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
Wood-engraving of John Humphrey Noyes by J.C. Buttre (about 1865).
Buttre’s prints, typically on cardstock with the subject’s signature under the portrait, were in great demand. The photo from which this print was made is illustrated (this issue) in the article, “Origin of the Oneida Community Short Dress.”

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September 3 marked the 200th anniversary of John Humphrey Noyes’ birth. It is fitting that we have just finished creating an elegant guest suite on the third floor of his former apartment in the North Tower. The vistas are spectacular from this two-story suite. On the first floor, a comfortable living room features a flat-screen television, library, and ceiling fan, and the adjoining bathroom, and dressing room are equipped with a microwave, refrigerator, and coffee maker. Upstairs, a beautifully appointed air-conditioned bedroom with a queen size bed faces three sides of windows.

Another notable change in the Mansion House is the relocation of the museum store to the front entrance, in room #111 across from the Orientation Exhibit. We have contracted with Joan Doyle & Associates in Philadelphia to design the space and provide us with advice on furniture and fixtures following a grant from Museumwise, a non-profit service organization which provides support, advice and training to historical societies, museums, historians, archivists, and other heritage organizations in New York State. We look forward to expanding our store offerings and using these items to share the story of the Oneida Community.

In preparation for the expansion of the store, we held a photography contest for ages 12 to 18 over the summer to generate future postcards and note cards. Seventeen-year-old Alexandria Pisarczyk won a $250 grand prize and $50 each was awarded to Tyler Brewer (14) and Chloe Brewer (15). Alexandria plans to major in photography with a minor in Business Administration at Mohawk Valley College after graduating from Oneida High School. She was one of several students who participated during a photography class taught by Ryan Orilio at the high school.

Judging the entries were Oneida Community descendant Dean Gyorgy who makes his living as a photographer and multi-media artist in Maine; Frank Christopher, an award-winning documentary filmmaker who is working on an interactive documentary about the Oneida Community and currently lives at the Mansion House; and Kevin Orr, a graduate of the New York Institute of Photography who is the webmaster for Madison County’s history website.

The completed “New Best Quilt” returned to the Mansion House for Homecoming weekend after being exhibited in a regional quilt show at the Earlville Opera House. This hand-sewn and quilted heirloom is on display at the Mansion House where it is being raffled to raise funds. Tickets are $10 each or three for $20. The drawing will be announced at a later date and winner need not be present to win.

We are most grateful to the Richard W. Couper Press at Hamilton College for making possible the reprint of The Days of My Youth by Corinna Ackley Noyes with an introduction by our curator, Tony Wonderley. The book was first published in 1960 and reissued in 1990 as part of a volume entitled, Old Mansion House Memories and The Days of My Youth. It is available for sale in the museum store for $20.
Alexandria Pisarczyk’s contest-winning photograph.

Alexandria Pisarczyk

Robert Daino, WCNY President and CEO, spoke at a Mansion House Business Partners luncheon over the summer.
Taken last spring, this photo shows the result of Lang Hatcher’s recent brush-clearing along the northern and eastern edges of the O.C. cemetery.


The “New Best Quilt” is on display in the Orientation exhibit.

Jim O’Mahoney, Joe Arcuri, and Karl Sterling played innovative jazz during the Spring Adult Enrichment Series, “If Music Be the Food of Love, Play On.”
Believing that the Oneida Community Mansion House is a national treasure and ought to be supported in perpetuity, Oneida Community Mansion House Trustee Robert S. Fogarty established a trust recently to do just that.

“One way we can support the institution is by making a charitable gift, will or bequest, for it to continue for future scholars and individuals,” Fogarty said. In his case, a percentage of the trust he established will ultimately pass to the Oneida Community Mansion House.

“A large number of scholars benefit from the work of the Oneida Community and the generosity of the descendants to give their papers and memorabilia,” Fogarty said. “This is a substantial legacy that they are leaving and I’m sure that they would want that to be their contribution,” he added.

Fogarty’s relationship with the Oneida Community and the Mansion House began in 1962 when he researched the Community’s history in the rare book collection of the Syracuse University Library. He was working on his doctorate and his interest and research deepened as more primary source material became publicly available.

“The big breakthrough came when the diaries became accessible and I recognized them as a goldmine of information about the interior life of the Community,” Fogarty continued. “Until that time, there was not a lot of primary source material readily available and writing a true history of the Community was very difficult without that kind of information,” he added.

Two books were published by Fogarty from the diaries: Special Love, Special Sex: An Oneida Community Diary, in 1994 by Syracuse University Press, and Desire and Duty at Oneida: Tirzah Miller’s Intimate Memoir, in 2000 by Indiana University Press.

Since 1977, Fogarty has served as Editor of the Antioch Review (for the last three years a finalist for the National Magazine Award administered by Columbia University School of Journalism). He joined the Oneida Community Mansion House Board of Trustees in 2002, served two three-year terms, and was recently elected to another.

For the last decade, Fogarty has been working with award-winning filmmaker Frank Christopher on a documentary about the Community. A proposal to fund the resulting interactive documentary, “Heaven on Earth: Love and Conflict in the Oneida Community,” was submitted to the National Endowment for the Humanities.

