336.

14. *Fort Nisqually Journal of Occurrences*, George Dickey, ed. Metropolitan Park District of Tacoma, 1988. entry for this day. Transcribed version from the original Nisqually Papers, Soliday Collection, Huntington Library, San Marino, California. Hereafter cited as Nisqually Journal.

15. *Nisqually Journal*. Friday, 26 October 1849.

16. *Ibid*., Saturday, 27 October 1849.

17. *Ibid*., Saturday, 27 October 1849: "Gave Mr. Thomas Glasgow a note on presentation of which on or after the 15th of April 1850, he will be entitled to 8 heifer calves of 1849."

18. *Ibid*., Wednesday, 2 November 1849. This came in the form of a note from Glasgow, proof that he could read and write, a rare ability amongst American settlers at this time.

19. *Nisqually Journal*. Wednesday, 7 November 1849.

15. Edward Huggins, "Reminiscences of Puget Sound" Portland: *Sunday Oregonian*, October 28, 1900.

20. *Ibid*. Thursday, 10 January 1850. "[Wrote] a letter … to Governor Joseph Lane, complaining of Thomas Glasgow having squatted on the Company land and hoping that means may be taken to remove him."

21. *Fort Nisqually Letterbook*. A letter from Amory Holbrook, Oregon City, to William F. Tolmie, Nisqually, February 25, 1851.

22. *Ibid*. April 19, 1850.

23. *Ibid*.

24. *Ibid*.

25. *Huggins Correspondence*. Edward Huggins to Clarence B. Bagley, Steilacoom, Washington Oct. 14th, 1903. Letter 76.

26. *Ibid*.

27. Edward Huggins to Clarence B. Bagley Esquire, Fort Nisqually, Washington, March 9th, 1906. Letter Letter 214. Huggins uses the term "Virago" to describe Mother Steilacoom, which is an offensive term for a woman that describes her as domineering, angry, and loud.

28. *Ibid*.

29. Edward Huggins, "Reminiscences of Puget Sound," Portland: *Sunday Oregonian*, October 28, 1900.

30. *Huggins Correspondence*. Edward Huggins to Clarence B. Bagley Esquire, Fort Nisqually, Washington, March 9th, 1906. Letter 214.

31. Edward Huggins to Clarence B. Bagley, Steilacoom, Washington Oct. 14th, 1903. Letter 76.

32. *Ibid*.

33. *Nisqually Journal*. Thursday, 13 February 1851. By the middle of February 1851, Tolmie purchased 2,895 ½ feet of Glasgow's lumber, for which he paid 7 ½ cents per foot. He also bought out his house, fence rails and other improvements.

34. *Huggins Correspondence*. Edward Huggins to Clarence B. Bagley, South Tacoma, Washington, R. F. D. #1. May 18th, 1904. Letter 123.

35. Edward Huggins to Clarence B. Bagley Esquire, Fort Nisqually, Washington, March 9th, 1906. Letter 214.

36. Edward Huggins to Clarence B. Bagley, Steilacoom, Washington Oct. 14th, 1903. Letter 76.

37. Edward Huggins to Clarence B. Bagley Esquire, Fort Nisqually, Washington, March 9th, 1906. Letter 214.

38. Jerry Eckrom, *Remembered Drums: A History of the Puget Sound Indian War* (Pioneer Press Books: Walla Walla, Washington, 1989), 149.

39. *Huggins Correspondence*. Edward Huggins to Clarence B. Bagley, Steilacoom, Washington Oct. 14th, 1903. Letter 76.

40. "Married, in Olympia, on the 25th Inst., at the residence of Hon. Edmund Sylvester, by Rev. George F. Whitworth, Mr. Thomas W. Glasgow and Miss Ellen Horan." *Pioneer and Democrat*, Olympia, Washington Territory, July 30, 1858.

