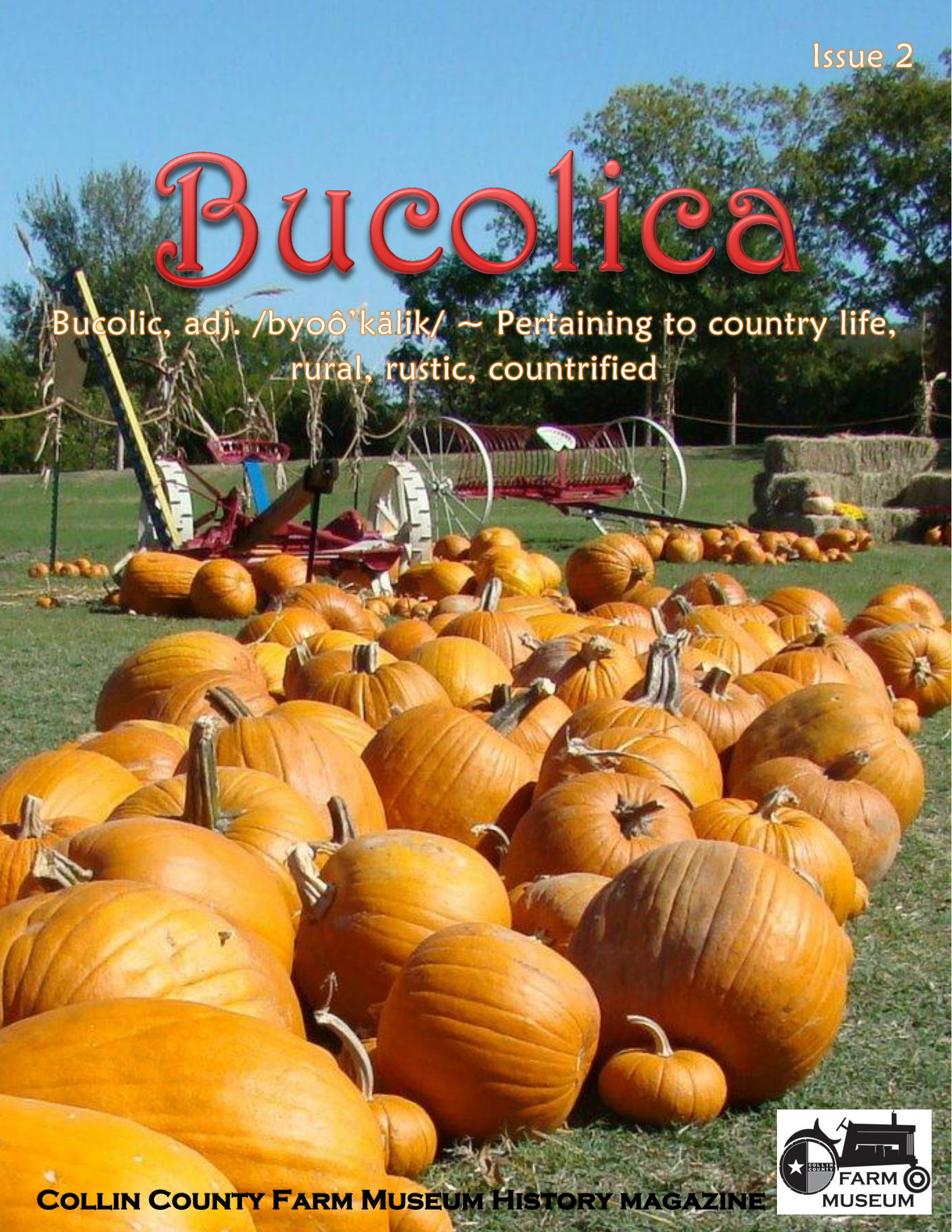


Bucolica

Bucolic, adj. /byoô'kălik/ ~ Pertaining to country life,
rural, rustic, countrified





Are you interested in learning to drive historic tractors like the one below! Collin County Farm Museum offers **Tractor Training Classes** on Saturday, July 6, 2012. Registration opens February 15, 2013. Visit www.myersinfo.com and click "Collin County Farm Museum."



We loan artifacts and exhibits to schools, libraries & special events (like Santa in the Model T & the cover photo of the Pumpkin Patch). If you are interested in displaying a museum artifact or exhibit, contact us at: 972-548-4792 or ccfm@collincountytx.gov



Color...

