



Rhode Island History

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John Nicholas Brown at a birthday party for three grandchildren at Harbour Court, Newport, in 1968. Courtesy of Mrs. John Nicholas Brown.



John Nicholas Brown:

Tributes from the Young

by Anne S. K. Brown

Since my husband's sudden death on October 9, 1979, I have received well over 1,000 sympathy notes. Almost half of these have come from people between one and three generations younger than John, roughly from age ten to fifty. Since much of the publicity since his death has dealt with appraisals of his contemporaries, I thought it might be illuminating to read the comments of some of the young.

I have sorted these into various categories, starting with John's godchildren. Being known to be both religious and rich, he had a great many, and he took his role very seriously. My Christmases were often a nightmare finding suitable presents for them all—sometimes I doubted the wisdom of continuing the practice.

For example, I remember our hiring a taxi and driving the length of a large Caribbean island to visit a godson who was reportedly running a surfing equipment shop. We found him in a deep stupor due to drugs. Notwithstanding, my husband invited him for dinner the next night at our hotel. He arrived shoeless and was not admitted to the dining room until we found him a pair. Neither incident fazed my husband, who kept in touch with him faithfully until he pulled himself together, returned to the States, took a lucrative job, married the lady of his choice, and seemed eternally grateful for his godfather's concern.

John never gave unsolicited advice, but the young frequently sought it and, as these letters will testify, usually profited by it.

A godson (also a relative) who flew across the Atlantic to be one of his pallbearers wrote as follows: "Quite recently an acquaintance asked me to explain the role of a godfather. After a considerable amount of thought I decided that I could only explain my ideal of a godfather in terms of what Cousin John was to me—the most true and therefore honest friend with whom one could share the deepest confidences in the certain knowledge that he would be given the most considered opinion. Sometimes I did not receive the opinion that in the short-term I was seeking. But that fact only increased my respect and trust. No person has given me more encouragement than Cousin John. If I can ever do the same for somebody else I shall be well pleased."

Another writes: "A certain bright glow accompanied Uncle John in life. I always had the feeling when I was with him that I was exposed to a large understanding. It was so amazing for a person with such transcending intelligence as Uncle John to be so attentive to the rest of



Natalie Dresser Brown and her son, John Nicholas. This photograph was taken on June 28, 1900, four months and seven days after John's birth, and a month after his father's death. Courtesy of Mrs. John Nicholas Brown.

us—and so interested! I have never in any other person known such grace. Another aspect of his influence on me, which I value greatly, has been an enduring commitment to—for want of a better word—civilization. And last, but certainly not least, Uncle John communicated to us all in such an unassuming way his fascination with the world around him. Poking around museums with him, or just taking a walk, was such a pleasure.”

Another godson wrote: “Being Uncle John’s godson and having had the opportunity to know him are more important to me than I can adequately say. I was particularly grateful for his kindness when I graduated from Harvard in 1972. Uncle John had at least four luncheons to choose between on graduation day—lunch with his 50th Reunion Class, lunch at the A. D., lunch with the President of the University and the Board of Overseers, or lunch with me in Lowell House. Not many people would have had those options and far fewer would have chosen as he did.”

We had an adopted French nephew, an orphan whose parents were my best friends in France until they dropped dead of heart attacks. With John’s help he came to Brown. Two weeks before John died he brought his bride to America to see us, spending a stormy weekend in Newport before going to California and back to France, where he heard the news of John’s death.

I shall translate his remarks which are written in French, though he is quite capable in English: “My English is not sufficient to express my present feelings. What a marvelous man. One can only keep the memory of this big man, slightly bent—almost from modesty—presenting you a big hand in greeting with an enormous smile on his face to make you happy on even the worst of days. He had a radiant presence. For me Uncle John will remain the ideal which one ought to reach for—a brilliant intelligence nourished by erudition, keen artistic sensibility, and a natural gentleness of spirit drawn from the love of those around him, and an open mind. He is for me the archetype of the civilized man, the humanist, the honest man whose life is poised on a subtle equilibrium.”

John’s love for children was fully reciprocated, but his love extended to his nieces, nephews and cousins with the same response. A remarkable letter from one of my nieces, who has had a brilliant career in business, speaks of one of John’s more remarkable characteristics:

“My first visceral reaction to Uncle John’s death persists two weeks later, that the world is changed—not just my world, but *The* world. He was a Titan to me and I don’t know another. What was so special to me and seems irreplaceable was his larger vision and patient temperament in combination. Uncle John seemed to carry civilization on his shoulders, to see a future that would continue the best of tradition, liberated from historical mistakes. Most people I have known who have any such vision are so frustrated by the dissonance with reality that they are unable to share or shape the future they want. Uncle John by contrast seemed endlessly tolerant without compromising the vision. In

my flower-child phase various people indulged my idealism or urged me to 'get realistic,' but he helped me modulate, taking me seriously enough to help me calibrate how long it might take to change a social institution or what I might realistically wish to accomplish as an individual. And then there were the circumstances that provided the opportunities for conversation. Imagine a green young secretary on her own in New York; the phone rings, and a courtly voice says, 'Ellen, my dear, your Aunt Anne and I were expected to do thus and so this evening but she is feeling a bit under the weather, and I just wondered if by any chance you could keep me company.' I spent the afternoon feeling like a fairy princess, had a magnificent evening, and soared for a week."



Young John strikes a fashionable pose in this photograph taken in 1910. Courtesy of Mrs. John Nicholas Brown.



Twelve-year-old John poses with his dog, Cedric. Courtesy of Mrs. John Nicholas Brown.



JNB in 1918 at the time of his graduation from St. George's School. Courtesy of Mrs. John Nicholas Brown.

A nephew of mine writes from Japan: "I remember him with fond memories from the days of the *Saraband* [JNB's first yacht] when I was a very little boy. He was certainly the most kindhearted and considerate man that I have ever met. Our country very badly needs men like Uncle John who are warm and kind and motivated by a feeling of love and responsibility for people. He loved the beauty of art, of the ever-changing sea, and the inherent beauty that dwells in men's hearts. Though our family has suffered a great loss, his moral example is beyond the reach of physical change."

A cousin of mine writes, quoting her brother, the late Bishop of Arizona: "My Tui said of him, 'That man came through the eye of the needle without touching the sides.'"

Of his own relatives, one, an English career girl of great erudition, writes: "Such sad news greeted me on my return from holiday, where oddly I had sat in both Torcello and St. Mark's thinking of you both and Cousin John's great Byzantine taste. There is no possible way that I can write you properly of how much I admired and of how much I—we all—had nothing but joy in our contacts with Cousin John's honesty, gentleness, humour, taste, and above all, total charity of thought for others—things that will ever remain our shining happy memory of Cousin John."

From a very young cousin in her teens: "My memories of him will always be both fond and admiring. These past few days everything seems to bring him to mind, from my sailing posters to my art history classes, to my love for Newport and the Bay. He was part of it all and he will always be present in almost everything in my surroundings and life, and especially my childhood."

From a nephew in Vienna on a sabbatical from a professorship in Michigan: "For what it is worth I'd like you to know Cousin John had a lasting impact on me. When I was a boy he was a model of sorts to which I could aspire. John's association with the Cluny enterprise led me to it and the experience was absolutely pivotal in my intellectual development. Since then when I have read or prepared lectures on Byzantine topics or visited Venice or Constantinople, I have over and over again been reminded of how interested he was in that distant past which I love, and how involved he got before me. I have been very grateful for this very real guidance."

Letters from my children's friends have recalled vivid impressions of John. A young orchestra conductor writes: "I remember very clearly the summer of my second-form year when I visited you in Newport. Mr. Brown was away in the Army and to me he was just a framed photograph on the mantel. I was curious about him of course, since he was Nicky's father, and I became more curious when you described him as having a 'heavenly personality.' That was very grand billing to live up to, but when I met him at last and came to know him I had to admit you had been quite right."



JNB (right) serves as usher at the wedding of his cousin, Cornelia Vanderbilt, to the Hon. John F. A. Cecil in 1924. This photograph was taken at Biltmore, the Vanderbilt mansion near Asheville, North Carolina. Courtesy of Mrs. John Nicholas Brown.

From a grandson of Henri Matisse, who often traveled in foreign parts with John and Carter: "I have been thinking about you and John almost all the time of this past week. I have seen you a thousand times in my mind's eye as you were when I came down to lunch last spring. I have such a clear picture of John sitting in the little study where we had our coffee. I knew he was frail, of course, but when I looked at him I felt that I was seeing a truly complete man; it was as if I were looking at him in all his strength, in all his youth, in all his age, in his power and gentleness, his anger and his love, all, all at the same time. Just the other day I met a man who was very old, but in his age there was nothing but the present, as if the past had simply vanished. He was simply old. And I remembered John again so full of dimensions in his chair.

"Outside the sun is shining and the French clouds are making their way across the sky like a fantastic troop of animals. And part of me, when I think of John, only thinks of the wonder of having known him, and cheers up immediately. I am full of happiness to be thinking of him."

Now the girls, for whom John always entertained a reciprocal affection. From Italy comes a letter from a classmate of my daughter twenty-five years ago: "This morning I was out in the glistening sunlight walking up the ski trail in Cortina D'Ampezzo for a full view of the surrounding mountains. When I returned to the hotel I settled on the bed with the November *Brown Alumni Monthly*. There on page 36 started the JNB wonderful story. Though sad, for to me he was an eternal man, I read every word carefully and felt pleased with a special feeling at the end. The large photograph particularly brought back a vivid recollection from Foxcroft days shared with Angela—the days when



Nicholas Brown (nine months old) and father in 1933. Courtesy of Mrs. John Nicholas Brown.

The Brown family quintet at Fisher's Island, 1938. Left to right: Nicholas, John Carter, Angela, JNB, and Anne. Courtesy of Mrs. John Nicholas Brown.



Behind false whiskers, JNB hams it up with Paula Laurence and son Nicholas on his fiftieth birthday in February 1950. Courtesy of Mrs. John Nicholas Brown.



you two managed miraculously to slip in and out of a very small sports car never ceasing to amaze me."

From a Rumanian friend of my daughter: "Rarely in a lifetime is one fortunate enough to meet a person whose presence changes one forever. Your husband was such a person. Although we did not see him very often his warmth, concern, hospitality, built a very special mosaic in our lives and we are changed forever for having known him."

