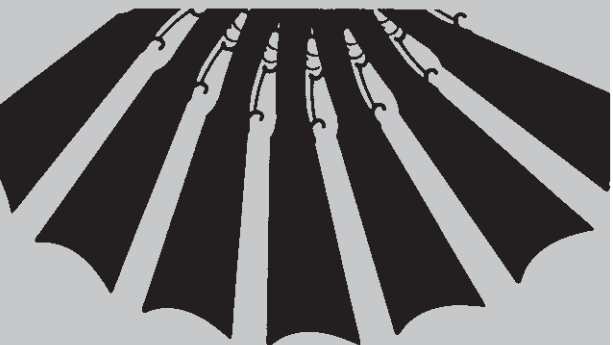

THE
ASSOCIATION
OF OHIO
LONGRIFLE
COLLECTORS



FOR THE STUDY AND PRESERVATION
OF THE OHIO MUZZLELOADING RIFLE

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**12th Annual
AOLRC**

**ANTIQUÉ GUN
AND ARMS SHOW**

Saturday, October 23

9:00 am - 4:00 pm

Grotto Hall

**124 Waterworks Road
Newark, Ohio**



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President's Letter



First, I would like to say that any members who have not taken the time to attend the annual picnic and shoot in August are missing out on a lot of fun and good food. The ladies' auxiliary has put a lot of work into this fun day, and it definitely shows. The tables are full of homemade dishes and did I mention the desserts? That table was overflowing with cakes, cookies, and pies of all kinds. I left my belt out one notch and dove in. Mark Herman is in charge of the shooting range with safety being the number one concern. A nice crowd of shooters always show up, with the ages ranging from youthful (with perfect eyesight) to well seasoned veterans (some having seen many seasons). But put together, they made for a nice blend. They always burn a lot of black powder and have a nice time.

Next, a few words about the auctions held in Marietta periodically. This event always brings out the membership in large numbers and this year was no different. We had a nice selection of items to auction off and everything went to the highest bidder. The sellers that I had contact with were very pleased with the prices, and several buyers claimed they got a bargain. At the present time, we have nothing up for auction in April 2011.

Moving on to a topic that will take some serious thought from the membership of the club. Thirty-five years ago a group of dedicated students of the Ohio longrifles put their heads together to form an association for the study and preservation of the Ohio muzzleloading rifle. Under the direction of the first officers, John Hudson, Warren Offenberger, and Bill Reynolds we were off and running with the first Long Rifle Exhibit at Campus Martius. That same format has continued throughout the years. However, at the last Marietta show, I became aware that some members feel we are dying a slow death with this exhibit being show only. It is true that the cost of the Marietta show is far above what we bring in at the door. For that reason alone, it would seem change needs to be made. Since I am a charter member of the club, my first reaction was "not on my watch." But after some thought about how we must keep the club moving forward and pay the bills, I suppose we must change a little, but not a lot. Some members want more relaxed rules for selling the rifles on their exhibit tables. Here are a few of the issues with selling at Marietta:

- 1.) We are chartered as a non-profit organization for the study and preservation of Ohio long rifles. I'm not entirely certain that offering rifles for sale enhances that goal.
- 2.) The founders certainly wanted only an exhibit, but how would they feel 35 years later? We all know that a certain amount of gun trading went on, but it was very discreet.
- 3.) The tables are free to those who exhibit. The goal in the past was to display the best rifles, best educational materials, best horns & bags, etc., and to create a "showcase" for the works of art that these rifles really are. The major fear is that

members will bring only their junk and trade items and turn the exhibit into a flea market!

- 4.) We have an excellent buy-sell-trade in Newark, which was created to answer those who wanted an outlet to sell their extra rifles.

