

OBJECTS FOR PRESIDENT!
CAMPAIGN MATERIAL CULTURE AND POPULIST POLITICS, 1828-1848

by
Lydia Blackmore

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in American Material Culture

Spring 2013

© 2013 Lydia Blackmore
All Rights Reserved

OBJECTS FOR PRESIDENT!
CAMPAIGN MATERIAL CULTURE AND POPULIST POLITICS, 1828-1848

by
Lydia Blackmore

Approved: _____
Ann Wagner, M.A.
Professor in charge of thesis on behalf of the Advisory Committee

Approved: _____
J. Ritchie Garrison, Ph.D.
Director of the Winterthur Program in American Material Culture

Approved: _____
George H. Watson, Ph.D.
Dean of the College of Arts and Sciences

Approved: _____
James Richards, Ph.D.
Vice Provost for Graduate and Professional Education

ACKNOWLEDGMENTS

I could not have completed this study without a lot of help. I would like to thank all of the curators, librarians, colleagues, friends, and strangers I have spoken to throughout my work on this thesis.

I am grateful to the curators and librarians at the various institutions I visited for all the work they did to help me compile my catalog and for their permission to use images of the wonderful objects I studied. Heather Hanson at Chester County Historical Society introduced me to the campaign raccoon and pulled several handkerchiefs out of storage. The librarians in the Division of Rare and Manuscript Collections at Cornell University pulled dozens of boxes from the Douglas Collection of Political American and allowed me to work through them at my own pace. Tracy Potter at the Massachusetts Historical Society helped me search the collection for political objects and two shifts of reading room librarians brought 80 medals to me one by one at careful, but breakneck speeds. Jillian Pazareckas at New-York Historical Society pulled several items from the open storage display and allowed me to set up in the photography studio. Anne McBride at Old Sturbridge Village brought some amazing objects to my attention during a field trip. Finally, Larry Bird, Curator of the Division of Political History at the National Museum of American History, let me peek through storage, accession files, and old photographs for campaign objects in the Nation's Attic.

This project began and ended at Winterthur Museum, Garden, and Library and I am indebted to everyone at the museum for all of their help and support. Julia Hofer and the registrars helped me get into cases out of my reach. Rich McKinstry furthered my

understanding of the ephemeral aspect of campaign materials. Laura Parrish sparked conversation about Andrew Jackson and found sources for me in account books. I am grateful to the Winterthur curatorial staff for their help understanding objects and for giving me such a good grounding in connoisseurship. I would like to especially thank Emilie Guthrie and Lauri Perkins in the Winterthur Library for allowing me to stake my place and mark my table with an Andrew Jackson bobble head.

I am appreciative of the faculty of the Winterthur Program in American Material Culture. Rosemary Krill provided gentle reassurance and always kept an eye out for political references in period sources. Ritchie Garrison pushed me to think about theory, even when I did not want to. Lastly, Greg Landrey always made time for words of encouragement, wood identification, and discussions of political trivia in the hallways and on the bus in and around the museum.

I am extremely grateful for my advisor Ann Wagner, who took me in when no one else would tackle this topic with me. I landed on this topic because of objects she showed us in metals connoisseurship (which unfortunately did not end up in the thesis) and she has encouraged me to delve deeper into this random subject. Ann has helped me figure out tricky objects and find new ways to see them. We had wonderful discussions in her office on objects, politics, and Andrew Jackson. Most importantly, she encouraged me to take a break from this project when I imposed unreasonable deadlines.

Finally, thank you to all of the people in my life who endured my obsessions with seemingly unimportant historical figures. I have had great fun and thoughtful discussions with my classmates and thank them for bringing me down to earth when I got too wrapped up in the politics of the past.

DEDICATION

I dedicate this work to my mother and Andrew Jackson, the two most important people in my life. One has listened to me talk through every idea and argument, provided grammatical advice, and constantly asked “so what?” The other has been my muse, an unending source of obsessive excitement, and a model of determination as I seized states of mind, battled exhaustion, and dueled writer’s block.

TABLE OF CONTENTS

LIST OF FIGURES	vii
ABSTRACT.....	viii

Chapter

INTRODUCTION.....	1
1 AN EXPLOSION OF POLITICAL MATERIAL CULTURE.....	11
Political Change and a New Campaign Style	12
Social Change and a New Campaign Culture.....	19
Technological Changes in Transportation and Manufacturing.....	34
2 CAMPAIGNING IN PUBLIC AND PRIVATE	47
Partying in the Streets	47
Bringing the Party Home	70
Vitiatng Society	82
3 “FOR THE LADIES” AND OTHER NON-VOTERS.....	84
“For the Ladies”	84
Children.....	95
African Americans	100
Immigrants	103
4 INVESTING IN THE CAMPAIGN.....	107
Campaign Material Culture Yesterday and Today	114
5 THE IMPORTANCE OF CAMPAIGN MATERIAL CULTURE	120
BIBLIOGRAPHY.....	125

Appendix

A CATALOG OF CAMPAIGN OBJECTS	135
B IMAGE PERMISSIONS	198

LIST OF FIGURES

Figure 1	"To sweep the Augean Stable....," Ohio, 1828, Library of Congress, Printed Ephemera Collection, Portfolio 136, Folder 6.	18
Figure 2	Nameplate, <i>The Log Cabin</i> , New York, NY, July 4, 1840, 1, America's Historical Newspapers.	28
Figure 3	"Federal-Abolition-Whig trap, to catch voters in," (New Orleans, 1840), Library of Congress Rare Book and Special Collections Division, Broadside Collection, portfolio 25, no. 16 c-Rare Bk Coll.....	33
Figure 4	"The Young Men's Harrison Convention May 4th 1840/ To Let. Possession Given in 1841," Medal, Massachusetts Historical Society....	59
Figure 5	"William Henry Harrison/ Harrison Jubilee Bunker Hill Sept. 10, 1840," Medal, Massachusetts Historical Society.....	59
Figure 6	"Columbian Star" mark from a plate, John Ridgway, Staffordshire, England, 1840, Old Sturbridge Village 51.16.806. Catalog H13.	72
Figure 7	"Political Doings of 1840," Isaac Mickle, <i>A Gentleman of Much Promise</i> , 92.	99

ABSTRACT

The political, social, and technological evolutions of the second quarter of the nineteenth century sparked an explosion of campaign material culture. Objects made to show support for presidential candidates came in a variety of forms for public, domestic, and private use. Public and domestic campaign material culture blurred social lines as the political world engulfed men and women, young and old, voters and non-voters alike. Across the country, Americans made a commitment to the party by choosing to produce and purchase objects promoting the campaign. Political material culture demonstrates the extent of populist politics in the everyday lives of the American people. Campaign objects were physical markers of personal identity in a world of partisan politics.

This study investigates the origins, forms, and impact of campaign material culture in the populist politics of the Jacksonian Era. It combines analysis of contemporary newspaper advertisements and diaries with a catalog of nearly 100 political objects now in collections of museums, historical societies, libraries, and universities. This catalog of campaign objects is just a sample of the wide variety of politically-themed public and domestic objects inspired by populist politics and which, in turn, increased enthusiasm in the campaign.

INTRODUCTION

When Frances Trollope visited the United States in 1828, she commented that the presidential election “engrosses every conversation, it irritates every temper, it substitutes party spirit for personal esteem; and, in fact, vitiates the whole system of society.”¹

Politics was a dominant component of popular culture. American politics in the second quarter of the nineteenth century was a common talking point across social levels.

Material culture played an important role in spreading politics into all aspects of life.

Changes in the political system and the expansion of the American market contributed to the development of a wide variety of campaign material culture. Objects created to support specific candidates for office, especially for presidential elections, took on new forms for public display and domestic use. Voting men, as well as their non-voting female and youthful family members, interacted with the campaign in new material ways within the home. They purchased and used objects endorsing their candidates, often at great expense of time and money. The objects had multiple uses based on their decoration and form. They promoted the candidate as well as served food, held pins, and blocked sunlight. People could fill their homes with political goods and risk the harmony of their

¹ Frances Trollope, *Domestic Manners of the Americans*, ed. John Lauritz Larson (New York: Brandywine Press, 1993), 133.

domestic environments on a candidate who might lose the election or expire within a few months. Even in such unlucky cases, the objects survived. In an era when politics became an integral part of popular culture, the consumer objects made to show support for a presidential candidate acted as material markers of personal identity in the partisan world.

In this work, I will consider existing presidential campaign objects now in museum collections as well as advertisements in contemporary newspapers to understand the variety of forms and uses, as well as the availability and consumption, of political material culture related to presidential campaigns in the second quarter of the nineteenth century. I have compiled a catalog of nearly one hundred campaign objects from the collections of several institutions, including, but not limited to, Winterthur Museum, Cornell University, New-York Historical Society, and the Political History Division at the National Museum of American History. This is not an exhaustive catalog, as there are more campaign objects in private and public collections across the country, and not all types of objects produced in nineteenth-century campaigns have lasted into the twenty-first century. I have focused largely on the domestic and personal objects created for presidential campaigns. I have not included the numerous buttons, badges, and ribbons cataloged by previous political scholars.² The objects I have handled, described, and studied are a small sample of the extent politics was evident in the material world.

² Edmund B. Sullivan, *American Political Badges and Medalets, 1789-1892* (Lawrence, MA: Quarterman Publications, Inc., 1981). Roger A. Fischer and Edmund B. Sullivan, *American Political Ribbons and Ribbon Badges, 1825-1981* (Lincoln, MA: Quarterman Publications, Inc., 1985).

My findings have centered on objects produced to support Andrew Jackson's revenge campaign in 1828 and his incumbent campaign in 1832, William Henry Harrison's "Log Cabin and Hard Cider" campaign for "Tippecanoe and Tyler Too" in 1840, "Henry Clay of the West's" most popular (yet ultimately unsuccessful) bid for presidency in 1844, and Zachary Taylor's issue-less campaign following his victory in the Mexican-American War in 1848. These objects are naturally oriented toward the Whig Party, as I found few pieces promoting Democrats after their early success. After Jackson's presidential campaigns, the Whig party mastered incorporating political material culture into the campaign. The Democratic party of the 1840s was reluctant to produce campaign objects and there were few, if any, objects made to support Martin Van Buren, James K. Polk, and Louis Cass.

What is "political material culture?" "Politics" can be interpreted in a broad sense to "include any action, formal or informal, taken to affect the course of behavior of government or the community."³ "Material" often means earthly, or of the physical world.⁴ "Culture" can mean "an evolving system of beliefs, attitudes, and techniques for solving problems, transmitted from generation to generation and finding expression in the innumerable activities that people learn: religion, childrearing, the arts and professions,

³ Paula Baker, "The Domestication of Politics: Women and American Political Society, 1780-1920," *The American Historical Review*, 89 (Jun. 1984): 621, <http://www.jstor.org/stable/1856119>.

⁴ Oxford English Dictionary, "Material," Accessed February 2013, <http://www.oed.com.proxy.nss.udel.edu/view/Entry/114923?rskey=4IDszy&result=1&isAdvanced=false#eid>.

and, of course, politics.”⁵ So “political material culture” refers to the physical objects that reflect or communicate the beliefs, attitudes, and techniques for solving problems, formally or informally, of government or the community. These are objects that reflect beliefs and methods of the ways in which political change is enacted. Campaign material culture presented slogans and symbols created by a candidate and his party to persuade citizens to vote them into office where they could enact change through leadership. For example, a pitcher presenting William Henry Harrison as “OUR COUNTRY’S HOPE” might persuade a voter to consider Harrison as the best candidate to reform the country. (Catalog H14.) Such objects spread the messages of the campaign beyond the politicians.

In this work, I will use “campaign objects” to refer to the political material culture created to show support for a candidate during his bid for presidency. These objects were defined by the campaign, meaning that they had to be produced between the time the candidate started running for office and Election Day.⁶ There were many other types of political objects made to promote an issue, celebrate a successful candidate, commemorate an inauguration, or remember a past politician, but campaign objects, given their short time of relevance and their persuasive role, are a different breed of political object. Although a campaign is often a military endeavor, and I will be discussing several military generals in this work, I will always use the term to refer to the political battle for office, specifically the presidency.

⁵ Daniel Walker Howe, *The Political Culture of the American Whigs* (Chicago: University of Chicago Press, 1979), 2.

⁶ There was no one Election Day in this era. Voting for national office took place throughout late October and early November across the country.

My study focuses on this breed of political object because of its inherent expiration date. After the election was over, a campaign object was no longer campaigning. It became a relic of the political battle, and might even have commemorated a candidate who was unsuccessful. Yet, the lives of campaign objects extended beyond ephemeral pieces that were discarded after the campaign. They were often lasting pieces with continuing usefulness in a capacity beyond their political purpose. Despite their brief term of relevance, campaign objects were enduring material representations of political identity in a society split by partisanship. Pinning a button to one's lapel, sleeping under a bedspread made of campaign cotton, or eating off of a plate printed with a candidate's face marked a person, whether they could vote or not, as a participant in the political system. Campaign objects identified a person as a "Jackson Man," a "Tippecanoe," or a "Rough and Ready" individual. These objects made it impossible for misinterpretations of the owner's partisan loyalty by the ways campaign pieces appeared in their public and domestic life.

The first chapter of this study will explore the political, social, and technological changes evolving in the second quarter of the nineteenth century that sparked the explosion of campaign material culture. Changes in voting laws, expanding national territory, and increased immigration created a larger electorate. Candidates suddenly had to gain the votes of millions more men than were necessary in the early years of the Republic. Increased newspapers and an improved postal system allowed for better communication across the country. Evangelical religious movements set a precedent for large, emotional meetings filled with songs and slogans for reform. Parades, rallies, and

stump speeches raised enthusiasm for the campaign. Organized political parties created strong symbols that represented the candidate and his campaign across the varied regions of America. People in Maine, Ohio, South Carolina, and Louisiana recognized the same symbols and slogans. American manufacturers produced new goods in larger numbers. Improved transportation shipped products to distant markets. Transformations in American politics, social life, and technology created both the supply and demand for political material culture.

Chapter two will illustrate the wide variety of campaign objects produced to meet the demand of populist politics. Material culture introduced the campaign into new spaces. Public events generated communal representations of political unity. Individuals used accessories to declare partisan identity in the public world. Families used campaign objects to show loyalty in their homes. This chapter will investigate the difference between objects created for the public sphere and displayed in the domestic realm.

“Domestic” has many meanings and can be interpreted in many ways. Servants are “domestics,” animals can be “domesticated,” “domestic policy” is of the nation, and “domestic manufactures” are not imported. I will use the term to mean “of or belonging to the home.”⁷ In this study, domestic objects are items used within a personal or family living space. These objects include pieces for serving and preparing food, decoration, storage, cleaning, and sleeping. They are often pieces that would be found in a middle class home, objects that were not too expensive, but beyond the cost of necessity.

⁷ Oxford English Dictionary, “Domestic,” Accessed February 2013, <http://www.oed.com.proxy.nss.udel.edu/view/Entry/56663?redirectedFrom=domestic#eid>.

Imported ceramics, printed textiles, and other decorated household objects were the small luxuries afforded by the extra income and time inherent in the middle class.

For several generations, scholars of the nineteenth century tied the idea of the “domestic” directly to femininity and the “public” to masculinity. The social world was split between the domestic sphere and the public realm. Early Victorian ideals of the “cult of true womanhood”⁸ contrasted with the Jacksonian celebration of (white) male equality. The “true woman” of the second quarter of the nineteenth century was pious, pure, submissive, and domestic.⁹ The “cult of true womanhood” united men by exclusion as what they were not; domestic womanhood became a “negative referent” to public manhood.¹⁰ In this ideal middle class world, women stayed at home to care for the family while men worked in the public realm to support them. Part of the public means of masculine support was to participate in politics and make decisions for the betterment of the country. The study of campaign material culture challenges these ideals of domestic piety and public masculinity.

The third chapter of this study will examine whether the domestic/public split actually is evident as a social model in the second quarter of the nineteenth century. Domestic campaign objects such as teapots, quilts, and pin boxes, blurred the perceived line between the political public and tranquil domestic spheres. Public issues appeared on

⁸ Barbara Welter, “The Cult of True Womanhood: 1820-1860,” *American Quarterly*, 18 (Summer, 1966): 151-174, <http://www.jstor.org/stable/2711179>.

⁹ Ibid.

¹⁰ Baker, 630.

objects that filled the domestic sphere and, conversely, issues of home and family became part of politics. Not only did the public world infiltrate the domestic sphere, domestic women participated in populist politics. They observed parades, attended rallies, and even produced political material culture for public display. The 1840s saw both the rise of Catharine Beecher's "Cult of Domesticity" and a partisan ideal of "Whig Womanhood."

Chapter three also investigates how other non-voting and minority groups interacted with presidential campaigns through material culture. Campaign material culture expanded political participation beyond the electorate. Children, African Americans, and recent immigrants interacted with the campaign through material products of populist politics. They waved flags, sang songs from music books, read newspapers, and displayed political portraits in their homes. Political participation was a method of assimilation into American society. Children learned the vocabulary of partisan politics in preparation for a productive adult life while outsider groups, such as free African Americans and recent immigrants, used the excitement of populist politics to find common ground with their neighbors.

The final chapter will investigate the various types of commitments that accompanied campaign objects. People spent their time and capital on objects that embodied political loyalties in the home and community. Campaign objects represented luxuries for the middle-class; available money, time, and energy were spent on politics. By producing and purchasing campaign objects, partisans accepted the commitment to view the symbols of their party and candidate every day. Such commitments clearly

indicate that campaign objects were not just ephemeral trifles. They were pieces that shaped life around a national political event.

This study will attempt to answer several questions about campaign material culture in the era of populist politics in the second quarter of the nineteenth century. Why are there so many campaign objects from this time period? What did people do with all of these objects? Why were they created, used, and saved? How did they impact the political process? How does campaign material culture advance the understanding of populist politics? A secondary goal of this project is to combine the fields of political history and material culture. Political historians rarely mention the presence of political objects, and when they do, the objects are used only as illustrations.¹¹ Catalogs of political collections simply list the many forms of campaign objects, without studying how they were used in

¹¹ Arthur M. Schlesinger, Jr., *The Age of Jackson* (Boston: Little, Brown and Company, 1945). Michael F. Holt, *The Rise and Fall of the American Whig Party: Jacksonian Politics and the Onset of the Civil War* (New York: Oxford University Press, 1999). Sean Wilentz, *The Rise of American Democracy: Jefferson to Lincoln* (New York: W. W. Norton & Company, 2005). Howe, *The Political Culture of the American Whigs*. Ronald P. Formisano, *The Birth of Mass Political Parties: Michigan, 1827-1861*, (Princeton, NJ: Princeton University Press, 1971). Schlesinger's and Wilentz's tomes on American political history rely heavily on the documents and autobiographies of the politicians themselves. Although separated by six decades, both books use the same anecdotes about material culture as illustrations of the pervasiveness of campaign imagery without further investigation into the role material culture played in the campaign. Holt's history of the Whig party belittles the popular culture of the Whigs, calling it "flummery, mummery, and hoopla," and dismisses the role of material culture. Howe's study of *The Political Culture of the American Whigs* provides biographical study of Whig leaders, but is incomplete without a broader look at the culture, beliefs, and activities of the Whig electorate. Formisano's analysis of the demographics of the political parties provides little study into the agency of the electorate beyond heritage.

the political and domestic worlds.¹² Where these objects appear in works by material culture scholars, the focus is on construction and imagery, not their function in the political context.¹³ It is my hope that an understanding of the tangible, symbolic, and active meanings of these objects will expand the study of American politics. I have discovered enough objects to fill the homes of avid partisans and some of the gaps in our understanding of populist politics.

The plates, buttons, flasks, quilts, bandboxes, carriages, hats, perfumes, and many other objects that carried the symbols of a campaign represented the identity, commitments, and ideals of the partisan people who purchased and produced them. The objects give visual testimony to the extent of partisan enthusiasm during the era of populist politics. Politicians sought support from all American citizens, male and female, young and old, voter and non-voter, and reached out to them through material culture. Campaign objects are the artifacts of the deep and lasting cultural shifts in behavior and expressions of partisan commitment resulting from the rise of Jacksonian democracy and populist politics.

¹² Keith Melder, *Hail to the Chief: Presidential Campaigns from Banners to Broadcasts* (Washington: Smithsonian Institution Press, 1992). Jordan M. Wright, *Campaigning for President: Memorabilia from the Nation's Finest Private Collection* (New York: Smithsonian Books/ Collins, 2008). Roger A. Fischer, *Tippecanoe and Trinkets Too: The Material Culture of American Presidential Campaigns, 1828-1984* (Urbana: University of Illinois Press, 1988).

¹³ Linda Eaton, *Quilts in a Material World: Selections from the Winterthur Collection* (New York: Abrams, 2007). Florence M. Montgomery, *Printed Textiles: English and American Cottons and Linens, 1700-1850* (New York: Viking Press, 1970). Ellouise Baker Larsen, *American Historical Views on Staffordshire China* (Garden City, NY: Doubleday & Co., 1950). George S. and Helen McKearin, *American Glass* (New York: Crown Publishers, 1941).

Chapter 1

AN EXPLOSION OF POLITICAL MATERIAL CULTURE

Early political objects of the American Republic celebrated the triumphant statesman rather than his campaign for office. Lapel buttons, printed portraits, painted banners, and household ceramics featured images and inscriptions honoring the presidents of the Early Republic. These early objects were inaugural souvenirs or commemorative objects for political leaders who had successfully declared independence, fought for liberty, and gained the presidential seat. In the first thirty years of the American Republic, candidates did not personally campaign for office, strong national parties did not spread across the country, and the electorate was composed of a fraction of the citizenry. Partisan campaign efforts were limited to newspapers, name-calling, and pleasing the upper classes. Politicians had not yet inspired material objects designed to persuade the electorate or to create a strong, national connection to a man of the people.¹⁴

The presidential campaign changed dramatically in the second quarter of the nineteenth century. Part of that change was an explosion of campaign-related objects. New campaign objects adopted the forms of earlier political pieces, but were amplified in

¹⁴ Melder, 53-68.

function. Campaign imagery, symbolism, and sloganeering appeared onto celebratory and ordinary objects. Political consumers displayed and used new campaign objects in both their public and domestic lives. By the middle of the century, objects created to support candidates came in all shapes, sizes, and price ranges. There were many factors leading to the explosion of campaign material culture at this time; changes in the political system, social life, and technology all supported the increase in the form and variety of campaign objects.

Political Change and a New Campaign Style

After the presidential election of 1824, John Duntze, a New Haven, Connecticut potter, created a stoneware crock to show his support for Andrew Jackson's continuing campaign for presidency. The red cylindrical crock with a sharp shoulder and flared neck features an incised decoration of a ship flying an American flag above a stamped inscription: "25-000 MAJORITY/ GNL JACKSON." The maker signed his work with another stamp above the shoulder: "J. DUNTZE/ NEW · HAVEN." (Catalog J4.) The inscription on the crock refers to the results of the 1824 election. Amongst a fractured field of four candidates, Jackson won 42 percent of the popular vote, 10 percentage points better than John Quincy Adams.¹⁵ He led the field with 99 electoral votes, but was short of the required 131 votes for the majority. The election fell to the House of

¹⁵ Jackson actually received 151,271 votes to Adams' 113,112, a majority of over 38,000, but Duntze got the gist of the imbalance in the vote.

Representatives, who, through some tricky negotiating by Henry Clay, selected John Quincy Adams for the highest office in the land.¹⁶ Jackson immediately began campaigning for the 1828 presidential contest as an act of revenge for what he considered the “corrupt bargain” of 1824.

Duntze and the customers who might have purchased his crock may have also felt outrage over the injustice of the election results. They may have recently received suffrage rights after the Connecticut constitutional revision of 1818 expanded the right to vote to all “white male citizens of the United States.”¹⁷ The crock shows continued support for the General by promoting Jackson’s past successes on the electoral and the military field. The incised ship decoration recalls images of the War of 1812 and Jackson’s role in achieving the American victory. Following the production of this campaign crock, Duntze went on to become a successful stoneware manufacturer in Hartford with several business partners and his own ship to bring raw materials directly to his doorstep.¹⁸ Jackson ultimately became the seventh President of the United States, created a strong political party, and changed the style of American politics.

The John Duntze crock illustrates how the political changes of the 1820s sparked an explosion of campaign material culture in relation to the new political style of the

¹⁶ Wilentz, 250-251. “Historical Elections Results,” National Archives and records Administration, accessed February 2013, <http://www.archives.gov/federal-register/electoral-college/scores.html>.

¹⁷ Wilentz, 183-189.

¹⁸ *Columbian Register*, New Haven, CT, November, 24, 1832, America’s Historical Newspapers.

“Age of Jackson.”¹⁹ This era brought drastic changes to the American political process. By 1828, all but two states had dropped the property restrictions for suffrage, meaning that almost all free, white males could vote for president. As territories gained statehood, thousands of men entered the voting ranks.²⁰ At the same time, thousands of new immigrants entered the country each year and swelled the electorate. Often these immigrant groups were used for political gain. They were quickly naturalized and told to vote for one party (usually the Democrats) over the other, thus becoming part of the political process and a major political issue as well. In October 1844, a Philadelphia Whig complained, “Thirteen thousand persons within the City & districts have been naturalized by our courts within a few days to prepare themselves for voting at the approaching elections. This influx of foreigners & their speedy admission to the rights of citizenship inflicts a serious injury on our country.”²¹ Over one million men voted in the presidential campaign of 1828, four times as many voters in the election four years before. The number of voters continued to increase throughout the era: 1.5 million men voted in 1836, 2.4 million men voted in 1840, 2.7 million men visited the polls four years later, and nearly three million men voted in 1848.²²

¹⁹ Schlesinger.

²⁰ Melder, 67.

²¹ Thomas P. Cope, *Philadelphia Merchant: The Diary of Thomas P. Cope, 1800-1851*, ed. Elizabeth Cope Harrison (South Bend, Indiana: Gateway Editions, 1978), 446.

²² Wilentz, 303, 309. University of California, Santa Barbara, “Presidential Elections Data” and “Voter Turnout in Presidential Elections,” *The American Presidency Project*, accessed February 2013, <http://www.presidency.ucsb.edu/index.php>.

After his loss in 1824, Jackson's supporters organized to promote their candidate, spread slogans through the partisan press, and create a national political party. They sponsored grass-roots movements across the country under the Democrat name. While there were certainly political factions in the early republic, political parties became established nationwide organizations during the second-quarter of the nineteenth century. The era began with the conflict between Jacksonian Democrats and Adams' Democratic Republicans, and evolved into the face-off of the Democrats and Whigs. These parties were national organizations that shaped political opinion. They combined and coordinated local political groups to support a single candidate across various regions.²³

An expanding partisan press spread new party lines to markets across the country. There were only 42 daily newspapers in the United States in 1820. By 1850, there were 254 daily papers published across 13 states. Not only were there more newspapers, there were more people reading the news. The average circulation per issue of daily newspapers in 1820 was 800 readers. Nearly 3,000 people read each daily issue in 1850.²⁴ Almost all of these new publications presented a political bias. They published letters from politicians, editorials criticizing the political opposition, and reprinted articles from other papers to highlight the latest scandals across the country. New lithographed cartoons and caricatures made political issues more accessible and gave voters facial

²³ Wilentz, Schlesinger, Holt.

²⁴ Alfred M. Lee, *The Daily Newspaper in America: The Evolution of a Social Instrument* (New York: The Macmillan Company, 1937), 715-717, 728. Daily Newspapers: 42 in 1820, 65 in 1830, 138 in 1840, 254 in 1850. Average Circulation (readers per issue): 800 in 1820, 1,200 in 1830, 2,200 in 1840, 2,986 in 1850.

recognition of major political players.²⁵ Increased access to news media helped create an electorate that was more aware of the role of government, the latest laws discussed by Congress, and especially the most current political scandals.

Changes in the electorate, party organization, and information networks supported a new political style of the Age of Jackson. Politicians had to please a larger, more organized, and better informed public to gain office, not just the land-owning elite. Passive, stoic republican bids for presidency evolved into active, populist democratic campaigns for office. Presidential campaigns of the Early Republic were subdued affairs compared to the decades that followed. Early candidates had to be above the profane politics of the campaign; they were not supposed to show interest in acquiring the most powerful office in the country. Stoic candidates were servants of the citizens, only answering the call for leadership, not seeking it. The idea of the stoic gentleman statesman gave way to the popular man of the people in the Jacksonian era.²⁶

Andrew Jackson captured the people's imagination. By all accounts, he was a strong, brutal, capable leader who had defeated the British forces in New Orleans in 1815 and the Seminole Nation in Florida. Although he represented Tennessee in Congress, Jackson was no Washington City gentleman. He barely managed to mask his ambition for

²⁵ Bernard F. Reilly, Jr., *American Political Prints, 1766-1876: A Catalog of the Collections in the Library of Congress* (Boston: G. K. Hall & Co., 1991). Nancy Davison, "E.W. Clay and the American Political Caricature Business," in *Prints and Printmakers of New York State, 1825-1840*, ed. David Tatham (Syracuse, NY: Syracuse University Press, 1986), 91-111.

²⁶ Fischer, 1.

power and the presidency and, after the “corrupt bargain” of 1824, organized a group of supporters to campaign in full force for the support of the people. With Jackson’s success, he came to symbolize the ultimate “man of the people,” thus the era carries his name.²⁷

Jackson’s nicknames inspired new material connections to campaign. To show support for “Old Hickory” in 1828, zealous citizens formed Hickory Clubs, raised hickory poles in town squares, and pinned hickory twigs to their lapels.²⁸ Travelers in upstate New York “were met by a flag waving from the top of a Hickory pole at every few miles of [their] journey, exhibiting in bright characters, the feelings of the people—*Jackson and Liberty*.”²⁹ One diarist described the plentiful hickory imagery on Election Day in Ohio:

ELECTION for PRESIDENT. ... Jackson Tickets headed with a hickory broom, the Adams ticket with a group of agricultural emblems – the 3rd ward had a hickory tree planted at the polls – One stage with 4 horses run, had three hickory brooms tied on it and a blue flag waving – another stage had 2 brooms tied on and caricature prints and coffin hand bills pasted on the sides of the stage body – One Hack stage had Hickory nuts strung around the horses necks and round on the stage body.³⁰

²⁷ No other American President has lent his name to a historical era.

²⁸ Fischer, 9.

²⁹ “Jackson’s Prospects,” *Connecticut Herald*, New Haven, CT, September 30, 1828, *America’s Historical Newspapers*.

³⁰ Jacob Deterly, “Remarks” of Jacob Deterly: *Diary from 1819 to 1848: Life in Southern Ohio*, ed. Madge Hubbard and Opal Saffell (Seattle, WA: Northwest Lineage Researcher, 1972), 34.

The numerous hickory brooms symbolized how the Jackson ticket would sweep John Quincy Adams out of office. (Figure 1.)

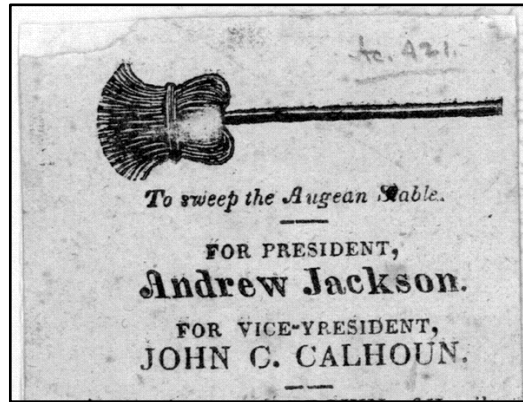


Figure 1 "To sweep the Augean Stable...," Ohio, 1828, Library of Congress, Printed Ephemera Collection, Portfolio 136, Folder 6.

In addition to symbols of his strength, portraits of “The Hero of New Orleans” graced banners, buttons, and even imported ceramics. An earthenware pitcher with luster decoration around the neck, spout, handle, and foot, features a dark transfer-printed portrait of Andrew Jackson in a dark overcoat with the inscription “General Jackson/ Hero of New Orleans” on either side of a wide yellow band around the body with a transfer-printed floral motif under the spout. (Catalog J3.) The portrait transferred onto this pitcher is based on a stipple engraving by Peter Maverick after a portrait by Joseph Wood in 1825.³¹ This fashionable, imported pitcher is a domestic object, yet also shows

³¹ James G. Barber, *Andrew Jackson: A Portrait Study* (Seattle: University of Washington Press, 1991), 85.

strong support for the popular candidate in 1828. It sat on a table and poured water, cider, or beer, while also declaring loyalty to the “Hero of New Orleans.”

Jacksonian politicians raised popular enthusiasm through rallies, mass meetings, and colorful parades. They adapted existing public celebrations, such as Independence Day or the anniversary of the Battle of New Orleans, into campaign events. The Democratic Party formed around Jackson and raised an unprecedented amount of money to support his campaign. All of the fundraising, organization, and celebration worked for Jackson. He won 56 percent of the popular vote and 178 electoral votes in 1828, and the American people ushered him into office with a great party.³² The successful political style of 1828 granted Jackson reelection in 1832 and even carried his chosen successor, Martin Van Buren, into office in 1836.³³

Social Change and a New Campaign Culture

If the Jacksonian Democrats created a new campaign style in response to political changes in 1828, the Whigs developed a new campaign culture in response to social changes in 1840. The Whig party organized partly in opposition to the Jacksonian Democrats and partly in response to a call for reform spurred by changes in American society. Just as the political changes of the 1820s began with an expanding electorate, the

³² Jackson invited the populace to his Inauguration celebration at the White House. The party grew so large that some feared the White House was in danger of destruction.

³³ Wilentz, 248, 309. Melder, 70-74.

social changes of the 1840s began with the significant proliferation of the American population. In 1820, the total US population was less than ten million. In 1850, the census counted over 23 million people living in the United States.³⁴ An increasing number of Americans lived in urban areas in this era. In 1820, there were only 13 cities with more than 8,000 inhabitants. By 1850, there were 85 urban places.³⁵ The increasingly diverse and diffuse population added to the voting public as well as the market for political objects.

The widespread Christian Evangelical movement of the 1830s and 1840s set the stage for the new campaign culture of the Whig party. Flocks of people came together in fields to listen to itinerant preachers and celebrate a common cause. Emotional masses raised their voices to spread a politicized religious message across the country. The evangelical theology of postmillennialism, the belief that the Lord would return after a millennium of Christian values, motivated people to reform the morals of society. Evangelical groups created a “benevolent empire” of voluntary associations that organized to promote moral reform across the country. Women participated within the network of reform groups to push for changes in American society. Indeed, many of the evangelical social reforms, including temperance and sabbatarianism, became tenets of

³⁴ U.S. Census Bureau, “Population, Housing Units, Area Measurements, and Density: 1790-1990,” <http://www.census.gov/population/www/censusdata/files/table-2.pdf>.

³⁵ Lee, 718. Urban Places: 13 in 1820, 26 in 1830, 44 in 1840, 85 in 1850.

the Whig platform. The evangelical push for reform and improvement provided the basis of the American System of economic reform and internal improvements.³⁶

Political historian Daniel Walker Howe argues that Evangelical Christianity became the dominant cultural force of the era and that the opposition of evangelicals to non-evangelicals created the political environment of the second party system.³⁷ The religious movement sparked both positive and negative reactions throughout the country. The social divisions caused by the Evangelical movement permeated society and shaped the demographics of the political parties. In his demographic study of *The Rise of Political Parties*, Ronald Formisano shows that most Evangelicals fell into the Whig party. Middle class, white, Protestant, and “native” Americans made up much of the Whig party while white urban laborers, Catholics, and new immigrants often voted for the Democrats.³⁸

The push for social reform was expressed by the material culture of the Whig campaign. The slogan “HARRISON AND REFORM” graced ribbons, handkerchiefs, printed textiles, and imported ceramics. A fashionable pitcher with luster details presents an image of William Henry Harrison beneath an arched inscription “OUR COUNTRY’S HOPE” and above a banner holding the reform slogan. The heptagonal, baluster-form

³⁶ Daniel Walker Howe, “The Evangelical Movement and Political Culture in the North during the Second Party System,” *Journal of American History*, 77 (March 1991): 1216-1239, <http://www.jstor.org/stable/2078260>.

³⁷ Ibid., 1235.

³⁸ Formisano.

pitcher has a shaped handle, applied molded floral decoration, pink luster bands, and three transfer-printed images. The side opposite the Harrison portrait shows an English-style log cabin with a sign on the door: "To Let in 1841." Beneath the spout, there is a patriotic image of fasces within a circle of rayed stars above an American eagle holding a banner with the inscription "UNION FOR THE SAKE OF UNION." (Catalog H14.) The object itself, a serving pitcher, may have been a method of reform, by encouraging serving water or cider over stronger alcoholic beverages. This object combines the Evangelical reform impulses with American patriotism and new campaign imagery to promote Harrison as the candidate who could wash away the country's problems.

