

December 30, 1946

Diamond Salt Company
St. Clair, Michigan

Gentlemen:

I have recently acquired a parcel of Shaker property in Mt. Lebanon, Massachusetts, and am very interested in information concerning the Shaker people.

It was brought to my attention that your product has a picture of a Shaker woman on the box. Would you please let me know the history of this trademark and send me any written literature you have on the subject.

Very truly yours,

Diamond Crystal Salt Co., Inc.

St. Clair, Mich.,

January 3, 1947

Mr. Jerome Count
Count & Picket
285 Madison Avenue
New York 17, N. Y.

Dear Mr. Count:

I am sorry but our reference on the Shaker cult is very limited. However, attached is a brief article we clipped from the New York Times.

Attached also is a story about our company at present.

The Shaker girl's picture was used as a trade mark to help protect the word "Shaker" meaning a salt that shakes or pours easily. All of the trade mark information is on file at General Foods Corporation, 250 Park Avenue, New York, N. Y.

I have a friend and business associate at Benton & Bowles, 444 Madison Avenue. His name is Bob Tannehill. Perhaps you would like to have a chat with him over the telephone. He has been here many times.

I am quite sure I can obtain additional information about the Shaker cult and I will send it to you at a later date.

Yours truly,

DIAMOND CRYSTAL SALT CO., INC.



B. W. Cleland
Advertising Manager

BWC:ph
Att.



Diamond Crystal. Colonial Salt

DIVISION GENERAL FOODS CORPORATION

St. Clair, Michigan

January 29, 1947

Mr. Jerome Count
Count & Picket
285 Madison Avenue
New York 17, N.Y.

Dear Mr. Count:

Attached is some more information about the Shaker cult. I am loaning you the only copies that we have on record so kindly return them when they have served your purpose.

Yours truly,

DIAMOND CRYSTAL-COLONIAL SALT

B.W. Cleland
Advertising Manager

BWC:ph
Attach.

285 Madison Avenue
New York City

February 3, 1947

Mr. B. W. Cleland
Advertising Manager
Diamond Crystal Colonial Salt
St. Clair, Michigan

Dear Mr. Cleland:

Thank you very much for the material which you sent me with your letter of January 29th, and I am returning it herewith.

Some of this material is very interesting and I was glad to see it.

Very truly yours,

HOUSE BEAUTIFUL MAGAZINE

572 MADISON AVENUE • NEW YORK 22, N. Y.

April 13, 1950

Mr. Jerome Count
285 Madison Avenue
New York, New York

Dear Mr. Count:

Enclosed are five fresh prints of Shaker furniture from the National Gallery to replace the ones we borrowed from you. I'm also returning one of your original prints which looks a little battered, I'm afraid, although we did our best to clean it up. For long, complicated reasons, which I will not go into, the National Gallery was unable to give us a fresh print of this picture.

Thank you again for your cooperation in lending us your photographs. It was a great help because the National Gallery works in such a leisurely fashion that we would never have been able to obtain the picture in time to meet the deadline.

I am also enclosing an advance copy of our May issue which you may find of interest. The feature which includes the Shaker photographs starts on page 124.

Very sincerely yours,

Mary Roche

Mary Roche
News Editor



PHOTOGRAPHS RETURNED TO MR. COUNT

- V-35 Laundry press, Shaker Colony, Hancock, Mass.
- V-33 Writing table and chair - Shaker Village, Hancock, Mass.
- V-50 Built-in cabinet, Hancock, Mass.
- V-65 Built-in cabinet and door of old Shaker building, Hancock, Mass.
- V-108 Shaker chair, round table, and rug, Hancock, Mass.
- V-94 Shaker writing desk -- Mr. Count's original

Shaker Reproductions

Sept. 16, 1963

Dear Mrs. Hunt:

We enjoyed our trip and visit with you very much, and Mrs. Count has put your lovely ceramic piece in a very prominent spot among her other prizes. Thank you again for your very kind and generous gift.

We have located the materials needed for the dolls, except for buttons. We will continue to look for some small enough. But we are now mailing you some straw cloth which can be used for bonnets and the braid. I have also made, and am sending you, a wooden mold on which you will find it much more convenient to form the bonnet. I have cut and placed on it, in a rough way, some of the straw cloth showing how it is fitted on the mold. I am also enclosing a pattern which shows how the large piece of straw cloth is cut. It is advisable, of course, to back-up the straw cloth with muslin or other material glued on, before cutting it.