In light of the above issues, should selling be permitted at Marietta, I would propose some strict rules be enforced. For example, all guns must be Ohio long rifles made before 1900 with a few contemporary rifles of traditional design. My hope would be that the exhibit hall would look just as it has in the past with rifles displayed as usual only that here and there might be a price tag. The two tables now used to sell guns would be available for display of things to sell such as cap and ball pistols, double barrel shot gun, molds, etc., and any other items not considered Ohio long rifles.

It is the thought that if we have more buy-sell-trade items we could increase the door price and have more set-ups. It is true that we have a lot of activity on Friday night because of the buy-sell-trade, but that doesn't make us any money.

It is the job of the officers and directors to guide this club into the future. I know there will be some heated debate at the next several board meetings concerning how we will tackle and resolve this issue. I would like to hear comments from past presidents and directors as to their thoughts on how to move forward. All members may contact any director to give your opinion. I promise you that no changes will be made in haste. Give us some time and please do not jump to any conclusions. You can rest assured that we will spend a lot of time trying to come up with a show that everyone can live with.

In conclusion, although our Marietta show always has good numbers in terms of attendance, changes might need to be made in order to continue moving the club in the right direction. I hope that whatever is decided benefits everyone involved and that the Ohio Long rifle Association continues to grow as a result of it. Also, just a reminder that we are still looking for rifles to photograph for our next book. Hope to see you all in April and at the next picnic in the summer of 2011.

Sincerely,
Bob Poch

(Addendum) It is always a sad duty to report on the death of an AOLRC member and supporter. Joe Hepsworth died June 15, 2010, at his home in Newark. Many of you knew Joe as a long-range black powder shooter and gun shop owner, but not everyone knew that Joe had a modest collection of Ohio longrifles. These longrifles are now for sale, and many will be offered for sale at the Newark show, October 23. Call Mark Herman at 614-501-7175 for more information. Also in June, Calvin Radcliff of Parkersburg, WV, lost his long battle with cancer. More recently, I just received word that Rich Hicks of Akron passed away on September 20. It is especially sad that the passing of many members is not reported to the membership at large. I sincerely apologize for this.



Charles E. Burns

1873 – 1942



It all began with a phone call that Randy received from the gun shop that he does some work for. A man had called them inquiring whether they bought muzzle-loaders, which they don't. The message was then passed on to Randy & he called the gentleman immediately. Soon he was rushing off to see what the rifles looked like.

The man had a slug gun with "C. E. Burns Bluffton 1938" engraved on the barrel and a chunk gun marked C.E.B. 1941. He also mentioned that there were more barrels and a box of accouterments stored in the attic, but that he had just gotten out of the hospital and hadn't been to the attic to get them. Randy bought the rifles with the agreement that the gentleman would include everything that was muzzle loader related.

A week later Randy called him, but he had been ill again and still hadn't gotten up to the attic. He invited Randy to visit and look for the accompanying equipment. Randy found 2 mechanical loading tools, swages, 3 slug gun barrels, some stock patterns and the account books from Burns' gun shop, which had a number of letters slid in between the pages. What a treasure!

I had already started research on Burns, whose given name was Charles Esdras Burns, locally called 'Charley'.

His grandparents, Esdras Rosenbrooks Burns (1800-1883) and Catherine Dull (1796-1875) were born in Vermont and Pennsylvania, respectively, and married in Chautauqua Co., NY in 1825. They moved to the Ohio Western Reserve in 1834 and then on to Hancock County in early 1837, where they bought land in Orange Township on 10 Aug 1837.

Esdras' son, George Leslie Burns, had been born 4 Feb 1831 in Chautauqua Co, NY and lived and worked on his parents' farm and also bought land of his own in 1862. When he was 19 years old he did some cabinet-making, wagon making and eventually became a carpenter, the trade which he followed for 15 years. He also invented various tools for the wide spread oil drilling business in the Allen Co. area. On 29 Jul 1873 he married Marilla Philips and they had one son, Charles, and two daughters. George died on 6 Aug 1898 in Hancock Co. and Marilla died 5 Jan 1941 in Findlay, Oh.