Color is the visual perceptual property corresponding in humans to the categories called red, green, blue, and others. Color categories and physical specifications of color are also associated with objects, materials, light sources, etc., based on their physical properties.

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FALL & SPRING
FRIDAY & SATURDAY
10:00 AM ~ 3:00 PM

SUMMER & WINTER
BY APPOINTMENT
ONLY!

FOR REGULAR UPDATE "LIKE"
THE COLLIN COUNTY FARM
MUSEUM ON FACEBOOK:

[HTTP://WWW.FACEBOOK.COM/PAGE
S/COLLIN-COUNTY-FARM-MUSEUM](http://www.facebook.com/page/s/collin-county-farm-museum)



Like



From the Museum Coordinator



History has color...did you know that? It's vibrant, seeped in hues and highlights; it's a diorama designed to catch the eye and the imagination. When I first came to the Collin County Farm Museum, the exhibits were dirt brown and dull green swathed in dust and cobwebs. Hidden amongst the jumble of artifacts were sparks of color and they became the bright lights of the museum's exhibits and provided inspiration for this quarter's history magazine.



We asked questions, such as who invented colored Christmas lights?; is there a history of color with quilts?; how do you pick the right color for restoration?... and we sought out a variety of experts and adventurers.

Color has been investigated and used for more than 2000 years throughout history. Many different civilizations experimented, used and developed colors. Today, we continue to learn about the effects of color and its importance in our everyday lives.

Even the Collin County Farm Museum puts much consideration into the choices of color for its exhibits. We use Pantone's Guide to Communicating with Color when designing exhibits to draw attention, make a statement, or create a sense of the past. Many of the museum exhibit design books emphasize the use of colors with easy and sometimes ambiguous instructions such as, "A striking title panel, an object well lit, an object

placed in front of a bold *color*, or a large graphic image will capture a viewer's attention!" Color is what helps me develop and translate a message through a cooperative visual adaptation.

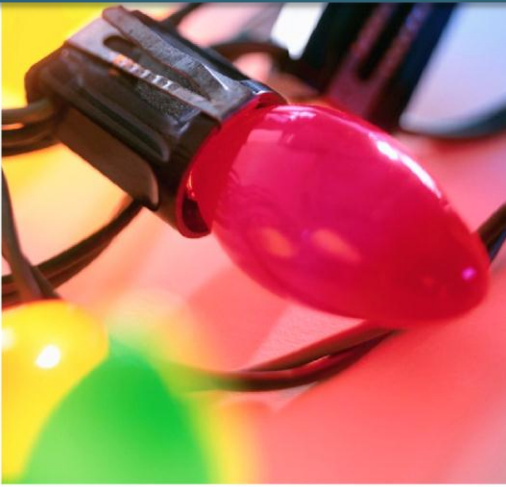
It's interesting to realize that color is as functional as well as an aesthetic element in exhibit design. However, it's also a complex one since it adheres to no standard application rules. The choices of color I use for public and my own private exhibits, depends on the atmosphere I intend to create. Color is what helps me develop and translate a message through a cooperative visual adaptation.

Throughout this history magazine, I've placed some... colorful gems, which may help you with your own private collections and exhibits.

Jennifer C. Rogers, Museum Coordinator
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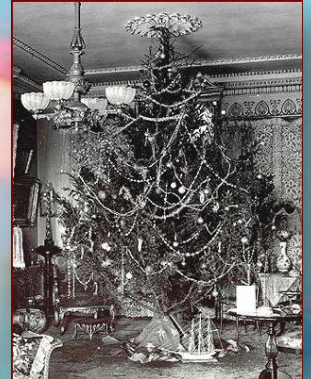


Who Invented Colored Christmas Lights?



Thomas Edison, the inventor of the first successful practical light bulb, created the very first strand of electric lights. During the Christmas season of 1880, these milky strands were strung around the outside of his Menlo Park Laboratory. Can you imagine what the railroad passengers traveling by the laboratory thought when they got their first glimpse of an electrical light display?

Before electric Christmas lights, families would use candles to light their Christmas trees, which was dangerous and caused many home fires. Edward H. Johnson, a friend of Edison, is credited with putting the very first string of electric Christmas tree lights together in 1882. Johnson hand-wired 80 red, white and blue light

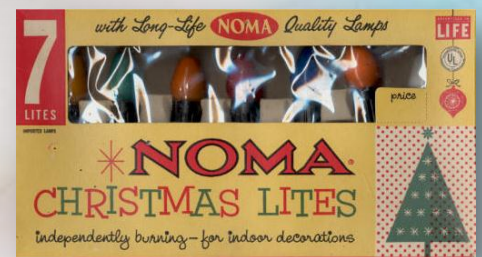


bulbs and wound them around his Christmas tree. Not only was the tree illuminated with electricity ... it revolved!

