



Brattonsville, S.C.

Carolina Christmas

The Yule season in the rural South has traditionally been a time for warm-hearted celebration, oriented to hearth and family. Historic Brattonsville, a restored “upcountry” museum village near Rock Hill, S.C. (see map, p. 128), offers visitors a particularly felicitous display of holiday hospitality on the weekend of December 6–8.

“We emphasize old folk customs of the Carolina Piedmont that date to Colonial days,” says Wade B. Fairey, the museum’s executive director. “Local volunteers make wreaths and other decorations with hemp and cotton. A



country store offers wares from artisans in the area. Children delight in our resident collection of livestock, sheep, and geese. We have candlelight tours through half a dozen buildings, accompanied by music, and refreshments made from recipes going back to Colonial days. We want to show how settlers in our region celebrated Christmas, from the Revolution until just after the Civil War.”

A few hundred visitors attended Historic Brattonsville’s first Yule festivities in 1976, when only one building was restored. *(Turn to page 83)*



WINTER PHOTO BY DARWIN DAVIDSON; OTHERS BY DAVID REPLOGLE

Cohasset scenes of long ago are among Jeanne's favorite themes. Set in the early 1800s, "Cohasset Common in Winter" (above) depicts skaters on Meeting House Pond near the Unitarian Meeting House. The Congregational Church and Cohasset Town Hall appear in the background. "Cohasset Common in Summer" (below) depicts the same locale and era. "The Old Town Pump" (right) replicates an 1897 photograph in the town archives. The pump appears in the foreground. It has recently been restored. The original post office and two flanking homes now hold retail stores. The name "Konahasset" on the horse-drawn wagon is an early Indian spelling of Cohasset and means "long rocky place."





PHOTOS BY ROBERT K. ANDER, FIELD EDITOR, JOAQUIE YOUNG

Holiday traditions at Historic Brattonsville include crafting wreaths (opposite below) with cotton, cotton burrs, grapevines, and rope made from hemp. Visitors may tour 18th-Century farm buildings (opposite above), including a log smokehouse and a tool shed. "The Bricks" (above), which dates in its Greek Revival form to 1845, has housed a girls' school and a general store. The visitors' center (right), c. 1840, is a typical "upcountry" dwelling with intriguing details such as twin half-moon windows under each gable. The village saved the structure from being demolished and moved it from its original location eight miles away.



The museum village's flock of sheep (above) missed their summer shearing and so display extra shaggy winter coats. In Colonial days, weavers would have spun their wool into yarn in the McGill Weave House (right), which once served as a slave cabin. Visitors today may inspect a loom and spinning equipment that were used to make fabric for workaday clothes worn by Brattonsville residents.



Brattonville, S.C.

Colonel's log cabin



The oldest documented structure in Brattonville, this house began as a modest log cabin with a parlor on the first floor and a sleeping loft above it. Col. William Bratton built it about 1780 for his wife, Martha, and their children; later he added a kitchen at the rear of the house.

Narrow horizontal windows on the second floor helped protect the structure from Indian attacks. The Brattons could shoot from the "fireworks," as the windows were called, without being seen.

After the Revolution, William made his living as a farmer. His children maintained the house and greatly expanded the farm after his death.

About 1839, the Brattons' youngest son, John, renovated the house for its new occupants, Catherine Ladd, a schoolteacher, and her family. He covered the log structure with clapboards; enlarged windows on the first floor and enhanced them with shutters; and added a front porch. Catherine formed a school, Ladd's Female Academy, and conducted classes in a wing that John built for her at the side of the house.

PHOTOS BY ROBERT K. ANDER, FIELD EDITOR, JOANNE YOUNG



The two-story section of the Col. William Bratton House (above) dates to about 1780. In 1839, William's son John added the wing at right to accommodate a schoolroom. The interiors display holiday decorations of the type that German and Scotch-Irish settlers brought to the area. Cookies adorn the "branches" of the German "apple tree" (left). In the parlor (opposite above), the fireplace mantel dates to 1839; it is draped with a garland of raisins. A late-19th-Century Hepplewhite-style table centers the room. The stairs at right lead to a sleeping loft. Through the doorway at left is the schoolroom. The kitchen (opposite below) showcases a high chair dating to 1760 and a pine corner cabinet, c. 1820.



Brattonville, S.C.