Included in the Preface to the Syracuse University Library Associates Courier (Vol. XXVIII, Number 2, Fall 1993), Fogarty wrote, “The Oneida Community has remained for me a constant source of wonder and interest – wonder because it succeeded in such a bold manner for so long, and because it was able to transform itself on several occasions; interest because of its many facets: it played an important role in our culture’s intellectual history and an inspirational role in the history of social settlements. It contained both believers and skeptics; it was both a conservative system and a radical one. The contradictions it embraced continue to fascinate historians of religion, sociologists of small groups, and political scientists of democratic institutions.”

Planned gifts like the trust established by Fogarty help ensure not only the future of the Oneida Community Mansion House, but the legacy of one of the most radical social experiments in our history.
ORIGIN OF THE ONEIDA COMMUNITY’S SHORT DRESS AND “PANTALOONS”

This September marks the two-hundredth anniversary of John Humphrey Noyes’ birth (Sept. 3, 1811). We commemorate it by highlighting one of many examples of Noyes’ innovative thinking: the Oneida Community’s women’s costume. Just after the Putney breakup and immediately prior to the start of the Oneida Association, Noyes penned the following passage in which he explains his ideas about the place of women in the coming utopia. This is excerpted from the conclusion (Proposition 24) of his essay, “Bible Argument,” written on the south bank of Oneida Creek in February of 1848 and later published in the First Annual Report of the Oneida Association, 1849, and in Bible Communism, 1853. Noyes’ suggestions for feminine costume were taken up about four months later by Mary Cragin, Harriet Noyes, and Harriet Skinner. How that came about is described in a reminiscence of 1856 which follows Noyes’ text. Perfectionists suspected, as documented here, that the Oneida short dress inspired the later Bloomer costume.

Let Fashion Follow Nature
By John Humphrey Noyes

In vital society, labor will become attractive. Loving companionship in labor, and especially the mingling of the sexes, makes labor attractive. The present division of labor between the sexes separates them entirely. The woman keeps house, and the man labors abroad. Men and women are married only after dark and during bed-time. Instead of this, in vital society men and women will mingle in both of their peculiar departments of work. It will be economically as well as spiritually profitable, to marry them indoors and out, by day as well as by night. The difference between the anatomical structures of men and women, indicates the difference of their vocations. Men have their largest muscular developments in the upper part of the trunk, about the arms, and thus are best qualified for hand-labor. Women have their largest muscular developments in the lower part of the trunk, about the legs, and thus are best qualified for duties requiring locomotion. Girls outrun boys of the same age. The miraculous dancers are always females. How abusive then are the present arrangements, which confine women to the house! They are adapted by nature, even better than men, to out-door employments and sports—to running, leaping, &c.,--and yet they are excluded from every thing of this kind after childhood. They are not only shut up, but fettered. Gowns operate as shackles, and they are put on that sex which has most talent in the legs! When the partition between the sexes is taken away, and man ceases to make woman a propagative drudge, when love takes the place of shame, and fashion follows nature in dress and business, men and women will mingle in all their employments, as boys and girls mingle in their sports, and then labor will be attractive.

The present dress of women, besides being peculiarly inappropriate to the sex, is immodest. It makes the distinction between the sexes vastly more prominent and obtrusive than nature makes it. In a state of nature the difference between a man and a woman could hardly be distinguished at the distance of five hundred yards; but as men and women dress, their sex is telegraphed as far as they can be seen. Woman’s dress is a standing lie. It proclaims that she [is] not a two-legged animal, but something like a churn standing on castors! Such are the absurdities into which the false principle of shame and sexual isolation betray the world.

Origin of the Short Dress Costume
Probably by Harriet Skinner
(Circular, August 28, 1856, p. 126)

In a letter recently published in the Home Journal, Mrs. Bloomer disclaims the credit of...
being the originator of the short-dress costume, and transfers it to Mrs. E. S. Miller. She writes:

“The appearance of Mrs. E.S. Miller (daughter of Gerrit Smith of Peterboro, N.Y.) in our streets, attired in short dress and trousers, induced myself and others to adopt that style of dress. Mrs. Miller had been wearing the dress some two or three months, and was the first, so far as I know, to appear thus attired in public. (This was in 1851.) A similar dress had for years been worn by ladies at water-cures, and for callisthenic exercises in schools; yet to Mrs. Miller belongs the credit of being the originator of the reform dress for general wear. I never claimed to be the originator of the dress, or of the movement, but, on the contrary, did all I could to disclaim it, and to place the credit to Mrs. Miller, to whom I felt it properly belonged. My having been the first to bring the matter before the public I suppose was the cause of my name being given to the dress, and of my being made the mark for writers to shoot at.”

We are interested in the above statement, but have the advantage of Mrs. B., in being able to date the origin of the short-dress movement still further back. The Annual Report of the Oneida Association, Jan., 1849; contains a notice of the adoption of short dresses by the women of the Association, which we copy:

“...In consequence of some speculations on the subject of women’s dress, some of the leading women in the Association took the liberty to dress themselves in short gowns or frocks, with pantaloons, (the fashion of dress common among children,) and the advantages of the change soon became so manifest that others followed the example till frocks and pantaloons became the prevailing fashion in the Association.”