The Whig party adopted the tactics of the Evangelical revival to create their own form of political revivalism that expanded beyond religion and garnered enthusiasm around the country. Politics became popular culture. This strategy combined the civic duty of electing leaders with popular entertainment. Party politics became the national sport in which everybody was a spectator and a participant. The "politics of popular entertainment" took off during the "Log cabin and hard cider" campaign for "Tippecanoe and Tyler Too" in 1840.³⁹ The Whig party created a campaign to promote one national candidate completely reliant on repeated symbols, slogans, and aspects of his character.

The level of enthusiasm for the 1840 campaign was markedly higher than any other campaign before. The political fervor in 1840 inspired one of the highest levels of voter turnout in American history: 80% of eligible voters visited the polls in the year of

³⁹ Fischer, 44-45.

“Tippecanoe and Tyler too.” Nearly one million more men cast a vote in 1840 than in 1836.⁴⁰ The Whigs called it a “Great Commotion,” John Quincy Adams described it as “a revolution in the habits and manners of the people.” Democratic candidate Martin Van Buren pronounced it “a political Saturnalia,” and Andrew Jackson, the father of the Democratic Party and populist politics, dismissed it as “Log cabin hard cider coon humbuggery.”⁴¹ One politician later wrote about the abundance of political enthusiasm in 1840: “Whatever else a man might have, in that wonderful year of 1840, he was sure to have an extra supply of politics. And it was politics of a kind which... always meant business. If two strangers met each other in the woods, they could not be together five minutes before they would be discussing this all absorbing theme.”⁴²

The Whigs included women in their new campaign culture. Many Northern women gained a taste of politics through their work with moral reform groups. The moral reform movement of the early nineteenth century provided an outlet for women to work in public, negotiate with politicians, and enact changes in society.⁴³ Women were active participants in the Evangelical movement and voices calling for temperance. The Whig party recognized the female role in reform, as well as influence over male voters, and

⁴⁰ UCSB, “Voter Turnout in Presidential Elections,” accessed January 2013, <http://www.presidency.ucsb.edu/data/turnout.php>.

⁴¹ Fischer and Sullivan, 1-9.

⁴² Anson De Puy Van Buren, “The Log Schoolhouse Era in Michigan,” *Historical Collections* 14 (1908): 322, Google Books.

⁴³ Mary P. Ryan, *Women in Public: Between Banners and Ballots, 1825-1880* (Baltimore: Johns Hopkins University Press, 1990), 95-129.

invited them to join the Whig partisan celebration in 1840. Soon the party declared, “The Ladies are all Whigs – God bless them!”⁴⁴

The Whig party integrated the Jacksonian campaign style of bringing politics “down to the people”⁴⁵ into their culture of political revivalism. William Henry Harrison was the first political candidate to completely throw off the mantle of the stoic statesman and speak directly to the voting public about his candidacy for office. Many other prominent politicians stepped up to the stump, including Harrison’s opponent. John Quincy Adams despaired of the new trend in his diary:

The practise of itinerant speechmaking has suddenly broken forth in this country to a fearful extent. Electioneering for the Presidency has spread its contagion to the President himself, to his now only competitor, to his immediate predecessor, to one at least of his Cabinet councillors, the secretary of War, to the ex-candidates Henry Clay and Daniel Webster, and to many of the most distinguished members of both houses of Congress. Immense assemblages of the people are held- of twenty, thirty, fifty thousand souls- where the first orators of the nation address the multitude, not one in ten of whom can hear them, on the most exciting topics of the day.⁴⁶

Local and national politicians gave speeches at club meetings in almost every town.

William Johnson recorded at least 13 gatherings with speeches from July to October 1840

⁴⁴ “The Ladies are all Whigs- God Bless them!” *Hartford Daily Courant*, Hartford, CT, October 6, 1840, *America’s Historical Newspapers*.

⁴⁵ “Coming Down to the People,” *Columbian Register*, New Haven, CT, October 24, 1840, *America’s Historical Newspapers*.

⁴⁶ John Quincy Adams, *The Diary of John Quincy Adams 1794-1845: American Diplomacy, and Political, Social, and Intellectual Life, from Washington to Polk*, ed. Allan Nevins (New York: Charles Scribner’s and Sons, 1951), 512-513.

in Natchez, MS. The gatherings took place in the town court house, in the woods, and in specially built meeting houses.⁴⁷

The Whig party did well in 1840 in part due to their mastery of political symbols, images, and slogans and the integration of these into social life. When Harrison became the Whig candidate, the Washington correspondent of the *Baltimore Republican*, a prominent Democratic paper, dismissed him, saying, “Give him a barrel of Hard Cider, and settle a pension of two thousand a year, and our word for it, he will sit the remainder of his days contented in a Log Cabin.”⁴⁸ The Whigs turned the disparaging remarks around and adopted the log cabin and cider barrel as symbols around which the enthusiastic public could rally. Philip Hone, former Mayor of New York and self-proclaimed namer of the Whig party, explained the importance of the log cabin symbol in his diary:

In an evil hour the Loco-focos taunted the Harrison men with having selected a candidate who lived in a log-cabin and drank hard cider, which the Whigs, with more adroitness than they usually display, appropriated to their own use, and now on all their banners and transparencies the temple of Liberty is transformed into a hovel of unhewn logs; the military garb of the general, into the frock and the shirt-sleeves of a labouring farmer.... Thus is it that our opponents have, by their silly, disparaging epithets applied to the Whig candidate, furnished us with weapons, the use of which is understood by every man in our ranks; and, whatever may be the

⁴⁷ William Johnson, *William Johnson's Natchez: The Ante-bellum Diary of a Free Negro*, ed. William Ransom Hogan and Edwin Adam Davis, (Baton Rouge: Louisiana State University Press, 1951), 286-304.

⁴⁸ “Origin of the Terms ‘Hard Cider’ and ‘Log Cabin,’” *Easton Gazette*, Easton, MD, May 23, 1840, *America's Historical Newspapers*.

result of this election, the hurrah is heard and felt in every part of the United States.⁴⁹

Log cabins, hard cider barrels, and raccoons all became rustic symbols for the party.

Images of Harrison as a victorious general and Indian fighter at the War of 1812 battles of Tippecanoe, Thames, and Fort Meigs celebrated his military leadership. A bright red handkerchief with a border of “Hard Cider” barrels presents the most iconic image of the 1840 campaign stating: “General Harrison welcoming two of his old comrades in the glorious field of Tippecanoe to his Log Cabin at the North Bend. The Log cabin was the first building erected on the North Bend clearings with the barrel of cider outside and the door always open to the traveler.” (Catalog H30.) Variations of this image show the cabin with the latch string out,⁵⁰ American flag flying overhead, and a raccoon pelt on the wall. These log cabin scenes represented the candidate as “The Ohio Farmer,” a humble man of the people and modern Cincinnatus.⁵¹

⁴⁹ Philip Hone, *The Diary of Philip Hone, 1828-1851*, vol. II, ed. Bayard Tuckerman, (New York: Dodd, Mead and Company, 1889), 22.

⁵⁰ In his farewell address to his troops, Harrison promised, “If you ever come to Vincennes, you will always find a plate and knife and fork at my table, and I assure you that you will never find my door shut and the latchstring pulled in.” Fischer, p. 40.

⁵¹ Harrison’s campaign as a humble man of the people was a contradiction. In fact, it would have been hard to find a candidate from a more elite American background. The Harrison family was a prominent family in Virginia since colonization. William Henry Harrison was born on a plantation on the James River. His father was the Governor of Virginia and a Signer of the Declaration of Independence, his grandfather had been a member of the House of Burgesses, his great-grandfather had been Speaker of the House of Burgesses, his great-great-grandfather was a charter trustee of the College of William and Mary, and his great-great-great-grandfather was Clerk of the Virginia Council before

The log cabin became the ubiquitous symbol of the campaign. Whig communities worked together to build special log cabin meeting houses for political organizations and speeches. Huge transparent banners depicting Harrison, a log cabin, or his victorious battles hung from ships, buildings, and poles. Horace Greeley produced *The Log Cabin* newspaper to report on the campaign. (Figure 2.)⁵² Prominent political caricaturist Henry R. Robinson opened the “Log Cabin Print and Caricature store” just down the street from the White House in Washington.⁵³ People could raise their voices and their feet by singing and dancing along with the “Tippecanoe or Log Cabin Quick Step” and “A Tip-Top Song about Tippecanoe.”⁵⁴ The campaign impacted the landscape and soundscape of American social life.⁵⁵

1650. Gerald W. Johnson, *American Heroes and Hero-Worship*, (New York: Harper & Brothers, 1941), 130.

⁵² *The Log Cabin*, New York, NY, July 4, 1840, America’s Historical Newspapers.

⁵³ “Removal,” *The Madisonian*, Washington, DC, May 30, 1840, America’s Historical Newspapers.

⁵⁴ Isaac N. Whiting, *The Harrison and Log Cabin Song Book* (Columbus, OH: I.N. Whiting, 1840), <http://archive.org/details/harrisonlogcabin00whit>.

⁵⁵ Robert Gray Gunderson, *The Log-Cabin Campaign* (Lexington: University of Kentucky Press, 1957), 67- 77.



Figure 2 Nameplate, *The Log Cabin*, New York, NY, July 4, 1840, 1, America's Historical Newspapers.

In 1844, the Whigs revived some of the symbols from the successful Log Cabin campaign to promote Henry Clay as “Harry of the West.” Raccoons continued to grace campaign banners, ribbons, and handkerchiefs to support “Ol’ Coon” Clay. The Whigs revived a childhood nickname to present Clay as “The Mill Boy of the Slashes,” recalling his childhood on the frontier.⁵⁶ Other nicknames termed Clay “The Ashland Farmer,” “Old Kentucky,” and “The Star of the West” to craft an image of “The Great Compromiser” as a man of the people. Unfortunately, the effort to present Clay as a frontiersman never masked the fact that he had been a prominent Senator, Cabinet Secretary, and Statesman for decades. One Democratic observer summarized the challenge the Whigs faced with Clay in 1844: “It is evident from their [the Whigs’] conduct that they mean it possible, to revive the system of electioneering which they employed in 1840; but Clay, alas! is not a general- he has never killed an Indian.”⁵⁷ Clay

⁵⁶ As an adolescent, Clay worked in a mill in a region of western Virginia known as “the slashes.”

⁵⁷ Isaac Mickle, *A Gentleman of Much Promise: The Diary of Isaac Mickle, 1837-1845* ed. Philip English Mackey (Philadelphia: University of Pennsylvania Press, 1977), 440.

was “the ultimate Washington insider, architect of two national compromises, the American System, and the Whig party itself.”⁵⁸ With him as their candidate, the Whigs could not use slogans and symbols to mask the issues of the campaign.

In 1848, the Whigs produced another successful issue-less campaign based on the character of their candidate. “Old Rough and Ready” Zachary Taylor had just returned from a major victory in the Mexican-American War in 1847 when people began to call for him to be President. Taylor was a popular military hero who expressed no political opinions,⁵⁹ fodder for the perfect campaign of imagery. Images of General Taylor on his horse Whitey and depictions of battles in the war with Mexico appeared over and over on campaign objects in 1848.

The Whig campaign culture encompassed many aspects of white American social life. The arbiters of style incorporated presidential campaigns into the fashions of the day. In 1840, milliners offered “linen made to order in the most neat and fashionable Log Cabin style.”⁶⁰ Fashionable consumers favored signs of rustic, frontier life over urban sophistication and “Whigs everywhere rushed to doff their broadcloth and flaunt their homespun.”⁶¹ In 1848, “Rough and Ready” hats and bonnets were modeled after the

⁵⁸ Fischer, 55-57.

⁵⁹ Taylor had never picked a party or even voted in a presidential election before he ran for President in 1848. Melder, 94.

⁶⁰ *New York Spectator*, New York, NY, September 12, 1840, America’s Historical Newspapers.

⁶¹ Schlesinger, 290-291.

broad straw hat worn by General Taylor and his men in the war with Mexico. Haberdashers created Rough and Ready hats in straw and glazed cloth for men and boys across the country, including Portland, Maine and Columbus, Ohio.⁶² “Rough and Ready” also became a lasting style in women’s headwear. In January 1848, *The Californian* announced, “The Milliners of New York have brought out a new style of bonnet, called ‘Rough and Ready’—they are represented as a regular *overcoming* affair, and beat the famous ‘kiss me quicks.’”⁶³ The wide straw bonnet prevented unwanted suitors from getting too close. That summer, *Godey’s Lady’s Book* announced that “*Bonnets* of coarse double straw- commonly called ‘*Rough and Ready*’ – trimmed plainly with dark plaid ribbon or straw bands” were the latest fashion in Philadelphia for August. The author added that “Those who object to *Rough and Ready* straws, for *political reasons* or otherwise, will find dark lawn casing *bonnets*, trimmed with the same material, very serviceable.”⁶⁴ “Rough and Ready” bonnets remained fashionable into the 1880s, long after the 1848 campaign and Taylor’s brief presidency.

The populist campaign left a lasting impact on American popular vocabulary. “OK,” one of the most common colloquial affirmations, originated during the 1840 campaign. The saying began as a secret rallying cry for the supporters of “Old

⁶² *Portland Daily Advertiser*, Portland, ME, July 25, 1848, America’s Historical Newspapers. *Daily Ohio Statesman*, Columbus, OH, December 21, 1848, America’s Historical Newspapers.

⁶³ *Californian*, January 19, 1848, California Digital Newspaper Collection.

⁶⁴ “Chit-Chat Upon Philadelphia Fashions for August,” *Godey’s Lady’s Book*, Philadelphia, PA, August 1848, Accessible Archives.

Kinderhook,” Martin Van Buren. In March 1840, New York Loco-Focos formed “The Democratic O.K. Club” and later that month stormed a Whig meeting shouting “Down with the Whigs, boys, O.K.!” The saying could be taken to mean anything. A popular story circulated through Whig newspapers describing various racial and regional stereotypes assigning meaning to the initials. The story began with a French man asking “Vat zey mean by ze letters O.K. vich I see every day, almost two, tree, eleven times in the journal politique of ze day?” A Scott claimed it meant “Oll Korrekt,” a Greek corrected him, saying it was “Orful Katastrophe,” to which a Kentuckian roared it stood for “Old Kentuck.” A man from Maine said it meant “Oll for Kent,” a Dutch Jew claimed it meant “Oll ish Konfirmed,” a Brit corrected them saying it stood for “Oll Komplete,” another aristocratic observer claimed it meant “Oll Kompelled,” Finally the African American boy selling corn meal on the corner bawled “I know what O.K. means—Old Kornmeal! Old Kornmeal! cha! ha! whew! get away!”⁶⁵ Whatever the mysterious acronym meant at the time, it has been adopted as a general affirmation and is a lasting impact of the all-pervasive 1840 campaign.

The popular phrase “to keep the ball rolling” also entered the American lexicon with the rise of the Whig party. The phrase is another example of the Whig party turning a Democratic phrase into a Whig symbol. When the Senate expunged the records of censure against Jackson in 1837, Democrat Thomas Hart Benton took credit for the restoration of his party leader’s name, boasting, “Solitary and alone, I set this ball in

⁶⁵ “O.K.,” *The Daily Picayune*, New Orleans, LA, October 6, 1840, America’s Historical Newspapers.

motion.”⁶⁶ The Whig party quickly saw political value in the image of a ball rolling and adopted it as a campaign tactic. Local Whig clubs constructed huge balls of leather or tinned sheet iron covered in painted campaign slogans and rolled them from town to town to gain support. Campaign songs referred to the importance of the ball to “clear the way for Tippecanoe and Tyler Too.”

What has caused the great commotion, motion, motion,
Our country through?
It is the ball a rolling on, on.⁶⁷

The Whigs “kept the ball rolling” to rally support through the 1840 and 1844 campaigns.

The Whig party tactics of public gatherings and creating unity around visual symbols created strong social impulses. They drew people from their homes and got them to vote in greater numbers than ever before. The Democrats observed the power of the Whig campaign and warned constituents not to fall for the “humbuggery” of the Log Cabin and Hard Cider campaign. Democrats in Louisiana published a broadside warning the public about the “Federal-Abolition-Whig Trap.” The woodcut and printed description represented the Whig “*Log-Cabin* Trap, invented by the *bank-parlor, ruffle-shirt, silk-stocking* GENTRY, for catching the *votes* of the industrious and laboring classes.” (Figure 3.) The Whigs, they claimed, saw common Americans as “destitute of reason and common sense. Hence they always, as in the present contest for the presidency, appeal to their passions, with mockeries, humbugs, shows, and parades, with

⁶⁶ Schlesinger, 291.

⁶⁷ Whiting, “What Has Caused This Great Commotion,” 13.

the view of blinding and leading them away from the true principles of the constitution of their country.” This Democratic broadside warned that the Whigs had set one of their traps in New Orleans, but “They have, however, made a bad business of it. No one has been caught but loafers.”⁶⁸

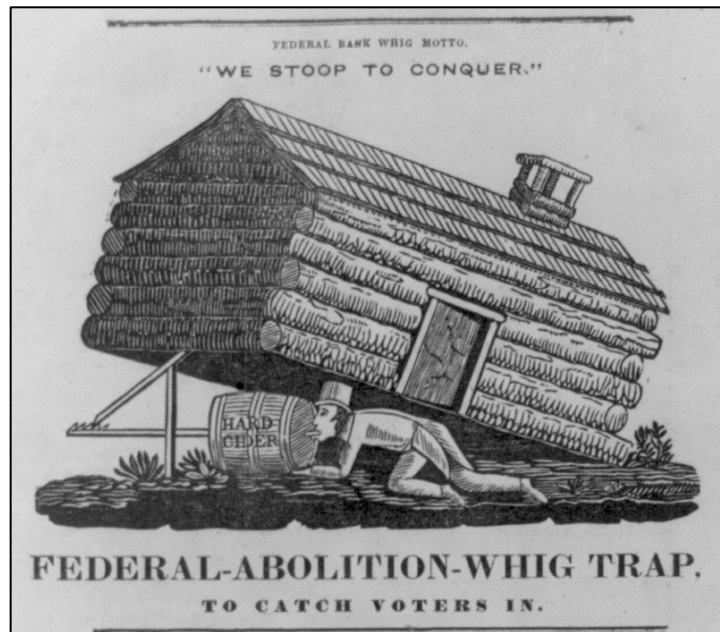


Figure 3 “Federal-Abolition-Whig trap, to catch voters in,” (New Orleans, 1840), Library of Congress Rare Book and Special Collections Division, Broadside Collection, portfolio 25, no. 16 c-Rare Bk Coll.

Isaac Mickle, a staunch Democrat and “Gentleman of Much Promise,” strongly criticized the Whig tactics in 1840. He wrote in his diary “The Whigs are resolved to elect their candidate by a system of electioneering which, however much decent men may

⁶⁸ “Federal-Abolition-Whig trap, to catch voters in,” (New Orleans, 1840), Library of Congress Rare Book and Special Collections Division, Broadside Collection, portfolio 25, no. 16 c-Rare Bk Coll, <http://www.loc.gov/pictures/item/2008661363/>.

be disgusted, is sure not to fail with the lower orders.” He felt they demeaned the voters by their use of lies, slander, “indecent and scandalous songs,” and drunkenness.

[The **Whigs**] appeal to the most sordid appetites of their fellows; **the others** to their reason. **They**, taking back the sneers they once cast upon "the vulgar herd," now demean themselves into apes and parrots to make that very herd laugh; **the others**, saying now- as they have ever said- that "all men are created equals, and as men. **They** may triumph for a while; but the success of dishonour and dishonesty cannot abide long: it vanished like the dew of the morning. But the principles contended for by their opponents, defeated or delayed as they may be for a time, will finally triumph, and triumph for ever.⁶⁹

The Democrats were slow to counter emerging and successful Whig tactics. They held a few meetings, conventions, and parades in 1840. By 1844, the Democrats were inviting women to their events, but they never mastered the use of symbols and material culture that the Whigs perfected.

Technological Changes in Transportation and Manufacturing

In 1844, Henry Clay ran on a platform promoting his “American System” of tariffs and subsidies to promote American manufacturing and infrastructure. Clay campaign flags combined imagery of his American System with the American Flag. One such campaign flag resembles the national flag with thirteen red and white stripes and twenty-five stars on a blue ground. The stars encircle a portrait of Henry Clay surrounded by the inscription “A NATIONAL CURRENCY, REVENUE, AND PROTECTION./

⁶⁹ Mickle, 74-76.

HENRY CLAY.” The canton has four additional white circles declaring “ENCOURAGEMENT/ TO AGRICULTURE/ MANUFACTURE/ AND COMMERCE.” (Catalog C13.) Even though Clay failed to win the presidency in 1844, American infrastructure, manufacturing, and commerce increased through the second quarter of the nineteenth century to meet the needs of a population rapidly expanding in number and markets. These improvements impacted the production, form, and dispersal of campaign material culture.

Among the internal improvements was the increase in the speed and ease of communication across long distances through improved transportation technologies. The number of post offices and miles of post roads increased through the era. There were nearly 72,500 miles of post roads and 4,500 post offices in 1820. The postal network expanded to include 178,672 miles of post roads and 18,417 post offices by 1850.⁷⁰ Other developments in land transportation, such as railroads, increased the speed and ease of carrying news, letters, and products across the country. There were no railroads in 1820 and only 23 miles of railroads in 1830. Track mileage exploded in the next few decades. There were 2,818 miles of railroads in 1840, and 9,021 miles in 1850.⁷¹ These railroads connected New England and Mid-Atlantic centers of production as well as Western and Southern agricultural regions.

⁷⁰ Lee, 745-746. Miles of Post Roads: 72,500 in 1820, 115,176 in 1830, 155,739 in 1840, 178,672 in 1850. Number of Post Offices: 4,500 in 1820, 8,450 in 1830, 13,468 in 1840, 18,417 in 1850.

⁷¹ Ibid., 747.

Transportation by water continued to be one of the fastest ways to move goods to distant ports. Steamboats and packet ships traveled the rivers and oceans delivering goods and people to cities across long distances. The Mississippi River was America's greatest highway. Rafts laden with materials and goods floated from Ohio down to New Orleans and steamboats pushed up river with increasing speeds. In 1831, there were 231 steamboats on the Mississippi. By 1850, one thousand steam boats traveled the great river with a capacity of 250,000 tons.⁷² As steamboats populated the rivers, major cities sprouted up in the American interior. Cincinnati and St. Louis barely existed in 1820 but were successful shipping centers by 1850.

The second quarter of the nineteenth century saw the rapid construction of waterways across the interior. There were approximately 100 miles of American canals before 1820. By 1850, 3,700 miles of constructed waterways connected American cities.⁷³ In 1825, the Erie Canal added 363 miles to American canal ways. The celebrated canal connected the Hudson River to Lake Erie and thus opened the Midwest for settlement and commerce via water transportation. The new water lane dramatically decreased the cost of large shipments toward the west. Before the canal, it cost \$100 to move a ton of merchandise from New York to Buffalo, after canal, the freight rate

⁷² Franklin M. Reck, *The Romance of American Transportation* (New York: Thomas Y. Crowell Co., 1938), 102-103.

⁷³ H. Roger Grant, *Getting Around: Exploring Transportation History* (Malabar, FL: Krieger Publishing Company, 2003), 51.

dropped to under \$8 per ton.⁷⁴ After the Erie Canal successfully crossed New York, other states began constructing inland waterways. By 1850, canals stretched across Pennsylvania, Massachusetts, Maryland, Indiana, Illinois, Michigan, and Ohio.⁷⁵ These new forms of transportation cut journeys that would have taken months to weeks and journeys that previously took weeks to mere days.

The Atlantic coastline remained the most active commercial lane. Protective navigation laws limited coastal trade to American ships, reducing competition for trade amongst the growing coastal cities. New surveys and charts of the coastline, along with an increasing number of lighthouses and lightships, made shipping along the coast safer. Urban seaports became the most important cities in the country for distributing both raw materials and finished goods. In the 1830s, New York City was the largest seaport in America, followed by Philadelphia, Baltimore, Boston, New Orleans, and Charleston. Sailing vessels and steam ships left the southern ports with cash crops from the agricultural south and returned from northern cities laden with American manufactures and imported goods.⁷⁶

The increasing tonnage, speed, and safety of American transportation allowed objects created for the campaign to be sold across the expanding United States. Merchants and shop keepers advertised many manufactured and printed political goods in

⁷⁴ McKearin, 134.

⁷⁵ Benjamin W. Labaree et al., *America and the Sea: A Maritime History* (Mystic, CT: Mystic Seaport Museum, 1998), 248.

⁷⁶ Ibid., 237-258.

multiple cities during the campaign. In 1840, stationers up and down the East Coast offered “Log Cabin Letter Paper” for campaign correspondence. Advertisements for the letter paper, decorated with a portrait of General Harrison and a log cabin scene, appeared in the *Baltimore Sun*, *Philadelphia Public Ledger*, the *New-Hampshire Sentinel* of Keene, New Hampshire, and the *Haverhill Gazette*, *Hampshire Gazette*, and *Pittsfield Sun* across Massachusetts.⁷⁷ Campaign almanacs, biographies, and songbooks were popular printed materials made available across the country. In 1844, the *National Clay Minstrel* was a popular publication “containing 120 pages of choice Songs for the Whigs” and decorated with a portrait of the candidate and a “representation of the humble *log hut* in which the great statesman and orator was born, amidst the slashes of Hanover.”⁷⁸ The song book only cost 12 ½ cents and was advertised in *The Daily Picayune* of New Orleans, *The North American and Daily Advertiser* in Philadelphia, *The Daily Atlas* in Boston, the *Baltimore Sun*, *The Albany Evening Journal*, the *New Hampshire Sentinel*, *The Southern Patriot* in Charleston, South Carolina, and many other newspapers across the country.⁷⁹

⁷⁷ *Public Ledger*, Philadelphia, PA, October 9, 1840, 3, America’s Historical Newspapers. *The Sun*, Baltimore, MD, September 17, 1840, 2, America’s Historical Newspapers. “Log Cabin Pins,” *Haverhill Gazette*, Haverhill, MA, August 22, 1840, 3, America’s Historical Newspapers. *New-Hampshire Sentinel*, Keene, NH, September 30, 1840, 2, America’s Historical Newspapers. *Hampshire Gazette*, Northampton, MA, July 15, 1840, 2, America’s Historical Newspapers. *The Pittsfield Sun*, Pittsfield, MA, June 18, 1840, 2, America’s Historical Newspapers.

⁷⁸ *The Daily Picayune*, New Orleans, LA, February 21, 1844, 3, America’s Historical Newspapers.

⁷⁹ *Ibid.* *The North American and Daily Advertiser*, Philadelphia, PA, January 5, 1844, 2, America’s Historical Newspapers. “The National Clay Minstrel,” *The Daily Atlas*, Boston, MA, January 31, 1844, 2, America’s Historical Newspapers. *The Sun*, Baltimore,

American industrialization burgeoned in the second quarter of the nineteenth century. Small trade shops began to give way to larger manufacturing operations, especially on the east coast in New England and around New York. New manufacturers produced consumer goods that were dispersed across the country by merchants, peddlers, and catalogs. Mass-produced campaign objects were some of the objects beginning to be made in larger workshops rather than by independent craftsmen. In the 1840s, there were specialized manufactories in New York City that produced papers especially for bandboxes.⁸⁰ Hartford, Connecticut was home to a paper window hanging manufactory in 1848.⁸¹ The New York and Connecticut manufactories specialized in decorative block printing on paper and produced goods sporting the images of the Whig campaigns.

Improved shipping from the cotton South to the Northeast caused an increase in textile manufacturing in New England in the first half of the nineteenth century. Restrictive tariffs reduced competition from European and Indian textile manufactures, creating a greater demand for American-made printed textiles. The Dover Manufacturing Company in New Hampshire, A. & W. Sprague mill in Rhode Island, and the Merrimack

MD, January 10, 1844, p. 3, America's Historical Newspapers. "The Clay Minstrel," *The Albany Evening Journal*, Albany, NY, February 6, 1844, 2, America's Historical Newspapers. *The Southern Patriot*, Charleston, SC, April 22, 1844, 1, America's Historical Newspapers. *New Hampshire Sentinel*, Keene, NH, May 29, 1844, 3, America's Historical Newspapers.

⁸⁰ Catherine Lynn, *Wallpaper in America From the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 292-300.

⁸¹ "Notes By A Man About Town," *Supplement to the Courant*, Hartford, CT, December 16, 1848, America's Historical Newspapers.

Manufacturing Company in Lowell, Massachusetts all added print works to their facilities by 1825. Textile mills produced yards of cotton with power looms and added cylinder and copper plate printing to their establishments to roll out cottons in the latest fashions.⁸²

New printing technologies reproduced campaign images in innovative ways. Lithography was a cheap, quick, and easy way to reproduce images in the second quarter of the nineteenth century. The lithographic printing process was patented in Europe in 1801, and widely introduced to the American market by 1825. By the 1830s, lithography became a major means of producing separate art prints, political caricatures, and business advertising.⁸³ By the late 1840s, textile manufacturers lithographed images onto printed cottons. A blue and brown handkerchief has a central full-length portrait of “GENL. Z. TAYLOR./ ROUGH AND READY” in an octagonal reserve with four battle scenes in diagonal rectangles in the corners. The scene in the top right shows the “BATTLE OF BUENA VISTA” with some statistics of the fight: the “Amn [American] Army [of] 4,500” soldiers faced the “Mexn Army [of] 20,000” soldiers on “Feby 23d 1847.” The Americans had only “264 Killed 450 Wounded & 76 missing,” while the Mexican “Kill[ed] & Wounded” was estimated at 4,000. The other three scenes illustrate “GENL. TAYLOR. BATTLE OF PALO ALTO./ May 8th, 1846,” “GENL. TAYLOR Battle of

⁸² Margaret T. Ordonez, “Technology Reflected: Printed Textiles in Rhode Island Quilts” in *Down by the Old Mill Stream: Quilts in Rhode Island*, ed. Linda Walters & Margaret T. Ordonez (Kent, OH: The Kent State University Press, 2000), 122-160.

⁸³ David Tatham, “Introduction,” in *Prints and Printmakers of New York State, 1825-1840*, ed. David Tatham (Syracuse, NY: Syracuse University Press, 1986), 2-4. E. McSherry Fowble, *Two Centuries of Prints in America, 1680-1880* (Charlottesville, VA: University Press of Virginia, 1987), 283.

RESACA DE LA PALMA," and "STORMING OF THE HEIGHTS OF MONTEREY/ by the American Army September 21st 1846." Each reserve has a scrolled border. The five reserves sit in a field of sepia and blue flowers surrounded by a vermicelli border. (Catalog T22.) All of the images on this piece came from popular lithographs of the war. The portrait copies a lithograph of Taylor published by Napoleon Sarony and John Major in 1846 and all four smaller scenes came from prints produced by Nathaniel Currier.⁸⁴

Textile manufacturers inserted lithographed scenes within a block- or cylinder-printed pattern. One printed cotton textile produced for Taylor's 1848 campaign has a pattern of flowers and stars on a rainbowed ground surrounding a sepia lithographed scene of Taylor in a blue military coat and beaver top hat on his horse with American troops charging around the American flag in the background. (Catalog T15, T17.) A flawed printing of a similar pattern shows how the printed background left reserves for the lithographed designs. (Catalog T16.)

By the middle of the nineteenth century, daguerreotypes were the newest method of capturing and reproducing an image. The early form of photography exactly represented its subject in monochrome without depending on the hand of the artist. Lithographers Bauer & Co. in Louisville, KY produced a handkerchief featuring a central image of Zachary Taylor on horseback tipping his military hat beneath a banner declaring "GENERAL ZACHARY TAYLOR/ NEVER/ SURRENDERS" surrounded by a border

⁸⁴ Esther Lewittes, "Four Zachary Taylor Kerchiefs," *Antiques* XLII (July 1942): 26-29. Nathaniel Currier had his own lithography business before he formed his famous partnership with James Merritt Ives in 1857.

depicting of several Mexican-American War battle scenes. The makers marked their work and included a note that their excellent portrait of the General was “from a Daguerreotype taken by J. M. Hewitt.” (Catalog T21.)

Glass production was one of the fastest growing American industries of the first half of the nineteenth century. There were 40 American glass houses in 1820. Within two decades, 68 additional glass factories were established. American glass manufacturing was centered in New England, the Mid-Atlantic, and the Midwest. One of those new glass houses, Bakewell and Company in Pittsburgh, patented a revolutionary way of manufacturing glass wares in 1825. Pressed glass was an efficient method for creating glassware from molds without requiring the labor of skilled glass blowers. Glassmakers simply pressed a gather of molten glass in a metal mold to form a complete piece in one process. The pressing machine cut down labor and material costs for both the manufacture and the consumer.⁸⁵

Pressed glass cup plates⁸⁶ were among the first forms of new machine pressed glass in the nineteenth century. Figured pressed glass cup plates were most popular in the 1840s and several were made to support Harrison and Clay during their campaigns. The small plates were pressed upside down in a mold so that the design is in relief under the base and the top is smooth. The designs usually featured a central image under the well

⁸⁵ McKearin, 135-136.

⁸⁶ Cup plates were small plates on which to place a teacup after the tea was poured out into a saucer to cool. They acted as a cooling medium and a safety layer between a hot cup and linen tablecloth or varnished wood table. Cup plates were often made of glass and did not necessarily match the ceramic tea set.

surrounded by a decorative border around the rim, similar to transfer-printed ceramic patterns. At least three variations of the log cabin were produced on colorless cup plates with scalloped edges in 1840. One such plate shows the log cabin in three-quarter view with an American flag flying from a pole at the peak of the roof under the well with circular bands around the rim. (Catalog H16.) A second log cabin cup plate shows the log cabin at center with “FORT MEIGS” above within the well. A serpentine vine with acorns and leaves encircles the rim with the inscription “TIPPECANOE” at top and “W^M. H. HARRISON” at bottom. It is possible that a Midwestern glasshouse produced this plate. (Catalog H18.) The Boston and Sandwich Glass Company led the field in the quantity and quality of pressed cup plates. The company produced a number of political cup plates. In 1840, the company produced a cup plate with a log cabin, hard cider barrel, and American flag in the center surrounded by six floral sprigs around the rim. (Catalog H17.) In 1844, the company produced a cup plate decorated with a central silhouette within a circle with “HENRY CLAY” arcing above and a pair of tied branches below within the well and ten trefoils on a stippled ground around the rim. (Catalog C9.)

It was fairly easy for a glasshouse to modify a pressed glass pattern throughout a campaign by altering the mold. The Boston and Sandwich Glass Company altered their molds several times throughout the Whig campaigns. In 1840, they produced a colorless pressed glass cup plate decorated with a profile bust in a military uniform surrounded by the inscription “MAJ. GEN. W. H. HARRISON/ BORN FEB. 9, 1778” within a circle of 27 stars. Beaded swags with two blank reserves encircle the rim. (Catalog H19.) The company re-issued the plate after Election Day with the blank reserves filled with the

inscription “PRESIDENT/ 1841.” (Catalog H20.) Four years later, the company did the same thing with a series of Henry Clay cup plates. First they issued a plate with a central silhouette of a man with a tiny star underneath within a beaded circle surrounded by scrolls under the well and scrolling cornucopia designs around the rim. (Catalog C10.) The company altered the mold to label the silhouette “HENRY CLAY” and reissued the plate. (Catalog C6.) They also produced this plate in a beautiful blue glass. (Catalog C7.)

American manufacturing expanded in the nineteenth century in part because of supportive tariffs passed as part of the Whiggish American System. Even with the expansion of American manufactures, merchants and consumers continued to purchase imported goods. Imported goods, including French wines, European chairs, and English ceramics and metal wares, also took part in the active campaign market throughout the Age of Jackson and populist politics.

English potters had long been aware of the American market. They produced several celebratory ceramics in the wake of the War of 1812. Liverpool potters produced numerous cream ware jugs with images of American military heroes following the second war for American independence. Throughout the nineteenth century, English potteries produced tea and dining sets decorated with scenes specifically for the American market. Populist presidential campaigns created large demand for campaign objects which British manufacturers were happy to supply. For example, in 1840, William Adams & Sons responded to the heightened demand for objects featuring a set of symbols for the Harrison campaign by producing the “Log Cabin” pattern of dishes and tea wares. The pattern depicted a central log cabin scene surrounded by a border of

portrait busts of “MAJ. GEN^L. W^M H HARRISON” and urns of flowers on a latticed ground. The log cabin scene showed two travelers and a dog approaching a log cabin with an American flag flying, plow in the field, and a large barrel labeled “HARD CIDER.” The pattern came in pink and brown on pieces as small as tea bowls and saucers and as large as soup tureens. The pieces were labeled underneath with a printed name “Log Cabin” in script within a scrolled reserve with an “A” at the lower center. (Catalog H10.) William Adams was part of a long line of Staffordshire potters and ran five potteries in Stoke and Tunstall in 1840. He visited America a couple times during his career to secure business partnerships and gain knowledge of the American tastes. Adams & Sons produced several other patterns for the American market displaying views of buildings or landscapes in the States.⁸⁷ Other Staffordshire potters provided similar campaign ceramics to the American market throughout the second quarter of the nineteenth century.

