

Oneida Community JOURNAL

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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 ILLUSTRATION

Oneida Community Trap Shop ~ From hand forged traps to a large manufacturing facility, this business was largely responsible for the financial success that allowed the 1862 Mansion House to be built.

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LETTER FROM THE EXECUTIVE DIRECTOR

Christine Hall O'Neil

As we pass the anniversary of the pandemic and welcome spring, many individuals and organizations continue to feel the strains of the past year's upheavals. The long term effects of the pandemic, economic downturn and social unrest are still unknown. For the museum field, according to the American Alliance of Museums, "museums are suffering prolonged stress and are anticipating a difficult and slow recovery. Nearly 30% of museums in the United States remain closed due to the pandemic. Nearly one-third... surveyed confirmed there was a "significant risk" (12%) of closing permanently by next fall, or they "didn't know" (17%) if they would survive."

Thankfully, OCMH's survival is not in doubt. The Board, volunteers and staff continue to assess the organization's vitality to ensure OCMH can sustain the mission. At the Annual Membership Meeting in November, the Board and staff presented a new business plan--increasing the number of overnight guest rooms in order to financially support OCMH. Those attending the Zoom meeting learned of the building's preservation needs and the plans to address those needs. Please let us know if you would like a summary of that meeting. We welcome your feedback.

Funding the mission and preservation work: Thank you to all of our 2020 year end Annual Appeal donors for the support at this challenging time. Individual donors helped OCMH reach its Appeal goal to support operations, in addition to supporting the Save the Roof project. New and returning members and donors responded, reminding us that people need and value OCMH. In FY 2020-21, 13% of donors were new, 30% were returning donors and 56% were recurring supporters.

In addition to individual donors, **foundations stepped up** to provide leadership-level giving. **Oneida Savings Bank Charitable Foundation committed to a \$150,000 multi-year gift to support exterior projects. Kenwood Benevolent Society made OCMH their philanthropic priority this year** with an operational gift of \$35,000 while planning a Save the Roof matching gift. Both organizations have demonstrated a long term commitment to the mission of OCMH.

State organizations responded to the pandemic crisis with capacity building support. Humanities NY awarded OCMH a **\$5000 Cares Act grant**. Museum Association of NY welcomed OCMH into their Building Capacity, Creating Sustainability, Growing Accessibility program, bringing new technology and training to OCMH. When the pandemic ends and OCMH re-opens, virtual offerings will help OCMH engage with a broad audience.

The Board, volunteers and working committees provide critical support to OCMH, filling gaps and helping the organization meet the mission. This includes the Education Committee, Docent team, Oneida Ltd. Oral History Project team, Development Committee, and the Building Committee, which is focused on the exterior preservation project.

Preservation planning continued throughout the winter. The Building Committee has met bimonthly and is working diligently with architects, Crawford & Stearns, on priorities and scopes for the exterior preservation work. This phase of the work will focus on roofs and water management. We expect the \$1.2M project to go out to bid this spring.

In an inspiring example of commitment to the Mansion House, **Tony Wonderley gifted his new book, *The Look of Utopia*, to OCMH.** Tony Wonderley, Laura Wayland-Smith Hatch and Susan Belasco worked as a publishing team to produce Tony's book--a comprehensive review of OC buildings and grounds. All proceeds from book sales benefit OCMH. (See the article in this issue for more information.)

OCMH is grateful for all of this support--from the publication of this journal to important research and long hours reviewing construction drawings--the work of OCMH depends on and reflects the collective efforts of too many people to be named. Please know that your support--and your feedback--is valued.

Happy Spring!

Chris

COLLECTION & ARCHIVES REHOUSING PROJECT

Emily Dugan, Collections Associate

Even though the doors to the Mansion House have been closed, the staff at OCMH have been working safely and diligently behind the scenes on many projects to help with the preservation of the Mansion House. One such project is a massive Collections and Archives move which, as mentioned in the last issue, is being funded by the Gladys K. Delmas Foundation.

The archives at the Oneida Community Mansion House contain primary source materials from the 19th century Oneida Community, its 20th century offspring company, Oneida (Community), Ltd., and former members of the Community. These materials offer an invaluable glimpse into the operations and philosophies of the Oneida Community, Oneida Ltd., as well as a broader view of contemporary events in our nation (i.e. the Women's Rights Movement, both World Wars, and more). The aims of this project are to inventory, image, rehouse, and relocate the majority of our archives and related collections materials. With these improvements, we hope to increase our ability to utilize the collection, create engaging educational programs, and improve its accessibility for use by historians and researchers.

The Collections and Archives Move began in full at the end of last summer. By September, however, the project came to an abrupt halt. Many people may not realize that historic sites, and in particular historic houses, are not ideal for collections storage. Simply put, these houses were not designed with the intention of storing items well past its prime. Therefore, there are various, crucial factors that contribute to determining the best use of space for storing collections. This includes humidity levels, availability and accessibility of space, and one of our particular speed bumps, weight capacity.

In the new collection spaces on the fourth floor of the New House, we determined that the weight capacity of the rooms was much lower than initially anticipated and that it varied from room to room.

In a building as old as the Mansion House, weight capacity is something we cannot ignore for fear of damaging the building,



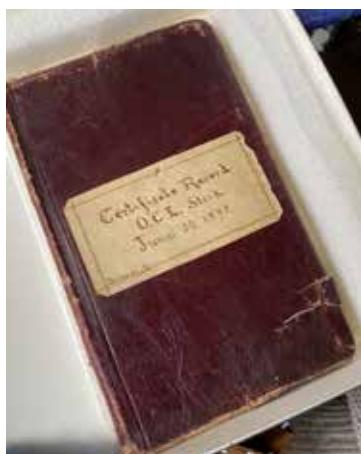
especially as a piece of history and as a residence.

After determining the weight, we paused to consider what this meant for the move. Ideally, a collections space would be on the ground floor, have strict temperature control, and would house the collection all together. In our case, this is not entirely realistic at the moment. So, we devised a new plan. We have allocated four to five rooms to house our collection and to help distribute the weight. Each room will have a special air conditioning unit that also acts as a dehumidifier

to keep the temperature and humidity levels steady, as well as black-out curtains to protect the objects and archives from light damage. These simple, but important steps will help ensure the collection is protected.

Since then, I have been working on inventorying our vast archives and accompanying objects. It is slow, meticulous work. Each object must be identified--determining whether it is a part of the permanent collection or not, and then viewed closely for a condition inspection. After the condition has been determined, each item is then rehoused into acid-free and buffered boxes or folders. These special storage boxes help with preservation of the objects and lessens any wear that comes with light, dust, humidity, and touch. When that is complete, I take down its information--including size, what room it came from, a brief description, and its assigned inventory number--and record it on the Move's spreadsheet. In fact, there are already about five-hundred items that have been inventoried--with a lot more to go! In the future, I hope the compiled spreadsheet from the Move will serve as a useful tool for staff members.