It required not a little heroism to make this innovation, as will be seen from the following paragraph written by a sister, and published in “The Free Church Circular” of 1851. This extract may be also gratifying to those who are interested to know how and where this movement originated. She writes:

“It was in the upper room of an Indian log house which we think of now as the cradle of the community, rich in memories, that the writer assisted in the clandestine preparation of two short dresses for Mrs. C---- and Mrs. N----, who proposed to experiment on the fashion described in the Annual Report. This was in June, 1848. In the present mellow state of public sentiment, it is impossible to appreciate the heroism that was then required, to appear in the semi-masculine attire, now so much applauded. There seemed to be but one opinion in the world, that it was unfeminine and immodest; and the whole atmosphere was charged with this accusation. The principality of shame was the power that was met and broken by this movement. We were accustomed to defy fashion, and felt freedom and toleration in disputing its sway; but the despotism of shame was absolute. All our spiritual sensations convinced us that this principality suffered irrecoverable injury at that time.”

“The style adopted by Mrs. C---- and N---- was the plain, loose pantaloons: and though some of us have tried at different times the Turkish fashion, it has never suited; we have always returned with decided preference to the first pattern, originated in the Indian cabin, as the most simple and convenient, if not the most elegant.”

It is interesting to look back and see the victory that has been gained over the public sentiment and fashion of the world, in this matter of dress. We distinctly felt at the time that a principality was broken which had held us in bondage; and the effect produced on our spirits was that of simplicity, freedom and youthfulness. This innovation was not made from a sport of fancy, but was entered into as simple followers of the truth. We care little about the name of being the originators of the short dress; we are more interested in the general truth, that all popular reforms begin with some individual victory over a spirit, and hence that their real history does not lie on the surface.

John Noyes and Community women at the Rustic Summer House, about 1865. The O.C. marketed this photo under the title, “The Short-Dress Group.”
HOW I SET THE COMMUNITY TABLE

By Nancy Gluck

Jessie Mayer called attention to the interest in “Community Collectibles,” especially certain hard-to-find flatware patterns of the 1920s-1930s issued with corresponding lines of china, crystal, and hollowware in the December 1996 publication of the Oneida Community Journal. Oneida’s high-quality table settings were pitched in stylish ads that are, themselves, much sought after by collectors today. Recently, Nancy Gluck donated to OCMH a large collection of this sort including examples of Community china and crystal and a set of Oneida magazine ads spanning the years 1902 to 1970. Some items will be featured in an upcoming exhibit scheduled to open late this year (“The Design and Promotion of Lady Hamilton Tableware: 1932-1956”). Mrs. Gluck, who researched and wrote the largely forgotten history of Community Plate patterns, offers some thoughts on collecting Oneida. More information about American silverplate, about Oneida, and about Gluck’s books is available in her blog: http://silverseason.wordpress.com.

In 1979 I married Julius and moved to Norwalk, Connecticut. That same year I started collecting American silverplated flatware. The two events are related. After the end of my first marriage, I had furnished my apartment with a mixture of family castoffs and garage-sale finds, mostly the latter. When Julius and I combined the contents of our two apartments, we didn’t need very much, but my garage-sale and flea-market habit continued very strong.

Norwalk is only about 30 miles east of my former home in White Plains, New York, but the second-hand market here was a new world to me. I began seeing lots and lots of silverplate and became aware that Connecticut was where it all started. When the Rogers Brothers produced the first successful silverplated flatware in the 1840s, they were developing another aspect of a metals industry that already existed.

I began buying silver so that I could study the marks on the silver and try to identify patterns. It was fun for someone like me who likes to do research. Unlike collectors of Tiffany lamps or Impressionist paintings, I could acquire objects to study very inexpensively. Although there were books to identify patterns, most of the ones I found were incomplete or difficult to use. Through an antiques publication I corresponded with Tere Hagan, a silver dealer in Arizona, and sent her photocopies of mystery patterns. Be patient, she counseled, my book is coming out soon. It did. Her reference, Silverplated Flatware: An Identification and Value Guide (Collector Books) is now in its Fourth Edition, and all of my copies are worn with use. I also became familiar with the books of Dorothy Rainwater, especially her beautifully-illustrated American Silverplate and comprehensive Encyclopedia of American Silver Manufacturers.

My knowledge of the early silverplate industry in Connecticut made me able to appreciate what Oneida accomplished in its Community line of silverplate. I had always been interested in American utopian communities and have visited most of the Shaker villages which are still open to the public. When I became aware that Oneida flatware was related to a similar social experiment, two of my interests came together strongly. I found some excellent reference material—including the books of Pierrepont Noyes and Constance Noyes Robertson—and was able to visit the Mansion House.

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During these years, in my professional life, I was working with databases in personal computers. I created a database for my inventory and used it when I began to buy and sell flatware by mail order. In 1993 I retired from my daytime job. I wanted to do more research on flatware and to publish some of my findings. I self-published several books: The Vintage Pattern of Silverplated Flatware in 1995; The Grosvenor Pattern, 1996; and Charter Oak Flatware and Hollowware, 2001. I continued to use a database to organize lists of pieces offered in the various patterns.

One of the pleasures of my research throughout the years has been meeting many dealers and collectors. Many sent me photocopies of their advertisements and catalogs. Collectors of Vintage, Grosvenor, and Charter Oak invited me into their homes to photograph and measure their silver. All they wanted in exchange was as much information as I could share with them.

When Pierrepont Noyes started the Community line of silverplate, he envisioned a high-quality product, the best on the market. He had a strong rival to overcome, the 1847 Rogers Bros. line by International Silver.