Plantation manor



The Homestead stands in Historic Brattonville as a reminder of the days when cotton was king. Built in the early 1820s by Col. William Bratton's youngest son, John, it became the center of one of the largest plantations in the region.

Originally a two-story, eight-room structure, the house acquired enhancements that illustrate John's success as a physician, farmer, and businessman. About 1828, he added a wing onto each side. Later, he built a formal dining hall, connected to the rear of the house by a colonnade.

Small outbuildings flanked the dining hall in a semicircular layout. They included John's office, a kitchen, and a storehouse. Other structures on the property were a cotton gin, gristmill, and sawmill. Today, visitors to Historic Brattonville can see several surviving outbuildings.

As the plantation grew, so did the community. By 1843, more than 160 people lived in Brattonville. After John's death, his family continued to develop the area. His wife, Harriett, saw to the completion of "The Bricks" (page 73), a girls' school he had contracted to be built shortly before he died. Several of their 14 children remained in Brattonville and helped to expand the plantation and the village.



Dr. John Simpson Bratton (1789–1843) built the Homestead about 1824. Wings flanking the house (above) date to about 1828. John's wife, Harriett, added the two-story portico after his death. A side view (left) shows a dining hall and a colonnade that joins it to the house. A path leads from the colonnade (opposite below) to John's office, one of several outbuildings. The original Homestead parlor (opposite above) boasts the family's marble-top Empire table in front of the fireplace. In the 1850s, Harriett grain-painted woodwork here and in other rooms of the manor.



PHOTOS BY ROBERT K. ANDER, FIELD EDITOR, JOANNE YOUNG



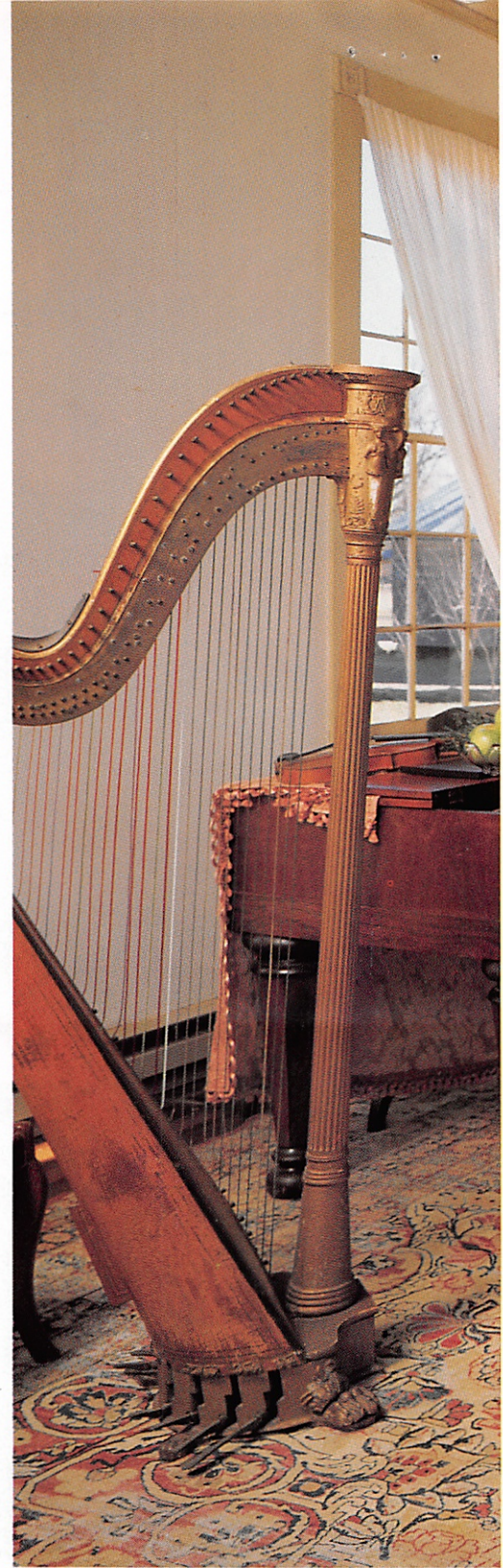
The Brattons had informal family meals in a small breakfast room. Its grain-painted fireplace (above left) is draped with a garland of gum balls and paper ribbons. Pomegranates and holly decorate the mantelpiece. Above the mantel hangs a mid-19th-Century mirror. To the left of the fireplace sits a walnut hunt board made in South Carolina in the early 1800s. The oak basket beneath it was used to gather fruit and nuts grown on the plantation. Made in New England, the rush-seated Hitchcock child's chair dates to c. 1840.



