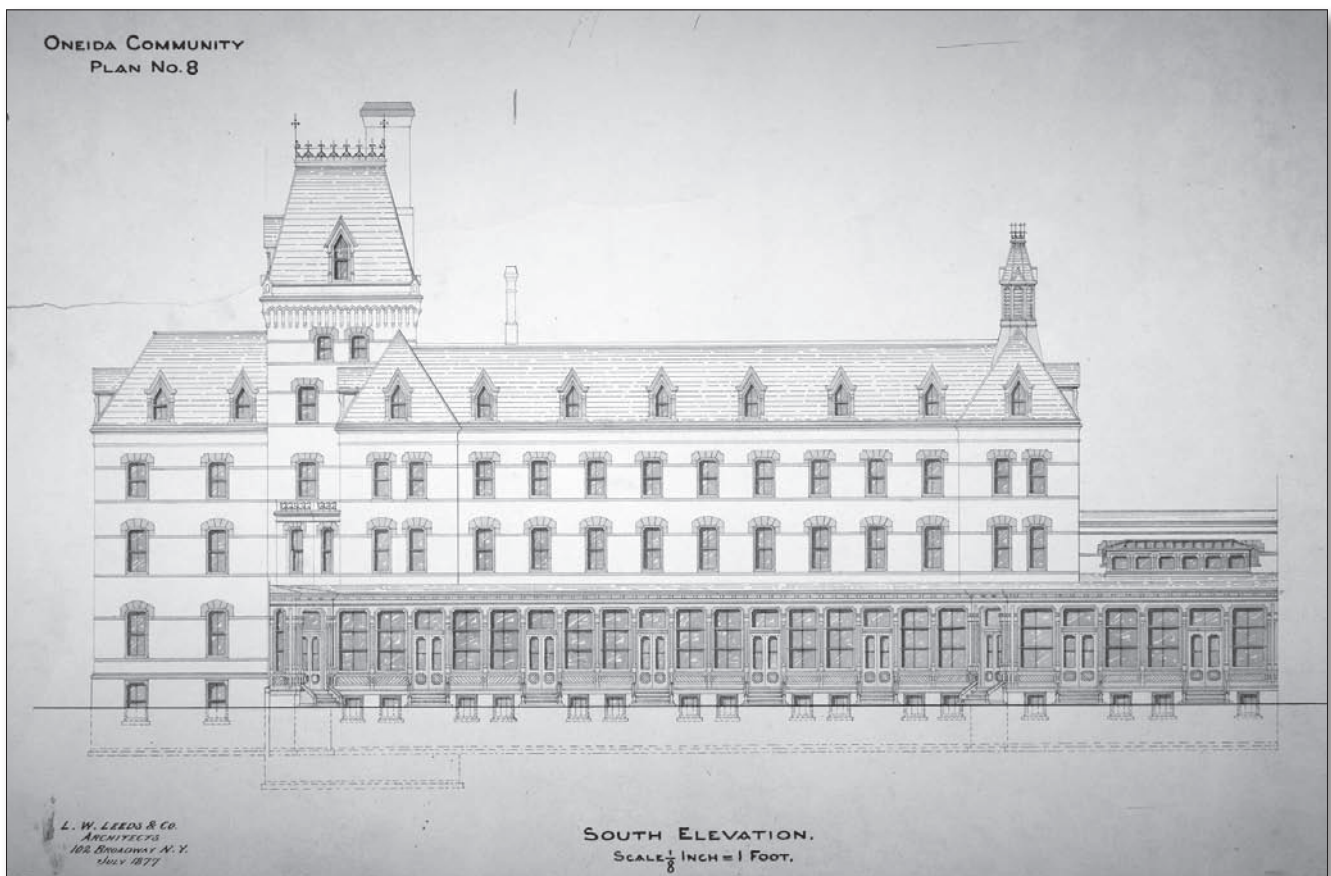


Oneida Community JOURNAL

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ONEIDA, NY



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

South elevation of the 'New House' as designed by Lewis W. Leeds. Leeds's engagement with his Oneida Community client is obscure but his innovative approach to environmental design pervades his 1877 building. This drawing and five others were recently conserved by West Lake Conservators, thanks to support from Ralph Myron Sayer and Sophrona Davis Sayer Endowment Fund.

O. C. JOURNAL

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LETTER FROM THE EXECUTIVE DIRECTOR

By Kevin Coffee

As I approach the 180-day-mark as Executive Director, I want to extend my thanks to all of the members, Trustees, residents, Mansion House staff, and my predecessor Patricia Hoffman for welcoming me into this organization.

Every day brings new and valuable discoveries regarding the history and material culture of the Mansion House, and of the communicatory potential of those narratives. Engaging new audiences in those narratives is central to our mission, and I look forward to our combined efforts to realize that mission.

This fall we've debuted a new exhibit of 'lost' architectural drawings of the Mansion House, curated by Anthony Wonderley and made possible with the support of the Ralph Myron Sayer and Saphrona Davis Sayer Endowment Fund. The newly conserved plans and elevations were re-discovered two years ago in a storeroom of the former Oneida Limited sales office, and are now displayed for the first time in many decades. They provide a glimpse into the thinking that created the 1860s and 1870s buildings, and they provide us with a sense of what type of client the utopian Oneida Community may have been.