41. Ibid.

42. An 1862 Thurston County court filing indicates Glasgow didn't treat his new wife any better than

the first two. Ellen Glasgow is listed as the victim of a physical assault by her husband, although the outcome of the case is presently unknown. "Frontier Justice - Case Number 510", Thurston Frontier Justice, THR-515, Washington State Archives. Accessed 11/20/2019, <https://www.digitalarchives.wa.gov/Record/View/D60B8C3C27549012710DCA1F3B70ED38>.

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University of Washington Libraries, Special Collections, Edward Huggins Collection; Clarence B. Bagley Collection, Washington State Historical Society, Tacoma. Edward Huggins Collection.

Research Revealed

Mid Nineteenth Century Watercolor Tools and Materials

By Chris Erlich ~ Contributor

The Golden Age of Watercolor

During the last part of the 18th century and first half of the 19th century, there was an explosion in the variety and quality of materials available to watercolorists. The developments were a major factor in the rise of the use of watercolor, both by professional artists and among amateurs. The period is known as the "Golden Age of Watercolor" in England, which includes works by artists J.M.W. Turner and John Constable.

In North America, the new materials were a valuable tool for artists exploring the Pacific Northwest who sought to capture the landscape and people in watercolor. A small handful of these artists included Fort Nisqually in their travels and art. There are six known sketches and watercolors of Fort Nisqually during its active HBC period, 1833-1869. In Spring 2020, Fort Nisqually Living History Museum will open an exhibit about the artists' lives and work.

This article summarizes the development of watercolor materials around the turn of the century. It describes what was available to traveling artists during the mid-1800s, thus providing a "supply list" for living historians interested in interpreting this mid-19th century media for the fort's public.

Paints

Artists exploring the Pacific Northwest in the mid-19th century would have had access to hard watercolor cakes and to moist watercolor pans. The latter are just like the ones we grew up with — pats of color that can be moistened with a wet brush.

Up until the mid-18th century, artists had to prepare their own pigment powders by grinding mineral or organic material into powders, then mixing them with the medium of choice. For watercolor, that would be gum arabic, sugar, and water. By the mid-18th century, "colormen" where offering pre-ground pigment powders, which the artist could mix when they needed them.

Then, about 1780, one company of the colormen, Reeves and Sons, invented a way to produce a small cake of prepared watercolor. These cakes were dry and hard, and the artist turned them to paint by dipping them in water and rubbing them on a porcelain dish or in a shell. Other merchants followed this example.

In 1832, another company of colormen, Winsor & Newton's, invented the moist watercolor, which came in small porcelain "pans." The artist only needed a wet brush to draw color from the moist cake. Fifteen years later, Winsor & Newton was

Image above: Moist watercolors were available in small porcelain "pans" wrapped in tin foil, and later also sold in tubes.

selling these moist prepared watercolors in tubes. The harder cakes continued to be offered alongside the moist watercolors through the end of the century.

By 1850, there were dozens of colors available, in both cakes and pans, many of them relatively new, and more being added all the time. Prices varied. A review of the colors commonly sold in smaller paint boxes in the 1850s (up to ten colors) and recommended in watercolor painting manuals of 1840s and 50s reveals a basic palette of:

- Browns: Vandyke brown, burnt sienna
- Blues: indigo, cobalt
- Yellows: yellow ochre, gamboge
- Reds: light red, crimson lake (or rose madder)

Other oft-mentioned colors include raw sienna, madder brown, Prussian blue, Indian yellow, vermillion, Indian red, venetian red, and olive green. Chinese white, an opaque zinc oxide produced by Winsor & Newton, was introduced in 1832 and quickly became an essential part of artists' color box.