Festive decorations embellish the Homestead at Christmastime. On a table in the breakfast room, a gum-tree branch (left) wears unusual ornaments: heart-shaped cookies, gum balls, okra, trumpet-vine pods, red ribbons, and pinecones.

Heart-pine flooring distinguishes the sitting room (opposite above). An arrangement of fruit and greenery lines the fireplace mantel. Above it hangs an Empire mirror. The rocker next to the fireplace and the sofa in the foreground, also Empire pieces, wear maroon velveteen upholstery. The chintz drapery fabric bears a peacock design popular in the early 1800s. Against the wall is a c. 1860 medicine cupboard made of walnut. (Through the doorway next to the cupboard is Harriett Bratton's bedroom.) An early-19th-Century card table centers the sitting room. Atop the card table (opposite below left) is a centerpiece formed of pine, lichen, and fungus. Between the windows in the room (opposite below right), red sumac plumes accent an arrangement that features cedar, blueberries, and magnolia leaves.







*Harriett's bedroom (opposite above) occupies one of the two wings added in 1828. It features a Regency-style mahogany bed, c. 1840. A Bratton descendant made the quilt. The nightgown on the bed belonged to Minnie Mason Bratton, the wife of John and Harriett's youngest son, Napoleon. Above the mantel is a portrait of another of the Brattons' sons, J. Rufus. A doctor during the Civil War, he was the prototype for Dr. Ben Cameron, the character in Thomas Dixon's 1905 novel, *The Clansman*. (The book inspired D.W. Griffith's 1915 film, *Birth of a Nation*.) A Dun-*

can Phyfe table rests before the fireplace. A second parlor (above) occupies the other 1828 wing. The fireplace wears its original blue paint. Made of magnolia leaves, apples, and lemons, the decoration above the mantel resembles a fanlight. The Empire rocker dates to the 1840s; the piano and the harp belonged to the Brattons. The door at right leads to the garden. In the foreground is an early-19th-Century Hepplewhite table. On the table (opposite below) is a Chinese export reproduction punch bowl. The wine glasses belonged to the Brattons' son Rufus.

The center hall of the house (right) leads through the colonnade into the dining wing. In the hall, Bratton-family chairs flank an early-19th-Century pier table from Baltimore. Atop a hall chest (below), a girandole and an arrangement of cotton, sumac, cedar, and trumpet-vine pods share space. The dining wing (bottom) provided ample room for John, Harriett, and their 14 children. A c. 1820 Hepplewhite table centers the room. Above the Sheraton drop-leaf table is a copy of a portrait of Harriett.



CAROLINA CHRISTMAS

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Nearly 3,000 guests came last year from all over the South.

In 1765, William Bratton (1742–1815) and his wife, Martha (1750–1816), a Scotch-Irish couple, settled in South Carolina's upcountry, called that because it lies above the falls of rivers that flow to the sea. There, the Brattons built the two-story log dwelling pictured on page 74.

During the Revolution, Capt. Christian Huck led a regiment of 105 British soldiers on a punitive expedition upcountry, plundering farms for supplies. When Huck's men came upon Colonel Bratton's home, Martha refused to reveal the whereabouts of her husband, who commanded the local militia. One soldier placed a reaping hook around her neck, but she refused to be intimidated. Impressed by her bravery, a redcoat captain interceded and spared her life.