From Florence, from an Italian lady: "I am very near you and all your family in your sorrow and even more intensely in the honor of having

met and appreciated such an eclectic personality. We have souvenirs in common in Venice when Mr. Brown and you were so kind to an almost-debutante. We just read the articles on Mr. Brown to Corso and Simon, our twin sons. They acknowledged this century is worth living in if it produced such a man. It is 9:30 P.M. and they are 21 years of age."

It is well known that sailing was almost a passion with my husband who had a number of boats, large and small, which he raced until four years before he died. Many of his old crews came back to race with him in ever smaller boats. One has continued for thirty years and still races and cruises with my children and grandchildren. He writes: "It was in 1949 that I first met John—30 years ago—almost half my lifetime. John had a tremendous influence on me for the good. He made me aware of all sorts of segments of life, all of them worthwhile, none of them material. He opened doors to knowledge for me and he had a contagious way of generating curiosity. These two gifts have helped me become a finer person than I ever hoped to be. During our friendship I never forgot how lucky I was to know him and I never will."

From the irrepressible Norris Hoyt, en route to Spain in his boat: "Snowbound and anchored here in Atlantic Highlands, we heard today over the Newark radio that the Commodore had left us. We were speechless with sorrow. To those of us on the outer edges of his circle he was and is a monument of conscience, of learning, of friendship, and of open pleasure in existence. High points of my years were shared now and then with him. When we finished first at Bermuda, John, cool in his pajamas, swept around the boat clapping all our backs with his four-foot swing. Afterwards we couldn't breathe for a while. For the 30 years since we first met, the Commodore has been my model of how to live thoroughly and with delight."

With John when he died were the crew of *Malagueña*. The cook is a most exceptional man, sensitive, erudite, quiet, who preferred to describe his feelings at the loss of his skipper by quoting a remarkable poem by James Kavanaugh. It begins as follows:

"Too aware to be young
Too alive ever to be old
Contemporary and companion of every life
Beyond discrimination
Or explanation.
God's gift to His world
To make the lonely laugh
The neglected come alive
To stir spirits and warm hearts
To enrich the discordant parts
Of all the rest of life.
Such gentle ones make a lasting mark on every life they touch
Without trying or preaching, judging or seeking,
Merely by their presence on the earth."



JNB proudly holds the spoils of victory after finishing first in the Bermuda Race aboard the Bolero in 1950, and after breaking the record from the United States to Bermuda. Courtesy of Mrs. John Nicholas Brown.



John Nicholas Brown in the John Carter Brown Library, 1959. Courtesy of Mrs. John Nicholas Brown.



JNB shakes hands with Chancellor Stanwood McLeod at the groundbreaking ceremonies for the Brown University Medical School in 1967. Courtesy of Mrs. John Nicholas Brown.

As Commodore of the New York Yacht Club, John had many predecessors and many successors. One of the latter, much younger than he, wrote a long letter including the following: "His stature and completeness was so large that one keeps contemplating him with admiration and gratitude. John's kindness, selflessness, the unhurried courtesy with which he would give his whole attention to a companion (whether great or small) were the traits of a grand seigneur, a Christian gentleman of chivalrous tradition. No one was but a taller and happier person for having experienced his unique blend of intelligence, modesty, humor and dutifulness."

In the Navy John occasionally had to be a "Mr. Fixit." The father of one of the "fixed" writes: "I shall never forget the time at the Hope Club when my son had been turned down at the OCS at the very last minute and John called the Captain in charge of OCS and told him that he had just rejected a cross between George Washington and John Paul Jones! Strangely, within two hours Dick was told to report to Newport the very next day. Needless to say Dick lived up to his advance reputation."

And now the son, who later had a distinguished career in Vietnam, culminating in an impressive decoration ceremony in Rhode Island, writes: "Mr. Brown will be long remembered by me. His telephone call to me in September of 1966 with my acceptance to the Navy OCS at Newport was a milestone in my life. Besides the wonderful experience of the Navy, that fateful call was responsible for my meeting the lady I married, and for establishing my future employment. Oh, how different my life might have been if it had not been for the intuition and generous nature of Mr. Brown."

A sailor's legacy: teaching John Nicholas Brown, III, to sail aboard the Mazurka in 1968. Courtesy of Mrs. John Nicholas Brown.



Two brief notes arrived from his two pilots when he was Assistant Secretary of the Navy for Air. One, the captain of his DC-3 writes: "Mr. Brown was one of the finest gentlemen I have known. His kindness to me at a turning point in my life was greatly appreciated. I will remember him in my prayers." The co-pilot's is briefer: "Today I have seen your card for the first time. We were with our families in the West for the holidays. This Sunday, January 6th, when I serve as layreader at St. Thomas' Church in Sioux City, I will say special prayers for my special friend found in 1946."

From a young staffer at the War College: "Besides the personal loss to me, Mr. Brown's passing has a much wider significance. He represented a time when self-sacrifice, loyalty, patriotism and style were considered desirable traits. He was in the truest sense a gentleman."

President Eisenhower's dream was to found a National Armed Forces Museum in Washington and John was named chairman of the Smithsonian committee to bring this about. His chief of staff writes: "During all the time I was privileged to serve Mr. Brown in various small ways, including both his long and courageous struggle to bring the NAFM into being, and the years since that dream crumbled, I was the recipient of unfailing kindness and thoughtful consideration on his part. For me Mr. Brown was a wonderful and gallant gentleman, one of the finest I have known and ever will know. I shall think of him always with admiration and affection."

John's love of art came early in life. The grandson of his most inspiring professor at Harvard, now a museum director, writes: "This is to tell you how saddened I am at the passing of one of the kindest and most thoughtful men I had ever met. When I saw him last month he



*JNB on the Gitana IV in the Caribbean, March 1973.
Courtesy of Mrs. John Nicholas Brown.*



*JNB takes the tiller of the reconstructed sloop Providence, 1977.
Courtesy of Mrs. John Nicholas Brown.*

looked exactly the same as he always had been—illuminated by a general delight in people, a curiosity and gentleness that are rare enough in children, but so difficult to find in adults. I had to remind myself forcibly that he was a Mediaeval scholar and the greatest collector of his generation (and these were only a few of his activities and interests). I am sure I am only one of many people who has told you that we have lost a moral and intellectual leader—a model."

In case anyone fears that my husband was simply a saint, I should like to stress that his convivial moments were much appreciated in an antiquarian group known as the Walpole Society, which junkets about in buses looking at all the beautiful old houses and their contents. One letter contains a phrase I like very much: "As a fellow Walpolian I shall cherish the memory of John for years. He was such a warmly appealing friend, always stimulating in mutual interests and comfortably ready to talk or to remain silent as we traveled by bus or walking between visitations." Another Walpolian (a Southerner) writes: "I think of John as the perfect Yankee, strong, inquisitive, thoughtful, kind and, of course, a seafaring man. I will miss his conversation in which he was always original and perceptive, and never derogatory."

John always loved music. From the viola player in our scrub string quartet (now a member of the Boston Symphony): "From the day Mr. Brown heard me play the Bach *Chaconne* to the present day I count it a privilege and joy to have known him. I shall always cherish his memory." From a pianist at the Newport Music Festival: "From our very first arrival in Newport John Nicholas Brown's warmth, his enthusiasm, and his unfailing kindness welcomed us and became a happy part of our Newport existence."

Though John had connections with many institutions of learning, St. George's School and Brown University were those in which he remained most deeply involved. He spent the last night above ground in the Chapel at St. George's, which he had helped design and had given to the school. From a young trustee, the following: "Friday evening and again yesterday morning I stood alone with John in his Chapel. I was very moved and equally sad. I need not tell you what the Chapel means to the entire St. George's School family. I think I know what it meant to him. For several years I had the privilege and pleasure of serving with him on the St. George's Board. He was an inspiration to me and many others. His words, always gentle and considered, bespoke great judgement and authority. This, coupled with his ever-present humor and twinkle, made him an example for us all."

Among myriad communications from every department of Brown: "During my very first week on the job in the summer of 1968 I saw John Brown for the first time. We were visiting Mystic and John had apparently sailed in. I did not know who he was but I knew I would remember him. When I finally met him he became more than the symbol of 'continuity' he was always thought to be. He was Brown Uni-

versity for me and for many others. Most of all I appreciate John for his simple friendship and sensitivity. He lived a life of warmth and thoughtfulness unmatched by anyone I have ever known." From the head of the John Carter Brown Library: "John was almost exactly the same age I am now when he brought me to the JCB. It was the beginning of the most treasured friendship of my life." From the secretary of the Planning and Building Committee, John's favorite assignment: "He was a great gentleman and I had a very strong feeling of understanding and friendship with him. Indeed, his steadying hand and clear thinking as the Chairman will be sorely missed." From the new Chancellor: "He was in many ways the embodiment of our great University. The tradition and the fineness of the institution saw in him its best expression. His very last report to the Corporation was full of his unique wit and charm and wisdom and grace and marvelous command of the English language. We will never see his like again."

John had many younger friends not connected with sailing or organizations. Many had lost their fathers while they were young. One writes: "So many of us have lost a father and brother in John and I for one needed in my grief to be reminded that I have also much to be thankful for. When John walked into a room the whole atmosphere changed. There was an infusion of warmth and a heightening of interest that gave everyone a lift. The important thing to remember now is to try to pass on to others some of the kindness and caring he radiated." Another writes: "He was a member of the only true aristocracy, that of the mind and soul."

A very young man, who formerly served in our embassy in Teheran, writes from Istanbul: "I recalled what fun we had when you came to dinner in Teheran and Mr. Brown's great glee upon returning from Shiraz to tell how Arthur Upham Pope had told *him* about the student body at Brown coming to sing 'Happy Birthday' when JNB entered the world! It had taken him seven decades to learn this about his own earliest moments. He was a man whom one could not help but respect, whom you liked and enjoyed being around. There was no generation gap with a man like that."

From the doctor who kept him alive for the last 15 years: "While John is gone there is so much of him that will persevere for all of us whose lives he touched. Over the 15 years that I cared for him medically, and truly it was a relationship of mutual caring, he taught me much about human dignity. During the last few years he was chronically afflicted with heart failure with all of its travail, aches, and limitations, yet he refused to complain, to submit to be invalided, to bow his proud head. I shall miss the kind smile of his sparking blue eyes."

