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The ONEIDA COMMUNITY MANSION HOUSE

A National Historic Landmark

The ONEIDA COMMUNITY MANSION HOUSE (OCMH) was chartered by the New York State Board of Regents as a non-profit museum in 1987. It is the only site to preserve and interpret the history of the Oneida Community, one of the most radical and successful of the 19th century social experiments. OCMH publishes the *Oneida Community Journal* to inform the public of the cultural and educational activities at the Mansion House and to present articles about social and historical topics of interest within the context of its mission.

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COVER

Views of the Mansion House, 1923, by LaVerne Cross
(*gifts of EveryWare Global, Inc.*)

O. C. JOURNAL

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LETTER FROM THE EXECUTIVE DIRECTOR

Patricia A. Hoffman

Since turning 65 does have its advantages beyond Medicare and discounts at the movies, I have decided to retire in April from this position I've held for eleven years. I began working in 1971 as a file clerk for a group of physicians in California and my career path went on a strange trajectory from there. For the first decade I was a switchboard operator at a Copley newspaper (think Lily Tomlin in "Laugh In") and later "copy girl" for the editorial department, a woman's clothing store clerk, Bank of America teller, accounts receivable clerk at a manufacturing company, comptroller for a start-up digital watch company, office manager at a small construction office, and loan officer for loan brokerage firms when second mortgages cost upwards of 20 percent. About the only thing I didn't do was work at a restaurant.

I found myself at the Bowers Museum in Santa Ana in 1981 and, although smitten, I left to work at Orange County's oldest public relations agency after serving an internship there. As Account Executive to a health care client, an opportunity arose for me to raise money for hospitals. I did that for several years until moving to Philadelphia and back to my first love—museums.

So what does all of this have to do with the Oneida Community Mansion House? In hindsight, all of these jobs prepared me in ways I never expected for the demands of running this very complex organization. Little did I know that landlord, property manager, historic preservationist, dam overseer, wildlife conservationist, and more would be added to my to eclectic work history. Thank goodness for the knowledgeable and supportive trustees who gave me the opportunity to grow and the latitude to grow the organization. I can unequivocally say that I am very fortunate to end my career with what has been the most rewarding job of all.

It's a good time for a transition of leadership. The Board recently approved a new five-year strategic plan that focuses on their vision to become an educational resource for historic preservation and has hired Kevin Coffee to help them achieve it. I leave the organization in Kevin's very capable hands with an excellent staff, Board of Trustees, and volunteers to support what I hope will become the best job he's ever had as well.



The present Executive Director and Giles Wayland-Smith

PAT HOFFMAN: AN APPRECIATION

by Giles Wayland-Smith

The entire OCMH Board of Trustees would like to express its deep appreciation of Pat Hoffman's long and successful tenure as Executive Director. I volunteered to write these few words not because I have any greater access to her accomplishments but because, as Interim Director during the protracted recruitment process, I appreciated perhaps more than anyone else her enthusiastic acceptance of our job offer! OCMH was something of a risky venture right from the beginning. After all, no one had experience managing a 100,000 square foot building, much less overseeing a non-profit organization. The Mansion House was something that Oneida Ltd. took care of and the Community's history was family-history, not History with a capital "H." But OCMH did get formed and it made major strides forward thanks to the generosity of Oneida Ltd., the deep commitment of descendants and friends and staff, and the richness of the "Oneida story" itself.

Pat thus inherited an organization whose sustained progress over more than a decade had earned it a permanent charter from the State of New York. What the Board of Trustees wishes to celebrate upon her retirement is the vision, professional skill, and day-to-day finesse with which she helped move us to another level. For example, while Pat recognized that the Mansion House and its surroundings must be kept in pristine condition because these are our principal artifacts in telling the Oneida story, she also insisted that the Oneida narrative has to be expanded in order to serve the needs of broader audiences. This enrichment process has occurred in several ways: by exponentially increasing the Oneida collection and making all of our professionally documented and cared-for materials available for display in two new rotating exhibit spaces; by welcoming new visitors to the Mansion House through events, such as "Strawberry Jam," sponsored by Friends of the Mansion House; by enthusiastically embracing the social media (such as Facebook) and other digital innovations to disseminate our story and enhance the experience of all our "visitors"; by making "all-things-Community" available in a new Museum Store; and by initiating an imaginative historic preservation program that's designed to serve a variety of professional and private needs as well as to raise our public visibility. All of these museum-related initiatives have been set in motion and nurtured under Pat's skillful tutelage.

In addition, Pat has provided key leadership in strengthening OCMH as an organization. This, too, has taken many forms, such as diversifying the Board of Trustees in a conscious effort to recruit the talents and serve the needs of a larger community as well as recruiting professional assistance in developing our strategic plans. But perhaps most far-reaching of all has been the Board's recognition that OCMH can only succeed in the long run if we spend money to make money, if we strategically invest in programs and personnel to more fully realize our mission and, as a consequence, receive expanded revenue in recognition of our contributions to the community. This process, which was endorsed at a strategic retreat facilitated by one of Pat's professional colleagues, is now well under way. The hiring of a full-time Museum Educator and the successful launching of our innovative Historic Preservation Initiative (HPI) reflect the judgment of Pat and the Board that OCMH as an organization must be modified in a way that allows it to expand, to gain new revenue and appreciative audiences.

Pat likewise instantly recognized that the Mansion House is a "living museum." People renting apartments, staying overnight, and attending special events do more than just inhabit the place; they also profoundly inhabit the story and provide OCMH with critically important income, membership, and volunteer streams. But successfully managing those complex for-profit activities is no easy task. Pat's sensitivity to people's needs, her attentiveness to detail, and her quiet persistence in upgrading our facilities brought OCMH expanded and well-satisfied audiences in all of these areas.

This brings me to a final point. Perhaps one of Pat's most important contributions has been her ability to bring significant change to OCMH while preserving its financial integrity. It's worth remembering that Oneida Ltd. filed for bankruptcy in 2006 and that the country has been in the throes of the Great Recession for well over half of Pat's eleven-year tenure at OCMH. Her excellent financial management has allowed us to maintain income while holding expenses to an absolute minimum. Far from suffering the fate of many non-profit organizations, we have remained financially stable and now have the ability to push our limits even further outwards. This is no mean achievement. Indeed, it is an achievement which the Board can attribute in no small measure to the commitment, skill, patience and sense of humor that Pat brought to this position. And for which we are deeply grateful.



KEVIN COFFEE: NEW EXECUTIVE DIRECTOR

by Jonathan Pawlika

Upon learning from Pat Hoffman this past summer that she would like to retire, we initiated a nation-wide search for her replacement and, on behalf of the Board of Trustees, I'm delighted to announce the appointment of Kevin Coffee as our new Executive Director.

There are many reasons why the Board voted unanimously to offer Kevin this position. But basically we just found ourselves echoing the views that emerged in our conversations with his references: namely, that he's thoughtful, deeply engaged, collaborative, and outcome-oriented.

Having recently committed ourselves to increasing the reach of OCMH, we were deeply impressed not only with Kevin's genuine belief in the importance of the Oneida story but also with the professional background that he brings to the task. The word "stewardship" often gets over-worked, but it was clear to us that his whole career has been devoted to bringing people together as stewards of important cultural resources because these enrich our lives. For over fifteen years this was his focus as Director of Exhibitions at the American Museum of Natural History in New York City, the Chicago Academy of Sciences, the Liberty Science Center in New Jersey, and the Witte Museum in Texas. It also has been his focus more recently as a museum consultant, including his work with Laurance Rockefeller in converting his Wyoming preserve into a national park that

would be attractive to non-museum-going populations. What was especially impressive to us was the fact that the people he worked with and raised money from ranged from ordinary citizens to individual and corporate donors, from civic groups to government agencies. (Among those underwriting his programs have been the Ameritech Foundation, IBM, NEH, NSF, and the Illinois EPA; in addition, he serves as a grant reviewer for the federally-funded Institute of Museum and Library Services.) We believe that his background and skills will serve us well as we seek not just to expand the scope and impact of what we already do but also to develop new programs, such as our Historic Preservation Initiative, that will expand our presence in the community and gain broader financial support.