The explosion of campaign material culture took place within the context of improvements in American transportation and manufacturing as well as changes in the American political system and social life. Expanding suffrage, citizenship, population, and territory created a larger electorate. Improved communication through newspapers and the postal system created a wide network of informed political communities. Organized parties built on the efforts of local political groups to create nationwide enthusiasm. Finally, the use of slogans, symbols, and the candidate’s character as a “man

⁸⁷ Ellouise Baker Larsen, “The Little-known William Adams,” *Antiques* 36 (October 1939): 170-173.

of the people” created a campaign that everyone could remember, connect to, and care about. The campaign became part of popular culture. It was a constant topic of conversation and the reason for large social events. Populist politics created a great demand for objects with the slogans, symbols, and portraits of the campaign and candidate. Campaign objects traveled long distances to satisfy that demand. They crossed oceans, traveled by riverboat, rode the rails, and bumped over roads in wagons to reach the ever-expanding American market for objects representing the popular campaign.

Chapter 2

CAMPAIGNING IN PUBLIC AND PRIVATE

The campaign material goods produced to satisfy the emerging populist and evangelical style of campaigning and new innovations in manufacturing encompassed a variety of objects for both public and private use. At public political events, people could carry party symbols in parades, construct partisan buildings in their town squares, and pin their candidate's image to their chests. Campaign accessories enabled people to portray their individual partisanship as they went about their business in the public world. Yet the home held the widest variety of political objects. Ceramics for dining and display, textiles for furnishing and use, containers for sewing tools and treasures, and even perfumes filled the domestic realm with the sight, touch, and scent of the campaign. This section will describe the many material ways Americans celebrated and connected to candidates in public and within their homes.

Partying in the Streets

Most of the official political campaigning took place in public. Partisan rallies, parades, and conventions were popular social and political events. They were occasions when people across social boundaries could join together for a common cause. Such

events were not limited to those who could vote; women, children, African Americans, and other non-voters observed and participated in the political social life. Convention and Election Day parades and ball-rollings were opportunities to gather, celebrate, and practice the civic duty of voting. Rallies, meetings, and parades created opportunities for participants to hear news, meet new people, and observe their neighbors. Popular political events provided an opportunity for the common man to participate in something larger than himself – the political process and choosing the next leader of the country. Material expressions of the campaign gave people ways to participate in public events and to carve their own individual place in the crowd.

Communities worked together to build large log cabins as partisan meeting houses in cities and towns across the country in 1840. On June 12, 1840, Philip Hone recorded that “The great log-cabin in Broadway, [New York City], near Prince street, was dedicated this evening to Harrison and Reform. It is a large edifice, constructed of unhewn logs, in the most primitive style, with a large pavilion connected with it.”⁸⁸ Nearly 300 men and women gathered together outside Natchez, Mississippi on July 30 to erect a “Greate Log Cabbin.”⁸⁹ Whigs could literally surround themselves with the material symbolism of the campaign. Log cabin meeting houses were the largest forms of campaign material culture at the time. They bonded the local Whigs together in the common effort of constructing, maintaining, and meeting within the campaign’s most recognized symbol.

⁸⁸ Hone, 33.

⁸⁹ Johnson, 288.

Conventions and parades generated a number of material representations of the campaign. Parades could be huge events in major cities or small processions through country towns. They often led to a partisan meeting or convention. Thomas P. Cope described an 1844 Philadelphia parade in his diary: “An immense procession of the Whigs is parading our streets today. It took them two hours to pass by. It is to be followed by a mass meeting. Assemblages in mass, as it is termed, are frequent in all our political parties, distinguished orators addressing the crowds.”⁹⁰ Thousands of Whigs flocked to a convention in Raleigh, North Carolina in 1840. An observer from Fayetteville, North Carolina remarked that,

They have come in carriages, on horses, and on foot. They are here from every District, from the Mountains to the Sea. Banners float over every delegation; badges decorate every bosom; log cabins, ships, and brooms; and indeed every species of emblem, indicative of the spirit which has been aroused, are numerous.⁹¹

Larger parades often included carting displays (similar to modern-day parade floats) with images and slogans of the campaign or sections of the electorate through the streets. On July 27, 1840 the citizens of Natchez filed behind a Log Cabin that was drawn through town on a wagon.⁹² Philip Hone observed the colorful parade of delegates to the Whig Convention in Boston on September 10, 1840: “The different delegations, with

⁹⁰ Cope, 446.

⁹¹ “Whig Convention at Raleigh, N.C.,” *Hartford Daily Courant*, Hartford, CT, October 14, 1840, America’s Historical Newspapers.

⁹² Johnson, 287.

flags and banners ‘floating the skies,’ devices of all kinds, and mottoes, some excellent, others so-so, and others displaying more party zeal than either wit or good sense." The delegations’ floats represented the main employments of different towns. Hone continued to describe his favorites:

Of those I saw I was most pleased with a whale-boat from New Bedford, with all the apparatus for taking the whale and extracting the oil, manned by six old masters of whale-ships, and drawn on a car by six gray horses; and a colossal shoe from Lynn, in which were seated a number of sturdy shoemakers from that celebrated town of Massachusetts, in which shoemaking is the *sole* occupation.⁹³

The delegates crafted rolling displays of their own work to show their enthusiasm for the Whig party and participating in the political process while also promoting their own trades.

People also created smaller, more portable, objects to carry on poles in parades. These objects represented political symbols rather than delegations. The local Whigs of Chester County, Pennsylvania held several parades and built a Log Cabin club headquarters to raise enthusiasm for William Henry Harrison. One crafty Chesterite taxidermied a raccoon and mounted it on a board to carry above the crowd in parades. The raccoon looks surprised at its new role as a symbol of the Whig party. (Catalog H4.) Other marchers carried miniature log cabins on poles. For example, a 17” x 12” log cabin made of wood scraps included a working front door with a latch and a barrel labeled “HARD CIDER” mounted in front. (Catalog H8.) Similar handmade log cabins sat in shop windows and other public places to attract Whig customers. One Alexandria, VA

⁹³ Hone, 41.

shopkeeper, Celestia Shakes, made a model cabin to display in her shop window for everyone to see. She wrote to her sister that “the Cabin pleased the Whigs very much [and] they cheered it.”⁹⁴

The 1840 campaign “got the ball rolling” on a new Whig material campaign tactic to raise enthusiasm. Huge balls of leather or tinned sheet iron covered in painted slogans rolled through towns pulled by teams of horses, oxen, or men. Some balls traveled hundreds of miles to gather widespread support. A tin ball twelve feet in diameter rolled from Cleveland to Columbus, Ohio where it met up with another ball made of cow hide fifteen feet in diameter.⁹⁵ One Ohioan interrupted his daily weather reports to describe the “ROLLING BALL” as it passed by on July 14, 1840: “The Ball is about 14 feet in diameter, The Ball is handsomely made having appropriate mottoes, one for each state.”⁹⁶ Rolling the ball was a spectacular way to start a parade and lead the enthusiastic masses to the polls on Election Day. William Johnson described the ball’s role on Election Day in Natchez:

To Day is the First Day of the Presidential Election and I saw at One time 163 Persons Come in at One time in the Court House yard to vote and the[y] all were at that time Followers of the Tumble Bug Ball, properly named I thin[k]. The Ball was Rolled up and Down the Different streets, and then under the Hill.⁹⁷

⁹⁴ Elizabeth Varon, “Tippecanoe and the Ladies, Too: White Women and Party Politics in Antebellum Virginia,” *The Journal of American History* 82 (Sept, 1995): 500, <http://www.jstor.org/stable/2082184>.

⁹⁵ Schlesinger, 291.

⁹⁶ Deterly, 145.

⁹⁷ Johnson, 304.

The next day, Johnson reported, “The Greate Hum Bug Ball was stollen Last night by Some One that has more sense than the man that made it, and Demolished the thing, and rolled it down the Bluff.”⁹⁸

Independence Day, battle anniversaries, and other public celebrations evolved into political events during campaign season. Some of the objects associated with those events also evolved into campaign objects. Carved wooden cake prints produced decorative baked goods were part of traditional Dutch New Year’s celebrations that took place in New York City through the first half of the nineteenth century. Professional carvers produced the prints for commercial bakers to create fancy baked goods. The prints illustrated popular images, including presidential candidates during election years. One of the few known objects created to show support for John Quincy Adams in 1824 or 1828 was a carved cake print. The print depicts Adams standing in profile holding a scroll and an olive branch surrounded by the inscription “PEECE. LIBERTY. HOME INDUSTRY – J. Q. ADAMS” within a pointed oval. (Catalog A2.) The Adams print is stylistically attributed to William Farrow, a New York carver active from 1815-1835. A different, less-experienced carver reused the piece to create a print of a Native American holding a bow and arrow on the reverse.

In 1840, John Conger, one of the most prominent New York cake print carvers, created an elaborate cake print on a mahogany board depicting General William Henry Harrison on horseback beneath a ribboned inscription “TIPPECANOE FORT MEEIGS

⁹⁸ Ibid.

THAMES” and above a sheaf of barley, surrounded by holly leaves within a circular chevron border (Catalog H7.) Conger was a professional carver and baker in New York City from 1827-1852. His prints can be identified by their Scottish-influenced motifs, including thistles, holly leaves, and barley sheaves.⁹⁹ Printed cakes were centerpieces for celebrations. Partisan revelers could literally ingest their support for their favored candidates.¹⁰⁰

The culture of popular public political events formed a male social network that could cross class and locality. Michael McGerr explains, “For men, politics was work, entertainment, camaraderie, and above all a form of self-revelation.”¹⁰¹ One could not participate in this populist world without identifying with one side or the other. White men gathered together in public, formed social political clubs, marched in parades, discussed politics in taverns and liquor stores, and, most importantly, voted in elections. Partisan identity defined their place in the new political social world. Men answered to calls for all “Jackson Men,” “Tippecanoes,” and “Rough and Readies.” In 1840, Isaac Mickle named his skiff *Kinderhook* after his political idol’s hometown. He used the skiff to travel on the Delaware River between Philadelphia and Camden, New Jersey to attend

⁹⁹ William Woys Weaver, *America Eats: Forms of Edible Folk Art* (New York: Harper & Row, 1989), 103-117. William Woys Weaver, “The New Year’s Cake Print: A Distinctively American Art Form,” *The Clarion* (October, 1989): 58-63.

¹⁰⁰ There is reference to a third political pastry print depicting General Zachary Taylor on a walnut board in the NMAH Political History Division.

¹⁰¹ Michael McGerr, “Political Style and Women’s Power, 1830-1930,” *The Journal of American History* 77 (Dec. 1990): 866, <http://www.jstor.org/stable/2078989>.

various political meetings.¹⁰² Party loyalty was an integral part of a man's character.

Marcus Morton, a Massachusetts Democrat, declared in 1834 "I was born, have lived, and shall die a *radical* Democrat. I can no more abandon my faith in Democracy than in Christianity."¹⁰³

Objects that filled the shelves of largely male-focused locations, such as taverns and liquor stores, took on political decoration during campaign years. Glass liquor flasks were popular modes of political association. Glasshouses in New England, the Mid-Atlantic, and the Midwest produced flasks with political candidates and slogans. Glassmakers produced the flasks by blowing molten glass into two-part molds with the candidates' portrait busts in relief. The bottles came in both pint and quart sizes in a variety of colors. These flasks survive in great numbers, in part due to their popularity with early-twentieth-century collectors, indicating that many were made at the time and kept by the people who purchased them for their political decoration in addition to their contents. Although their transparent images are difficult to discern, especially in photographs, when the bottles were full with dark liquor (usually whiskey), the portraits, symbols, and inscriptions would have stood proud of their contents.

Many popular liquor flasks compared presidential candidates to the ultimate American President: George Washington. Coventry Glass Works of Coventry, Connecticut and Keene Glass Works of Keene, New Hampshire both produced flasks

¹⁰² Mickle, 58-60.

¹⁰³ Schlesinger, 171.

with “JACKSON” on one side and “WASHINGTON” on the other. Both portraits wear military uniforms, comparing Jackson’s military experience to Washington’s revolutionary leadership. (Catalog J5, J6.) Bridgeton Glass Works, of Bridgetown, New Jersey produced a flask for Henry Clay’s campaign, depicting the “Great Compromiser” in classical robes with sage George Washington in a similar toga on the reverse. The inscription “Bridgetown New Jersey” surrounds both classical figures. (Catalog C11.) Neither bust is labeled, it was expected that the politically savvy observer would recognize the statesmen from their familiar appearance.¹⁰⁴ The same glass works produced a flask featuring Zachary Taylor for the next campaign. Taylor wears his military uniform beneath the maker’s inscription “BRIDGETON * NEW. JERSEY” opposite Washington in uniform with his name arched above. (Catalog T3.) Baltimore Glass Works produced a similar flask with a less-skilled portrait of Taylor. (Catalog T2.)

In 1848, everyone was aware of Zachary Taylor’s military accomplishments, but many doubted his political leadership. Dyottville Glass Works in Philadelphia produced several flasks comparing General Zachary Taylor in military uniform to George Washington in classical statesman’s robes. The flasks are all in oval form with raised oval panels on each side with the left-facing busts in the center of the panel. The flasks came in two sizes: a larger quart size, roughly 8” x 5 ½”, and a smaller 7”x 4 ½” pint size. One olive green pint bottle features only the busts of Taylor and Washington with no inscriptions. (Catalog T6.) A second aquamarine pint flask includes inscriptions “G.Z.

¹⁰⁴ After a few months of immersion in political history, I confirmed that this was Henry Clay from my own knowledge of his image.

TAYLOR” and “WASHINGTON” over the busts. (Catalog T5.) A third green pint flask expands the inscriptions to “GEN. TAYLOR NEVER SURRENDERS” and “THE FATHER OF HIS COUNTRY” with an additional inscription “DYOTTVILLE GLASS WORKS PHILAD^A” outside the oval panel on the Taylor side. (Catalog T4.) Two quart-sized flasks describe Washington as “THE FATHER OF HIS COUNTRY” and surround Taylor with quotes from his exploits in the Mexican War. One flask declares “GEN. TAYLOR NEVER SURRENDERS,” copying Taylor’s response to Mexican General Santa Ana’s call for American surrender at the Battle of Buena Vista. (Catalog T1.) The second flask states “A LITTLE MORE GRAPE CAPTAIN BRAGG,” an order the General gave during the same battle as the outnumbered American forces gunned down Mexican troops. (Catalog T7.) After Taylor’s early death in 1850, Dyottville Glass Works re-issued a quart-sized Taylor/Washington flask with the same Washington inscription and “I HAVE ENDEAVOR.D TO DO MY DUTY,” Taylor’s final words, around his image. (Catalog T8.)

Other glass flasks represented the candidates in association to patriotic images and causes. An aquamarine pint flask made in the Monongahela and early Pittsburgh Districts in western Pennsylvania shows “GENERAL JACKSON” in military uniform on one side and an American eagle with a union shield, laurel branch, arrows, and an olive branch below nine six-pointed stars on the other side. (Catalog J7.) Baltimore Glass Works produced two flasks for Zachary Taylor with patriotic images on the reverse. The first shows “GEN.L TAYLOR” on one side and Baltimore’s Washington Monument on the reverse below “FELLS POINT” and above “BALT^o.” (Catalog T9.) The second has a

crude image of Taylor surrounded by “ZACHARY TAYLOR/ ROUGH AND READY” on the obverse and a cornstalk below “CORN FOR THE WORLD” on the reverse. (Catalog T10.) William Henry Harrison only appears on one known flask, with a log cabin on the reverse. His campaign, however, generated a different type of glass pocket bottle. Mount Vernon Glass Works in Vernon, NY produced glass log cabins with bottle necks sprouting from the roof. The Vernon glass makers blew dark green glass into a cabin-shaped mold, complete with log siding, a hard cider barrel, and even the latch string out on the door, to create these bottles. Inscriptions “TIPPECANOE” and “NORTH BEND” run across the tops of the opposing long sides. (Catalog H15.) The cabin bottles and other political flasks shaped their contents to the campaign.

Campaigns also inspired special drinks. In 1840, supporters of the “Hard Cider” campaign could also drink Tippecanoe Champagne, imported and sold by George Zantzing in Philadelphia.¹⁰⁵ In 1848, Whig drinkers wishing for “A Little More Grape” could partake in Buena Vista Claret. The label on this fine wine represented “Old Zack on horseback surrounded with the inscription ‘Palo Alto, Resaca de la Palma, and Buena Vista,’ in gilt and silver.”¹⁰⁶ These flasks and beverages featuring candidates, patriotic symbols, slogans, and campaign emblems ensconced the campaign in the male world of

¹⁰⁵ “Pure Wines and Liquors,” *The North American and Daily Advertiser*, Philadelphia, PA, March 10, 1840, America’s Historical Newspapers.

¹⁰⁶ “A Little More Grape, Capt. Bragg,” *The Daily Picayune*, New Orleans, LA, December 12, 1848, America’s Historical Newspapers.

social drinking. Men gathered in liquor stores and taverns, passed a flask around, and raised a glass to toast their candidate and party.

Men carried a number of objects with them to mark their identity in the partisan world. Metal buttons and silk ribbons were common lapel devices to announce one's favored candidate as well as membership in a political club or specialized participation in a specific parade or convention. Cast medals of inexpensive base metals were quick, easy, and cheap to make and sell in bulk. John Tuthill, a general "mechanist" and metal worker in New York, sold "3 doz Jackson medals" to William Everdell¹⁰⁷ in 1828 for \$2.25 (about 6 cents per medal).¹⁰⁸ Special medals and ribbon badges were minted or printed for the Young Men's Harrison Convention in Baltimore, a gathering at the Bunker Hill Memorial in Boston, and Independence Day celebrations in 1840. (Figures 4-5.)¹⁰⁹ Anyone wearing one of these buttons or ribbon badges showed that they belonged in a group of people who regularly met to discuss and celebrate a presidential candidate.

¹⁰⁷ Everdell was a prominent mechanic in New York. He served as the Treasurer of the Mechanic's Institute in 1837. Edwin Williams, *The New-York Annual Register* (New York: G. & C. Carvill & Co, 1837), Google Books.

¹⁰⁸ John Tuthill, "Ledger," Winterthur Library Downs Collection, doc. 1647, 126.

¹⁰⁹ *The Log Cabin*, New York, NY, July 4, 1840, America's Historical Newspapers.



Figure 4 "The Young Men's Harrison Convention May 4th 1840/ To Let. Possession Given in 1841," Medal, Courtesy of the Massachusetts Historical Society. (Author's photo)



Figure 5 "William Henry Harrison/ Harrison Jubilee Bunker Hill Sept. 10, 1840," Medal, Courtesy of the Massachusetts Historical Society. (Author's photo)

Personal accessories, containers, and other things kept about one's body could say much about one's political loyalties. Men in Philadelphia could doff "Fine Beaver, Brush, Russia, and Moleskin Hats, of the latest pattern – ornamented with a view of the Log Cabin of the Farmer of North Bend."¹¹⁰ Men could support themselves on "Hard Cider

¹¹⁰ "Log Cabin Hats," *The North American and Daily Advertiser*, Philadelphia, PA, October 21, 1840, *America's Historical Newspapers*.

Canes” as they walked through town, whether in parades or on daily business. The canes, made of polished “thornwood”¹¹¹ with brass tips, have carved ivory handles in the shape of cider barrels with inscriptions “HARD CIDER” and “TIPPECANOE” or “WHH THE PEOPLES CHOICE” and “LOG CABIN” on the ends. (Catalog H5.) Such “Hard Cider Canes” were available at Barton’s in Haverhill, Massachusetts, alongside Log Cabin breast pins and a variety of other personal accessories.¹¹² The Hon. Abner Hendee, a Connecticut State Senator, made “great progress in legislation” in June of 1840, after “having procured a cane, on the head of which is a miniature run-cask, labeled ‘Tippecanoe and Hard Cider.’”¹¹³

If one asked a partisan man to turn out his pockets, they might contain some political objects that he carried around with him. At least one “Jackson Man” showed his support for the Hero of New Orleans on his billfold. Ohioan Jacob Dutton owned a wallet sporting embossed mirror images of General Andrew Jackson surrounded by the inscription “New Orleans/ January 8th 1815” on the front. The interior flap features embossed mirrored images of a soldier amidst three columns surrounded by the words “CONSTITUTION/ WISDOM/ JUSTICE/ MODERATION.”¹¹⁴ The wallet is well-worn

¹¹¹ The Smithsonian identified the material of the canes as thornwood. The wood might be from a decorative bush, such as Cockspur Thorn or New Castle Thorn, or it may be a fruit wood.

¹¹² “Log Cabin Pins,” *Haverhill Gazette*, Haverhill, MA, August 22, 1840, America’s Historical Newspapers.

¹¹³ *Times*, Hartford, CT, June 6, 1840, 3, America’s Historical Newspapers.

¹¹⁴ This image is the State Seal of Georgia.

and its owner made several notes (now illegible) in ink along the flaps. (Catalog J15.) Twenty years after Jackson's colorful campaign, Whig men might have carried Zachary Taylor's image around in their pockets on small round mirrors. The mirrors were mounted in pewter cases with friction-fit lids that resembled a large political medal with an image of "MAJOR GENERAL ZACHARIAH TAYLOR USA" in profile. (Catalog T28.) These small personal items reflected political loyalty wherever they were carried.

Men who smoked, chewed, or otherwise consumed tobacco could choose from a number of campaign objects to hold their vice. Common papier-mâché boxes became campaign objects when decorated with the portrait of a candidate. One such circular box with friction-fit lid has a line-engraved print of Andrew Jackson in military uniform varnished on the top. A later strip of paper was pasted under the lid after Jackson's victory as a label for the portrait: "11. G. Jackson, President of the united States." The strip seems to have been cut from a list of images from a book or newspaper. One of the owners of this box scratched their name, town, and county in Pennsylvania in script in the lacquer under the lid: "Tanner/ Windsor Common/ Berks." (Catalog J13.) The print on this tobacco box was based on a popular image of Jackson engraved by David Edwin in 1816 after Nathan W. Wheeler's 1815 portrait of the General. Wheeler fought under Jackson in the Battle of New Orleans and painted a portrait of the military leader in the celebratory aftermath. Edwin's engraving of the portrait was very popular and was featured on the frontispiece of the 1817 *Life of Andrew Jackson*.¹¹⁵ A similar papier-

¹¹⁵ Barber, 38-39.

mâché box features a hand-colored engraving of “GENERAL ANDREW JACKSON/ Seventh President of the United States” surrounded by laurels now quite dark under the yellowing varnish. (Catalog J14.) This depiction of the Hero of New Orleans was based on John Vanderlyn’s 1819-1823 portrait which hung (and still hangs) in New York City Hall.¹¹⁶

Cigar smokers also had their pick of campaign containers. In 1844, Henry Clay’s visage graced pasteboard cigar holders. The cases were constructed of two rectangular pieces of pasteboard with rounded edges. Accordioned canvas and paper sides allow the case to expand to hold fat cigars. An interior sleeve made of embossed paper held the cigars within the case and provided another level of protection from moisture. The top board of the case was decorated with a printed and hand-colored portrait of Henry Clay below an eagle and surrounded by banners on a red vermicelli ground. The title above announces “HENRY CLAY./ candidad (sic.) for 1844.” Below the portrait is a campaign poem titled “The AMERICAN STATESMAN.” The poem encouraged Whigs to spread the word for Clay:

Come every Whig, your influence bring
On this eventful day,
And make the Western vallies ring
With shouts for Henry Clay.

The back panel is decorated with copper-colored bubbles under thick varnish. (Catalog C3-C5.) These cigar cases might have been distributed at conventions to rally support for Clay during the 1844 campaign.

¹¹⁶ Barber, 64-67.

Zachary Taylor also graced cigar cases during his campaign in 1848. The cases were in the same form, with a hard pasteboard top and bottom, accordioned sides, and interior embossed paper sleeve. They had the same copper bubble decoration on the back, but were painted with scenes of the Mexican War across the front between black hemispheres at the rounded ends. One such case depicts Taylor on horseback leading a line of soldiers with the inscription “Taylors battle the Riogrand.” (Catalog T24.)

Even smoking devices became campaign pieces. In 1844, one Whiggish pipe maker mass-produced Henry Clay clay pipe bowls. The hexagonal white clay bowls have scroll designs on the back four sides and an applied mask of “HENRY CLAY” across the front. They are marked on the side of the socket “WARRANTED TO COLOR.” For use, smokers inserted the cork end of a wooden stem into the socket. Some of the stems have copper alloy mouth pieces. (Catalog C1-C2.) Men who carried and consumed tobacco from campaign paraphernalia shaded their smoke with campaign overtones.

Women also participated in the public political world as spectators and consumers. Women observed rallies and watched parades go by from balconies and alleys. Philip Hone remarked in his description of the Boston Whig Convention Parade that:

The most remarkable part of this most splendid spectacle was the appearance of the streets through which the procession passed, and the enthusiastic participation of the people in triumph. ... The balconies and windows were filled with women, well dressed, with bright eyes and bounding bosoms, waving handkerchiefs, exhibiting flags and garlands, and casting bouquets of flowers upon us; and this, too, was not confined to any particular part of the city, or any class of inhabitants; young children were exhibited in rows, with flags in their little hands, and, whenever their greetings were returned, mothers and daughters, old women and beautiful

young ones, seemed delighted that their share in the jubilee was recognized.¹¹⁷

The waving ladies had a wide variety of colorful campaign handkerchiefs to choose from in addition to their regular kerchiefs. Campaign handkerchiefs were not necessarily gender-specific, and they certainly could have been owned by men of all sorts, but the number of contemporary references to women waving handkerchiefs as part of the campaign place these in a feminine context. Many of the extant examples have extra stitching around the edges, indicating methods of reuse for the decorative squares of cotton and silk. Handkerchiefs were pieced into quilts, mounted on boards, and preserved in frames long after their purpose in the campaign had ended.

In 1840, many campaign handkerchiefs portrayed Harrison as a military leader and Ohio farmer. One square of plain weave cotton is decorated with a foliate scroll border around a central image of William Henry Harrison leading the charge on horseback surrounded by six vignettes from his career as general, farmer, and statesman. Going clockwise from the top, the vignettes show a log cabin scene titled “NORTH BEND” surrounded by symbols of the military, Harrison leading a cavalry charge labeled “THAMES,” a farmer plowing his field labeled “The FARMER of North Bend,” the U.S. Capitol surrounded by American flags with a large banner for “WILLIAM HENRY HARRISON,” American and Native American delegations meeting around a table with the title “TREATY,” and, finally, Harrison on horseback leading American troops in an attack against Native Americans labeled “TIPPECANOE.” (Catalog H27.)

¹¹⁷ Hone, 42.

A more elegant silk handkerchief shows Harrison in a slightly-shabby overcoat, an image of the candidate that became iconic during the campaign. The portrait is in a cream octagonal reserve in a red field with a wide cream border showing an etched log cabin scene with Harrison at his plow answering the American call at center and patriotic symbols, including an American eagle, flag, union shield, and liberty cap, surrounding a banner with the slogan “HARRISON AND REFORM” in the corners. One of the owners of this handkerchief embroidered their initials “[?]S” just above the candidate’s head. (Catalog H28.) Another handkerchief with a central printed portrait of Harrison was owned in Chester County, Pennsylvania. The portrait shows the General in uniform with battle flags “THAMES” and “TIPPECANOE” in the background and a banner for “WILLIAM HENRY HARRISON” across his chest. The portrait is in an oval starburst amid a blue ground with a red and white striped border. A later collector, James B. Wood, stamped his name under the portrait. (Catalog H31.)¹¹⁸ Both of these handkerchiefs were marked by their owners as prized possessions connected to the 1840 campaign.

Several silk handkerchiefs feature a central log cabin scene with a lengthy description and a border of “HARD CIDER” barrels interspersing the “HARRISON AND REFORM” slogan. This style of handkerchief came in cream with a blue border and red. (Catalog H29-H30.) Another cotton handkerchief showed the log cabin scene

¹¹⁸ Dr. James Bayard Wood (1817-1889) was a homeopathic physician in West Chester, PA. “He took an active interest in politics and occupied several important positions.” Clarence Bartlett and W.B. Van Lennep, *Hahnemannian Monthly* vol. 24, (Jan-Dec 1889): 301.

with Harrison welcoming an injured soldier to his cabin while another soldier helps himself to some hard cider from the barrel above the inscription “W^M. H. HARRISON/ THE OHIO FARMER.” The colored scene is in a circular reserve on a plain cream ground surrounded by a zigzag border and five-pointed stars. (Catalog H32.) These Harrison campaign kerchiefs stressed the General’s rusticity. They paint him as a modern Cincinnatus, a man who left his farm to serve his country and returned to the plow when he laid down his arms.

Clay’s campaign handkerchiefs illustrated his American System and stressed his running mate, New Jersey Senator Theodore Frelinghuysen. One such piece features a central portrait of the politician surrounded by wheat sheaves tied together with the banner “HARRY OF THE WEST.” The words “CLAY/ FRELINGHUYSEN/ TARRIF/ UNION” surround the central image to the top, bottom, left, and right. Four scenes fill the corners: an eagle holding the banner "UNION AND OUR COUNTRY," a raccoon with a stick hitting a ball that says "ROLLING IN TO CLEAR THE WAY", a blacksmith in front of a factory "TARIFF/ HOME LEAGUE", and two men in front of a ship and field with the American flag between proclaiming "AGRICULTURE AND COMMERCE." A border of oak leaves and acorns surrounds the whole thing. (Catalog C12.) This handkerchief combines the imagery of party, policy, and patriotism to paint Clay and his American System as the right choice for the country.

As one might predict, handkerchiefs associated with the Taylor campaign celebrated the victories of the Mexican-American War. Many of the textiles take their images from lithographed battle scenes. A cotton handkerchief printed in sepia tones

features a profile bust of Zachary Taylor in the center over a "Z. Taylor" in script within a circular reserve. The portrait is a copy of John Sartain's engraving of Taylor, which appeared in *Graham's Magazine* in July 1847.¹¹⁹ Four battle scenes fill circles in the corners interspersed with an army tent, canon, cannonballs, and drum. Each battle scene is labeled with the location and date. They are: "Sept 24th 1846 Storming of the Heights at Monterey," "Feb. 22nd 1847 Battle of Buena Vista," "May 8th 1846 Battle of Palo Alto," and "May 9th 1846 Battle of Resaca de la Palma. Capture of Gen.l La Vega." The round reserves sit on a striped ground surrounded by a border of leaves. (Catalog T19.)

Although there were plenty of print sources to copy, one handkerchief managed to portray the five American military leaders of the Mexican-American War without any of the likenesses resembling their subjects. The handkerchief has a central image of a soldier holding an American flag with 37 stars and 17 stripes over a portrait of "GEN. Z. TAYLOR/ (ROUGH and READY)/ PALO ALTO" with corner busts of GEN. WOOL, Lif. (sic.) Col. C.A. MAY, Gen. PATTERSON, and "GEN. SCOTT, LUNDY'S, LANE" surrounded by a red paisley border. (Catalog T20.) None of the portraits are a true likeness and an American flag with that number of stars and stripes never existed, but the political and military audience would have understood what the handkerchief celebrated.¹²⁰ The multitude of political handkerchiefs transformed popular campaign images from flat paper to flowing textiles. The bright colors, strong symbols, and bold

¹¹⁹ Lewittes, 26-29.

¹²⁰ Ibid.

slogans caught the eye as they waved from balconies, emerged from pockets, and were stitched into quilts.

Both male and female partisan writers could send evidence of their political identity across the country with specialized letter paper. In 1840, a letter writer could use a Harrison Pen or Tippecanoe Pencil to write a letter on Log Cabin Letter Paper and seal it with a Log Cabin Letter Stamp –“a neat article.”¹²¹ “Super fine Log Cabin Letter Paper” was made of wove paper imprinted with an engraving of Harrison and an etching of the Ohio Farmer leaving his plow to welcome two soldiers to his log cabin. Sarah Elizabeth Warren collected a blank sheet of this letter paper and preserved it in her large scrapbook of engravings sometime before she married in 1847. (Catalog H34.) A New Hampshire politician wrote a letter to a “Friend” and “Lady” on Log Cabin Letter Paper, sending them a “Bust of the old General a Log Cabin & a Barrel of Hard Cider as a token of friendship a specimen of the times and Especially the Politics of the Green Mountain Boys in Vermont!!” With the message “Go it old Tip!!!”¹²²

These objects and many more were ways for men and women to show their partisan identity to the world. They wore their party loyalty on their chests and heads, carried it in parades, waved it at passers-by, and mailed it out across the country. These

¹²¹ “Just Received,” *New-Hampshire Sentinel*, Keene, NH, September 30, 1840, America’s Historical Newspapers. “Tippecanoes, Attention!,” *The Log Cabin*, New York, NY, June 6, 1840, America’s Historical Newspapers. “Tippecanoe Medals,” *The Log Cabin*, New York, NY, September 5, 1840, America’s Historical Newspapers.

¹²² Log Cabin Letter Paper, 1840, National Museum of American History Division of Political History Becker 227739.1840.

objects were meant to be seen by wide audiences. Log Cabin meeting houses, parade floats, and campaign flags rose above the crowd to declare community partisan loyalty. Campaign medals, buttons, and badges announced belonging within a larger partisan group or event. Hard Cider canes, Log Cabin hats, Henry Clay clay pipes, and Taylor cigar cases made the owner stand out as a partisan within the crowd. Male and female celebrants waved the spirit of the campaign through the air on brightly colored printed handkerchiefs. After waving them, owners might have folded up the campaign kerchiefs and placed them in their pockets, wiped the dirty face of their child, or pieced the decorative cloth into a larger politically-themed textile.

Many of these public pieces were not meant to last into the twenty-first century. Log Cabin meeting houses were dismantled after Election Day, as were the sloganeering balls. Campaign cakes and liquors were consumed. Log Cabin pens, pencils, and stamps were meant to be used up. Today, these objects are only known through contemporary accounts. Other objects, such as the taxidermied raccoon parade emblem and miniature log cabin from a parade or store window, are surprising survivals of their brief period of use and fragile materials. Avid collectors have preserved and cataloged countless campaign buttons, medals, ribbons, handkerchiefs, and liquor bottles. These fragile objects of excited public use have an inherent ephemerality that has been denied because of the fascination with the partisan celebrations and politics of the past.

Bringing the Party Home

When citizens came home from the rally, they did not check their partisan enthusiasm at the door. The political symbols, slogans, and icons that dominated public life infiltrated the domestic sphere. Citizens ate from, decorated with, and even bathed with campaign objects. Manufacturers across America and beyond recognized the demand for political material culture and answered by placing the symbols, slogans, and portraits of candidates on everyday objects. All of these object forms were available without political decoration, yet partisan consumers chose to fill their home with the candidate. These pieces had multiple uses, first to promote the candidate during the campaign, and second to serve some domestic function related to everyday life.

As described in Chapter 1, pottery manufacturers in Staffordshire, England observed the political fervor across the Atlantic and saw a willing market for earthenware dishes celebrating American candidates. In 1828, one Staffordshire pottery produced several versions of a Jackson plate for the American market. The plates have a transfer-printed image of “General Jackson/ The Hero of New Orleans” in the center of the well surrounded by a pink luster border. (Catalog J2.) There are at least three variations on the border: one of wide-spaced gadroon, a second of a plain wreath of leaves, and a third of a vine with green berries.¹²³ The image of Jackson is the same as on a previously-mentioned luster pitcher (Catalog J3), based on a stipple engraving by Peter Maverick

¹²³ Larsen, *American Historical Views on Staffordshire China*, 229.

after a portrait by Joseph Wood in 1825.¹²⁴ John Davenport produced a different Jackson plate at his pottery in Longport, England. The plate has a central transfer-printed bust of “MAJOR GEN^L ANDREW JACKSON” with flags behind him and a trophy of war motif at his base. The plate has a blue shell edge. It is marked underneath with “Davenport.” impressed under the blue-tinted glaze. (Catalog J1.) A plate with the same blue shell edge was produced to celebrate William Henry Harrison in 1840. The plate has a central blue transfer-printed portrait of Harrison surrounded by a band with stars and the inscription “HERO OF THE THAMES 1813/ GENERAL W.H. HARRISON” over a trophy of war motif. There is a blue printed mark forming an oval under the center of the plate: “JAMES TAMS & CO./ IMPORTER/ PHILADELPHIA.” (Catalog H9.) John Tams produced these plates at his Crown Works pottery in Longton, Staffordshire. He made them to fill an order for his brother, James Tams. Mr. John Price Wetherill ordered the set of plates from the Philadelphia Tams business. Wetherill presented the plates to his guests at his country home.¹²⁵ Wetherill was a prominent Philadelphian and served on the Harrison Executive Committee of the City and County of Philadelphia. He presided over the Whig Independence Day celebration on an island opposite Philadelphia in 1840.¹²⁶ These plates were souvenirs of the campaign as well as decorative dining objects.

