

## 1: Snug Cottage Hardware Cambridge Wood Latch | Hoover Fence Co.

*John P. White, The Pygthle Works, Bedford: Catalogue of Carriage and Wicket Gates Illustrated catalogue of wooden gates, including designs by J.S. Cooper and [www.enganchecubano.com](http://www.enganchecubano.com); also includes design for Old English Garden Seats - the "Biddenham" design; and High Art Wood Chimney Pieces - drawing by H.*

The exhibition was organized by The Montclair Art Museum. The essay is reprinted with permission of the Montclair Art Museum. The painting is the second version of an original conceived in , and was painted by Joseph Kyle and Jacob Dallas in , based on the designs of many prominent artists. This was in stark contrast with its initial reception in the early s, when it was a tremendously popular traveling show touring much of North America. Then through the s, the panorama became a sideshow attraction playing in southern Maine churches, meeting houses, and barns. Aside from the press notice of the acquisition and an exhibition of part of the panorama at the York Institute the following year, the object was neglected. It was never catalogued or labeled, and the significance of the two huge rolls of painted cotton sheeting was soon forgotten. By , the panorama had become so obscure that the local newspaper ran a feature about its regrettable disappearance. As a result, its remarkable history can now be pieced together. The huge stationary panoramas common earlier in the century were supplanted in America by paintings on muslin or sheeting, which were placed on spools and reeled across a stage, simulating movement as if observed from the deck of a ship or the seat of a rolling railroad car. Moving panoramas were more portable than fixed panoramas and did not require a specialized building for exhibition and so could benefit from traveling to various audiences. Of the scores of panoramas created in this "Age of Panoramas," only a handful survive due to their frequent rolling and unrolling. It follows the symbolic journey of Christian and later his wife Christiana from their doomed existence in the City of Destruction to salvation in the Celestial City. Along the way, Christian endures various tests of faith. Early in the story Christian almost drowns in the murky Slough of Despond, is forced to climb Hill Difficulty on his hands and knees, and survives a battle with the monster Apollyon as well as a passage through the Valley of the Shadow of Death. However, his pilgrimage also induces joyful episodes, such as his visit to the Palace Beautiful. Because of its moral plot, vivid imagery, and appeal to the common person, the book was wildly popular in England and America and was already in its tenth edition by May and Kyle, two associate members of the National Academy of Design, solicited compositions from some of their better-known fellow academicians. May was also part of the rising trend of exhibiting compositions based on scenes from Bunyan. Each of these subjects inspired a scene in the panorama. In , Kyle moved to New York, where he exhibited portraits and still lifes, but became best known for his work on panoramas. With the lamented Dallas, he wrought those magnificent series of panoramas which have never been, and never may be equaled. Similar connections can be made to works by the English artist William Blake. The reliance of the panorama painters on pre-existing illustrations and paintings was probably part expedience and part necessity. The engravings in these books were generally copies, with minor variations, of archetypal images of specific passages from Bunyan in earlier editions, especially those of Thomas Stothard in . By the time the second version of the panorama was ready for exhibition, Edward May had left for Paris to study with Thomas Couture,[25] and was not credited for his designs. After its initial showing, the New York Tribune reported "The artists have varied the original design in many parts, and with much success. The two scenes from the original work which appeared as wood engravings in R. As an added attraction, three new scenes were added: The first of the new scenes is almost certainly the design May exhibited in and suggests that May was involved in the early stages of the "revised edition. One reviewer of the first panorama, critical of the way the scenes ran together which resulted in the principal characters often being visible in two places as the painting was rolled across the stage , suggested that the artists should have "isolated the scenes more completely" and "introduced In one instance, the artists eased the transition between the nightmarish They Lost Their Way in the Valley of the Shadow of Death and the bucolic Land of Beulah by introducing a sublime dark waterfall that is not part of either scene.