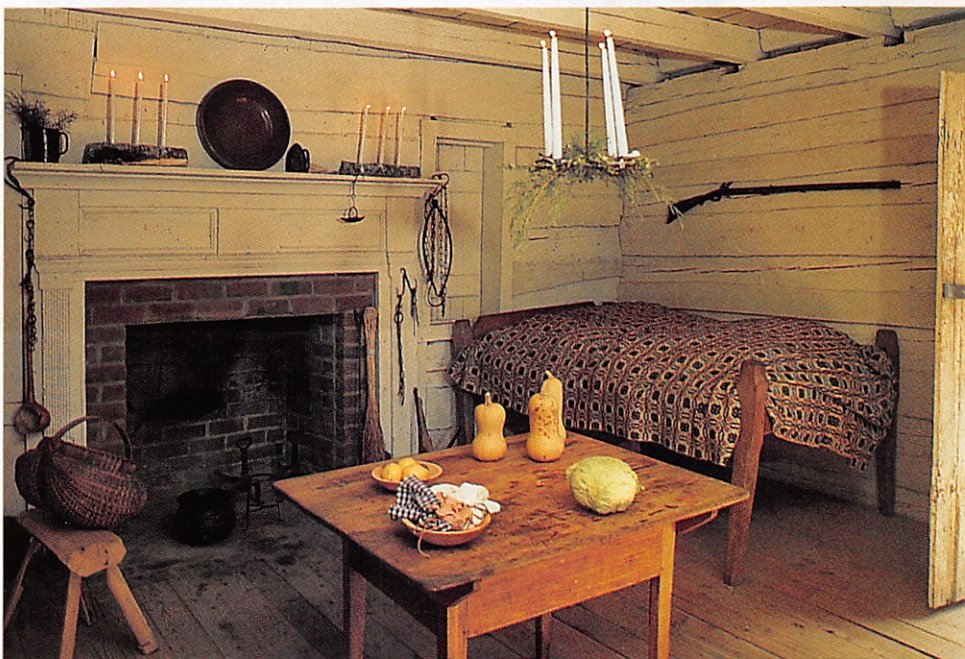
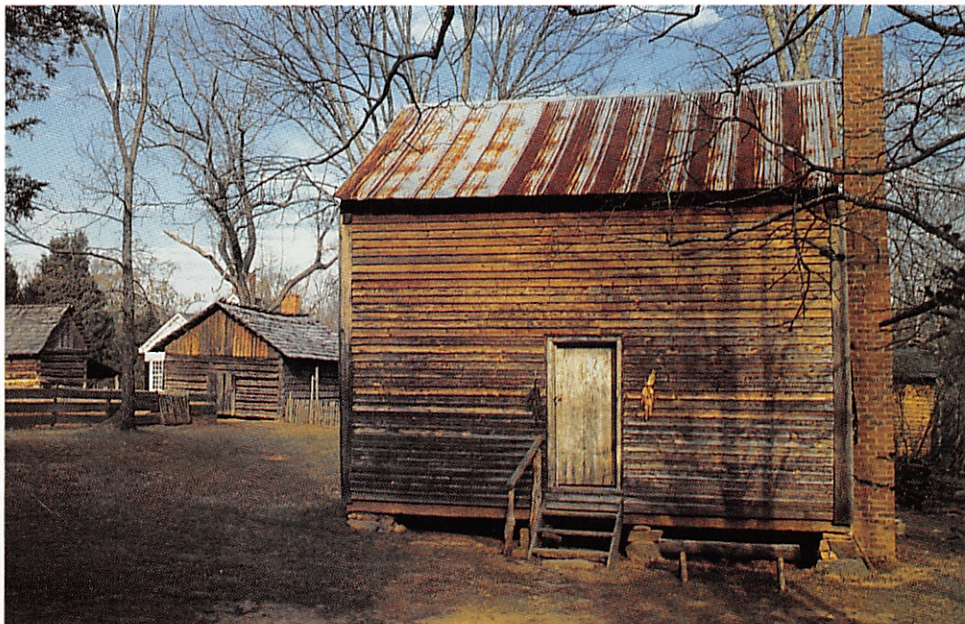
That night, Martha sent Watt, a slave, to fetch her husband and a band of patriots. On July 12, 1780, Bratton and his men killed Huck and routed the British in the Battle of Huck's Defeat. Legend has it that Martha Bratton then nursed those wounded on both sides.

The Brattons' descendants expanded their holdings, raising their status from farmers to large-scale planters. By 1850, their tracts formed a prosperous community called Brattonsville. The principal structures of the town survive today in Historic Brattonsville. In addition to William and Martha Bratton's home, the Federal-style Homestead (page 76) and "The Bricks," a former school, are open to the public.

Visitors may also inspect various plantation outbuildings, including a slave cabin, a smokehouse, and a medical museum. There's also a replica of a 1750 earth-floor Backwoodsman Cabin, where volunteers in period costumes conduct living-history demonstrations.