George's son, Charles Esdras, was born 9 Dec. 1873 in Orange Township, Hancock Co. Charley is listed with various occupations through the years that include day laborer, machinist, oil field worker, and gunsmith. On 3 May 1903 he married Florence A. Boutwell, who was born 23 Jan 1883 in Orange Township and died in Bluffton on 22 Feb 1935. She had been in poor health for a number of years.

Charley lived in Bluffton after his marriage, for 20 years, when he moved his family to Haynesville, La. to work in the oil fields there. They returned to Bluffton in the fall of 1934, at which time he began to do gunsmithing at their home at 132 Riley St. The gun shop was in a small building at the rear of the property. It is no longer standing.

In Charley's first five account books, the earliest date is 1930 and was the accounting of the costs of running a household. It appears that Florence took in laundry. This would have been in Louisiana. Toward the end there is also a page of accounts for their sons, George and John, 1930 and 1931. The next four

books are dated inside their covers “36-38, ’38-’39, ’40, and ’41” and are for the gun shop. According to the books, Charley worked on some type of gunsmithing or other work that included welding for the railroad and work for some of the oil well drillers, almost every day. The gunsmith jobs included “barrel finishing, cutting gun tube, [fixing] lever action arm, re-rifling 30” T molds, bullet starters, drilling holes, cutting gun swedge [sic], and rep [repair] various pistols and rifles”. Some of the caliber guns, re-rifling and molds included 12g, .22, .26, .40, 410 g, .438, .44, .46, and .516. It’s interesting to read all that he did. The names of Dr. J. M. Ruckman of LaRue, Oh and an L. L. Clymer are frequently listed.

Also included in the pages of one of the account books was a 1936 National Muzzle Loading Rifle Association newsletter. Some of the names in Charley’s later account books appear to be of the same men listed in that newsletter. But initials were sometimes used and it is difficult to know for sure.

In October 1939 Charley received a reply from the Adam Fisher Company discussing the possibility of marketing a sand pump that he (or his father) had invented. It isn’t known whether anything ever came of this.

One of the current members of AOLRC, who lived in Bluffton, remembers Charley and tells the story that some of the old-timers used to stand around and watch as Charley bored barrels and would bet whether the bore would come out ‘on center’.

While examining Charley’s books, it didn’t appear that he built any rifles for others but he did build the .44 caliber under-hammer slug gun in 1938. It weighs about 34 pounds, has a 38 ¼” long barrel, with open sights and a false muzzle. In 1941 he built a .38 caliber full stock chunk

gun that has a 52 ¾” long barrel, that is lined, and also has a patchbox. These have not been shot yet because of the need to make the proper sized bullet mold for the chunk gun.

Charley died 28 February 1942 of cancer of the lung. His obituary, which was published in the Bluffton News on the 4th of March reads:

Last Rites For Charles E. Burns

Funeral services for Charles E. Burns, 68, Bluffton gunsmith of Riley street, were held Tuesday afternoon at the Bassinger funeral home. Mr. Burns died at the Bluffton Community hospital Saturday morning after a five month illness.

Rev. J.A. Weed, pastor of the Bluffton Methodist church officiated at the funeral services.

Mr. Burns was born in Orange township Dec. 9, 1873, the son of George and Rilly (Philips) Burns. He was married May 3, 1903, to Almerta Boutwell who died Feb. 22, 1935.

Surviving are four children, George and John Burns, of Hobbs, New Mexico; Mrs. Millard Herr of Bluffton and Miss Marilla Burns at home, and two sisters, Mrs. Golda Battles, Bluffton, and Mrs. Ralph Rainey of Findlay.