¹²⁴ Barber, 85.

¹²⁵ Larsen, 184-185.

¹²⁶ “The Harrison Executive Committee,” *The North American and Daily Advertiser*, Philadelphia, PA, October 17, 1840, America’s Historical Newspapers. *The North American and Daily Advertiser*, Philadelphia, PA, July 7, 1840, America’s Historical Newspapers.

In response to the political culture of 1840, Staffordshire potters manufactured entire sets of dishes with patterns based on the Log Cabin campaign. John Ridgway produced a popular pattern for the 1840 campaign at his Cauldon Place Works pottery near Hanley, Staffordshire, England. The pattern has a central log cabin scene surrounded by a border of large stars on a ground of small stars with a garland edge. Almost every piece in the pattern sports a transfer-printed mark: “Columbian Star./ 444/ Oct^r. 28th 1840/ Jn^o. Ridgway” within a plain or belted oval with stars. (Figure 6.)



Figure 6 "Columbian Star" mark from a plate, John Ridgway, Staffordshire, England, 1840, Old Sturbridge Village 51.16.806. Catalog H13.

The log cabin scene came in three variations, all engraved by Thomas Hordley for Ridgway. Each scene includes a log cabin, one shows a man standing in front of the cabin, a second includes a man at a plow, and a third illustrates the cabin from the side. The Columbian Star pattern graced dinner sets and tea sets in black, blue, brown, green,

and red. (Catalog H11-H13.) A dinner plate cost seven cents.¹²⁷ Campaign ceramics patterns repeated political emblems over and over on objects large and small to fill a table with political support.

English metal workers also took advantage of the American political market in 1840. Broadhead & Atkins, Britannia ware manufacturers in Sheffield, England, produced a coffeepot for the campaign. The Britannia (similar to pewter) pot sits on an octagonal foot with a round concave stem supporting the octagonal baluster body. It has a stepped octagonal hinged lid with a wooden six-petal flower finial, a C-scroll wooden handle in Britannia scrolled sockets, and a four-part fluted S-shaped spout with upper and lower scrolls. An applied oval boss on the belly illustrates a log cabin scene with a man plowing a field next to a log cabin with an American flag and a cider barrel. The pot is marked at the base of the body within the foot: “I/V/R” surrounding a crown over “BROADHEAD & ATKIN/ North Street Works/ SHEFFIELD/ 7 half pints.” (Catalog H21.) The mark at the bottom of this Britannia coffeepot celebrates Victoria Regina, but the decoration is targeted for the Log Cabin campaign for the American Presidency.

In 1840, a Whig woman could have hosted a tea party and served beverages from a log cabin coffeepot into “Log Cabin” pattern tea bowls, while her guests dined from “Columbian Star” plates and stirred their tea with spoons decorated with campaign emblems. Teaspoons with oval bowls, pointed shoulders, and fiddle handles were decorated with a swage of a log cabin with American flag and cider barrel. One silver-

¹²⁷ Larsen, *American Historical Views on Staffordshire China*, pp. 94-96. Marian Klamkin, *American Patriotic and Political China* (New York: Charles Scribner's Sons, 1973), pp. 30, 112.

plated brass teaspoon has five pseudo marks on the back of the handle to resemble the hallmarks on English silver spoons. (Catalog H22.) The person who made the spoons intended that they could substitute for expensive, imported spoons of high quality and material.

Domestic campaign objects extended beyond the dining (or tea) table. Partisan seamstresses turned printed campaign textiles into curtains and bedspreads to drape their homes with campaign imagery. One sewer crafted a set of curtains from a polychrome printed yardage depicting General Zachary Taylor on his horse, Whitey, leading American troops toward Mexican artillery at the Battle of Resaca de la Palma framed by a blue sky and palms. (Catalog T18.) The scene repeated on these curtains is from a Currier lithograph of the battle surrounded by stylized palms to create continuity through the fabric.¹²⁸ Another seamstress used a large piece of fabric in this pattern, except with the image reversed, to form the top of a wholecloth quilt.¹²⁹

Partisan seamstresses used several other printed textiles to create bedcoverings for their homes. In 1840, one popular printed textile featured a roller-printed design in relief depicting two vignettes on a ground of large and small flowers. One vignette features a three-quarter profile bust of William Henry Harrison in his shabby overcoat within a reserve formed by laurels tied together at the base with a ribbon announcing “HARRISON AND REFORM.” The second vignette shows a pastoral log cabin with a

¹²⁸ Esther Lewittes, “The Mexican War on Printed Cottons,” *Antiques* 60 (Oct. 1941): 212-215.

¹²⁹ Eaton, 173.

“HARD CIDER” barrel. The popular print came in blue, red, and brown. The textile was likely produced in America, possibly in Ohio. (Catalog H23-H26.)¹³⁰ Although irregularly sized scraps are the most frequent remnants of these political patterns, not all uses for these designs are known. Large portions of this pattern were used to make bedspreads. The pattern may also have been used for window hangings or other forms of upholstery. Through the generations, the colorful pattern could certainly have been reused in a multitude of creative ways before ending up in political collections.

A new style of window coverings inspired a novel form of campaign object in 1848. Enterprising manufacturers created rolling paper window shades, or “curtain papers,” from wall paper or specially made papers with block printed patterns. Spencer & Co. Paper Hanging Manufactory at numbers 19 and 21 Elm Street, Hartford, Connecticut produced block printed papers specifically for window hangings. In a supplement to the *Connecticut Courant*, a “Man About Town” described some of the more interesting manufactures of Hartford, Connecticut, including the colorful patterned window papers made by Spencer & Co. “The Man About Town” visited the manufactory to describe the process of producing colorful patterned window papers. The factory workers (both male and female) began with 1000 yard rolls of raw paper, colored, tinted, or treated it to give it a background color, block printed a repeated design, and then cut them to size. One of the ways they treated the background was to give it a rainbow pattern, similar to popular French wallpapers at the time, by “running over the surface a frame work of brushes,

¹³⁰ Rhea Mansfield Knittle, “Mementoes of a Colorful Campaign,” *Antiques*, XXXVIII (November 1940): 216.

each brush spreading a particular color, and the edges incorporated just enough to produce a fine marginal blending or shading of colors.” The manufactory produced “splendid” patterns. The “Man About Town” described his favorite:

Ah ha! that is a “Rough and Ready” design – Old Zack, with Whitey, and the “shocking big hat.” Finely done, that! – and we are sure the design will *take*, for Old Zack takes everywhere. Every lady will of course go in for a Rough and Ready window shade; for we believe all the ladies were “Taylor men” from the star[t] and every body else has become so, since the 7th of November.¹³¹

Mrs. Emerson Bixby was one of those female “Taylor Men.” She purchased one of the “Rough and Ready” window papers for her home in Barre, Massachusetts. The shade is as “The Man About Town” described: General Taylor on horseback surrounded by laurels with an American Eagle, flags, and trumpets overhead, and trophies of war, a union shield, and a scroll with the inscription “Rough and Ready” below. The shade has a white diamond and scroll vertical border. The image is block printed in white and maroon on a rainbowed ground of blue, red, and green stripes. (Catalog T13.)

The Bixbys may have purchased the curtain paper from S.C & E.A Simonds’ Cheap Paper Hanging store in Salem, Massachusetts. Simonds advertised in July 1840 that they had rainbow curtains for sale: “Another lot of paper Curtains with Rough and Ready’s portrait.”¹³² Following Taylor’s victory, the Bixby family also purchased a pair of curtain papers with a similar rainbowed background and a printed pattern depicting a

¹³¹ “Notes By A Man About Town,” *Supplement to the Courant*.

¹³² “Rainbow Curtains,” *Salem Register*, Salem, MA, July 31, 1848, America’s Historical Newspapers.

gothic window with a portrait of “Z. TAYLOR/ PRESIDENT. US” in a lower circular window, as if it were a stained glass detail. (Catalog T14.) Emerson Bixby, a blacksmith, had put on a large addition and redesigned the existing rooms in his house in 1845 and 1846. By the election in 1848, the plaster was cured in the remodeled house and the family was ready to decorate their new parlor rooms with fancy wallpapers and popular curtain papers. One of the new rooms was a large parlor with two windows where the pair of “Z. TAYLOR/ PRESIDENT” shades would have fit. Another small room was transformed into a personal sitting room with just one window, perfect for the “Rough and Ready” shade. The rooms were used as work and entertaining spaces by Mr. and Mrs. Bixby and their two daughters, both in their twenties by Taylor’s presidential campaign.¹³³ The window papers are faded on the back, indicating that the Bixbys installed them with the image facing into the room for visiting friends and family to see. The block-printed images would have stood out even more when backlit by a sunny day, making the General a prominent figure in the family’s rooms.

Other ordinary household items incorporated campaign imagery. Campaign figures graced home storage units, such as bandboxes. Bandboxes were especially popular in the second quarter of the nineteenth century. These large pasteboard oval or round boxes covered with colorful decorated paper were used as general storage in

¹³³ Myron O. Stachiw, “The Color of Change: The Bixby House and the Social and Economic Transformation of the Household 1807-1850,” OSV Research Paper, http://osv.org/explore_learn/document_viewer.php?DocID=694. Myron O. Stachiw, “A Conservative Cluster: The Architecture of the Emerson Bixby House and its Barre Four Corners Neighbors Resists the Forces of Change,” OSV Research Paper, http://osv.org/explore_learn/document_viewer.php?DocID=1039.

closets and for travel. Bandbox makers used wallpaper or specially-made “bandbox papers” to decorate the cheap, lightweight boxes. Bandbox papers featured popular images and designs made to fit the proportions and shapes of the sides and lid of the box. The New York Directory listed four “Band Box Paper Manufacturers” working in the city in 1840. These manufacturers produced special papers to sell to other bandbox makers or for their own bandbox businesses.¹³⁴ N. G. Hinckley, “Manufacturer of Hat, Cap, Muff and Band Boxes” in Hartford, Connecticut, might have purchased specialized papers from the New York bandbox paper manufacturers. In 1848, Hinckley sold a bandbox celebrating “GEN^L. -- TAYLOR OLD ROUGH AND READY.” Hinckley selected a blue paper decorated with a block printed scene of Taylor on his horse in front of American army troops and tents to cover the sides and lid of this large box. A band of wallpaper in a white and teal geometric design circles the edge of the lid. Hinckley placed a label for his shop in Hartford, Connecticut under the lid. (Catalog T23.)

A similar bandbox was produced for the 1840 campaign. This bandbox shows a very detailed log cabin scene. William Henry Harrison welcomes an injured soldier to his log cabin while a dog runs around their feet. The cabin has an American flag flying overhead, the latchstring out, and cider barrel in front. The sun is setting over a river in the background on which floats a side-wheel riverboat named “Ohio.” The scene repeats twice around the body and fits once on the lid. A strip of white and tan floral wallpaper surrounds the edge of the lid. (Catalog H33.) The coloring of the log cabin scene matches

¹³⁴ Lynn, 292-300.

the Taylor scene, indicating that the same manufacturer might have produced the two decorative papers. These boxes, sitting on shelves or tucked under tables, reproduced popular images of the campaign in bright colors.

Decorative and artistic objects incorporated the image of the candidate as well. In 1848, glass paperweights literally contained the image of General Taylor. Sulphide busts of Taylor were produced from a mixture of porcelain clay and glassy material pressed into a mold of the General, baked at a high temperature, and inserted into gathers of molten glass to create decorative weights. Sometimes a layer of colored glass was placed behind the sulphide incrustation to create greater contrast within the object. These small, hefty pieces were produced by glass manufacturers in Clichy, France or the American Midwest and used to hold down papers on a desk. (Catalog T11-T12.)

The presidential campaign even infiltrated the grooming habits of its supporters. A clothes brush with a long wooden handle was decorated on the back with painted floral decoration surrounding an applied portrait of William Henry Harrison. The bristles of the brush were inserted into the mahogany core in a decorative pattern of alternating white and brown rings. (Catalog H6.) There are several similar brushes to this piece decorated with popular prints and painted flowers. The prints on those brushes show the Massachusetts State House, President John Adams, singer Jenny Lind, and the War of 1812 naval battle between the USS Wasp and the HMS Reindeer. One of these brushes was marked “J. DOANE & CO./ No. 10/ Exchange St./ Boston.”¹³⁵ The brushes were

¹³⁵ Brushes, Boston, MA, 1830-1850, Winterthur Museum 1959.729, 730, 735, 736.

used to brush clothes clean and sweep off dirt as well as demonstrate interest in the popular culture and politics of the day.

In 1840, Whigs could even bathe with Harrison and the log cabin. Bars of soap were created in molds with a bust of “HARRISON” in his military uniform on one side and a log cabin on the other. (Catalog H3.) The bars of Harrison Soap- “A new and beautiful article”—were for sale at William Henshaw’s store in Boston by the dozen.¹³⁶ Once a Whig had bathed with the General and his log cabin, he could lather up with Tippecanoe Shaving Soap or Log Cabin Emollient. Dr. William Van Embrugh produced this yellow soap, “composed of several most delightful emollients, producing a delicious softness of the skin, effectually removing all pimples and puckers in a few days.”¹³⁷ The soap came highly recommended. Advertisements claimed, “The master of the royal household has set the example of the use of yellow soap among the domestics of the palace, by giving it his countenance.” One newspaper responded, “Well, the Hon. Mr. Murray might give a worse thing to his countenance than yellow soap, provided it be the Tippecanoe shaving compound made and sold by Dr. Van Embrugh.”¹³⁸ The American campaign soap was guaranteed to improve the countenance of the staunchest royalist.

¹³⁶ “Harrison Soap,” *Boston Courier*, Boston, MA, September 14, 1840, America’s Historical Newspapers.

¹³⁷ “Tippecanoe Shaving-Soap or Log Cabin Emollient,” *The Log Cabin*, New York, NY, August 8, 1840, America’s Historical Newspapers.

¹³⁸ *New York Spectator*, New York, NY, August 19, 1840, America’s Historical Newspapers.

In 1848, in addition to bathing and shaving with the campaign, Whig consumers could carry the odor of their partisan loyalty with them. Men and women could spritz on “Leubin’s Rough and Ready Perfume”¹³⁹ or use Rough and Ready “Extract for the Handkerchief.” The “most delicate, fragrant, and fashionable” extract was for sale at Parker’s Fancy and Perfumery Store in Washington, DC, along with other perfumes inspired by popular figures, including “Fleurs d’Ashland” (named after Henry Clay’s home), and the “Jenny Lind.”¹⁴⁰

If eating from, sleeping in, and bathing with the campaign was not enough, political consumers could even turn to the campaign to cure their illnesses. J.J. Esculapius, M.D., of Macon, Georgia, enthusiastically advertised “DR. HARRISON’S NEWLY INVENTED PILLS!!!!” The pills were “warranted to cure every thing in the shape of disease, to which the vegetable and animal kingdom is subject, &c. &c.” The M.D. goes on to claim

They will stop "hard times," and give immediate relief to those “distressed by the pressure.” They will make common corn ear better, and have more ears on the stalk than the best Baden you can find, and make the common cotton outdo the multi-coiled or twin-cotton! Fatten silk-worms, and make them reel their own silk! Make the banks pay specie! and whip the Florida Indians!!!

This medicine is neatly put up in wood boxes, in the shape of a log cabin, with a door on one side with the "*latch string hung out*," and to prevent counterfeits, the words "*Harrison & Hard Cider*" written on two sides of the box, and the following significant words written just under the *latch*:

¹³⁹ *Daily Evening Transcript*, Boston, MA, August 12, 1848, America’s Historical Newspapers.

¹⁴⁰ “Extract for the Handkerchief,” *The Daily Globe*, Washington, DC, December 23, 1848, America’s Historical Newspapers.

*"Old Tip & Tyler
Will burst Van's boiler."*

"Blow it, ye winds! Tell it to O'Connell!! Tell it to the negroes!!!" that the
above medicine is for sale at my Drug Store, in Forsyth, Monroe County,
Georgia!!!!

Esculapius certified the pills and used them exclusively in his practice. He claimed to take the pills himself: "In addition to its wonderful usefulness, I made an experiment, publicly, in the town of Forsyth, on the 7th inst. by swallowing a whole box of pills, box and all, which caused me to make quite a display as an orator, a thing I had never done before since I was a school boy."¹⁴¹ For the persuaded customer, the campaign cure-all would improve one's crops, health, and country. By physically ingesting the log cabin, one would become a great orator.

Vitiating Society

As material evidence of partisan enthusiasm, campaign objects existed wherever citizens expressed themselves. Campaign objects graced the shop windows, dinner tables, windows, coats, and heads of partisan supporters. They were expressions of belonging in a group and ways of standing out in a crowd. Wearing a Log Cabin hat or smoking from a Henry Clay clay pipe showed that a person was a part of the Whig party and also made them stand out in the crowd by the extent of their partisanship. Symbols and slogans of the presidential campaign appeared on objects for daily use. All of these forms were available without political decoration. People had to go out of their way, and maybe even

¹⁴¹ *Macon Georgia Telegraph*, Macon, GA, July 21, 1840, America's Historical Newspapers.

spend more money, to purchase objects supporting their favored candidate. Purchasing, producing, and using campaign objects showed dedication and enthusiasm for the candidate and his party.

Although Ms. Trollope had a very negative view of politics when she wrote that the campaign “vitiate[d] the whole system of society,”¹⁴² her observation was correct, populist politics pervaded the social world in the second quarter of the nineteenth century. Memorable slogans, symbols, and images emblazoned on everyday objects introduced politics into nonpolitical spaces. Campaign objects transformed businesses, bedrooms, and bathtubs into political sites. Shopkeepers selling liquor, handkerchiefs, and perfume also sold the party line. The candidate peered out from bedspreads and curtains. The odor of the campaign hung in the air after a bath with Harrison soap. The campaign towered over town squares, rolled through the streets, and marked the buttoned and be-ribboned chests of men. These objects were methods of persuasion and physical markers of personal belief. They offered anyone a role in the political process by campaigning for a favored candidate.

¹⁴² Trollope, 133.

Chapter 3

“FOR THE LADIES” AND OTHER NON-VOTERS

On Election Day in 1840, eighteen-year-old Isaac Mickle noted that political excitement was high and pervaded society: “The interest of politicians amounts to agony. Even women and very young children partake of the general feeling. There never was so violent a contest before. God save the liberties of America!”¹⁴³ The youthful commentator might have been a little dramatic in his despair of populist democracy, but he still noticed the extent to which the partisan fervor pervaded all levels of American society. As politics became popular culture, those interested in the political party expanded beyond free white men who could vote. Women, children, African Americans, and immigrants participated in the campaign by creating, purchasing, and playing with campaign objects.

“For the Ladies”

Although prohibited from voting, women participated in the political process of populist politics. They faced social challenges of discrimination, belittlement, and relegation to the idealized domestic sphere. Yet housekeepers, single women, and women

¹⁴³ Mickle, 95.

in businesses participated in populist politics by representing the domestic sphere in public and bringing politics into their homes. Women attended political events, expressed their preferences for one candidate over another, and displayed campaign material culture in their homes.

The rise of populist politics in the second quarter of the nineteenth century came at the same time Catherine Beecher began to teach about the “Cult of Domesticity” and the idea of “true womanhood.” Prescriptive household manuals and ladies’ magazines encouraged women to be bastions of the home. Women ought to have been pious, pure, submissive, and domestic. They were supposed to create a calm, ordered, religious environment in which to provide moral support and guidance to their husbands and children. Exciting, scandalous, worldly politics were not supposed to distract the true woman from her given tasks of childrearing and homemaking. However, in practice, it seems that few women managed to maintain their pure, pious, domestic lives separate from the populist politics of the era.

Historians Paula Baker, Mary P. Ryan, and Ann Boylan have investigated how women gained entry to public politics through work in benevolent societies. They argue that the experience of participating in benevolent societies was outside of the traditional domestic realm, yet not quite fully in the political world.¹⁴⁴ Elizabeth Varon, John M. Sacher, and Ronald J. and Mary Saracino Zboray have explained how women across the

¹⁴⁴ Baker, 620-647. Ryan, 130-172. Anne M. Boylan, “Women and Politics in the Era before Seneca Falls,” *Journal of the Early Republic* 10 (Autumn, 1990): 363-382, <http://www.jstor.org/stable/3123393>.

United States broke out of the mold of the “True Woman” to become active partisans. They took their feminine role as arbiters of morality and applied it to the push for political reform. Zboray and Zboray even come to the conclusion that women combined community affiliation, party loyalty, and rational judgment to make political decisions, the same way men did.¹⁴⁵ Many historians fail to understand the importance of material culture. Even if they did not work in benevolent societies or try to apply morality to political reform, campaign material culture provided another outlet for women to express their political opinions. Women were active producers and consumers of campaign objects throughout the era of populist politics.

The Whig party led the way in including women in their partisan process. In 1840, the party created the idea of “Whig Womanhood.” The Whigs wanted upstanding women to attend their rallies, raise good Whig children, and encourage beaus and spouses to vote for the party ticket. The party invited women to their rallies to act as a sobering check on the “Hard Cider” campaign, and to represent the ideal moral life the Whigs were promoting. In Natchez, Mississippi, women regularly attended Whig political events. Democrat-leaning William Johnson described a mass meeting in the woods outside of town. He recorded in his diary on August 20, 1840: “Of all the Pomp and

¹⁴⁵ Varon, 494-521. John M. Sacher, ““The Ladies Are Moving Everywhere”: Louisiana Women and Antebellum Politics,” *Louisiana History: The Journal of the Louisiana Historical Association* 42 (Autumn, 2001): 439-457, <http://www.jstor.org/stable/4233784>. Ronald J. Zboray and Mary Saracino Zboray, “Whig Women, Politics, and Culture in the Campaign of 1840: Three Perspectives from Massachusetts,” *Journal of the Early Republic* 17 (Summer, 1997): 277-315, <http://www.jstor.org/stable/3124448>.

Nonsense and Splendid Foolishness that I Ever have seen, this Day Exceeds all I am sorry to see the Ladys Join in the Foolery.”¹⁴⁶ In October, a “Greate many ladies” were present at a log cabin meeting just outside of the southern town.¹⁴⁷ Another Democrat commented in 1840: “This way of making politicians of their women is something new under the sun, but so it is the Whigs go to the strife.”¹⁴⁸ The practice continued in 1844, when “the wives and mothers and daughters of voters” in Powhatan County, Virginia “were cordially invited [to a mass meeting] by placards strewed and broadcast through the length and breadth” of the county. In preparation for the meeting, the Powhatan Whigs set up benches covered in white cotton, as a “special compliment to the ladies who, it was hoped, would compose a great part of the audience.” The ladies came, and by “ten o’clock all the sitting-space was occupied, three fourths of the assembly being of the fairer sex.”¹⁴⁹ Women seemed to be eager to observe the political excitement of the day.

When they could not attend public conventions, Whig Women created their own political events. “While their husbands and brothers and lovers were all absent at the Great Barrington Convention,” the ladies of Lenox, Massachusetts,

carried away with the enthusiasm of the day, assembled without previous concert, and voted unanimously that they too would have a celebration. ... They went to work straight-way, in the true Whig spirit, with energy and

¹⁴⁶ Johnson, 290-291.

¹⁴⁷ Ibid., 298-299.

¹⁴⁸ Gunderson, pp. 135-136.

¹⁴⁹ Marion Harland, *Marion Harland’s Autobiography: The Story of a Long Life* (New York: Harper & Brothers Publishers, 1910), 127-128.

unanimity, and in a few hours erected a Log Cabin, raised banners, and spread a bountiful repast, to which *one hundred and eleven* ladies sat down.¹⁵⁰

At their party, several of the women gave toasts that showed how much they understood and were invested in the campaign. Mrs. B---s raised a glass to “Log Cabins. We choose to live in them, rather than witness the distress of our country, occasioned by the present administration.”¹⁵¹ Miss A. praised “William H. Harrison. The people’s man, the ladies’ idol.”¹⁵² Miss S. closed the remarks with an apt assessment of the female role in the campaign, saying “May this day’s effort encourage our husbands and lovers to persevere in the high and noble [W]hig cause.”¹⁵³

Whig Women were expected to use their feminine ways to influence male voters. In Tennessee, women at a Whig rally wore sashes with the message “Whig Husbands or None.”¹⁵⁴ Newspapers published popular love stories of women who turned away Democratic beaux and married Whigs. One Whig Woman chose to walk home by herself at night “sooner than walk with one who would disparage the name of Whig.”¹⁵⁵ Whig Women sought Whig husbands to raise Whig families. Like Republican Mothers, Whig

¹⁵⁰ “The Ladies Coming to the Rescue,” *Hartford Daily Courant*, Hartford, CT, September 8, 1840, America’s Historical Newspapers.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Ibid.

¹⁵⁴ Ryan, 135.

¹⁵⁵ “The Ladies are all Whigs—God Bless Them!” *Hartford Daily Courant*.

Women needed to be informed partisans to raise their children as good citizens and future voters for the Whig party.

Whig Women transferred their skills in the domestic arts, such as sewing, cooking, and hospitality, to public partisan gatherings. Women across the country pieced together banners and flags for display at conventions, rallies, and parades. The ladies of Wareham, Massachusetts sewed a “new Nation flag, 27 feet by 13, on the middle stripe of which was inscribed HARRISON and REFORM, in large letters” to fly over a Log Cabin in town.¹⁵⁶ The “Wives, Mothers and Daughters of the Whigs of the Eighth Ward” of Baltimore presented a banner to the Tippecanoe Club portraying Liberty and Peace crowning Harrison with a laurel wreath. The banner presented the motto: “President Wm. H. Harrison, 1841 – Voice of the People.”¹⁵⁷ The banner was one of 36 patterns designed by Mr. A.D. Wattles and distributed by Mr. Nicholas J. Ash. The Whig ladies of Raleigh, North Carolina and Hagerstown, Maryland produced similar banners designed and distributed by Wattles and Ash.¹⁵⁸

Women prepared food and beds for the masses assembled for conventions across the country. The “Whig Ladies of Fayetteville” sent a “splendid Cake” to the convention in Raleigh, North Carolina in 1840. In the same year, Mrs. John Davis opened her home

¹⁵⁶ “The Erection of the Log Cabin at Wareham,” *New-Bedford Mercury*, New Bedford, MA, May 22, 1840, America’s Historical Newspapers.

¹⁵⁷ “Communicated,” *The Sun*, Baltimore, MD, December 1, 1840, America’s Historical Newspapers. Note: although the article was published after Harrison’s successful election, it states that the banner was designed during “the late Presidential campaign.”

¹⁵⁸ Ibid.

to Whigs during a convention in Massachusetts. She sent word to the committee leading the convention that she could accommodate about a dozen men overnight and invited 50 delegates to dine with her. When she returned home after the convention, 200 men arrived at her door for dinner. She approached the situation with the calm head of a Whig Woman:

... her woman's heart at first sank within her, but immediately the good old genuine Whig spirit, which is always equal to any emergency, (particularly when it has a dash of Bunker Hill blood in it,) rallied, and by its recuperative energy, at once restored her to her wonted composure. And what do you think she said? 'Gentlemen,' said she, 'the string of my door is never pulled in. You are welcome to partake with me my log cabin fare. Walk in Gentlemen.'¹⁵⁹

Mrs. Davis pulled herself together, quoted her chosen candidate, and prepared a large dinner to feed the men, with enough leftovers to feed "all the poor in the neighborhood for a week to come."¹⁶⁰

Whig Women brought domestic virtues to the public celebration and also introduced the partisan campaign into their domestic realm. Women purchased and produced campaign objects for display and use in their home. Whiggish merchants marketed objects supporting the campaign specifically "To Whig Ladies."¹⁶¹ One merchant advertised "a new article containing appropriate devices and adapted ... to

¹⁵⁹ "The Whig Ladies," *Hartford Daily Courant*, Hartford, CT, August 10, 1840, America's Historical Newspapers.

¹⁶⁰ Ibid.

¹⁶¹ "To Whig Ladies," *The Liberator*, Boston, MA, September 25, 1840, America's Historical Newspapers.

present fashions, which he calls the LOG-CABIN LACE COMB.”¹⁶² C. Y. Hayne, a manufacturer in Baltimore, created “Something new for the Ladies. - Splendid Embossed Log Cabin Fans, or Fire Screens.” He stated in his advertisement:

Already have the Ladies raised a breeze for the Veteran Hero, from the four winds-- and from the present prospect, the Ball will be kept in motion-- as there has been a general rush for the article ever since it was first introduced. They have been gotten up at a great expense, and no pains shall be spared to render them worthy of the patronage of the Ladies throughout the Union. They are embossed on paper of all colors -- gold, paper, satin and silk velvet, with splendid ivory, horn, and other handles, and the public may rest assured that the price will be uniform. They will be forwarded to any part of the Union with all possible despatch.¹⁶³

William H. Richards ordered some of the splendid fans for his Trimming and Variety Store in Philadelphia. He advertised the article as a “New Style of Fans for the Ladies-- ... an assortment of splendid Satin, Velvet, Gold and Common Paper LOG CABIN FANS or FIRE SCREENS, handsomely embossed with appropriate emblems and mottoes.” Some of the fans were inscribed “Remember the Giver” and were “intended as presents to the Ladies” from proper Whig beaux.¹⁶⁴ The Whig ladies might have carried their new Log Cabin fans in small purses designed for the campaign. “Log Cabin Reticules,” were, “an entire new article, made of various colors of Silk, with a Log Cabin, beautifully embossed on Morocco, and inserted on the sides.” S. Hart & Son, the

¹⁶² Ibid.

¹⁶³ “Something New for the Ladies,” *The Sun*, Baltimore, MD, June 22, 1840, America’s Historical Newspapers.

¹⁶⁴ “New Style of Fans for the Ladies,” *Public Ledger*, Philadelphia, PA, July 28, 1840, America’s Historical Newspapers.

advertisers, included that the Whiggish reticule “form[ed] a very neat and useful present.”¹⁶⁵ These political gifts are material evidence of how the campaign even infiltrated courtship practices in the partisan social world.

Among the earliest campaign objects made for female use are a number of pin boxes produced during the 1828 campaign. The pasteboard boxes came in rectangular and bombée form with a hinged lid. They are covered in handmade laid rainbowed paper designed after French irisée papers with applied embossed paper borders painted to resemble bronze. Cotton velvet pin cushions decorated with painted stencils of flags, flowers, and slogans are mounted on top of the lids. Stipple- and line engraved portraits are mounted under glass under the hinged lids.¹⁶⁶ Of five known pin boxes, four feature Andrew Jackson and one supports John Quincy Adams. The four Jackson boxes each have a different slogan: “Don’t Forget New Orleans,” “Victory to Jackson,” “Old Hickory Forever,” and “Jackson Triumphant.” (Catalog J9-J12.) The Adams box proclaims “Adams and Liberty.” (Catalog A1.) The pin boxes share the same stenciled shapes on their pin cushions, patterns on the embossed borders, and style of engraving, indicating that they were mass produced during the campaign. Although their maker is unknown, whoever produced these political pin boxes saw the trend towards populist politics and created a campaign object for the ladies on both sides of the political battle. Although they have been called “French Pin Boxes” and their materials resemble French

¹⁶⁵ “Log Cabin Reticules,” *National Gazette*, Philadelphia, PA, September 12, 1840, America’s Historical Newspapers.

¹⁶⁶ Conversation with Joan Irving and Linda Eaton, October 25, 2012.

papers, it is unknown whether these boxes were produced in France, America, or elsewhere. One of the boxes was signed underneath by its owner, Martha N. Shreve, dated 1829.¹⁶⁷ These political boxes are amongst the first campaign objects mass produced for both sides of the political battle and meant for women's use. They incorporate fashionable patterns, imported tastes, political slogans, and candidate portraits. Their tops hold pins and interiors hold thread, while also promoting the candidate.

Women used political textiles with the symbols and slogans of the campaign to create their own campaign objects within the home. As we have seen in the previous chapter, women used printed campaign yardage to create curtains and bed coverings to swath their home with imagery from the campaign. Homemakers produced wholecloth quilts or bedspreads from printed cotton yardage. One especially bright example was crafted from the "Harrison and Reform" relief-printed pattern in bright red. The bedspread is 78x80 inches and features the log cabin and Harrison portrait vignettes six times across the piece. (Catalog H23.) In 1848, one quilter produced a wholecloth quilt from the Resaca de la Palma pattern of Zachary Taylor Mexican War and campaign cloth. (Same pattern as Catalog T18.) The whole scene repeats fifteen times across the quilt. Scalloped quilting in tan cotton thread covers the quilt at five to six stitches per

¹⁶⁷ The owner of this box may have been Martha N. Shreve, daughter of Samuel Shreve, born in Longacoming, NJ in 1821. She would have been 8 years old when she penned her name on the bottom of this box. L.P. Allen, *The Genealogy and History of the Shreve Family* (Greenfield, IL: Privately Printed, 1901), 60, <http://archive.org/details/genealogyhistory00alle>.

inch. The campaign cotton quilt is backed with brightly-colored blue and green striped cotton with dark blue scrolls across the stripes.¹⁶⁸

Women incorporated finished campaign textiles into their sewing projects. Many silk and cotton handkerchiefs were pieced into quilts. One quilt found in New Jersey features a William Henry Harrison handkerchief in the center surrounded by appliqued blocks in the reel pattern.¹⁶⁹ Another quilter pieced six “Clay and Frelinghuysen” campaign flags together and surrounded them with a border of floral printed cottons. The campaign flags mimic the American flag with fifteen red and white stripes and a portrait of Clay on the blue ground surrounded by twenty-six stars. The ticket names “CLAY/ AND/ FRELINGHUYSEN” are stamped across the central white stripes.¹⁷⁰ By piecing temporary campaign textiles into long-lasting quilts, these women extended the imagery of the campaign beyond Election Day and created a lasting marker of their political beliefs.

Even without manufactured textiles with campaign imagery, women stitched political symbols into their work. In Baltimore, where highly decorative appliqued and embroidered quilts were the height of fashion in the 1840s, several women sketched and appliqued log cabins onto quilt squares. Isobel Cunningham sketched a log cabin with a cider barrel within an appliqued floral wreath, labeled the scene “HARRISON,” and

¹⁶⁸ Wholecloth Quilt, United States, 1848, Winterthur Museum 1969.0446.

¹⁶⁹ G. Julie Powell, *The Fabric of Persuasion: Two Hundred Years of Political Quilts* (Chadds Ford, PA: Brandywine River Museum, 2000), 16-17.

¹⁷⁰ *Ibid.*, 20-22.

signed her work with her name and her hometown.¹⁷¹ On a quilt made to celebrate her brother's 21st birthday, Martha Crowl appliqued a square depicting two raccoons in front of a log cabin with its latch string out, American flag flying above, and a cider barrel in front. Martha signed and dated her square in 1841.¹⁷² These women recreated campaign symbols on projects that represented family unity and community cooperation.

Women certainly had a role in purchasing, using, cleaning, and creating the political objects that embellished their homes during the populist campaigns of the second quarter of the nineteenth century. They were not immune to the political fervor that pervaded popular culture at the time. Even though they could not vote and were often ideologically relegated to the shadows of the domestic sphere, women represented domestic concerns in public and brought politics into the home through the material culture of the campaign.

Children

Children picked up on the populist political excitement of the time. In her autobiography, Marion Harland¹⁷³ recalled the excitement she and her siblings felt on Election Day:

¹⁷¹ Dena S. Katzenberg, *Baltimore Album Quilts* (Baltimore, MD: Baltimore Museum of Art, 1981), 54-55, 74-75.

¹⁷² Nancy E. Davis, *The Baltimore Album Quilt Tradition* (Baltimore, MD: Maryland Historical Society, 1999), 54-55.