John had immense clout with the opposite sex of all ages. I shall begin with a young lady of ten who lost her father, an employee of my husband, two years ago: "I am very sorry about Mr. Brown. He was such a very nice man and I really liked him a lot. He was so very nice to



my Mom and Dad and Chris and me. I cried so much when my Dad died that I can hardly cry about anything anymore, but this made me cry a lot."

The daughter of another former employee, now a divinity student: "I am trying to write a sermon about being a Christian—and I am using my memories of Mr. Brown as an example of a good Christian. He was such an extraordinary man but he rarely if ever thought that of himself. In reading articles about him I am amazed to think that I knew him and he knew me. I guess I was in awe of him mostly because he was my father's boss but also because he gave so much of himself in everything he did. For my money this unselfishness was what made him a great person, always willing to do things for others, to care for others, humbly and yet continually."

From another young lady: "When Mr. Brown and Dad were in Venice on business, Mr. Brown whisked my friend and me off on the most exciting art culture trip I have ever been on. For two days he took us from painting to painting to statue. I know he must have had more important things on his mind than two teenage girls but what he gave to us—to me—will last a lifetime. He was such fun—a wonderful teacher and an interested person. Very seriously, he taught me something that I will always try to follow, that is to listen and to speak to young people, be they tiny children or whatever. In short, he was one of my heroes."

And finally, from Boston: "I remember in particular an afternoon somewhere sailing with an introduction to the mysteries of steering the boat. After considerable discussion of upon which point on the horizon I was to keep my gaze (hopelessly nearsighted) affixed, you clued me in, 'Just keep your eye on Mr. Brown.' Best advice ever, and thank you."

At the helm of the Malagueña, September 30, 1979, nine days before his death. Courtesy of Mrs. John Nicholas Brown.

Annual Report of the Rhode Island Historical Society

One Hundred Fifty-ninth Meeting

On January 25, 1981, at 3:30 P.M., at Aldrich House, President J. Joseph Kruse called to order the 159th annual meeting of the Society.

The minutes of the last annual meeting of January 27, 1980, were approved as printed in *Rhode Island History*, 39:1 (February 1980).

The president, treasurer, and director each presented a report (printed below). Mrs. Dwight H. Owen read the report of the Nominating Committee. Officers, trustees, and committee members were elected as nominated. Committee reports were presented by Mrs. James N. Byers, III, for the Long Range Planning Committee, Mr. Richard Zigas for the Buildings and Grounds Committee, and Mr. Ronald G. Tracey (reporting for Mr. Alden M. Anderson) for the Development Committee. Mr. Richard F. Staples, the newly elected president, was introduced.

Mr. Louis Leonard Tucker, director of the Massachusetts Historical Society, delivered an address entitled "Presidential Libraries: Paper Palaces or Treasures of Our National Life?"

The meeting adjourned at 5:30 P.M.

Respectfully submitted,
Richard A. Sherman *Secretary*

Treasurer's Report

In 1980, the finances of the Society were in the most stable condition they have been in the last decade. During ten of the past twelve months, the Society experienced a positive balance in its operating funds. This was attributable to at least two factors: increased attention by management to details of cash flow, and the absence of any large capital improvement projects. The Society ended the fiscal year in June with a slight deficit of \$3,878.58, as opposed to one of nearly \$30,000 in previous years.

The faithful support of the Society in annual appropriations by the State of Rhode Island is much appreciated. Equally gratifying was the response of our members to the annual FRIENDS campaign. Last year's campaign has brought in over \$46,000, with some additional pledges outstanding; the previous year's campaign realized \$32,600. It is important that gifts from individuals and corporations keep pace with those of government so that we can maintain our independence and not become a state dependency. At present, about half our support is public tax dollars and half comes from the private sector.

Our services to the Rhode Island public have increased, and our audience and visitors to our museums and library have grown nearly 75% since the opening of Aldrich House in 1978. We look forward to welcoming some of these new contacts in an expansion and growth of our 2,800 member organization. Members can certainly help this expansion take place by actively recruiting their friends to join. Many Rhode Islanders still think membership in the Society is a limited privilege. A large, broad-based membership is not only desirable, it is an absolute necessity if we are to sustain our directions and our mission to be the community's memory.

Lastly, I would be remiss in my duty as treasurer if I did not remind members to consider the future of the Society when they plan their own futures. Wills, bequests, and estate planning are an important way this generation can pass on the heritage we care for today to the future generations. The trustees have identified a number of specific areas for endowed gifts: the John Brown House permanent fund, the Museum acquisitions fund, the Library book fund, and the Publications fund. The Society is a member of the Pooled Income Fund of the Rhode Island Foundation, and there are many other ways for charitable deductions. Please consider the ways you might benefit Rhode Island by making a memorial gift or bequest to the Society. There is no memorial more lasting than one to an organization whose purpose is to remember.

Respectfully submitted,
Karl F. Ericson *Treasurer*

Rhode Island Historical Society

Statement of Support, Revenue and Expenses

Year Ended June 30, 1980

	June 30, 1980					
	Current Funds		Fixed Asset	Endowment	Total All Funds	
PUBLIC SUPPORT AND REVENUE:	Unrestricted	Restricted	Fund	Fund	1980	1979
Public support:						
Contributions	171,146.38	11,150.00	0.00	15,861.47	198,157.85	98,668.31
Comprehensive Employment Training Act Funds	10,348.62	0.00	0.00	0.00	10,348.62	7,483.08
Legacies and bequests	0.00	0.00	0.00	0.00	0.00	2,209.00
Grants	211,007.00	95,864.49	0.00	0.00	306,871.49	321,914.33
Total public support	392,502.00	107,014.49	0.00	15,861.47	515,377.96	430,274.72
Revenue:						
Membership dues	41,052.40	0.00	0.00	0.00	41,052.40	40,861.00
Investment income	0.00	924.18	0.00	91,857.16	92,781.34	87,859.50
Realized gain (loss) on sale of investments	0.00	0.00	0.00	10,758.34	10,758.34	2,260.49
Rental income	17,039.97	0.00	0.00	0.00	17,039.97	8,309.18
Program and service fees	20,727.64	13,959.27	0.00	0.00	34,686.91	41,796.08
Loss on sale of fixed asset	0.00	0.00	0.00	0.00	0.00	(44,929.48)
Total revenue	78,820.01	14,883.45	0.00	102,615.50	196,318.96	136,156.77
Total public support and revenue	471,322.01	121,897.94	0.00	118,476.97	711,696.92	566,431.49
EXPENSES:						
Program services:						
Library program	125,954.10	32,208.64	4,734.85	1,456.00	164,353.59	159,002.43
Museum program	85,766.78	32,351.94	6,382.34	952.00	125,453.06	108,468.37
Publications program	83,486.11	24,024.88	0.00	392.00	107,902.99	93,472.93
Education program	33,671.05	5,153.93	0.00	1,120.00	39,944.98	38,156.51
Total program services	328,878.04	93,739.39	11,117.19	3,920.00	437,654.62	399,100.24
Supportive services:						
Management and general	83,216.99	14,876.24	1,111.74	1,120.00	100,324.97	128,165.26
Fund raising	51,966.82	7,362.79	277.93	560.00	60,167.54	69,228.38
Total supporting services	135,183.81	22,239.03	1,389.67	1,680.00	160,492.51	197,393.64
Total expenses	464,061.85	115,978.42	12,506.86	5,600.00	598,147.13	596,493.88
Excess (deficiency) of public support and revenue over expenses before cumulative effect of change in accounting principle	7,260.16	5,919.52	(12,506.86)	112,876.97	113,549.79	(30,062.39)
Cumulative effect of change in accounting principle	0.00	0.00	0.00	0.00	0.00	14,568.14
Excess (deficiency) of public support and revenue over expenses	7,260.16	5,919.52	(12,506.86)	112,876.97	113,549.79	(15,494.25)



J. Joseph Kruse, president of the Rhode Island Historical Society, 1980.



Louis Leonard Tucker, director of the Massachusetts Historical Society, was the featured speaker at the 159th Annual Meeting of the Society.

President's Report

The tradition of the president annually addressing the Society members on the condition and concerns of the cause of Rhode Island history stretches back over 159 years. It is a bit startling and a somewhat intimidating responsibility when you think about it. At the earliest Society meetings there were veterans of the Revolutionary War like John Howland and Christopher Lippitt, and there was Moses Brown. Rhode Island governors, congressmen, professors and presidents of Brown University, prominent physicians, and jurists were all leading figures in the affairs of the Society. Near the turn of the century, notable scholars like the historian James Franklin Jameson and antiquarians like Sidney Rider, Zachariah Allen, and John Russell Bartlett dominated its activities. In this century, a score of attorneys, bankers, and businessmen have made their mark and impact. It has been a rather amazing continuous performance for more than a century and a half.

It is the aspect of continuity, and the responsibility to provide for it, that has taken my attention in the year I have served you as president. My attention to the problem of how to provide for the perpetuation of the Society began three years ago when Dennis Stark appointed me chairman of the Long Range Planning Committee. The committee was charged with devising a plan for the next five years. In order to accomplish this, we had to question whether the mission of the Society was the same as it had been in the past and to define or refine that mission statement as needed. We also reviewed all the current activity areas of the Society, beginning with a clean slate, evaluated our strengths, and identified our weaknesses. Then we set goals and outlined the steps to reach them.

As you have heard, we have made significant progress in pursuing this orderly approach to developing Society programs during the first year of operation under the plan. You have also heard the treasurer's report about our stabilized financial condition. We can assure the members of the Society, and the Rhode Island public for whom we serve as trustees for the possessions given to the Society, that the resources of the organization are in respectable condition. Furthermore, we have set a course of activity for this decade and have a plan to get there. The community can continue to entrust us with the responsibility for caring for the state's history, and should continue to provide us with the finances to do the job. The partnership of trustees and staff has demonstrated competence, enthusiasm, and creativity to carry out the mission as envisioned by the founders and confirmed by the current generation.

The Rhode Island community needs the Society today as much as it ever has. A community needs a place to store the important symbols of its culture and enterprise. It needs an active, reflective, and dispassionate evaluation of its accomplishments. It needs devices to record, store, and transmit its record to new generations. The Society is prepared and eager to carry on this service in the decade to come.