While this project is slow, we want to make sure it is done right. Taking care of the collections and archives is just another way of keeping the history of the Oneida Community alive. We are in the unique position of being a site whose founders documented both the building and Community's growth and have an outstanding number of direct and indirect descendants whose love and appreciation of the Mansion House has preserved its history through various donations of documents, ephemera, and personal keepsakes. Thus, this project is not just to properly store the collection for use, but to honor those who have helped us preserve its history. Hopefully, our efforts will give us new insights into life in the Community and at the Mansion House and will serve as a resource for scholars for many years to come. ☚



THE ANGEL IN THE MARKETPLACE: ADWOMAN JEAN WADE RINDLAUB AND THE SELLING OF AMERICA

Ellen Wayland-Smith

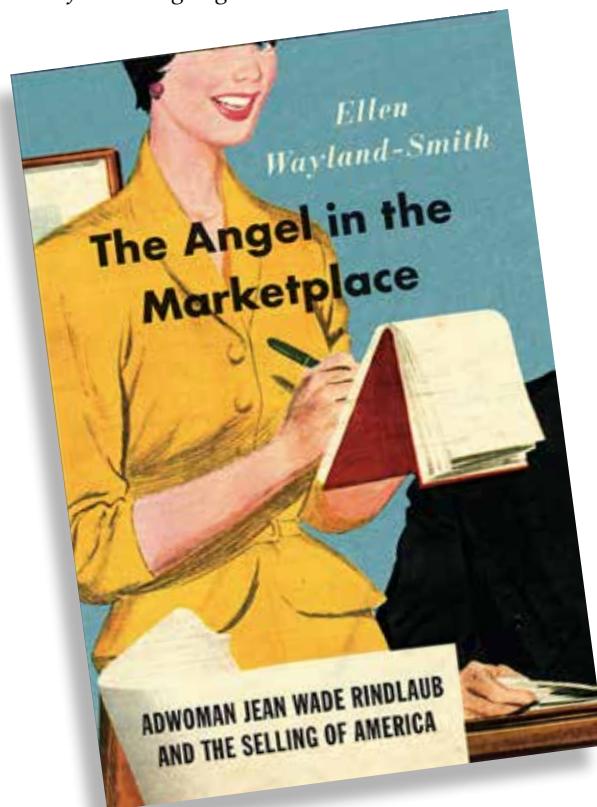
The Spring 2020 edition of the Journal featured an article, "Back Home for Keeps" which included a photo of Jean Wade Rindlaub with four women, looking over some of the ads for this campaign. Her influence in advertising Oneida Ltd. silverware led Ellen Wayland-Smith to delve deeper into not only Rindlaub's corporate work but her private life as well. Who was this woman and how did her work reflect the economic, political and religious contexts of America? We are indebted to Ellen Wayland-Smith for sharing this excerpt from an article published on Rototoko, a site for cutting edge intellectual interviews.

The Angel in the Marketplace is a biography of Jean Wade Rindlaub, a mid-century adwoman widely recognized on Madison Avenue for her success in marketing household products to American housewives, from silverware to makeup, to cake mixes and bananas. I wrote the book to be a fun read on its own terms, each chapter detailing one of Rindlaub's colorful ad campaigns to show how an "ideal" of American womanhood was constructed from the 1930s through 1960.

The reader gets to see how the birth of Hollywood cinema in the 1920s created a burgeoning cosmetics industry, and how Rindlaub appropriated the rags-to-riches Hollywood star story in order to market Hudnut's Marvelous Makeup in the 1930s. Or how Rindlaub's sentimental "Back Home for Keeps" ads for Oneida silverware set the standard for mid-century ideals of American womanhood as bound to home and hearth – an ideal that helped fuel the postwar economic boom. Another chapter takes a deep dive into the campy allure of Chiquita Banana, and how Rindlaub's use of this sultry Latina icon not only sold bananas, but also sugarcoated the impact of a CIA-led coup in Guatemala.

But the book is really a microhistory, and Rindlaub's life and work, a lens through which I examine how the ad industry's appeal to gender roles helped consolidate what period supporters called the "American business system," or free market orthodoxy, as political and economic gospel during the 1940s and 50s. I don't use the term "gospel" by accident here. Efforts on the part of the advertising industry and their corporate clients to discredit New Deal "big government" economics aligned with conservative Christian appeals to individual responsibility and private morality. The book thus shows how free market faith, conservative gender roles, and a certain mainstream brand of Protestant Christianity all reinforced one another at midcentury, creating a potent politico-cultural ecosystem whose effects can still be felt today.

A key argument underpinning the book is that the triumph of the American "free market" system by 1960 was not a foregone conclusion.



Two different models for the relationship between government and the economy had been vying for dominance ever since the emergence of corporate capitalism at the end of the nineteenth century. The two competing visions of economics weren't just battling it out in some abstract sphere of economic theory. Rather, they took the form of deep-seated cultural battles between "big" and "small" government, between public and private womanhood, between two visions of Christian duty. Through Rindlaub's career, I show how the free-market camp's appeal to the emotional value of "liberty" in American political discourse was reinforced by a sentimental, privatized vision of woman as presiding "angel" of the Christian home. This is really the larger story of the book.

The Angel in the Marketplace: Adwoman Jean Wade Rindlaub and the Selling of America by Ellen Wayland-Smith (\$30.00) is available for pick-up or by mail (\$5.00 shipping) at the OCMH Bookstore. To order please call 315-363-0745 or email cscheuerman@oneidacommunity.org. ☚

NECESSARY CHANGES TO OUR BUILDINGS' LANDSCAPES

Michael Colmey

For as long as most of you reading this can remember, the Mansion House buildings have literally been engulfed by foundation plantings consisting of woody conifers and deciduous trees. These plantings are from the early to mid-20th century, and therefore are not considered historic in nature. For decades many of these plantings became overgrown and out of control. Given the fact that they were planted entirely too close to the building's foundations, they have caused much damage, both below and above grade.

During the winter of 2016 -2017, a Building Envelope Condition Report (BECR) was conducted by Architects & Preservation Planners Crawford & Stearns. The purpose of the report was to gain an understanding of the deteriorated conditions pertaining to the exterior of the building, as well as to put forth repair estimates. Also cited in the report were issues pertaining to the foundation plantings, as well as proper 19th century historical ground cover, and recommendations to correct. "Low foundation plantings, such as annuals, ground cover and seasonal planting beds are very appropriate. They do not reach a height to cause damage. Building designs of the 19th century stressed the visual construct from the ground, foundations, building exteriors and roofs as an important unified design. Foundations were detailed and intended to be exposed as the base of the building in most cases. Such was the case at the Mansion House." It would become rather obvious that the recommendations would call for the removal of overgrown woody foundation plantings such as vines, yews, and conifer trees.

After obtaining the BECR in 2017, Mansion House staff, committees, and board members began the unraveling process of this monstrous document. When it came to the foundation



North West Elevation of New House



North Elevation of the New House



South Wing Elevation

plantings and their removal, a big concern was how people would react to the drastic change in our landscape appearance. (After all, the concept of change can be a difficult one). As we began to formulate our strategy for these removals, the facts for doing so would easily present themselves. In fact, they became a realistic way to transition into conversation with anyone who might find themselves having reservations about the well needed landscape changes. These facts could be seen with the naked eye. For example, damage to the retaining wall on the Northside of the New House. As stated in a recent structural engineer's report conducted by Ryan Biggs Engineering firm, "The retaining wall has failed and is in a state of imminent collapse which presents a dangerous condition. It is likely that a combination of the tree roots pushing on the backside of the wall in addition to the freeze thaw cycle and water being able to accumulate on the backside of the wall has led to its failure."

In addition, the soil at the face of the wall has settled by approximately one foot. The Mansion House Maintenance staff has since shored up the entire length of the retaining wall with 4x4 timbers in an attempt to prevent further deflection until an engineered design of removal and replacement can be put into play.

Another example is the large cracks in the masonry of the North Tower at the first, second, and third story window penetrations.

(Shown in photo on bottom of page 5). These cracks had been hidden by trumpet vines which measured some ten inches plus in diameter and fully surrounded the northeast corner of the tower. The vines ran vertically all the way up to the fourth story. Although the vines themselves are not considered to be the cause of these large cracks, repair work to the tower walls would be impossible with their existence. Another issue the vines posed were that they were always harboring mass quantities of bees and wasps.