Noyes succeeded, in part, because of Oneida’s enterprising marketing. They were in the silver business and they made beautiful flatware and hollowware. Their silver pattern designs, especially in response to cultural movements like Art Nouveau and Art Deco, were more daring and imaginative than those of International Silver. Just take a look at patterns like Flower de Luce, Noblesse and Deauville. In addition, for some of their patterns they also offered china, crystal and even matching plastic. Oneida also used distinguished illustrators, like Coles Phillips, to make their advertisements stand out from the crowd.

Grosvenor, a 1924 pattern designed by Oneida’s own Grosvenor Allen, got my attention because of the elegance of its design and the many items Oneida offered in the pattern. Buyers liked it too, judging from how long it was on the market. As I researched the pattern, I learned of other patterns in the Community line of which it was also true that they were elegant, many items were offered, and buyers liked them. I also became aware of the lack of documentation in standard references.

I decided to document everything I could find out about selected Community patterns: Adam, 1917; Grosvenor, 1921; Bird of Paradise, 1923; Deauville, 1929; Noblesse, 1930; Lady Hamilton, 1932; and Coronation, 1936. Along the way, I also found relevant information about Patrician, 1914; Paul Revere, 1927; King Cedric, 1933; and Berkeley Square, 1935.

I now had the Internet as a valuable research tool. For several years I checked my searches on eBay every day, noting what was offered. I made contact with dealers and collectors all over the country. They were generous in answering questions and sending photographs of their pieces. Sometimes when I lost a bid for interesting documents on eBay, I shamelessly asked the winning bidder for help. One in California sent me wonderful color photocopies of rare Oneida brochures and English advertisements. Another California collector offered to bid for me on an unusual cup and saucer (his computer was faster than mine), then insisted on making me a present of it. That cup and saucer – made in England to match both the Adam and Grosvenor patterns – is part of my donation to the Mansion House. He also passed along to me his copies of The Community Jeweler from the period. This magazine for dealers contains wonderful information and pictures of people, including Pierrepont Noyes in a cowboy hat. I have asked many paper dealers over the years, and no one ever has this publication.

For over 10 years I accumulated all the documentation and advertising items I could find. I also sought examples of the china and crystal that Oneida had offered to match their silver. These items were manufactured in Bavaria, France, England and the United States. I was able to find at least one example of almost everything. We learn through our eyes, but we can also learn through our hands. As I touched and handled these pieces I experienced the high quality that Oneida insisted upon for its Community products, even in the depths of the Depression. I brought all this information, with as many pictures as possible, together in a book, The Community Table, in 2004 (minor revisions, 2006). By then I had boxes full of documentary materials, a shelf full of books, and a cabinet full of glassware and dishes. I made a few half-hearted attempts
to sell them – half-hearted because I really did not want to break up the collection. Yet I realized that many of the items had little value except to another Oneida Community collector. Fortunately Patricia Hoffman, Executive Director of the Mansion House, found my book on the Internet and contacted me. In the ensuing correspondence, we established that I would be delighted to donate my collection to the Mansion House where it can be preserved, appreciated, and used to show the public what an outstanding company Oneida Ltd. was. This spring I drove to Oneida and met with Patricia and with Curator Tony Wonderley to make the donation. I look forward to seeing my objects on display at the Mansion House.

A NOBEL PRIZE WINNER AT THE MANSION HOUSE

By Pody Vanderwall

A Kenwood girl, the Oneida Community Journal noted in 1994 (March, p. 14), came to have a friendship with Hope Allen’s Norwegian friend, Sigrid Undset. I was that girl, eight years old when Madame Undset, winner of a Nobel Prize in Literature (1928), visited Kenwood in 1943. Among her kindnesses to me were gifts of a few books and an intricate paper-cut basket of flowers. She made my brother, Tom Rich, a similar one and for Douglas Kerr, a castle—“Castle Douglas.”

After the war, Mme. Undset returned to her house, Bjerkebæk, in Lillerhammer, Norway. She wrote me about her happiness being at home again, the outrageous price of eggs, and that her cat had died, but its skin had been made into a rug. She had directed her publisher, Knopf, to send me a copy of her book of Norse folktale, True and Untrue, when it was published. Those tales were thenceforward favorites of mine. There is a copy in the Mansion House library.

Many, many years later (early 1990s), an Undset researcher, Sherrill Harbison, got in touch with me and eventually visited Kenwood in part to visit the places that had “spoken” so strongly to Mme. Undset.

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Those places, besides Kenwood, included Edith Kinsley’s camp on the north shore of Oneida Lake and the Allen camp at Twitchell Lake in the Adirondacks. Sherrill visited both places and could well imagine why Mme. Undset felt at home there—far from her beloved Norway.

Sigrid Undset died in 1949. Bjerkebæk, her Lillehammer home, is now an Undset study center. Through Harbison, the Center elicited from me recollections which were later published in their yearbook. And thus began a gradual transfer of my “Undset Collection” to Bjerkebæk. Small though it was, I gather that those pieces of my connection with Mme. Undset form an interesting picture for researchers.

In Jane Rich’s papers, I found a letter from Mme. Undset to my grandmother, Carlotta C. Kinsley. Tony Wonderley added a copy of a letter from Undset to Edith Kinsley. These were sent to Bjerkebæk and their response reiterated their pleasure in having pieces from her time in this country. I find it interesting that such a brief summer’s friendship with Mme. Undset generated in me a life-long enthusiasm for her. Bjerkebæk is like the Mansion House: a collector of memories and artifacts that help to fill out the life story of the occupant(s). By passing along to them my bit of Mme. Undset’s story, they gain and so do I. Now my family won’t be saddled with having to deal with my “Undset stuff” and I have the pleasure of hearing from Bjerkebæk that giving it to them was a good move!