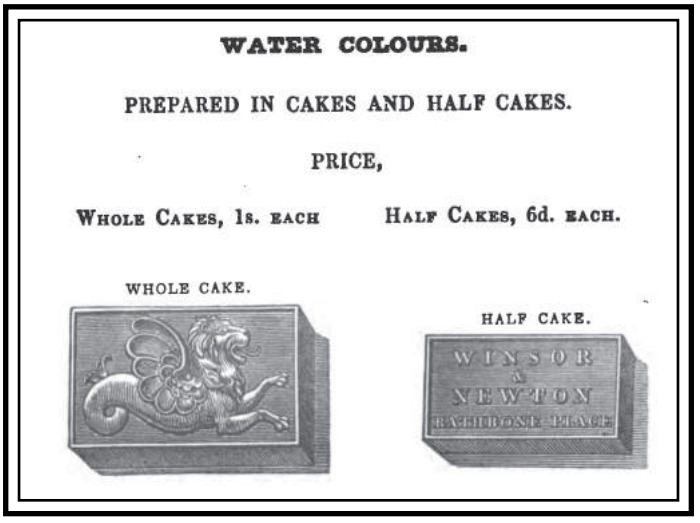


Image above: Hard watercolor cakes were often embossed with the maker's name or logo.

Paint Boxes and Tools

We know at least one Fort Nisqually artist equipped himself with a japanned tin paint box.

By the early 19th century, colormen were offering watercolor paint boxes of wood and japanned tin to

LIST OF COLOURS AND PRICES,

PRICE 1s. EACH.

Antwerp Blue	Lamp Black
Bistre	Light Red
Burnt Sienna	Neutral Tint
Burnt Roman Ochre	Naples Yellow
Brown Pink	Olive Green
Blue Black	Prussian Blue
Burnt Umber	Prussian Green
Brown Ochre	Payne's Grey
Chrome Yellow 1, 2, and 3	Raw Sienna
Cologne Earth	Raw Umber
Dragon's Blood	Red Lead
Emerald Green	Roman Ochre
Gamboge	Sap Green
Hooker's Green, No. 1	Terre Verte
Hooker's Green, No. 2	Vandyke Brown
Indigo	Venetian Red
Indian Red	Vermilion
Italian Pink	Yellow Ochre
Ivory Black	Yellow Lake

1s. 6d. each.

Sepia	Mars Brown
Warm Sepia	Mars Yellow
Roman Sepia	Crimson Lake
Brown Madder	Scarlet Lake
Constant White	Purple Lake
Chinese White	Scarlet Vermilion
Indian Yellow	

2s.

Cobalt Blue

3s. each.

Green Oxide of Chromium	Pink Madder
Lemon Yellow	Rose Madder
French Blue	Intense Blue

5s. each.

Mars Orange	Ultramarine Ash
Pure Scarlet	Carmine
Burnt Carmine	Gallstone
Smalt	Cadmium Yellow
Purple Madder	Orange Vermilion

21s.

Genuine Ultramarine.

Image above: Moist watercolors available from Winsor & Newton, available in pans and tubes, 1850.

hold watercolor cakes. The larger and fancier of the mahogany wood versions came complete with dishes for rubbing out the hard cakes, water cups, and places for brushes and other tools. When moist watercolor pans came along, they were designed to fit within the compartments that had been made for hard cakes.

Many of the fancy wood boxes survive in excellent condition — which is probably a sign of their popularity among amateur artists who used them only occasionally. The japanned tin versions were popular with professional and traveling artists, as they were smaller and easier to transport. A few belonging to famous artists — such as Winslow Homer — survives.

The tins and wooden boxes were offered throughout the 19th century (and if you think about it, through to today). As the century progressed, traveling cases that provided space for the tin boxes and additional tools proliferated. Some artists created their own cases. When stocking their paint boxes or cases, whether store-bought or homemade, instruction books of the era suggested the artist include, in addition to paints and brushes:

- Penknife, for sharpening pencils and "taking out" colors.
- Pencils.
- Emory paper, for sharpening pencils.
- India rubber eraser.
- Water dish.
- Ceramic tiles or palettes for rubbing out and mixing colors.
- Scrapers, sponges, chamois, and/or silk cloth for "taking out" colors.
- Sticks of India ink, for ink washes.