Now, if you could go ahead and complete the two dolls you already have, with the braid and bonnet, we would appreciate having these at your earliest convenience. We find we could use these, and any others that you might be able to make, for sale before Christmas, instead of waiting until next summer. However, this is subject to your being able to do them.

As soon as we find buttons, we will send them to you, but if you do not receive them by the time you complete the two dolls you have, they could be sent to us anyway, through Joyce.

With all good wishes,

Sincerely yours,

Jerome Count

Sept, 22, 1963

Dear Mr. Count,

Received your letter and the materials. The straw cloth was just right. I bought some buttons, but wish they were smaller. The mold was fine, but have been unable so far, to get the bonnets just the right size. The back seems to come down further than it should, but since it comes under the ruffle, it really isn't too bad. Its queer that it comes out larger. I mark the pattern on the lining placed over the straw cloth and stitch on the pattern on the machine. It works fine and seems to be all right, but when I put it together, always comes out slightly larger.

It takes a piece of material 20" x 32" for a dress. There must

be lots of remnants approx. that size.
The pamphlet you gave me says
the women wore white or white with
a blue stripe.

Thank you for the addresses
of the Wig Companies.

Sincerely,

Grace M. Hunt

P.S. Thank you for liking the
Ceramic piece. Once in a while
I get a fan letter. Its nice
to know things are appreciated.

es.H.

- ① new mold ✓
 - ② fighter dress ✓
 - ③ smaller buttons ✓
 - ④ send check $2 \times 4.50 = 9$
 - ⑤ Cape or brim pleated $1 @ 4.75 = 4.75$
& not gathered.
- 13.75
- Pd

Delhi, N. Y.
Oct. 15, 1963

Dear Mr. Count,

I made the ruffles for
back of bonnets with more
pleats, as with only 11"¹/₂"
it was hard to get in many
pleats -

The new materials were
very nice. Think I will
make the brown satin inside
out. It seems more appropriate.

Thank You

10/19 - Brown ruffles for Grace M. Hunt

Nov 26, 1963

Delhi, N.Y.

Dear Mr & Mrs Court:-

The buttons came alright. I had purchased some at a Woonsville Swap Store like these on the dresses. I have painted the tops of these - seems me had the same idea (E.S.P.?) That store had everything! It is over where the dam is that supplies New York with water. Will use your buttons next. I may need more straw, but will let you know.

Regards

Grace M. Hunt

3 dolls @ 4.00

3/1/64

March 14, 1964

Dear Mr & Mrs Court,

Will try to make three more dolls as soon as I can buy the greenware at Prattsville. The roads have been awful.

I have material enough for everything except the straw. I have enough for the bums for one.

The pleated pieces are for the bonnets and tape for strings.

Thank you for the check.

Sincerely,

Grace M. Hunt

4/6/64

pd
\$13.50

April 20, 1964

Dear Mr & Mrs Count

I enjoyed making the dolls,
but can't do any more for a
while. Its hard to get the
greenware, this last time took
five weeks. Other people have
China dolls but not as nice
as these. Thank you for the
order and hope to see you
sometime.

Sincerely,

Grace M. Hunt

~~1~~
Shaker Reproductions
Yellie, N.Y.
Sept. 20 1964

Dear Mr + Mrs Count,

Thank you for telling me how things turned out with the dolls. I should like a little more time to think over the business of making more. I have been ill all summer and right now I am interested, but have no ambition.

Sincerely

Grace M. Hunt

September 12, 1964

Dear Mrs. Hunt:

Well, the summer is over and I am happy to report that your dolls were very much admired by everyone. In fact, several of them were purchased by the Shaker Museum and they were placed on exhibit there.

I wonder whether you would like to make up some more of them. If so, let me know about how many you expect to be able to make and we will send you the materials.

With all best wishes from Mrs. Count and myself,

Sincerely yours,

Jerome Count

W. H. G.
Oct. 23, 1964

Dear Mr. Court,

If you still want me to make some dolls, send along some dress material, the satin for the pleated piece and some straw. I think I can find the rest right here. I am going to get someone to help me with them.

Sincerely

Grace M. Hunt

October 29, 1964

Dear Mrs. Hunt:

I am sending you dress and bonnet materials for about a dozen dolls. However, I am not including materials for the bonnet cape, since we will take care of that at this end. *Pattys are also enclosed herewith*

Mrs. Count and I were glad to learn that you are feeling better and up to working on more dolls. It seems very wise for you to decide to have someone help you with this.