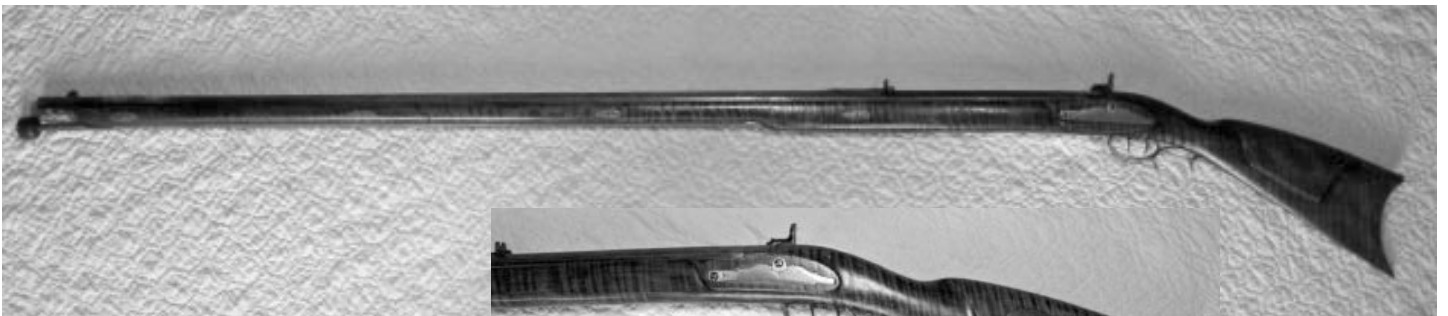
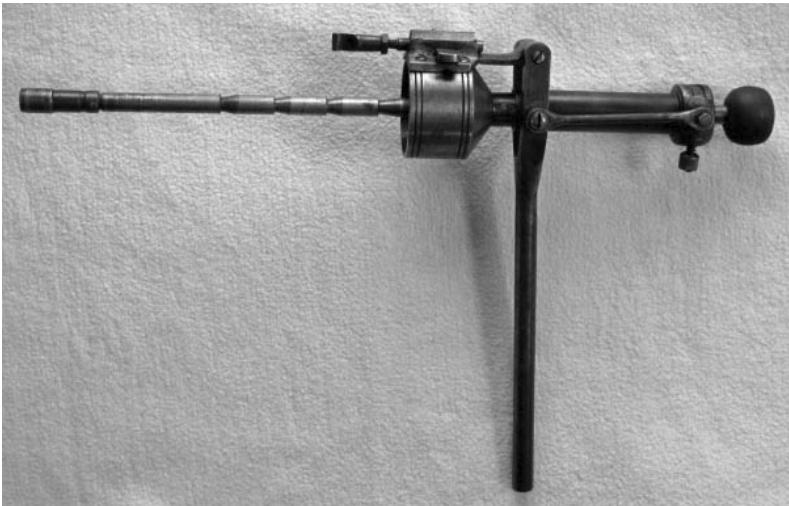
Two sisters, Mrs. Sophronia Troxel and Mrs. Sylvia Marshall preceded him in death.

Mr. Burns was an oil operator in Louisiana for a decade, later returning to Bluffton to become a gunsmith. He was widely known as the inventor of various types of drills and oil well machinery.

Burial was made in the Clymer cemetery.

No photo has been found of Charley yet.

Text and photos by Pat McArtor



5th ANNUAL AUGUST PICNIC

The Annual August Picnic was a success for the fifth year in a row. Approximately fifty members and guests attended the combination muzzleloading shoot and picnic. As usual, there was a mix of antique and modern Ohio-built rifles, and the old guns seem to shoot as well as the contemporary ones. It may be that the “caliber” of the shooter is more important than the age of the rifle.

The Picnic was once again held at the Centerburg Conservation Club’s excellent range and clubhouse, and thanks should go to Mark Herman for scheduling the range and conducting the shoot. The shooters ranged in age from eight to eighty plus, and it is the fault of us as parents and grandparents if more youngsters do not show up. This is a family event, and it has a nice, relaxed atmosphere for children as well as adults.