With the *Lost Drawings* exhibit, Anthony Wonderley also brings to a successful conclusion his nine-year tenure as curator of collections for the Oneida Community Mansion House; Tony has retired as of August 31. Tony reorganized interpretation of the Mansion House in many ways; curating exhibits and displays, conducting research of the collections, and providing advice to a wide range of stakeholders. His presence will be missed, but he promises that he remains available and nearby.

Caring for our historic buildings and site is of paramount importance, and this past summer has been full of activities to preserve and restore parts of the buildings and grounds. The entry canopies to the Tontine and Lounge were repaired early this summer; the champion Poplar tree in the quad was carefully pruned to ensure its safety; and we will soon begin a building condition assessment with preservation architects Crawford & Stearns, which we hope will reveal the scope of work necessary to preserve and protect this old house for the next 50 years.

On a related note, OCMH and the Sherrill-Kenwood Golf Club LLC. have entered into a new five-year lease agreement, which we hope will enable their further stewardship of the Oneida Community Golf Course and its service to the community.

Our public program schedule continues to expand with new topics and new formats of educational activity. This past summer, curator of education Molly Jessup organized a day camp for youth which has inspired her to schedule more summer and winter camp programs going forward. September brings an historic preservation workshop with historic house specialist Jackie Roshia. October programs include a guided tour of factory floor at Sherrill Manufacturing; October 15, International Archaeology Day; and a late October tour of the OC cemetery. A calendar is found on the back page of this issue.

Our principal public program is, of course, a guided tour of the Mansion House itself, which would neither be possible nor as interesting without the efforts of our volunteer docents, who reveal to visitors many highlights of the Mansion House and lend their considerable expertise on topics related to those highlights.

This past spring we began a concerted effort of audience research and since May have received many insightful comments from hundreds of visitors about topics and programs. We have learned from our research that the great majority of respondents have been first-time visitors, who have learned of the Mansion House through word of mouth. Leveraging this data, we are conscientiously expanding our outreach to engage a wider range of audiences.

I'd like to applaud our volunteers; they are the life force presenting the many stories of the Mansion House. If you volunteer by guiding tours or assisting with programs, please accept my thanks on behalf of the entire organization: Trustees and staff.

If you don't already volunteer, we'd love your participation, so please contact us by phone or by email.



THE GREAT BREAKTHROUGH IN STAINLESS STEEL AT ONEIDA LTD.

By Langford J. Hatcher

Lang Hatcher's book about corporate leadership and economic failure at Oneida Ltd. should be available shortly. This is the first part of a two-part series extracted from A Goodly Heritage Gone Wrong (iUniverse).

This article is about a corporate switch from plated to stainless flatware, an astonishing development spanning the presidencies of Dunc Robertson and his successor, Pete Noyes. Oneida Ltd. had about 25% of the plated silverware market—at its most successful. After War II, however, consumers came to prefer stainless steel cutlery, mostly made abroad at a cost Oneida could not match. These trends not only threatened Oneida's standing as a leading silverware manufacturer, they jeopardized its very survival. Oneida Ltd. responded with innovative technology and designs, and new methods for advertising and marketing the new product. The company emerged from this crisis as the largest maker of stainless flatware in the world.

The success was underwritten by the cash reserves built up by Robertson and fostered by his Socratic method of supervision. It was further encouraged by Noyes. But it happened, apparently, without a master plan and without orders filtering down from above. Oneida's stainless industry evolved gradually from the ground up as different departments worked closely together. It came about because competent and confident mid-level management created it. In what follows, I present the story of Oneida stainless as related to me by those who achieved the success.¹

* * *

At the start of the 1950s, Oneida manufactured a very modest quantity of stainless ware comprising only two lines (Oneida Stainless and Oneidacraft Deluxe) with four patterns. The traditional retail distributors — jewelers and silver dealers—

were unenthusiastic about the product and its cost.

That led to Oneida focusing on different venues: housewares departments and distributors. In this sector, Oneida found a broad range of products but with emphasis on the major brand in each product category, a high rate of traffic, and the space and willingness to promote. As against silver departments, housewares operated on thinner margins and higher stock turn. This latter required good distributor service to keep the displays filled.

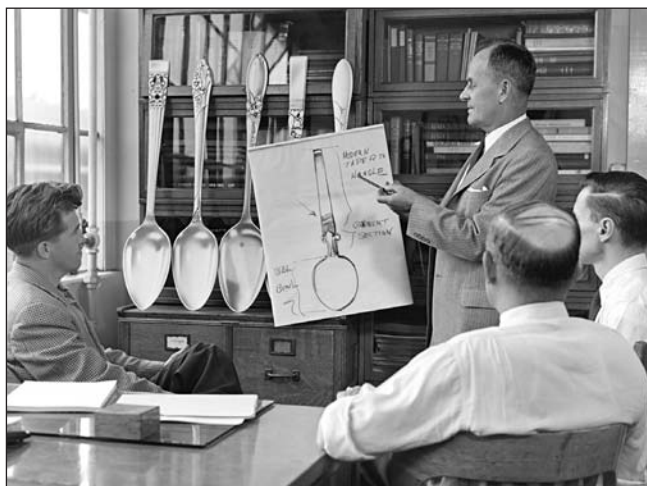
Since wholesale jewelers were attuned to slower -turning products, it was necessary not only to attract housewares distributors to handle Oneida products, but also to train them to do so. This was not easily done because Oneida had no sales history with these distributors. Les Smith, Director of Domestic Sales, often had to sell both product and the wholesaler to retail accounts.

