land Hand has contributed "The Common Cold in Utah Folk Medicine," while J. H. Adamson has written "Tales of the Supernatural." This article had appeared earlier in Western Folklore, and an erratum sheet with footnote information originally omitted in the book is included separately. All of these articles draw heavily on field collected data. Hand's approach has been comparative, using Utah material and material from the Frank C. Brown Collection of North Carolina Folklore, vol. 6. The Fifes reach a conclusion in their article about Mormon everyday practices and beliefs. They "conform in a large degree to the lore of other Anglo-Americans." (p. 223.)

The final articles in this book make it of particular interest to folklorists. Based on sound fieldwork and scholarly discipline, they present a more exciting insight into what Utah's folklore is all about than the pretty little, heavily rewritten accounts in the front pages. The book probably represents a cross section of the membership in the Folklore Society of Utah, and the varying definitions of folklore within that group.

American Folk Decoration, by Jean Lipman, with practical instruction by Eve Neulendyke. Pp. 163.

by Karen H. Thorsen.

Jean Lipman is known to folklife scholars for her major works, American Primitive Painting (1942; Dover reprint 1972) and American Folk Painting (1966). Pictorially rich, both volumes provide an historical and regional view of American Folk Arts of the pioneer centuries. This Dover reprint of American Folk Decoration signals a renewed interest in the decorative arts. Although lacking in the creative layout and typography found in the currently faddish books reviving needlepoint and découpage, American Folk Decoration is a library necessity, exploring the two important aspects of material culture: content and context. These two delimitations underlie each chapter division according to the kind of material on which decoration is applied.

The concepts involve a brief but concise historical background and spread of decorated objects. Furniture and accessories, ornamented tinware, stenciled and painted fabrics, architectural decoration, coach and sign painting, and fractur designs comprise the range and emphasis. Carried by the tradition bearing itinerant craftsman, the motifs and patterns provided a stylistic personality of decorative taste for our early rural Americans. Desiring the richly colorful wallpapers, the elegantly carved furniture, and inlaid woods of the Old World elite, the decorative arts arose out of European influences and developed into their own styles in America. Of necessity, home-made furniture was severely simple in form and line built for function, durability, and longevity. The New England and Pennsylvania craft centers of the 17th, 18th, and 19th centuries derived their ornamental designs from pottery and porcelain, and woven, printed or embroidered textiles. Originally symbolic in nature, the motifs became esoteric and repeated in stylistic mannerism because they held visual appeal for the folk group. The design aesthetic, shared by the artist and patron, shows
cohesiveness of custom in visual terms and is, for example, illustrated in the generic differences described between New England and Pennsylvania tinware. Lipman's colorful descriptions of the love for gaiety and decoration in the homes of our erroneously stereotyped 'gray' pioneers, gives the reader a wonderful image of the objects in their setting. Our only regret is that the book is solely in black and white.

Numerous photographs, taken primarily from the Philadelphia Museum's Titus Geasey Collection of Pennsylvania Arts, suggest to the reader both the object of discussion and the end product of an adventurous hand. The practical instruction by Eve Meulendyke is methodical in its approach and thoroughness. Corroborated by the Esther Stevens Brazer's Guild, whose namesake and founder is the noted authority and author of Early American Decoration, the attitude and respect toward authentic objects as works of art is the prevailing mood of Meulendyke's instruction. Techniques from stenciling to scumbling, marbling to mottling, and feather painting to freehand painting are clearly described and illustrated for the novice, the experienced, or the collector. Because of the thoughtfulness toward authentic reproduction, and often time consuming application of paints, glazes, gold leafs, and coats of varnish, the book directs itself to a select audience. For the reader and scholar, committed interest is needed for visualization of the process almost meticulously outlined. For the would-be decorator, patience. Leaving not a brush forgotten, Meulendyke gives us a most authentically extensive listing of supplies, step-by-step directions, and encouragement. Though perhaps blasphemous in the eyes of the Brazer Guild, recent availability of acrylic paints and fast drying latex varnishes could conveniently substitute for oil colors and keep with our faster pace of living.

Various studies have been published about the application of motifs of a decorative nature to an object of function: meaning of color usage; repetition of archaic symbols; juxtaposition of animal, plant, supernatural, and human forms; simple geometric ornament vs. geometrics potent with belief symbolism. As folklorists, we cannot pass over these pages without curiosity for origins, context, and defining characteristics of a folk aesthetic.

Jean Lipman and Eve Meulendyke have provided an overview of the theory and history generic to this surface aspect of material culture. For those empirically curious, they also provide a chance for the actual reproduction of a decorated object in the manner in which it was originally made. Although we lack the context of the time and tradition, we are led to both identify the visual qualities comprising folk decorative work, and if adventurous, learn by experience.


by Mary Arnold Twining.

This book is a standard for anyone dealing with quilts from the standpoint of manufacture, collection or fieldwork in material culture. It is cer-