Image above: A surviving Winsor & Newton watercolor box, c. 1863 (Courtesy Whimsie Studio)

Image at left: In this delightful self-portrait by Edwin Augustus Porcher, one of the artists who painted an image of Fort Nisqually, you can see a japanned tin watercolor set next to a bound sketchbook on the table of his cabin aboard his ship, the Sparrowhawk. *(Courtesy Beinecke Library)*

Papers and Drawing Boards

Traveling artists could purchase sturdy watercolor papers suitable for popular techniques, and they had a variety of options for stretching and transporting them.

In the mid-18th century, James Whatman invented a process for making "wove" paper. The process created a much more even surface than the common laid paper. Thick, wove paper quickly gained popularity with watercolorists because it was extremely sturdy and perfect for multiple layers of watercolor paint and the popular technique of "taking out" — creating highlights by removing paint by wetting and rubbing or picking off dry paint with a knife. By the mid-1800s, the wove paper was available in three different textures: hot press (smoothest), cold press (as in, not pressed), and rough. Paper sheets were sold in various sizes ranging from 20x15 inches up to 52x31 inches. The artist cut the sheets to get smaller sizes. The watercolors completed as artists while traveling through the Pacific Northwest tend to be small – a lot of them only measure about 5x7 inches. This may reflect a desire to keep cost down or make traveling easier, or both.

Watercolor paper needed to be stretched before painting to prevent it from warping while working with it. Artists were taught to thoroughly wet the paper and then pin or glue the edges to a drawing board. After it dried, it would stay relatively flat through the painting process. By the 1820s, suppliers offered boards made of wood (softwood or mahogany) with clamps or frames, which tightly held the paper and eliminated the need for pinning or gluing. A similar device, made of a japanned tin frame and leather, was also available at mid-century. It had a pocket for completed sketches and additional paper.

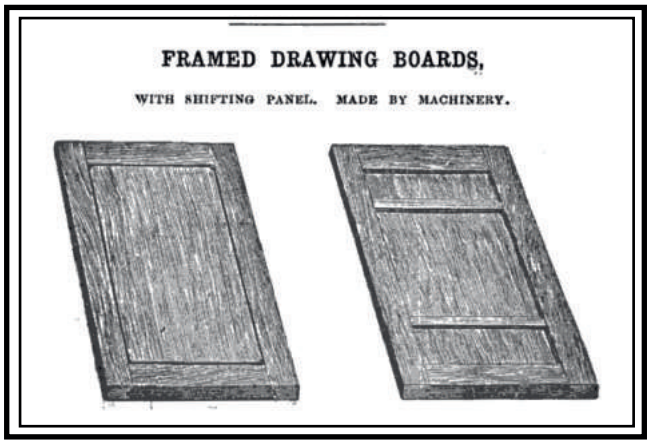
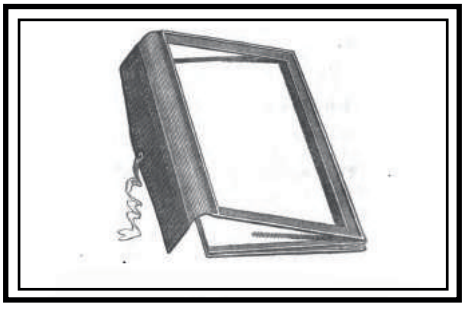


Image above: Front and back view of framed drawing board offered by George Rowney & Company, 1870. An 1850 manual describes how the wood boards worked, "The best kind of drawing-boards, however, are made with a frame and a moveable panel, upon which the paper is simply put wet, and then forced into the frame, where it is confined by wedges at the back." (Enfield 1820)



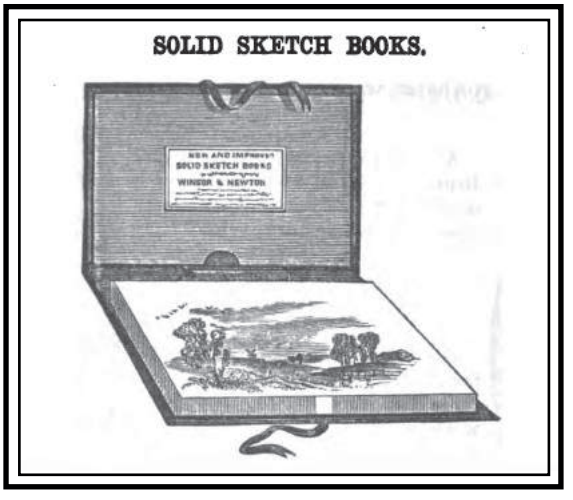


Image above: A Winsor & Newton tin and leather "sketching folio," 1850. Image below: A solid block in a cover offered by Winsor & Newton, 1859.