Historic Brattonsville sponsors several events during the year, beginning with an antiques fair each spring. In the summer, the Euwabu Festival has been well received by visitors. *Euwabu* means "day of celebration" in some African languages. Also in the summer, there is a lively reenactment of the Battle of Huck's Defeat. "This really is a contest," says Fairey. "The British don't always lose." In the fall, on Red Hills Heritage Day, visitors may inspect crafts by regional artisans and watch demonstrations of soap- and molasses-making.

Historic Brattonsville is open Tuesday and Thursday, 10 A.M. to 4 P.M., and Saturday and Sunday. (Turn to page 128)



Restorers moved the McConnell House, a log home with unpainted siding (top), to Historic Brattonsville in 1985 from its original site three miles away. Reuben McConnell, a farmer, built it c. 1820. Its downstairs room (above) served as an all-purpose space for living, cooking, eating, and parents' sleeping. Children and guests reposed in a loft above. Wade B. Fairey, executive director of Historic Brattonsville, poses (left) with Jumper the Mule. Jumper, strong-willed but friendly with youngsters, "earned his keep by hauling debris after Hurricane Hugo passed by," says Fairey.



Talented topiarist

Topiary is “plant architecture.” From life-size animals to miniature trees ornamented with flowers, it offers plant lovers infinite means of expression for outdoor gardens and interior decoration. Landscape designer Deborah Reich moved into topiary several years ago, enthusiastic about its versatility and potential for humor. In addition to landscaping and specialty gardens, her firm, Deborah Reich & Associates, Ltd., in Brooklyn, N.Y., embraces topiary’s many aspects: pruned garden sculptures, portable vine-covered shapes grown on frames, and maintenance-free mock topiary designs created with cut foliage and dried or fresh flowers.

Her recent projects include a flock of sheep for Hancock Shaker Village, in Massachusetts; moss- and flower-encrusted evening shoes for the New York Flower Show; and two condors for “Animals in the Garden,” an exhibit celebrating the 75th anniversary of the San Diego Zoo. Examples of her work, including two holiday centerpieces you can make, appear on these and following pages. We

photographed them at her country home in Massachusetts.

Reich’s fascination with gardening began during her childhood, in Brooklyn, N.Y. Her parents gardened, and the family frequently visited the Brooklyn Botanic Garden. After graduation from Amherst College, she studied landscape architecture at Harvard University and trained in horticulture at the New York Botanical Gardens and the Brooklyn Botanic Garden. Formal studies completed, she became a free-lance landscape designer and then joined New York’s World Trade Center as a horticulturist. She began her firm in 1988, the same year she married musician Andrew Cader. His interest in topiaries, Reich explains, is limited to helping move them and offering design advice.

With coauthor Barbara Gallup, Reich wrote *The Complete Book of Topiary*, published by Workman in 1988. The illustrated paperback is a guide to the various types of topiary and traces the history of the art. Its 320 pages include directions for fashioning 75 indoor and outdoor topiary designs, a glossary, and a resource (Continued overleaf)

HOLIDAY

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W. Market St., Perkasio, Pa. 18944; Friedman Bros. Decorative Arts, Inc., 9015 NW 105th Way, Medley, Fla. 33178; Froelich Co., Box 588, High Point, N.C. 27261; Hickory Chair Co., Box 2147, Hickory, N.C. 28603; David John, Box 13, Lahaska, Pa. 18931; Kohler Co., 444 Highland Dr., Kohler, Wis. 53044; Paper White, Box 956, Fairfax, Calif. 94930; Scalamandré, 950 Third Ave., New York, N.Y. 10022; F. Schumacher & Co., 79 Madison Ave., New York, N.Y. 10016; Sky Plumbing Co. (bathroom), 1093 Durham Rd., Pineville, Pa. 18946; Stark Carpets Corp., 979 Third Ave., New York, N.Y. 10022; Tiffany & Companioni, 77 N. Main St., New Hope, Pa. 18938; Vermont Castings, Prince St., Randolph, Vt. 05060; Virginia Metalcrafters, Inc., Box 1068, Waynesboro, Va. 22980

TRANQUIL TREASURE

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Decades of fighting with local Indians drove the first settlers from the region. After the American Revolution, pioneers from Philadelphia and Bucks County moved to the area. Many of them were Quakers who came between 1787 and 1790.

The McCartys, who purchased land from the heirs of William Penn, were one of the first families to settle in Muncy. The Waltons and the Ellises, who still claim descendants in town, also numbered among the early arrivals.