With all good wishes,

Sincerely yours,

Jerene Count

Shaker Research

Constantine Kermes
234 W. Main St.
EPHRATA, PA.

Painter of Shaker
Subjects

Artist - does Shaker
Paintings

- 1 ICON OF ST. NICHOLAS *
- 2 ICON OF JESUS CHRIST ENTHRONED *
- 3 ICON OF THEOTOKOS ENTHRONED *

* PART OF ICON COMMISSION FOR HOLY CROSS GREEK ORTHODOX CHURCH, PITTSBURGH, PA.

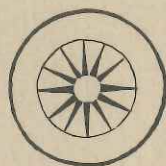
4 PENNSYLVANIA DUTCH HEX \$ 200.

5 PENNSYLVANIA DUTCH MOTHER AND DAUGHTER \$ 100.

6 SHAKER WOMAN SEWING \$ 175.

7 SHAKER DANCE \$ 175.

8 SHAKER HERB GARDENERS \$ 225.



9(A) SOUTHERN HIGHLAND MAN \$ 200.

(B) SOUTHERN HIGHLAND WOMAN \$ 200.

10 MOUNTAIN MEN WORKING AT LATHE \$ 175.

11 MOUNTAIN BUG MAKERS \$ 300.

12 MOUNTAIN BALLAD SINGERS \$ 150.

13 CABINETMAKER OF AMANA \$ 175.



An unusual blending of American folk design and Byzantine patterning dominates the painting of 32 year old Constantine Kermes. These elements, both part of his background, are presented in his characterizations of American rural religious groups. Included are the Pennsylvania Dutch, located in Lancaster County, Pennsylvania, where Constantine Kermes also lives and works. Other American religious groups he has visited and characterized in paintings are the New England Shakers, the Amana Society of Iowa, the Spanish-Americans of New Mexico, and most recently the Mountain Folk of our Southern Highlands (Kentucky, Tennessee, North Carolina and the Virginias). At present Constantine Kermes is at work on an extensive Icon commission for a Greek Orthodox Church.

Jacques SELIGMANN Galleries



Exhibitions of Constantine Kermes' paintings include:

Three one-man-shows at
Jacques Seligmann Galleries 1950-51-53

Invitation one-man-shows:

New York State Museum
Rutgers University
Dayton Art Institute
Erie Public Library Gallery
Shaker Heights, Ohio, Historical Society*
Higbee Gallery, Cleveland
Everhart Museum, Scranton, Pa.*
University of Notre Dame
Des Moines Art Center
Art Museum of New Mexico
Roswell, New Mexico, Museum
Dallas Museum
Philbrook Art Center, Tulsa, Okla.
Arts and Crafts Center, Pitts., Pa.

* REPRESENTED IN COLLECTION



5 EAST 57th ST., NEW YORK 22

ICONS & AMERICAN SAINTS

PAINTINGS OF

Constantine Kermes



* HEX

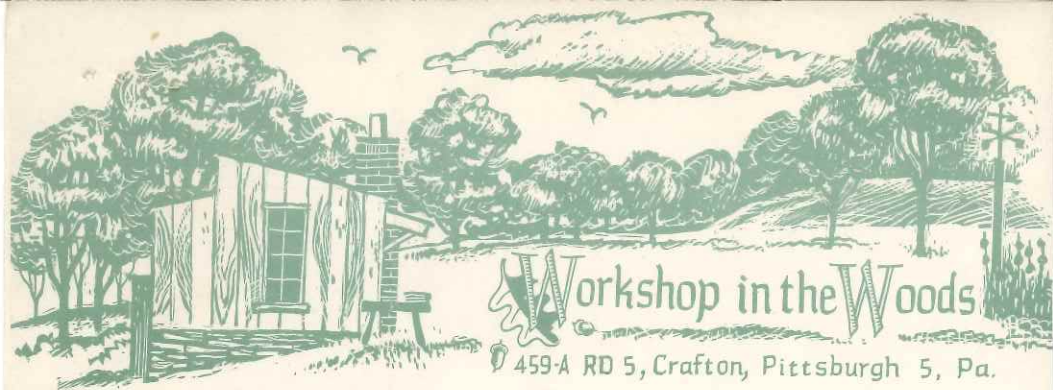
Preview

Monday, April 2

3: to 5:30 o'clock

Jacques Seligmann Gallery

5 East 57th St., New York



Workshop in the Woods

459-A RD 5, Crafton, Pittsburgh 5, Pa.