Due to an early mistrust of electricity, it took almost 40 years before Christmas lights became popular decorations. Some credit is given to former Presidents for spurring the acceptance of indoor electric Christmas lights. In 1895, President Cleveland instructed the White House family Christmas tree be illuminated by hundreds of multi-colored electric light bulbs. On Christmas Eve 1923, President Calvin Coolidge began the country's celebration of Christmas by lighting the National Christmas Tree with 3,000 electric lights.

Until 1903, when General Electric began to offer pre-assembled kits of Christmas lights, strung lights were reserved for the wealthy and electrically savvy. The wiring of electric lights was very expensive and required the

hiring of the services of a wireman, our modern-day electrician. According to some, to light an average Christmas tree with electric lights before 1903 would have cost \$2000.00 in today's dollars. It wasn't until Albert Sadacca, that Christmas lights became the commodity they are today. The Sadacca family owned a novelty lighting company and in 1917 Albert, a teenager at the time, suggested that its store offer brightly colored strands of Christmas lights to the public. By the 1920's Albert and his brothers organized the National Outfit Manufacturers Association (NOMA), a trade association. NOMA soon became NOMA Electric Co., with its members cornering the Christmas light market until the 1960's.

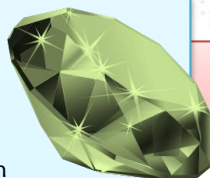


Today we expect to see the holiday season become aglow with electric strands of light. Think of the variety and range of Christmas lights available in today's market. We can be grateful to Thomas Edison, Edward H. Johnson and Albert Sadacca for illuminating our holiday season.

**Article excerpt from "Everyday Mysteries," Fun Science Facts from the Library of Congress*

COLOR & LIGHTING:

The selection of color for your private exhibit involves the consideration of aesthetics, physiological perception as well as psychological effects. Basically, you want it to look good and feel good. With color, you have to also consider lighting. Generally the aim is to create a pleasant environment, neither too dark nor too bright. However, in some instances, a dimly illuminated wall with a spotlight on a specific artwork or artifact may be more suitable for setting the mood you hope to create. On the other hand, you may want bright lighting and color which mimic or contrast the objects.



Color of Quilts...

The history of quilts and quilted wearable's is exquisite and dates back to the 1400's to a *trapunto* quilt, which is a wholecloth quilt using stuffing and or cording within the quilting stitches. The earliest *trapunto* quilt tells the story of Tristan and Isolde and is exhibited in London's Victoria & Albert Museum (see top left image).

The Smithsonian Museum also has a collection of quilts, the earliest from 1780s prior to the American Revolution. Early Colonial American quilts of the 1700's were primarily made using homespun wool and cotton which had a heavier and looser weave. These fabrics were used until the manufacture of textiles became readily available around 1849.

Color and inspiration were and are critical to the design process of making quilts. Inspiration comes from nature, religion, politics or friendships, fundraising and even war. There are many quilt designs motivated by war, such as the "Whig's Defeat" (see bottom left), "Mexican Rose", etc. The "Log Cabin" design came into being during the Civil War. Religious related designs include "Solomon's Puzzle" and "Jacob's Ladder" to name just a couple. Fundraising, friendship and presentation quilts called "Signature Quilts", appear in quilts of many designs which typically include either inked or embroidered names.



The green fan of ovals represented the tail feathers of a rooster which was the symbol of the Democratic Party. In 1844, Democrat James Polk defeated Whig Henry Clay.



The colors of quilts are heavily linked to nature as the dye products came from plant roots, leaves and/or blossoms as well as insects and sea urchins. Rhubarb and Goldenrod produced shades of yellow and orange. Madder root provided various shades of red and Indigo gave a vibrant dark blue. Experimentation with mixing colors resulted in the availability of additional colors. Some of the most widely used color combinations in antique and vintage quilts were red and green, like Whig's Defeat.

You can easily experience the stories tied to quilts, whether old or contemporary, by visiting museum quilt exhibits or attending a quilt show.