Benjamin McCarty built the first large log house in town, in 1790, now the McCarty House Inn (see page 118). He also laid out the borough's streets with the help of his brother, William, in 1799. The Revolutionary War, still fresh in the planners' minds, inspired street names such as Washington, Lafayette, and Penn. First known as Hardscrabble, the settlement then became Monsey after the local Indian tribe. McCarty later renamed it Pennsborough, but the name would soon change again.

In a 1929 article, "The Autobiography of an Old House," recently reprinted in "Now and Then"—a publication of the Muncy Historical Society—Emilie McCarty Sanders recalls 19th-Century Muncy through the "eyes" of her ancestral home, the McCarty House.

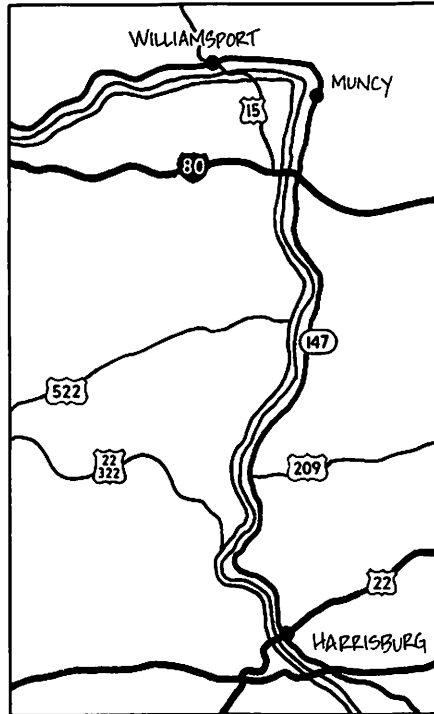
"The village of Pennsborough became the town of Muncy in 1826, and the Great Road through the town became Main Street. . . . Substantial farmers settled [there].

"The years were passing tranquilly as I watched Main Street . . . where the nation,

more mature, was going by in carriages, in phaeton and buggies. Lumber wagons and farmers going back and forth. Far away . . . canal boats and steam engines . . . joined the great procession. It is a great adventure to watch a nation grow like magic."

As the 19th Century waned, the McCarty House recalls, "Home life was completely changed. The small industries had been taken from the home to the factories which had started everywhere. Today, as I stand by the side of the busy highway, [I] hear the noise of the speeding cars as they rush by."

In 1936, a group of townspeople organized the Muncy Historical Society. The organiza-



tion's home is next door to the McCarty House Inn, in what was the residence of another McCarty descendant. In addition to offices, it houses a museum that displays artifacts tracing the borough's history. The museum is open on the second Sunday of each month, from 2 to 5 P.M. Admission is free.

Today, as in the late-19th Century, industry underpins the town's economy. The area boasts the plants of Kellogg cereals, Gruman-Allied postal trucks, and Sprout-Bauer-Andritz pulp and papers. Their employees include many former urbanites who have happily discovered the "best-kept secret in Pennsylvania."

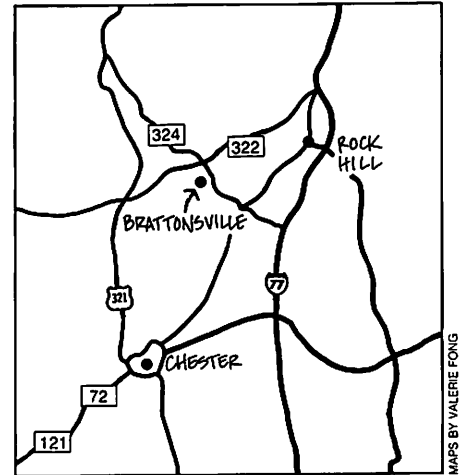
CAROLINA CHRISTMAS

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2 P.M. to 5 P.M., from the first Sunday in March through the last Sunday in November. It is also open for the Decem-

ber 6-8 holiday celebration. Admission is \$2 for adults and \$1 for children.

To reach Historic Brattonsville, travelers using Interstate 77 should take Exit 82-B and then Cherry Rd. south to S.C. 322. Follow S.C. 322 to the site, which is ten miles south



of Rock Hill. The museum village is approximately 40 miles south of Charlotte, N.C., and approximately 180 miles north of Charleston, S.C. Motorists may also take S.C. 321 from Chester, S.C., or York, S.C. For more information, contact Historic Brattonsville, 1444 Brattonsville Rd., McConnells, S.C. 29726; tel.: (803) 684-2327.