Kevin spent over two days at the Mansion House during the interview process. He came with great knowledge about the Oneida Community as well as a long-time interest in utopian experiments more broadly. He commented upon leaving that the "Oneida story" is even more exciting (and pertinent) than he had imagined and that the Board and staff should be commended for their outstanding work in preserving the Mansion House and grounds, expanding our educational outreach, and maintaining our financial health.

He and his wife, Rosemary, will be moving to town in April and the Board will host a welcoming party after they have had a chance to settle in.



The new Executive Director



PHOTOS



Presented by the Oneida Public Library, the Silverwood Clarinet Choir performed to a packed Big Hall on February 7.



Many descendant families attended Thanksgiving dinner including (from left) Paul and Amy Gebhardt, Bianka Gebhardt, Adele Mitchell, Nola Desimone, Peter Gebhardt, and Leslie Mitchell.



Robert Cassetti, Director of the Corning Museum of Glass, chats with the Wayland-Smiths and Pat Hoffman following his talk last fall.



Cemetery Day hosted by Museum Educator Molly Jessup.



Music legend Tom Rush performed at the Mansion House with the talented Matt Nakoa (Photo by Juan Junco).



A barbershop choir with Cindy Gyorgy gave an impromptu concert at the Mansion House before an international competition at the Turning Stone Resort.



Molly Jessup took Oneida Community lessons to VVS High School.



THE INFLUENCE OF THE ONEIDA COMMUNITY ON THE ARCHITECTURE OF THEODORE SKINNER

by Giles Wayland-Smith

The following is a shortened version of a May 2015 lecture delivered as part of OCMH's adult enrichment program, the spring series of which focused on architecture within the region. GWS is a grandson of Theodore Skinner and his talk draws heavily on lectures delivered by his mother, Prue Wayland-Smith, to audiences in Sherrill and Kenwood in 1986 and 1990.



Theodore Skinner

Theodore Skinner was born in 1872, the 60th child born into the Oneida Community and one of the fifty-eight so-called "stirpicults" who resulted from the Community's eugenics program. He graduated in 1892 from MIT with a degree in civil engineering and architecture and he set out on a life-long, highly successful career as an architect. On the one hand, he clearly was not one of those architects (such as Le Corbusier or Frank Lloyd Wright or Frank Gehry) who enlarged the very nature of architectural possibility and whose iconic buildings are etched into our imagination. However, he was a very sophisticated and cosmopolitan architect who designed buildings that were stately yet marvelously adapted to everyday use, that incorporated materials and technologies that were aesthetically pleasing while at the same time liberating, that were individually attractive yet acutely sensitive to their setting in nature and the surrounding community.

These qualities were evident in all of his work: from his early design of college dormitories and the Milton (MA) public library to the several homes he designed in Kenwood and Oneida, from the aesthetic vision and specific architectural designs that he brought to the creation of Sherrill as a planned community to his design of the Cleveland Street Post Office in Clearwater, Florida (which was placed on the National Register of Historic Places in 1980.)

My main argument is that the Oneida Community profoundly influenced Theodore Skinner and his work as an architect in two ways. First, many of the qualities that marked his personality as well as his architectural designs were deeply influenced by the Community. At the center of Community life was their Perfectionist belief in the possibility of individual and social improve-

ment through the harnessing of knowledge and human talents to larger ends. But the Community also was a great economic success. In other words, the Community's Perfectionist belief in limitless human potential directly engaged them in the fortunes of the world around them and, at the same time, their manifest business success gave them not only a deep sense of self-worth but also an equally deep appreciation of their solid place within the social hierarchy. It is little wonder, therefore, that the Community was from the very beginning an unusually cosmopolitan, self-confident,

and socially-engaged enterprise. And it is equally unsurprising to discover that those very same values and perspectives were instilled in Theodore Skinner and profoundly informed his work.

Second, the Community influenced Theodore Skinner because it had a deep, almost intuitive, understanding of what has been called "the architecture of community" and this framework became a bedrock of his architectural vision. If by "architecture" we mean the physical characteristics of buildings and their link with nature and the rest of the built environment, what the Community understood so clearly was that architecture matters in how a society addresses basic human needs. Architecture, in other words, either enhances community and human potential or it detracts from those ends. Some architecture is liberating while other architecture is corrosive of human bonds, the quest for understanding and improvement, and society's relation to nature. Thus, whether it was their design of the Mansion House itself or their equally conscious creation of beautiful lawns and gardens as a reflection of the new Eden, the Oneidans asserted that social perfection is both reflected in and materially built on top of an architecture of community. Skinner's work echoed that fundamental insight throughout his career, but perhaps especially so during the 1904-1923 period when he lived in the area and had such a profound influence on the development of Sherrill as a model community.

Let me sketch out these two points in greater detail, beginning with Skinner's personal qualities and how these were linked inextricably to the Community. In part, Skinner's sophistication, vision and self-confidence were simply tied to his

genes. According to my mother, both of his parents (Joseph John Skinner and Ann Bailey Hobart) were highly intelligent, spirited, and strong-willed people. It was, in fact, those very qualities that led the Community to select Joseph as one of the thirteen young men sent to Yale for further education. Graduating in 1869 from the Sheffield Scientific School with a degree in civil engineering, Joseph disappointingly returned to the Community as a Positivist and, after siring Theodore with Ann Hobart, seceded from the Community in 1873 and returned to Yale. There he received his PhD and taught at the Sheffield School. The Skinners' life changed dramatically in 1878 when Ann Hobart also left the Community and brought their six-year old son to New Haven. Though they now became legally married, Puritan New England was scandalized by this former "free-love" family, a sentiment that was reportedly accelerated when young Theodore commented at a tea party, "Of all my papas, I like my Papa Joseph best." For this and other reasons, the Skinners found New Haven socially uncomfortable and left for the more liberal Boston area where Joseph joined MIT's math department. Given this family background, it was perhaps inevitable that Theodore would not just inherit his parents' intelligence and independence but also would follow in their cosmopolitan footsteps, entering MIT at the age of 16 and later finding it entirely natural to circulate within a sophisticated urban setting.

But it wasn't just his biological lineage that set him on this road. He also was deeply influenced by the cosmopolitan, deeply engaged, and outward-directed nature of the Oneida Community writ large. This Community background, in other words, reinforced the expanding scope and direction of his ambition and allowed him to feel both comfortable and self-confident within the larger society as he pursued those ambitions. The following are just a few examples of the broader Community context within which he grew up and which clearly influenced the trajectory of his life. The Perfectionists' emphasis upon lifelong learning meant that the Mansion House was the site of an extraordinarily diverse library of over 3,000 books (including *The Iliad* and *The Divine Comedy*, the novels of Charles Dickens and the poetry of Alfred Lord Tennyson, Cooke's *Chemistry*, *Practical Floriculture*, and other books whose topics ranged from New England churches and North American birds to modern spiritualism and the principles of science); the Community was an aggressive promotor of its Perfectionist message and sent G. W. Noyes and Charles Joslyn to Europe in 1867 both to publicize the Community and to promote their commercial sales; the Community welcomed visitors to experience "heaven

on earth" first-hand and they estimated that over 48,000 people came to the Mansion House in the five and a half years from 1862 to 1867; and shortly after Gilbert and Sullivan had brought HMS Pinafore to London, the Oneidans had produced it on the Big Hall stage and had then taken it on the road to neighboring townships as a goodwill gesture. Given this cultural environment, it is little wonder that the world would seem to be one's oyster to the then-20 year-old Theodore Skinner (and others) who had grown up in that setting.

Within a relatively short period after graduation, Theodore went to work for McKim, Mead & White in New York City, one of this country's most prestigious architectural firms with buildings such as the original Penn Station, the Morgan and Columbia University libraries and the Washington Square Arch to their credit. He was able to secure this position not just because of his excellent academic credentials but also because William Mead's mother was John Humphrey Noyes' sister! In any event, young Theodore spent four years at McKim, Mead & White acting as supervising architect at the University of Virginia where the firm had been contracted to work on five university buildings. This he did with acknowledged skill; but according to my mother, he also socialized with many Virginian beauties, including the famous Langhorne girls, and the Skinner family frequently joked about Theodore's alleged courtship of Nancy Langhorne, who married into the British aristocracy and became Lady Astor in 1906.