By the 1840s, paper was also available in solid blocks. A stack of sheets was glued together a round the edges, forming a solid block. When the artist finished a work, a knife run around the edges separated the sheet from the block. Blocks were sold in smaller sizes than loose sheets. In 1850, Winsor & Newton sold white paper blocks in sizes from 7x5 inches up to 11.5x9 inches. The glued edge of the block helped to hold the paper taut, eliminating the need for a drawing board for stretching. Their small size and "built-in stretcher" would have made them ideal for the traveling artist.

Look for Part 2 of this article in the Spring 2020 Occurrences issue, featuring brushes and other tools of the traveling 19th century artist's trade. Don't forget to pack your... umbrella?

About the Author:

Chris Fiala Erlich holds a B.A. in studio art and an M.A. in art history. She has been creating exhibits for history museums for more than 20 years. She can sometimes be found demonstrating mid-19th century watercolor techniques at Fort Nisqually Living History Museum.

Selected Sources

Most of the information and images included in this essay are from period instruction books. Just like today, art supply manufacturers saw the advantage in publishing instruction books. Their catalogs are often found in the back of the books. Many of these books are available online through archiving sites such as Google Books and Hathi Trust. These books include:

Chapman, J.G. *American Drawing Book: A Manual for the Amatuer, and a Basis of Study for the Professional Artist*. New York: J.S. Redfield, 1847.

Image above: Queen Victoria's watercolor satchel, 1800s. Includes pencils, Indian rubber eraser, Chinese white, water bottle with two cups, and a japanned tin set of moist watercolors with small mixing cups. (Courtesy Royal Academy Collection)

Image above: This leather sketching case, 1867, came with block of paper, a sketchbook, japanned water bottle and cups, leather rolling case of brushes (sable and camel), pencils, penknife, Indian rubber, and space for a japanned tin of moist colors.

Cohn, Marjorie, and Rachel Rosenfield. *Wash and Gouache: A Study in the Development of the Materials of Watercolor*. Cambridge, Mass.: Center for Conservation and Technical Studies, 1977.

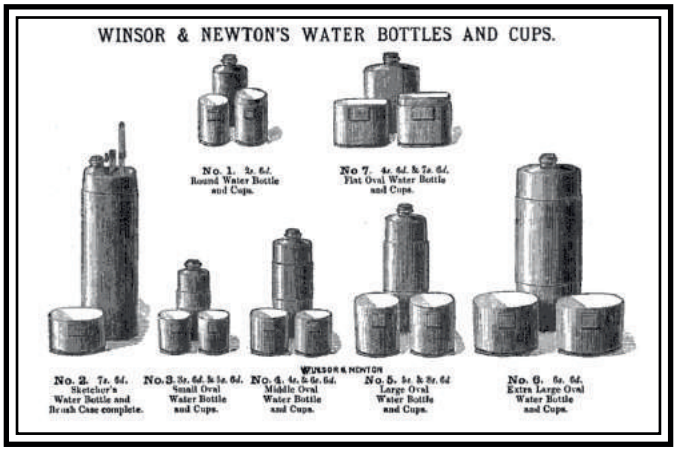
Enfield, William. *Young Artist's Assistant*. London: Thomas Tegg, 1820.

Field, George. *Chromatography; A Treatise on Colours and Pigments, and of Their Powers In Painting*. London: Charles Tilt, 1835.

Fielding, Theodore Henry. *Ackermann's Manual of Colours*. London: Ackermann and Co., 1844.

Penley, Aaron. *A System Of Water-Colour Painting*. London: Winsor & Newton, 1850.