Excerpts from letters by Undset in New York to friends in Kenwood:

To Lotta Kinsley, Jan. 1, 1944

_Usually I am able to take things as they come, without complaining. I have enough work to do, and worrying or mourning will not bring the day when I hope to meet my nearest and dearest—those of them that shall survive this ordeal—one day nearer. And as for my children—I really mean it, when I say, unless this hellish wave of cruelty, meanness, moral rottenness is swept back, they are better dead, and my consolation would be, I am rather old already...I am so very fond of most of the people I have met at Kenwood. You are so different, all of you, but I have met so many different kinds of kindness and mental alertness and goodwill, and in short, I think I will always remember Kenwood as the best thing I met in America._

To Edith Kinsley, June 1, 1945

_I knew, and I did feel very happy to know, that you and all of my dear Kenwood friends took part in the joy I and all of us Norwegians over here felt, not only because Norway and Denmark have been freed at last, but also because the devastation that was planned and prepared has been averted. Things in Norway don’t look too bad, according the latest news—of course there is a great scarcity of everything. The people still have very little food, our merchant marine has been halved, our forests devastated in a degree it will take half a century to repair, some 30,000 homes destroyed, the fishing fleet lacking fuel and implements, what is left of it; the people have plenty to do building up our country again. And the worst is of course the deteriorating of the health—half of the young people and adolescents suffering from TBC, rickety children and so on._
Dedication of Sunset Lake in the fall of 1901. The lake, a storage reservoir for the new Silk Mill (1902), was created by eliminating a bend in Oneida Creek and building an earth embankment to contain the water over what had been the Cragin Meadow. That December, however, high water breached the levee on the east and emptied the lake. Sunset Lake was rebuilt and refilled in 1902.

Sunset Lake, about 1940. The first swimming crib (thirty feet square) was built in 1911. Possibly it (or a later intermediate crib) is the rectangle visible in the water directly left of the Knife Plant (lower right). Two buildings below the Mansion House (along the O & W rail line running along the east side of the lake) are an ice house and milk depot.

Swimming facilities about 1956. The bath houses in the background were built in 1955.
RACHEL LIFE MILLER: OLDEST CHILD OF AN ONEIDA COMMUNITY CHILD

By Bill Warden

Bill Warden, Rachel Miller’s nephew, adds that Rachel can be reached at 615 Laurel Lake Drive, Columbus, N.C. 28722; phone (828) 894-2538.

It has been over 131 years since the breakup of the Oneida Community. Could it be possible that a child of an O.C. child is still alive? It could, and it is. Mrs. Rachel Frances Life Miller, daughter of Camilla Bolles Life is ninety-four (born 1917) and living in the Tryon Estates, an assisted living facility in Columbus, N.C. She is a 1939 graduate of Cornell and served in the Navy during World War II. For nearly three decades, she was a buyer for Halle Bros. department store in Cleveland. She married Irving Miller, a business associate, in 1977 and retired to Southern California.

Rachel’s mother, Camilla, was the next-to-last O.C. baby born in 1879 on August 23, five days before the official ending of complex marriage. Camilla was the daughter of Manly Aiken who had come to the Community from Vermont at the age of eight in 1854. He was the Community’s tailor for men and boys and served as Kenwood postmaster after the break-up (died 1922).

Camilla’s mother was Charlotte Worden Thayer, a compositor who, in turn, was the daughter of O.C. member Lucy Ann Warner Thayer (1821-1888), one of nine girls in her family named “Ann.” Lucy taught algebra and ran a school for O.C. employees. Camilla’s father was Marquis de Lafayette (Marcus) Worden (1813-1891), a name he did not receive until the age of twelve when the French Marquis visited this country. Marcus joined the O.C. in 1849 as a widower after heading a small commune in Manlius, and was the grandfather of P.B. Noyes. He was a lawyer and taught geography in Lucy Ann’s school. Marcus left Oneida in 1851 to resurrect the Putney Association. Subsequently, he seceded and moved to Vineland, N.J., where he was a grocer. He was a pacifist and thought all guns and cannon should be tossed in the Atlantic to build a peace bridge to Europe.

Charlotte Thayer married Lorenzo Bolles III at the break-up. Bolles took his new family to Norwich, N.Y., where his adopted daughter, Camilla, became Valedictorian of her graduating class. After graduation from Cornell in 1903, she taught in a Midwest school, married on her birthday in 1906, and reared four children—all of whom were college graduates and lived at least into their eighties. Before her death in 1977 at age 97, she had been the last living O.C. child. Her life spanned nearly the entire second century of our country. Camilla lived in the Mansion House for nearly thirty years. Many remember her blue dresses, language facility, skill at the Sunday New York Times crossword puzzle and scrabble, and rides in the country with cousin Lou Wayland-Smith.

Rachel’s father was William E. (“Billy”) Life (1868 or ‘69-1947), son of Christian Life (love that name!). Billy Life, an 1895 Depauw University graduate with experience teaching chemistry, joined the Oneida Community, Ltd. in Niagara Falls, Canada in 1903. He served as personnel manager for the company and was a very active leader in the community until his accidental death in 1947. He was a co-founder of the C.A.C. and a recipient of the Boy Scouts of America Silver Beaver Award for Service. So Rachel obviously has strong ties to Oneida: to the Oneida Community through her mother and to the Oneida Community, Ltd. through her father.