Tom Oakes won the first pick from the blanket, and Meredith Yerian barely beat out her sister Maya for first place in the junior X-card shotgun event. Mark Herman provided the tomahawk and knife as prizes for the juniors. The shotgun X-card may be an event for the future.

The inaugural AOLRC Schuetzenfest was held this year, thanks to Ken Netting who donated the Schuetzen Ehrenscheiben, or German Honor target. Randy Brown won top honors, and now has the privilege of providing the target for next year.

Joe Swearengin again built and donated a muzzleloading pistol to the AOLRC, and this year a decision was made to raffle off the pistol with the proceeds going to the American Cancer Society. The drawing will be held at the Spring Show in Marietta.

SHOOTER

Dick Harwood
Barb Harwood
Thomas Williams
Milo Bragg
Steve Stull
Bob Statler
Joe Swearengin
Ken Netting
Devon Herman
Neal Statler
Paul Parsons
Wayne Slaughter
Tom Oakes

RIFLE

Peter Kane
Peter Kane
Henry Ziegler
John Smith
Jacob Danner
Garmon Rose
Joe Swearengin
Ken Netting
Ken Netting
Blalog
Parsons
Parsons
Geo. Humphries

SHOOTER

Ron Yerian
Randy Brown
B. Qualk
Jerry Wilson
Dave Staley
Bill Shulaw
Anna Shulaw
Karl Kuehn
Lona Kuehn
Joe Mumper
Mark Herman
Meredith Yerian
Maya Yerian

RIFLE

D. L. Ackley
E. J. Wolfgang
Clutz
Vincent
R. Carson
Bill Shulaw
Bill Shulaw
Karl Kuehn
Karl Kuehn
Paul Mumper
Dave Taylor
R. Yerian
R. Yerian





Artistic Elements of a Late Delaware County Rifle

by Mark Bender

The artistic merits of carved, engraved, and inlaid “Kentucky/Pennsylvania” style rifles from the late 18th to early 19th centuries have been explored in great depth (Kindig 1960; Shumway 1968:3-5, 2002:639-49). Less, however, has been written about what constitutes the artistry of the half-stock percussion “hunting and target rifles” that became popular about 1830 and still had a following up to the end of the 19th century (Roberts 1940:52). As a whole these “sporting rifles” (Flayderman 2007:676-8) display a much different aesthetic than rifles of the post-Revolutionary War Golden Age and earlier, though on an individual level are sometimes hard to classify and appreciate. However we wish to regard them today, the guns were built, sold, and used by thousands of people and must have had at least functional appeal to their owners and users. Indeed, many of the rifles are structured and embellished in ways that suggest the appeal was due to a differently construed set of artistic principles than that applied to earlier firearms. This paper visits this question of percussion era aesthetics, utilizing a plainly built late percussion era rifle from Delaware County, Ohio as a “case study.”

Continuity and Change

When folklorists such as Barre Toelken speak of “tradition” they often invoke a dynamic of persistence and change (1996:37). On the one hand certain elements are stable enough (even in altered form) that some sense of continuity is apparent, while on the other hand changes occur within traditions over time due in part to the innovations – large or small -- of individuals and influences of other traditions. As a type of folk or vernacular art tradition the handmade American rifle follows this dynamic.

By the latter-half of the 18th century, in what by 1781 became the eastern United States, full-stocked rifles characterized by long-barrels, decorative carving, and metal patch-boxes had evolved and would flourish in the “Golden Age” of “Kentucky”/“Pennsylvania” rifle-making, between about 1780 and 1830. Such rifles exhibit defining characteristics that can often be related to local schools of rifle-making in places such as eastern Pennsylvania. Even after the Golden Age, rifles in direct genetic linkage to these traditions continued to evolve and be produced throughout the 19th century

for a variety of uses locally and in the Westward expansion.