Rowbotham, Thomas Leeson, and Thomas Charles Leeson Rowbotham. *The Art of Landscape Painting In Water Colours*. London: Winsor and Newton, 1850.



Season's Greetings

Merry Christmas and Happy Hogmanay!

By Claire Keller-Scholz ~ Editor

During the long dark winter months we look forward to celebrating special holidays with friends and family. The primary winter holidays celebrated at Fort Nisqually were Christmas and New Year's.

At Fort Nisqually, the men were given the 25th and 26th of December off. New Year's Day and January 2nd were also holidays, often noted in the Journal of Occurrences simply as "men not at work." The laborers received two regales, one for each holiday. Between 1850-1854, dances were held on both Christmas and New Year's as fort inhabitants celebrated marriages, new hires, and completing Tolmie's new house.

In Tolmie's Scottish homeland, the New Year's holiday was known as "Hogmanay" and had a special significance, both historically and today.

The word "Hogmanay" can be traced back to the European continent, although there are several theories of it's precise origin. It first emerged around 1600, likely from a French source. The word "hoginane" means "gala day" and in Normandy, gifts exchanged at the new year were called "hoguignetes."

Another theory suggests the word comes from the days of Viking invasion of the British Isles, as "hoggo-nott" means "yule" when traced to its Norse roots.[1]

In Scotland, the New Year's holiday was the most prominent winter celebration for the better part of 400 years. After the English Civil War, Oliver Cromwell outlawed the celebration of Christmas throughout the British Isles from 1644 - 1660. Even after the holiday was restored, Christmas was celebrated by Scottish Presbyterians as a day of prayerful contemplation. The elaborate festival celebrated by Christians in European countries was seen as too Catholic, too "Popish" for the devout Scots.[2] Over time, the emphasis on Hogmanay became part of Scottish identity even as English Christmas celebrations grew in popularity over the course of the 1800s.

John Masey Wright and John Rogers' c. 1841 illustration of Auld Lang Syne

Some of the Hogmanay traditions that have survived the years include:

- Cleaning the house: preparing for visitors on New Year's Eve and cleaning the house had symbolic as well as practical significance.
- "First footing": going door to door after midnight. Traditionally, for good luck the first visitor through the door in the new year should be a tall dark-haired man, bringing specific symbolic gifts: a lump of coal, salt, shortbread, "black bun" cake and whisky.
- Local traditions involving fire, such as bonfires and fireballs, are common.
- Singing Auld Lang Syne: Robert Burns composed the poem in 1788, and it was soon put to an old folk tune. It's now sung by New Year's revelers everywhere.

1. "Happy Hoggo-nott?: The 'lost' meanings of Hogmanay" http://BBC.co.uk, December 31, 2012. Accessed 11/22/2019.

2. "Hogmanay" www.NewWorld Encyclopedia.org. Accessed 11/22/2019.

Your Fort Nisqually Foundation Membership is loaded with benefits. You get free admission to special events all year long! Plus, enjoy 10% off in the museum store as well as discounts on Fort Nisqually camps and classes.

The museum is open 11:00am to 4:00 pm, October 1st to April 30th.
Beginning May 1st, the museum is open 11:00 - 5:00pm.

January 18 Butchering and Curing
– A Heritage Skills Workshop –

February 22 Basketry
– A Heritage Skills Workshop –

April 25 Klahowya
– A Living History Event –

May 16 Queen Victoria's Birthday
– A Living History Event –

June 13 Plough to Plate
– A Living History Event –

Watch for special Fort events such as Trapped! Escape Fort Nisqually, Homespun Happy Hour & Candlelight Tour; members get early ticket purchasing as a benefit of membership.

Endowments
Help us build a secure future for living history at Fort Nisqually by contributing to one of our endowments:
Dr. Jerry V. Ramsey and Elaine Perdue Ramsey Fund for Fort Nisqually
or
the **Glenn Sutt Legacy to Fort Nisqually**.

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www.fortnisquallyfoundation.org
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