*Article written by Joan Wilson, a quilt collector who is a member of the "American Quilt Study Group" and a member and past President of the "Quilter's Guild of Plano." www.quiltersguildofplano.org



When was Milk Paint Invented?

Paint has been used by mankind since before recorded history, first as decoration, and much later as a protective coating. The oldest painted surfaces on earth were colored with a form of milk paint. Cave drawings and paintings made 8,000 years ago, even as old as 20,000 years ago, were made with a simple composition of milk, lime, and earth pigments. When King Tutankhamen's tomb was opened in 1924, artifacts including models of boats, people, and furniture found inside the burial chamber had been painted with milk paint.

In Colonial America, as earlier in Europe, itinerant painters roamed the countryside, carrying pigments with them, which could be mixed with a farmer's or householder's own milk and lime. Even though there exist many examples of early American furniture that was painted with some form of oil paint, the look associated most widely with the country homes and furniture of the 17th, 18th, and 19th centuries is that of the soft velvety, rich colors of milk paint.

This scene doesn't change much until after the Civil War. In 1868, the first patent was given for the metal paint can with its tightly fitting top. With this development came the commercial oil paint industry. For the first time, paint could be manufactured in great mass, packaged in the new patented cans and shipped to stores throughout the country. But this kind of operation does not lend itself to the use of milk paint. Made from natural milk protein, it will spoil just like whole milk. Therefore, from the very beginning of the commercial oil paint industry, up until 1935, the only paint sold commercially was very poisonous oil-based paint. After World War II, latex paints entered the market and remains popular today.

Today's milk paint is similar to the formula of Colonial American as well as biodegradable with no harmful solvents. Yes, it will spoil, just like whole milk, but it is also as safe as drinking whole milk. (Not that you'd want to, of course.)

**Article Excerpt from Old Fashioned Milk Paint Company*

HISTORIC COLORS:



If you're creating a private display of your collection and you want to mimic historic colors, your best source are companies that have already done the work for you. For instance: when the volunteers at the museum are restoring farm implements, we use Valspar Tractor & Implement paint because they use the historic color formulas for Ford, John Deere, Massey Ferguson, etc... Additionally, when I'm restoring furniture or creating a period look, I use color formulas from places like the Real Milk Paint Co. or examine samples of Victorian wallpaper. Other methods are discussed on the following pages.

The Collin County Farm Museum uses Milk Paint to restore artifacts such as an 1890s buggy as well as for planned restoration of the museum historic building, the Confinement House or Jail that used to be at the Collin County Poor Farm.

Thank you to all the people who submitted to this quarter's issue. I know there are many creative people in and around Collin County and I encourage you to submit stories, essays and photographs for the quarterly issues where you will receive recognition for your work. Please follow the submission guidelines below:

Deadline	Theme	Suggestions
April 12 th	Water	Drought, Recreation
July 12 th	Heat	Blacksmith, Cooking
October 12 th	Home	Memory, Architecture

For more information and all submissions, please send request to ccfm@collincountytx.gov
Only electronic submissions are accepted.

The Museum in Downtown McKinney, Texas

A unique historic building is located in downtown McKinney. It turns 102 this year and houses the Collin County Historical Society & Museum. When it opened as a Federal Post Office in 1911, the Art Nouveau movement had just begun, WWI was three years away, and Poncho Villa was fighting in the Mexican Revolution. The building's imposing cornice with projecting eaves and arches as well as predimented windows and doors stand as testaments to the beauty and grace of the Italianate style of architecture wildly popular in the US during the 19th century.

The Collin County Historical Society & Museum is located at 300 E. Virginia St, McKinney, Texas. It is open to the public each Tuesday & Thursday for research and special events: **'Pieces of the Past' Historic Quilt Exhibit** opening **January 31, 2013**. You may contact them at: 972-542-9457 or info@thenthc.org info@collincountyhistoricalsociety.org www.collincountyhistoricalsociety.org

By 2012, she showed her age. The combination of our ferocious north Texas summers and unpredictable rainfall contributed to her accelerating deterioration. The massive wooden screens, original to the building, were rapidly falling apart. Paint was peeling on all sides of the building, and the exterior doors were splitting. Basically, she was a mess.