Yet, as is equally well-known, and amply illustrated by the many surviving examples, another form of rifle – in part a product of the efficient production methods and sophisticated transportation networks of the Industrial Revolution -- became popular in the United States by the 1840s and continued in demand into the 1850s and 60s both east and west of the Mississippi. Classified as “percussion sporting and target rifles” by Flayderman (2007:676), this was a gun with different styling that almost exclusively used percussion locks – including the back-action style developed in the early decades of the 19th century in association with the percussion cap ignition system.

As these “modern” sporting rifles developed, butt plates grew sharper and narrower, and finger rests appeared on trigger-guards; side-plates became tiny. Barrels were shortened and often the octagon profile was rounded at the muzzle – exemplified by the Barnes rifle discussed below. Many rifles were in half-stock configuration, though full stock versions that are otherwise similar to the half-stock versions were common. Many have no cheek-piece. Engraved patch-boxes become small, rounded cap-boxes for storing percussion caps. Stock carving is often absent, whether decorative flourishes as found on the more decorated earlier “Kentuckies” or even basic carved moulding around the lock area (though distinctly shaped lock panels bordering the lock or checkering on the wrist may be present).

The form and styling of the simplest of these guns tends to be flowing and rounded with little to distract the eye in the way of decoration. If decorated, it is likely with silver, German silver, or brass inlays, which on individual pieces may be taken to extremes. Many rifles have a very “modernistic,” often “ergonomic” feel – depending on clean, simple lines with nothing more than the configuration of the parts and the natural designs (or lack of) in the wood to capture the eye. The aesthetics of these guns anticipate the late 19th-early 20th century Modernist art principles of “form follows function” and “ornament is a crime” very explicitly (Holm 2006). Classic examples of this type were produced by makers such as the Seibert family of gunsmiths in Columbus, Ohio (Hutslar n.d. Vol. I, p. 245, p.254).

Then, of course, there are the many guns that fall in-between the Golden Age-derived “Kentucky” forms and the modernistic Seibert-like half-stocks. These are guns of mixed traditions – made by many Ohio makers – that share features (especially styles of brass hardware) with both the older “Kentucky” traditions and the newer sporting line of rifles. This eclectic trend is illustrated by comparing two rifles in Hutslar Vol. I (n.d.). Both are attributed to Joseph Clippinger, a maker from Pennsylvania born in 1800, who later worked in Clark County, Ohio. One rifle (p. 90) is a long-barreled full-stock with simple engraving on a brass, four-piece patch-box; older styled brass hardware; a single-trigger, flintlock; and “classic” incised and raised carving on the wrist and behind the small cheek piece – an example of a “Kentucky”-derived long rifle. The other rifle displays a diverse mix of styles and influences befitting a more cosmopolitan era. It also has a four-piece brass patch-box (with even more engraving), yet is half-stocked with a poured end cap; a back-action percussion lock with double-set triggers, a tiny side-plate (of a form similar to northeastern militia muskets and rifles), a short barrel; and a scroll type trigger guard of English influence, and a lighter, more pointed butt plate; no cheek piece and no carving; and small diamond-shaped (silver?) escutcheons around the barrel pin in the fore stock. The overall lines of the guns are also quite different, with the older styled gun having noticeably more drop in the stock and the later gun with slightly cantilevered lines from the rear of the trigger guard back towards the butt plate. Both guns have flowing lines – though the flow is different – with a more rounded feel on the surfaces of the later gun. An examination of the development of the Vincent rifles in Washington County also illustrates the mixing of various elements of these contrasting forms (Hutslar, n.d. Vol. V, pp. 104-8; pp. 113-9).