Leading this organization over the past year has been rewarding and challenging. I thank each of you for giving me the opportunity to serve. I now look forward to continuing, in any way that I can, the opportunity to work together as we strive to achieve the Society's goals.

J. Joseph Kruse President

Director's Report

The one hundred and fifty-ninth year of the Society turned out to be a fairly accurate index to the variety of concerns which confront the director of an historical society these days. It was a year in which attention was given to making our buildings energy efficient and accessible to the handicapped. It was a year with attention to new audiences: a downtown audience represented by the potential of a shop in the Arcade and a nearby audience represented by our Por-

tuguese neighbors of Fox Point. It was a year which focused on internal management improvements: increased monitoring of the flow of income and expenses, of revised personnel policies and emergency procedures, of by-laws, and time sheets and audits. It was a year of fund raising for current operations, for special projects, and long range endowment development.

For a number of months the director also fulfilled the essential parts of the librarian's responsibilities while that position was vacant. Although this doubling-up caused some stress, it provided the opportunity to assess the library's needs first hand. The burden was eased by the thorough-going cooperation of the whole library staff and by the additional administrative duties taken on by Helen Hodde and Carolyn Brown. In spite of a variety of obstacles, considerable administrative accomplishments were achieved: new record systems and new procedures for running the Society are now in effect.

We have a new librarian, Mr. Campbell, and, if all goes well, within the year, we shall have the funds for a fourth stack floor at our library. It is our number one goal to ease collections storage problems of both the library and museum. Another goal of the new year will be the increase of resources available to the Society for operations to permit us to sustain our current programs and staff and to allow for much-deserved salary increases. If the financial situation will warrant the expense, independent auditors have recommended the hiring of an administrative person to supervise the daily internal concerns of staff, budget, and grants. At present, virtually all "administrative" staff are performing the task of fund raisers. In the year ahead, however, the Society should not concern itself solely with its internal conditions. In spite of all our efforts, the Society's mission of being the memory of the Rhode Island community is still imperfectly understood by our citizens. Similarly, we labor yet under the misconception that our membership is select and unapproachable by the average Rhode Islander. We have yet to become the mass movement that we shall have to become if we are to be successful in performing all our tasks and supporting them adequately. It is a challenge which should compel us to do our best and be our most articulate for some time to come.

Albert T. Klyberg *Director*

Buildings and Grounds Report

Working with Kate Waterman from public relations, a new design format was employed to identify the Society's buildings and locations with signs. These were fabricated by A. W. Mende and installed. Some of the signs were replacements for signs that were stolen; others were additions to help people find the respective locations.



The RIHS staff at a program and planning meeting in April 1980. Photograph by Harold Kemble.



Caroline Stride, director of the Concord Antiquarian Society, brought season's greetings in a lecture on "An Olde Concord Christmas."

After receiving grant money and conferring with several representatives from the State Building Commissioner's Office—Mr. Robert Hunt, the Compliance Assurance Supervisor; Mr. George Whalen, the Architectural Barriers Coordinator; and members of the Buildings and Grounds Committee—it was concluded that a mechanical wheelchair lift would be a better solution than a forty-foot ramp at the rear of Aldrich House to comply with the new federal 504 regulations dealing with handicapped access to public buildings. A design was drawn up and with the expert craftsmanship of Robert Mende, an extended rear platform with a double set of steps and a mechanical wheelchair lift were constructed. Sidewalks have been relocated and raised to also gain unimpaired access to the ballroom. In the spring of 1981 some minor grading and landscaping will be done to complete this entire project. Preliminary excavating, removal of plant material (roots, etc.) and priming and painting were done by the buildings and grounds staff.

Two other projects of buildings and grounds were granted funds late in 1980. The first was the installation of a storm sash on the Aldrich House which is to be glazed with lexan UF3, primarily to eliminate ultra-violet rays from the sunlight and also to eliminate drafts, thus increasing energy efficiency and security protection. The second was obtaining the money to purchase a new tractor, for lawn-mowing and snow-plowing, to replace the one donated with the Aldrich property. The preliminary steps for these projects were done in the early months of 1980 after receiving bids and analyzing different possibilities which were available.

For many years the overwhelming job of air conditioning the John Brown House has been discussed. The problems and expense of this task are astronomical. In 1980 the firm of Anderson and Nichols, energy management consultants, was contracted to do a complete analysis of this problem, along with showing us how to utilize our energy resources more efficiently. After many months of very intense observation and scrutiny of this very complex structure, a realistic evaluation of both the energy management and total atmospheric control of the entire structure and additions was compiled. This report has enabled the Society to get bids for this task. The report also demonstrated what could be done to cut down the consumption of energy and prevent the loss of heat. A considerable amount of research in this study was devoted to the installation process of the required equipment and duct system. The major thought was not to disturb the historic fabric or appearance of the building or its setting.

Once the Aldrich House renovations were completed, this gave the buildings and grounds staff time to do extra projects at the Library and John Brown House. The first job was the replacement of the shubbery at the courtyard entrance by the coach house. The previous year, all of the old overgrown plant material had been dug up and replanted in the shrub borders at the Aldrich House, where it was used to fill in holes where material had died or was damaged by the renovation process. The two planting areas were outlined with low Ilex hedges and centered with a white dogwood (*Cornus florida*). This proved to be very effective as an entrance planting into the small intimate courtyard garden. We also assumed all care and supervision of the courtyard garden which had been installed and maintained by the Primrose Garden Club for many years.

Once the spring planting was completed, including some changes at the formal gardens at the Pavilion, the remaining months of the summer and fall were spent scraping, priming and painting some thousand or more feet of fence both at the Library and the John Brown House. Alfred Papino, along with Joe Hurley, supervised several CETA youth workers on this very tedious task. After the last picket received its final coat of paint at the John Brown House, there was just enough time left to cover the gates and bare spots and get the finishing coat on the new rear deck and stairs behind Aldrich House and the Pavilion.

It was learned that a fourth level could be added on at the Library without the use of welding torches; therefore, this could be accomplished for the much

needed space without the risk of sparks causing a fire. So, plans have been drawn up, and we are now trying to get funding. We have also considered this as a possible area for painting storage, especially if climate control equipment is installed at the John Brown House, utilizing the space currently occupied by painting storage.

With the very limited staff and extensive range of routine daily tasks, the buildings and grounds staff have completed a considerable number of major projects in 1980.

John Rymill, Alfred Papino and Clifford Cone have set up and assisted more than 180 meetings and functions, some as part of the Society's curriculum and others for outside organizations.

Clifford C. Cone Superintendent of Buildings and Grounds

Development and Membership Report

DEVELOPMENT

The year dawned with high hopes that a Development Committee would be formed, activated, and producing by the fall. Within the proposed Development Committee would be a separate subcommittee on deferred giving (estate planning, bequests, life benefits, etc.). Another subcommittee of the Development Committee is now partially recruited. It calls for a small group of leading Rhode Island citizens who would assist the Society in the foundations area, seeking grants for special projects of the Society. To date, Alden Anderson has asked John Wall and Bayard Ewing to serve the Society in this capacity, and both have accepted.

The third area of concern for the Development Committee will be the FRIENDS Campaign, which is now divided into two separate drives. The first is the annual appeal which is made to members for contributions above and beyond their membership dues. The other is the United Arts Fund drive, a federated approach to corporate funding which we share with several other arts groups in the state. The mechanics of both of these fund drives are already in place and now in their fourth year.

While it did not see the formation of the Development Committee, the year 1980 did see significant increases in funding from the FRIENDS Campaign. The 1979 Campaign grossed \$32,601, down from the previous year's \$40,317. The 1980 Campaign reached \$46,454, an increase of nearly \$14,000. Leading this banner drive were: Alice Macintosh, Chairman; Ted Holmberg, Vice-Chairman; Maurice Bissonnette, Special Gifts Chairman; and Margaret Farrell, Century Gifts Chairman. Assisting this group were thirty-six solicitors. The "cleanup crew" for the drive was the Phonathon crew chaired by Richard Staples. They procured 268 contributions. The 1980 Campaign raised the average gift from \$11.85 to \$21.00. It was our best effort.

The 1981 FRIENDS Campaign is off to an early start with Ted Holmberg as Chairman and Alice Jane Boss as Vice-Chairman. Maurice Bissonnette and Margaret Farrell have returned to their division chairmanships, and the captains and workers they have recruited had already raised over \$6,000 before the 1980 calendar came down.

The development department assisted the director in securing foundation grants. First time grants were received from the Jane Rockwell Levy Foundation and the Armbrust Family Foundation. Grants were also approved by the Rhode Island Foundation and the Phyllis Kimball Johnstone Foundation. Project grant funding was also sought from seven Rhode Island financial institutions, and with one exception, all met with favorable responses.

The only fund raising event for 1980 was the raffle. A total of 3,360 tickets were sold. A Williamsburg weekend and a candelabra from the Williamsburg gift catalog were the prizes.



Joan Hoy (second from right) leads a tour at the John Brown House. Photograph by Thomas Brennan.



Francis Marciniak conducts the American Band at a concert held on the lawn of the John Brown House in September. Photograph by Martin Doyle.

Two tours were conducted by the department as membership events—one to the Cranston Print Works and Sprague Mansion, and the other to the Ellis Memorial Antique Show. Although all who participated enjoyed the trips and urged the Society to run more, each event was only half booked, making it impossible to even meet costs. Losses for the trips totaled less than \$500. The department is now planning to do only one such trip per year as a members' tour.

MEMBERSHIP

During 1980, 211 new members joined our ranks. Most were the result of the direct approach to recruiting which the Membership Committee has adopted. The committee chaired by Mrs. Dwight Owen has aimed its efforts at select audiences, ones with a demonstrated interest in Rhode Island history. Membership brochures are given every non-member visitor to the John Brown House, the Museum of Rhode Island History at Aldrich House, and the Library, and to all non-members who attend Society functions.

More direct mail solicitations need to be made. Several prime target lists have been developed. Those solicited have had mixed responses. The best to date has been an appeal to librarians throughout Rhode Island. About 550 letters were mailed; the results were a very high 3.9% positive return. A list is now in preparation which should be even higher, since duplicate memberships are being culled. Each name on this new list is an active member of a local cultural organization.

Two hundred introductory memberships have been added to the rolls through the 1980 FRIENDS Campaign and as promotions at special events. These individuals receive all the benefits of membership except the journal, *Rhode Island History*. In October 1981, we will monitor the renewal rate of these introductory members to weigh the value of the program.