February 1, 1957

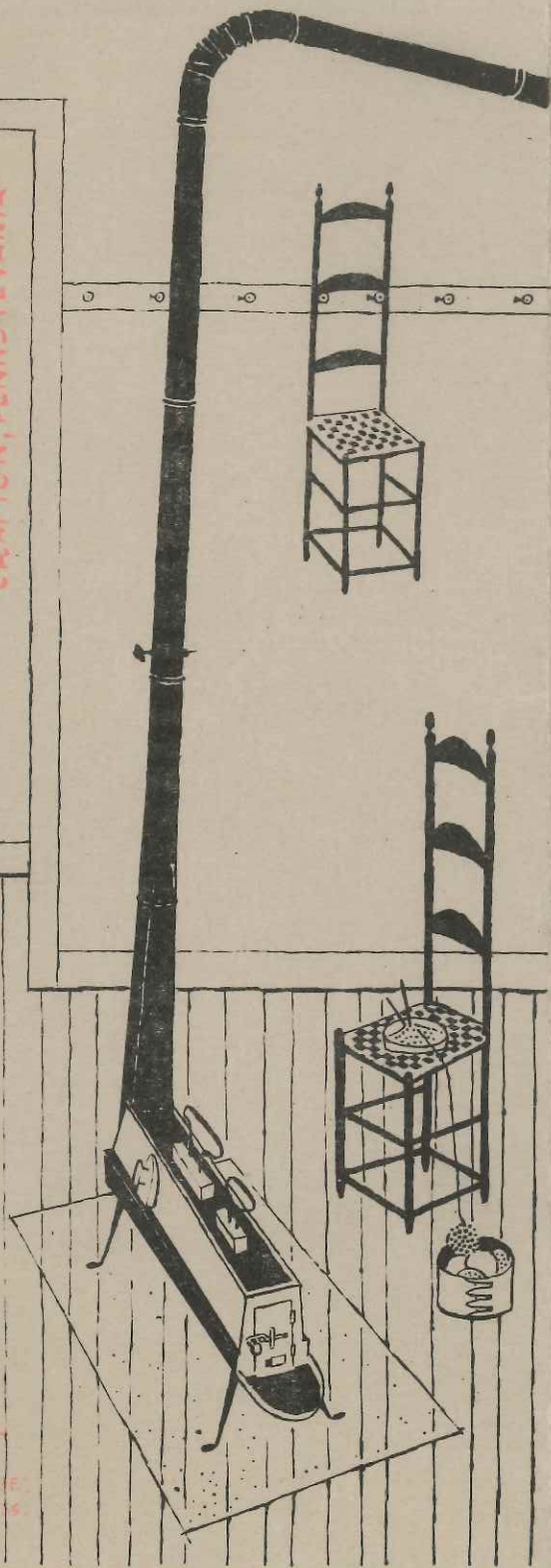
Dear Mr. Coant,

I would certainly enjoy
having you attend this
latest showing of my
SHAKER paintings.

Constantine Kermes

AN EXHIBITION OF PAINTINGS BY
Constantine Kermes

FROM HIS WORKSHOP IN THE WOODS
CRAFTON, PENNSYLVANIA



Jacques SELIGMANN Galleries

COMMENTS ON THE SHAKER PAINTINGS OF *Constantine Kermes*:

"The spiritual ideals as exemplified in their daily living, is, it seems to me, sympathetically portrayed in Mr. Kermes' paintings of Shaker types.

It is just such an accurate and sympathetic interpretation of this noble but disappearing communal sect that we must have, in order to appraise the many experiments in simple idealistic living that flourished in the past century."

ALVIN G. WHITNEY,
ASSISTANT DIRECTOR,
N. Y. STATE MUSEUM

"It seems to me that Mr. Constantine Kermes' paintings present a truthful expression of the work of the Shakers."

BROTHER RICARDO BELDEN,
SHAKER CLOCKMAKER

* 5 East 57 St., N.Y. 22

183-0550

JACQUES SELIGMANN GALLERIES
CONTEMPORARY AMERICAN DEPARTMENT

FEBRUARY 12 thru MARCH 3, 1951

THE SECOND GROUP OF
AMERICAN SAINTS
SHAKERS AMANA COLONISTS
PENNSYLVANIA DUTCH

FROM A SKETCH
MADE AT
SHAKER VILLAGE
HARVEY, PENN.