In sum, I suggest that surviving rifles built in this era (about 1830-1890) can be roughly grouped in four general categories: 1) Original full-stocks (some in flint, and many converted from flintlock) with vestigial features of Golden Age rifles; many of these rifles were later modified into half-stocks; 2) rifles, usually half-stocks, influenced by stylistic trends percolating out of Germany, Switzerland, and England that in some cases exhibit a “modernistic” aesthetic. Sometimes these influences were brought directly by European-trained gunsmiths or their products. Influences (direct or indirect) of sporting rifles in the styles of eastern makers such as N. Lewis and William Billingham of New York state seem also have been felt. (Extremely specialized rifles of this category could be classified into a

separate “Scheutzen” category). 3) Rifles that mixed both Golden Age traditions with the emergent modernistic sporting half-stock style. In other words, rifles combining characteristics from Categories 1 and 2. And category 4), which includes idiosyncratic rifles that were one-of-a-kind or reflect a small, highly localized style.

Architectural and Artistic Features of Category 2 “Sporting Rifles”

Huge numbers of rifles in Category 2 were made in urban areas and towns across the state. Though there are numerous examples of rifles highly embellished with silver and brass inlays, the majority of guns in this category were rather plain constructions of wood, brass ware, and iron or steel barrels, locks, and triggers. Examples of such rifles include many built by the aforementioned Seibert family in Columbus and Cincinnati (Hutslar n.d. Vol I, p. 254), Charles Cullman (Zeihner 1994) and John A. Gardner (and other Gardners; also “Gartner”) of Columbus (Hutslar n.d. Vol. I, p. 253, p. 256), Peter Reinhard of Loudonville (Hutslar n.d. Vol. I, pp. 20-1; p. 26), Josiah Clutz of Canton, and W. Bown (Hutslar n.d. Vol. I, p. 106, p. 120), who worked in Columbiana County in the 1880s and was the son of arms maker (Enterprise Gun Works) James Bown of Pittsburgh. These rifles typically featured a half-stock configuration, rounded, flowing stock lines, often with little or no surface decoration, and cast metal fore-end tip – the latter detail included not only to prevent splitting of the stock but to “give it a finished appearance” (Stelle and Harrison 1883:121). Some of these makers, such as Reinhard are remembered as makers of the highly specialized schuetzen rifles used in ethnic German gun clubs in many parts of the United States from the late 1840s on, including Cincinnati, where the Sharpshooter’s Union Schuetzenfest was held in 1870 (Hamilton and Rowe 2004:8). It is interesting to note that the so-called “Turner rifles” made for use by German fraternal societies in Cincinnati around 1848, though full-stock, have many features commonly seen on half-stock sporting rifles – including back action locks, double-set triggers, and brass hardware that includes trigger guards of styles seen on many late Ohio rifles from central and southwestern Ohio (Flayderman 2007:688).

The following observations on the general architectural and artistic features of plainer rifles in Category 2 are based on photographs in the five volume *Ohio Gunsmiths and Allied Tradesmen* by Hutslar, and personal observation of dozens of rifles, many regularly displayed at the annual meeting of the Association of Ohio Long Rifle Collectors in

Marietta, Ohio. As is readily apparent, individual rifles vary in attributes, just as other items of folk manufacture. Reasons for variation include background and training of the maker, innovations and proclivities of individual makers, current local and extra-local traditions and trends (which may be influenced by the mobility of makers), demands of individual customers, availability of materials, re-use of parts from earlier guns (a common practice), and other factors.

Architecture

Both back-action and front-action (“bar”) locks were used. Barrels could be heavy to an inch or slightly more in diameter, or in some cases as light as 13/16 or somewhat smaller. Some guns were built with barrels as short as 26 to 32 inches, while others were as long as 36 inches or occasionally more. In many cases the octagon end of the muzzle has been lathed round for 1/4 inch or so. In some cases this may have been to accommodate a loading device which Cline (1942:23) describes as a “brass starter of the piston type,” occasionally a “false muzzle” to aid in proper bullet placement in the rifling, or simply present as a result of fashion. While some rifles were stocked in curly maple, many simple guns were stocked in walnut, especially in northern parts of the state. Brass, and occasionally German silver, was usually used in the fittings, with thin (in width) butt plates that tended to have sharp ends and deep curves, while trigger guards often had finger rests protruding from the bow of the guard. In some cases shooters may have used these rests to steady their aim, though in sometimes the designs may have been as much for show as practical use. Special rifling, such as “gain twists” was also a feature offered by some gunsmiths, as an ad by Christian Siebert illustrates (Hutslar n.d. Vol I, p. 249).