In addition to working out new modes of distribution, Oneida developed innovative patterns that made stainless attractive and desirable. Bob Landon, manager of stainless sales and hotel/restaurant, insisted that engineering and the factory could work together to develop a Victorian pattern stainless. Landon's initiative, encouraged by Dunc Robertson, resulted in a 1956 design called *Chateau*—a technological breakthrough in stainless and an immediate success for the ODL (Oneidacraft Deluxe) line. In 1957, *Paul Revere* was introduced in Oneidacraft Premier (a Community Stainless quality). Both of these patterns continued to sell well for a half century.

Under Frank Perry, Oneida began a program of vigorous design introduction and moved away from the early notion that stainless design had to be plain, stark, and "Nordic" looking. In 1964,



A 1959 ad for Paul Revere features the phrase, "Nature makes it carefree, Oneida makes it beautiful."



Frank Perry (left), recently hired in OL's Design Department, about 1953.

Michelangelo represented an impressive design and quality statement given its intricacy and the thickness of metal upon which it was made. Oneida Ltd. was first with Florentine finish in the 1960s, opening up a range of pattern possibilities. Although second with Mediterranean design (*Gorham* was first), in the late 1960s, Oneida soon came to dominate this design category.

Everyone worked to achieve high standards, what company people called "OCQ" (Oneida Community Quality). A particularly close partnership between design and engineering gave Oneida the ability to produce intricate patterns on heavier weight stock and in bigger piece sizes than its competition. Engineering went on to develop machines and methods to make the resulting production at competitive cost.

The engineering department was headed by Stewart Hill, "a rare bird," a contemporary called him, "an exceptional engineer who also understood financial management." Hill and his staff literally invented the machinery necessary to efficiently process high quality stainless flatware at competitive cost. When they finished modifying a Clare machine, for example, it did not resemble anything the manufacturer had supplied. Lucien Sprague and Art Pohl were credited for their sensitivity to cost control as was Ivan Becker for his work in making the tools necessary to provide the dimensional control needed to produce intricate design. The innovative use of coining presses (instead of drop hammers) cut wage cost, scrap costs, die and tool costs, and increased output. Other engineering/production breakthroughs occurred as Oneida Ltd. gained momentum in stainless flatware during the 1950s and 1960s.

At the same time, new lessons had to be learned about the nature of stainless steel. Beginning with what was called 430 chrome steel, Oneida technicians moved on to 18/8 nickel stainless which gives better finish and rust resistance. However, it took a while to get the best results from this new and hard-to-work metal. Oneida's

metal suppliers helped to solve manufacturing problems as they arose. In the end, Oneida had a product line that was superior in finish to anything the competition could offer. Finally, at the end of the process, Andy Beshgetoor and Andy Jubanyik developed an effective method of market-testing new patterns which saved a number of costly and otherwise time-consuming product mistakes.

While Oneida was fortunate to have the engineering strength and leadership to permit maximum exploitation of the available marketing

possibilities, it was equally blessed with innovative thinking about advertising. Beginning with the slogan, "Nature makes it carefree, Oneida makes it beautiful," stainless advertising moved on to the eminently successful teaspoon sampling program. Initially, this latter campaign delivered a teaspoon direct to the consumer for 25 cents in whatever pattern was requested. Thus, more than 10 million spoons were eventually placed in homes across the country. Consumers could thus see for themselves the beauty of this product which, indeed, lived up to a later slogan and suggestion: "Look Again, It's Stainless!" And, the sample spoon served as a constant reminder of Oneida and the desirability of buying a full set of Oneida stainless.

Early on, Oneida Ltd.

provided countertop units to dealers in order that they could make an efficient and effective presentation of our products. The biggest and most dramatic was the "Oneida Tabletop Shop" worked up in the spring of 1962 by Jim Colway (Advertising and Sales Promotion) and Vice President Dud Sanderson. This was an innovative, expensive, large, permanent display fixture which would show all of Oneida's patterns and dominate any store department in which it might be placed. Les Smith had it tested in the department store chain of Woodward and Lothrop where it succeeded in generating interest and sales. Over the years, the size and nature of such permanent display units have been modified. However, Oneida never went back on the idea of having a permanent fixture of its own design and identification in retail markets. (To be continued)



"Look Again It's Stainless," a 1966 ad illustrating the patterns Paul Revere (4th from left) and Chateau (far right), as well as the Oneida silver cube introduced about 1964.