Upon finishing that UVA project, Theodore Skinner left the firm and spent a year in Paris with his mother, studying at the *Ecole des Beaux Arts* in 1898. Upon his return to America, he not only married Viola Cragin, another product of the Community's "stirpicultural" program, but also established himself as an independent architect. That at first was in partnership with a Boston architect, George B. Rand, but relatively quickly he set out on his own. So starting at the turn of the century, we can see at least a few of his buildings and the classic, often Palladian lines, of his architectural vision. Three college buildings were contracted for between 1899 and 1903. The first was Haven House at Smith College, followed by Mead Hall at Mt. Holyoke. Chapin House at Smith College is perhaps the most interesting building from our perspective. First of all, this is because Chapin overlooks a campus lake and the motto of the women's residence had become "living at the edge of Paradise"; how delightful it is that a structure abutting Paradise Lake should have been designed by a child of a Perfectionist experiment. In addition, Margaret Mitchell drew inspiration from Chapin's elegant foyer and staircase (leading inward and upward from socializing dining and



Chapin House, Smith College

reception rooms to private but comfortable living spaces above) as the model for Tara's plantation house and the staircase that Scarlett O'Hara descends to meet Rhett Butler in *Gone With the Wind*. It seems entirely reasonable to assume that Skinner drew upon the Community's consciously designed intersection of public and private spaces in the Mansion House and used that legacy as a kind of template for how individual and collective life can be enhanced by architectural design.

Skinner's very handsome Milton public library was completed in 1904. Other buildings during this early stage of his career, which I unfortunately have not been able to document in detail, included laboratories, a power plant and classrooms at MIT, a grade school in Wellesley, Massachusetts, and the main educational buildings at Friends Academy on Long Island.

The Skinners returned to Oneida in 1904 and they remained here until 1923. The bulk of his cre-



Goldstein House

ative work focused on Oneida Community Ltd.'s transformation into a leading silverware manufacturer and, with the transfer of the burgeoning silverware business from Niagara Falls to Sherrill in 1913, the dramatic expansion of Sherrill as a planned community. But during this time, he designed several homes in Kenwood and at least one stately home in Oneida. The latter was the Julius Goldstein home on Main Street with its portecochere and matching carriage house as well as its famed ballroom on the third floor. Mr. Goldstein was a leading Oneida businessman who owned an entire building on the corner of Main and Madison Streets downtown and which, quite fascinatingly, was devoted to the manufacture of cigars.

My mother had the opportunity of exploring the Goldstein home in depth and she catalogued the many architectural features that Theodore Skinner brought to the design of all his private homes: beautiful woods that were used for floors, doorways, wainscotting, and various built-ins; a love of fireplaces and the use of windows to enhance interior light as well as stunning views of nature; rooms that responded to the different needs of family life and that aesthetically drew people into them; a fascination with architectural features that not only maximized space but also drew upon state-of-the-art materials and technologies.

The above architectural features characterized the seven homes that Skinner designed for Community descendants between 1904 and 1912. But perhaps what is most fascinating about those homes is the fact that their occupants, for the most part "stirpicults" but also including those born just after the break-up of the Community in 1881,

wanted two things simultaneously: first, that their homes would embody the stateliness and comfort of upper middle class homes then lining the Main Streets of every prosperous upstate community, but secondly that their homes would be within sight of the Mansion House, the continuing psychological North Star of their universe.

The seven Kenwood homes are vastly different in style for two reasons: first, because Skinner was sensitive to the interests and needs of the separate owners, and secondly, because as a well-traveled and cosmopolitan architect he was able to effectively draw upon different architectural traditions. We see this very clearly as one moves from one house to another: George W. and Irene Noyes (1904, with a vacuum cleaner system built into its baseboards and a later wing added to store valuable Community documents); Charles and Gertrude Noyes (1906); Pierrepont and Corinna Noyes (1907, "The Gables"); Jack and Jessie Milnes (1910); Paul and Eleanor Herrick (1911); Shirley and Laura Freeman (1911); and Grosvenor and Christine Allen (1912, "The Villa"). Two additional Skinner



The Gables

designs in Kenwood deserve special attention. The first was his design for the Mansion House's Lounge in 1914. This roughly 1,800 square foot addition connecting two segments of the Mansion House (with an attractive sun porch on its roof) was designed as a socializing space for multiple audiences. Its main function was to provide an inviting space for the 100 or so people living in the Mansion House to come together throughout the day. A fireplace surrounded by comfortable sofas and chairs, large and small card playing tables, mailboxes, the business office, and inviting access to the communal dining room: all these features were incorporated into Skinner's architectural elevations and drew upon the Community's insight that attractive design helps to create and maintain strong social bonds. Another, and increasingly important, audience was Oneida Community Ltd., the corporation that assumed control of all the Community's business enterprises at the time of the break-up. The company, under P. B. Noyes'

charismatic leadership and the business acumen of many within the stirpicultural generation, was enjoying increasing success, particularly in the silverware business, and it needed socializing space not only to host its many business visitors but also to serve its own employees at frequent agents' meetings. The Lounge provided just such a space.

The second Skinner offering, dated ca.1906, was a watercolor rendering of how the immediate grounds surrounding the Mansion House could be developed to meet the needs of the OCL-centered community. What's deeply impressive about this design (which has just recently been discovered) is how it creatively addresses the issue of community within a newly secular, capitalist-based and nuclear family-centered society. Spacious lots front attractive green spaces in the Vineyard and Orchard and along Kenwood Avenue; clay tennis courts are nestled in the woods behind the Mansion House; a trolley connects residential Kenwood with the factories now expanding on the northern edge of Sherrill; and, perhaps most intriguingly, Skinner has proposed a set of condominiums along the edge of the South Lawn, presumably to accommodate more of the younger-age descendants as they, too, both worked for "the company" and wanted to live within shouting distance of the Mansion House.

Parenthetically, Skinner's final twenty years as an architect were spent in New York City and Florida. Moving to New York in 1923, he teamed with Buckminster Fuller (of geodesic dome fame) in a regrettably failed manufacturing venture; though their Stockade Building Block Company didn't survive, they were forward-thinking in that their fire-proof, light-weight blocks lent themselves to the rapid, almost pre-fabricated construction methods of modern buildings. Moving to Florida in 1925, Skinner's most impressive achievement was being commissioned by the Federal government to build a public post office. Contracted by what came to be known as the Work Projects Administration (WPA) in an effort to stimulate the economy during the depths of the Depression, the Clearwater post office was designed in the Mediterranean revival style, its opening in 1933 was attended by Post Master James A. Farley, and the building was placed on the National Registry in 1980.

Let me turn now to the influence of the Community on Theodore Skinner's work in the Sherrill area between the years of roughly 1910 and 1923. As mentioned, I want to frame this analysis within the context of the "architecture of community." The impetus for this focus upon building community came from the fact that the local social landscape was changing dramatically. The original Community had dissolved in 1881 but, by the mid-1890s and beyond, Oneida Community

Ltd. was flourishing under the leadership of Pierrepont Noyes and others of his generation. More narrowly, with the growing success of the silverware business and the transfer of the Niagara Falls plant to Sherrill in 1913, the population of Sherrill had exploded. Growing from under 100 people to nearly 3,800 in just over three years, the diverse and multiplying needs of all Sherrill citizens had to be met. What was so unusual in this unfolding story was the fact that P. B. Noyes, Theodore Skinner, and numerous others said, in effect, "no problem." They felt that meeting this challenge was entirely possible. In coming to this conclusion, they drew upon the Perfectionists' assertion that human progress not only was achievable but also was capable of being rationally organized. They believed, in other words, in the possibility of creating a new, enlarged, well-integrated, and planned community.