Southward deflection of the retaining wall showing it in a stage of imminent collapse



Temporary shoring of the retaining wall



Through these cracks and wall penetrations it was not uncommon for these insects to unwantedly end up inside the building.

Another important reason for removing these woody foundation plantings is the fact that in many places they prohibit the building from natural sunlight, which in turn adds to moisture retention on and in the building's surfaces. A testament to this can easily be seen by the extensive build up of algae growth on the mansard roofs of the south wing in the quadrangle.

To date, the Mansion House staff has undertaken all the removals of these 20th century foundation plantings. The only ones remaining are dedication trees which are scheduled to be relocated elsewhere on the property this spring.

OCMH plans to beautify the building perimeter landscaping after future building projects address the ground level drainage problems. ☺

May is Preservation Month!

OCMH will host both virtual and in person events for Preservation Month this May. Join us for a virtual discussion on preserving the Mansion House, and—if you are in town—walk with our docents on socially distanced exterior Architecture Tours. For dates, registration and more information, please visit the web site: www.oneidacommunity.org.

JAMES COLWAY AND THE ART IN THE EMBASSIES PROGRAM: A MISSION FOR CULTURAL DIPLOMACY

*The information below was gathered by Jim Colway's family.
Our thanks to Steve & Mary Thompson for helping with this article.*

Last fall, OCMH received the James Colway Art Collection, a collection of seventeen watercolors, oils and acrylics. A gifted artist, Jim was also the Director of Advertising and Sales Promotion at Oneida Ltd. These paintings were donated by Community Bank, N.A. and initially acquired by Oneida Savings Bank. Fifteen pieces in the collection were on display in US Embassies abroad from 1967-1982 as part of the US Department of State's Art in the Embassies Program. The following is a brief history of the collection.

The Art in the Embassies program was created by the Museum of Modern Art in 1953. In 1963, President John F. Kennedy formally incorporated the program into the Department of State and appointed the program's first director, Nancy Kefauver.

In January 1964, Kefauver began seeking art for the Art in the Embassies Program. Two years later while in New York, she visited with Herbert Chase, then Jim Colway's agent. Nancy wrote to Jim asking if he would participate in the Art in the Embassies program. He agreed and in March 1967 Kefauver and Herbert Chase picked 4 initial paintings of his that eventually expanded to 18 in the Embassies collection.



Beach Cottage 1964 Oil on Canvas

1967-1970 American Embassy in Monrovia, Liberia

"This piece is how it all started. The Beach Cottage was one of the original's 4 selected. It's from a Cape Cod scene – one of Jim's favorite places in the world."

According to the Dept. of State's website, the Art in the Embassies Program "creates vital cross-cultural dialogue and fosters mutual understanding through the visual arts and dynamic artist exchanges." The program has installed art collections in over 200 Department of State diplomatic facilities in 189 countries around the world.

Following the works' overseas exhibition, Mike Kallet, then President of Oneida Savings Bank, acquired the bulk of the collection for the bank to display as depictions of "the beautiful places where we work and live".

The paintings in the collection depict scenes and places Jim Colway knew and loved. OCMH looks forward to exhibiting this collection later this year. ☺

"James Colway has loaned these 18 paintings to the Art in the Embassies Program out of respect and pride for his native country. He agrees with the State Department's desire to communicate to the peoples of the world, life as lived in the United States. His paintings in the Embassies represent his way of contributing to society as well as showing pride in his work."

*~Herbert Chase,
Chase Gallery, NY*

FROM THE DOCENTS

Susan Belasco

DBy any measure, this past year has been an extraordinary one in the life of the Mansion House. From the beginning, the Oneida Community welcomed visitors to their house and grounds and are often credited with the development of central New York as a tourist destination. When the first Mansion House was completed in 1849, there was a reception room for visitors near the front door. Members of the community wrote and published guidebooks and even a cookbook. As the house was enlarged and renovated over time, the reception room remained a central feature of the house and survives today as our Orientation Room at the front of the House—where all tours begin. But this year, the Mansion House has been closed except to residents and a few staff members. The hallways and rooms have been largely silent as docents, members, descendants, visitors, and friends have necessarily stayed away because of the pandemic.

But the docents have found ways to continue to meet and volunteer for new activities. Early on in the pandemic, we took our monthly meetings online and together learned how to use the Zoom video conferencing software, helping each other with the inevitable glitches: frozen screens, getting out of the “waiting room,” and the mysteries of muting and unmuting. All of us miss the in-person meetings (especially actual, non-virtual cookies), but we have nonetheless continued to work on projects, exchange information, and study various aspects of the Oneida Community. Our monthly meetings generally center on a topic for discussion raised by an individual docent, such as a recent meeting in which we discussed all the information and documentary evidence we have about the Brooklyn branch of the Oneida Community, Willow Place.

We also hosted Anthony Wonderley to discuss his forthcoming book, *The Look of Utopia: Oneida Community Buildings, Landscape Projects, and Photographs (1848-1880)*. On a more basic but still important level, we revised and updated the Bibliography on the Oneida Community that we provide to visitors to the Mansion House. We are also in the process of developing additional digital resources for the website, with the consultation of former Education Coordinator, Molly Jessup. Further, the docents have been involved in two major pandemic projects: an oral history and an online, docent-led training program for new docents.

Last fall, Dave Hill, longtime member and friend of the OCMH, proposed a new project: The OCMH Oral History Project: Work and Life in Sherrill and Kenwood, 1960 to Present. Dave attended monthly docent meetings during December and January,

and we assisted him in developing the proposal. Docents Cathy Cornue and Linda Evans have volunteered to coordinate the project, and several docents have agreed to serve as interviewers. See Dave’s article in this Journal for more information about this exciting project.

In an effort to increase the number of docents at the Mansion House even during the pandemic, we decided to invite applications and undertake an online docent training program, in place of the in-person docent training that has generally occurred in the winter months. Susan Belasco organized the training and the sessions, and four prospective docents—Kim Allen, David Ernenwein, Colleen McNerney, and Carla Springer—have been meeting with a group of docents since November. Through four, monthly sessions, the new docents have studied and discussed the background and history of the OCMH in preparation for giving tours to visitors once the Mansion House reopens. In addition to a series of primary sources, such as articles from the Circular, various reports prepared by the original members of the Community, and scholarly studies, the docents have read and discussed Anthony Wonderley’s *Oneida Utopia: A Community Searching for Human Happiness and Prosperity*, which has served as the textbook for the online course.

The closure of the Mansion House has not meant that we have not continued to provide services to schools and community groups. Before the weather became too cold for outside activities, Docents Cathy Cornue, Linda Evans, and Gary Onyan conducted architecture and cemetery tours to fully-booked groups in October. Also in October, Docent Tim McLean gave a virtual presentation about the OCMH to the Schoharie Crossing State Historic Site in their New York History Month series. Susan Belasco was a guest speaker for two college classes who normally bring students to the Mansion House for in-person tours. In October, she gave a virtual presentation on the OCMH to a religious studies class at Colgate University, taught by Professor S. Brent Rodríguez Plate and in March, she gave a similar presentation to a history class at Binghamton University, taught by Professor Chelsea Gibson.