¹⁷³ Marion Harland was the pen name for Mary Virginia Terhune (nee Hawes), author of several novels and home economics guides. Harland was born in Virginia in 1830. By

Election Day was ever an event of moment with us children. From the time when I was tall enough to peep over the vine-draped garden-fence ... it was my delight to inspect and pronounce upon the groups that filled the highway all day long. Children are violent partisans, and we separated the sheep from the goats --*id est*, the Whigs from the Democrats-- as soon as the horsemen became visible through the floating yellow dust of the roads running from each end of the street back into the country.¹⁷⁴

The Whiggish children could spot a Democrat as soon as he emerged from the dust. Boys followed the poor riders, chanting:

Democrats--
They eat rats!
But Whigs
Eat pigs!¹⁷⁵

Children picked up and repeated the popular songs, slogans, and chants that they heard. They fed off the excitement of the campaign, interacted with the political objects purchased and created by their parents, and played with partisan toys.

Partisan loyalty passed from generation to generation. Fathers taught their sons the party line and discussed issues with their daughters. Like Republican Mothers, Whig Women were expected to raise proper Whig citizens. In 1840, Whig mothers could lay their children down to sleep in Tippecanoe cradles “to facilitate the growth of youthful

14, she contributed regularly to a Richmond newspaper and published her first novel at 16. She married Presbyterian minister Edward Terhune in 1856. “Marion Harland, 1830-1922,” *Documenting the American South*, <http://docsouth.unc.edu/fpn/harland/summary.html>, accessed January 2013.

¹⁷⁴ Harland, 121.

¹⁷⁵ Ibid.

heroes.”¹⁷⁶ Democratic satirists suggested the partisan mothers sing their children a “Whig Lullaby:”

Hushaby baby,
Daddy’s a whig,
Before he comes home,
Hard cider he’ll swig;
Should he get tipsy,
Together we’ll fall,
Down will come daddy,
Tip, cradle and all!¹⁷⁷

Even if they chose not to sing the satirical lullaby, Whig women had a large repertoire of campaign songs to sing to their children.

As a girl, Marion Harland learned her political opinions from her father, a local politician, and “the stanchest of Whigs.”¹⁷⁸ The father and daughter discussed presidential campaigns “as we walked together down the street one morning when the smell of opening flowers and budding foliage was sweet in our nostrils.”¹⁷⁹ She even attended mass meetings featuring local Whig orators and observed Democrat meetings from a distance.¹⁸⁰ In 1844,

the ticket, “Clay and Frelinghuysen,” was a beloved household word with us; talk of the tariff, protection and the national debt, which Henry Clay’s

¹⁷⁶ *The Pittsfield Sun*, Pittsfield, MA, June 18, 1840, America’s Historical Newspapers.

¹⁷⁷ “Sentimental,” *Times*, Hartford, CT, August 1, 1840, America’s Historical Newspapers.

¹⁷⁸ Harland, 118-119.

¹⁷⁹ *Ibid.*, 117.

¹⁸⁰ *Ibid.*, 127-128, 117-119.

policy would wipe out, and forever, if opportunity were granted to him, ran as glibly from our childish tongues as dissertations upon the Catholic bill and parliamentary action thereupon dropped from the lips of the Bronte boy and girls. There was not a shadow of doubt in our minds as to the result of the November fight.¹⁸¹

Marion believed that there was no candidate “so good and great as Mr. Clay” and was devastated by his loss later that year.¹⁸²

Other young Americans declared partisan loyalty before they could participate in the political process. Isaac Mickle declared himself a “Jackson man” at eleven years old.¹⁸³ As a teenager, he sailed the Delaware River between Philadelphia and Camden, New Jersey in his skiff named *Kinderhook*. He was eighteen, still too young to vote, in 1840, but actively participated in the campaign. Isaac recorded his political ideas in his diary, along with descriptions of Democrat and Whig meetings. He sketched the “Political Doings of 1840,” portraying a ramshackle Whig parade, complete with a log cabin raised on a pole. (Figure 7.)¹⁸⁴

¹⁸¹ Ibid., 118-119.

¹⁸² Ibid., 124, 149.

¹⁸³ Mickle, xv.

¹⁸⁴ Ibid., 92.

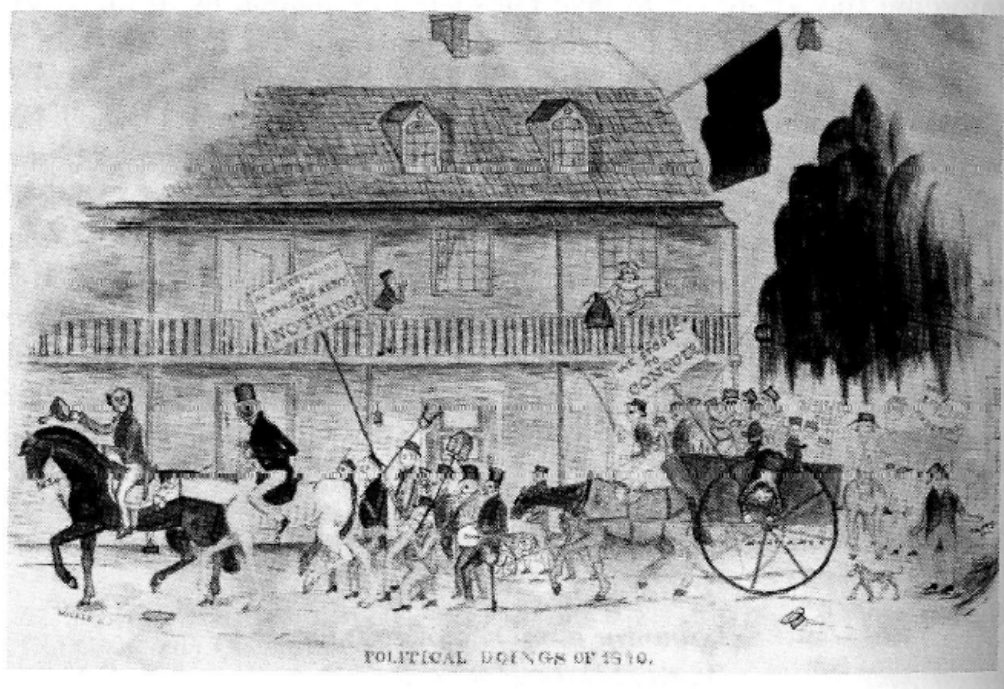


Figure 7 "Political Doings of 1840," Isaac Mickle, *A Gentleman of Much Promise*, 92.

Isaac had a negative reaction to the explosion of campaign symbols, slogans, and material culture that came with the Whig campaign. He complained that “the Whigs are resolved to elect their candidate by a system of electioneering which, however much decent men may be disgusted, is sure not to fail with the lower order.”¹⁸⁵ The day after Harrison became president, Isaac declared, “from this day forward, I will be a politician... I will oppose with my pen, my tongue, and all the brain I have, that

¹⁸⁵ Ibid., 74-76

miserable horde of beggarly gamblers in politics, who have sung and fiddled and lied and swindled themselves into power.”¹⁸⁶

Children who grew up in partisan households lived with the same campaign objects that their parents did. They ate off of campaign ceramics, slept under political bedspreads, and kept keepsakes in candidate bandboxes. Some children even had their own political paraphernalia to play with. Whig children could host their own play tea parties with miniature tea sets depicting the log cabin at North Bend. John Ridgeway produced child-sized tea sets in his popular Columbian Star pattern. (Catalog H12.) The imported miniature sets included teapots, creamers, cups, and saucers from which the young Whigs could serve water or milk to their friends, dolls, or pets.¹⁸⁷ Child-sized campaign objects helped to shape future partisan voters and Whig women.

African Americans

It is difficult to see how African Americans interacted with the campaigns of the second quarter of the nineteenth century. In 1840, there were 2,486,455 enslaved African Americans and 386,303 free people of color in the United States.¹⁸⁸ Few of these people were able to leave a lasting record of their political opinions or interactions with

¹⁸⁶ Ibid., 125-126.

¹⁸⁷ Larsen, *American Historical Views on Staffordshire China*, 94-96. Conversation with Nina Ranalli, October 2012.

¹⁸⁸ Abraham Lincoln Historical Digitization Project, “American Slave Population Density in 1840,” http://lincoln.lib.niu.edu/gal/us_1840_slvden_053101_400.html, accessed February 2013.

campaign material culture. One exception is William Johnson, a freed slave in Natchez, Mississippi. Johnson was emancipated in 1820 and became a successful barber and small landowner in Natchez before he was murdered by a white neighbor in 1851. He kept a regular diary in which he recorded his activities and the major events in Natchez. In 1840, Johnson noted every local Whig and Democrat meeting in his diary. He described Whig meetings in log cabins, Democrat meetings in the courthouse, and the excitement and ball rolling on Election Day. Johnson was generally against the Whigs, the majority party in Natchez, and described their meetings as “Pomp and Nonsense and Splendid Foolishness.”¹⁸⁹ He expressed his own political opinion in his diary: “I have One wish and that is that the Democrats will Get a Large Majority in Every State, May the Good Heavenly Father of the Universe have an Loving Kindness for them.”¹⁹⁰ In September 1840, Johnson purchased material evidence of his partisanship. He bought at auction “a Lot of Pictures and among them was a Likeness of Mr Van Buren.”¹⁹¹ The lot cost him nine bits and he likely hung the portrait of his favored candidate in his home or barbershop.

Although he claimed, “I care very Little who is Elected” in 1844, Johnson put his money on the line against the Whig party. On August 6, Johnson recorded in his diary “I made a Bet to day with Mr. Morgan of twenty five Dollars.” Morgan wagered that

¹⁸⁹ Johnson., 290.

¹⁹⁰ Ibid., 290-291.

¹⁹¹ Ibid., 296.

several states would all go for Clay in the election, “and if One Single One of those did not he would Loose the Bet.”¹⁹² On November 2, two days before Election Day in Natchez, Johnson bet Mr. Odell ten dollars that a local Whig candidate would win.¹⁹³ Johnson never recorded whether he collected on those wagers. Betting was a popular way to participate in politics without voting. Johnson placed bets throughout the 1830s and ‘40s on election results. Given his status as a free man of color, though, and not a completely equal member of the political society, it seems that he did not collect on many of the bets he won.

Johnson made several political bets with John “the Greek” Jacquemine. Jacquemine was born in Greece, married a South Carolinian, and had eight children in Natchez. He operated a shooting range and tenpin alley and eventually ran an excellent hotel on Main Street.¹⁹⁴ Jacquemine participated in shooting matches, horse races, and gambling of all sorts, including bets on elections. Following a local election in 1843, Johnson “won two dimes from Jaqmine as well as two Cows and Calfs, tho he objected to paying the Calves. I will not Exact them unless he is willing to pay them over to me.”¹⁹⁵ Although Johnson gained some of his winnings from his Greek friend, he did not push him for the full amount. During the presidential election the next year, Johnson’s sister,

¹⁹² Ibid., 497-98.

¹⁹³ Ibid., 508.

¹⁹⁴ Ibid., 237-238.

¹⁹⁵ Ibid., 459.

Mrs. Adelia Miller, bet Mr. Jacquemine “a ten Dollar pr of Boots Vs. a ten Dollar Bonet that Mr Polk would be elected President of the United States.”¹⁹⁶ William Johnson, his sister Adelia, and John “the Greek” Jacquemine were all outsiders with questionable suffrage in Natchez. They participated in the populist political system by wagering money, boots, and bonnets on the election results.

Immigrants

New immigrants participated in populist politics in their own ways. Foreign-language newspapers printed the party line just like the rest of the partisan press. In 1820, there were 17 newspapers in a foreign language: 4 in French, and 13 in German. By 1840, 45 newspapers were in a language other than English, including 6 in French, 38 in German, and 1 in Spanish. In 1850, there were 158 foreign-language newspapers: 22 in French, 133 in German, 2 in Spanish, and one in Italian.¹⁹⁷ As immigrant groups formed strong communities across the United States, they created their own press to share information about the country in which they were making their home.

German newspapers reported the latest political scandals throughout the second quarter of the nineteenth century. In 1828, many German papers gave preference to

¹⁹⁶ Ibid., 507. Adelia Johnson Miller, William’s sister, was emancipated in 1818. Her owner sent her to Philadelphia to gain her freedom. She married James Miller, a free-born person of color from Philadelphia, and the couple moved back to Natchez in 1820. Johnson, 16-19.

¹⁹⁷ Lee, 734-735. These numbers do not indicate the increasing number of Irish immigrants, who would have read English-language papers.

Jackson's side of the campaign. One newspaper reported that of twelve German newspapers in Pennsylvania, "10 are for the Hero of N. Orleans."¹⁹⁸ Pennsylvania was a stronghold of the German immigrant population. In 1828, a German farmer asked a Philadelphia publisher to print the popular "Coffin Handbill," a negative broadside covered with the coffins of the many people Jackson had killed throughout his career, in the German language so that German-speaking partisans could judge the candidate themselves. The farmer declared to an American editor "We Germans want information – we pay regularly for it, and I think we ought to receive it. If we do not, depend upon it we will think for ourselves and think that there is something wrong."¹⁹⁹ The Pennsylvania Germans received a run of Coffin Handbills in their own language within months.²⁰⁰

One Pennsylvania German potter transferred his political standings into his pottery. Samuel Troxel of Upper Hanover Township, Montgomery, County, Pennsylvania created a plate on October 6, 1828 promoting candidate Andrew Jackson. The molded redware plate is decorated with sgraffito through a white slip on the interior. The central image shows an eagle with outstretched wings with a shield body perched on a potted tulip plant beneath the inscription "Liberty for/ J.A. Jackson." Another

¹⁹⁸ *New-Hampshire Gazette*, Portsmouth, NH, March 10, 1828, America's Historical Newspapers.

¹⁹⁹ "For the Berks and Schuylkill Journal," *The Berks and Schuylkill Journal*, Reading, PA, May 17, 1828, America's Historical Newspapers.

²⁰⁰ William C. Cook, "The Coffin Handbills—America's First Smear Campaign," *Imprint* 27 (Spring 2002): 23-37.

inscription in old German surrounds the edge of the plate. Troxel signed and dated the plate on both the front and underside. (Catalog J16.)

In 1840, German-speaking Americans had several outlets to express their partisanship. German political clubs formed across the country, especially in Ohio. In Columbus, the German Tippecanoe Club staged a debate with their counterparts, the German Loco Focos.²⁰¹ J.T. Weistling, Esq., editor of a German newspaper in Columbus, Ohio, “published a Life of Harrison in the German language.”²⁰² Other publishers issued Harrison Almanacs and Tippecanoe Text Books in German.²⁰³

In 1848, Rough and Ready Almanacs were also available in German.²⁰⁴ On Election Day of that year, the German, Italian, and Spanish Rough and Ready Clubs marched in the “Grand Illuminated Procession of the Friends of Taylor and Fillmore” in

²⁰¹ *The Ohio Statesman*, Columbus, OH, April 24, 1840, America’s Historical Newspapers.

²⁰² “German Life of Harrison,” *The Ohio State Journal*, Columbus, OH, June 17, 1840, America’s Historical Newspapers.

²⁰³ *The North American and Daily Advertiser*, Philadelphia, PA, August 20, 1840, America’s Historical Newspapers.

²⁰⁴ “Almanacs!,” *The Sun*, Baltimore, MD, November 3, 1848, America’s Historical Newspapers.

New Orleans.²⁰⁵ The Whigs of Louisiana also published campaign news in the *New Orleans Bee*, a bilingual newspaper that reported in both French and English.²⁰⁶

Although many immigrants became voting citizens, they began as outsiders in American society. They participated in campaign fever in their own clubs, read the party line in foreign-language newspapers, and created their own campaign objects and literature. Politics was a method of assimilation into American culture and partisan spirit.

Political material culture made the campaign more accessible. There were no limits on who could buy, create, use, or play with objects celebrating a candidate and his party. Campaign material culture invited non-voters into the political process. Women, children, African Americans, and immigrants gained a political voice by stitching together a quilt, singing a campaign song, hanging a portrait, and scratching decoration into a bowl. Selecting campaign objects provided an introduction to the political process, by choosing one candidate over the other or even choosing to participate at all. Even though they could not officially vote, these minority groups made their opinions clear through the objects in their homes and on their bodies. Minority consumers made the same investments in the campaign as the white men who could vote.

²⁰⁵ "Taylor and Fillmore," *The Daily Picayune*, New Orleans, LA, November 2, 1848, America's Historical Newspapers.

²⁰⁶ "Parish of Jefferson Rough and Ready Club," *The Daily Picayune*, New Orleans, LA, August 30, 1848, America's Historical Newspapers.

Chapter 4

INVESTING IN THE CAMPAIGN

Campaign objects, both public and domestic, were investments of party loyalty. Partisan consumers invested their time, money, and attention in the campaign through its material culture. Many people used and preserved their campaign objects beyond Election Day. The imagery was still valuable even if the campaign was over, the candidate lost, or the newly-elected president passed away in a month or a year.²⁰⁷ Americans devoted their time and effort to make their own household objects out of campaign materials, they spent their money to purchase expensive luxuries and cheap manufactured objects, and they designated space and impacted aesthetic design as they furnished their home with images of the candidate.

The political cakes, curtains, and quilts discussed previously took time to prepare, whether it was a few hours or several months, leading up to the days in late October and early November when the campaign came to an end. The women who swathed their homes in campaign cottons spent hours assembling their materials and stitching them together. Large projects, such as quilts, might take a year to complete. One young woman

²⁰⁷ William Henry Harrison served the shortest presidency. He died from complications from pneumonia after being in office only 32 days. Zachary Taylor also died in office after serving only 16 months of his term.

who stitched a quilt entirely by herself despaired to her fiancé (whom she could not marry until she finished the quilt): “When it will be finished I know not if I am not more industrious than I have been of late. You may circumnavigate the Globe before it is done.”²⁰⁸ The women who inked, appliqued, and sewed log cabins into their quilts might have finished the entire project after the 1840 campaign, and possibly even after Harrison’s thirty-day presidency.

Stitching a quilt or a set of curtains was not only time-consuming, but required honed skills, focus, and eyesight as the sewer covered the fabric with tiny stitches in dim light. In 1844, young women could refine their talents with the needle on a printed pattern to create a large Berlin work needlepoint portrait of the Great Compromiser. The Berlin work image reproduced a formal campaign portrait of the Henry Clay at Ashland surrounded by symbols of American agriculture and commerce. John Neagle painted the portrait in 1843 in preparation for Clay’s bid for presidency. Dr. John Darby Jackson purchased a needlework pattern of the Neagle portrait in New York City in 1844 for his daughter, Agnes, who was only 12 years old. It took Agnes over a year to complete the needlework portrait. Thousands of stitches in over a dozen colors cover the needlework. The fine details, especially in the face of the candidate, took careful placement of the needle and thread. Once completed, Agnes’ family mounted her accomplishment in a large gilt frame and hung the work in their homes for generations. (Catalog C14.)²⁰⁹ The

²⁰⁸ Eaton, 26.

²⁰⁹ Dr. John Darby served as a Democrat in the New Jersey House of Representatives. According to the family, Agnes had asked for a pattern depicting George Washington,

women who stitched portraits and campaign symbols applied their traditional domestic skills to the excitement of participating in the political world.

Other decorative campaign objects required steady hands, artistic ability, and acute attention to detail. Two horn bowls made in 1840 are embellished with finely engraved popular and political images based from common print sources. Each bowl has a rectangular base surrounded by four ogee-molded horn sides with pierced floral rims held together with brown cotton thread. One bowl only features engraving on the bottom panel, illustrating the iconic portrait of William Henry Harrison in his old overcoat surrounded by a wreath of corn, wheat, and roses. (Catalog H2.) A second bowl has engraving on every panel. A faux coat of arms takes up the base panel with the union shield flanked by a lion and unicorn with an American eagle flying above. Each of the four side panels portrays a different engraved design. One side features a military scene of two men on horseback, one holding the American flag, leading a group of infantry. A log cabin scene takes up a second side, the cabin with its latchstring out, a raccoon pelt on the wall, an American Flag and Liberty Cap flying above, and a “HARD CIDER” barrel in front. A soldier stands at attention in front of a tent in the background. The third panel shows a woman playing a piece of sheet music at a grand piano surrounded by large flowers. The final side features a large floral motif. (Catalog H1.) The political images on these bowls were reproduced over and over throughout the 1840 campaign. They appeared in prints and on textiles. (See Catalog H6, H24, H27, H28, and H34.) It

but the store in New York was sold out, so her father purchased Henry Clay instead. Accession Record, Winterthur Museum, 2001.0014ab.

has been suggested that the sides of these bowls are molded horn blanks before comb teeth were cut from them. These bowls may be part of a luxury craft associated with the comb factories in Hudson or Northborough, Massachusetts.²¹⁰ Whoever crafted these bowls was a highly skilled engraver who copied popular images onto horn to create a precious campaign object.

Some campaign luxury objects required a large financial investment.

Massachusetts carriage makers Lyman & Leonard offered carriages for \$60 to \$150.

Among the many first rate buggies and fine carriages they produced were Harrison

Carriages made to celebrate the 1840 campaign. The firm advertised their large, expensive, moving campaign objects in July 1840:

While many manufactured articles of the present day, bear the name of *Harrison*, we would not be wholly excluded in sharing in so worthy a name as that of the Farmer of North Bend. We would therefore invite the attention of the public to call at our shop and try some of the *Harrison Carriages*, and though they do not exactly resemble the *Log Cabin* in every respect, yet we will warrant them to carry with ease and safety those who may try them, not only to the Bunker Hill Convention, but even to the Log Cabin itself, in the North Bend, and back again.²¹¹

Carriages in the shape of log cabins were major investments. They required money to purchase them, space to store them, and time to ride to the Bunker Hill Convention or even to the Log Cabin itself. The carriages would not change form or disappear after the

²¹⁰ Accession Record, Old Sturbridge Village, 21.22.1. Conversation with Ann Wagner, March 2013.

²¹¹ "Harrison Carriages," *Hampshire Gazette*, Northampton, MA, July 15, 1840, America's Historical Newspapers.

campaign was over. They remained as lasting Log Cabins even after the Harrison campaign ended.

Around Election Day in 1840, wealthy Philadelphian consumers seeking the Log Cabin style could bid on “a beautifu[l] lot of Paris made rustic chairs, with beautiful medallions in relief of the Log Cabin, Gen. Harrison receiving the old soldier, the barrel of cider, &c.” at the C.J. Wolbert & Co. Philadelphia Auction Mart. The fashionable chairs “are calculated for country seats, the entries of private houses, &c.”²¹² The rustic Log Cabin style had infiltrated the country estates and formal entrance halls of the Whiggish elite. French manufacturers produced chairs with campaign emblems and imported them to America to be the height of popular partisan style. The chairs were to be auctioned off the morning of Thursday, November 5, 1840 alongside other major investments, including a valuable farm, bank stocks, genteel furniture, horses, carriages, and stoves.²¹³ These chairs represent the idea that Harrison and his Log Cabin would be lasting styles that wealthy Whig gentlemen and ladies invested in just at the time when their candidate could have lost the campaign.

Other permanent pieces placed the campaign in the heart of the household. In 1848, Rough and Ready supporters could bask in the warmth of the campaign within their own home. Taylor’s profile, surrounded by a ribbon of his victorious battles “PALO ALTO MONTEREY BUENA VISTA,” fills the front panel of a beautiful cast iron parlor

²¹² “Imported Rustic Furniture,” *The North American and Daily Advertiser*, Philadelphia, PA, November 4, 1840, America’s Historical Newspapers.

²¹³ Ibid.

stove. The rectangular stove has round pillar corners, a wide front lip, overall floral and scroll decoration, and a floral finial. A vase of flowers surrounded by the inscription “DESIGN PATENTED 1848” within a circle fills the back panel just below the pipe hole. (Catalog T26.) Although the 1848 patent was lost in a fire, this stove is similar to another parlor stove depicting Zachary Taylor on horseback leading troops in Mexico patented by D.F. Goodhue and Charles Guild of Cincinnati, Ohio on December 4, 1847.²¹⁴ The makers of this stove cast their political beliefs in iron. Those who installed such politically-decorated stoves in their parlors chose to sit by their candidate and feel the radiating heat of the campaign through the chilly days during the election season and beyond.

Parlor stoves and other large campaign objects had considerable mass. They took up space to display and store. Quilts, bedspreads, and curtains covered large beds and windows and filled trunks when not in use. Anyone who bought a Harrison Carriage from Lyman and Leonard had to have a large structure in which to keep their campaign transportation. An entire set of Columbian Star patterned dishes would fill shelves of storage. Not only did these objects take up space, they filled it with bright colors, busy patterns, declamatory statements, and the faces of politicians. Decorating one’s home with political objects required an aesthetic commitment to the campaign. These objects catch the eye and dominate space. The copper luster pitcher celebrating the “Hero of New Orleans” would shine in the candlelight. The uneven and colored surfaces of molded

²¹⁴ Accession Record, Division of Political History, National Museum of American History, Smithsonian Institution, 237618.1.

glass flasks and cup plates altered the light that passed through them by casting rainbows and glimmers through the room. Bottles, boxes, carriages, and buildings in the shape of Harrison's log cabin cast the shadow of the campaign across interior and exterior spaces. The people who purchased and produced these objects committed to seeing and living with the campaign every day.

As these examples demonstrate, campaign objects required time, money, space, and energy to purchase, create, and use. More importantly, they were lasting mementoes of the campaign. One would not buy a set of chairs on November 5th to dispose of them if the candidate should lose on the 9th. Nor does a family buy a set of imported dishes in October and get rid of them in November. Parlor stoves were heavy, expensive installations that were not easy to move should the candidate lose or die a short time later. Curtains, quilts, and carriages were not ephemeral and neither were the partisan feelings that inspired them. Many people kept their campaign goods. They continued to use them on their tables and beds, they reused them and shaped them into new forms, and they stored them away in attics and closets as fond memories.

Nearly 200 years have passed since the beginning of the populist explosion of campaign material culture and many of those objects still remain. The Bixby curtain papers depicting Zachary Taylor were still associated with the house when it was installed at Old Sturbridge Village in the 1980s. Museums and collectors have cataloged thousands buttons, handkerchiefs, and printed portraits. Campaign ceramics, especially the Columbian Star pattern, are not uncommon in museums and on the market. Henry Clay clay pipes are regularly offered in antiques shops. Glass flasks and cup plates are

popular collectors' objects and appear in groups at auctions. Henry Clay cup plates are even available on EBay for \$8.99.²¹⁵ The American public has regarded populist campaign objects as markers of precious memories, artifacts of the American history, and valuable antiques. They have saved their political objects for generations, entrusted them into the care of cultural institutions, and attempted to sell them to redeem their value.

Campaign Material Culture Yesterday and Today

Manufacturing material culture for presidential campaigns did not end in 1848. Abraham Lincoln's Republican campaign in 1860 generated a number of memorable symbols that transferred onto domestic objects. Benjamin Harrison's 1888 campaign revived many of his father's material methods of campaigning. Log cabins, raccoons, and rolling balls filled political discourse once again. Through the twentieth century, campaigns generated glassware for McKinley in 1904, spare tire covers for Roosevelt in 1936, "I Like Ike" socks and gloves in 1956, and Johnson Juice and Gold Water soft drinks in 1964.²¹⁶ The impact on these later campaign objects requires further study beyond this project.

Modern-day campaigns continue to produce a variety of objects carrying the slogans and symbols of the candidate. Supporters for Barack Obama and Mitt Romney produced numerous ephemeral and novelty objects during the 2012 presidential election.

²¹⁵ Author's collection.

²¹⁶ Wright, *Campaigning for President: Memorabilia from the Nation's Finest Private Collection*.

Both campaigns produced coffee mugs, t-shirts, tote bags, buttons, and iPhone cases. Obama's campaign issued dog collars, leashes, water bowls, and sweaters as well as grilling spatulas and aprons. The Romney campaign sold earrings, cufflinks, and visors. Independent manufacturers produced Romney golf balls and Obama chia pets. Some vendors offered objects for either campaign; socks, flip flops, and women's underwear (briefs for Romney and thongs for Obama) were available for both sides.²¹⁷

Modern voters interact with campaigns through material culture in different ways than nineteenth-century Americans did. Modern objects are more ephemeral, often emblazoned with the campaign year, and soon outdated. Objects sold by today's campaigns represent an endorsement for the candidate as material gifts for financial donations. Partisan consumers can purchase goods directly from the candidate's website in exchange for contributions for his campaign. In the nineteenth century, political parties did not produce merchandise to sell for financial support. Although modern campaign objects come in many forms, they are not as long-lasting as those of the second quarter of the nineteenth century. Bumper stickers might permanently mark a car, but they do not change the car into the shape of a campaign emblem like the Lyman and Leonard "Harrison Carriages." Water bottles, coffee mugs, and travel cups make food portable, but do not cover the table in campaign emblems like a set of "Columbian Star" or "Log

²¹⁷ "Store," *Obama For America*, www.store.barackobama.com, accessed October 10, 2012. "Store," *Mitt Romney*, www.store.mittromney.com, accessed October 10, 2012. Cheryl V. Jackson, "Campaign Commerce: from Flip-Flops to Chia Heads, Merchandise Carries Election Theme," *Chicago Tribune*, October 7, 2012, http://articles.chicagotribune.com/2012-10-07/news/ct-talk-candidate-merchandise-1007-20121007_1_pro-romney-pro-obama-mitt-romney, accessed October 10, 2012.

Cabin” patterned dishes. Tote bags and t-shirts represent the campaign on textiles, but do not swath the home with images of the candidate.

Partisan identity is not as central to the social system in the twenty-first century as it was in the era of populist politics. The campaign does not dominate popular culture today as it did in the second quarter of the nineteenth century. In 1840, the campaign was the first topic of conversation, even amongst strangers who met in the forest. Discussing politics with strangers is considered impolite (even politically incorrect) in today’s society. Modern Americans are more likely to watch campaign events alone on their living room couch than attend almost-weekly mass meetings filled with long speeches.²¹⁸ Some of the strongest partisans of the twenty-first century are unwilling to make the financial, aesthetic, and time commitment to the campaign to purchase and display political objects in their homes.²¹⁹

It is illuminating to consider a hypothetical scenario from the campaign world of the second quarter of the nineteenth century. Every part of the day might have included a campaign object. In 1828, it was possible for a man to pin a hickory twig to his lapel as he helped raise a hickory pole in the town square, take a swig from a flask depicting “GENERAL JACKSON,” and take a pinch of tobacco from a box covered with a portrait of the general. He could return home to eat dinner off of a plate celebrating “MAJOR

²¹⁸ For more discussion on the change in the role of party and active participation in politics see the final chapter of Joel H. Silbey, *American Political Nation, 1838-1893* (Stanford, CA: Stanford University Press, 1991).

²¹⁹ Conversation with Elizabeth White and Bill Blackmore, October 2012. These avid Democrats (and the author’s parents) have never purchased a campaign object.

GEN^L ANDREW JACKSON” and pour beer or water from a pitcher celebrating “THE HERO OF NEW ORLEANS,” while his wife pulled pins from her pin box proclaiming “VICTORY TO JACKSON.”

In 1840, a man might wake up in the morning, get out from under his “HARRISON AND REFORM” bedspread, bathe with Harrison soap, and shave with Log Cabin Emollient. He might ride through town in his log cabin carriage, wearing his log cabin hat, and holding a hard cider cane on his way to keep the ball rolling in a parade or raise a log cabin in the center of town. His wife might stand on the balcony to wave a Tippecanoe handkerchief at the passing parade, write a letter with a Harrison Pen on Log Cabin Letter Paper and send it with a Log Cabin Letter Stamp, work on her appliqued Log Cabin quilt square, and serve her friends coffee from a Log Cabin coffee pot poured into Log Cabin patterned teacups and stirred with Log Cabin teaspoons. Her children might stand at the fence to see the taxidermied raccoon and miniature log cabin raised above the parade, sing one of the catchy campaign songs, and hold their own tea party with a Columbian Star child’s tea set. Their neighbors, a German immigrant or an emancipated African American, might have attended meetings of their Tippecanoe Club, placed bets on the election results, and hung their favored candidate on their wall.

Four years later, a Clay man could place his cup on a Henry Clay pressed glass cup plate and pull a cigar from his Clay case or light his Clay clay pipe to enjoy a smoke as he pondered the American System and the annexation of Texas. His wife or daughter might have put down her needlework portrait of the Great Compromiser to grab her

“Clay and Frelinghuysen” flags and handkerchiefs and rush off to special benches at the local rally.

In 1848, an Italian Rough and Ready man might have placed his Rio Grande cigar case and Zachariah Taylor mirror in his pocket as he went out to march in a grand parade. A Whig woman might have selected a lithographed handkerchief depicting Mexican War battles from a Rough and Ready bandbox, spritzed the handkerchief with some Rough and Ready perfume, and put on her Rough and Ready bonnet to head out to a celebration. Her child might stay warm by the Zachary Taylor parlor stove and raise the rainbowed Rough and Ready curtain paper to peek at the festivities between Resaca de la Palma curtains.

There is no evidence that any Jacksonian, Whig, or Rough and Ready family took their partisan consumption to such an extreme, but these objects were available on the market, some of them in large quantities. Even if the campaign did not fill a home, it might have been represented in some small aspect, perhaps on a button, a printed portrait, or a newspaper headline. A person intrigued by the pattern might have purchased just one Columbian Star dish. A man might have bought a flask depicting “Rough and Ready” just for the liquor it contained. Certainly not all of the campaign objects were saved. Many people probably discarded their buttons, ribbons, and flags after the parade. Even if the objects were cheap, ephemeral, flights of fancy, they still carried the mark of the campaign into new spaces, whether it was the gutter or the attic. Whether the items were discarded or saved, the homes and lives of the American public across social strata and

geographic regions were impacted by the material culture of the campaign in the second quarter of the nineteenth century.

Chapter 5

THE IMPORTANCE OF CAMPAIGN MATERIAL CULTURE

Historians who have studied the political history of Antebellum America, tracking the rise and fall of American Democracy, Mass Political Parties, the Age of Jackson, and the American Whig Party, rarely, if ever, address the importance of material culture in the world of populist politics.²²⁰ The historiography of American political history has focused on the speeches, publications, and autobiographies of the politicians. While some historians have studied the demographics of the electorate, few have investigated how the populace interacted with the campaign. These authors have used campaign objects as illustrations of slogans and partisan fervor, but they have not looked further to see how political material culture carried the campaign into the daily lives of the American people.²²¹

²²⁰ Schlesinger, *The Age of Jackson*. Wilentz, *The Rise of American Democracy*. Howe, *The Political Culture of the American Whigs*. Formisano, *The Birth of Mass Political Parties*. Holt, *The Rise and Fall of the American Whig Party*.

²²¹ Other historians have placed the emphasis on the populace and the commitment to political parties in this era, yet have still failed to mention the role of material culture in solidifying the relationship between citizen and party. See: Silbey, *American Political Nation, 1838-1893*. Glenn C. Altschuler and Stuart M. Blumin, "Limits of Political Engagement in Antebellum America: A New Look at the Golden Age of Participatory Democracy," *Journal of American History* 84 (Dec., 1997): 855-885, <http://www.jstor.org/stable/2953083>. Glenn C. Altschuler and Stuart M. Blumin, "Politics, Society, and the Narrative of American Democracy," *Journal of American History* 84 (Dec., 1997): 904-909, <http://www.jstor.org/stable/2953087>.

The campaign objects in this study show the wide focus of populist politics in the second quarter of the nineteenth century. They highlight the contrast from the emphasis on the landed elite during the Early Republic to the campaign for the support of the general masses in the Age of Jackson. Politicians and their partisan organizations did not only seek the support of the voting public, they reached out to women, children, and minority groups as well. They invited women to political events, encouraged children to identify partisan differences, and printed political propaganda in multiple languages. These groups were active consumers of the campaign by reading partisan material, purchasing campaign goods, playing with political toys, and creating their own political material culture. Disenfranchised groups observed partisan politics, expressed their own political opinions, and assimilated into the American world of populist politics through material culture.

The sheer number of objects, advertisements, and references to political material culture in personal diaries underscores the wide interest in politics at this time. It is not hard to find these primary sources. National museums, local historical societies, museums of decorative arts, scholarly libraries, and universities include campaign material culture from the second quarter of the nineteenth century in their collections. Jackson, Harrison, Clay, and Taylor campaign objects are in private collections, antique shops, and auction houses. Newspapers across the country advertised political goods in addition to describing political events. The advertisements used iconic nick names and slogans to identify their political goods. A search for “Log Cabin” amongst the advertisements printed in 1840 and digitized by America’s Historical Newspapers produced 375 results. Searching for “Rough and Ready” in the advertisements from 1848 in the same database

yielded 172 results.²²² Diarists across the country with differing levels of interest in politics wrote about the events, opinions, and objects of the populist campaigns. Philip Hone and Thomas Cope were prominent Whigs who recorded their involvement in the politics of the day. Isaac Mickle was an aspiring Democrat politician who recorded his opinions of the “fraud and deception” of the “Whig Humbugs.”²²³ On the other hand, Jacob Deterly seemed most interested in recording the weather in his daily notes, only breaking the pattern every once in a while to briefly describe an event of note, including ball rollings, parades, and elections. Similarly, William Johnson, an emancipated slave in Natchez, claimed no interest in who won the elections, but recorded nearly every political meeting in town and regularly placed bets on the results. All of these documentary sources highlight the prominence of material culture in the campaign. They describe hickory poles, log cabin meeting houses, rolling balls, parade floats, handkerchiefs, printed images, and the variety of objects for sale in local shops.