To be sure, the "family" in question would have to change from the 300 members of the original Community to an ethnically and religiously diverse population of nearly 4,000 people tied to the fortunes of OCL. But they believed that the egalitarian principle of shared life in the Perfectionist community could be adapted to meeting the societal needs of this enlarged "family" by implementing a kind of enlightened corporate welfare system. They also believed that this new community, this "good society," had its own inherent architecture. They believed, in other words, that a true model community developed an architecture with public and private buildings and spaces that did at least three things: (1) it helped people to meet five universal needs (governance,

a religion or some other set of basic beliefs binding people together, an economic base to produce goods and services, an educational system, and a form of family structure); (2) it consciously sought to use nature as a platform to enhance the scope of human possibility; and (3) it wisely separated the sometimes messier arenas of economic life from the residential and cultural centers of community life. And they called upon Theodore Skinner to bring that architectural reality to life.

This he was able to do with great success. His success was due, at least in part, to having inherited an already well-established "civic culture." In other words, the original Community had forged a set of pragmatic, yet progressive, relationships with its employees and neighbors and those relationships were reinforced by the OCL Board of Directors after the stirpicultural generation assumed leadership at the turn of the 20th century. Therefore, to the extent that the emerging needs of OCL and its employees and neighbors may have come into conflict, there was already in place a tradition of resolving such issues in a responsive, pragmatic, incremental, and civil manner. This civic culture allowed for complex issues to be addressed openly, for the needs of all parties to be taken seriously, and for emerging policies to be both reasonable and responsive to real needs. And the existence of such a culture provided Skinner, as head of the Planning Commission, with an unusually open-ended and hospitable environment within which a form of social engineering could take place. But Theodore Skinner, himself, also brought two outstanding qualities to the process. The first was his vision, his intuitive understand-



The Dormitory

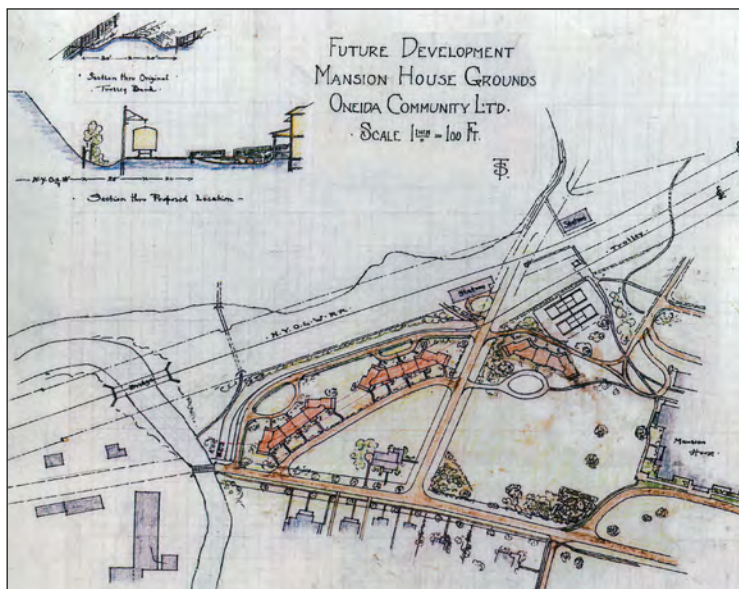
ing (inherited from the Community) that “the good society” is one that meets people’s fundamental needs and that “good architecture” plays a critical role in bringing that about. The second was his architectural skill; he knew how to effectively integrate public and private space and how to design buildings that were, at one and the same time, aesthetically pleasing, drawn to a human scale, and manifestly built to satisfy a basic human need.

While the process of creating Sherrill took place over a number of years, 1913 was a watershed year. As early as 1910, P. B. Noyes had recognized that tableware production had overtaken animal trap and silk thread sales and that, despite the hazards of entering a field that was capital-intensive as well as dominated by well-established firms, he believed that the future of OCL clearly lay with silverware. That meant moving the budding tableware operation from Niagara Falls to Sherrill. Preparations were begun in earnest. Some streets already had been laid out on vacant farmland and the company

had initiated a progressive policy of selling lots under market value and subsidizing the construction of homes, but that process was accelerated in 1911 in anticipation of new arrivals from Niagara Falls. The greater part of Sherrill was laid out in streets and additional homes began to be built. In addition, and quite remarkably given the expense involved, OCL commissioned Theodore Skinner in 1912 to design a dormitory that would house workers. Then, in June 1913 OCL chartered a train from Niagara Falls that would bring some 351 male employees to inspect the town that might become their new home. One can only begin to imagine their response not only to the wholesome meals, field day events, concert, and dance but also to the expanding number of workers’ homes on spacious 75’ x 160’ lots, attractive parks, and the stately Dormitory built especially for them. It was little wonder that over half of the Niagara Falls workforce and their families moved to Sherrill and its population exploded from 89 to 3750 between 1913 and the end of 1916.

The creation of Sherrill from the ground up was anchored in two very explicit and forward-thinking principles. The first was that Sherrill, even if irrevocably linked to OCL, should not be one of those inherently exploitative “company towns” that stretched from Pittsburgh’s steel mills and Chicago stockyards to coal-mining Appalachia. To achieve that end, OCL successfully petitioned Albany in 1916 to incorporate Sherrill as a city, even if its population wasn’t large enough, so that it would have its own elected government and independent taxing/spending authority. The second principle was that Sherrill should be laid out in such a way that its public and private build-

ings and spaces would meet the residents’ many needs. Theodore Skinner was central to putting both of those principles into practice. He was made head of the Sherrill Planning Commission soon after its incorporation as “the smallest city in New York” and, in addition to producing the city’s official seal which pronounced its underlying tenets, he created Sher-



Plan to develop the north lawn of the Mansion house, about 1906

rill’s official map that would continue to govern the city’s development and he continued to design several of its key buildings.

What is perhaps most fascinating about Sherrill’s official map (of what already existed as well as what was planned for) is the way Skinner drew upon his sophisticated understanding of architectural traditions as well as the “architecture of community” in designing Sherrill’s future. The bulk of the map is devoted to residential plots which radiate off a central North-South road and two major East-West streets, with all of the manufacturing plants located well to the north (and south) of those areas. Strategically placed within this residential zone are a central park and public gardens, a business area serving the community’s everyday needs, three schools, an athletic and cultural park abutting a large recreation and entertainment building, two skating ponds, and a large area set aside for small garden plots. Also, interestingly, Skinner seemed to replicate L’Enfant’s and Haussmann’s street design of Washington D.C. and Paris respectively by introducing a small rotary with

Cont’d. next page



Skinner Block

radiating streets just to the east of the business district. While churches were not included in the map, OCL had already established the tradition of making property available to denominations needing support and these clearly were intended to be interspersed throughout the residential area as needs arose.

The city itself and the community-generating principles undergirding it developed largely as Skinner laid it out. And the buildings he designed lent added substance to that vision. Skinner designed the three schools outlined on the map: Willow Place, Kenwood Park, and Sherrill High School. These schools reflected the fact not only that OCL believed that everyone should receive a quality education but also that their construction subsidies made it possible for Skinner to design handsome, capacious, and technologically advanced buildings. Plymouth Church echoed the asceticism of New England Protestantism and its spire dominated the city's northwestern quadrant. Skinner's conversion of a large Community barn into the Community Associated Clubs (CAC) in order to house a host of recreational activities reflected OCL's belief that people's lives were enriched by sports and cultural opportunities; his small but comfortable and sylvan public library provided another life-enhancing venue; his Skinner Block represented his version of an English "high street," with seven independently-owned businesses providing everything from pharmacy and dry goods to banking and grocery services; and the several worker's homes he designed testified to his and OCL's strong belief that home ownership yielded well-being as well as good citizenship in the deepest sense of that term.