The Life family, about 1922: Billy and Camilla with children Charlotte, Ruth, Warner, and (in front) Rachel

Rachel Life Miller recently. Photo courtesy of Bill Warden
Les and Del (Paquette) Mitchell, of Rochester, spent April in England, visiting Les’s family and celebrating his 80th birthday. They were in London for the Royal Wedding (but were not invited, Les says). In July, Del stayed at the Mansion House while she attended the 50th reunion of her VVS graduating class of 1961. Another former Kenwood resident who came to the class reunion was Patty Heuer Ferris.

Alan Noyes, of Truckee, CA, paid a brief visit to cousins and friends in Kenwood in early June, on his way to Colgate University in Hamilton to join his son, Eric C. Noyes, of Bozeman, MT. It was Eric’s 25th class reunion. (Al is also a Colgate alumnus, but this is not his reunion year.)

Pody and Nick Vanderwall of Kenwood entertained relatives of Nick’s from the Netherlands.

Jeff Hatcher was here from Hawaii for several weeks in July visiting his parents, Lang and Nini Hatcher.

Sara and Eliot (Cot) Orton of Las Cruces, NM, observed their 50th wedding anniversary on July 15. They have a son and daughter-in-law, Stephen and Val Orton, of Chapel Hill, NC, a daughter, Sara (Sally) and son-in-law, David Cody of New Orleans, and two granddaughters.

Roberta Mayer has sold her house in Mount Joy, PA, and moved to Rochester, NY, where she has a position as Director of Payroll and Accounts Payable at Excellus BlueCross BlueShield.

Kelly and Neal Rose of Kenwood have bought a condo in Naples, FL. Joe and Ellen Wayland-Smith also have a place in Naples.

Giles and Kate Wayland-Smith had their twin eight-month-old granddaughters, Odelia and Imogen, with them in the Mansion House for all of July. The girls were a great attraction at Homecoming. Their parents, Sarah Wayland-Smith and Ramsey El-Assal, and their big brother Giles, were present also. Among other out-of-town visitors for Homecoming were Jim and Vicky Allen, Eric R. Noyes and Mimi Gendreau, Dick Cragin and Mary Lou Hastings. The Friday night cookout and exhibit opening (“Kenwood Cartoons: Drawings by Jerry Wayland-Smith and Others”) were held in the Lounge, due to heavy rain, but Saturday’s fine weather offered golfing, bike rides, and evening fireworks in Sherrill.
ADDITIONS AND SUBTRACTIONS

By Jessie Mayer

☐ Oddie and Karla Zounek McLaughlin are the parents of a daughter, Shyla Skye, born on January 23, 2011, in Valley Stream, L.I. Maternal grandparents are Zane and Ruth Burnham Zounek of Oneida.

☐ Matthew and Corie Adams are the parents of a son, Grayson, born on January 21, 2011, in Lancaster, PA. Paternal grandmother is Rebecca Burnham Moneyhan of Lancaster.

☐ Kamini Milnes is the mother of a son, Rowan Alexander Paul Milnes, born on March 28, 2011, in Toronto. Grandparents are Paul and Lynne Milnes of London, Ontario. (Genealogical note: All of these babies are descendants of John Humphrey Noyes II and Dr. Hilda Herrick Noyes.)

☐ Mary Jones Quinn, 93, died on September 21, 2010. She was born in Oneida, NY, on Sept. 26, 1916, and grew up in Sherrill. Her father, Allan C. Jones, was the superintendent of the Oneida Community Ltd. trap shop [see photo] and later of the knife factory. Her mother, Nellie C. Jones, also worked for the company. They lived on East Campbell Ave. and Mrs. Quinn recalled that the family was visited by P.B. Noyes every Christmas Eve. Mrs. Quinn’s great-grandfather, William Jones, joined the Oneida Community in 1859; his daughters Emma and Mary were already members at that time. Mary Quinn had vivid memories of visiting her aunt, Emma Jones Freeman, at the Mansion House as a girl. After graduating from Sherrill High School and St. Lawrence University, she married Lawrence S. Quinn in 1942. They lived in East Rochester for many years; he died in 1999. She is survived by five children, Lawrence, Barry, Jeffrey, Martha Hussain and Elizabeth Quinn Barnard, thirteen grandchildren and six great-grandchildren. (Beth Quinn Barnard is a novelist and travel writer. She wrote an outstanding article on the Oneida Community for the “Escape Section” of the New York Times in 2007. Her second novel [Any Day Now], drawing on the Vietnam experience, has just been republished by Straight Up press.)

☐ Stewart M. Hill, age 90, formerly of Sherrill and more recently of New Hartford, died unexpectedly on March 7, 2011. He was born on Feb. 5, 1921, in Oneida and was the Valedictorian of the Sherrill High School class of 1939. He received his degree in mechanical engineering from MIT and joined Oneida Limited Silversmiths at the age of 27 as head engineer, where he held the position for 31 years. He was the Director of Engineering, Research, and Development when he retired. Stewart and his wife of 68 years, Leota (Lee) Hill, have been supporters and benefactors of OCMH. Stewart is survived by his wife, Lee, his four children, Linda, David, James and Betsy, seven grandchildren, and five great-grandchildren.