The wide variety and availability of campaign material culture in the Age of Jackson demonstrates how populist politics impacted the identity of American citizens. The people who purchased these items made a choice to include the campaign in their daily lives. Every one of these forms was available without political imagery. Harrison carriages, hard cider canes, and log cabin letter paper were not the only options on the market. Tippecanoe Champagne was one of four sparkling wines listed for sale at George Zantzinger’s “Pure Wines and Liquors” store in Philadelphia.²²⁴ Rough and Ready

²²² America’s Historical Newspapers, accessed March 2013.

²²³ Mickle, 97, 76-77.

²²⁴ “Pure Wines and Liquors,” *The North American and Daily Advertiser*, January 4, 1840, 4, America’s Historical Newspapers.

extract was sold alongside Heliotrope, Mignonette, Magnolia, Violet, Lilac, Musk, and Rose scents at Parker's Fancy and Perfumery Store.²²⁵ Staffordshire ceramics came across the Atlantic in hundreds of patterns featuring flowers, exotic scenes, and architecture in addition to the "Log Cabin" and "Columbian Star" patterns. There were thousands of choices of printed cottons for the home beyond the politically themed textiles of presidential elections. Men looking for accessories and women seeking colorful cloth for their sewing projects had unlimited choices. If they chose to purchase a hard cider cane, a log cabin hat, a "HARRISON AND REFORM" cotton, or a "Resaca de la Palma" chintz, they made a statement of political belief. By purchasing, making, using, wearing, sleeping, bathing, and playing with objects decorated with slogans, symbols, and images of the candidate, Americans declared their identity in a partisan world.

Campaign objects are sensory proof of populist politics. Political images became part of the landscape, architecture, and soundscape of the public world across the nation. Hickory poles sprouted from the ground, log cabins became formal meeting places, and songs from the *Clay Minstrel* and other music books filled the air. At home, the campaign covered beds, windows, and tables. Pins pierced Jacksonian slogans, food was served from Columbian Star dishes, and sulphide paperweights used the image of Zachary Taylor to keep papers in place. The campaign assaulted the senses. One could feel the projecting portraits on the cool glass of campaign flasks, taste the sweetness of a campaign cake, hear the melodies of a campaign song, see the bright colors of the bold campaign scenes on bandboxes, and smell the odor of Harrison soap or Rough and Ready perfume.

²²⁵ "Extract for the Handkerchief," *The Daily Globe*, December 23, 1848, America's Historical Newspapers."

Campaign objects were both a cause and an effect of populist politics. Increased interest in national elections created the market for politically-themed objects, which in turn escalated the excitement of the campaign. Hickory Poles and Log Cabin Meeting Houses were inspired by campaign symbols and generated a sense of political community. Relatable and identifiable campaign slogans were applied to common objects, which then introduced political discussion into new environments. Campaign objects transformed the slogans and images created by politicians to promote a partisan message into markers of personal beliefs of the people who produced, purchased, and used them.

BIBLIOGRAPHY

Secondary Sources- Political History

Abraham Lincoln Historical Digitization Project. "American Slave Population Density in 1840." Accessed February 2013.

http://lincoln.lib.niu.edu/gal/us_1840_slvden_053101_400.html.

Altschuler, Glenn C. and Stuart M. Blumin. "Limits of Political Engagement in Antebellum America: A New Look at the Golden Age of Participatory Democracy." *Journal of American History* 84 (Dec., 1997): 855-885.

<http://www.jstor.org/stable/2953083>.

Altschuler, Glenn C. and Stuart M. Blumin. "Politics, Society, and the Narrative of American Democracy." *Journal of American History* 84 (Dec., 1997): 855-885.

<http://www.jstor.org/stable/29530837>.

Baker, Paula. "The Domestication of Politics: Women and American Political Society, 1780-1920." *The American Historical Review* 89 (Jun., 1984): 620-647.

<http://www.jstor.org/stable/1856119>.

Barber, James G. *Andrew Jackson: A Portrait Study*. Seattle: University of Washington Press, 1991.

Boylan, Anne M. "Women and Politics in the Era before Seneca Falls." *Journal of the Early Republic* 10 (Autumn, 1990): 363-382. <http://www.jstor.org/stable/3123393>.

Cook, William C. "The Coffin Handbills—America's First Smear Campaign." *Imprint* 27 (Spring 2002): 23-37.

Davidson, Nancy. "E.W. Clay and the American Political Caricature Business." In *Prints and Printmakers of New York State, 1825-1840*. Edited by David Tatham, 91-111. Syracuse, NY: Syracuse University Press, 1986.

Fischer, Roger A. and Edmund B. Sullivan. *American Political Ribbons and Ribbon Badges, 1825-1981*. Lincoln, MA: Quarterman Publications, Inc., 1985.

Formisano, Ronald P. *The Birth of Mass Political Parties: Michigan, 1827-1861*. Princeton, NJ: Princeton University Press, 1971.

- Grant, H. Roger. *Getting Around: Exploring Transportation History*. Malabar, FL: Krieger Publishing Company, 2003.
- Gunderson, Robert Gray. *The Log-Cabin Campaign*. Lexington: University of Kentucky Press, 1957.
- Howe, Daniel Walker. *The Political Culture of the American Whigs*. Chicago: University of Chicago Press, 1979.
- Holt, Michael F. *The Rise and Fall of the American Whig Party: Jacksonian Politics and the Onset of the Civil War*. New York: Oxford University Press, 1999.
- Howe, Daniel Walker. "The Evangelical Movement and Political Culture in the North during the Second Party System." *Journal of American History* 77 (March 1991): 1216-1239. <http://www.jstor.org/stable/2078260>.
- Jackson, Cheryl V. "Campaign Commerce: from Flip-Flops to Chia Heads, Merchandise Carries Election Theme." *Chicago Tribune*. Chicago, IL. October 7, 2012. Accessed October 10, 2012. http://articles.chicagotribune.com/2012-10-07/news/ct-talk-candidate-merchandise-1007-20121007_1_pro-romney-pro-obama-mitt-romney.
- Johnson, Gerald W. *American Heroes and Hero-Worship*. New York: Harper & Brothers, 1941.
- Labaree, Benjamin W. et al. *America and the Sea: A Maritime History*. Mystic, CT: Mystic Seaport Museum, 1998.
- Lee, Alfred M. *The Daily Newspaper in America: The Evolution of a Social Instrument*. New York: The Macmillan Company, 1937.
- "Marion Harland, 1830-1922." *Documenting the American South*. Accessed January, 2013. <http://docsouth.unc.edu/fpn/harland/summary.html>.
- McGerr, Michael. "Political Style and Women's Power, 1830-1930." *The Journal of American History* 77 (Dec. 1990): 864-885. <http://www.jstor.org/stable/2078989>.
- Melder, Keith. *Hail to the Chief: Presidential Campaigns from Banners to Broadcasts*. Washington: Smithsonian Institution Press, 1992.
- National Archives and Records Administration. "Historical Elections Results." Accessed February 2013. <http://www.archives.gov/federal-register/electoral-college/scores.html>.
- National Portrait Gallery, 'If Elected...' *Unsuccessful Candidates for the Presidency 1796-1968*. Washington: Smithsonian Institution Press, 1972.

Oxford English Dictionary. "Domestic." Accessed February 2013.
<http://www.oed.com.proxy.nss.udel.edu/view/Entry/56663?redirectedFrom=domestic#eid>.

Oxford English Dictionary. "Material." Accessed February 2013.
<http://www.oed.com.proxy.nss.udel.edu/view/Entry/114923?rskey=4IDszy&result=1&isAdvanced=false#eid>.

Packaging Presidents: Memorabilia from Campaigns Past. Yonkers, NY: The Hudson River Museum, 1984.

Reck, Franklin M. *The Romance of American Transportation*. New York: Thomas Y. Crowell Co., 1938.

Reilly, Bernard F. Jr. *American Political Prints, 1766-1876: A Catalog of the Collections in the Library of Congress*. Boston: G. K. Hall & Co., 1991.

Ryan, Mary P. *Women in Public: Between Banners and Ballots, 1825-1880*. Baltimore: Johns Hopkins University Press, 1990.

Sacher, John M. "'The Ladies Are Moving Everywhere': Louisiana Women and Antebellum Politics." *Louisiana History: The Journal of the Louisiana Historical Association* 42 (Autumn, 2001): 439-457. <http://www.jstor.org/stable/4233784>.

Schlesinger, Arthur M. Jr. *The Age of Jackson*. Boston: Little, Brown and Company, 1945.

Silbey, Joel H. *American Political Nation, 1838-1893*. Stanford, CA: Stanford University Press, 1991.

University of California, Santa Barbara. "Presidential Elections Data" and "Voter Turnout in Presidential Elections." *The American Presidency Project*. Accessed February 2013. <http://www.presidency.ucsb.edu/index.php>.

U.S. Census Bureau, "Population, Housing Units, Area Measurements, and Density: 1790-1990," <http://www.census.gov/population/www/censusdata/files/table-2.pdf>.

Varon, Elizabeth. "Tippecanoe and the Ladies, Too: White Women and Party Politics in Antebellum Virginia." *The Journal of American History* 82 (Sep, 1995): 494-521, <http://www.jstor.org/stable/2082184>.

Welter, Barbara. "The Cult of True Womanhood: 1820-1860." *American Quarterly* 18 (Summer, 1966): 151-174, <http://www.jstor.org/stable/2711179>.

Wright, Jordan M. *Campaigning for President: Memorabilia from the Nation's Finest Private Collection*. New York: Smithsonian Books/ Collins, 2008.

Zboray, Ronald J. and Mary Saracino Zboray. "Whig Women, Politics, and Culture in the Campaign of 1840: Three Perspectives from Massachusetts." *Journal of the Early Republic* 17 (Summer, 1997): 277-315. <http://www.jstor.org/stable/3124448>.

Secondary Sources- Material Culture

Davis, Nancy E. *The Baltimore Album Quilt Tradition*. Baltimore, MD: Maryland Historical Society, 1999.

Eaton, Linda. *Quilts in a Material World: Selections from the Winterthur Collection*. New York: Abrams, 2007.

Fowble, E. McSherry. *Two Centuries of Prints in America, 1680-1880*. Charlottesville, VA: University Press of Virginia, 1987.

Katzenberg, Dena S. *Baltimore Album Quilts*. Baltimore, MD: Baltimore Museum of Art, 1981.

Knittle, Rhea Mansfield. "Mementoes of a Colorful Campaign." *Antiques* XXXVIII (November 1940): 216.

Larsen, Ellouise Baker. "The Little-known William Adams." *Antiques* 36 (October 1939): 170-173.

Larsen, Ellouise Baker. *American Historical Views on Staffordshire China*. Garden City, NY: Doubleday & Co., 1950.

Lee, Ruth Webb and James H. Rose. *American Glass Cup Plates: The First Classified Check List and Historical Treatise on the Subject*. Northborough, MA: Ruth Webb Lee, 1948.

Lewittes, Esther. "The Mexican War on Printed Cottons." *Antiques* XL (Oct. 1941): 212-215.

Lewittes, Esther. "Four Zachary Taylor Kerchiefs." *Antiques* XLII (July 1942): 26-29.

Lynn, Catherine. *Wallpaper in America From the Seventeenth Century to World War I*. New York: W.W. Norton & Company, 1980.

McKearin, George S. and Helen. *American Glass*. New York: Crown Publishers, 1941.

Montgomery, Florence M. *Printed Textiles: English and American Cottons and Linens, 1700-1850*. New York: Viking Press, 1970.

Ordonez, Margaret T. "Technology Reflected: Printed Textiles in Rhode Island Quilts." In *Down by the Old Mill Stream: Quilts in Rhode Island*. Edited by Linda Welters & Margaret T. Ordonez. Kent, OH: The Kent State University Press, 2000.

Powell, G. Julie. *The Fabric of Persuasion: Two Hundred Years of Political Quilts*. Chadds Ford, PA: Brandywine River Museum, 2000.

Stachiw, Myron O. "A Conservative Cluster: The Architecture of the Emerson Bixby House and its Barre Four Corners Neighbors Resists the Forces of Change." OSV Research Paper. http://osv.org/explore_learn/document_viewer.php?DocID=1039.

Stachiw, Myron O. "The Color of Change: The Bixby House and the Social and Economic Transformation of the Household 1807-1850." OSV Research Paper. http://osv.org/explore_learn/document_viewer.php?DocID=694.

Tatham, David. "Introduction." In *Prints and Printmakers of New York State, 1825-1840*. Edited by David Tatham. Syracuse, NY: Syracuse University Press, 1986.

Weaver, William Woys. *America Eats: Forms of Edible Folk Art*. New York: Harper & Row, 1989.

Weaver, William Woys. "The New Year's Cake Print: A Distinctively American Art Form." *The Clarion* (October, 1989): 58-63.

Primary Sources

Adams, John Quincy. *The Diary of John Quincy Adams 1794-1845: American Diplomacy, and Political, Social, and Intellectual Life, from Washington to Polk*. Edited by Allan Nevins. New York: Charles Scribner's and Sons, 1951.

Allen, L.P. *The Genealogy and History of the Shreve Family*. Greenfield, IL: Privately Printed, 1901. <http://archive.org/details/genealogyhistory00alle>.

Bartlett, Clarence and W.B. Van Lennep. *Hahnemannian Monthly* vol. 24, (Jan-Dec 1889). Google Books.

Cope, Thomas P. *Philadelphia Merchant: The Diary of Thomas P. Cope, 1800-1851*. Edited by Elizabeth Cope Harrison. South Bend, IN: Gateway Editions, 1987.

Deterly, Jacob. "Remarks" of Jacob Deterly: *Diary from 1819 to 1848: Life in Southern Ohio*. Edited by Madge Hubbard and Opal Saffell. Seattle, WA: Northwest Lineage Researcher, 1972.

"Federal-Abolition-Whig trap, to catch voters in." New Orleans, 1840. Library of Congress Rare Book and Special Collections Division, Broadside Collection, portfolio 25, no. 16 c-Rare Bk Coll.

Harland, Marion. *Marion Harland's Autobiography: The Story of a Long Life*. New York: Harper & Brothers Publishers, 1910.

Hone, Philip. *The Diary of Philip Hone, 1828-1851*. Vol. II. Edited by Bayard Tuckerman. New York: Dodd, Mead and Company, 1889.

Johnson, William. *William Johnson's Natchez: The Ante-bellum Diary of a Free Negro*. Edited by William Ransom Hogan and Edwin Adam Davis. Baton Rouge: Louisiana State University Press, 1951.

Log Cabin Letter Paper. 1840. National Museum of American History Division of Political History Becker 227739.1840.

Mickle, Isaac. *A Gentleman of Much Promise: The Diary of Isaac Mickle, 1837-1845*. Edited by Philip English Mackey. Philadelphia: University of Pennsylvania Press, 1977.

"Store." *Mitt Romney*. Accessed October 10, 2012. www.store.mittromney.com.

"Store." *Obama For America*. Accessed October 10, 2012. www.store.barackobama.com.

"To sweep the Augean Stable...." Ohio. 1828. Library of Congress, Printed Ephemera Collection, Portfolio 136, Folder 6.

Trollope, Frances. *Domestic Manners of the Americans*. Edited by John Lauritz Larson. New York: Brandywine Press, 1993.

Tuthill, John. "Ledger." Winterthur Library Downs Collection, doc. 1647.

Van Buren, Anson De Puy. "The Log Schoolhouse Era in Michigan." *Historical Collections* 14 (1908): 283-402. Google Books.

Whiting, Isaac N. *The Harrison and Log Cabin Song Book*. Columbus, OH: I.N. Whiting, 1840. <http://archive.org/details/harrisonlogcabin00whit>.

Williams, Edwin. *The New-York Annual Register*. New York: G. & C. Carvill & Co, 1837. Google Books.

Historic Newspapers

“A Little More Grape, Capt. Bragg.” *The Daily Picayune*. New Orleans, LA. December 12, 1848. America’s Historical Newspapers.

“Almanacs!” *The Sun*. Baltimore, MD. November 3, 1848. America’s Historical Newspapers.

Californian. January 19, 1848. California Digital Newspaper Collection.

“Chit-Chat Upon Philadelphia Fashions for August” *Godey’s Lady’s Book*. Philadelphia, PA. August 1848. Accessible Archives.

"The Clay Minstrel." *The Albany Evening Journal*. Albany, NY. February 6, 1844. America’s Historical Newspapers.

Columbian Register. New Haven, CT. November, 24, 1832. America’s Historical Newspapers.

“Coming Down to the People.” *Columbian Register*. New Haven, CT. October 24, 1840. America’s Historical Newspapers.

“Communicated.” *The Sun*. Baltimore, MD. December 1, 1840. America’s Historical Newspapers.

Daily Evening Transcript. Boston, MA. August 12, 1848. America’s Historical Newspapers.

Daily Ohio Statesman. Columbus, OH. December 21, 1848. America’s Historical Newspapers.

The Daily Picayune. New Orleans, LA. February 21, 1844. America’s Historical Newspapers.

“The Erection of the Log Cabin at Wareham.” *New-Bedford Mercury*. New Bedford, MA. May 22, 1840. America’s Historical Newspapers.

“Extract for the Handkerchief.” *The Daily Globe*. Washington, DC. December 23, 1848. America’s Historical Newspapers.

“For the Berks and Schuylkill Journal.” *The Berks and Schuylkill Journal*. Reading, PA. May 17, 1828. America’s Historical Newspapers.

“German Life of Harrison.” *The Ohio State Journal*. Columbus, OH. June 17, 1840. America’s Historical Newspapers.

Hampshire Gazette. Northampton, MA. July 15, 1840. America’s Historical Newspapers.

“Harrison Carriages.” *Hampshire Gazette*. Northampton, MA. July 15, 1840. America’s Historical Newspapers.

“The Harrison Executive Committee.” *The North American and Daily Advertiser*. Philadelphia, PA. October 17, 1840. America’s Historical Newspapers.

“Harrison Soap,” *Boston Courier*, Boston, MA, September 14, 1840, America’s Historical Newspapers.

“Imported Rustic Furniture.” *The North American and Daily Advertiser*. Philadelphia, PA. November 4, 1840. America’s Historical Newspapers.

“Jackson’s Prospects.” *Connecticut Herald*. New Haven, CT. September 30, 1828. America’s Historical Newspapers.

“Just Received.” *New-Hampshire Sentinel*. Keene, NH.. September 30, 1840. America’s Historical Newspapers.

“The Ladies are all Whigs- God Bless them!” *Hartford Daily Courant*. Hartford, CT. October 6, 1840. America’s Historical Newspapers.

“The Ladies Coming to the Rescue.” *Hartford Daily Courant*. Hartford, CT. September 8, 1840. America’s Historical Newspapers.

The Log Cabin. New York, NY. July 4, 1840. America’s Historical Newspapers.

“Log Cabin Hats.” *The North American and Daily Advertiser*. Philadelphia, PA. October 21, 1840. America’s Historical Newspapers.

“Log Cabin Pins.” *Haverhill Gazette*. Haverhill, MA. August 22, 1840. America’s Historical Newspapers.

“Log Cabin Reticules.” *National Gazette*. Philadelphia, PA. September 12, 1840. America’s Historical Newspapers.

Macon Georgia Telegraph. Macon, GA. July 21, 1840. America’s Historical Newspapers.

"The National Clay Minstrel." *The Daily Atlas*. Boston, MA. January 31, 1844. America’s Historical Newspapers.

New-Hampshire Gazette. Portsmouth, NH. March 10, 1828. America’s Historical Newspapers.

New-Hampshire Sentinel. Keene, NH. September 30, 1840. America’s Historical Newspapers.

New Hampshire Sentinel, Keene, NH, May 29, 1844, 3, America's Historical Newspapers.

"New Style of Fans for the Ladies." *Public Ledger*. Philadelphia, PA. July 28, 1840. America's Historical Newspapers.

New York Spectator. New York, NY. August 19, 1840. America's Historical Newspapers.

New York Spectator. New York, NY. September 12, 1840. America's Historical Newspapers.

The North American and Daily Advertiser. Philadelphia, PA. July 7, 1840. America's Historical Newspapers.

The North American and Daily Advertiser. Philadelphia, PA. August 20, 1840. America's Historical Newspapers.

The North American and Daily Advertiser. Philadelphia, PA. January 5, 1844. America's Historical Newspapers.

"Notes By A Man About Town." *Supplement to the Courant*. Hartford, CT. December 16, 1848. America's Historical Newspapers.

The Ohio Statesman. Columbus, OH. April 24, 1840. America's Historical Newspapers.

"O.K." *The Daily Picayune*. New Orleans, LA. October 6, 1840. America's Historical Newspapers.

"Origin of the Terms 'Hard Cider' and 'Log Cabin.'" *Easton Gazette*. Easton, MD. May 23, 1840. America's Historical Newspapers.

"Parish of Jefferson Rough and Ready Club." *The Daily Picayune*. New Orleans, LA. August 30, 1848. America's Historical Newspapers.

The Pittsfield Sun. Pittsfield, MA. June 18, 1840. America's Historical Newspapers.

Portland Daily Advertiser. Portland, ME. July 25, 1848. America's Historical Newspapers.

Public Ledger. Philadelphia, PA. October 9, 1840. America's Historical Newspapers.

"Pure Wines and Liquors." *The North American and Daily Advertiser*. Philadelphia, PA. March 10, 1840. America's Historical Newspapers.

“Rainbow Curtains.” *Salem Register*. Salem, MA. July 31, 1848. America’s Historical Newspapers.

“Removal.” *The Madisonian*. Washington, DC. May 30, 1840. America’s Historical Newspapers.

“Sentimental.” *Times*. Hartford, CT. August 1, 1840. America’s Historical Newspapers.

“Something New for the Ladies.” *The Sun*. Baltimore, MD. June 22, 1840. America’s Historical Newspapers.

The Southern Patriot. Charleston, SC. April 22, 1844. America’s Historical Newspapers.

The Sun. Baltimore, MD. September 17, 1840. America’s Historical Newspapers.

The Sun. Baltimore, MD. January 10, 1844. America’s Historical Newspapers.

“Taylor and Fillmore.” *The Daily Picayune*. New Orleans, LA. November 2, 1848. America’s Historical Newspapers.

Times. Hartford, CT. June 6, 1840. America’s Historical Newspapers.

“Tippecanoe Medals.” *The Log Cabin*. New York, NY. September 5, 1840. America’s Historical Newspapers.

“Tippecanoe Shaving-Soap or Log Cabin Emollient.” *The Log Cabin*. New York, NY. August 8, 1840. America’s Historical Newspapers.

“Tippecanoes, Attention!” *The Log Cabin*. New York, NY. June 6, 1840. America’s Historical Newspapers.

“To Whig Ladies.” *The Liberator*. Boston, MA. September 25, 1840. America’s Historical Newspapers.

“Whig Convention at Raleigh, N.C.” *Hartford Daily Courant*. Hartford, CT. October 14, 1840. America’s Historical Newspapers.

“The Whig Ladies.” *Hartford Daily Courant*. Hartford, CT. August 10, 1840. America’s Historical Newspapers.

Appendix A

CATALOG OF CAMPAIGN OBJECTS

The following appendix is a catalog of the nearly 100 objects discussed in this thesis. I found many more objects, but chose not to include them in this catalog to reduce repetition. For each object, I have included the maker, origin, date, and measurements in inches to the best of my ability. I have described the objects to highlight their construction, material, and form as well as their political slogans and images. Previous scholars have carefully cataloged the glass flasks and cup plates, and I have included catalog numbers from George and Helen McKearin's *American Glass* and Ruth Webb Lee and James H. Rose's *American Glass Cup Plates*.²²⁶ Both of these sources were published over half a century ago, but remain the best catalogs of their subjects.

²²⁶ George S. and Helen McKearin, *American Glass* (New York: Crown Publishers, 1941). Ruth Webb Lee and James H. Rose, *American Glass Cup Plates: The First Classified Check List and Historical Treatise on the Subject* (Northborough, MA: Ruth Webb Lee, 1948).

A1. Pin Box



Pin box

United States or France

Ca. 1828

Pasteboard, paper (laid), paper (wove), cotton velvet, cotton thread, glass, paint, ink
4.75 x 3.25 x 2.56"

Gift of Ralph E. Becker

Division of Political History, National Museum of American History, Smithsonian Institution

Becker 227739.1828. X2

Rectangular cardboard box with paper hinged lid. Box covered with striped rainbow paper on exterior and white paper on interior. Paper edging embossed with beaded and classical motifs and painted red and brown to resemble bronze. Cotton velvet pin cushion on top of lid with painted stencil decoration of American flags over a reserve with inscription "ADAMS AND LIBERTY." Stipple- and line-engraved portrait of John Quincy Adams under glass underneath the lid.

A2. Cake Print



Cake Print
Possibly William Farrow
New York, New York
Ca. 1828
Mahogany
5 x 10.125 x .75"
Abby Aldrich Rockefeller Folk Art Museum, The
Colonial Williamsburg Foundation, Museum Purchase
1959.709

Rectangular mahogany board with a depiction of a full-length figure of a man in partial profile, enclosed within a vertical lozenge with sprigs, dots, and the inscription "HOME INDUSTRY/ J Q ADAMS PEECE & LIBERTY" carved in relief. Smaller carving of a Native American figure on the reverse.

Red clay tile made from the mold at some point- NMAH
Becker 227739.1824.I2

J1. Dinner Plate



Dinner Plate
Davenport Factory
Staffordshire, England
Ca. 1828
Earthenware (pearlware)
9.5" diameter
Bequest of Henry Francis du Pont
Winterthur Museum 1962.1880

Press molded pearlware plate with a scalloped shell edge and shaped footrim. Underglaze blue enamel around the edge. Central black transfer printed image of "Major Genl. Andrew Jackson" in military uniform flanked by flags and banners with canons and drums below. Marked incuse on the bottom "Davenport." Tripodal stilt marks under the rim and peg marks on the rim.

J2. Dinner Plate



Dinner plate
Staffordshire, England
Ca. 1828
Earthenware (pearlware)
8.875" diameter
Bequest of Henry Francis du Pont
Winterthur Museum 1964.1881



Molded pearlware plate with six-lobed rim and shallow well. Decorated with purple luster vine with green berries around the edge. Central grey transfer-printed image of "General Jackson/ The Hero of New Orleans" in a dark coat with white ruffled shirt underneath.

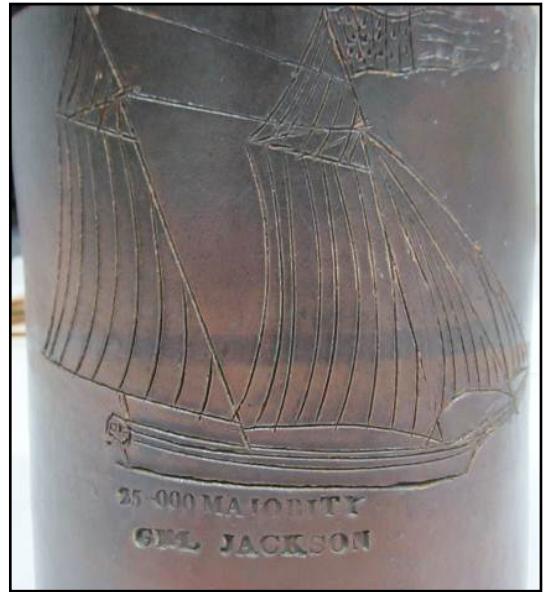
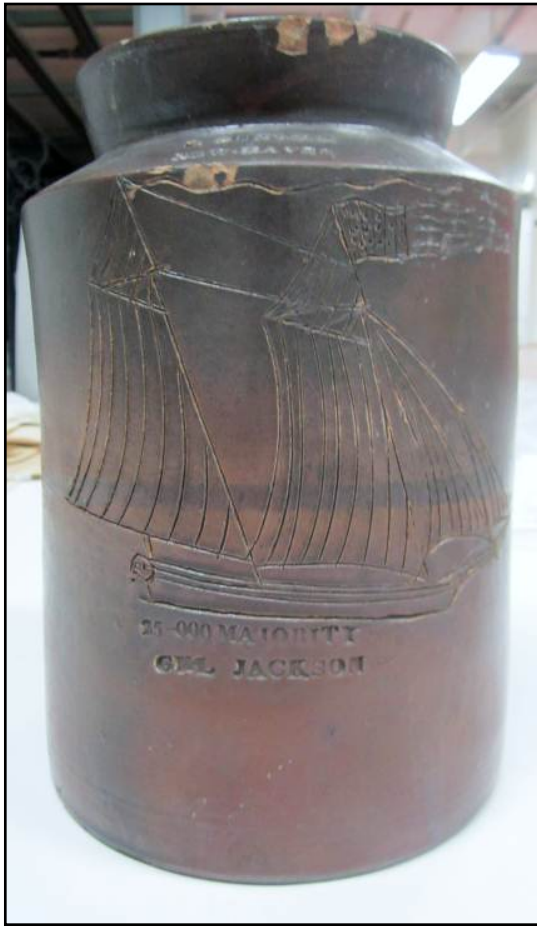
J3. Pitcher



Pitcher
Staffordshire, England
Ca. 1828
Earthenware (lusterware)
8.3 x 8.9 x 6.2"
Gift of Mr. B. Thatcher Feustman
Winterthur Museum 1966.0069

Earthenware jug with round foot and tapered cylindrical body. Slightly domed shoulders support cylindrical neck with beaded rim, curved triangular spout, and squared C-shape handle. The neck, spout, handle, and foot are all copper luster. A wide band of yellow surrounds the body with white oval reserves with a black enamel transfer-printed portrait of "General Jackson/ The Hero of New Orleans" on each side and design of fruit and flowers under the spout.

J4. Crock



Crock
John Duntze
New Haven, Connecticut
1824-1828
Stoneware
9.75 x 7"
Gift of Ralph E. Becker
Division of Political History, National Museum of American History, Smithsonian Institution
Becker 227739. 1824. 11

Red cylindrical crock with a sharp shoulder and flared neck. Incised decoration on side depicting a ship with two large sails flying an American flag. Stamped below ship: "25 -000 MAJORITY/ GNL JACKSON." Stamped on shoulder: "J. DUNTZE/ NEW . HAVEN."

J5. Flask



Flask
Coventry Glass Works
Coventry, Connecticut
Ca. 1828
Glass (nonlead)
5.75 x 7.875"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0403.004

Olive green blow-molded flask with a portrait of Andrew Jackson in 1812 military uniform in profile facing left with "JACKSON" arched over his head on one side. Portrait of George Washington in military uniform facing right under "WASHINGTON." Short spout with thickened edge. Pontil mark and horizontal mold line under base. McKearin pattern no. G-I-34.

J6. Flask



Flask
Keene Glass Works
Keene, New Hampshire
Ca. 1828
Glass (nonlead)
7 x 4.25"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0403.006

Dark olive green blow-molded glass flask with a bust portrait of Andrew Jackson in military uniform with a high collar, epaulettes, and lines across his chest in profile facing left with "JACKSON" arcing overhead on one side and a bust portrait of George Washington in military uniform with epaulettes, open jacket, and queue in profile facing left with "WASHINGTON" arcing overhead on the other side. Bottle has a short, cylindrical neck and a rib along the side mold seams. Pontil mark and horizontal mold line under base. McKearin pattern no. G-I-31.

J7. Flask



Flask
Probably John Robinson
Western Pennsylvania
Ca. 1828
Glass (nonlead)
7 x 2.6 x 4.4"
Museum purchase with funds
provided by Mrs. Harry W. Lunger
Winterthur Museum 1978.0020

Aquamarine glass flask in oval form with cylindrical neck. Three-quarter bust portrait of Andrew Jackson in uniform facing left with inscription "GENERAL JACKSON" arcing overhead on one side, American Eagle with union shield, laurel branch, arrows, and olive branch with nine six-pointed stars above on the other side. Pontil mark underneath.
McKearin pattern no. G-I-64.

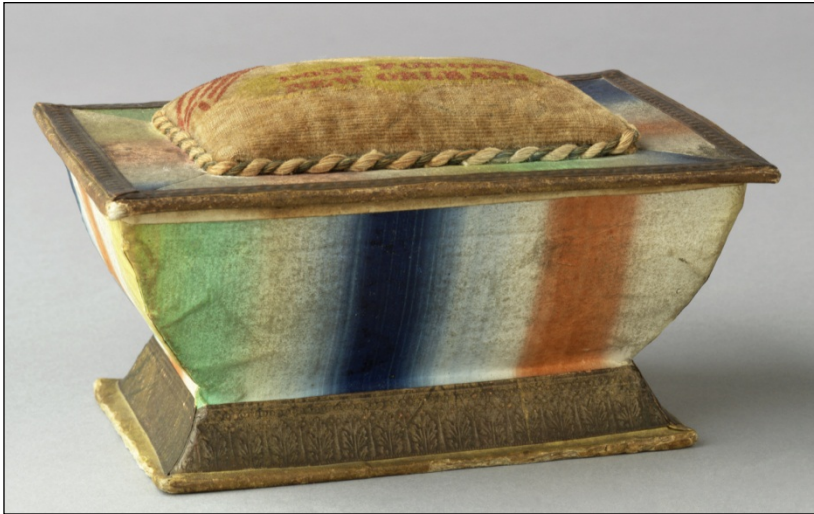
J8. Flask



Flask
Keene Glass Works
Keene, New Hampshire
Ca. 1828
Glass (nonlead)
7 x 4 ½ x 3"
Gift of Mr. Donald F. Carpenter
Winterthur Museum 1973.0225

Olive green nonlead glass flask with mold-blown horseshoe-shaped body with a short, cylindrical, slightly flared neck. Pontil mark under base. Left-facing profile portrait of Andrew Jackson in uniform beneath "JACKSON" on one side and right-facing profile portrait of George Washington in uniform beneath "WASHINGTON" on the other side.
McKearin pattern no. G-I-32.

J9. Pin Box



Pin Box

United States or France

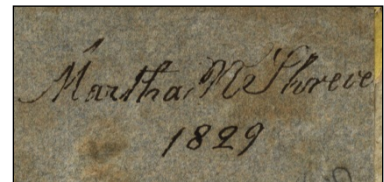
Ca. 1828

Pasteboard, paper (laid), paper (wove), cotton velvet, cotton thread, glass, paint, ink

2.625 x 5 x 3.5"

Bequest of Henry Francis du Pont

Winterthur Museum 1964.1123



Bombe-shaped pasteboard box with hinged lid and trapezoidal base. Box covered with white laid paper with blue, red, yellow, and green vertical stripes on exterior, pink laid paper on interior, and blue paper on bottom. Edges trimmed with embossed paper painted with layers of paint to resemble bronze. Cotton velvet pin cushion on top decorated with painted stenciled pattern of two American flags over a reserve with the slogan "DON'T FORGET/ NEW ORLEANS." Pin cushion surrounded by blue and white twisted cotton thread. Stipple- and line-engraved portrait of Andrew Jackson in military uniform with high collar and epaulettes under glass underneath the lid. Signed on bottom "Martha N. Shreve. 1829."

J10. Pin Box



Pin Box

United States or France

Ca. 1828

Pasteboard, paper (laid), paper (wove), cotton velvet, cotton thread, glass, paint, ink

2.5 x 5 x 3.5"

Susan H. Douglas Political Americana Collection, 2214.bb255

Division of Rare and Manuscript Collections, Cornell University Library

Rectangular Cardboard box covered in colored paper with a flared foot surrounded by bronze embossed paper in foliate design, straight sides, formerly hinged lid with flared edge surrounded by bronze embossed paper in shell design, gilt paper-covered edge, bronze embossed paper with beaded design around top edge of lid. Velvet-covered pincushion in center of lid painted with American flags over the inscription "VICTORY / TO JACKSON". Lid formerly hinged, secured with ribbons to prop it up with stipple-engraved portrait of Jackson in military uniform with epaulettes under glass inside the lid. Interior of box lined with pink paper. Underside of box covered in blue paper.