It is likely that these alterations were made in response to the criticism as ten scenes had already been painted, in the second version, at the time the review was written. In a preemptive strike against any criticism that the "revised edition," was inferior, Kyle and Dallas secured a statement from the National Academy of Design, declaring the work "equal if not superior to any work of this class [probably a reference to the moving panorama format] ever exhibited in this country. Later, the painter Emanuel Leutze wrote a personal letter of endorsement for the second version. Many echoed the sentiment of the editor of the Concord, New Hampshire Independent Democrat when he remarked, "with all the "cheap shows" and second-rate exhibitions of the day, we are glad at length to recognize a work of superior artistic merit and of such excellent character. It is broadly and hastily painted, and the colors verge on garishness in order to be legible from a distance. Some scenes are well finished, but others are sketchy. This is consistent, however, with the way a moving panorama was intended to be exhibited. It was rolled out from one giant spool onto another spool, exposing feet of the painting at a time, and was usually accompanied by a lecturer and "the low soft melody of an instrument [typically a pianoforte or an organ] appropriately played. To finish the scenes like studio oils would have been a waste of effort, given the brief time each scene was on view. Instead, the panoramists created impressions of elaborate historical figure paintings and sublime landscapes. Yet a contemporary reviewer summed up the response to this image as it passed across the stage by saying it "is certainly a conception of peculiar power. We know not in all the language of poetic description a combination of figures equal to it. Besides its own remarkable success, the panorama left a substantial legacy in the arts. Darley as the frontispiece for a popular edition of Bunyan. Wright and drawn by Hammett Billings, was published in Boston in and relates to the panorama by the repeated depiction of the characters in a continuous landscape. After its debut in New York and New Jersey in , the second panorama went west, and was playing in Detroit in It returned east for a tour of New England in , being "carried from city to city in a beautifully painted cart hauled by two handsome horses. It made a brief tour of York County in , after which it was shown as a regular feature in an old barn on Hill Street in Biddeford. It seems most likely that Bryant acquired the panorama in , when he purchased the Biddeford property of Charles A. Shaw , a millionaire entrepreneur who ran a chain of theaters in Biddeford, Boston, Lowell, and Providence. Shaw acted as an agent for all types of performers in the region, including the famous showmen P T. Thompson , a Biddeford carriage painter, who signed his name to the back. Given the threadbare condition of the cotton fabric of the existing portion of the first roll, it seems likely that a large part of the panorama became unexhibitable and was discarded. Despite the losses and damages, it is miraculous that some forty scenes on feet of sheeting have survived in salvageable condition. The panorama was never intended to be, and could never be considered a great work of art in itself. However, as a document of designs by distinguished American artists, the value of the work is inestimable. Perhaps more important is its existence as a rare surviving example of popular entertainment culture. The panorama also gives us new insight into the relationship between the fine and popular arts of the twentieth century. While the first version of the panorama was still in production, one critic noted: We like the spirit in which these five or six young men have contributed to this work. It shows that they are superior to the vulgar notion that it is the character of the materials upon which depends the dignity of any undertaking in Art. They know well, it is rather the idea they are to seek to develop which will ennoble their productions, no matter whether they are moulded in earth or carved in marble -- whether they are executed in enduring fresco, or, like this panorama, with common house paints on poor thin cotton cloth Biddeford Daily Journal, 17 November A York Institute volunteer, Mr. For a more thorough treatment of the influence of panoramas in American art and society, see Kevin J. Gale Research Company, , p. Groce and David H. Yale University Press, , p. Wilson and John Fiske, eds. New-York Historical Society, Lawrence, and Saguenay Rivers," Ontario History, 51, no. Home Journal 20 March , cited in Arrington. Bulletin of the American Art-Union, August , p. I am grateful to Dr. Franklin Kelly for this reference. Cropsey New York and London: I am grateful to Kenneth Maddox for this reference. A painting in the Thyssen-Bornemisza collection may be a study for the Land of Beulah. Homage to Thomas Cole," in Barbara Novak, ed. Nineteenth-Century American Painting ; rpt. New York, London and Paris:

## CATALOGUE OF OLD ENGLISH WOOD CARRIAGE AND WICKET GATES

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Artabras, a division of Abbeville Press, The Art-Union, 6, March , p. Trefoil Publications in association with Barbicon Art Gallery, , pp. The Literary World, 7 December Bulletin of the American Art-Union, June, , p. Duplicate copies of successful panoramas were not uncommon. Kyle painted two copies of his panorama of the St. Lawrence River in Arrington, p. Bulletin of the American Art-Union, June , p. Salem Register, 29 January Kevin Avery for this reference. Bulletin of the American Art-Union, December , p. Newark Daily Advertiser, 3 May Portsmouth Morning Chronicle, 9 February Eastern Argus, 25 September Home Journal, quoted in Greenwood, pp.

## 2: Antique Exterior Doors

*Old pedestrian gates are always popular and the standard of workmanship is always high, compared with the flimsy welded or tubular modern equivalent. Gates suitable for gardens range from simple wicket gates to magnificent Victorian or Georgian double gates.*

Do not let unfinished door come in contact with any chemicals, greases or oils. Doing so may cause adhering problems with urethanes and varnishes. Fit door into its designated opening. Perform any necessary trimming and cut all required hardware holes prior to any stain or finish application. With exterior door units, the unexposed back sides and ends of exterior jambs and sills must be sealed using a shellac and let dry before installation. Stain and finish coats of marine varnish can be applied after jambs are installed if you wish. It is sometimes easier to finish them when they are dismantled. Find a sheltered, dust free and well lit area or room to work in. On screen door models, take out the screen unit by loosening brass screws and removing each individual turn button. Keep screws and turn buttons in a safe location where they will not be misplaced. Position door face down on sawhorses or arrange it vertically by leaning its very top inward against a wall. You can also fasten and then extend a small wooden board or strip out from a wall, lightly tacking the protruding end to the very top of the door. This method will allow you to work your way around each side of the door ensuring that all surfaces have been covered evenly. Be sure the door is secure so it does not tip over. When positioning door vertically be sure that the very bottom is elevated off of the ground by placing a flat board directly underneath. Be sure that bottom is also completely sealed. Once door is positioned, use a tack cloth to wipe door surface free of any built up dust. Generously apply the stain of your choice to one side of the door. Using a clean cloth or rag, immediately wipe the entire surface, removing any excess stain from your starting side. Repeat staining procedure on each of the doors 6 surfaces. Allow 24 hours for the stain to dry and become completely absorbed into the wood before applying urethane or varnish. Stain merely provides color, it does not seal. Leaving door unsealed will cause cracking and warping. You must apply marine varnish as described in the next steps or any warranty will be void. Follow step A for screen doors and exterior doors. Follow step B for interior doors. Using vertical strokes, lightly apply the first coat of Marine varnish to all surfaces. Generously apply the varnish to the top and bottom of the door. The top and bottom are the most critical areas to seal. Be on the look out for any developing runs and be sure to brush them out before they harden. A well lit work area will help you to spot runs as well as to highlight inconsistent finishes. Do not forget to inspect the opposite side to inspect for sneaky runs which may have seeped down the edges. Using vertical strokes, lightly apply the first coat of urethane to all surfaces. Allow 24 hours for the 1st coat of varnish or urethane to dry. Repeat step 9 for a total of three times. Be sure to lightly scuff each surface between each coat of varnish or urethane with a to grit sand paper or sanding pad. This will eliminate any rough areas and provide for the smoothest possible finish. Apply last two coats with slow and uniform brush strokes for best results. Be careful not to sand down to bare wood. Do not sand last coat. After drying of the final coat, carefully inspect to ensure all areas of the door have been completely sealed. For screen doors, reinstall the screen unit and turn buttons. Snug all brass screws to secure the screen or storm frame. Mount door in opening and install any additional hardware NOTE: You must completely seal and finish all surfaces of your door before installation. We recommend that you seal and finish your doors within a week period after delivery. Unsealed and unfinished doors must be stored in a warm and dry moisture free environment. Do not store unfinished doors in a damp environment. Untreated doors will crack and warp if exposed to the elements. Leaving doors untreated or incompletely finished and subject to these elements and environments will void any warranty on our products. Register for our live exclusive email offers!