All of us look forward to retiring our Zoom software and returning to the Mansion House, where we will once again welcome visitors and give tours. We’ll be there at the first moment that we can undertake such activities safely. ☺

IMOGEN NOYES STONE'S FAVORITE COMMUNITY AND FAMILY STORIES

Submitted by Imogen's daughter, Carol White, author of A Taste of Heaven on Earth



George Wallingford Noyes, born in 1870, was the son of George Washington Noyes and Tirzah Miller, and wrote Religious Experience of John Humphrey Noyes and The Putney Community. Irene Noyes, born in 1873, was the daughter of John Humphrey Noyes and Arabelle Woolworth. These cousins were born in the Community and spent childhood years there. Imogen Stone was the oldest of three daughters of George and Irene, and has vivid memories of life after the breakup, when George and Irene lived in The Orchard.



Toad in the Hole

My mother organized her life around her husband George's day. She kept an index file of recipes and one day thought it would be a good idea if, when she tried a new recipe, she would ask Father how he liked it. This story gives some insight into her devotion to my father and his kindness—he would never be critical of her cooking. So she decided to ask him, "What should I put down in my card file? Shall I say we'll have it once a week, or once a month?" This seemed to work out very well. One day "Ine" came up with a new dish that had a somewhat unappetizing name, "Toad in the Hole." Not only had it an unappetizing name, it looked rather unappetizing. I can even remember it! It was a doughy, white-ish paste with dark spots in it where little pellets of meat were baked into it. She served this, and there was no comment at that point. Father ate it, possibly in a slightly gingerly way. After dinner was over, Mother said to Father, "George, what shall I write on my recipe card? How often will we have this dish?" And he said quietly, "Once in a lifetime."

Ine's Day in Court

Mother learned to drive at about age fifty and, true to her nature, she was enthused. Oh, how she loved to drive! But she somehow maintained the opinion that other people were going to get out of her way. She prided herself on her driving, but she was not meticulous. She caused one funny crisis in Oneida. This was in the days when a trolley car went from Madison Street out Main Street throughout the town of Oneida. Mother one day parked her car so that the back wheel was over the trolley track. This caused a fearful foul-up! Two or three policemen were summoned to find Mother, but she was not to be found. After about half an hour, they found her in one of the stores, escorted her back, and showed her what a real to-do had been caused. "Mrs. Noyes," the policeman said, "I'm going to have to take you to the judge." Apparently they didn't give tickets in those days. They moved the car so that the backed-up trolleys could get through, and escorted Mother to His Honor.

(As a background to this story: In the recent past she and Father had had a delightful trip to Washington, D.C., and Mother was enormously impressed with the way they handled traffic in Washington.) Well, when she appeared before His Honor in Oneida, she said, "May I please tell you how they handle traffic in Washington, D.C.?" He looked a little skeptical, but Mother was so persuasive. He soon was listening with great interest. Mother was drawing maps of exactly how traffic operates in Washington. Finally it turned into quite a love-fest. I think she talked to him for at least twenty minutes. Then this stern gentleman on the bench—prepared to give her a large fine—said, "Mrs. Noyes, I thank you for your interesting account of traffic conditions in Washington. May I ask you not to park on the trolley tracks again?" With that, he dismissed her with a smile.

The Potato Bug Episode

George was very busy organizing the archives of the old Oneida Community. He must have had some kind of aberration, because one spring he put in a potato patch, which is the most out-of-character thing you could imagine he would do. In due time the potatoes sprouted, and he had a rather healthy-looking potato patch. Of course, like all potato patches, it was subject to potato bugs. One time, when my father was more than usually involved in his ivory tower, he asked Mother if she would go out and pluck the potato bugs off the potato plants. He said, "What you have to do is bring out a jar, put the bugs in the jar and then pour boiling water over them."

My mother was one of the most tender-hearted women that ever lived, and that really discouraged her, the very notion of it—to pour boiling water on a living creature. It was just beyond her. So what did she do? She plucked these potato bugs off, crossed the lawn, went down the back hill and let them all go. Then she went triumphantly to tell Father that she had gotten the potato bugs off and had gone all of fifty yards and let them go. He said, "Dear Ine, they will be back on the potato vines in an hour." My mother was like that. She had a reverence for life.

The Black Taffeta Skirt

This is one of my favorite stories. Father, at the time, was very involved with New York City bankers, because he was the treasurer of Oneida Community Limited. He had to go to New York on a business trip and he invited Mother to go with him, and she was delighted. While Father was doing his banking business, Mother went shopping. She went to B. Altman's and fell in the toils of a super-salesperson who, I think, after amenities and a little chit-chat, thought Mother would be an easy mark.

The salesperson said, "Why shouldn't you be the fashion leader in your community? Why do you always follow the style? Why don't you be the one to lead the way—be exciting?"

Mother thought that was a great idea. "Why indeed don't I do that?" she thought. This salesperson escorted Mother to a high fashion salon of very elegant garments and brought out an exotic garment, a black taffeta skirt. The legend is that it was made of thirty yards of black taffeta—very full, very circular—and running the entire length of the skirt like a corkscrew, around and around, was a black taffeta ruffle. It makes my blood run cold to think of the accessories one would require to carry off such a garment. It was the sort of thing that Jackie Kennedy might have conceivably worn.

The salesperson by this time had Mother enthralled. Mother said, "I think I will buy that and I will lead the fashion in my community." Unfortunately, the skirt had to be altered, because the waist was not quite large enough for Mother's slightly more ample figure. Of course, once altered, it couldn't be returned. Mother charged the skirt, and it cost a fantastic sum for a skirt—probably in today's dollars it would have been hundreds of dollars. Most probably, Father assumed she would stay within her budget.

They wound up their delightful few days in New York. Several days later, when the skirt arrived, Mother unwrapped it and she all but collapsed. She was so aghast! She knew that she would never put the garment on—never. It was incredibly unsuitable for Kenwood. So she went to Father, in tears, and told him how she had been bedazzled. And Father, dear soul, put his arm around her and said, "Ine, we will not put that skirt under your clothes budget. We'll put it under education."

Postscript: We had a sewing room, as many people had at that time, and a seamstress came in every week to mend things. I can remember for twenty-five years that black taffeta garment was cut up in a drawer in our sewing room, and was used whenever possible in mending things. I have a feeling it is still there.

Doctor Frankland's Feet

Dr. Frankland from New Zealand was a student of the old Community. He was an editor for George W. Noyes and his literary forebears—Theodore R. Noyes, Abel Easton, and all those who wrote what we now call "The Post-Community Apologia." Dr. Frankland was a heavy intellectual—an "ivory-tower" person enchanted with the old Community—a man after my father's heart. He used to come all the way from New Zealand and descend on my family. I can remember as a little child Father and Dr. Frankland talking on the west porch, and it was as though they were talking in a foreign language—I couldn't understand a word. The only word I remember from that was a lot of preaching about "the discrete manifold."

Mrs. Frankland, who was devoted to her husband, was the least of a women's libber you could ever imagine. She was entirely concerned with her husband's welfare—as my mother was about my father. I remember very distinctly that Mrs. Frankland approached my mother and said, "Mrs. Noyes, could I trouble you for a pail of hot water?" My mother didn't know precisely what this might add up to, but she said, "Certainly." She came up with a pail of hot water, and Mrs. Frankland said, "You see, Dr. Frankland must soak his feet in hot water before going to bed—it's to take the blood from his brain so that he can sleep." Every night it was a ritual. This pail of hot water appeared, Dr. Frankland soaked his feet, his brain was drained of blood, and he went to bed and slept like a baby.

"Tui"

George was a dedicated walker all of his life. And usually his head was rather in the clouds—he wasn't registering too heavily on the more mundane facts of life. A neighbor of ours, Gertrude Noyes—her nickname was "Tui"—was my mother's half-sister. Tui had falls quite regularly; she somehow had an imbalance. One day in his later years, my father started out for his walk around The Orchard on a beautiful day, but it was cold with patches of snow. He turned the corner and there he saw Tui on her back with the sun shining down on her; she had just had a fall.