1 BROTHER RICARDO, SHAKER, CLOCKMAKER

\$ 225.

2 SHAKER, SISTER, SADIE

\$ 175.

3 'WORK IS WORSHIP', SHAKER, COBBLER

\$ 300.

4 SHAKER, SISTER'S SEWING ROOM

\$ 300.

5 SHAKER, TRIPTYCH AT MEETING HOUSE

\$ 200.

6 DIPTYCH OF AMANA, IOWA

\$ 175.

7 SHAKER, TEACHER, AND PUPIL

\$ 175.



8 PENNSYLVANIA DUTCH QUILT-MAKE

\$ 300.

9 WOMAN OF AMANA IN COMMUNITY KITCHEN

\$ 200.

10 SHAKER, HERB GARDNER

\$ 250.

11 SHAKER, WOMAN AT DOORWAY

\$ 150.

12 A AMISH GIRL

\$ 100.

B AMISH BOY

\$ 100.

13 SHAKER, NURSE SHOP

\$ 150.

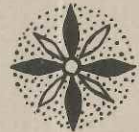
Twenty-seven year old Constantine Kermes works from a shop which he has built on one of Pennsylvania's many wooded hills. He finds a peace in the manner of living demonstrated by American religious sects such as the Pennsylvania Dutch and the disappearing New England Shakers. To examine this interest directly, he makes frequent sketching pilgrimages into the locales of these "American Saints". Constantine Kermes' patterning can, in part, be traced to his association with Icons painted by two uncles who are monks in Greek Monasteries.

*Most of the SYMBOLS on this book
are FROM SHAKER SPIRIT DRAWINGS*

1 PENNSYLVANIA DUTCH MOTHER AND CHILD
\$ 175.

2 PENNSYLVANIA DUTCH THANKSGIVING SUPPER
\$ 300.

3 SHAKER CRAFTSMAN
\$ 100.



4 SHAKER ELDPRESS
\$ 100.

5 PENNSYLVANIA DUTCH ELDER
\$ 150.

6 SHAKER CHAIRMAKER
\$ 225.

7 "HANDS TO WORK; HEARTS TO GOD", SHAKER WOMAN
\$ 300.



8 EOM AND JACOB
\$ 200.

9 PENNSYLVANIA DUTCH TRIPTYCH
\$ 200.

10 PENNSYLVANIA DUTCH ROOTS
\$ 225.

11 IN THE IMAGE AND LIKENESS OF A PENNSYLVANIA DUTCH MAN
\$ 100.

12 PENNSYLVANIA DUTCH WOMEN
\$ 275.

* * * * *

Twenty-six year old Constantine Kermes works from a shop which he has built on one of Pennsylvania's many wooded hills. He finds stability in the manner of living demonstrated by American religious sects such as the Pennsylvania Dutch and the disappearing New England Shakers. To examine this interest directly, he makes frequent sketching pilgrimages into the locales of these "American Saints". Constantine Kermes' patterning can, in part, be traced to his association with Icons painted by two uncles who are monks in Greek Monasteries.

13 SHAKER CABINETMAKER
\$ 250.

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*

Jacques
SELIGMANN
Galleries *

EUROPEAN PAINTINGS from
14th Century to our days
and

CONTEMPORARY AMERICAN
Department:

Nemecio Antunez

Pierre Bourdelle

Cleve Gray

CONSTANTINE KERMES

Rico Lebrun

Ralph Rosenborg

"GRAPHIC CIRCLE"

"PRINTMAKERS"

* 5 East 57 St., N.Y. 22.



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AN EXHIBITION OF PAINTINGS BY
Constantine Kermes
FROM HIS WORKSHOP IN THE WOODS
CRAFTON, PENNSYLVANIA

JACQUES SELIGMANN GALLERIES
CONTEMPORARY AMERICAN DEPARTMENT
FEBRUARY 6 to 28, 1950

SHAKERS PENNSYLVANIA DUTCH
AMERICAN SAINTS

Statement of background for the Paintings of AMERICAN SAINTS

ORIGIN OF SHAKERS

The origin of the Shakers has been noted by Head Master, C. Lambert Heyniger of the Darrow School, Mount Lebanon, New York (where classes are held in a part of what was once the largest of Shaker Communities). To quote from Mr. Heyniger's school catalog comments:

"In England about 1747, a Quaker tailor and his wife, inspired by French prophets, testified that the second appearing of Christ was at hand. With a few followers they held meetings where all became so full of the power of God that 'they were affected with a mighty shaking'. From this, in derision, they were called Shakers."