My concluding remarks are rather simple and straight-forward. My first and overriding conclusion is that he was an excellent architect. Part of

his excellence as an architect, of course, was simply due to who he was, to the good genes he had inherited from his parents. But another reason for the high quality of his work was what he inherited from the Oneida Community as a whole. And that was basically three things. First, the Community provided him with material well-being; in other words, the Community gave him (and other members) a good education, the wherewithal to travel and to expand his potential without worrying about where his next meal was coming from. The second thing he got from the Community was the cosmopolitan vision that the world, in all its richness and diversity, was the reservoir of his learning and the palette on which he could draw. Finally, and in some ways most importantly, he inherited from the Community its bedrock focus on social engagement and civic responsibility. He grew up surrounded by the spoken and unspoken message that we live in community, we draw from community, and we need to give back to community. For Theodore Skinner, that heritage was reflected not just in his instinct to plan, to see things whole, but also in the design of his buildings and his sociologically thoughtful arrangement of public and private space. It was no accident, for example, that the architectural sub-text of the OCL Dormitory was that the new and very large corporate family being formed needed a large but well-appointed and rather elegantly imposing place to stay while its newest members were getting settled. Or that the sub-text of Skinner's overall plan for Sherrill as well as his specific designs was equally straight-forward: namely, that for any group of people living as a "family," architecture matters in how well we work, shop, pray, learn, play, and govern ourselves. That architectural vision and its realization are legacies of which we can be proud.



BEULAH HENDEE: HER EARLY LIFE

by Nora Leonard Roy

A seventeen-year-old girl known as Beulah Hendee joined the Oneida Community in 1864. She came alone and was soon integrated into the Community's social and religious life. She was my great-grandmother, born exactly one century before my birth, but I knew almost nothing about her. I began my genealogical research using the brief biography given in John Teeple's genealogical resource, *The Oneida Family* (p. 108):

Beulah Foster was born in Lexington, New York on February 18, 1847, the daughter of Stephen Foster and Mary Johnson. Her mother died at her birth and her father deserted. She was brought up by her aunt, Candace Bushnell, and later adopted by the Hendees who didn't treat her well. She was converted to Perfectionism along with Portia Underhill, Emily Otis, and Frances Hillerman by Mrs. Bushnell and William Kelly.

Lexington is a township in the western Catskills. The earliest reference I found to Beulah, however, was in the federal census of 1850. There she was listed as a three-year-old living with

Candace and Harvey Bushnell in West Bloomfield, Ontario County--that is, western New York. Where were Beulah's parents and how and why was an infant moved so far from her birthplace?

Beulah herself sought to know the identity of her birthparents. Shortly after joining the Oneida Community, she wrote to her aunt, Candace Bushnell, hoping for

some answers. Bushnell's reply is in the following letter (1865) which was passed on to me by my aunt, Mary Leonard Beagle.

You ask for further particulars concerning your parentage. The most positive evidence I can give you is yourself, but I will tell you all I know. James Williams and our family had always called each other cousins, still we were



Beulah Hendee

not related. His mother was sister to Uncle E. Moore, who married my father's sister. Aunt Abbi Ticknor learned the tailoress trade of Mrs. Williams when she was young. Mrs. Williams died when James was a child, but there was an intimacy between the families, and James was adopted by Uncle Ticknor. Beulah your mother learned the trade of Aunt Abbi Ticknor, so that James and Beulah were like brother and sister. Three years before you were born, D. Foster moved and lived opposite J. Williams.

Foster was a roving, important [important?], lazy, neglectful, mean animal. He saw to it that his wife [Beulah Johnson Foster] had as many children as she possibly could, and then left them for her to support with her needle. There was much of the time your mother would have suffered had it not been for the kindness and care of Williams. He had no children. Your mother was much like your Aunt Mary: cheerful, happy, prone to finding a bright side in everything. She was respected and there was a general feeling of sympathy for her in the neighborhood. I went to Lexington when you were three months old. I had never seen her look better. She was fleshy and you were a plump, handsome babe. During the day I remarked that I wished that babe was mine. A look of distress came over sister, and she said she would gladly give it to me and would wean you then if I would only take you home.

I was surprised, and thought she felt as though she could not support so many, but Aunt Ticknor said that was not the difficulty. A seamstress who had been living with your mother told her [Aunt Abbi Ticknor] that Williams had been unlawfully intimate with her [Beulah Johnson Foster] and that child was his. She [Aunt Abbi Ticknor] said she was unwilling to believe it until she saw you and you looked just as he did when a child. My first impulsive expression was that I was glad of it, for she would have been obliged to have had a child anyway, and Williams was a likely man. She knew he had always been called so, but she could not understand how either could so fall. But after all, I was about as much afraid as Aunt Ticknor was, fearing that it would get out and the shame and disgrace would be almost unbearable for her and all the rest of us. After that I spent several days with your mother and saw Williams and her together, and was satisfied there was a strong affection between them.



Candace Bushnell

Cont'd. next page

There seemed to be no suspicion of anything wrong with Foster or Williams' wife. When D. Foster brought you to me he said your mother thought more of you than all the rest of her children, and had made no request about the rest, and he said you were the best child they ever had. So I saw that he claimed you, but there is no Foster sign about you, and you look and act as much like Williams as a child could. When we lived on the farm, Foster came there and wanted to know where you were. I told him I was responsible for you, and he must not go near you. I did not feel that he had any claim upon you. I am perfectly satisfied to leave the wrong of this matter to God and with those who understand His truth.

In the fall after my visit, Foster left the Catskill Mountains and lived at the head of Venice [?] Lake where your mother died.

The facts, as I know them now, are that Beulah Hende was born in Jewett Heights (Town of Lexington) in the Catskills in 1847. Her mother was Mary Beulah Johnson, wife of David N. Foster. Her father was a neighbor and longtime friend, James Williams. Beulah's mother died fairly soon after her birth. David Foster honored his wife's dying wish, taking baby Beulah to West Bloomfield and giving her to her aunt, Candace Johnson Bushnell. Apparently Foster never knew that he was not Beulah's biological father. Within a few years, Candace gave Beulah to Stephen and Lydia Hende, who adopted her in West Bloomfield.



ONEIDA SILVERWARE ADS BY COLES PHILLIPS, 1911-1923

by Molly Jessup

Late last fall we opened this exhibit of graphic art that spread the Oneida name worldwide and placed Oneida Community, Limited (OCL) at the forefront of advertising innovation.



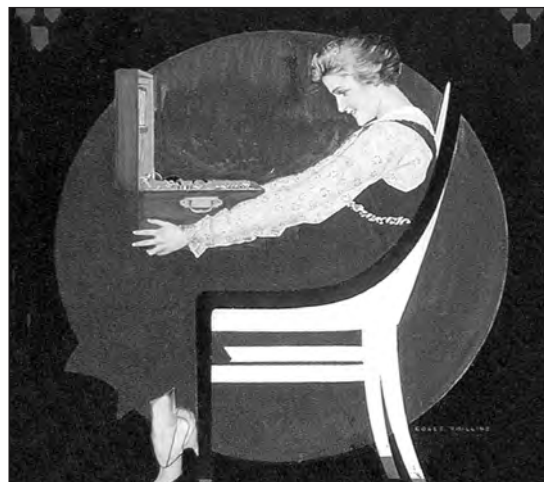
1923 ad based on portrait of Connie Noyes

Ohio-born Phillips dominated the advertising world in the 1910s, and much of his best work was created for OCL. Featuring young, fashionable subjects, Phillips' ad campaign led to an immediate boost in silverware sales. Phillips' iconic "fade-away girl," an image in which the female subject partially blends into the image background, is present in several

of his signature ads. The dialogue in the ads was composed by Oneida's advertising director, Burton "Doc" Dunn.

The exhibit contains more than thirty of Phillips' Oneida ads, including a representative selection from 1913, the year he created the most material for Oneida. Panel displays offer visitors biographical information about Phillips, and also showcase Phillips' *Good Housekeeping* covers from his tenure as the cover designer there. Exhibit cases contain samples of the flatware Phillips' advertised including the *Patrician*, *Bird of Paradise*,

and *Georgian* patterns. Among the most striking pieces in the exhibit are a large print of the 1915-16 campaign's central image intended to brand the Oneida name, and a beautiful watercolor painting by Phillips of Constance Noyes (Robertson), an image later used in Oneida advertisements. As a whole, the exhibit shows the artistic importance of Phillips' work and the beauty of Oneida silverware designs, while highlighting a significant moment in advertising history.