☐ Judith Ortlieb Noyes, 76, formerly of Kenwood, died on June 2, 2011, at the Harding Nursing Home in Waterville, from complications of Parkinson’s Disease. Judy graduated Magna Cum Laude from Mount Holyoke College in 1955 and married Paul V. Noyes on August 14, 1955 in Chappaqua, NY. They later divorced. Judy received a master’s degree in library science from Syracuse University in 1972 and was the director of the Sherrill-Kenwood Free Library for many years. She is survived by two daughters, Jeannette Noyes of Indianapolis, Indiana, and Laura Noyes (Kevin) Engel of Newton, Iowa, and one grandson, Griffin Engel.

☐ Paul G. (“Pete”) Herrick, 83, died in Naples, FL, on June 10, 2011. He was born on May 10, 1928, the son of Crawford and Emily Wayland-Smith Herrick, and grew up in Kenwood. He graduated from Sherrill High School in 1946 and from Colgate University in 1950. Pete and his family lived in Cherry Hill, NJ, for many years, before he retired to Naples. He is survived by his wife, Berna Louise (Schmidt), his daughters, Ellen (Lyn) Fox, Emily Herrick (Michael Denslow), and Anne (Nick) Dienel, and three grandchildren. He was predeceased by his brother Crawford (Red) Herrick, who died on June 11, 1998.
Christopher Bedford, 67, died on June 15, 2011, in Montague, Michigan. He was the son of Barron and Allene Bedford of Oneida. Chris made documentary films, such as “The Next Industrial Revolution,” “The Organic Opportunity,” and “What Will We Eat?” He promoted healthy locally grown organic foods, and was president of the Center for Economic Security, a group that advocates for economic growth by sustainable means. He is survived by his daughters Kristin Bedford of Los Angeles and Emily Riehl-Bedford of Washington DC, and his brother Michael Bedford of Boston.

James Noyes Orton, 81, died in Annapolis, MD, on June 23, 2011, of progressive supranuclear palsy after a lengthy illness. Jim was born on June 11, 1930, in Oneida, NY, and was the Valedictorian of the Sherrill High School class of 1947. He received his B.A. degree from Cornell University in 1952, where he was a member of Phi Beta Kappa, and earned his M.A. degree and certificate of Russian Institute from Columbia University in 1954. He also took a course for his Ph.D. in mathematical statistics at American University in 1956. Jim worked in software engineering and software quality management at Westinghouse from 1968 to 1992, and was also a professional cartoonist; his cartoons appeared in a number of publications. Jim is survived by his daughters, Alexandria Hayes and Jennifer (Marco) Aieta, twin grandchildren James Anthony and Christina Nicole Aieta, his brother Eliot (Sara) Orton, and his loving companion of 27 years, Mary Lou Hastings and her family.

From Eliot (Cot) Orton, Jim’s brother and only sibling: Jim began life in New York City when the marriage between Lincoln Rothschild and Tirzah Noyes was fresh and green. He was a bright baby, but his eyesight was poor. Before he was a year old a critical eye operation had been undertaken. He had one good eye (about 20-40) and one terrible eye (20-200). He was lousy at catching a ball of any kind, but was great at drawing pictures. He drew comic strips—piles of them—all clever and well-drawn. [Tirzah returned to Kenwood. Her second husband, Hollis Orton, adopted her two boys, and they went to Sherrill-Kenwood schools.] Jim went to Cornell University and changed his major three times. The progression was from Engineering to Arts and Sciences with a major, first in math and finally in philosophy. His career was in (broadly) Operations Research—especially the mathematical aspects thereof. He married and had two girls, Alexandria and Jennifer. He lived the last 25 years or so with his companion, Mary Lou Hastings, in Annapolis, Maryland. He had just passed his 81st birthday at the time of his death. Note: To see some of Jim’s work: on the Internet go to Cartoon by Jim Orton.

Charles E. MacLaughlin V, age 49, formerly of Durhamville and most recently of Jacksonville, FL, died unexpectedly on July 7, 2011, in Jacksonville. “Chuck” was born on January 21, 1962, in Oneida, the son of Charles MacLaughlin IV and Karen Hawthorne, and was a graduate of VVS Central School. He served with the U. S. Navy from 1980 until 1998. He was currently employed as the supervisor of grounds at the Jacksonville Regional Post Office. He is survived by his mother, Karen Hawthorne of Tennessee; his father, Charles IV “Chick” (Lola) MacLaughlin of Durhamville; four daughters, Margaret, Elaila, Trisha and Charisma MacLaughlin, and several grandchildren, aunts, uncles and cousins.
NEW AND RENEWED MEMBERS
(through July 31, 2011)

Benefactor: Mr. & Mrs. William Skinner

Donor: Mr. James Crowley, Dr. & Mrs. Scott M. Gayner, Dr. & Mrs. Roger A. Hoffman, Ms. Trine Vanderwall & Mr. Eric Conklin

Contributor: Mr. & Mrs. Kenneth Gilkes, Mr. & Mrs. David Hill, Ms. Joanne G. Larson, Dr. & Mrs. Cleve MacKenzie, Dr. & Mrs. Joseph J. Pierz, Mr. & Mrs. Edward Vantine