J11. Pin Box



Pin Box

United States or France

Ca. 1828

Pasteboard, paper (laid), paper (wove), cotton velvet, cotton thread, glass, paint, ink

2.5 x 5 x 3.5"

Gift of Ralph E. Baker

Division of Political History, National Museum of American History, Smithsonian Institution

Becker 227739.1828.X1

Bombe-shaped pasteboard box with paper-hinged lid. Box covered with rainbowed paper on exterior and pink paper on interior. Edges trimmed with embossed paper painted to resemble bronze. Cotton velvet pin cushion on top decorated with painted stenciled pattern of two American flags over a reserve with the slogan "JACKSON/ TRIUMPHANT." Stipple- and line-engraved portrait of Andrew Jackson under glass underneath the lid

J12. Pin Box



Pin Box

United States or France

Ca. 1828

Pasteboard, paper (laid), paper (wove), cotton velvet, cotton thread, glass, paint, ink
2.5 x 5 x 3.5"

Collection of the New-York Historical Society 1946.189

Rectangular box with flared base and rectangular lid attached with paper hinge. Edge of base and lid covered in bronze-colored embossed paper border, Box covered in vertically-striped rainbowed paper (blue, green, yellow, white, red, white). Velvet-covered pin cushion on top with cotton rope border, decorated with painted stamp (slightly off-center): "OLD HICKORY/FOREVER" in orange above a red rose surrounded by green leaves. Interior lined with pink paper. Lid supported with plain white tape ribbon. Inside lid features a stipple-engraved portrait of Andrew Jackson in military uniform under glass secured with something like masking tape. Two old pins still in top cushion. Written in ink on bottom: "2/3". Collector's sticker underneath: "Henry O. Havemeyer Mountain Side Farm Mahwah, NJ".

J13. Tobacco Box



Tobacco Box
United States or England
Ca. 1828
Papier-mâché, paper, ink, varnish
3.625 x 0.813"
Bequest of Mrs. Helen Shumway Mayer
Winterthur Museum 2003.0013.014ab

Circular papier-mâché box with a removable lid and concave sides. The entire box, interior and exterior is painted black. Line-engraved print of Andrew Jackson in a military coat with high collar and three star epaulets varnished on top of lid, the varnish giving it a yellow color. Rectangular scrap of paper pasted inside the lid, labeling "11. G. Jackson, President of the united States." Scratched in script above the label: "Tanner/ Windsor Common/ Berks".

J14. Tobacco Box



Tobacco Box
United States or England
Ca. 1829
Papier-mâché, paper, ink, watercolor, varnish
3.375 x 0.75"
Gift of Ralph E. Becker
Division of Political History, National Museum of American History, Smithsonian Institution Becker 227739.1829. X1

Black circular box with separate friction-fit lid. Applied stipple-engraved and hand-colored image of Andrew Jackson in a military uniform with the inscription "General Andrew Jackson/ Seventh President of the United States."

J15. Billfold



Billfold

United States, possibly Ohio or Georgia

1815-1828

Leather

3.5 x 6.75"

Gift of Ralph E. Becker

Division of Political History, National Museum of American History, Smithsonian Institution

Becker 227739.1828. X3

Brown leather billfold with wrap-around strap. Two opposing stamped images of General Andrew Jackson in uniform with surrounding inscription "New Orleans/ January 8th 1815" and an embossed floral border around exterior edges and strap on front. Tri-fold interior with opposing stamped images of a soldier between pillars with inscriptions "CONSTITUTION/ JUSTICE/ WISDOM/ MODERATION" within ribbons around the scene on one side fold. Lots of ink writing on the interior, some seem to be the owner's name and location, possibly "Jacob Dutton/ Ch.../ Cu... Station/ Ohio."

J16. Plate



Plate
Samuel Troxel
Montgomery County, PA
1828
Earthenware
11.25 " diameter x 1.875"
Collection of the New-York Historical Society 1937.708

Drape-molded redware plate with serrated rim. Interior covered with white slip with green staining and decorated with sgraffito (cutting through the white slip to the red base) to depict a spread eagle with shield perched on two stems of a potted tulip plant below inscription "LIBERTY FOR/ J.A. JACKSON." Additional old German inscription around the rim: "Unser magdi die Sav; Die wer [?] alle tag gern eine Frau; SAMUEL; TROXEL; POTTER. 1828, III." Incised script on the base: "Samuel Troxel/ Potter/ october the/ 6th A.D. 1828,-/ in the year of our Lord./ 12 ½ cent."

Note: Troxel made a similar plate 16 years later with the inscription "Liberty fr. Polk" at the Metropolitan Museum of Art (34.100.126)

H1. Bowl



Bowl

Possibly Massachusetts

1840

Horn, cotton thread

12.5" diameter

Susan H. Douglas Political Americana Collection, 2214.bb75

Division of Rare and Manuscript Collections, Cornell University Library

Bowl made of five shaped horn pieces sewn together and engraved. Central flat, rectangular base engraved with coat of arms: lion and unicorn flanking union shield with eagle above. Four surrounding sections shaped almost in s-curves with lower half circles engraved and outer border molded, pierced, and engraved with floral designs. Each section engraved: a military scene showing WHH on horseback leading American infantry, a log cabin with "HARD/ CIDER" barrel in front, a woman at a square piano, and a large floral motif. Some losses and cracks in the shell, probably resewn.

H2. Bowl



Bowl
Possibly Massachusetts
1840
Horn, cotton thread
11 x 10.25 x 1.875"
Old Sturbridge Village 21.22.1

Bowl or basket made of four shaped horn pieces with carved and pierced floral edges laced together around a rectangular base. Rectangular base decorated with engraved portrait of William Henry Harrison in old coat surrounded a wreath of corn, wheat, and roses.

H3. Soap



Soap
Boston, Massachusetts
1840
Soap
2.25 x 1.625 x 0.813"
Courtesy of the Massachusetts
Historical Society

Rectangular bar of waxy red soap with a molded bust portrait of William Henry Harrison in uniform over the inscription "HARRISON" on one side and a log cabin with an American flag on the other side. All molded images and letters in relief.

H4. Raccoon



Raccoon
Chester County, Pennsylvania
1840
Taxidermied Raccoon, wood
Chester County Historical Society 1984.1068

Taxidermied brown raccoon mounted on wooden board.

H5. Cane



Cane
New England, United States
1840
Wood, ivory
34.25 x 3.625"
Gift of Ralph E. Becker
Division of Political History, National Museum of
American History, Smithsonian Institution Becker
227739.1840. H2

"Thornwood" cane with many burrs and a winding branch forming a handle. Ivory handle in the shape of a barrel with "HARD CIDER" engraved on one end and "TIPPECANOE" on the other end. The cane is highly polished and painted black. The ivory head is attached with a wooden tenon and replaced square-headed iron nail. Missing brass tip.

Another cane in the collection has the inscriptions "WHH THE PEOPLES CHOICE" and "LOG CABIN" engraved on the handle.

H6. Brush



Brush

Possibly Boston, Massachusetts

1840

Mahogany, possibly maple, boar bristles, paint, paper, varnish

Gift of Ralph E. Becker

Division of Political History, National Museum of American History, Smithsonian Institution

Oval brush with long, ogee-curved wooden handle. Brush of alternating rings of white, brown, and tan bristles. Back of handle decorated with painted flowers and fruit on a yellow ground trimmed with bold black lines. Engraved print of Harrison in an old coat varnished on to the center back.

H7. Cake Print



Cake Print

John Conger

New York, New York

1840

Mahogany

10.5 x 11.125 x 0.938"

Museum Purchase

Winterthur Museum 1964.0132

Nearly square wooden board with a reverse, intaglio, carved design depicting William Henry Harrison in a decorative uniform with outstretched sword on a charging horse above a sheath of barley surrounded by a curled ribbon with the inscription "TIPPICANO FORT MEEIGS THAMES" and leaves. The entire design is within a circle with a scalloped edge and a chevron border.

H8. Miniature Log Cabin



Miniature Log Cabin

United States

Wood

1840

17" x 12"

Division of Political History, National
Museum of American History, Smithsonian
Institution

Miniature log cabin with seven rounded logs with flat ends intersecting to form the walls and flat boards for the roof with a vertical piece representing a chimney. Cabin includes a door with iron hinges and a wooden latch and an attached "HARD CIDER" barrel in front.

H9. Plate



Plate

John Tams

Longton, Staffordshire, England

1840

Earthenware (pearlware)

7.875" diameter

Bequest of Henry Francis du Pont

Winterthur Museum W 1964.1891

Press-molded pearlware plate with a scalloped shell edge and shaped footrim. Underglaze blue enamel around the edge. Central blue transfer printed image of William Henry Harrison in an embroidered military uniform surrounded by a roundel with stars and the inscription "Hero of the Thames 1813./ General W.H. Harrison." Below the roundel are a drum, cannon, and battle trophies. Blue printed mark under the center of the well James Tams & Co./ Importer/ Philadelphia" in an oval. tripodal marks under the rim and stilt marks on the rim. Made by John Tams, imported by James Tams & Co., sold to Mr. John Price Wetherill of Philadelphia.

H10. Teabowl and Saucer



Teabowl and Saucer
 William Adams & Sons
 Tunstall, Staffordshire, England
 1840
 Earthenware
 2.323 x 3.898", 1.142 x 6.142"
 Bequest of Henry Francis du Pont
 Winterthur Museum 1969.1738.001 a,b

Circular teabowl with ogee-curved flared sides, scalloped rim and turned and waisted foot. Decorated with pink transfer-printed designs all over: interior wall with four cartouches separated by floral sprays- two with urn and flowers, two of profile portrait of "MAJ. GENL. WM. H. HARRISON" in military uniform- on ground of trellis work. Exterior decorated with a log cabin scene: two soldiers and a dog approaching the cabin- repeated twice. Interior well features just the log cabin. Circular saucer with pink transfer-printed designs: six oval cartouches separated by floral sprays on a ground of trellis-work, alternating urns with flowers and portraits of "MAJ. GENL. WM. H. HARRISON." Central well with log cabin scene with two soldiers and a dog approaching the cabin. Mark under the saucer: transfer-printed in pink "Log Cabin" in script within a cartouche with an "A" at the bottom.

H11. Plate



Saucer
John Ridgway
Hanley, Staffordshire, England
1840
Earthenware (pearlware)
4" diameter
Susan H. Douglas Political Americana
Collection, 2214.bb74
Division of Rare and Manuscript Collections,
Cornell University Library

Small pearlware saucer with a deep, curved well. Central scene of a man in front of a log cabin by a river surrounded by a border of garlands and small and large stars. Transfer printed design in blue, blue-tinted glaze, shaped foot. Marked underneath "Columbian Star/ [Oct. 28th 1840] Jno Ridgway" in blue within a circle.

H12. Child's teapot and cover



Child's teapot and cover
John Ridgway
Hanley, Staffordshire, England
1840
Earthenware (pearlware)
4.5 x 5.875 x 3.75"
Collection of the New-York Historical
Society 1961.319ab

Miniature teapot with hexagonal, baluster-shaped body with everted hexagonal rim into which sits a hexagonal lid with a hexagonal finial. Squared handle and four-sided S-shaped spout. Body decorated with blue transfer-printed design of a log cabin on the sides and a border of large five-pointed stars amongst several small stars, at the front of the spout, down the handle, and around the rim of the body and edge of the lid, and over the finial. Star pattern surrounded by laurels and gadrooning on body and lid. Interior staining is evidence of use. Pierced inside spout.

H13. Plate



Plate
John Ridgway
Hanley, Staffordshire, England
1840
Earthenware (pearlware)
7.5" diameter
Old Sturbridge Village 51.16.806

Brown transfer-printed plate in the Columbian Star pattern. The center view is a log cabin in three-quarters view with a man plowing a field with a two horse team in the foreground. Border pattern of large stars against background of smaller stars. Mark on the back: "Columbian Star./ 444/ Oct. 28th 1840/ Jno. Ridgway." within a belt with stars transfer-printed on the back of the plate.

H14. Pitcher



Pitcher

Staffordshire, England

1840

Earthenware (lusterware)

9.25 x 6.5 x 5"

Gift of Ralph E. Becker

Division of Political History, National Museum of American History, Smithsonian Institution

Becker 227739.1840.15

White earthenware pitcher in septagonal baluster form with a wide spout and scrolled handle. Decorated with pink luster trim at top and bottom, in the middle, and on the handle and decorated with black transfer-printed images. To the left of the handle is a picture of Harrison flanked by flags labeled "Thames" and "Tippecanoe" above a banner "HARRISON & REFORM" and below the slogan "OUR COUNTRY'S HOPE." To the right of the handle is a picture of an English-style log cabin with a sign on the door "To Let in 1841" and surrounded by flowers, trees, a plow, sheaves of wheat, and a beehive. Under the spot is a design featuring a mace surrounded by stars and rays above an eagle holding a banner "UNION FOR THE SAKE OF UNION". Supposedly manufactured for Robt. H. Miller, Alexandria, D.C.

H15. Log Cabin Bottle with cork



Log Cabin Bottle with cork
Mount Vernon Glass Works
Vernon, New York
1840
Glass, cork
3.875 x 2.75 x 5.5"
Collection of the New-York Historical
Society 1953.373

Green glass bottle in the shape of a log cabin with a central door flanked by two windows with a barrel underneath the right window on each long side, short sides blank, but molded to resemble log construction. "TIPPECANOE" across one long side, "NORTH BEND" across the other. Framed roof with central cylindrical bottle neck with thick rim. Cloth-covered, seal-topped cork still in neck. Pontil mark underneath.
McKearin GVIII-1.

H16. Cup Plate



Cup Plate
United States
1840
Glass (lead)
3" diameter
Gift of Ladies' Hermitage Association
Winterthur Museum 1978.0125.129

Colorless pressed glass cup plate in circular form with flared scalloped rim. Design in relief on the back of a three-quarter view of a log cabin with an American flag flying from a pole at the peak of the roof.
Lee-Rose no. 590.

H17. Cup Plate



Cup Plate
Possibly Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1840
Glass (lead)
3.3" diameter
Gift of Ladies' Hermitage Association
Winterthur Museum 1978.0125.131

Colorless pressed glass cup plate in circular form with flared scalloped rim (66 even scallops). Decorated in relief on back with six floral sprigs around the rim and a log cabin with American flag, tree, and barrel in the center. Lee-Rose no. 594 or 595.

H18. Cup Plate



Cup Plate
Possibly Midwestern United States
1840
Glass (lead)
3.5" diameter
Gift of Ladies' Hermitage Association
Winterthur Museum 1978.0125.132

Colorless pressed glass circular cup plate with a 48-scallop rim. Decorated in relief on back with a serpentine vine with acorns and leaves around the rim and the inscriptions "TIPPECANOE" at top and "WM. H. HARRISON" at bottom. A Log cabin (with latchstring out) with inscription "FORT MEIGS" above in the center. Lee-Rose No. 596.

H19. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1840
Glass (lead)
3.4" diameter
Gift in memory of Cecile and Phillip Ferland
Winterthur Museum 2003.0041.009

Colorless pressed glass circular cup plate with a narrowly scalloped rim (67 scallops). Decorated in relief on bottom with blank swags around the rim and a profile bust of WHH in military uniform surrounded by the inscription "MAJ. GEN. W. H. HARRISON/ BORN FEB. 9 1778" and a circle of 27 stars. Notes: Lee-Rose No. 568.

H20. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1840
Glass (lead)
3.4" diameter
Gift in memory of Cecile and Phillip Ferland
Winterthur Museum 2003.0041.010

Colorless pressed glass circular cup plate with a narrowly scalloped rim (67 scallops). Decorated in relief on bottom with beaded swags around the rim with "President" and "1841" within banners at top and bottom. Profile bust of WHH in military uniform surrounded by the inscription "MAJ. GEN. W. H. HARRISON/ BORN FEB. 9 1778" and a circle of 27 stars. Lee-Rose No. 569.

H21. Coffeepot



Coffeepot

Broadhead & Atkin

Sheffield, England

1840

Britannia metal, wood

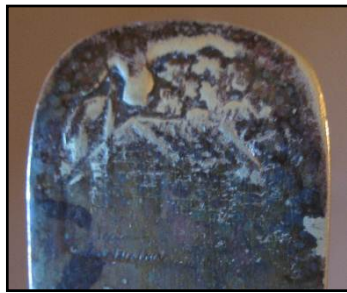
13 x 11"

Susan H. Douglas Political Americana Collection, 2214.bb80

Division of Rare and Manuscript Collections, Cornell University Library

Britannia coffeepot with octagonal base with rounded edges to round concave stem with central band supporting octagonal baluster body with stepped octagonal rim and stepped octagonal hinged lid with wooden, six-petal flower finial. C-scroll wooden handle with scroll thumb grip in pewter scrolled sockets at rim and belly. Four-part fluted spout with upper and lower scrolls. Applied molded boss of a log cabin scene with cider barrel in front, eagle perched on American flag pole, and man plowing fields in the background. Marked underneath: "I V R" surrounding a crown, "BROADHEAD & ATKIN/ North Street Works/ SHEFFIELD/ 7 half pints." Evidence of black paint on wooden handle and finial.

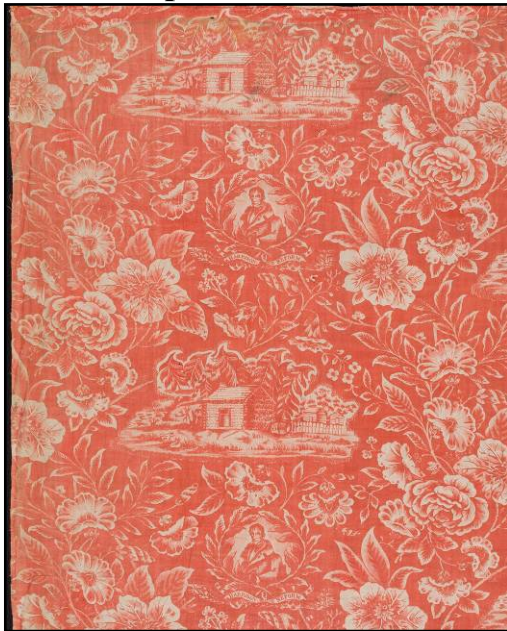
H22. Teaspoon



Teaspoon
United States or England
1830-1840
Silver plated brass
5.5" x 1.18"
Gift of Mr. and Mrs. Edgar Sittig
Winterthur Museum 1975.0079

Silver plated brass teaspoon with a narrow fiddle-shaped downturned handle with pointed shoulders and an oval bowl. Swage-stamped image of a log cabin, flag pole, and stars on the front end of the handle. Five pseudo-hallmarks stamped on the back within rectangles with clipped corners, one of a star with a dot in the center, one resembling a leopard head, others illegible.

H23. Bedspread



Bedspread
United States
1840
Printed cotton
78" x 80"
Winterthur Museum 1967.0147

Cotton bedspread with a relief design roller-printed in red on a white ground. Design of two vignettes on a ground of large and small flowers. One vignette of a three-quarters profile bust of smiling man wearing a shabby coat surrounded by vines with a ribbon below with inscription "HARRISON AND REFORM." Second vignette of a log cabin with a cider barrel inscribed "HARD/ CIDER."

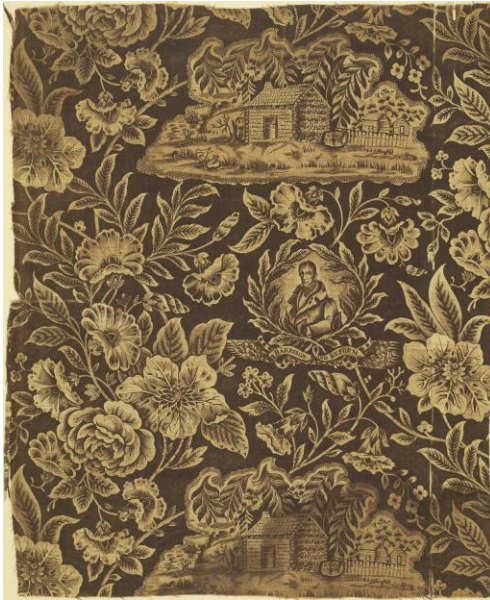
H24. Printed Textile



Printed Textile
United States, possibly Ohio
1840
Printed Cotton
26.5" x 42.5, repeat: 12.38"
Bequest of Henry Francis du Pont
Winterthur Museum 1969.3329

Printed textile with a relief design roller-printed in blue on a white ground. Design of two vignettes on a ground of large and small flowers. One vignette of a three-quarters profile bust portrait of William Henry Harrison wearing a shabby coat surrounded by vines with a ribbon below with inscription "HARRISON AND REFORM." Second vignette of a log cabin with a cider barrel inscribed "HARD/ CIDER."

H25. Printed Textile



Printed Textile
United States, possibly Ohio
1840
Printed Cotton
Susan H. Douglas Political Americana Collection,
2214.tx88
Division of Rare and Manuscript Collections, Cornell
University Library

Printed cotton textile with a relief design roller-printed in brown on a white ground. Design of two vignettes on a ground of large and small flowers. One vignette of a three-quarters profile bust portrait of William Henry Harrison wearing a shabby coat surrounded by vines with a ribbon below with inscription "HARRISON AND REFORM." Second vignette of a log cabin with a cider barrel inscribed "HARD/ CIDER."

H26. Printed Textile



Printed Textile
United States, possibly Ohio
1840
Printed Cotton
Susan H. Douglas Political Americana Collection,
2214.tx45
Division of Rare and Manuscript Collections, Cornell
University Library

Printed cotton textile with a relief design roller-printed in blue on a white ground. Design of two vignettes on a ground of large and small flowers. One vignette of a three-quarters profile bust portrait of William Henry Harrison wearing a shabby coat surrounded by vines with a ribbon below with inscription "HARRISON AND REFORM." Second vignette of a log cabin with a cider barrel inscribed "HARD/ CIDER."

H27. Handkerchief



Handkerchief

United States

1840

Cotton

25.8 x 26.2"

Winterthur Museum 1981.0283

Plain weave sepia-toned cotton handkerchief depicting William Henry Harrison in military uniform on horseback surrounded by six medallions depicting a log cabin at "NORTH BEND" surrounded by agricultural and military motifs, Harrison leading the cavalry charge at "THAMES," Harrison plowing a field in front of a log cabin as "The FARMER of North Bend," the Capitol surrounded by laurels, flags, clouds, and a banner for "WILLIAM HENRY HARRISON," American and Native American delegations negotiating a "TREATY," Harrison leading the infantry to fight at "TIPPECANOE." All within a foliate scroll border. Evidence of sewing and tacking around the edge.

H28. Handkerchief



Handkerchief

United States

1840

Silk

Susan H. Douglas Political Americana Collection,
2214.tx40

Division of Rare and Manuscript Collections, Cornell
University Library

Red silk handkerchief with central portrait of "WILLIAM HENRY HARRISON,/ Commander in Chief of the North Western Army During the War of 1812 & C." within a cream octagon with initials "I [&?] S" embroidered in red thread above. Wide cream border printed with scene of America calling on WHH as he plows his fields in front of his log cabin across the sides and an eagle perched over a union shield and canon with ship behind and American flag topped with liberty cap and the banner "HARRISON & REFORM" in each corner. Much damage to upper and lower edges and the corners.

H29. Handkerchief



Handkerchief

United States

1840

Silk

Susan H. Douglas Political Americana

Collection, 2214.tx89

Division of Rare and Manuscript

Collections, Cornell University Library

Silk block printed handkerchief with central square depicting Harrison at his plow welcoming two injured soldiers in front of his log cabin with "HARD CIDER" barrel in front and brick buildings in the background, in sepia tones. Inscription describes the scene: "General Harrison welcoming two of his old comrades in the glorious field of Tippecanoe to his Log Cabin at the North Bend/ This Log Cabin was the first building erected on the North Bend Clearings, with the barrel of cider outside, and the door always open to the traveller. The back ground is a representation of the Farm House, which the old General has been able of late years to construct by many hard knocks and industry." The central image is surrounded by a flower border. The entire kerchief is bordered with a repeating pattern of brown "HARD CIDER" barrels on a blue ground interspersed with the words "HARRISON/ AND/ REFORM" and a brown border with white words "*W. HARRISON. HERO. OF. TIPPECANOE *" repeating around the edge. Colors very faded, tearing around the edge.

H30. Handkerchief



Handkerchief

United States

1840

Silk

29 x 29.75"

Collection of the New-York Historical Society 1941.130

Silk block-printed handkerchief with a central log cabin and cider barrel surrounded by a descriptive inscription: "General Harrison welcoming two of his old comrades in the glorious field of Tippecanoe to his Log Cabin at the North Bend/ The log cabin was the first building erected on the North Bend clearings with the barrel of cider outside, and the door always open to the traveller. The background is a representation of the Farm House, which the old General has been able of late years to construct, by many hardknocks and industry." The cream-colored central square is on a red ground surrounded by border of "Hard Cider" barrels and the inscription "Harrison and Reform." A final surrounding brown border with the repeated inscription: "W.H.Harrison. Hero. of. Tippecanoe."

H31. Handkerchief



Handkerchief
United States
1840
Silk
Chester County Historical Society
2002.790

Silk handkerchief with a central portrait of "WILLIAM HENRY HARRISON" flanked by flags labeled "THAMES" and "TIPPECANOE" printed in sepia above an owner's stamp in black ink: "James B. Wood" within a cream rayed oval in a field of blue with red and white striped border.

H32. Handkerchief



Handkerchief
United States
1840
Cotton
Chester County Historical Society 2002.791

Cotton handkerchief printed in sepia tones with central circle depicting Harrison welcoming an injured soldier at his log cabin with the inscription: "Wm.H. Harrison/ The Ohio Farmer." Central circle surrounded by jagged line, stars, and square border.

H33. Bandbox



Bandbox

United States

1840

Cardboard, paper, ink

11.5 x 17 x 12.375"

Bequest of Henry Francis du Pont

Winterthur Museum 1964.2042 a,b

Oval cardboard box with a removable lid, constructed of several pieces of cardboard sewed together, covered in polychrome wallpaper and lined with paper. The wall paper on the sides and lid depicts the same scene three and a half times: a man (William Henry Harrison) welcoming an amputee soldier into his log cabin. There is smoke coming from the chimney, the latch is out on the door, an American flag flies from the roof, and a cider barrel sits next to the door. The house is in a pastoral setting, surrounded by flowering trees and bushes, with a squirrel and some chickens in front of the house and a dog following the soldier. The sun is setting over a river, on which floats a side-wheel riverboat named "Ohio". The paper is colored with blue, green, tan, yellow, brown, and white. A strip of white and tan floral paper covers the original blue paper around the rim of the lid. A strip of blue and pink paper surrounds the bottom. Inside of the lid faintly inscribed "Mrs. Sheppard/ Mrs. Jefferson".

H34. Log Cabin Letter Paper



Log Cabin Letter Paper
United States
1840

Paper (wove), ink
The Winterthur Library: Joseph Downs
Collection of Manuscripts and Printed
Ephemera, Doc. 639, p. 45

White sheet of wove paper with engraved portrait of William Henry Harrison in old coat and a log cabin scene showing WHH greeting two soldiers at his cabin with the door open, plow in the field, and "HARD/CIDER" barrel in front at the top of the page. Saved in a scrapbook kept by Sarah Elizabeth Warren when she was young and before she married in 1847.

C1. Clay Pipe



Clay Pipe
United States
Ca. 1844
White clay, wood, cork
2.5 x 8 x 1"
Susan H. Douglas Political Americana
Collection, 2214.bb88
Division of Rare and Manuscript
Collections, Cornell University Library

Molded clay pipe bowl with vertical hexagonal bowl with scroll designs on back four sides and Henry Clay's face in relief protruding from the front beneath inscription "HENRY CLAY." Curved hexagonal socket with cross hatching on two panels, flowers on right side panel, acanthus leaf underneath, and "WARRANTED TO COLOR" on left panel with swollen rounded edge. Cork section at bottom of stem inserted into socket, woody stem veneered with knots, perhaps to resemble a hickory stick, bone mouth piece. Bowl molded in two parts, then Clay's face applied over front seam. Blackened bowl-- evidence of use.

C2. Clay Pipe



Clay Pipe
United States
Ca. 1844
Clay, wood, copper alloy
9.25 x 2.5 x 1.125"
Gift of Ralph E. Becker
Division of Political History, National Museum
of American History, Smithsonian Institution
Becker 227739.1844.X1

Hexagonal clay pipe bowl with 3/4 bust of Henry Clay on front below legend "HENRY CLAY" and inscription "Warranted to Color" on side of socket. Fitted with wooden stem and brass mouth piece.

C3. Cigar Case



Cigar Case
United States
1844
Wood, paper, pasteboard, varnish, leather, canvas
5.5 x 2.625 x 0.875"
Susan H. Douglas Political Americana Collection, 2214.bb89
Division of Rare and Manuscript Collections, Cornell University Library

Rectangular case with rounded ends made of two thin wood boards connected with folded leather around two straight sides and the rounded top end. Front printed and painted: red background with dark spermaceti pattern around a central bust portrait of Henry Clay below an eagle and surrounded by banners. Top banner announcing "HENRY CLAY./ candidad for 1844". Bottom inscription: "The AMERICAN STATESMAN/ Come every whig, your influence bring/ On this eventful day,/ And make the Western vallies ring/ With shouts for Henry Clay." The front is glazed and has some crazing, the image is printed slightly off to the right. The back is painted black with copper bubbles and lacquered. The two boards lined with paper, connected with black leather. Interior sleeve of two pieces of pasteboard covered with black paper embossed to replicate leather, connected with folded canvas covered with black paper. The cloth has come unconnected at the rounded bottom. Missing pull ring. Dry rolled cigar still in the case.

C4. Cigar Case



Cigar Case

United States

1844

Wood, paper, pasteboard, varnish, leather, canvas

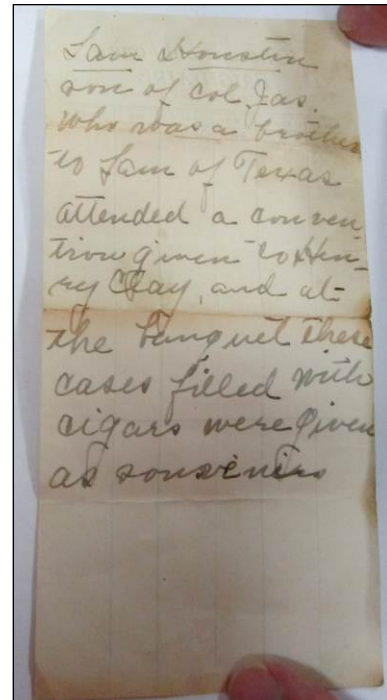
5.5 x 2.625 x 0.875"

Bequest of Henry Francis du Pont

Winterthur Museum 1965.2092 a,b

Rectangular case with rounded ends made of two thin wood boards connected with folded leather around two straight sides and the rounded top end. Front printed and painted: red background with dark spermaceti pattern with central bust portrait of Henry Clay below an eagle and surrounded by banners. Top banner announcing "HENRY CLAY./ candidad for 1844". Bottom inscription: "The AMERICAN STATESMAN/ Come every whig, your influence bring/ On this eventful day,/ And make the Western vallies ring/ With shouts for Henry Clay." The front is glazed and has some crazing. The back is painted black with copper bubbles and lacquered. the two boards lined with paper, connected with black leather. Interior sleeve of two pieces of cardboard covered with black paper embossed to replicate leather, connected with folded canvas covered with black paper. A pull ring attached to round end of the sleeve by a ribbon under the applied embossed paper. Embossed paper curling away on the front and back of the sleeve and black paper coming off of canvas sides.

C5. Cigar Case



Cigar Case

United States

1844

Wood, paper, pasteboard, varnish, leather, canvas

5.5 x 2.625 x 0.875"

Gift of Ralph E. Becker

Division of Political History, National Museum of American History, Smithsonian Institution

Same as the other cigar cases: hard outer case with accordion-folded leather sides, interior embossed paper sleeve with ring pull (missing). Painted red on top with printed image of Henry Clay above an electioneering poem. Bubbles on back.

Folded note in interior sleeve: "Sam Houston son of Col Jas. who was a brother to Sam of Texas attended a convention given to Henry Clay, and at the banquet these cases filled with cigars were given as souvenirs." Written on the back of a Frigidaire receipt.

C6. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1844
Glass (lead)
3.5" diameter
Susan H. Douglas Political Americana Collection,
2214.bb10
Division of Rare and Manuscript Collections,
Cornell University Library

Pressed clear glass cup plate with a central silhouette of a man (Clay) with "HENRY/ CLAY" surrounding on the left and right and a star underneath within a beaded circle surrounded by scrolls under the well. Rim surrounded by geometric, scrolling, and cornucopia designs. Even scalloped edge. All design in relief underneath.
Lee-Rose No. 565-B.

C7. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1844
Glass (lead)
3.56" diameter
Gift of Mrs. Alfred C. Harrison
Winterthur Museum 1969.0323.001

Blue pressed glass circular cup plate with even scalloped edge. Decorated in relief on the back with a central silhouette of a man (Clay) with "HENRY/ CLAY" surrounding on the left and right and a star underneath within a beaded circle surrounded by scrolls under the well. Rim surrounded by geometric, scrolling, and cornucopia designs.
Lee-Rose No. 565-A.

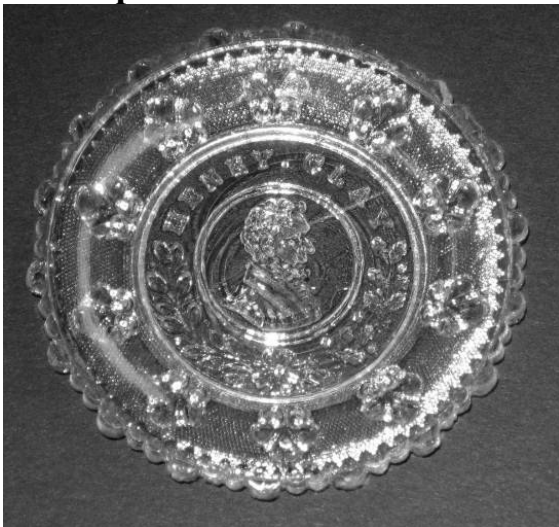
C8. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1844
Glass (lead)
3.6" diameter
Gift of the Ladies' Hermitage Association
Winterthur Museum 1978.0125.127

Clear pressed glass circular cup plate with uneven scalloped edge. Decorated in relief on the back with a central silhouette of a man (Clay) with "HENRY/ CLAY" surrounding on the left and right and a star underneath within a beaded circle surrounded by scrolls under the well. Rim surrounded by geometric, scrolling, and cornucopia designs.
Lee-Rose No. 564.

C9. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1844
Glass (lead)
3.425" diameter
Gift in memory of Cecile and Phillip Ferland
Winterthur Museum 2003.0041.001

Description: Clear pressed glass circular cup plate with uneven scalloped edge. Decorated in relief on the back with a central silhouette of a man (Clay) within a circle with "HENRY CLAY" arcing above and a pair of tied branches below. Rim surrounded by trefoils on a stippled ground.
Lee-Rose No. 562.

C10. Cup Plate



Cup Plate
Probably Boston and Sandwich Glass Company
Probably Sandwich, Massachusetts
1844
Glass (lead)
3.583" diameter
Gift in memory of Cecile and Phillip Ferland
Winterthur Museum 2003.0041.013

Clear pressed glass circular cup plate with uneven scalloped edge. Decorated in relief on the back with a central silhouette of a man (Clay) a star underneath within a beaded circle surrounded by scrolls under the well. Rim surrounded by geometric, scrolling, and cornucopia designs. Lee-Rose No. 563, known as the "No-name Clay" cup plate.

C11. Flask



Flask
Bridgeton Glass Works
Bridgeton, NJ
1844
Glass (nonlead)
8 x 3.2 x 5.6"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0401.001

Aquamarine glass flask blown in a two-part mold with a horseshoe-shaped body with a cylindrical neck and plain rim. Decorated in relief with a classical bust of George Washington in a toga under the inscription "BRIDGETOWN NEW JERSEY" on one side and a right-facing classical bust of Henry Clay under the same inscription on the other side. Pontil mark underneath McKearin G-I-25.

C12. Handkerchief



Handkerchief

1844

Cotton

23.25 x 27"

Collection of the New-York Historical Society 1952.282

Cotton kerchief printed in blue with central portrait of Clay surrounded by wheat over the banner "HARRY OF THE WEST" with "TARIFF" to the left, "UNION" to the right, "CLAY" above, and "FRELINGHUYSEN" below with four scenes in the corners: an eagle holding the banner "UNION AND OUR COUNTRY," a raccoon with a stick hitting a ball that says "ROLLING IN TO CLEAR THE WAY," a blacksmith in front of a factory "TARIFF/ HOME LEAGUE," and two men in front of a ship and field with the American flag between and proclaiming the banner "AGRICULTURE AND COMMERCE" all surrounded by border of oak leaves and acorns.