"Good morning, Tui," he said, "are you taking a sunbath?"—and he went straight on.

Community Stories

The Community invented the "pantsuit" for women, because women's dresses were heavy and hard to care for, and Community women were very busy in their work and studies. They wore a relatively short dress and pantalets for modesty—

Cont'd. next page

because back then an ankle was a big deal. For added convenience, they cut their hair short, and that was unheard of. A group went to New York City and arrived at Grand Central Station. Wearing their pantsuits, with short hair, hundreds soon gathered around them, staring in disbelief. They had to be rescued by the police! So they devised floor-length costumes for going out “into the world.”

Cousin Rutherford

President Rutherford B. Hayes, Jr., cousin of John Humphrey Noyes, invited Noyes’ son Theodore and Theodore’s friend, Marion Nolan, to visit him at the White House in the late 1870s. A Community woman who planned to go out “into the world” went to a closet in the Mansion House and plucked out a worldly costume, so as not to be conspicuous in her Community pantalets. Marion, a small woman, found the small and medium costumes unfortunately in use, so she wore the large one with the help of pins and gussets. Theodore had only one pair of shoes and a sole was loose, so every time he walked, it would flap slightly. They used carpetbags for luggage, one of the items the Community produced.

The Community gave their members plenty of money when they traveled. Arriving at one of Washington’s fine hotels, they looked like immigrants fresh out of Ellis Island. The bellboys ignored the seemingly impoverished pair and they were assigned to an obscure room on the top floor. Theodore carried their carpetbags up flights of stairs. He sent a note to the White House by messenger, telling Cousin Rutherford that they had arrived. President and Mrs. Hayes arrived at the hotel in their carriage. Under the stupefied gaze of the hotel flunkies, President Hayes greeted Theodore and Marion warmly and drove them off to the White House to stay. ☠



Imogen Stone

AN ONEIDA COMMUNITY LEGACY: ONEIDA LTD. AN ORAL HISTORY PROJECT

David Hill

I grew up listening to my grandfather and father telling stories about working for Oneida Ltd. Those stories painted an amazing picture of what it was like to work for OL – how OL was unique. I think it's important to record and preserve those memories in former employees' own words.

In the Fall 2020 issue of the Oneida Community Journal, we announced that an Oneida Ltd. (OL) oral history project is being planned. The project is now ready for launch. Titled “An Oneida Community Legacy: Oneida Ltd.,” the project involves recording memories former employees have of working for OL: the day-to-day routines and notable events in the lives of the people who worked for the largest silverware company in the world. Any and all stories are welcomed. The first-person narratives will also provide valuable insight into the culture and organizational climate of OL. The recordings will be catalogued and used with museum exhibits and to preserve memories of the company for researchers and future generations.

Descriptions of what it was like to work for OL will highlight the relation of the Oneida Community story to OL. The narratives will expand our understanding of the connections between OL and the Community and provide an important addition to the OCMH collection of Oneida Community-related artifacts.



A new machine

Former employees interested in volunteering to participate in the project should first complete the Volunteer and Consent forms at this link: oneidacommunity.org/ol, or by contacting Linda Evans or Cathy Cornue (see below).

When completed forms are received by Linda and Cathy, a project volunteer will call to verify information on the forms and to set up a time for a recording session. Docents from the OCMH museum will conduct the recording sessions either by Zoom or in person with a socially distanced set-up with an audio recorder at the Mansion House. One hour will be allotted for the session with the option to schedule additional time if necessary. Recordings will be edited and then catalogued for storage as OCMH museum material. Former employees who participate will have an opportunity to indicate how they prefer their recording be used (anonymous, may be used with exhibits, etc.). OCMH will allow access to the recordings by permission only.

Those who participate may also bring pictures and other documents to talk about that are related to their work at OL. These will be copied and kept in the OCMH museum archives for future exhibits. The project will be completed by this October, which should allow plenty of time for our readers to pass this information on to anyone who might be interested in participating. On behalf of all involved, we are looking forward to continuing to tell this story.



Additional information about the project may be obtained by contacting:

Linda Evans (315 363-7097); lindaevans2343@gmail.com

Cathy Cornue (315 363-8339); cathycornue@gmail.com

David Hill dswahill517@gmail.com



OL spoon sorting



OL die sink department



OL bowling teams at the CAC

Photo credits: Sherrill Manufacturing

GUEST ROOM IMPROVEMENTS

Chelsea Scheuerman

The guestroom improvements are well underway. Many of the rooms will feature refinished hardwood floors, tiled bathrooms, new tubs, new vanities, and other general improvements. It has been decades since any serious improvements have been made to these spaces! The team is receiving expert advice and service from various individuals and groups. All funds dedicated to this project are linked to future revenue to help support the mission of OCMH.

Designer Barbara Bartlett is assisting with the design element of the guest rooms. She has been providing valuable input and advice on the aesthetic elements of these spaces. Architect Jon Carnes, of Crawford & Stearns, is providing an ADA compliant layout for one of the guest bathrooms. This change will make our location more accessible! Barbara and Jon will both help advise us on interior historic preservation guidelines and best practices. Additionally, the tiling in the bathroom is being done by local business, Smith's Decorating in Oneida. They are installing a classic white and gray floor tile and gray herringbone tub surrounds.

Clinton Hardwood flooring has refinished the guestroom floors. These professionals stated that these floors are unique and can't be made this way anymore. Some of the boards in the floors are 8-10 feet long and made of high quality "heart wood,"



Remnants of an 1892 newspaper were found when cutting into the floor of this bathroom for plumbing



Employee Chris Stedman working on a guest bathroom

whereas most modern hardwood flooring boards are much shorter and often of lesser quality. They suggested that the floors were 100 years old, and that there are another 200 years of life in them!

Under Mike Colmey's leadership, the maintenance team is doing much of the improvements and building maintenance work in-house. These well-rounded employees work with plumbing, painting, construction, demolition, and more. This group collaboration is sure to provide the best guest experience while also respecting the historical integrity of the building. Interestingly, while working on one of the guest bathrooms, a newspaper from 1892 was discovered in the floorboards. These little treasures remind us of the rich history of the OCMH that we need to preserve and continue. We are eager to showcase these improvements later this year.



Clinton Hardwood Flooring sanding the floors for refinishing in January 2021

OCMH STAFF

While closed, OCMH staff continue to work behind the scenes. Receptionists remain in place to help with guest inquiries, resident needs, and handle administrative tasks. Housekeepers work to keep the building clean and presentable. The Night Manager continues to ensure the safety of the building by performing routine checks in the evenings.

The maintenance crew is as busy as ever. We were happy to welcome back Chris Stedman to the team this winter! He has been busy keeping the grounds free of snow and ice, performing general building maintenance, as well as working on guest room improvements alongside coworker Lance Aldrich. Spring is coming and our gardens and grounds folks will be hard at work keeping this property beautiful as it blossoms! ☺



Alicia Roydhouse strips wallpaper from a guest room (above)



Buildings and Grounds workers Kathy Garner, Lance Aldrich, and former employee David Hiltbrand remove invasive woody plantings from the Mansion House exterior (left)

HISTORY WITH AN ONEIDA COMMUNITY TWIST

Kelly Hayes Noyes Rose

Many would argue that the Biden-Trump election was one of the most controversial (contentious?) in US history. There have been other heated contests over time and one in particular has ties to the Oneida Community.