First, we had to discover her original paint color or colors. Photographs in our archive depicting the first 40 years of her history were all in black and white. The National Archives have several images of the Post Office shown under construction and immediately before it was opened to the public. Once again, they were all in black and white. By the time color images were collected, the building had been painted brown. Actually, it was layers of various shades of brown. So, we got a pen knife and started carefully

scraping away layers of paint under the screens by the front entryway. Eventually, we uncovered the original layer of paint, which turned out to be green. We wanted to confirm the locations on the building where the green was used and spot tested the outside doors and trim around the building. It was all green, except we figured out the shade of the green varied dependent on sun exposure. To get the closest match to the original, we settled on the a shade found on the inside of a screen with the least fading. To duplicate the color, we borrowed a current color wheel from a local paint company and started matching. Eventually, we settled on "Shamrock Green."

However, before we could paint we had to solve the issue of the deteriorated screens. The wood was rotted on most of them and could not be reused. Incidentally, we did find out that the mesh could be rewired using the original wire mesh. That is exactly what happened. Our friends at the Collin County Facilities Department remade the screens for us and then painted our building after sealing as many cracks as possible. Thanks to a joint effort between the building's owner, Collin County Government, and the Collin County Historical Society, those of us who live in north Texas now have a historic architectural treasure better preserved against the elements and a research center-museum available for public use and appreciation.

**Article written by Vicki Day, Executive Director of Collin County Historical Society & Museum*



Why are Flowers Different Colors?



Myers Park & Event Center host the **3rd Annual Garden Show March 23rd & 24th, 2013**. It also has a Perennial & Rose Garden within a beautiful pastoral and wooded 158 acre park which is an excellent place for pictures.

There are many reasons that flowers have different colors, and most of these are biological in nature related to plant pigments, chlorophyll and ultraviolet light. Another important reason for flower colors is the benefit that insects derive from flowers being "color-coded"--pollination. Flower color is due to reflected light from the pigment in the plant. These pigments, or compounds known as *anthocyanidines*, are the basic ingredient in the production of flower color. Flower colors occur when *anthocyanidines* are combined with plants that have sugar, they create yet another compound (*anthocyanine*), producing fall-like colors; but there are many more pigments that affect flower color, such as flavanols, flavanoids and chlorophyll, to name just a few. Depending on ultraviolet exposure, a flower will look one color, or one shade of that color, when the morning sun hits it, and quite another color or shade if viewed in the evening, or if planted under a shady tree. Geography also affects flower colors. Flowers located in colder geographical climates tend to have more vivid colors than their southern counterparts. Flowers in warmer regions sometimes suffer from heat and water-deprivation, resulting in fading color. Flowers also change color or become "color-coded" as it ages. For instance, when a plant has aged passed the point of pollination; it might actually change color in order to signal to insects that they shouldn't waste their time in seeking pollination.

How to Restore the Color of a Ford Model T?



The question has been asked, “How do you decide what color to use on a Model T Ford”? The common answer is “black”, since everyone knows all Model T’s were painted black. But wait—that is not entirely true. The early Model T’s from 1908 to mid-1913 were available in any of four colors: red, gray, green, blue, and of course black. From 1913 on they were black only.

Luckily for me, the Ford archives from 1908 to late 1911 still exist. Later documents were destroyed in a fire. I got copies of the build documents from Ford and they show that the T at the Collin County Farm Museum was painted *blue*. The paint used on T’s was a varnish since lacquers and enamels were not common at the time, and the process was by dipping the body in a vat of paint and letting it drip off and dry. The varnish used is rather dark in color, so light, bright colors were pretty much out of the question.



The first place I looked for the right color blue was on the internet, hoping to find a color chip. There are lots of color chips out there but none that I could find for T’s. The next step was to contact the Model T clubs and the International T club. Lots of opinions but no color chips. The prevailing opinion is that the color was a very dark blue. One source described it as a “Midnight blue.” Ford used a very dark blue on their 1946 –1948 cars. It was so dark that if there was any oxidation on the paint, one could not tell if it was blue or black. Another source said he used the darkest blue he could find then added some more black to it. So in my opinion the bottom line is that there is no absolute answer, and I will just make the best guess I can.

The next question is how much of the vehicle is painted the “blue” color. From the assembly line photographs I have seen it would appear that most of the components that make up the rolling chassis are painted black. The only part of the car that is colored would be the body from the body/chassis interface to the top of the vehicle.

*Article written by Roger Meier, a Vehicle Restoration Volunteer and Driving Instructor at the Collin County Farm Museum. If you are interested in volunteering or learning to drive a Model T and historic tractors, contact us at ccfm@collincountytx.gov or 972-548-4792.



COLLIN COUNTY FARM MUSEUM
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