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Regardless of the attribution, this elaborately stenciled interior indicates the transfer of a New England decorative tradition into rural southern Middle Tennessee during the mid-nineteenth century. A traveling painter could have offered this style of painting to residents of Wayne County, who may or may not have seen interiors painted in this manner. Possibly a New Englander traveled westward and, after settling in Tennessee, commissioned a local or itinerant painter to paint his interior according to a style with which the homeowner was familiar.

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The entrance hall design is divided into three square sections; the front of the hall, the rear of the hall, and the side hall with the staircase. The hall forms an "L" shape as it wraps around the parlor. The three sections are very similar, with the exception of the center medallion. The front and side hall sections both have a three-dimensional plaster ceiling medallion with a suspended light fixture. The corner of the "L"-shaped hall has a circular medallion painted with highlights and shadows to provide a three-dimensional effect.

Except for the ceiling medallion, all three of the sections are painted in a similar fashion. Each section has a yellow background framed by a light-blue border and a white interior border. The artist combined white and blue
geometric patterns to create an intricate design. He further decorated these geometric patterns by painting blue scrollwork designs as well as highlights and shadows. The consistent quality of the designs suggests that the artist used stencils, although this cannot be documented.

The dining room of "The Beeches" is also painted decoratively. Here, the artist painted a wide gray border featuring blue round-shaped medallions midway along each of the four sides of the ceiling (Figure 2). The medallions are adorned with a gold frame and scrolls to each side and white scrolls at the center. Again, the artist used highlights and shadows to create a three-dimensional effect on flat plaster. He gave special attention to the placement of the eight medallions in the room and their relation to the two windows along the west wall. All the gold frames and scrolled designs are painted with highlights and shadows to simulate light from these windows.

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The first painted scheme appears on the front and sides of the enclosed upper level of stairs. Tulip and scrolled patterns are painted in dark brown on a light brown background (Figure 3). At the back of the central hall are painted designs on the ceiling. The artist painted the background light green and off-white with a dark-green and dark-brown line forming an interior border. Geometric designs in dark green and dark brown adorn the corners and center of the interior square. Many late-nineteenth century painters' manuals included similar geometric stencil patterns.

The room to the east of the central hall features extensive woodgraining on the mantel, baseboards, doors, and window frames. The woodwork, painted to represent three different
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The original side hall contains stenciled designs on the ceiling similar to those at the rear of the front hall. The ceiling is painted light brown and tan with dark and medium-brown interior borders. At each corner, there is a medium-brown colored geometric design while the center of the ceiling features a diamond-shaped medallion composed of several abstract acanthus leaf designs.

For the most part, nineteenth-century decorative interior painters remain anonymous. John Joseph Christie of Henderson, Tennessee, is one exception. Sometime between 1872 and 1877, Mead White commissioned Christie to paint this interior. An accomplished painter from Ireland, Christie had immigrated to the United States in 1868. After living briefly in New York and St. Louis, he moved to Henderson in Chester County, Tennessee. Christie painted the Mead White House interior during his stay in Henderson. Dorothy Christie, John Joseph Christie's daughter, believes that the mead White House is one of the few houses decorated in this way and that her father did the paintings freehand, although they appear to be stenciled. Perhaps he used a stencil to create an outline of the design, they painted by hand within the outline. As described in a nineteenth-century painters' manual, "stencilling has a perfectly legitimate use as a help in laying in decorations which are afterwards to be finished by hand penciling." Christie's designs for the Mead White House walls and ceilings are similar to stencil designs illustrated in several late-nineteenth century painters' manuals written by Franklin B. Gardner. The designs in such manuals provided sources of inspiration for many interior painters. For those not interested in making their own stencil plates, Gardner noted "that a large variety of stencil patterns, working size, are published, and that in most large paint store the cut patterns may be purchased." The latest house in this study is the Maple Dean Farmhouse, located near the community of Flat Creek in Bedford County. Constructed in 1886, this one-story gable-front and wing dwelling represents the Victorian-era influence of Charles Eastlake with its intricate exterior millwork and interior wall treatments. Charles Eastlake, a prominent British decorative arts critic of the late-nineteenth century, published *Hints on Household Taste* in the United States in 1872. As Eastlake recommended, the bedroom in the Maple Dean Farmhouse features a tripartite horizontal wall division comprised of wainscoting or dado at the bottom of the wall, crown molding or wallpaper along the cornice, with wallpaper between them in the fill area. Above the wainscoting and the papered walls is the Maple Dean Farmhouse's finest interior feature, the painted cornice and ceiling (Figure 4). The cornice area, defined by a brown painted crown molding, is painted tan with yellow, blue, and red flowers. In the cornice are medallions with freehand landscapes on the east, south, and west walls. These landscapes feature trees, hillsides, mountains, a castle, and a bridge. While the north wall does not have a cornice painting, it has two landscape paintings...
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The repetitive, freehand design on the tan background is continued on the ceiling in the same manner. The artist painted brown and tan rococo-like scroll patterns on wooden cutouts applied at each of the four corners of the room. Circular landscapes including trees, hills, mountains, lakes, a bridge, and a small cottage, are painted in the center of these scrolled patterns.

Centered on the ceiling is a circular gray-brown and white scrolled design painted to resemble a plaster ceiling medallion. Around it is a wide white band. Connecting this circular white band to the corners are four long triangular-shaped areas. The area in between is painted a lavender color.

Fred Swanton, the artist responsible for the Maple Dean Farmhouse, is another exception to the usual anonymity of the decorative interior painter. Elizabeth Dean Crigler specified that she and her husband commissioned Fred Swanton of Buffalo, New York, to paint the interior of their new home. Upon Swanton's death, the corner's report of April 12, 1888, in the Shelbyville Gazette noted that Swanton was "a painter who has been living here for some time past." According to Crigler family tradition, Swanton came to Middle Tennessee as a former "circus painter." Interestingly, one of the most famous carousel manufacturing companies was located just outside of Buffalo in the lumber town of North Tonawanda, New York. Allan Herschell of the Tonawanda Engine & Machine Company built his first carousel between 1883 and 1884. Swanton could have worked with this company or been influenced by the carousel scene paintings.9

While circus, carousel, and interior painters all had established traditions, they were undoubtedly influenced by other popular forms of art. With the introduction of chromolithographs in the mid-nineteenth century, examples of fine art were available to everyone. Chromolithography, the color reproduction of original paintings, could have influenced Fred Swanton's work. Chromolithographic images, like those of Currier and ives and others, were sold in America by the millions from 1840 to 1900. By making images of fine art available to the masses, chromolithography was the democratic art of the late-nineteenth century. Even if chromolithographers did not inspire the work of carousel and circus paintings, and popularity of chromolithographic prints certainly would have made Swanton's flamboyant interior style more acceptable to Middle Tennessee homeowners. It is likely that the Criglers were familiar with landscape chromolithographs and the common practice of hanging them on the walls in homes.10
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