In 1876 Rutherford B. Hayes (R-Ohio) ran against Samuel Jones Tilden (D-New York) for the US presidency. Hayes was the first cousin of John Humphrey Noyes, founder of the Oneida Community and my great grandfather. The results of the election itself remain among the most disputed in our nation's history. Tilden won the popular vote and also beat Hayes in electoral college votes (Tilden: 184 and Hayes: 165) on Election Night. However there were 20 votes from four states that remained unresolved that evening. An informal, last minute deal was struck among US Congressmen to resolve the dispute. The "Compromise of 1877", which effectively ended the Reconstruction Era, settled the results in Hayes's favor. Through the Compromise, Hayes was awarded the White House on the understanding that he would remove the federal troops whose support was essential for the survival of Republican

state governments in South Carolina, Florida and Louisiana. A congressional filibuster to extend resolution of the election dispute beyond Inauguration Day was prevented and an electoral commission voted along party lines to make their final decision for Hayes on March 2nd, 1877. As a result, many Black Republicans felt they had been betrayed as they lost power and some Democrats complained loudly that Tilden had been cheated in the process. Nevertheless, Rutherford B. Hayes was peacefully inaugurated as our 19th president on March 3, 1877.

Beyond this history is an interesting "twist" to the story. My aunt, Margaret Burnham Ballard, was an Oneida Community descendant. "Aunt Margie's" brother-in-law, by coincidence, was Henry Tilden, a distant relative of Samuel Tilden. Henry's daughter, Susan, has been a friend of mine since the early 1960's. When "Susie" and I played together as kids, the "grownups" would always comment on how well "Hayes" and "Tilden" got along. I am delighted to say that Susan (Tilden Aiken) and I (Kelly Hayes Noyes Rose) remain close friends to this day. ☺

OUTSIDE ACTIVITIES AT THE ONEIDA COMMUNITY MANSION HOUSE – GOLF, GROUNDS, GARDENS, TRAILS AND FUN

John Raynsford

Oneida Community Golf Club (OCGC) has a rich connection to Oneida Community Mansion House's heritage dating back to 1898. At that time a 6-hole layout started the history of golf at OCGC in which both P. B. and Dr. Theodore Noyes were instrumental in its development. In 1901 the 6-hole layout expanded to 9-holes making it one of the oldest golf courses in the United States.

Although there have been many variations to the present-day layout, the spirit of its humble beginning is strong today. It has become an integral resource for residents of surrounding communities to come and enjoy the game.

Since 1965, when the 9-hole course became 18 under the management of Oneida Ltd.'s President P. T. Noyes, very few changes have been made to the layout that is played today. Nestled in the communities of Sherrill-Kenwood-Oneida, OCGC continues to be a great golfing facility. The meandering Oneida creek, rolling hills, elevated tees, manicured greens and fairways showcase the layout of this unique and well-designed course. Lush woodland harboring stately trees enhance the enjoyment of this scenic and pristine golf setting.

In 2003 Oneida Ltd. decided to sell this prize possession to Oneida Community Mansion House. In 2004 construction began to expand the clubhouse to promote the golfing experience. The Lakeside Landing Restaurant, which has Sunset Lake to the south, was established to provide a peaceful setting for both golfers and non-golfers to relax and enjoy a fine dining experience.

Having restaurant functionality gives OCGC opportunities to host golf outings for area charitable organizations to further support local needs. Other functions such as weddings, meetings and celebrations of all kinds make this restaurant an important asset to its neighbors.

Management of OCGC have always considered the golf course to be a valuable treasure for surrounding residents. Although golf is the main attraction, there are many paths for others to enjoy this community park-like setting. The old railroad bed is a perfect trail to walk. This takes you through the rich forest (known as the Larches) and along Oneida creek. Listening to the sounds of surrounding wildlife and running creek makes the walk that much more enjoyable.

The golf course is also a favorite spot for winter activities. Parents enjoy watching their children sliding on the various hills at the golf course. Many like cross-country skiing and snow-shoeing on both trails and openness of the 18-hole layout. Late in February of this year the City of Sherrill hosted their Winter Celebration event at the golf course which many enjoyed.

This was held at night and the Sherrill maintenance crew provided outdoor lighting for children to enjoy sledding. They also lit up a path with candles for cross-country skiers. It was comforting to see a community coming together to enjoy the night, especially after the year with COVID restrictions. This is why this area is such a treasure – it brings friends and families together.

Near the golf course is another interesting trail called the East Trail. It is a short path along the Oneida creek that connects the former Oneida Ltd.'s Sales Office and Knife Plant. While walking this trail you might see a grey heron, eagle, hawk or osprey surveying the area. These graceful creatures soaring above will make your walk that much more interesting.

And, of course, there is Sunset Lake. Many take this trail from its entrance to the man-made falls the Oneida Community members built years ago. Here too you will see many wildlife creatures. In the late fall and early spring you can witness thousands of migrating geese enjoying a rest from their journey.

The property where the Mansion House resides also has plenty to offer. Surrounding the building are many old and stately trees. In 2007 the NYS Department of Environmental Conservation was contacted to nominate the old walnut tree on the front lawn and the tulip tree in the quadrangle to the keeper of the NYS Register of Big Trees. The tulip tree was planted in 1851 by Henry Thacker. It is believed the black walnut was planted around the same time. The black walnut has a circumference of nearly 20 feet, a height of 134 feet and a crown spread of 112 feet. The tulip tree circumference is just over 16 feet, 113 feet tall with a crown spread of 82 feet.

A DEC forester inspected these trees and declared them the largest known specimen of its species in New York, therefore labeling them Champion trees.

The north side of the Mansion House offers the North lawn with beautiful gardens. These gardens are maintained by volunteers and OCMH's maintenance crew. The summer house is also located on the north lawn. To the East is the front lawn overlooking The Vineyard. To the south is the majestic garden that has become a signature icon to the Mansion House. The quadrangle is a nice area to sit and marvel at the four sides of the historic Mansion House and soak in the magnitude of this magnificent building.

As you can see there are a variety of outside activities to experience on the grounds of the Mansion House. It has a vast history and a place many call their second home. *For more information regarding gardens, grounds, trails and golf course please visit OCMH's website at oneidacommunity.org.* ☺

A TALE FROM THE BIG WOODS

One of the exhibits at the Oneida Community Mansion House that always draws out a variety of reactions is the Knoblock Collection of "Game Traps" developed by Sewell Newhouse. These traps were considered the world's best and with more than fifty types, from mouse traps to bear traps, they became a major source of income for the Oneida Community and led to their ability to build the 1862 portion of the Mansion House. Who knew back then, that one of those traps would find its way into this amusing story, sent to us by Pody Vanderwall?