The Membership Committee also took a look at membership retention. Two basic concepts led to new retention methods: it is easier to retain a member than to recruit a new one, and it is necessary to drop a member when every reasonable effort has been made to retain that person. As a result, a membership phonathon was organized, and members whose dues are in arrears are being called and asked to renew. All prospective renewals are given a cut-off date when all benefits will terminate if dues payments are not received. The cost of maintaining a member is too high to carry people from year to year.

The simple story on membership is we need more members! Not just for the \$15.00 annual dues, but for the many other ways in which a member benefits the Society. We look at the membership as the reason for conducting forums, classes, tours and exhibits, for publishing newsletters, journals, and books, and for maintaining two museums and a library. The membership is the "Society," providing the central core of our audience.

Ronald G. Tracey *Assistant Director for Development*

Education Department Report

The work of the education department in 1980 might be summarized as a year of collaborative efforts in many areas. The combined skills and talents of education department staff and volunteers, fellow Society staff members, teachers, and colleagues in other institutions are essential to the vitality of our programs.

Education staff and volunteers each contribute a special expertise to this formula. Katherine P. Rodman has continued as staff tour guide at the John Brown House, as well as developing lectures and training materials in Rhode Island history for our new guides. Wendy Ketchum left our staff in 1980, but was ably replaced by L. Candace Pezzara who had been a volunteer guide. Ms. Pezzara

now divides her time between the John Brown House and the Museum of Art, where she is a curatorial assistant in prints and drawings. Her knowledge of art history and experience teaching at the junior high school level have proved invaluable. Marjorie L. Rotkin completed her final months of employment under the CETA program this year, developing courses and materials for children, and laying the groundwork for a project in architectural history funded by the National Endowment for the Humanities. Unfortunately, Marjorie will be leaving the Society early in 1981. Another new addition to our staff in 1980 was Deborah S. Doolittle who is the receptionist at the Aldrich House, as well as a general assistant to the education, curatorial, and publication staff members working there. Wendy Jones and Lorenza Ortiz worked as receptionists the first part of this year under the CETA program and three students: Katie Oakes, Leslie Rupp and David Ashton have also helped us in that post.

This year we recognized the fine work of our diverse volunteer force at a special program in September. Seventeen guides who had worked with us for one year or more received coffee mugs emblazoned "I Make History at the Rhode Island Historical Society." Our hardworking veteran guides were: Maria Benevente, Richard Bradley, Sally Bradley, Dorothy Budlong, Margaret Deignan, Vincent Deignan, Sally Edwards, Joan Harris, Zelia Knowles, Barbara Long, Evelyn McKenna, Clara McQuade, Hope Senecal, Dolly Silverstein, George Steiner, Sara Steiner, and Richmond Sweet. Our newer recruits to the guide corps include: Debra Brownell, Jean Buffum, Peg Deignan, Joan Hoy, Eileen Naughton, Nancy Scanlon, Ann Steingold, Katherine Turner, and Carol Williams. College students working this year included: Thomas Carnevale, Joanne Maniche, Marena Ornazian, Roseanne Russo, and Jane Stiles. High school students were: Roz Deasy, Debra Greene, David Levy, and Denise Phipps. Our Dividend Day education program continued this year with lectures on oriental rugs, bedhangings, early American music, the Brown brothers, reading museum objects, and the exhibitions "Sacred to the Memory" and "Clothes from Rhode Island Closets."

Although these volunteers continue to do an unequalled job at the Brown House, we felt this fall that it was time to review and revise our guide training sequence. Our new course is designed to meet weekly for ten weeks and cover history, art, decorative arts, and interpretive technique. We publicized this course widely with the help of Volunteers in Action, the Department of Elderly Affairs, and our own public relations department, and at the start of 1981 expected over twenty volunteers to start the course in January.

Other activity at the Brown House centered on revisions to the tour we give children. Interns Shelley Mains and Kim Henning worked with the staff all summer researching John Brown's business activities, entertaining and dining in the house, the life of the children, the impact of the China Trade, and costumes and textiles. Our revised tour was greeted enthusiastically by volunteers, teachers, and students this fall. Marcie Cohen, an intern from Brown University, augmented the tour with activities at the current exhibition "Clothes from Rhode Island Closets." In preparation for the day when the original costumes are no longer on exhibit, Lillian Lockaby has made period reproductions for us to use with visitors.

Our third major innovation at the Brown House this year was the completion of a guide to the porcelain in the Marsden Perry pantry. Working from a manuscript drafted by intern Christine Fairchild, Ms. Rotkin readied it for reproduction, adding some sparkling illustrations. With the help of Tom Brennan and Debbie Doolittle, the printing of the guide makes it possible for our guides to locate and identify specific pieces in the collection.

Ms. Rotkin also prepared student worksheets for the John Brown House and the "Lay of the Land." The Brown House "Treasure Hunt" leads students to locate several objects in the collection. "Make a Marketplace" suggests that students think about the problems encountered in recycling an urban building.

In recognition of an increased appropriation from the State of Rhode Island, we have waived admission fees for school and other youth groups at both mu-



Robert P. Emlen (left), associate curator, points out the fine craftsmanship of some Rhode Island silver during an evening course he taught in the fall. Photograph by Laura Roberts.

seums. In addition, students are given "The Governor's Passport to Rhode Island History," which will admit them free to our other museum when accompanied by an adult. The first groups to take advantage of this change in policy were twelve day camps which visited in July and August. School and youth group visits increased over 58% in 1980.

This was a landmark year for public programming at the Society, as we launched a schedule which left all of us in education, public relations, membership, and buildings and grounds somewhat breathless.

The sixth annual Forum on Rhode Island History in January was a great success. Once again cosponsored with the Providence Preservation Society, we looked at "Stormy Weather: Rhode Island in the Twenties and Thirties." With the help of the Ancient and Accepted Scottish Rite, and the Rhode Island Committee for the Humanities, the series began with a performance of tap dancing at the Scottish Rite auditorium in Cranston. Brian Jones and the All Tap Revue attracted over 300 people to our first program at this new facility. Evening lectures by Maxwell Mays, Patrick T. Conley, and James T. Patterson followed at the Aldrich House, as well as morning lectures by Robert W. Kenny, George H. Kellner, and Antoinette F. Downing at the Preservation Society. Committee on the Humanities funding also made possible a final lecture by James A. Findlay on the Saylesville strike of 1934.

Our National Endowment for the Humanities grant for "The Lay of the Land" funded five programs in the spring of 1980. Eric Thomas, then Narragansett Tribal Coordinator, lectured on "The One Hundred Year Prayer." Dell Upton spoke on the theme "Creating a Rhode Island Architecture." Scott Malloy addressed the subject of "Streetcars and Streetcarmen." Alfred Hawkes, director of the Audubon Society, looked at "New Attitudes about the Seven Natural Resources." Also, we were privileged to be able to show "The Americanization of Itri," a new film by Salvatore Mancini whose photographs hang in the exhibition.

A second aim of the programming centered around "The Lay of the Land" was the inclusion of new audiences from the community. Woonsocket Day featured a slide show: "Boomtown on the Blackstone" and French-Canadian folksongs by Romeo Berthiaume. Fox Point Day was coordinated by Ronald Tracey of the Society's membership office and featured folk dancing, singing, historic photographs of Fox Point, and Portuguese food.

Every exhibit is the jumping-off point for adjunct programming which expands and interprets the themes addressed in that show. Opening day of "Sacred to the Memory" featured "Final Marks," a recent film by Peter O'Neill on the Benson stonecutting shop in Newport. At the John Brown House, Robert Lamb, formerly of that shop, demonstrated stone-cutting techniques. Later in the spring, Barton St. Armand of Brown University lectured on "Emily Dickinson and the Victorian Way of Death" and William McKenzie Woodward of the State Historical Preservation Commission led a bicycle tour of Swan Point Cemetery.

With "Clothes from Rhode Island Closets," we formalized the collaborative work of educators and curators as an exhibit is planned, researched, and readied. Marjorie Rotkin from our staff worked along with the curators as the show developed, concentrating on the educational potentials of the exhibit, and eventually incorporating the themes of the show into our interpretation at the Brown House. Jane Nylander, curator of textiles and ceramics at Old Sturbridge Village, lectured opening day on "Dressing the Family." Our membership bus trip to Cranston to tour the Printworks and the Sprague Mansion began with a slide talk by Laura Roberts on the Apponaug Printworks and textile printing in 1900. Kit Rodman has already begun working with the curators on "Good as Gold," scheduled for the Museum of Rhode Island History in May 1981.

In the spring of 1980, two of Rhode Island's grandest warm-weather traditions were subjects of programs. Halsey C. Herreshoff, navigator on *Freedom*, lectured on "The America's Cup and the Herreshoff Tradition in American

Yachting" at the Scottish Rite auditorium. Films and slides of the long America's Cup affiliation of the Herreshoff family were a special treat. Anthony Agostinelli presided over a showing of the film "Jazz on a Summer's Day," a rare look at the Newport Jazz Festival.

This summer we inaugurated weekly noontime Lemonade Lectures in the walled garden at the Brown House. These informal talks by staff and volunteers covered every topic from espaliered fruit trees to the Blackstone Canal. We thank George Steiner, Eleanore Monahan, Clifford Cone, Albert Klyberg, Harold Kemble, Richard Showman, Robert McCarthy, Debra Hashim, Robert Emlen, Candace Heald, and Laura Roberts for their enthusiastic participation.

In another season, Caroline Stride, director of the Concord (Massachusetts) Antiquarian Society lectured on "An Olde Concord Christmas," highlighting the biennial winter exhibit at the Concord Museum. This largely-volunteer project involves the researching and recreating of holiday decorations over two centuries.

Adults and young people participated in courses taught by Society staff this year. Ms. Rotkin continued "Victorian Times and Pastimes" for students and Rob Emlen taught an evening course on "Silver in Rhode Island."

Our cooperative efforts with teachers have continued in 1980. Perhaps the most rewarding has been our close affiliation with a ninth grade history project on "Rhode Island and its New England Neighbors," coordinated from School One by Natalie Robinson and Hadassah Davis. The success of this pilot project in local and regional history has suggested that a larger teacher training program might be feasible. Ms. Roberts consulted with James Vivian of the Yale Teachers Institute on its recent summer workshop in Connecticut history. The staff also contributed two articles on Rhode Island history to the third edition



"Clothes from Rhode Island Closets," an exhibit at the John Brown House Gallery, opened in October. Photograph by William Gucfa.