LEWIS LEEDS AND HIS UTOPIAN CLIENTS

by Kevin Coffee

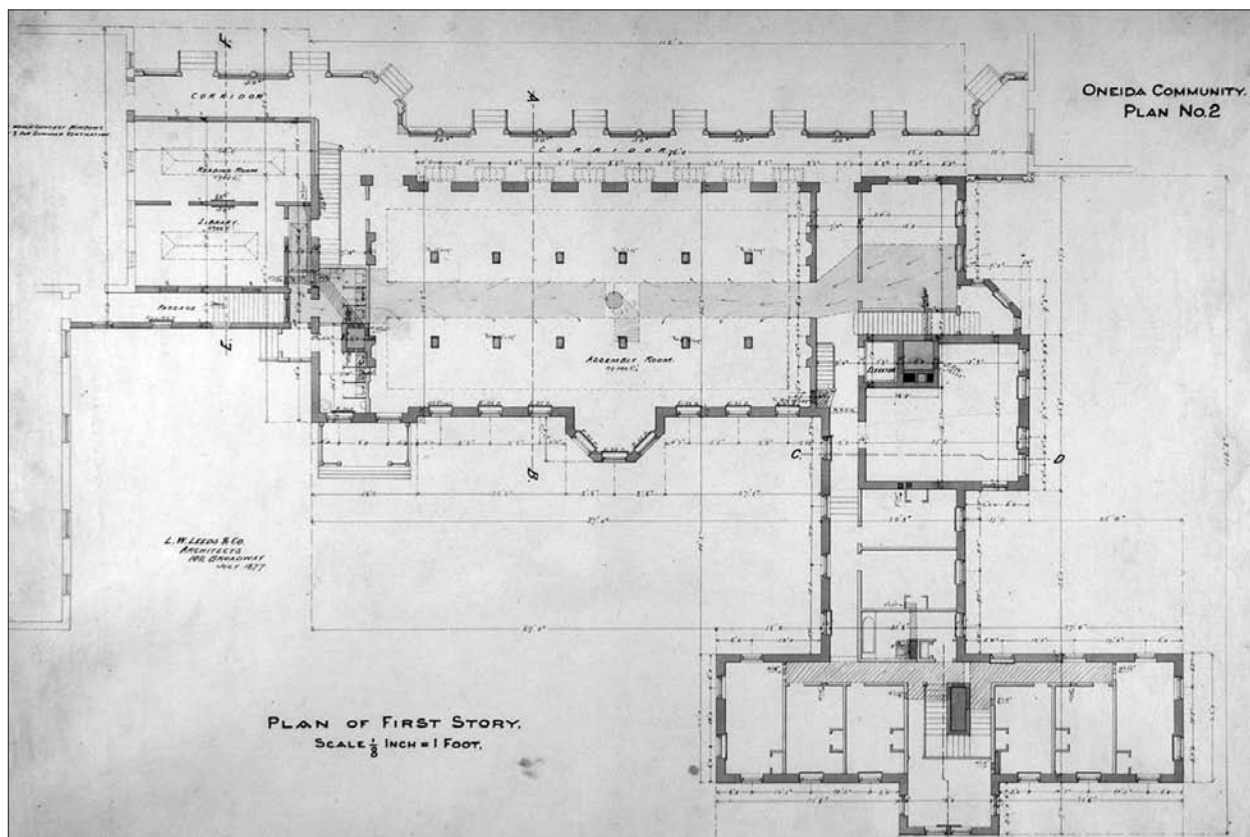
The Oneida Community Mansion House is pledged – and our National Landmark designation requires us – to maintain and preserve the historical integrity of the built site, and to interpret that history for our visitors.

That responsibility is shared among all those who contribute to stewarding the buildings and other collections left to our care. This essay sketches an important feature of that story: the design and structure of the 1878 New House, built just before the Community break-up.

Even a brief examination of the Mansion House suggests a group of buildings with distinct masses and architectural styles. This punctuated character emphasizes the fact that the site was not built all at once. It also suggests a shifting consideration by the Oneida Community of what was required of its built environment. One of the most notable insertions within the site plan is the 'New House' wing facing the north lawn. Its construction began in 1877 and was substantially complete by September 1878. This final building project of the O.C. demonstrates worldly integrated thinking during the Community's closing years.

For most of its existence, Community building projects were supervised by Erastus Hamilton, one of the operational leaders of the commune, whose architectural knowledge was based in his practical carpentry skills. Hamilton's buildings invoke the Italian Renaissance with prominent towers and porticos.

Quite distinctly, the 1878 building designed by Lewis W. Leeds celebrates technology and the industrial age that was gaining momentum at mid-century. Among his other skills, Leeds was a pioneer in the study and design of building systems and environmental hygiene. He served during the Civil War as an environmental engineer for the Sanitary Commission led by Frederick Law Olmsted.¹ In his engineering practice, he was peer to other prominent architects besides Olmsted, including Calvert Vaux, designer of Central Park and the Metropolitan Museum of Art, and R. H. Hunt, whose École des Beaux-Arts aesthetic was conveyed in East Coast mansions of the industrial bourgeoisie.² The New York City of Leeds' day was the hub of building design as a modern profession and Leeds was part of that hub. Leeds



Leeds's proposed New House included several features that were not built, including extensions west and north (above plan), and an arcade along the south elevation (see cover), connecting the 1862 building with the Tontine.