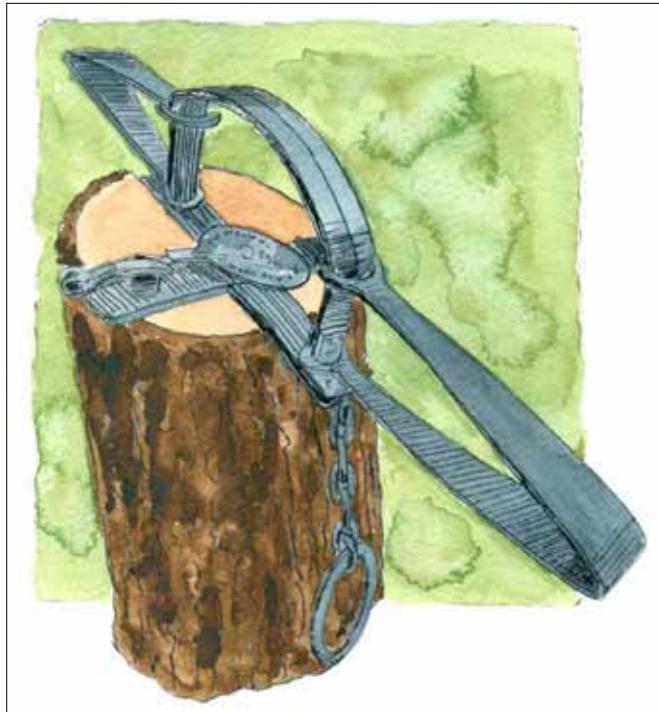
On Sunday afternoon, August fifth, nineteen hundred fifty six, there occurred in the little corner park, in the village of Osceola, Lewis County, an event which graphically illustrates the fact that, although most of the old-time woodsmen are long departed, their spirit still lives on in a few rugged individuals.

It was at this time that Percy Caster, the much younger brother of "Billy Ward" Caster, but himself a man well along in his second half-century of life, proved before a large crowd of onlookers that he could, as he had claimed, set a full-sized bear trap without the use of either clamps, levers, or other mechanical devices.

Events leading up to the occasion had their beginning some weeks before at Pete Reid's diner in the village of Lacona, Percy's home town. Somehow an argument had developed among a group of local sportsmen concerning the use of old-time bear traps, and, as Mr. Caster was conceded to be the only local authority on the subject, the issue was left up to him to settle.

In the general discussion that followed, Percy happened to venture the opinion that the setting of these large and cumbersome devices, with their powerful springs, was a comparatively simple and safe matter for a man who understood his business. In fact, he declared, he had set many of them with his bare hands, without the use of either levers, clamps, or any other mechanical assistance.

Now Percy is not a large man, or a powerful appearing man, and immediately some Doubting Thomas offered to bet him ten dollars that he couldn't back up his boast by actually accomplishing the feat. The challenge was immediately accepted, and an invitation extended to anyone else who might entertain similar doubts to back up said doubts in like manner. Right away Percy had a plethora of bets on his hands, all of which he proceeded to cover, large and small.



*The Sewell Newhouse Trap displayed in the Trap room
Watercolor Illustration by Don Cornue*

The question now arose as to where a bear trap might be obtained for use in the test. The use of these devices, once so common fifty to seventy-five years ago, has been outlawed for many years by the Conservation Department, and they have become almost as extinct as the dodo and the dinosaur. Only a few have been preserved as mementos of a vanished era, and these are exceedingly few and far between.

At last someone remembered that two of these rarities had been hanging for many years in the bar-room of the Salmon River Inn at Osceola, a little village nestled in a valley on

the flank of the Tug Hill. Within a few days, permission to use of the traps in the test had been sought, and granted by Jim Finley, who owned both the hotel and the traps.

It must be understood that up to this time Percy had not seen the instrument that was to test his strength and ingenuity. Having used such devices for many years of his young life, he knew full well the wide disparity of their size and strength. And he entertained no doubts that his opponents would select the largest and strongest. But still he showed no outward signs of worry, so great was his confidence in his own ability.

This confidence did not hold true among Percy's friends and acquaintances. As interest in the forthcoming contest soared, controversy and discussion became rife and spirited. Some predicted he could do it, but many others were just as sure he would fail. Wagers on the outcome were freely offered and as freely accepted.

And interest in the affair was by no means strictly local. A lady reporter for a large Syracuse daily gave it a great deal of advance publicity in her paper, and the unusual aspect of the whole thing somehow captured public interest to a surprising degree. Conservation

officials from Watertown planned to attend. Inquiries regarding the time and place of the contest were received from far and wide by the residents of Osceola.

The author had known Percy very well for many years, but knowing also the savage strength of a bear trap's powerful springs, he was numbered among the Doubting Thomases. A few days before the event was to take place, I met Percy in Wheeler's drug store in Lacona.

"Perce," I said, "I'm afraid you won't be able to do it."

"Well," returned Percy, "maybe you'd like a little bet too."

"No thanks, Perce," I hastened to reply. "I know you too darned well for that."

The agreed-on Sunday finally arrived, and Osceola really came alive. Whereas, (as a news commentator put it) "Usually the only things buzzing on a Sunday afternoon are a few flies," the village on this Sunday was lined with cars and crowded with people. Many came out of idle curiosity; a few had a genuine interest. Very few had ever before seen a bear trap, or new anything about setting one. A good natured, slightly Roman-holiday atmosphere prevailed. Nearly everyone understood vaguely that a human being was to face a test that would either vindicate a boast or place him to roast on the griddle of public ridicule.

If Percy sensed any of this undercurrent, he certainly gave no sign that it worried him. At precisely two o'clock he strolled out to the little village park, closely followed by Bob Soule, a sort of unofficial chairman for the doubters, carrying the largest and fiercest of the two traps from the hotel.

This instrument, a large Newhouse fully two and half feet long and weighing nearly forty pounds, was placed on the ground. And there facing it, weighing only 148 pounds, stood Percy, equipped only with his bare hands, corncob pipe...and a twenty-penny nail.

He wasted very little time. First he knocked the ashes from his pipe and put it in his pocket. Then reaching down he grasped the jaws of the trap in both hands, placed one foot on the spring, and using back and arm muscles, forced the spring easily down until the nail could be inserted over it and beneath the lugs on the ends of the jaws. This held one spring in a compressed position while its mate was forced down in alike manner, the spiked jaws spread, and the pan and trigger adjusted. After that the nail was removed, and the trap became a deadly thing. As easy as that.

Some thoughtful person had brought along an old boot, and this was thrown into the trap to see if it really worked. It did...so effectively that it took four of five strong men to remove the boot from its spiked grasp.

"Gawd," someone in the crowd gasped. "What that thing would do to a hand."

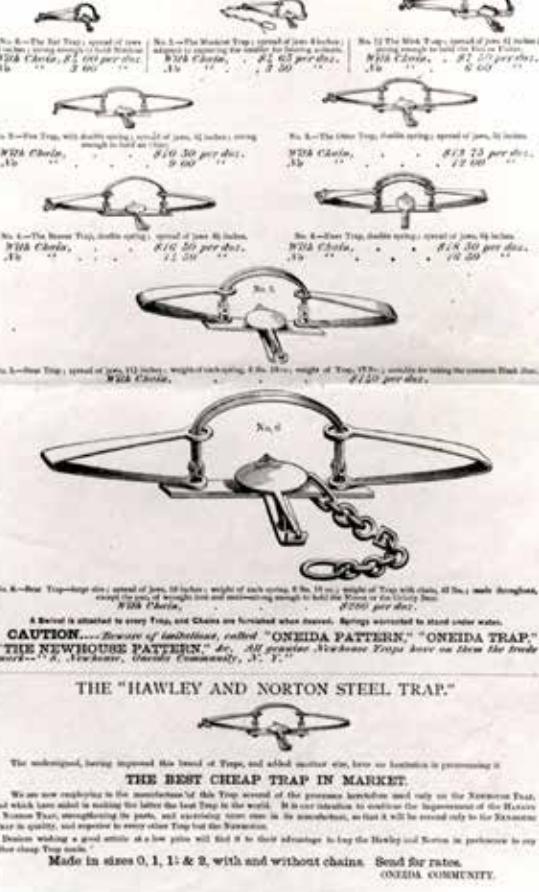
Well, Percy collected his bet, quite a bit of glory, and last, but not least, a great big kiss from the lady reporter, who was of course present.