Sarah Rogers made this sampler in 1746. Her daughter, Mary Balch, founded an important academy for girls; her students produced the finest examples of Rhode Island needlework. The sampler was a gift to the Society from Forrest Tobey Choate. RIHS photograph.



A rare uniform, once belonging to William E. Whiting—a founder of the American Brass Band—was a gift of Elmer H. Whiting, William's grandson. RIHS photograph.



This silver porringer, a gift of Mrs. Albert C. Larned, belonged to the family of Nathanael Greene since the 1730s. The porringer was made by Samuel Vernon (1683–1737), a Newport silversmith.

Silver dresser set, given to John Nicholas Brown by his grandmother in 1901, was donated to the Society by Mrs. John Nicholas Brown. RIHS photograph.



of *The Rhode Island Book*, a sourcebook published by the InSite program of the State Department of Education. The annual meeting of the Rhode Island Social Studies Association was held at the Aldrich House and featured Robert Olson of Old Sturbridge Village who interprets nineteenth-century magic shows in the role of Mr. Potter, a New England magician of the last century. The Association also sponsored a workshop on urban history and environmental issues here this fall.

To encourage the use of our educational resources, Ms. Rotkin and Ms. Roberts visited several local schools this year, talking with teachers and administrators. Kit Rodman has been working to enlarge our Teachers Corner of resource materials on state and local history at the Library. As our training capacities develop and the resource "corner" grows, we look forward to expanding this outreach role in the educational community.

During 1980, we established an advisory panel on adaptation of our programs and facilities for the handicapped. The Skillsbank at Volunteers in Action helped us reach members of local college communities interested in our problems. Our panelists are: Bonnie Abals, Arnis Abals, Emile Debec, Donald Deignan, Joseph DelVecchio, Paul DePace, Carol Duda, Pat Guaraldi, and Michael Nordstrom. There has been some tangible progress in our effort to accommodate the handicapped. With the installation of a mechanical lift at the rear of the Aldrich House, the entire first floor is accessible to visitors in wheelchairs. The auditorium of the Scottish Rite Cathedral is fully accessible as well. For those living in nursing homes, and others who cannot visit the Society, slide shows on the John Brown House and the former exhibit "Working Women" bring parts of our collection to them.

Interns have figured prominently in the work of the education and other departments this year. Recruiting, placing, and supervising a dozen summer interns is a pleasant task for all of us. Debbie Doolittle has assumed responsibility for the program for the coming year, and has already had a thick file of inquiries from students as the year ended.

Within the confines of our busy schedules, our staff has been able to take on additional professional responsibilities and participate in ongoing training. Ms. Roberts and Ms. Rodman attended a workshop in May on the training of interpreters sponsored by the New England Museum Association. Ms. Roberts attended a one-week seminar on the new social history, "Reinterpreting Amer-



Deborah Doolittle, Aldrich House receptionist. Photograph by Laura Roberts.

ica's Past," sponsored by the American Association for State and Local History. Ms. Rotkin has been attending docent classes at the Museum of Art and the Providence Preservation Society. And Ms. Pezzara served as curator of an exhibition of British watercolors at the Museum of Art this fall as part of her internship here.

Laura Roberts is serving a second term as vice-president of the Rhode Island Social Studies Association and in June was elected to the Board of Directors of Volunteers in Action. She is also a member of the Board of S.E.A.R.C.H., an educational materials development group in Cambridge. This summer she was asked to fill an unexpired term as a New England representative on the Executive Board of the Education Committee of the American Association of Museums.

We are looking forward to 1981 with excitement, gaining energy and enthusiasm from the people we work with and the students, teachers, members, and others we reach with our programs and events.

Laura B. Roberts *Curator for Education*



Marie Harper, reference librarian, assists a patron at the Society's library. Photograph by Laura Roberts.

Library Report

I began my new duties as librarian on November 10. As a consequence, I can take little or no credit for the progress made during 1980, but I do look forward to working with the staff in implementing further improvements to the library and its already high standards of service.

The principal finding aid at the library is the main card catalog located in the reading room on the first floor. Researchers at the library will also find several other smaller specialized card catalogs that generally supplement information found in the main catalog. One could argue that the Society's library is only as good as its card catalog.

Our technical services division in 1980 performed admirably in meeting the twin challenges of processing new materials and continuing the long, arduous task of reclassifying old and often inaccurate card entries into the more detailed and easily accessible Library of Congress cataloging system. The hard work of our technical services librarian, Sally Grucan, with dedicated assistance from Lucille Rosa and Nadia McIntosh, resulted in a 39% increase in the number of titles cataloged over the previous year (1,134 in 1979; to 1,849 in 1980).

After working for several years as a volunteer, Kay K. Moore, retired head cataloger at Brown University, was hired by the library in October on a part-time basis to complete his cataloging of printed genealogies. This multi-year effort to recatalog our entire printed genealogical collection should be completed by June 1981.

This past fall, Ms. McIntosh assumed the title of assistant technical services librarian. In addition to her skillful cataloging and serials work, she types the bulk of our catalog cards and book labels. More often than not, you will find her manipulating the most advanced piece of technical machinery ever used by our library. In its first full year of operation, the OCLC terminal has facilitated cataloging to the point where our backlog is at the lowest point in years.

Rounding out our technical services staff, and shared with the graphics and reference departments, is Terri Craig. Currently employed through the Providence Comprehensive Employment and Training Act (CETA) program, Ms. Craig has proved invaluable in performing a potpourri of duties that include shelving, card alphabetizing, filing, book mending and plating, and acting as our principal receptionist.

With book cataloging in high gear, we will shortly implement a serious effort at improving serials (magazine, newspaper, annual report, etc.) acquisitions. I will work with the technical services staff, not only to ferret out new serials titles, but also to identify and fill gaps existing in titles currently included in our serials collections.



Caroline Preston, project archivist, working on the Customs House Papers, a library project funded by a grant from the National Endowment for the Humanities. These records of the Providence Customs House comprise one of the most complete collections of its kind. Photograph by Laura Roberts.

Our reference department, headed by Marie Harper, is the front line in our patron service function at the library. Providing answers, or some form of direction, to a sizable portion of the more than 6,600 patrons who visited the library last year is an unenviable task. Add to that almost 1,000 mail reference inquiries and approximately 1,300 telephone calls and the task looks impossible. But with a thorough knowledge of the collections, near angelic patience, and an able assistant in Diane Havey, the work gets done. And Ms. Harper's cheerful outlook is an inspiration to the rest of the staff.

The second floor of the library harbors the manuscript collections of the Society. Harold Kemble, the quietly competent curator of the manuscripts division, reports increased activity both in patron use (up 18% over 1979) and the number of individual additions to the manuscript holdings of the library (64 additions, up from 45 in 1979). Areas experiencing increased growth during 1980 were our new labor archives as well as our business and industry manuscripts collections. When not busy assisting patrons, Mr. Kemble channelled his expertise towards the tedious task of sorting and describing several manuscript collections. Completed this year were the Jacob Babbitt Papers, the Providence-Washington Insurance Company Records, the Almy and Brown Records, the Thomas A. Tefft Papers, the Samuel Slater Papers, and the Sophia Little Home. Priority was also given to identification of a large cache of unmarked, totally inaccessible material shelved and stacked throughout the library building. The past year saw the initiation of a far-reaching, ambitious survey of existing manuscript collections with the ultimate purpose of identifying and incorporating unprocessed materials and consolidation of our two manuscript catalogs.

The arrangement and description of the records of the Providence Customs House, supported by a grant from the National Endowment for the Humanities, continues under the capable direction of Caroline Preston. She and her assistant, Lucinda Manning, are making excellent progress and expect to finish work on these and the records of the Bristol/Warren Customs House in the fall of 1981.

In August the library bid a fond farewell to graphics curator Helen Kebabian who, with her new husband, left Rhode Island to pursue career opportunities in New York. Her assistant, Maureen Taylor, advanced to assume the respon-

Among the photographs included in a library exhibit on the Westerly granite industry was this view of quarry workers. Courtesy of Mr. Isaac G. Smith, Jr.



sibilities of curator. Two months later, Joyce Botelho, a Bard College graduate and former staff member of the New York State Division of Historic Preservation, was hired as Ms. Taylor's assistant. Our graphics division has managed to make significant progress in processing our new acquisitions and developing finding aids to make existing collections more accessible to our patrons. The Harkness Collection has been arranged and a preliminary inventory is now available. This project also serves as an excellent example of the countless hours donated by a small corps of dedicated volunteers and interns: in this case, Missy Mourkas (Scripps) and Mary Hillman (Brown). Two new graphics division accessions in 1980 deserve mention. Miss Emily Hoxie loaned the Society her father's extensive glass negative collection for copying. The Dexter Hoxie Collection documents the village of Peace Dale at the turn of the century. We also received a gift of photos taken by H. Raymond Ball, a photographer for the *Providence Journal*. His collection, containing sports and fashion poses, aerial views and city scenes detail the rich diversity of life in early twentieth-century Rhode Island. Materials from the library's graphics division were used by exhibitors, advertising agencies, publishers, preservation groups and as teaching aids in the classroom. The Gilbane Corporation used photographs from our graphics collections as reference sources in their handsome restoration of the Arcade.

Our unique film archive is daily gaining popularity. The WJAR television news crew now regularly utilize our film collection in developing segments for their expanded 7:00 P.M. newscast. But before this collection can be used extensively, volunteers are sorely needed to log the constant flow of newsfilm being added to the collection and splice unprocessed footage onto larger reels for proper storage.

Although acting for much of the year without a librarian, each staff member contributed that extra effort needed to maintain quality library service. Their effort was fortified by ambitious student interns and a generous dose of volunteer help. Our hats are off to Lucille Rosa, Missy Mourkas, Mary Hillman, Paul Arsenault, Mary Jirgensons, Mark Keller, Linda Cronin, Bob Trim, Frank Crowther and Tracy Thurber. The basic work of the library is dependent on the able secretarial abilities of Doris Sher and Barbara Long.