ARTISTS' REFUGE

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ceramic tiles. She works in the 4,000-year-old opus-sectile technique, using pieces of tile to create designs. She derives most of her motifs from nature and architecture.

The couple's artistry is seen throughout the house. Bruce designed brocade curtains for the Empire Room, patterning them after ones at Lafayette's Quarters in Chadds Ford, Pa. Nella devised a flame-stitch pattern for window valances and seat cushions in the North Parlor.

Nella and Bruce have amassed fine examples of furniture that reflect their ancestry. Of Germanic descent, Bruce has acquired German and Pennsylvania Dutch pieces. Of English descent, Nella has concentrated on furniture from the Jacobean and Charles II eras. About four years ago, they loaned 14 of their English pieces to the Palmer Museum at Pennsylvania State University for an exhibit on William Penn's England.

At Christmas, they bring a large collection of antique tree ornaments out of storage. They display them on three trees—ranging in height from 12' to 14'—that delight a parade of visiting nieces and nephews.

To make glaze, combine sugar and milk; spread over top of tart. Sprinkle with almonds. Allow tart to cool completely. Serve in small slices.

WALNUT-PUMPKIN CAKE

- 1 6-ounce package zwieback crackers, crushed
- 1 cup sugar
- 6 tablespoons butter, melted
- 3 8-ounce packages cream cheese, softened
- ¾ cup firmly packed light brown sugar
- 5 eggs
- 1 16-ounce can pumpkin
- 1 teaspoon pumpkin-pie spice
- ½ teaspoon nutmeg
- ¼ cup heavy cream
- Walnut topping (recipe follows)
- Whipped cream
- Pecan halves

Blend zwieback crumbs, ¼ cup sugar, and butter. Press firmly into bottom and sides of lightly buttered 9" springform pan. Chill.

Beat cream cheese with electric mixer at medium speed until smooth. Add ¾ cup sugar and brown sugar gradually, beating until well mixed. Beat in eggs one at a time until mixture is light and fluffy. Beat in pumpkin, spices, and heavy cream at low speed. Pour into pan.

Bake at 325 degrees for 1 hour and 35 minutes. Remove from oven, and sprinkle with walnut topping. Bake 10 minutes. When cake has cooled, refrigerate several hours or overnight. Garnish with whipped cream and pecan halves.

Walnut topping:

- 6 tablespoons soft butter
- 1 cup firmly packed light brown sugar
- 1 cup coarsely chopped walnuts

Mix butter and brown sugar until crumbly. Blend in walnuts.

HOLIDAY

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floors, renovated the kitchen, and transformed a small bedroom into a new master bathroom. She also added a lily pond, white-flower garden, cutting garden, and an English herb garden to the grounds. Often, her flowers and herbs find their way into the vinegars and potpourri she makes as gifts.

Anita's fondness for birds developed during her childhood in central Pennsylvania. At first drawn to their delicate and brilliantly colored feathers, she later became intrigued

with the various forms and colors of their eggs. Soon, she began amassing bird-related collectibles.

After studying painting at Moore College of Art, in Philadelphia, Anita ran a catering business. Then she moved to Bucks County and successively opened two shops. In the first, she sold antique jewelry; in the second, decorative accessories. A friend enlisted her aid in decorating a Pennsylvania home, in 1973, and a new career opened for her.

Throughout the years of career changes, her love of birds has remained constant. Today, she breeds white peacocks and lovebirds. She also maintains an aviary of 18 birds, including Bruno, a cockatoo with a 60-word vocabulary and the ability to feed himself his morning bowl of oatmeal.

Anita Embar's firm, Artistry in Design, is located at 149 North Sugan Rd., New Hope, Pa. 18938; tel.: (215) 862-0300. Following are the products and services that were listed in connection with her home:

- Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, Mich. 49505; Illia Barger, 133 Mulberry St., Apt. 6W1, New York, N.Y. 10013; Bernhardt Furniture, Box 740, Lenoir, N.C. 28645; Clarence House, 211 E. 58th St., New York, N.Y. 10022; Cowtan & Tout, 979 Third Ave., New York, N.Y. 10022; William Draper Cabinetmaker, 820
- (Turn the page)*

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