North elevation of the New House as it appears today.

chiefly engaged in large public buildings such as churches, hospitals and office buildings.³ He was a consultant for the US Capitol building and testified several times before Congress. His ventilation designs for hospitals received a grand prize at the 1867 Paris International Exposition.⁴

Leeds led contemporary thinking about public health and disease prevention. At that time, there was no scientific theory of bacterial or viral disease, both microbial domains were unknown. Instead, many illnesses were associated with 'foul odors' and combatted with 'fresh' air. Leeds specifically identified 'fetid, poisonous air'⁵ and carbon dioxide poisoning resulting from unventilated exhaust produced by human respiration, gas lighting, and burning fuels. He also identified the danger of airborne particulates created by decaying organic material (water closets and spittoons being favorite examples). Accordingly, his building designs emphasized the introduction of fresh air and exhausting of polluted air.⁶

The mid-1800s was also the dawn time for the concept of public health, driven by deadly episodes of cholera, malaria and yellow fever, which killed hundreds of thousands and induced panic among millions more. For their part, the Oneida

Community looked for important medicinal effects in various alternative therapies, such as taking Turkish baths, which they employed in Oneida and in Wallingford,⁷ where malaria was a persistent threat.

Leeds's thinking is prominent in the 1878 building, which implemented many of his environmental controls and design features. Large sash windows introduced fresh air and sunlight far into rooms, high ceilings enabled air circulation within the space, other elements include air supply and exhaust ductwork, radiant heating systems, sanitary water closets, and sub-floor radiators.

Other important design elements were not implemented. Notably missing is the extension to the west and northwest of the present structure. Indeed, Theodore Skinner's 1914 Lounge rests in part upon foundations built for those New House spaces. Also missing is the dramatic arcade along the south side of the building and which would have formed a dramatic passage from the 1862 building to the Tontine. When construction halted, a large part of the first floor remained an open space, which the Community put to use as a workshop;⁸ only the reading room was completed. But the upper floors were finished and provided

Cont'd. next page

identical layouts of sleeping rooms arrayed along central hallways.⁹

Some histories of the OC attribute the uncompleted New House to the ideological and political contention within the Community prior to the 1880 break-up, and certainly there were major disagreements among members, including and especially cross-generationally. Less explored are the effects played by the Community's interaction and reliance on the enveloping world market, to whom they sold produce and manufactures, and upon whose vitality they thereby depended. In 1872, as in the rest of the trans-Atlantic world, the United States slid rapidly into economic depression following a financial crash at the start of the year; a depression that continued through the end of the decade.¹⁰ More extensive than previous 19th century panics, the 1872-1879 crises ushered in an even longer depression lasting into the mid-1890s.¹¹ Prolonged economic decline ramified through all of the markets with which the Community traded, such as the Oswego and Midland Railroad, which provided Community access to those markets and succumbed to foreclosure in 1879 (auctioned to pay creditors, O&M assets were ultimately acquired by the Ontario & Western RR).¹² Growing economic pressures may have subverted work on the new building, and perhaps exacerbated internal discord regarding Community direction.

Economic pressures notwithstanding, the exterior of the 1878 New House displays a Victorian Gothic style, unlike the rest of the Mansion House, and a leading motif of contemporaneity in worldly London. Victorian architecture was emblematic of the major advances underway in engineering, materials, machine technologies, and physical science. Leeds was clearly of that time and exuded that spirit of innovation.

Many of the design elements proposed by Leeds are still evident today. The first story impresses us with its ceiling height – 13.5 ft. above the finished floor – atypical of residential construction even in the late 19th century. First story rooms also feature large – 9 ¾ feet from sill to lintel – sash windows that enable outdoor air to bathe the interiors. Radiant low-pressure steam heat was delivered through coils located immediately below the windows and/or recessed into the floor.¹³ Horizontal exhaust ducts built above the hallway ceilings on the upper floors connected to vertical flues that rose above the roofline as corbelled chimneys (since removed). The reading room which links the New House proper with the 1862 building features

two large skylights – although not their original ventilating clerestories – and a sub-floor radiator.

Leeds's appreciation of the relationship between environment and human health was prescient. Combining the 19th century ethic of improvement with a machine-age aesthetic, he offered his Community clients a building that anticipated their future in more ways than one.