Hamilton and Rowe talk of the “accentuated downward angle (drop)” the German-derived American schuetzen rifles of the late 19th century, which share stylistic features with many sporting rifles of the era (2004:11). This drop “naturally positions” the huge, pronged schuetzen buttplate on the shooter’s upper arm muscles, working as an “ergonomically designed lever” to control the heavy butt and barrel in sighting. Although not as extreme as the architecture of the schuetzen rifles, the typical deeply curved butt plates of the more common grade percussion rifles used for hunting and casual target shooting – especially those with “fish bellies” – would seem to work on the same principle. And indeed it is common folk knowledge among many shooters even today that rifles with deeply curved butt plates are shot off the upper arm muscle, rather than off the shoulder.

Artistic Merits

Although practical as target or small game rifles, what were the artistic merits of such practical simple guns? I raise this question because there is certainly something in the configuration of the objects that is appealing to an aesthetic sense – whether some vague senses of “good lines” or just the “feel” of the object when mounted to the shoulder.

It is relatively easy to discuss the style and execution of raised or incised carving on a Golden age stock, the patterns and engravings of patch boxes, and intricate silver inlays of some percussion rifles. But how are plain, almost featureless late percussion half-stock rifles to be regarded in terms of factors that produce an aesthetic response? With so little to engage the eye, the gun must rely on its basic aesthetic traits. As Stelle and Harrison (1883:114) put it in their *Gunsmith’s Manual*, “if the stock not be well done and the parts well fitted, they show a greater percent worse than perhaps they really are” (1883:114). In discussing California schuetzen rifles, Hamilton and Rowe describe how on some rifles (of which a number they illustrate are close to more common sporting rifles in form) certain features contribute to the creation of a “streamlining” effect that “enhanced a senses of overall slimness” (2006:280-1). For instance, the anterior points on the lock panel were “designed to lead the eye further along the stock in order to connect lines created by another feature such as the wrist or cheek rest.” In other words, the clean, streamlined form in which the various architectural features contribute is a major component of the aesthetic appeal of some of these guns. Although the lines of any rifle, highly decorated or plain, are of basic importance, this factor takes on greater importance in the absence of other features.

To be continued next issue.





Ladies of AOLRC News



Tempus Fugit! It seems like only yesterday we were in Marietta together. The August picnic has come and gone and now we look forward to Newark.

As you have read in articles on the previous pages, the August picnic and shoot was a time enjoyed immensely by all who attended. If you haven't been to one of these events you should mark your calendars for next year's event.

The April show continues to be a wonderful reunion of good friends and good guns. After the auction on Friday night we enjoyed the carving station and good food followed with our birthday cake. Willard and Anna Shulaw were in attendance as always and I believe Willard wins the prize of being our oldest member in attendance at 98! Check out the picture of Willard and Anna. On Saturday the ladies enjoyed lunch at DaVinci's followed by a visit to Fenton Glass. We enjoyed

DaVinci's so much that we plan to be returning there for next April's meeting and also plan to visit Campus Martius Museum. More details will be out in the spring news letter.

The activity book, illustrated by Gretchen Yerian (see picture), has been published and many copies have been distributed. The book has been very well received. If you have any youth groups, children, or grandchildren these books are free. Just ask one of your board members or one of us ladies, and we will get them to you. They will be available at the Newark show.

Don't forget the pizza and fellowship as we set up on Friday night at the Newark show. Hope to see you there.

Judy Yerian