Central image of 1916

Curator Tony Wonderley and I developed the exhibit. Mike Colmey and his maintenance team (Chris Stedman and Kevin Klossner) prepared the space of the Gorman Foundation Gallery with their usual competence. Don Cornue and Patricia Hoffman did their usual excellent work designing the panels and installing the show.



NEW BOOKS

It has been a long time since anything substantive was published about this place. Now, however, a veritable plethora of writing about the Oneida Community and Oneida Ltd. rains down on us.

Just out from Random House is *Paradise Now: The Story of American Utopianism* (Random House), by Chris Jennings, son of newscaster Peter Jennings. In addition to surveying the Shaker, Associationist, and Icarian movements, Jennings zeroes in on specific communal experiences at New Harmony, Brook Farm, and Oneida. Oneida receives the longest and most sympathetic treatment.

A May release date is set by Picador for *Oneida: From Free Love Utopia to the Well-Set Table--An American Story*, by Ellen Wayland-Smith (Assistant Professor in the writing program of the University of Southern California). "Told by a descendant of one of the Community's original families," the publisher states, "Oneida is



Ellen Wayland-Smith's book

an unusual chapter in American history; a captivating story that straddles two centuries to reveal how a radical, free-love sect, turning its back on its ideals, transformed into a purveyor of the white-picket fence American dream."

Tony Wonderley's book, *Oneida Utopia: From Bible Communism to Welfare Capitalism*, is to be published this fall by Cornell University Press. Its major thesis is that the Oneida Community and the Oneida company are the same story of idealism and industry.

Finally, Lang Hatcher's book about Oneida Ltd. is expected shortly (iUniverse).

A Godly Heritage Gone Wrong is both a memoir of the company and an analysis of its collapse.

Jennings' book is already on the shelves in the Mansion House Gift Shop. The others will be available shortly.



KUDOS TO SISTER PRUDENCE

Many readers will remember the noted Catholic philosopher and scholar, Sister Mary Prudence Allen, as Christine of Kenwood, daughter of Dink and Henry Allen.

Educated in philosophy at the University of Rochester (B.A.) and at Claremont Graduate University (Ph.D.), she is perhaps best known as author of a monumental three-volume series (*The Concept of Woman*)

which surveys of the history of women in Western philosophy. In the course of her academic career, she served as chair of the Philosophy Department at St. John Vianney Theological Seminary (Denver) and was named Professor Emeritus at Concordia University in Montreal. Back in 1984, it was Sister Prudence who organized the first scholarly symposium on the Oneida Community ("What Are Its



Sister Prudence with Pope Francis

Lessons for Today?") under the auspices of the Woodrow Wilson International Center for Scholars at the Smithsonian Institution, Washington, D.C.

Sister Prudence joined the order of the Religious Sisters of Mercy in 1983. The numerous Catholic honors accorded her include the Sienna Symposium Award for Humanitarian Leadership (St. Paul, 2012). In the fall of 2014, Pope Francis appointed Sister Prudence to the Vatican's International

Theological Commission, one of only five women to be so honored. In November of the same year, she presented a paper at the Pope's *Humanum* conference, an international and inter-denominational gathering focused on the meaning of marriage. Most recently, she was appointed Bishop's Archivist in the Diocese of Lancaster, England. (AW)



NEWS

Compiled by Pody Vanderwall

□ Among the recent visitors to the Mansion House were Carol Davenport and family, Marc Wayland-Smith's mother (Karole), Nora Leonard Roy, Hope Owen McMahon and guests from Portland, Maine, Flora Rafte (former resident) and family came home from Florida for the Funeral of Denato Rafte, Eric Cragin who came home from California for the Funeral of Dorian Cragin, Susan Bliss and son, Steve and Sue McPherson's daughter Courtney and family, Adele and Leslie Mitchell, Jane Noyes and family, Jeff Hatcher, and Francie Wyland. Eugene Stickels (former resident) returned for a visit from Florida.

Incidentally, Flora Rafte once worked at Judy Wayland-Smith's "Cottontails" store in Sherrill. Now, Flora is working for Judy's "Cottontails" in Naples, FL, sometimes as much as five days per week!

□ The annual Thanksgiving Evening Trivial Pursuit Meet in the lounge was won by the men this year. This event generally brings together 20-25 men, women, and children for a lot of fun.

□ When Spencer Noyes married Natasha Marks (September 2015), many family and friends stayed in the Mansion House (some from Germany).

□ Noelle Noyes was awarded her Ph.D. at Colorado State University this past summer. The degree is in Epidemiology with a specialty in antimicrobial resistance. After doing a one-year post-doc, she will finish up with two final years of Veterinary Medicine at CSU.

□ Dr. Jeffrey Mask from Wesley College in Delaware has brought his students to the Mansion House for five years in a row (most recently in November). The group may come twice in 2016.

□ Thanksgiving dinner included a throng of locals and out-of-towners: Cindy Gyorgy and family, Tim Cumings and family, the Strobel-Vanderwall family (including the Maurers and Ann Haley), Lang & Nini Hatcher and family, Nola Desimone and family (see Photos), Ruth Zounek and family, the N. Gordon Gray group and Patricia Hoffman, Claudia Wiley and guests, Joanne Larson with mother Mary Rose, and son Aric, Sally Fischbeck and Buzz Boomer, Paul and Judy Noyes and Eric Noyes and Mimi Gendreau, among others.

□ In January, Geoff and Kristi Noyes hosted a wine-tasting at their Vineyard home for friends and neighbors including Amy and Sean Hart, Corinne and Dennis Tudman, Dwayne and Sarah

Spitzer, Brian and Kerry Callegari, Kipp and Jody Hicks, Krista and Marc Wayland-Smith, Shelly and Steve Petersen, and Conn Jones.

□ Elizabeth Fobare married Seth Fabricant on New Year's Eve in Northhampton, MA. Kate Burdick was Lizzie's matron of honor, and Andrew Burdick was her photographer.

□ During January, the Mansion House Facebook page posted three 1960s "Mothers & Children" photos taken at the Mansion House. The images have garnered interested and nostalgic attention.

□ One and sometimes two bald eagles are occasionally seen near the creek.

ADDITIONS & SUBTRACTIONS

Compiled by Nola Desimone

□ Rebecca Adams Moneyhan and Earl Nussbaum were married November 1, 2014, and will be living in Denver, PA. Rebecca is the daughter of Judy and Chester W. Burnham Jr. Also, her daughter Dianah Moneyhan was married not long afterward to Jordan Hertzner on March 7, 2015. They will be living in Auburn, ME.

□ Mary Lou MacLaughlin, 95, of Hendersonville, NC, died September 14, 2015. She married Herbert B. Calvert in 1941 and lived in Oneida, NY until his death in 1972. In 1979, she married the late Charles E. MacLaughlin III and lived in the Hendersonville area the rest of her life.

□ Denato Rafte Jr., 92 formerly of Oneida, Sherrill, and Kenwood (Mansion House), died September 27, 2015 in Hope Hospice House, Fort Myers, following a lengthy illness. He married Flora Houseman in 1946 and they resided in Paramus, NJ for more than 30 years, moving back to this area in 1980, and then to Florida in November 2014. Surviving besides his wife Flora, are his daughter and son-in-law, Linda and James Robinson of Fort Myers; his daughter-in-law, Debra Rafte of Rome; his brother and two sisters-in-law, James and Marcia Rafte of Oneida and Jean Rafte of Sherrill; his five grandchildren, Scott (Sharon) Robinson, Kristen (Damon) Brist, Sean Robinson, Matthew (Kristen Clark) Rafte and Megan (Adam) Bice; seven great-grandchildren, Kaitlin, Conor, Brendan, Cooper, Riley, Violet, and Eloise. He was predeceased by a son, Donald, two brothers (Anthony and Leo) and two sisters (Tina Kline and Minnie Reed).