## 3: Snug Cottage Hardware Oxford Wood Latch | Hoover Fence Co.

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*Old English Cambridge Wooden Gate and Door Latch is made in Canada from oak timber. The Cambridge Latch is mounted on the front of the door or gate. A leather lace is attached to the bar so the latch can be opened from the other side.*

## 4: Carriage House Door | Custom Garage Doors, Gates & Shutters

*Behind the wicket short stories relating to life in the Canadian [www.enganchecubano.com](http://www.enganchecubano.com)*

## 5: Place:Wishaw, Lanarkshire, Scotland - Genealogy

*Antique 19th Century English High Victorian Doors and Gates Brass, Iron Antique English brass and iron cupid with serpent doorstop, finely cast, stamped: Rd No on back, raised on a cast iron demilune base.*

## 6: Reclaimed railings, coping, gate posts, drive and pedestrian gates- English Salvage

*This four-foot polymer mosaic for our home& new front porch was icing on this summer& cake. The shape of our house had come to resemble a bowling alley after several long addition.*

## 7: Traditional Period Garden Lighting, Front Door Lights, Outdoor Lanterns

*Old English Oxford Wooden Gate and Door Latch is made in Canada from oak timber. The Oxford Latch is a through latch. The bar and handle are mounted on the front of the door or gate, while the pull handle with lever is attached to the other side of the door so the latch can be opened from the other side.*

## 8: Fence Gate Latch In Garden Gates for sale | eBay

*This Traditional Old English Oxford Gate Latch is made in Canada from oak timber. The latch accommodates in-swinging and out-swinging gates. The latch accommodates in-swinging and out-swinging gates. On out-swinging gates, the latch-arm (shown above) will be placed on the outside (street-side) of the gate.*

## 9: Heavy Reversible Hinges, Old Fashioned Heavy Duty Hinges,

*Very heavy duty double straps sandwich the wood between the straps to lock the gate at 90 degrees. Central Eye Hinges allow for degrees of opening. Our Rear Eye Double straps enable one to hang large heavy gates with a space between the gate and the post as little as one inch.*

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*California by William T. Vollmann Mhra orange book 2015 Jean Paul Sartres No Exit and the Flies Clinical Management of Anxiety (Medical Psychiatry, 5) 8th grade us history textbook Jbl flip owners manual Getting creative in a required course : variable grading, learning logs, and authentic testing Barbara A. Visible Cities Budapest (Visible Cities Guidebook series) Ernst Youngs Financial Planning Essentials (Ernst and Youngs Financial Planning Essentials) The Becker scandal Cleft Lip and or Palate Developing rubrics and assessment procedures Revelation and Scriptural interpretation : theological decisions we (must make The Bigger Book of Lydia The Main Corpse (Goldy Bear Culinary Mystery #6) The Strategic defense debate The demography of modern Egypt Radioisotopes and their applications Different theories of motivation in psychology Just another major crisis? My First Book Reader Cv for job application The Earth Charter Section 3 : Forest management. Introduction to modern philosophy 11th Cat, Vol. 5 (11th Cat) Wind and the Sukkah Assimil new french with ease Essential Edgar Cayce Spinning and weaving yarn 5. The religious portrait. The message of Christ to manhood Opening words about God onto creatio continua Geometry of foliations Meaning Creativity War paths, peace paths My utmost his highest Pranic crystal healing book Mental training solution Privatized systems in other countries*