Associate: Mr. & Mrs. Nigel Bolland, Mr. & Mrs. James Dam, Mr. & Mrs. Wilber Earl, Mr. & Mrs. Kevin R. Engel, Mr. & Mrs. Geoffrey Ezell, Mr. & Mrs. Timothy Garner, Mr. Jeffrey George, Mr. & Mrs. Matthew Gorman (Gift from Ken & Mary Gilkes), Mr. N. Gordon Gray, Mr. & Mrs. James Gustafson, Mr. & Mrs. W. Donald Hanlon, Mr. & Mrs. Kevin M. Hanlon, Mr. & Mrs. Thomas Hatch, Mr. & Mrs. Douglas Kallet Mr. & Mrs. David Newhouse, Ms. Victoria Noyes & Mr. Frank Carnovale, Ms. Pamela Parker, Mr. & Mrs. Jeffrey Prowda, Mr. & Mrs. Eric Stickels, Mr. & Mrs. John Sutton, Jr. Mr. & Mrs. Stuart Talbot, Mr. & Mrs. Joseph Valesky, Ms. Jennifer Wayland-Smith, Pauline Caputi & Anthony Wonderley

Family/Household: Ms. Jennifer Allen & Dr. L. William Luria, Mr. & Mrs. Fritz Austin, Mr. & Mrs. Ivan S. Becker, Jr., Dr. & Mrs. James Brod Ms. Dorothy Willsey & Mr. Norman Dann, Ms. Anne Redfern & Mr. Graham Egerton, Mr. & Mrs. Robert Ellin, Mr. & Mrs. Dwight Evans, Capt. & Mrs. Jeffrey Fischbeck, Mr. & Mrs. Stefan Freeman, Mrs. Edward R. Haskell, Ms. Emily Herrick, Mr. & Mrs. John F. King, Mr. & Mrs. David LaLonde, Mr. & Mrs. Reid Larson, Mr. & Mrs. Beal Marks (With Employer Match), Mr. & Mrs. Robert Mayer, John & Joan McFarland, Mr. & Mrs. Donald McIntosh, Mr. & Mrs. Dan Militello, Mr. & Mrs. Paul Milnes, Mr. & Mrs. Leslie Mitchell, Mr. & Mrs. Frank Nemeti, Mr. & Mrs. James Pawlika, Dr. & Mrs. Robert Pickels, Mrs. Mary Lou Rosecrants Mr. & Mrs. Charles M. Sprock, Mr. George Warner, Mr. & Mrs. Joseph Wayland-Smith, Mr. Gerard C. Wertkin, Mr. Willard White, Mr. & Mrs. Barry Zebley, Mr. & Mrs. Art Zimmer

Individual
Mr. Peter Austin, Ms. Joyce Bowen, Mr. Bruce Burke, Ms. Maren Lockwood Carden, Mrs. Shirley Drummond, Mr. Edward D. Evans, Mrs. Nancy Feinstein, Ms. Anna Giacobbe, Mrs. Pearl Gradwell, Hamilton College Library, Mrs. Crawford Herrick, Ms. Esther Kanipe, Ms. Patricia Labrozzi, Miss Marie Magliocca. Mrs. Mary Mero, Ms. Kathleen Nicoletta, Mr. Lou Parrotta, Mrs. Margaret Stevens, Ms. Katherine Trout

RECENT GIFTS TO OCMH
(through July 31, 2011)

General Operating Fund
Mr. & Mrs. Thomas Bogan
Dr. & Mrs. Schiele A. Brewer
Mrs. Pearl Gradwell
Mrs. Crawford Herrick,
(In Memory of Crawford M. Herrick, Jr.) Patricia A. Hoffman
Kenwood Benevolent Society
Mr. & Mrs. Robert Mayer,
(In Memory of James Orton) Mr. & Mrs. Walter Miga,
(In Memory of Stewart Hill) Mr. & Mrs. Leslie Mitchell Planned Results, Inc. Mrs. Donna Reed Mr. & Mrs. John Tuttle,
(In Memory of Stewart Hill) Wal-Mart Mr. & Mrs. Edward Vantine
Mrs. Tina Wayland-Smith Perkins,
(Piano Tuning)

Cemetery
Mr. & Mrs. Thomas Hatch,
(In Memory of Dard & Carol Wayland-Smith)

Education
Mr. & Mrs. Walter Miga,
(In Honor of Patricia Hoffman and Tony Wonderley)

JCK Braidings
Meredith Leonard,
(For Intern to Catalogue JCK Collections) Mr. & Mrs. Walter Miga,
(In Memory of Jane Rich) Jane Rich’s Estate,
(For Intern to complete digitization of Jane Rich’s photo albums)

Lawns and Gardens
Kate Wayland-Smith & Nini Hatcher,
(“Bottle Ladies”)

Dr. & Mrs. Scott Gayner,
(In Honor of Jeff Hatcher) The Vineyard Group

OCMH Photograph Research Center
Mr. William Warden

Grants
Central New York Community Foundation,
(Executive Director’s Sabbatical) Museumwise,
(Museumwise/MANY Annual Conference)

In-Kind
Maria Skinner,
(IHN Suite) Bob and Dianna Slodowitz,
(IHN Suite) Delaney and Derek Tudman,
(Books for the Children’s Library)
The “Thanksgiving Walk” group which circumambulated Sunset Lake on its 85th anniversary (photos by Dirk Vanderwall, 1986).
Forwarding Service Requested