□ Dorian S. Cragin, 64, of Vernon Center, NY passed away unexpectedly on October 5, 2015, at her home. She was a graduate of VVS Central School and received her master's degree from Kent State University with a major in psychology. She was currently employed as a mental health counselor at Mohawk Correctional Facility. She was the daughter of the late John B. and Brigitte (Stadie) Cragin. She is survived by her brother, Eric Cragin of San Francisco; sister-in-law Pary; nieces, twin girls; and Uncle Dick and Aunt Jane Cragin.

□ George A. Pohl, 87, of the Mansion House passed away November 3, 2015, at his residence. He was the son of Arthur S. and Julia Deeley Pohl. He was a graduate of Sherrill High School, Hamilton College, and Syracuse University where he earned his MBA. Prior to his retirement, he was employed with Xerox as a programmer and had previously been employed by IBM in the finance department. He was a veteran of the U.S. Army, serving during World War II. George was a member of the Plymouth Alliance Church and the American Legion, Sherrill Post No. 230. Surviving are one daughter, Marlies Strong of Rochester; one son, Raymond H. Pohl of Palmyra; his former wife, Marlene Pohl of Pittsford; eight grandchildren; one great-grandchild; one brother and sister-in-law, Harold F. and Jean Pohl of San Francisco; and one nephew.

□ Timothy A. Garner, age 69, of Sherrill passed away January 15, 2016, at St. Joseph's Healthcare Center of Syracuse. He was born on March 20, 1946, in Oneida, the son of the late Eugene and Jeanne (Noyes) Garner. He was a graduate of VVS Central School and attended Rider College. He left college to join the Navy in 1966 to 1970. On August 19, 1967, he married his high school sweetheart, Susan Miller, and the couple shared a loving marriage of over 48 years together until Susan's death on September 6, 2015. Prior to his retirement, he was employed as the logistics manager with Oneida Ltd. He was a member of St. Helena's Church, the American Legion Post 230 of Sherrill and was a former board member of the Oneida Community Mansion House. Surviving are one daughter and son-in-law, Jennifer (Garner) and Tony Troilo of Massachusetts; one son, Jeff Garner and fiancée Michael Cross of Kenwood; three grandchildren; two sisters, Kathy Garner (his fraternal twin) and Sue (Garner) and brother-in-law John Campanie, all of Kenwood; mother-in-law Marion Miller; three sisters-in-law and two brothers-in-law, and several nieces and nephews.

□ Jessie L. (Paquette) Mayer, 82, of Oneida, passed away at home February 12, 2016. She was born in Oneida and grew up in Kenwood. She was the salutatorian of the Sherrill High School class of 1951. She attended Pembroke College. She was a homemaker, artist, avid reader, wonderful cook, and editor of the Oneida Community Journal for nineteen years. Jessie was predeceased by her parents, Paul and Sylvia (Noyes) Paquette. She was a great-granddaughter of John Humphrey Noyes and granddaughter of John Humphrey Noyes II and Hilda Herrick Noyes. She is survived by her husband, W. Robert Mayer, and six daughters: Karin Mayer-Gottlob (Brian) of Dover NH, Margaret Morrison (Malcolm) of Madison AL, Charlotte Mayer-Florian (John) of Canandaigua, NY, Frieda Mayer-Allen (Jay) of Liverpool, NY, Roberta of Victor, NY, and Hilda Walters (Jason) of Oneida, NY; and two sons, Eric of Canton, NY, and David of Middletown, NY; two sisters, Nola Desimone And Adele Mitchell (Les); two nephews, Peter and Paul (Amy) Gebhardt; and eight grandchildren: Gabrielle, Erika, and Alexis Gottlob, Vaughn and Grace Florian, Emily and Lily Allen, and Sylvia Walters.

□ Mike and Erin Thompson are parents of a son, Oscar Thompson, born October 25, 2015. Grandparents are Steve and Mary Thompson, and John and Carol Wight. The youngster was named after his great-grandfather Oscar, whose birthday was almost the same by three days. Sister Evelyn is three.

□ Robert (Rob) H. Fenner, son of Haskell and Rachel (Peg) Fenner, passed away on July 6, 2015, at his home. Rob grew up in Kenwood, later moving to Hamilton and then back to Sherrill. Upon retirement in 2001, he and his wife moved to Grand Junction, CO. He loved spending time at the family camp at South Lake in the Adirondacks, playing golf, and being around his favorite dogs. He also had a passion for trains and trolleys. He served 51 months on active duty in the USAF during the Vietnam War era. Rob is survived by his wife, Marion; his son, Mark; a sister, Barbara Kershaw; a brother, Richard; niece, Kristin Loop; nephew Adam (Alessandra) Kershaw; and a cousin, John Fenner of Appleton MN. He was predeceased by a brother, Bruce, in 1983. (contributed by Marion Fenner).



NEW AND RENEWED MEMBERS

(through July 31, 2015)

BENEFACTOR

Mrs. Leota Hill
Mr. & Mrs. Barry Mandel
Ms. Mimi Gendreau & Mr. Eric Noyes
Mr. & Mrs. William Skinner

DONOR

Mr. Eric Conklin & Ms. Trine Vanderwall
Mr. Ernest Getman
Dr. & Mrs. Roger Hoffman
Mrs. Donna Reed
Dr. & Mrs. N. Richard Reeve
Dr. & Mrs. Giles Wayland-Smith

CONTRIBUTING BUSINESS PARTNER

Oneida Savings Bank

CONTRIBUTOR

Mr. & Mrs. James Allen
Mrs. Carol Davenport
Mr. & Mrs. Jeffrey Goodson
Mr. John M. Hatcher
Ms. Joanne Larson
Mr. & Mrs. P. Geoffrey Noyes
Mr. & Mrs. Frank Perry
Mr. & Mrs. John J. Sutton
Mr. & Mrs. Edward Vanderwall
Mrs. Rhoda Vanderwall
Mr. & Mrs. Edward Vantine
Mrs. Priscilla Wood

ASSOCIATE

Mr. & Mrs. Wilber Allen
Mr. Willam Boomer & Ms. Sally Fischbeck
Mrs. Heleene Brewer
Dr. & Mrs. Robert Burdick (*Gift of Mrs. Rhoda Vanderwall*)
Mr. Philip Chinn & Ms. Linda Hill-Chinn
Mr. James Crowley
Mr. Timothy Cumings
Mr. Kevin R. Engel & Ms. Laura Noyes Engel
Mr. Richard Fenner
Mr. Glenn Gamber & Ms. Jan Gannon
Ms. Katherine Garner
Mr. Christian Goodwillie
Ms. Emilie W. Gould
Ms. Natalie Gustafson
Mr. Thomas Hatch & Ms. Laura Wayland-Smith
Mr. & Mrs. John Laraia
Mr. & Mr. Walter Lang
Mr. & Mrs. Richard Manier
Mr. & Mrs. Duane Munger
Ms. Elizabeth Hill Munroe
Mr. & Mrs. Alan Noyes
Mrs. Nora Leonard Roy & Dr. Christopher Roy
Mr. Dan Strobel & Ms. Robin Vanderwall
Mr. & Mrs. Stephen Thompson
Ms. Tina Vanderwall (*Birthday Gift from Mr. & Mrs. John Kuterka*)
Mr. Robert Vienneau
Mr. & Mrs. Paul Wayland-Smith