Paul Campbell *Librarian*

Museum Department Report

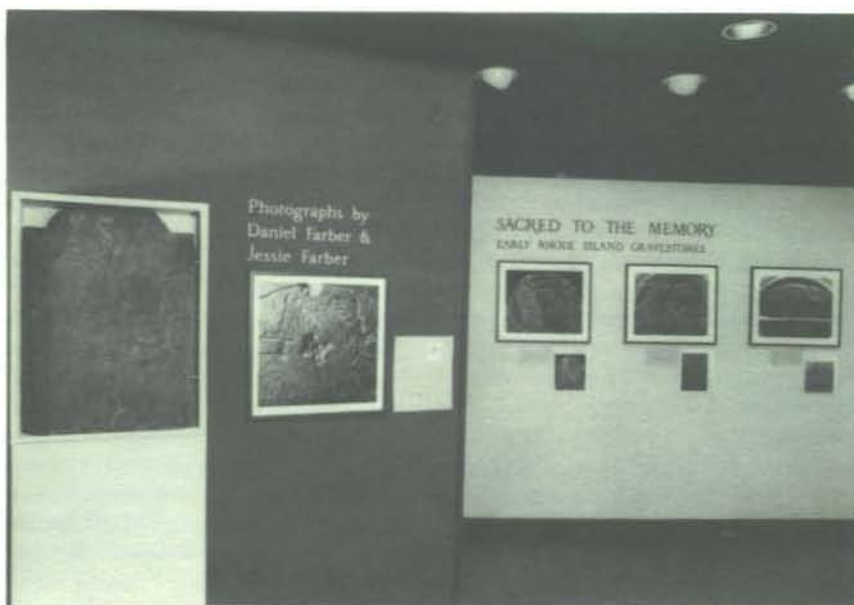
Some of the most interesting and important things achieved in the museum department this year were accomplished with the help of our friends—new ones, familiar ones, members and non-members—all with a common interest in Rhode Island history. Some of our friends are employed, some are retired, and some are still in school, but all of them provided assistance in such abundance that the year's activities would not be much to report on without them. They helped us with our exhibits, they added to our collections, they conserved and restored museum objects, they took photographs, they brought us new ideas, and they did research, contributing in many ways to the success of the museum program this year.

While Robert P. Emlen was the curator of "Sacred to the Memory," it was our friends Daniel and Jessie Farber of Worcester, Massachusetts, who really made the exhibit possible when they presented the Society with thirty-one original photographs of important early Rhode Island grave markers. In addition to their gift of original photos, the Farbers have generously presented our library with archival copies of all of the Rhode Island grave stone photographs they have taken. The exhibit opened at John Brown House in March with a showing of "Final Marks," a film about the Benson stone-carving shop in Newport made by Peter O'Neill and Frank Muhly, faculty members at the Rhode Island School of Design. The Farbers helped the Society to purchase the award-winning film



This photograph of an unidentified man with walking stick and gloves, ca. 1881-1887, was featured in the library exhibit, "Portrait Photography in Rhode Island, 1840-1920." Original photograph by H. O. Morton of Providence. RIHS Library.

Early Rhode Island gravestones were the subject of "Sacred to the Memory," an exhibit featuring photographs by Daniel and Jessie Farber. The exhibit opened at the John Brown House Gallery in March. Photograph by William Gucfa.



for our archives, and we are grateful to them for getting the year off to such an auspicious start.

Mr. Isaac Smith of Westerly is one friend who was a teacher, introducing us to the history of the granite industry which flourished in and around Westerly from the 1840s until the 1950s. Ike Smith's great-grandfather, Orlando Smith, was the person who discovered the granite at Westerly. A stone mason, he recognized the potential there and went on to found the Smith Granite Company, the first of many such enterprises in the area. Mr. Smith has preserved the Smith Company ledger books, which contain drawings of the monuments quarried and carved along with many important photographs depicting work in the quarries and carving sheds, and he lent this collection for an exhibit installed in the library. Those of you who stopped by to see it will remember the spectacular photographs of a forty-five ton block of granite being hauled out of the quarry, a forest of logs stacked against the quarry walls to cushion the blow if the block should make a bad swing. You learned with us about "deep holing" and "ripping," and about the Scots, Italians and Irish who immigrated to Westerly to work the granite. Many thanks to Mr. Smith for sharing these valuable documents with us.

Our exhibit, "Clothes from Rhode Island Closets: 1790-1920," opened at the John Brown House in October under the direction of former assistant curator, Candace Heald—but not without a lot of help from volunteers Linda Eppich, Lillian Lockaby, Marcie Cohen, Sara Steiner, Margo Chaddick, Mary Satterly, and Rosanne Russo who put in well over 300 hours during the summer and early fall preparing the costumes for exhibition. We are fortunate that Ms. Eppich has a good background in textile conservation and Ms. Lockaby is a designer and dressmaker who could understand the difficult construction of some of our old costumes. In the weeks before the exhibit our workroom looked like a backstage costume shop, with all its hustle and (pardon the pun) bustle! The impetus for the costume show was derived from the generous gift of another friend, the Phyllis Johnstone Foundation, which provided funds to enable initial research on the collection.

Our museum friends not only helped us put on gallery exhibitions, they are also helping us improve the display at the John Brown House. Members of the Hope Chapter of the American Embroiderers Guild have been constructing a set of hangings for the bed in the room we call John Brown's. The Society owns eighteenth-century bed hangings which belonged to the Brown family, but which are too fragile to remain on display, and these provided the pattern for our reproduction. A modern fabric was chosen, printed with a blue design



Carl Becker, a summer intern, lines up a shot of a Society portrait for the Smithsonian Portrait Survey. Photograph by Thomas Brennan.

much like the original English copperplate print, and from this material were cut thirteen pieces of material that would make up the set of valences, bases, side curtains, foot curtains, head curtain and tester. Then yards and yards of fabric had to be hemmed; some edges had to be scalloped and a border applied, which meant sewing through four to six layers of fabric. Of course, it has all been done by hand to match the original sample, but not without difficulty. The modern fabric is much more dense than the loosely woven old cloth and it resists the needle. Among the results were stiff, sore fingers and perhaps some lost patience. Nevertheless, the Guild members are working rapidly and expect to have the project completed by early February. Most of the pieces are already in place on the bed which, piled high with old feather mattresses, is very inviting indeed. Our gratitude goes to needlecrafters Ann Bannister, Eloise Collins, Stella Glassman, Joan Grinnell, Barbara Gwynne, Betty Johnson, Susan Love, Sara Steiner, and Marie Woolner.

Mr. George Steiner, Sara's husband, has also been a great help to us. An expert clock restorer by avocation, George has undertaken to repair and maintain the many antique clocks on display at the John Brown House. He has made several stopped clocks run again, donating materials as well as many hours of his time.

Other friends made their contribution in a different way by adding to the collections of the museum. Miss Marion Almy of Providence gave us a beautiful woman's traveling costume of the 1880s. The royal blue silk and velvet jacket and skirt—with bustle—was worn by young Lydia Kelton Almy on her honeymoon in February 1884. She so favored the costume that she put it away with her wedding things, never to be worn again, and so it comes to us in pristine condition. Another proudly worn garment was given to us by Mr. Elmer H. Whiting of Warwick, whose ancestor, William H. Whiting, was an early member of the American Brass Band. In 1901 William Whiting donated his remarkable alto horn, and seventy-nine years later his grandfather's uniform jacket. Until now, no American Brass Band uniform was known to exist, but we recognized the familiar cream and navy jacket (to be worn with bright red trousers) from the Society's portrait of Joseph C. Greene, first leader of the band. Many of you will remember last year's "Strike Up the Band," which told the story of the American Brass Band of Providence. Though the exhibit is over, a traveling component has been shown throughout Rhode Island this year. The exhibits have drawn other band memorabilia into the collection, and we are indebted to those who in this way have helped us to preserve the history of the band.

Everybody who has visited the John Brown House is familiar with the spectacular Empire sofa (ca. 1835-40) on display in the Zachariah Allen Room. Elaborately carved with winged dragons and cornucopias, the couch had been on loan to the Society for several years. Now, Mr. Bayard Ewing of Providence has made us a gift of this very important example of American neoclassical furniture. A Bristol friend, Mrs. Albert Larned, has given the Society seven pieces of silver with a history of ownership in the family of General Nathanael Greene. Of particular interest are two pieces by Newport makers: a silver porringer (ca. 1730) by Rhode Island's best-known early silversmith, Samuel Vernon, and a silver caster of about 1760 by Thomas Arnold.

Last year Mr. Forrest Tobey Choate of Sepulveda, California, presented the Society with one of the most important gifts it has received in recent years, a sampler made by eleven-year-old Mary Balch of Newport in 1773. The young woman was to become proprietress of an important and long-lasting academy for girls which produced the finest Rhode Island needlework, but her own sampler had never been located and its discovery and donation are a source of extreme satisfaction to us all. This year Mr. Choate has given us the sampler of Mary's mother, Sarah Rogers, made in 1746. Both needlework pieces have been given in memory of Mr. Choate's father, Berkeley Greene Tobey. The Society is now planning an exhibition on Rhode Island schoolgirl needlework, and we are fortunate to have found museum friends in Mr. and Mrs. Robert S. Ames who have donated funds to support research and preparation of the exhibit.

People gave us a wide variety of items from glass bottles and brass buttons to magnificent furniture and silver—objects which have a story to tell about Rhode Island and the people who lived here. We would like to thank once again the following friends who made donations to the museum in 1980: Miss Marion Almy, Mr. & Mrs. Robert Ames, Mr. H. Cushman Anthony, Mr. Donald W. Broman, III, Mr. Archie Calise, Miss Rosemary Canfield, Mrs. Joseph Castrovano, Mrs. Henry S. Chafee, Mr. Forrest Tobey Choate, Mrs. Deborah McLeod Dunderdale, Estate of Mr. Bradford Updike Eddy, Mr. Bayard Ewing, Mrs. Paul Fletcher, Mrs. Everett W. Freeman, Mrs. Anna Galloway, Mrs. Barney M. Goldberg, Mrs. Domingo Gomes, Mr. & Mrs. Louis C. Green, Mrs. Joseph Hartwell, Mr. Norman Herreshoff, Miss Helen S. Hodde, Mr. & Mrs. Richard L. Holmes, Mr. & Mrs. Richard Hughes, Mrs. Albert C. Larned, Mr. & Mrs. William D. Longo, Mrs. William Perkins, Mrs. Cecil W. Salisbury, Mrs. Rose Verone, Mrs. George Waterman, Mrs. Theresa Watier, and Mr. Elmer H. Whiting.