A good time was had by all, even the doubters who had to pay up. There was a good deal of joking and good-natured raillery. But the really important aspect of the affair, noted by a very few of the more thoughtful and perceptive, was the proof that good, old-time self-reliance and ingenuity still lives on in a few rugged individuals in Tug Hill Country. ☐

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WRITINGS FROM WALLINGFORD – AN INTERVIEW WITH THE AUTHOR

Mary Jo Astrachan

AnTHONY Wonderley's Writings From Wallingford: The Connecticut Outpost of the Oneida Community is a fascinating read for those of us who can't get enough OC history. Published in 2020, this newest book by the former Curator of Collections and Interpretation at the Oneida Community Mansion House is the untold story of the longest-lasting satellite of the Oneida Community, "Oneida's daughter colony," as Wonderley calls it. He uses firsthand accounts from the Wallingford members as well as vintage photos to bring this important branch to life.

In his Preface, Wonderley gives us a great overview:

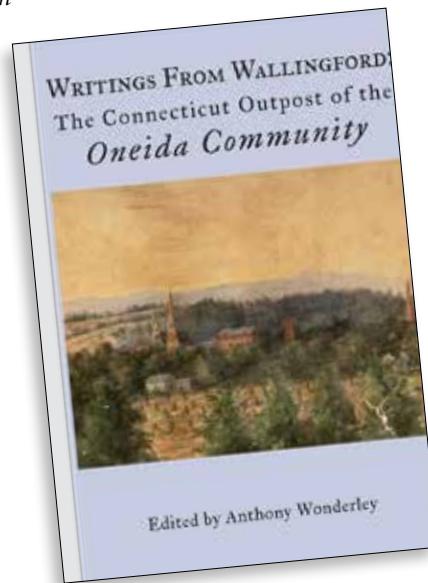
Staffed by about fifty communards, the community was regarded as Oneida's pastoral getaway, a place the Oneidans could go to enjoy rest and recreation away from the busy mother hive. Quite apart from Oneida, however, Wallingford had its own distinctive personality and rhythms. It was where Oneida's dream of a sylvan paradise in which men and women tended their fruits and vegetables together lasted longest. It was, for a time, the publishing and intellectual capital of Oneida Perfectionism. It was the source of malaria that haunted Oneida's closing years. And Wallingford was where tableware and silverware was created, the industry that would support Oneida's successor organization—Oneida Ltd—through the twentieth century. (9-10)

Recently I had a chance to interview the author/ editor about his study of Wallingford. He began by explaining the origin of his interest:

The more I learned about the Oneida story, the more it seemed Wallingford contributed to it--first and most obviously silverware originating there. With more study, it came to seem malaria was an enormous factor in the Community's later years. Since malaria was Wallingford's thing, roads kept leading that way. I ended up thinking that Wallingford was really the daughter and sister of Oneida. If there's anything to that, Wallingford was a very neglected topic in Community histories.

I was also curious about how members of the Oneida Community were chosen to visit Wallingford. Could one request a trip there, for example? Wonderley clarified:

(Robert) Fogarty described Wallingford as Oneida's penal colony and there's something to that. Many, maybe most, were asked to go there by the central committee to discourage bonds of Special Love. Others were directed there to perform some service or to enjoy a healthful change of scenery. Probably one could volunteer oneself for a bucolic get-away. We don't hear about that, however, because these guys were communal service-oriented folk who would never have been caught basking in self-indulgence.



Another question I had after reading the book was about the leadership at Wallingford. Was there a particular guiding hand or hands as John Humphrey Noyes exhibited in Oneida? Wonderley's response:

Apparently this community had, at any one point in time, a father (for example, Erastus Hamilton, Charles Joslyn, George Noyes) and a mother (Charlotte Miller and, especially, Harriet Skinner). These seem to have been rotating offices appointed from Oneida, presumably by the central committee.

Being a retired educator, I was fascinated by Wonderley's discussion of the vision Noyes had for a university at Wallingford, one which would serve female students as well as males. This made me wonder if such an idea was ever extended to the Oneida Community. Wonderley answered, "That quote is the only allusion to the subject I've ever seen, and it specifies Wallingford and Wallingford only."

Of course, I couldn't resist asking Anthony if he had any future books about the Oneida Community up his sleeve. And I wasn't disappointed: He referred to his manuscript "The Look of Utopia: Oneida Community Buildings, Landscapes, and Photographs," which may someday soon appear in book form. You can bet we'll all stay tuned for that announcement!

Many thanks to Anthony Wonderley for his comments here and more broadly for the scholarly research he continues to do, giving readers an even greater appreciation of the historical gem that is the Oneida Community. ☺

Writings from Wallingford, \$20.00, is available for pick-up or by mail (\$5.00 shipping) at the OCMH Bookstore. To order please call 315-363-0745 or email cscheuerman@oneidacommunity.org.

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Debra Lynn and Jason Garlock *In memory of Prue Wayland-Smith*
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Wanda Herrick

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Peter Sanderson *In memory of Margarett Sanderson*

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Kate Wayland-Smith *In memory of John Hatcher from the families of Giles, Robert, and Paul Wayland-Smith*

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Pody Vanderwall *For the Cemetery Fund*

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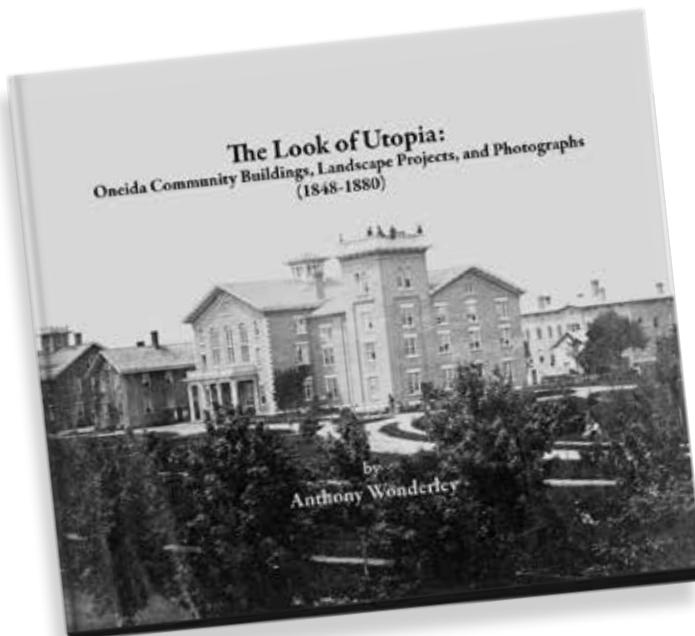
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THE LOOK OF UTOPIA: ONEIDA COMMUNITY BUILDINGS, LANDSCAPES, AND PHOTOGRAPHS (1848-1880)

Anthony Wonderley

The most radical utopia in American history, the Oneida Community was dedicated to living together as one family sharing all property, work, and love. This upstate New York group constructed some fifty buildings, built two major water systems, and groomed their lands to look a certain way. Believing their works bore testimony to successful living, the Oneidans created an extensive photographic record of themselves and their construction activities.

Their pictorial coverage—unusual for its day—is showcased in some ninety vintage images brought together here for the first time. Collectively, the photos illustrate the Oneidans' effect on the landscape and illuminates their communal approach to building. Many of these views were taken at the same time in systematic walk-arounds, uniquely preserving the Oneida Community's own approach to documenting their accomplishments.

In addition to photographic coverage, this book documents the entirety of Oneida's building program over three decades. The Look of Utopia shines new light on the Oneida Community and, in a larger sense, illustrates architecture as lived reality.

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