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 'Reports of the Committees of the House of Representatives, Forty-First Congress', 1871, Washington: GPO.
¹ Anon. 1878, 'Items of News', *American Socialist* 3(3), Jan. 17, 1878, p. 23. 'Some of those saving New Yorkers think they can dispense with Frederick Law Olmsted's care of the Central Park. ... Keep Olmsted.'
² Leeds 1876, 215-218.
³ Leeds 1876, 213-214.
⁴ Forty-first Congress 1871, 70.
⁵ Leeds 1869, 106.
⁶ Forty-first Congress 1871, 72-77, 79-82.
⁷ T.C.M. 1879, 'Community Items', *American Socialist* 4(4), Jan. 23, 1879, p. 37; Anon. 1877, 'The Turkish Bath', *American Socialist* 2(1), Jan. 4, 1877, p. 5; T.C.M. 1879, 'Community Items', *American Socialist* 4(8), Feb. 20, 1879, p. 63. 'The children take two baths per week. Their guardians say that the bath makes them hardy'; Smith, H.C. 1879, 'A Remarkable Turkish-Bath Cure', *American Socialist* 4(19), May 8, 1879, p. 149.
⁸ T.C.M. 1878, 'Community Items', *American Socialist* 3(48), Nov. 28, 1878, p. 381. 'Trades for the young men is one of the problems immediately before us ... as an aid in the solution of this matter we have concluded to retain the large hall on the first floor of the new wing as a work-shop for some time longer.'
⁹ T.C.M. 1878, 'Community Items', *American Socialist* 3(38), Sept. 19, 1878, p. 301. 'The rooms of the upper three floors of the new wing are finished, and the occupants have moved in.'
¹⁰ Allen, H.G. 1879, 'Statistics of a Single Department', *American Socialist*, Crusade Extra, March 1, 1879, p. 7. 'Prices have ruled quite low the past year, and although the amount of goods packed was considerably greater than in 1877, the receipts from sales are only about \$4,000 more than in the year previous'; T.C.M. 1879, 'Community Items', *American Socialist* 4(17), April 24, 1879, p. 133. 'For a dozen years we have sent the bulk of our milk to a factory ... buying ... the greater part of the butter we need. This year we shall keep our milk and make our butter'; see also: Anon. 1878, 'Items of News', *American Socialist* 3(2), Jan. 10, 1878, p.15; 'Items of News', *American Socialist* 3(3), Jan. 17 1878, p.24; 'One Thing and Another', *American Socialist* 3(17), April 25, 1878, p. 136.
¹¹ Gordon 1986, 746.
¹² White, K. 1879, 'Legal Notice', *Commercial and Financial Chronicle*, 28(717), March 22, 1879, p. 336; White, K. 1879, 'Legal Notice', *Commercial and Financial Chronicle*, 28(721), April 19, 1879, p. 436.
¹³ T.C.M. 1878, 'Community Items', *American Socialist* 3(52), Dec. 26, 1878, p. 412. 'A delightful quiet reigns in that part of the building; you can have heat when you wish it, just as much as you like, and without discommoding your neighbors. The boiler runs at a three-pound or less pressure, and consequently the labor of managing it is reduced to the minimum.' T.C.M. 1879, 'Community Items', *American Socialist* 4(16), April 17, 1879, p. 125. 'During the past six months the high-pressure boiler, which has furnished steam for the main dwelling, has consumed 1,650 pounds of coal per day, at a cost of \$3.30, while the low-pressure boiler, which warms the new building, has consumed but 1,300 pounds per day, at a cost of \$2.20.'



EDUCATION

By Molly Jessup

We've had a variety of programs this spring and summer. In April, artist Colleen Woolpert joined us for a discussion of stereographs, and guests viewed images from the collection. In May, Pody Vanderwall presented on the life and art of Jessie Catherine Kinsley, which was followed by a walk through the larches trail featured in Kinsley's "A Walk with Grandma" books.

Mansion House Summer Camp was highly

rewarding. During our week-long day camp, campers discovered Mansion House history with our docent team of Mary Jo Astrachan, Carole Valesky, and Kelly Rose; explored the Mansion House grounds; toured Sherrill Manufacturing; and created art with member and volunteer Mary Thompson. A special thank you to docent Tim Cumings, who generously volunteered his time for the entire week!



Clockwise from top left:

Summer campers enjoy a nature hike with Dr. Judd Olshan

Campers make art with Mary Thompson.

Book reading & signing with Ellen Wayland-Smith was co-sponsored with Oneida Public Library.

A guest examines the cut-out puzzle in the South Wing.

One of several group tours this summer; these visitors came from the Mohawk Valley Resource Center for Refugees.

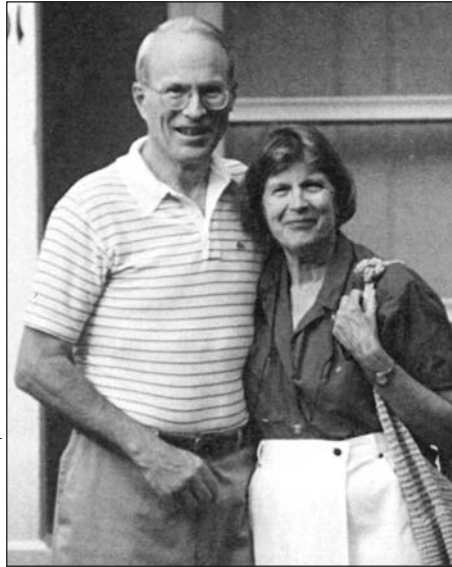
Campers visit with Liberty Tabletop's Greg Owens.