C13. Campaign Flag



Campaign Flag

United States

1844

Cotton

26.5 x 26"

Collection of the New-York Historical Society 1947.69

Cotton block-printed flag resembling the national flag with thirteen red and white stripes and a blue canton. Lithographed portrait of Henry Clay in the canton with the inscription "A NATIONAL CURRENCY, REVENUE, AND PROTECTION./ HENRY CLAY" encircled by 25 white stars. Four white circles in the corners of the canton with inscription "ENCOURAGEMENT/ TO AGRICULTURE/ MANUFACTURES/ AND COMMERCE."

C14. Berlin Work and Frame



Berlin Work and Frame
Agnes D. Jackson
Rockaway, New Jersey
1844
Cotton, gilt wood
Gift of Ruth Gardiner Rathbun Pitman
Winterthur Museum 2001.0014ab

Berlin work needlepoint portrait of Henry Clay done on a printed canvas. Image after John Neagle's campaign portrait of Henry Clay at Ashland surrounded by the American flag, a globe, and anvil, and a plow with a ship in the distance representing American industry, agriculture, commerce, and trade. Berlin work completed by Agnes D. Jackson (1830-1897) of Rockaway, Morris Co., New Jersey and Providence, Rhode Island; daughter of John and Agnes D. Jackson, wife of Aldrich Gardiner. In its original gilt wood frame.

T1. Flask



Flask
Dyottville Glass Works
Philadelphia, PA
Ca. 1848
Glass (nonlead)
8.11 x 5.5 x 3.15"
Gift of Mr. Charles van Ravenswaay
Winterthur Museum 1968.0206

Aquamarine-tinted glass flask in oval form with a short cylindrical neck and thick rim made in a two-part mold. Oval panel on front features a profile bust of Zachary Taylor facing left in uniform beneath inscription "GEN. TAYLOR NEVR SURRENDERS" in relief. Oval panel on back features a left-facing profile classical bust of George Washington in a toga and queue beneath inscription "THE FATHER OF HIS COUNTRY." Pontil mark underneath and mold lines visible on sides.

McKearin GI-39.

T2. Flask



Flask
Baltimore Glass Works
Baltimore, MD
Ca. 1848
Glass (nonlead)
7.3 x 2.6 x 4.4"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0400.003

Aquamarine glass flask with horseshoe-shaped body, tall, cylindrical neck, and plain rim that was made in a two-part mold (pontil mark and mold lines visible). Oval panel on one side with a left-facing portrait of George Washington in military uniform beneath arced inscription "WASHINGTON". Oval panel on the other side features a left-facing profile portrait of Zachary Taylor in uniform beneath the inscription "BALTIMORE. GLASS WORKS" arcing overhead.

McKearin no. GI-17.

T3. Flask



Flask
Bridgeton Glass Works
Bridgeton, NJ
Ca. 1848
Glass (nonlead)
6.89 x 2.717 x 4.5"
Gift of Mrs. Harry W. Lunger
Winterthur Museum
1973.0401.002

Aquamarine glass flask in horseshoe form with cylindrical neck and slightly flared rim. Decorated in relief with a left-facing profile bust of George Washington in uniform below inscription "WASHINGTON" on one side and a left-facing profile bust of Zachary Taylor in military uniform below inscription "BRIDGETON* NEW. JERSEY" on the other side. Made in two part mold, pontil mark and mold lines visible.
McKearin No. GI-24.

T4. Flask



Flask
Dyottville Glass Works
Philadelphia, PA
Ca. 1848
Glass (nonlead)
7 x 2 x 4.8"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0402.002

Clear green glass flask in oval form with short cylindrical neck applied flat rim. Decorated in relief with a left-facing profile classical bust of George Washington below inscription "THE FATHER OF HIS COUNTRY" on one side and a left-facing profile bust of Zachary Taylor in military uniform below inscription "GEN. TAYLOR NEVER SURRENDERS" with another inscription above: "DYOTTVILLE GLASS WORKS PHILAD/A" on the other side. Made in two part mold, mold lines visible.
McKearin No. GI-38.

T5. Flask



Flask
Dyottville Glass Works
Philadelphia, PA
Ca. 1848
Glass (nonlead)
6.73 x 4.65 x 2.45"
Gift of Mrs. Harry W. Lunger
Winterthur Museum
1973.0402.003

Pale aquamarine flask in oval form with cylindrical neck. Decorated in relief with a left-facing profile classical bust of George Washington above inscription "WASHINGTON" on one side and a left-facing profile bust of Zachary Taylor in military uniform above inscription "G. Z. TAYLOR" on the other side. Made in two part mold, pontil mark mold lines visible. McKearin No. GI-50.

T6. Flask



Flask
Dyottville Glass Works
Philadelphia, PA
Ca. 1848
Glass (nonlead)
7 x 2.6 x 4.8"
Gift of Mrs. Harry W. Lunger
Winterthur Museum
1973.0402.004

Pale olive green flask in oval form with slightly flaring cylindrical neck. Decorated in relief with a left-facing profile classical bust of George Washington on one side and a left-facing profile bust of Zachary Taylor in military uniform on the other side. Made in two part mold, pontil mark mold lines visible. McKearin No. GI-55.

T7. Flask



Flask
Dyottville Glass Works
Philadelphia, PA
Ca. 1848
Glass (nonlead)
8.5 x 3.2 x 5.7"
Gift of Mrs. Harry W. Lunger
Winterthur Museum
1973.0402.006

Green glass flask in oval form with cylindrical neck applied round rim and small string rim. Decorated in relief with a left-facing profile classical bust of George Washington below inscription "THE FATHER OF HIS COUNTRY" on one side and a left-facing profile bust of Zachary Taylor in military uniform below inscription "A LITTLE MORE GRAPE CAPTAIN BRAGG" on the other side. Made in two part mold, pontil mark and mold lines visible. McKearin No. GI-42.

T8. Flask



Flask
Dyottville Glass Works
Philadelphia, PA
Ca. 1848
Glass (nonlead)
8 x 3 x 5.75"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0402.009

Yellow-green glass flask in oval form with short cylindrical neck. Decorated in relief with a left-facing profile classical bust of George Washington below inscription "THE FATHER OF HIS COUNTRY" on one side and a left-facing profile bust of Zachary Taylor in military uniform below inscription "I HAVE ENDEAVOR.D TO DO MY DUTY" on the other side. Made in two part mold, pontil mark and mold lines visible. McKearin No. GI-43.

T9. Flask



Flask
Baltimore Glass Works
Baltimore, MD
Ca. 1848
Glass (nonlead)
7.3 x 2.6 x 4.4"
Gift of Mrs. Harry W. Lunger
Winterthur Museum 1973.0408.001

Clear glass flask in horseshoe form with cylindrical neck. Decorated in relief with a left-facing profile bust of Zachary Taylor in military uniform below inscription "GEN.L TAYLOR" on one side and Baltimore's Washington Monument with inscriptions "FELLS POINT" above and "BALTo" below on the other side. Made in two part mold, pontil mark and mold lines visible. McKearin No. GI-73.

T10. Flask



Flask
Baltimore Glass Works
Baltimore, MD
Ca. 1848
Glass (nonlead)
7.3 x 2.6 x 4.4"
Gift of Mrs. Harry W. Lunger
Winterthur Museum
1973.0408.004

Pale aqua flask in horseshoe form with cylindrical neck. Decorated in relief with a left-facing profile bust of Zachary Taylor in military uniform with inscriptions "ZACHARY TAYLOR" above and "ROUGH & READY" below on one side and a corn stalk below inscription "CORN FOR THE WORLD" on the other side. Made in two part mold, pontil mark and mold lines visible. McKearin No. GI-75.

T11. Paperweight



Paperweight
Possibly America or Clichy, France
Ca. 1848
Glass, sulphide
1.75 x 2.5"
Collection of the New-York Historical
Society 1965.267

Round solid glass weight with a molded sulfide bust of Zachary Taylor in military uniform with "Taylor" written in ink at the base of the bust on a blue ground inserted into a clear gather of glass. Slightly concave bottom with ground-off base.

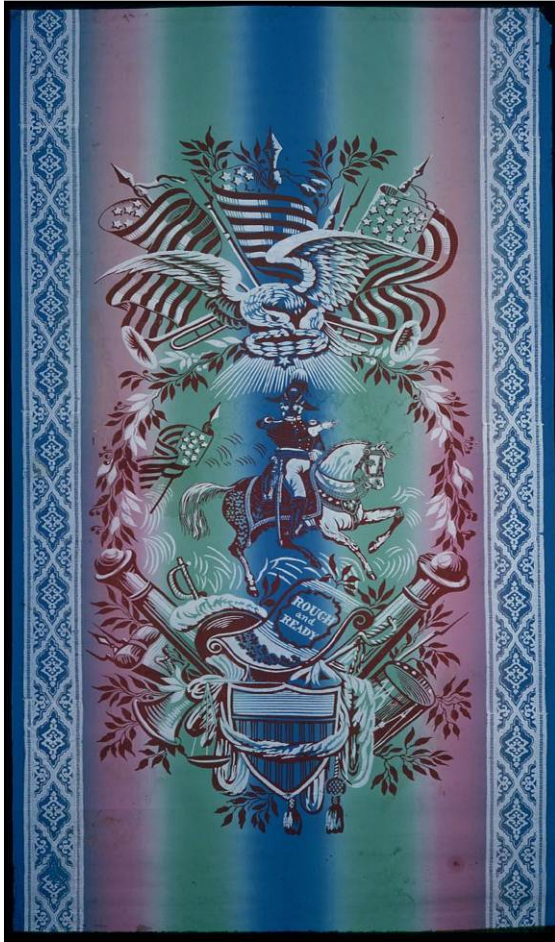
T12. Paperweight



Paperweight
Possibly America or Clichy, France
Ca. 1848
Glass, sulphide
3.27 x 2.17"
Gift of Mrs. Alan Renshaw
Winterthur Museum 1982.0109

Round solid colorless glass weight
with an inserted molded sulfide
bust of Zachary Taylor in military
uniform.

T13. Window Shade or “Curtain Paper”



Window Shade or “Curtain Paper”
Spencer & Co. Paper Hanging Manufactory
Hartford, CT
1848
Paper, ink
61 x 29 ¾”
Old Sturbridge Village 20.3.8

Polychrome paper window shade with a block-printed image of Zachary Taylor on horseback within a wreath with American flags and eagle above and trophies of war below with an inscription "Rough and Ready" on a scroll among the trophies of war. Image block printed in white and magenta with white block printed diamond border, all on rainbow (blue, white, red, and green) striped paper.

T14. Window Shades or “Curtain Papers”



Window Shades or “Curtain Papers”
Possibly Spencer & Co. Paper Hanging Manufactory
Possibly Hartford, CT
1848
Paper, ink
55 x 31”
Old Sturbridge Village 22.15.10

Pair of paper window shades with a block printed image of a gothic window with a small lower circular reserve with a portrait of Zachary Taylor in a coat seated with inscription “Z. TAYLOR/ PRESIDENT. US” in a reserve below. All block printed on blue and green striped paper. In poor condition with some holes, tears, and staining.

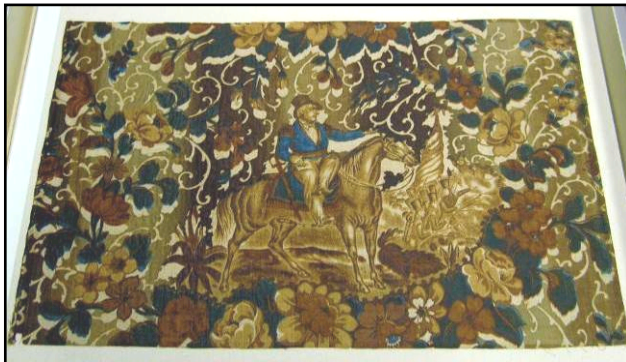
T15. Printed Textile



Printed Textile
United States
Ca. 1848
Cotton
Selvage: 25.25"
Susan H. Douglas Political Americana
Collection, 2214.tx3
Division of Rare and Manuscript Collections,
Cornell University Library

Printed cotton with central lithographed scene of General Taylor in a blue military coat and beaver hat on his horse leading American troops. Lithographed scene surrounded by a block-printed pattern of flowers and stars on a ground of brown, green, yellow, and tan rainbowed stripes. Piece of yardage, selvage wide, with hemming at top and evidence of stitching across the piece, just above Taylor. Maybe missing final color printing over the lithographed scene.

T16. Printed Textile



Printed Textile
United States
Ca. 1848
Cotton
Susan H. Douglas Political Americana
Collection, 2214.tx4
Division of Rare and Manuscript Collections,
Cornell University Library

Printed cotton with central lithographed scene of General Taylor in a blue military coat and beaver hat on his horse leading American troops. Lithographed scene surrounded by a block-printed pattern of flowers and scrolls on a ground of brown, green, yellow, and tan rainbowed stripes. The various color printings are off their mark, not filling in the reserves from the first printing. The lithographed scene has an extra layer of toned color than the previous piece.

T17. Printed Textile



Printed Textile
United States
Ca. 1848
Cotton
Design Repeat: 27.5"
Winterthur Museum 1969.3332.001



Printed cotton with central lithographed scene of General Taylor in a blue military coat and beaver hat on his horse leading American troops. Lithographed scene surrounded by a block-printed pattern of flowers and stars on a ground of brown, green, yellow, and tan rainbowed stripes. This rough-cut piece of fabric shows the image repeated three times.

T18. Curtain panel



Curtain panel
United States
Ca. 1848
Cotton
23.5 x 85.5"
Winterthur Museum 1969.3839.001



Polychrome printed fabric depicting General Zachary Taylor on a white horse leading American troops into Mexican artillery at the Battle of Resaca de la Palma with a blue sky surrounded by palms.

T19. Handkerchief



Handkerchief
United States
Ca. 1848
Cotton
21.75 x 26.75"
Collection of the New-York
Historical Society 1941.123

Lithographed cotton handkerchief in sepia tones with central portrait of Taylor in profile in military uniform over "Z. Taylor" in script. Central image surrounded by four vignettes of Taylor leading troops interspersed with military paraphernalia (clockwise from top right): "Sept 24th 1846 Storming of the Heights at Monterey"; military tent with Am flag; "Feb. 22nd 1847 Battle of Buena Vista"; canon; "May 8th 1846 Battle of Palo Alto"; cannon balls; "May 9th 1846" Battle of Resaca de la Palma. Capture of Gen.l La Vega."; drum. Entire handkerchief surrounded with a border of leaves.

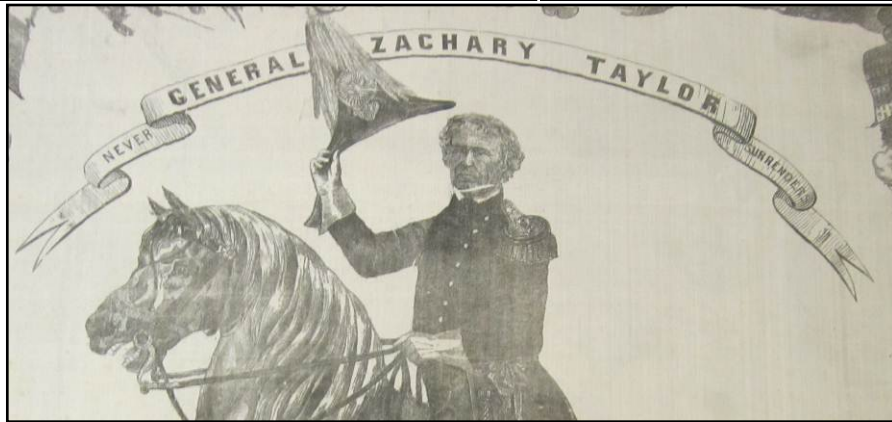
T20. Handkerchief



Handkerchief
United States
Ca. 1848
Cotton
24.75 x 31"
Collection of the New-York
Historical Society 1941.103

Cotton copper-engraved kerchief depicting a small American soldier planting the American flag over portrait of "GEN. Z. TAYLOR/ (ROUGH and READY)/ PALO ALTO" with corner portraits of "GEN. WOOL," "Lif. Col. C.A. MAY," "Gen. PATTERSON," and "GEN. SCOTT, LUNDY'S, LANE" with red paisley border. Tack holes around edge.

T21. Handkerchief



Handkerchief
 Bauer & Co. Lithographers
 Louisville, KY
 Ca. 1848
 Silk
 27.75 x 29.75"
 Collection of the New-York Historical Society 1941.012

Lithographed kerchief featuring Taylor on horseback tipping his military hat beneath banner "NEVER GENERAL ZACHARY TAYLOR SURRENDER" with possibly Mexican background. At bottom inscription "Entirely of American Manufacture and warranted fast Colours." all printed in black. With border of Mexican-American War battle scenes. Script inscription at bottom: "Bauer & Co. Lith. Louisville, Ky" "From a Daguerreotype taken by J. M. Hewitt." Embroidered border.

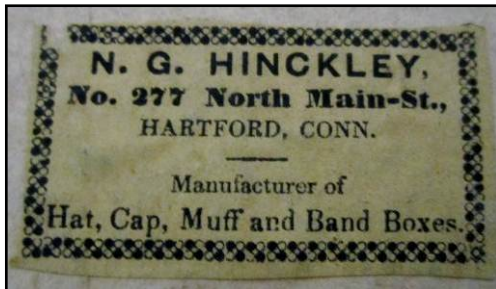
T22. Handkerchief



Handkerchief
United States
Ca. 1848
Cotton
26.38 x 29.75"
Collection of the New-York Historical
Society 1941.129

Plain weave cotton handkerchief printed in blue, brown, and tan. Central oblong octagonal medallion showing General Taylor in military uniform with tall hat and riding boots holding his sword at his side in front of a rock with battle plans or a map spread on it. Soldiers and a ruined building fill the background. Medallion labeled "GENL. Z. TAYLOR. / ROUGH & READY". Four rectangular scenes at diagonal in the corners. At top right is a battle scene with Taylor on horseback leading foot soldiers running into firing canon, labeled "BATTLE OF BUENA VISTA" with statistics "Amn Army 4,500/ Mexn Army 20,000/ Feby 23d 1847" Amns 264 Killed 450 Wounded & 76 missing," "Mexn loss est: in Kill: / 2 wounded- 4000." At Bottom right is a battle scene of "GENL. TAYLOR. BATTLE OF PALO ALTO./ May 8th, 1846." at bottom left is Taylor fighting a Mexican general "GENL. TAYLOR Battle of RESACA DE LA PALMA." At top left is the scene of the "STORMING OF THE HEIGHTS OF MONTEREY/ by the American Army September 21st 1846." The entire piece is surrounded by blue floral designs and a brown vermicelli border.

T23. Bandbox



Bandbox
N.G. Hinckley
Hartford, CT
Ca. 1848
Pasteboard, paper, paint
10 x 15.5 x 11.75"
Collection of the New-York Historical
Society 1937.1625ab

Oval cardboard box with a removable lid, constructed of several pieces of cardboard sewed together. The exterior of the box is covered in paper with a military scene on a blue background: Gen. Taylor in military uniform with a top hat sits with his leg over the pommel of his saddle on a large horse in the foreground at the front left corner, gesturing towards tents off the left side. An American flag flies on a pole next to a prominent tent with the initials "GT." Behind him are a cavalry officer and infantry soldier in the foreground and lines of soldiers in the background. an inscription runs above the scene: "GEN. TAYLOR OLD ROUGH and READY." At the bottom, forming the ground of the scene, a ring of yellow, blue, and white flowers on a black ground continues onto the base (cut first, then glued around base edge). The scene repeats twice. The interior of the box is lined with plain paper. The lid the same applied to the top (extremely worn). A band of different paper with a white, teal, and blue geometric design surrounds the rim of the lid. Under the lid is applied a yellowed maker's label: "N. G. Hinckley, No. 277 North Main-St., Hartford, Conn. -- Manufacturer of Hat, Cap, Muff and Band Boxes."

T24. Cigar Case



Cigar Case
United States
Ca. 1848
Wood, paper, paint, leather, canvas
5.25 x 2.88 x 0.75"
Bequest of Henry Francis du Pont
Winterthur Museum 1958.3112 a,b

Cigar case with straight sides and round ends made of two pieces of thin wood attached with a folded piece of leather, lined with paper. Overall color is black. The front is decorated with a painted section across the entire width, leaving extended black hemispheres at the top and bottom. The painting portrays General Taylor in military uniform with a feathered hat on horseback leading a line of soldiers behind him. Possibly printed or written at the bottom of the painting is the inscription: "Taylors battle the Riogrand." The black sections at top and bottom are surrounded by a gilt border, which overlaps the painted section. Entire front covered with small cracks in the paint. Back painted back with copper bubbles with a crack spreading up from the bottom. The two boards connected with a piece of folded black leather around the straight sides and the top rounded end so that the case opens at the bottom, below the painting. Rectangular interior sleeve with closed rounded end and open straight end made of two pieces of cardboard connected with folded canvass, coated with black paint. Black embossed paper with a pattern of foliate scrolls, cornucopia, and butterflies is applied to the front and back cardboard, folded over into the opening of the sleeve. Rectangular leather strip secured under the applied paper at the rounded end to serve as a pull tab to remove the sleeve from the case.

T28. Hand Mirror



Hand Mirror

France or United States

1844-1848

Pewter, glass, copper alloy

2.625" diameter

Susan H. Douglas Political Americana Collection, 2214.bb236

Division of Rare and Manuscript Collections, Cornell University Library

Hand mirror that resembles a pewter medal with a bust of a man in uniform facing right surrounded by inscription "MAJOR GENERAL ZACHARIAH TAYLOR U S A" within beaded borders in relief on the removable friction-fit lid. Mirror in pewter case with brass ring and rectangular stand on back over an imprinted circular boss with "BC/ 1844" at center surrounded by "Brevette A Paris/ Sans Garantie du Gouvert" within beaded and scrolled border.

T26. Parlor Stove



Parlor Stove
Possibly Cincinnati, OH
1848
Cast iron
30 x 28 x 22"
Division of Political History, National
Museum of American History, Smithsonian
Institution 237618.1



Cast iron parlor stove in rectangular form with round pillar corners with rococo-revival foliate scroll decoration throughout, floral finial, and wide front lip. Front panel features a raised profile of Taylor in a coat beneath a segmented ribbon inscription "PALO ALTO MONTEREY BUENA VISTA." Back panel with central circle with raised vase of flowers surrounded by inscription "PATENTED DESIGN 1848."

Appendix B

IMAGE PERMISSIONS

New-York Historical Society



Lydia Blackmore

Antebellum Presidential Campaign Objects

NYHS Rights & Repro

Thu, Mar 14, 2013 at 1:02 PM

To: Lydia Blackmore

Hello Lydia,

Are the images as found online of a high enough resolution for your thesis? If so, you have our blessing to use them gratis. All we ask in return is a credit reading "Collection of the New-York Historical Society, object # ____". If you'll be needing high-resolution shots, we'd have to charge. See the attached document for details.

Best wishes,
Rob

Robert Delap, R&R Assistant
Department of Rights and Reproductions
The New-York Historical Society

170 Central Park West
New York, NY 10024

Susan H. Douglas Political Americana Collection, Division of Rare and Manuscript Collections,
Cornell University Library



Lydia Blackmore

Presidential Campaign Objects Thesis Image Permission

Liz Muller
To: Lydia Blackmore

Tue, Mar 26, 2013 at 1:07 PM

Dear Lydia,

Everything posted on our Flickr site is in the public domain, so you do not require our permission to use these images. Any other objects that were created prior to 1923 are most likely in the public domain. For images or objects created 1923 or later, we are unsure who owns the rights, so I can neither grant nor deny permission in these cases. It is up to you to assess the risk involved in using these works...although given their intended use, I would guess that they are low risk in terms of copyright infringement.

We ask that you cite us as the source of the materials as follows:

Susan H. Douglas Political Americana Collection, #2214. Division of Rare and Manuscript Collections, Cornell University Library.

If you have sufficient space to include additional citation information, such as the accession number, that would be ideal.

Best wishes as you prepare your thesis. If you would like to share your notes, we'd be glad to add them to our files related to the collection. You may send them to me at the address listed below (or via email). Please let me know if you have any additional questions.

Regards,

Liz

Liz Muller

Curator of Digital and Media Collections

Head of Archival Technical Services

Division of Rare and Manuscript Collections

2B Carl A. Kroch Library

Cornell University

Chester County Historical Society



Lydia Blackmore

Campaign material in the CCHS collection

Heather Hansen
To: Lydia Blackmore

Wed, Mar 13, 2013 at 5:16 PM

Hi Lydia,

Congratulations on making it to this portion of the process. You are almost there! I am attaching our reproduction policy and permission forms. Please sign and return them to me and we will get your permissions underway.

Best,

Heather

Heather Hansen

Collections Manager

Chester County Historical Society

225 North High Street

West Chester, PA 19380



Lydia Blackmore

Campaign material in the CCHS collection

Heather Hansen
To: Lydia Blackmore

Tue, Mar 19, 2013 at 1:57 PM

I checked with Pam and there are no publication fees for theses especially since you are using your own images. As soon as I receive your forms, you are good to go!

Heather

The Colonial Williamsburg Foundation

WILLIAMSBURG VIRGINIA

April 8, 2013

From: Visual Resources Collection
John D. Rockefeller, Jr. Library
313 First Street, Williamsburg, VA 23185
Phone: 757-565-8542, Fax: 757-565-8528
E-mail: mmartin@cwf.org

To: Winterthur Program in American Material Culture
Attn: Lydia Blackmore

In answer to your request, we are prepared to license for the limited use herein specified and upon the terms and conditions herein set forth the following print(s) or digital image(s) (the "Licensed Image"):

- 1 *Cake Print*, unidentified maker, New York, New York, 1824-1830, mahogany, accession # 1959.708.2, image # TC1993-495

for the following use by you and no other: M.A. thesis by Lydia Blackmore titled "Objects for President! Campaign Material Culture and Populist Politics, 1828-1848"

Licensors agrees that Licensee may use the Licensed Image on a non-exclusive, one-time, one language basis, in print and electronic formats, throughout the World. Licensors grants no other license hereunder

In consideration of the foregoing License, Licensee agrees:

- To credit each Licensed Image. The credit line will read:
Abby Aldrich Rockefeller Folk Art Museum, The Colonial Williamsburg Foundation. Museum Purchase.
- Not to make overlays of copy or artwork without permission, or airbrush or otherwise alter the appearance of the Licensed Image, including, but not limited to, cropping, without the prior written permission of the Licensors
- To send one gratis copy of the publication to the Visual Resources Editorial Librarian at the above address. Tear sheets are acceptable for textbooks and magazine articles.
- Not to assign this License. Licensee agrees that any attempt to sublicense or assign the license granted in this Agreement shall be null and void.
- This Agreement has been provided for examination only and does not constitute an offer; this Agreement shall become effective only after it is signed by both Parties.
- This Agreement constitutes the entire agreement between the parties with respect to the subject matter hereof. No amendment of this Agreement shall be valid unless reduced to writing and signed by both Parties.
- This Agreement is governed by the laws of the Commonwealth of Virginia, without giving effect to Virginia's conflict of laws provisions. Any litigation with respect to this Agreement shall be brought in a court whose jurisdiction includes the City of Williamsburg, Virginia.

ACCEPTED AND AGREED TO:

By *Lydia Blackmore*
For *Lydia Blackmore*
Dated *April 8, 2013*

THE COLONIAL WILLIAMSBURG FOUNDATION

By *Marianne Martin*
Marianne Martin
Visual Resources Librarian
Dated *April 9, 2013*

The Colonial Williamsburg Foundation, Post Office Box 1776, Williamsburg, VA 23187-1776



Lydia Blackmore

Re: Isaac Mickle

library@cchsnj.com
To: Lydia Blackmore

Thu, Apr 11, 2013 at 10:56 AM

Dear Lydia,

You can definitely use the photo in your thesis but we do not have a digitized image. If we had more time I could probably find and scan it but there would be a cost involved for that.

On Mon, 8 Apr 2013 10:20:07 -0400, Lydia Blackmore

Dear Camden County Historical Society,

I am a graduate fellow in the Winterthur Program in American Material Culture and I am just about to finish my thesis on campaign material culture and populist politics in the second quarter of the nineteenth century. I would like to use the image "Political Doings of 1840" from Isaac Mickle's diaries (*A Gentleman of Much Promise: The Diary of Isaac Mickle, 1837-1845*, vol. 1, p. 92) in my thesis as an example of the pervading imagery of the Whig campaign in 1840 as well as the opinions of a youthful politician. I have used Mickle's observations of the 1840 and 1844 campaigns several times throughout my thesis, and would like to include his illustration alongside his words. Do you have a digitized image of this illustration? If not, I am happy with the image I got by scanning the Winterthur Library's copy of his diary.

My thesis will be published/ digitized by ProQuest for their thesis database. A hard copy will be included in the Winterthur Library. The thesis is titled "Objects for President! Campaign Material Culture and Populist Politics, 1828-1848" and will be released May 24, 2013. I need to have all of my image permissions wrapped up by April 19. I know that is soon, but I hope we can work it out. If you would like, I can send you a digital copy of my completed thesis in exchange for permission to use the picture, as well as a gesture of thanks for publishing Mickle's fascinating diary!

Thank you,

Lydia

-

Lydia Blackmore
Lois F. McNeil Fellow
Winterthur Program in American Material Culture
Class of 2013

Dianne DiBerardo
Library Director
Camden County Historical Society

Old Sturbridge Village

Visual Resource Library
Old Sturbridge Village
1 Old Sturbridge Village Road
Sturbridge, MA 01566
(508) 347-3362

Reproduction Rights/Usage Form

NAME Lydia Blackmore Tel. & E-MAIL 703-220-4420 lydiablackmore@gmail.com

AFFILIATION Winterthur Program in American Material Culture, University of Delaware

ADDRESS 829 N. Jackson St. Apt. 1, Wilmington, DE 19806

It is hereby granted permission for ONE-TIME, non-exclusive use of the following item(s) from the Old Sturbridge Village Visual Resource Library, as outlined in the condition statement on pages one and two of this form:

ACCESSION/NEGATIVE NO.	SUBJECT/DESCRIPTION	FORMAT
21.22.1	Horn basket with images of William H. Harrison	electronic
20.3.8	Block printed window shade image of Zachary Taylor	"
20.15.10	Image of Zachary Taylor on a Gothic paper window shade	"
51.16.806	Brown transfer plate, Columbian Star pattern; maker John Ridgway, Staffordshire, England; 7 1/2" (19cm)	"

CREDIT LINE: *Collections of Old Sturbridge Village*

STATEMENT OF INTENDED USE: the item(s) listed above will be used one time only and solely for the following:
print only; distribution limited to process of obtaining the 2013 master's thesis further described below

PUBLICATION: Master's Theses print run of "Objects for President: Campaign Material Culture and Populist Politics, 1828-1848"

AUTHOR: Lydia B. Blackmore

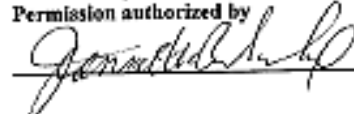
PUBLISHER: ProQuest

PUBLICATION DATE/DATE OF ISSUE: May 24, 2013

STATEMENT OF PERMISSION POLICY

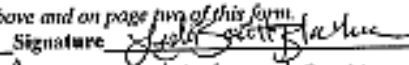
This letter authorizes one-time, non-exclusive reproduction rights for the item(s) listed above for the purpose given in the "Statement of Intended Use". Item(s) may be used only as outlined only as stated on pages one and two of this form.

Permission authorized by



Date 04/12/13

I have read and agree to the conditions stated above and on page two of this form.

Name Lydia Blackmore Signature  Date 4/15/13
Institution Winterthur Program in American Material Culture, University of Delaware

Massachusetts Historical Society

15 April 2013

Dear Ms. Blackmore,

This letter is in response to your request to use images of material owned by the Massachusetts Historical Society.

On behalf of the Massachusetts Historical Society, I grant you non-exclusive, one-time rights to reproduce images of the three artifacts cited on page two of this letter in your dissertation, "Objects for President!: Campaign Material Culture and Populist Politics, 1828-1848," to be completed in partial fulfillment of a degree at the University of Delaware with conferral expected in May 2013. This permission includes publication of the dissertation for the ProQuest database. If you choose to publish your dissertation in the future it will be necessary to apply for new permission.

The full bibliographic citations for the images appear on the following page. Please use the credit line "Courtesy of the Massachusetts Historical Society."

The MHS waives licensing fees for use of image materials in dissertations. If you have any questions about this order, please contact Anna Cook at acook@masshist.org or 617-646-0561.

Sincerely,

Elaine M. Grublin
Head of Reader Services

Images to be used in "Objects for President!: Campaign Material Culture and Populist Politics, 1828-1848" [University of Delaware, 2013]:

Bar of soap molded with likeness of William Henry Harrison. N. Livermore & Co., Cambridge, Mass., 1840. Artifact number 0529. Massachusetts Historical Society.

Ob. William Henry Harrison around left profile; Rx. Harrison Jubilee Bunker Hill Sept 10 1840. Medal in white metal by Henry Mitchell, Boston, 1840. Storer no. 976A. Massachusetts Historical Society.

Ob. To Let. [log cabin] Possession Given In 1841; Rx. The Young Men's Harrison Convention May 4th 1840. Medal in white metal by unidentified maker, 1840. DeWitt WHH 1840-1. Massachusetts Historical Society.



Lydia Blackmore

RE: Presidential Campaign Objects

Hashim, Debra
To: Lydia Blackmore

Mon, Apr 22, 2013 at 10:48 AM

Hi Lydia,

You are welcome to use your own photographs of Political History objects for your thesis. I said this originally on March 26. Sorry if there has been confusion. I wish you the best in your research and defense of your thesis.

All the best,

Debbie

Debra Hashim, Associate Curator

Division of Political History

Winterthur Museum, Garden, and Library

WINTERTHUR



Photographic Services
Registration Division

Permission for Publication

Date 4/22/2013

Lydia Blackmore
Winterthur Advanced Studies Office

Attn:

Order No: 42213

Winterthur, DE 19735

Subject to conditions of the Photographic Use Contract for Winterthur Collection printed on the reverse side, permission is hereby granted to reproduce the photographs listed below only in Thesis.

TITLE Objects for President!; Campaign Material Culture & Populist Politics, 182
PUBLISHER UMI
AUTHOR Lydia Blackmore
to be released (date) spring 2013

This permission will be null and void unless the applicable fees are paid per invoice number na and one complete gratis copy of the publication in which the image is reproduced is provided to Winterthur Photographic Services.

Registration #	Subject	Product
1958.3112a,b	cigar case	digital
1964.0132	cake board	digital
1964.1123	pin box	digital
1964.1880	dinner plate	digital
1964.1881	dinner plate	digital
1964.1891	plate	digital
1964.2042a,b	bandbox	digital
1965.2092a,b	cigar case	digital
1966.0069	pitcher	digital
1967.0147	bedspread	digital
1968.0206	flask	digital
1969.0323.001	cup plate	digital
1969.1738.001ab	teabowl/saucer	digital
1969.3329	bedspread	digital

The credit line to be used with each picture is: "Courtesy, Winterthur Museum."

Photographic Services
Museum Collections Division

Winterthur Museum & Country Estate
Route 52, Kennett Pike
Winterthur, Delaware 19735
302.888.4600

WINTERTHUR



1969.3332.001	textile	digital
1969.3839.001	textile	digital
1973.0225	flask	digital
1973.0400.003	flask	digital
1973.0400.006	flask	digital
1973.0401.001	flask	digital
1973.0401.002	flask	digital
1973.0401.002	flask	digital
1973.0402.002	flask	digital
1973.0402.003	flask	digital
1973.0402.004	flask	digital
1973.0402.006	flask	digital
1973.0402.009	flask	digital
1973.0403.004	flask	digital
1973.0408.001	flask	digital
1974.0403.006	flask	digital
1975.0079	teaspoon	digital
1978.0020	flask	digital
1978.0125.127	cup plate	digital
1978.0125.129	cup plate	digital
1978.0125.131	cup plate	digital
1978.0125.132	cup plate	digital
1981.0283	handkerchief	digital
1982.0109	paperweight	digital
2001.0014a,b	Needlepoint	digital
2003.0013.014ab	tobacco box	digital
2003.0041.001	cup plate	digital
2003.0041.009	cup plate	digital
2003.0041.010	cup plate	digital
2003.0041.013	cup plate	digital

The credit line to be used with each picture is: "Courtesy, Winterthur Museum."

Photographic Services
Museum Collections Division

Winterthur Museum & Country Estate
Route 52, Kennett Pike
Winterthur, Delaware 19735
302.888.4600