FAMILY/HOUSEHOLD

Mr. & Mrs. Richard Applebaum
Mr. & Mrs. Howard Astrachan
Mr. & Mrs. Charles Chambers
Ms. Victoria Carver & Mr. Frank Christopher
Mr. & Mrs. Don Cornue
Mr. John Dolci & Ms. Megan Roy (*Gift of Dr. Christopher Roy & Mrs. Nora Leonard Roy*)
Mr. & Mrs. Randall L. Ericson
Ms. Susan Fischbeck & Mr. Patrick Hurley
Mr. Art Foley & Ms. Donna Rich
Dr. & Mrs. John Kelly
Mr. Richard Kinsella & Ms. Dawn Krupiarz
Mr. & Mrs. John Kuterka
Mr. & Mrs. Thomas H. Laidman
Mr. & Mrs. Reid Larson
Ms. Elizabeth Leibrick
Ms. Meredith Leonard & Mr. Edward Pitts
Mr. & Mrs. John Nicholson
Mr. & Mrs. James M. Nogawa
Mr. & Mrs. Eliot S. Orton
Dr. & Mrs. Robert Pickels
Ms. Ann Raynsford & Mr. John Swift
Mr. & Mrs. Michael Ready
Mr. Owen Reed (*Gift of Mrs. Donna Reed*)
Mr. Richard Reeve (*Gift of Dr. & Mrs. N. Richard Reeve*)
Mr. & Mrs. Neal Rose
Mr. & Mrs. William Schnell
Mr. Nicholas Roy & Ms. Jill Scott (*Gift of Dr. Christopher Roy & Mrs. Nora Leonard Roy*)
Sherrill-Kenwood Free Library (*Gift of Trine Vanderwall and Eric Conklin*)
Mr. & Mrs. Jeffrey Stone
Mr. & Mrs. Stuart H. Talbot
Ms. Yukimi-Orie Urami
Drs. Dirk Vanderwall & Allison Willoughby (*Gift of Mrs. Rhoda Vanderwall*)
Ms. Claudia Wiley
Mr. & Mrs. Jay Williams

INDIVIDUAL

Mr. Peter Austin
Mr. Kevin Coffee
Mr. Edward (Skip) Evans
Dr. Joscelyn Godwin
Mr. N. Gordon Gray
Mrs. Cynthia Gyorgy
Ms. Barbara Kershaw
Mrs. Barbara Kinsella
Ms. Marlyn Klee, PhD.
Mrs. Rhoda Molin
Ms. Abby Nolan
Mr. Eric Noyes (*Gift of Mr. & Mrs. Alan Noyes*)
Mr. Greg Noyes (*Gift of Mr. & Mrs. Alan Noyes*)
Ms. Sara Noyes (*Gift of Mr. & Mrs. Alan Noyes*)
Mr. Charles Nuckolls
Ms. Shirl Oatman
Mrs. Flora Rafté
Mrs. Martha Hawley Straub
Mr. William Vartorella
Mr. Venkat Venkateswaran
Ms. Francie Wyland
Mrs. Ruth Zounek

RECENT GIFTS TO OCMH

(through January 31, 2016)

ANNUAL FUND (UNRESTRICTED)

Mr. & Mrs. George Allen
 Mr. & Mrs. Wilber Allen
 Mr. & Mrs. Richard Applebaum
 Mr. & Mrs. Howard Astrachan
 Ms. Debbie Austin
 Mr. Peter Austin
 Mr. Arthur A. Baer & Ms. Judith M. Whiting
 Mr. & Mrs. Nigel Bolland
 Mr. & Mrs. Whitman Bolles
 Mr. Hugh Bradford & Ms. Kim Waldron
 Ms. Cornelia Brewster
 Mr. Bruce J. Burke
 Mr. & Mrs. John Campanie
 Ms. Pauline Caputi & Dr. Anthony Wonderley
 Ms. Pauline Caputi & Dr. Anthony Wonderley
(In Memory of Tim Garner)
 Mr. Eric Conklin & Ms. Trine Vanderwall *(In Honor of Pody Vanderwall's birthday)*
 Mr. Eric Conklin & Ms. Trine Vanderwall *(In Appreciation of Pody Vanderwall)*
 Mr. & Mrs. Don Cornue
 Mr. James L. Crowley
 Ms. Nola Desimone
 Mr. Edward (Skip) Evans
 Mr. & Mrs. Geoffrey H. Ezell
 Mr. John Fifer & Ms. Annette L Noyes *(In Memory of David Noyes & Beth Langstaff)*
 Ms. Katherine Garner
 Ms. Katherine Garner *(In Memory of Denato Rafte and Dorian Cragin)*
 Ms. Katherine Garner *(In Memory of George Pohl)*
 Ms. Katherine Garner *(In Memory of Tim Garner)*
 Mr. Timothy Garner
 Mr. & Mrs. Ernest O. Giraud
 Mr. & Mrs. Allen F. Glover *(In Memory of George Pohl)*
 Ms. Natalie Gustafson
 Mrs. Cynthia Gyorgy *(In Memory of Donna Kowanes and George Pohl)*
 Mr. & Mrs. Donald Hanlon *(In Memory of Greg Drummond)*
 Mr. Kevin M. Hanlon *(In Memory of Robert and Greg Drummond)*
 Ms. Mary L. Hastings *(In Memory of James Orton)*
 Mr. John M. Hatcher
 Ms. Leslie Herrick *(In Memory of Crawford Miller Herrick, Jr.)*
 Mrs. Wanda J. Herrick *(In Memory of Crawford Miller Herrick)*
 Mr. William Hicks
 Ms. Patricia Hoffman
 Ms. Patricia Hoffman *(In Memory of George Pohl)*
 Mr. & Mrs. Douglas Kerr
 Ms. Barbara Kershaw *(In loving memory of Robert Fenner)*
 Mr. & Mrs. Glenn Kimball *(In Memory of Crawford Miller Herrick, Jr.)*
 Mrs. Barbara Kinsella
 Drs. Ellen Percy Kraly & Scott Kraly
 Mr. & Mrs. John Kuterka *(In Honor of Pody Vanderwall's Birthday)*
 Mr. & Mrs. John Kuterka *(In Honor of Tina Vanderwall's Birthday)*
 Mr. & Mrs. Thomas H. Laidman
 Mr. & Mrs. Donald Lake
 Mr. & Mrs. Walter Lang *(In Honor of Kathy Garner)*
 Mr. & Mrs. Walter Lang *(In Memory of George Pohl)*
 Mr. & Mrs. Walter Lang *(In Memory of Tim Garner)*
 Ms. Elizabeth Leibrick
 Ms. Marie Magliocca
 Mr. & Mrs. Barry Mandel *(In Honor of Jim Allen & Vicki Stockton)*
 Mr. M. Burton Marshall
 Mr. & Mrs. Donald McIntosh
 M.E.I.D. Construction
 Mr. Dan Musick & Ms. Amy Lynn Vanderwall Musick *(In Memory of Nick Vanderwall)*
 Ms. Jeannette Noyes
 Mr. & Mrs. Paul Noyes
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FROM THE PAST

“Hoyan” from Hope Allen and Sherrill’s Native Americans
(for Allen’s unpublished notes see A. Wonderley, *Oneida Iroquois Folklore, Myth, and History*)



Hope Allen at the age of about 12, circa 1895 (gift of Jim Allen)



Hope Allen in the Mansion House, early 1940s



Anna Johnson (right) and her sisters, about 1913



Lydia Doxtater, early 1920s

In early 1942, Marble Hill Oneida Lydia Doxtater told her Mansion House friend: “On New Year’s Day the Indians went about in sleighs to receive fried cakes, saying ‘Hoyan’ and sometimes firing a salute of guns. They got this habit from the Dutch.” As she thought about the information, Hope Allen mused:

“I find that all the Indians I know recognize ‘Hoyan’ as the New Year’s greeting when doughnuts are given. Saying it means, ‘Happy New Year.’ Anna [Johnson, Marble Hill Oneida] says that when the Indians went out to get doughnuts they left someone at home to dispense them in turn.

“One woman of old white-farmer stock on the West Road says that her people always supplied sleighs to aid the Indians on New Year’s Day to go up to the Orchard. The Indians now tell me that all New York State Indians have the same custom, and the Irish wife of one says that in Rochester she worked for Germans who had the same custom--also with the same greeting.

“I am reminded of Dr. Murray’s discussion in the OED [*Oxford English Dictionary*] of Hogmanay (Scottish and North of England for ‘New Year’s Eve,’ when this word is the greeting [with the accompanying custom] indicated by the alternate name ‘Cake Day’). Dr. Murray decided that the custom and greeting come from France, where the Norman word-variant seems especially close to Hogmanay. New York State Indian custom should be investigated in this connection as well as the practices of Holland and Palatine [Germany]. A wide-spread, very ancient European custom may be indicated.”

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