IN PRAISE OF NINI HATCHER

Cornelia (Nini) Wayland-Smith Hatcher died at her Kenwood home Tuesday, May 3, 2016, after a long struggle with cancer. A memorial service was held May 28 in the Big Hall of the Oneida Community Mansion House, attended by scores of friends and admirers.

Nini was the daughter of Jerry and Betty Wayland-Smith. Born January 10, 1935 in Oneida, N.Y., she was a beautiful person in all respects and will be greatly missed by those who knew and loved her. She was a loving homemaker as well as an avid reader, a gardener, and a reliable volunteer on all occasions.



Following his graduation, they relocated to New York City. After a few years in New York, they returned to Kenwood. A year later they were seconded to the United Kingdom where Oneida Ltd. had opened a new factory. Nini spent four years in Northern Ireland and four years in England where she made many lifelong friends.

After returning to Kenwood in 1970, where she and her husband had both grown up, Nini served on several boards including the Oneida Community Mansion House and Kenwood Benevolent Society. She also worked for

Planned Parenthood and was the Mansion House librarian for many years.

Nini is survived by her loving husband Lang, sons John, Jeffrey and his partner, Ngoc-Thuy Nguyen, Joseph, and daughter Elizabeth and husband Scott Gayner and grandsons Jack and Will. She is also survived by her brother, Joseph Wayland-Smith and sister-in-law Ellen and their children, Ann Salerno and Douglas Wayland-Smith.

A reflection by Pody Vanderwall:

IT WAS PROBABLY 1940 when Jerry and Betty Wayland-Smith and Jane and Wells Rich moved to the newly created apartments in the Mart Kinsley house (217 Kenwood Ave). Nini and I lived next door to each other then, and later for nearly 50 years we lived in adjacent houses (201 and 225). As kids we made "perfume" from Ray and Hazel's pear and apple blossoms, pinned to play with each other when polio threatened and I had to stay on the north side of the sidewalk and she on the south side. We "dressed up" and collected Jokers (before Canasta came along and dried up the Joker market.)

When we became neighbors again in the late 1960s, it was to last 46 years. We took early morning walks for about 25 years. One morning, returning from our walk we told McGee Cumings that we had read that his bus stop had changed that very morning from the Crowley house to a new stop behind the Mansion House. He hared off in that direction. Days later Nini saw Nancy Cumings, then Manager of the Mansion House. Nini asked Nancy if McGee had made the bus to school the other morning. Nancy looked incredulous and said, "Are you and Pody the two Old Ladies who told him about the change?" Mind you, this was more than 30 years ago. We didn't feel like old ladies then.

Nini and I dreamed up placing the OCMH Bookstore in the stacks of the Library. Customers accessed it by the two windows in the corridor – "window shopping" in fact. For 20 years we oversaw that little bookstore, pleased to accumulate the funds that were used to remake the front guestroom 111 into a nice new walk-in bookstore in 2012.

Nini was an excellent cook and Lang had the good fortune to find lunch on the table or on a plate in the refrigerator Every Day. I never heard her speak an unkind word, she was a discriminating reader, willing volunteer, loved her home, loved The Mansion House, was a wonderful Mother and Grandmother, and never, ever, complained.

In this unique place our great-grandmothers, grandmothers, and mothers in their times, and Nini and I in our own time, were young together and grew old together. That's quite a remarkable continuum. She and I did not have sisters, but then, perhaps in each other we did.



CONSERVATION PROJECTS IN CURATORIAL

By Anthony Wonderley

Original architectural drawings of the Mansion House were deposited for safe-keeping in the vault of the company (Oneida Community, Ltd.) Sales Office some eighty years ago, probably by members of the Mansion House Historical Committee. They were rediscovered in 2014 when EveryWare Global, Inc., then owners of the building, permitted Oneida Community Mansion House staff to search the premises for historical material relevant to the Oneida story. Revealing new information about Oneida Community architectural planning, the drawings show how Community decision-making altered the architect's preliminary designs and how the designs were further changed by practical considerations arising during construction.

Six of the drawings were conserved at West Lake Conservators and with the support of the Ralph Myron Sayer and Sophrona Davis Sayer

Endowment Fund. Conservation measures included cleaning and humidifying the paper, then fixing tears with Japanese tissue and wheat starch paste. Newly framed under UV-protected glass, the works are featured in the new exhibit, *Mansion House Architecture: The Lost Drawings*.

Two years ago, Christian Goodwillie, Director and Curator of Special Collections at, Hamilton College's Burke Library, supervised an electronic bibliographical project of Oneida Community books funded by a grant from the Gladys Kriebel Delmas Foundation. Goodwillie made some of the funds available for conserving Community books. To date, about a dozen volumes have gone to bookbinder/conservator Fred Jordan for treatment. Jordan typically resews pages into the original block while mending illustrations. He then reassembles the whole by reattaching boards and reinforcing spines.



Restored frontispiece in an 1819 book. The scene illustrates the death of Tecumseh at the Battle of the Thames in 1813.