The society in America was established by Ann Lee and her followers around Albany, New York. There was once a population of over six thousand. At one time most of the communities were almost entirely self-sustaining. Being a celibate, semi-monastic group, their numbers dwindled with the on-rush of industrialism so that there are now less than fifty Shakers left.

Of these few remaining, the last of the Shaker Craftsmen, a Shaker Clock-maker, Brother Ricardo Belden, in appraising the paintings of Constantine Kermes has said, "It seems to me that Constantine Kermes' paintings present a truthful expression of the work of the Shakers."

Also, commenting on the Shaker paintings of Constantine Kermes, Mr. Alvin G. Whitney, Assistant Director of the New York State Museum, says the following: "It is just such an accurate and sympathetic interpretation of this noble but disappearing communal sect that we must have, in order to appraise the many experiments in simple idealistic living that flourished in the past century."

THE PENNSYLVANIA DUTCH

The Pennsylvania Dutch, on the other hand, believing in the family unit, have survived as a group which hold to century old customs, making it appear that they have stopped the clock. This seeming arrested state of time gives our industrial age a first hand opportunity to evaluate a simple, basic pattern of living of a past age.

The quality of Sainthood has usually been limited to Europe, but, if we analyse the qualities of the Saint, we will stop to examine our own American Saints.

Aug 1955

Jerry -

I've gone through the 600 pages of the Library of Congress microfilm, and have transcribed most of the material relating directly to New Lebanon or Hanceock.

In two instances, I found that my 1954 work was in error - I had misunderstood a continuation sign to indicate the end of a tune, and so had not transcribed the second part of the tune. I have added these parts - on page 69 and page 95.

(in the attached sheets, a white would follow a photostat [which is last year's work])

Most of the 1955 work consisted in culling good New Lebanon material from the last part of the manuscript, which in general indicates a later date to the music than most of what I got in '54.

With each song, I have included whatever descriptive material about origin was available, and have either stated what type of ~~song~~ ^{tune} it is, or have included the page number. ALL PAGE NUMBERS ARE AS IN THE MANUSCRIPT. By referring to this guide to the sections of the manuscript, a page number can be converted into a tune-classification:

Guide

I	Songs that were sung by Mother to the First Elders	- p. 1
II	Ancient solemn songs	p. 7
III	Tunes for the round dance, circular dance, etc.	p. 11
IV	Tunes for the drumming manner	p. 61
V	Tunes for the turning shuffle	p. 63
VI	Square-order shuffling tunes	p. 69
	(1-verse songs continued from p. 134	p. 97)
VII	Tunes for the walking manner and regular step	p. 109
	(1-verse songs continued from p. 426	p. 125)
	(continuation of part III (round dance) from p. 60	p. 135)
VIII	Hymn Tunes	p. 211
IX	One-verse songs together with a few solemn ones	p. 341
X	Anthems	p. 427
XI	Marching Tunes	p. 547
XII	Tunes for the native dance	p. 593
	(Miscellaneous	p. 600)

Tony

P. S. Page numbers and other notes may be found on the reverse of the photostats.



Tel. Lebanon Springs, N. Y.

7-1255 (Winter)

7-1252 (Summer)

March 14, 1958

Library of Congress
Washington, D. C.

Dear Sir:

I have two extremely rare music books of Shaker songs. They are entitled as follows:

1. A Collection of Verses by the Singers at South Union, Ky., April 4, 1835 (H L E). These initials stand for Harvey L. Eads, who was an outstanding leader and Elder of the Shaker Society. This book has 286 pages, consisting of verses, music and original notations.

2. Untitled--350 pages of verses and music in original Shaker notation: ~~in manuscript~~

Both books paid one -
The latter unusually fine legible condition
If you would be interested in placing this music on micro film for your archives, I would be willing to make these books available for this purpose. The only conditions being that they are returned safely and that I receive a copy of the micro film. Please advise. I would also like to know how long it would be necessary to retain the books for this purpose.

Sincerely yours,

Jerome Count
Jerome Count

Shaker Village Work Group, A Summer Work Education Project for Teen-Agers

POST OFFICE BOX

PITTSFIELD, MASSACHUSETTS