THE ONEIDA COMMUNITY MANSION THROUGH THE EYES OF A TEENAGER

By Keerthi Martyn

Keerthi Martyn of Oneida, New York is entering 11th grade at Manlius Pebble Hill School. In Summer 2015, he studied the Oneida Community and developed a tour for high-school age students. Below is Part I of his reflection on his experience at the Mansion House.

Last summer, I was given the opportunity to participate in an internship at the Oneida Community Mansion House in Oneida, NY. In my internship at the Mansion House, I was given the opportunity to conduct research in the library, to interview a direct descendant of John Humphrey Noyes, and to have a personal tour of the Mansion House to further enrich my understanding of John Humphrey Noyes and his desire for a Utopian society. Eventually I created my own tour for kids my age so they too could put the Oneida Community Mansion House into historical perspective. The main areas of emphasis for my tour of the Oneida Community Mansion House were the concepts of "heaven on earth", possessions and mutual criticisms, the desire for knowledge, and the importance of unselfishness.

My interest in history was further enriched during my initial readings in the library, as I gained some historical context about the beginnings of the Oneida Community. I started reading more about the Second Great Awakening. The Second Great Awakening took place in the early 19th century during a time of great social and political change in America. This evangelical movement placed a great emphasis on humans' ability to change their situation for the better by stressing that individuals could assert their "free will" in choosing to be saved. The Second Great Awakening

also included greater public roles for white women and much higher African-American participation in Christianity than ever before. Although the beliefs of the Second Great Awakening differ significantly from those of the Great Awakening of the 1730s and 1740s, both sought to create a community of believers at a time when many felt that the traditional communal bonds were slipping away. John Humphrey Noyes's own conversion caused him to leave Vermont to attend Andover and Yale, which was the school where many ministers of the Second Great Awakening received their training. I found it fascinating to try to understand the minds of Americans who believed in a religious reformation and Noyes's eventual desire to recreate "heaven on earth"

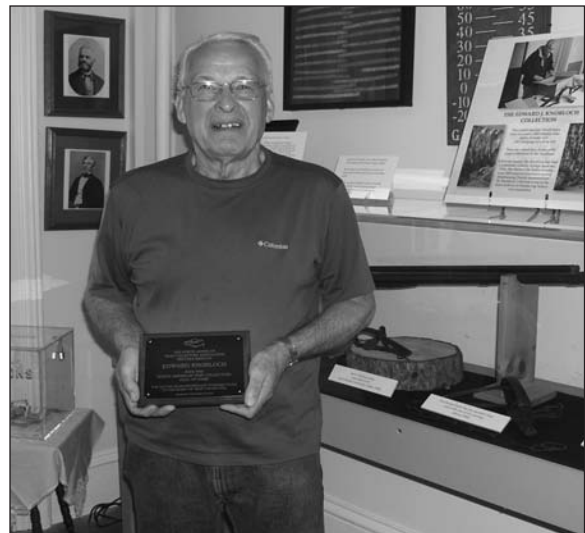
This utopian and communist society led by John Humphrey Noyes holds great historical significance due to the change that it brought about in a time of religious and ideological revolution in America. From outsiders looking in, it must have been fascinating at the time, as it is now, to see the lifestyle of the people of the Oneida Community, and their practice of sharing everything from possessions, to land, to information, to even people. Today we look at it and see an ideological, social, political, and economic experiment and its evident triumph for quite some time. In my research in the Oneida Community over last summer, I had not only an opportunity to further understand John Humphrey Noyes and the Oneida Community, but also an opportunity to further enrich and develop my ongoing love and passion for history and impart this passion to my touring groups.

YOUNG HISTORIC PRESERVATIONISTS



This past July, on a particularly hot and humid afternoon, five young summer residents of the Mansion House raised a lemonade stand in front of the former sales office on Kenwood Avenue to raise money for capital improvements to the Mansion House(!) They sold several pitchers of fresh-squeezed lemonade and citrus juice, and collected donations. One semi-trailer truck driver stopped his rig to sample the refreshment and then spread the word using CB radio. The kids raised \$75 for OCMH!

AND OLDER PRESERVATIONISTS



OCMH member Ed Knobloch was honored with this award from the North American Trap Collectors Association for contributions to the Mansion House.

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Fall and Winter Events at the Mansion House:

- | | |
|-----------------|---|
| September 17: | Historic housekeeping brownbag workshop
<i>Jackie Roshia shares best practices for maintaining historic buildings.</i> |
| September 23: | Wine & Design
<i>Guided tour of the 1914 building and wine tasting with Owerla Vineyards.</i> |
| October 1: | Welcome to Silver City
<i>Tour of Liberty Tabletop factory floor.</i> |
| October 15: | International Archaeology Day
<i>Tour of Mansion House landscape use patterns.</i> |
| October 29: | Oneida Cemetery Tour
<i>Walking tour and discussion of mourning culture in the 19th century.</i> |
| November 24: | Thanksgiving at the Mansion House. |
| November 25: | Oneida Community Mansion House Annual Meeting. |
| December 27-30: | Winter camp at the Mansion House
<i>Day camp for young people 7-13, with indoor and outdoor activities.</i> |

Please call for details and reservations: 315-363-0745