People from all walks of life have been museum friends this year, but among them is a special group who have donated their highly trained professional skills and talents. Mr. Morgan Rockhill, who is particularly skilled in photographing highly reflective objects, has donated much valuable time to photograph our silver collection. The exquisite set of slides he produced have been used for study and lecture purposes and eventually a slide set will be made available for sale. Mr. Barnaby Evans is a specialist in architectural photography, and has volunteered to prepare a slide set of the interiors of the John Brown House. Good interior photography must be done with painstaking care and an expert understanding of artificial light and its control is needed in order to produce pictures which make the rooms appear to be flooded in natural sunlight. Already Mr. Evans has given us many hours and has completed the four downstairs rooms. Another photographer, Edward Thomas, has also given freely of his time to make a complete set of detailed slides of our painted theater curtain depicting Providence, ca. 1810. The museum owes a debt of gratitude to these skilled artists.

Lest it be said that we got but did not give this year, it should be pointed out that the Society shared objects from the collections with several other museums. The great nine-shell desk and bookcase made at Newport for Joseph Brown was shown in the National Gallery in the exhibition, "In Praise of America." Other objects were lent to exhibitions at the Museum of American Folk Art, The Museums at Stonybrook, and the Currier Gallery of Art. Curators are active in assisting colleagues in other museums around the state with consultation and instruction, and were teachers themselves: Rob Emlen taught another of his popular courses on decorative arts, this time, on silver in Rhode Island, and through Mr. Emlen's article in *The Magazine ANTIQUES*, we shared our new Claggett clock with the nation. Ann LeVeque stepped out of her role as curator and became local sponsor for a workshop held at Aldrich House conducted by the American Association for State and Local History. The workshop brought together museum professionals from all over New England to learn how to use objects to interpret history in an exhibition setting.

Throughout the year staff members carried out their usual tasks: researching, planning, designing and building exhibits; caring for collections and improving storage; writing grant proposals, answering questions, and teaching. Tom Brennan, the registrar, spent much of his year on an important project, working with a representative from the National Portrait Gallery who came to Providence to survey our portrait collection. All of the significant portraits are now on record at the Portrait Gallery and we are busy fulfilling the gallery's request for over 200 photographs of them.

Some special institutional funds provided the basic financial support without which we simply could not have done our work. Sincere thanks are due for the grants from the Institute of Museum Services, a federal agency, the Rhode Island State Council on the Arts, the United Arts Fund, and Governor Garrahy and the Rhode Island General Assembly.

While making new friends has been a predominate activity this year, we have lost an old friend. Candace Heald, our assistant curator, has left us to become assistant director of education for Plimoth Plantation at Plymouth, Massachusetts. But we are recompensed for her loss by the arrival of two new staff members. Nina Zannieri, who has just received her Master of Arts degree in Anthropology and Museum Studies from Brown University, has been appointed full-time curatorial assistant; and Linda Eppich has joined the staff as consulting curator of textiles, devoting one day a week to the Society. We welcome these new friends and wish to thank the many others who have contributed to the success of our programs in 1980.

Ann LeVeque *Curator*

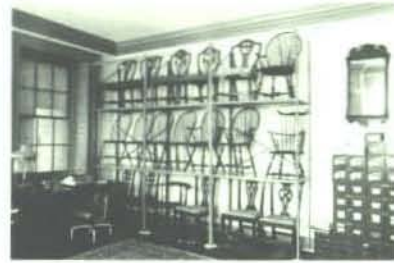
Office of Public Information Report

The activities, programs and properties of the Rhode Island Historical Society received a notable amount of public attention in 1980. Articles, news, and calendar items were clipped from at least twenty-two publications—from the *New York Times* to the *Azorian Times* (Fall River, Massachusetts), as well as from Rhode Island daily and weekly newspapers. *The Magazine ANTIQUES*, *Americana Magazine*, and our local periodicals, *Rhode Island Magazine*, and *Rhode Island Review*, carried articles or references to collections, exhibitions and activities of the Society gleaned from over forty-four news releases and articles. Radio and television were also most generous in providing coverage. Seventeen public service announcements were aired by the area's thirty radio stations and six television channels. WSAR of Fall River, the only station to issue "Public Service Checks" which approximate the commercial value of announcements made on our behalf, has credited the Society with \$154 of free public service time. If a direct extension is permissible, the Society can recognize nearly \$5,000 in donated air time for 1980. Television cameras have also been visible at many of the Society's functions, and a special note of thanks is extended to Doris Sherry of WJAR-TV, who produced a very fine announcement promoting the exhibit "The Lay of the Land" at the Museum of Rhode Island History at Aldrich House. The ad has appeared with delightful regularity and often at prime viewing time for the past six months.

Two brochures about the Society have been printed and distributed in quantity throughout the state with the aid of the Rhode Island Department of Economic Development, the Greater Providence Convention and Visitor's Bureau, and the Bristol County Development Council (Massachusetts). In addition, this office was instrumental in producing a cooperative two-page spread in the *Americana Trail Vacation Guide/Directory* in which ten Providence businesses and non-profit cultural institutions joined together to promote the city and the variety of attractions it offers for visitors.

In addition to the information about the Society directed to the attention of the general public, the membership has received the customary four newsletters and a quarterly calendar, several invitations, a membership notice and annual giving materials. A variety of education programs in conjunction with "The Lay of the Land"—including a series of lectures and two special audience promotions, "Woonsocket Day" and "Fox Point Day" at Aldrich House—required special announcements, as did the summertime series of "Lemonade Lectures."

The success of two exhibit openings and a FRIENDS campaign "Thank You Party" can be attributed to the enthusiastic assistance of Mrs. William Scanlon, who not only helped plan, purchase, and prepare refreshments, but who also designed and created imaginative touches to the decorations. An increased number of informal receptions were greatly facilitated by the addition of the Aldrich House spaces, but even more so by the cheerful assistance of staff members who shared the responsibility of playing host to our members and to the general public.



Open shelving for storage in the John Brown House cleared space for a curatorial office and provided accessibility to the historic chair collection, a portion of which is shown here. RIHS photograph.

Two major projects were undertaken by this office in 1980, and should be completed in 1981. A survey was written (printed by an anonymous donor) and mailed to the membership. The final report will be forthcoming after all results have been tabulated. Since the responses appear to be extremely complete, and the percentage of returns very high, the results will provide valuable information about the membership, its interest in Rhode Island history, and its support of the Society and its programs.

The second project was the creation of a publicity committee charged with the responsibility of selecting and hiring a designer to develop a new format for the Society's printed materials. Appointed to serve on the committee were: Eric Thomas, Chairman, Joseph Pace, Don Paulhus, Henry L. P. Beckwith, Jr., Richard Nutt, Eleanor Paniches, Robert Newbert and Joan Hoy, with staff members Glenn LaFantasie and Kate Waterman. In June, after extensive interviewing, Richard Hendel of University of North Carolina Press was selected and approved by the Board of Trustees. The preliminary sketches were approved at the full meeting of the board in September, and the first implementation of design appeared in the winter calendar and December newsletter. Other applications of the design will be forthcoming.

A very special note of gratitude is extended this year to Linda Levin, who, on very short notice, stepped into this office and very ably conducted its business for three full months.

Kate Waterman *Assistant Director for Public Information*

Publications Department Report

The publications department over the past year experienced some successes and some disappointments. While publication delays wreaked havoc on the production of *Rhode Island History*, editorial work continued at a more constant and efficient pace on *The Correspondence of Roger Williams*. In May, the second volume of *The Papers of Nathanael Greene* was published.

RHODE ISLAND HISTORY

Despite efforts to rectify the late publication of each issue of the magazine, production problems continued to beset the editing and printing of the quarterly. Snags and format snafus plagued the magazine in the first half of the year—a situation that only went from bad to worse after August. Compositing and typesetting proved to be major obstacles as the department staff attempted to correct computer programming difficulties and delays in the delivery of accurate proofs of type for articles. Staff attrition only tended to add to the magazine's production delays. During the spring, the department lost the able services of its freelance compositor when Marilyn Chartier decided to give up her part-time position to spend more time with her family. Although Linda Northrup Dwyer temporarily undertook the task of compositing, the search for a permanent typesetter proved unsuccessful. In the summer, Sarah Gleason, the magazine's copy editor, left Providence and moved to Washington, D.C., where she now works as an editor for the National Trust for Historic Preservation. In the fall, Helen Kebabian, picture editor and graphics curator at the Society's library, relocated with her husband to Hamilton, New York. At the *Providence Journal*, where the magazine's typesetting is composed, key production personnel were transferred and not immediately replaced.

As a result of these setbacks, which had a direct effect on the quarterly, only two issues of *Rhode Island History* appeared during the calendar year of 1980 (namely, Volume 38:4, November 1979; and Volume 39:1, February 1980). It is hoped that issues which have not as yet appeared will be published in rapid succession within the first few months of 1981 as the department's remaining staff works to overcome each phase of the magazine's production difficulties.

At this writing, the May 1980 issue is at press, while work continues on the August and November issues to make them ready for what we hope will be speedy publication. The editor regrets any inconvenience to Society members and to authors that has been caused by publication delays.

Submissions to the magazine were dramatically less than the average number of submissions received in previous years. During 1980, *Rhode Island History* received seventeen manuscripts to be considered for publication (thirty-four manuscripts were received in 1979). Of the manuscripts submitted in 1980, eleven were accepted for eventual publication in the magazine. Some authors sent query letters to the editor prior to submission of a manuscript; in many cases, the editor declined to read manuscripts because their subjects had little or nothing to do with Rhode Island.

Editorial work on *Rhode Island History* was greatly assisted by the talents of Robert Cocroft, who joined the department's staff in April as a CETA employee. Mr. Cocroft, who holds a Bachelor of Arts degree in linguistics from the University of Rhode Island, serves as an editorial assistant on the magazine and on *The Correspondence of Roger Williams*. His duties on the magazine have included proofreading, copy editing, production assistance, and other editorial responsibilities. Cassandra Burrell, a student at Brown University, worked as an editorial apprentice in the publications department from January to May.

THE CORRESPONDENCE OF ROGER WILLIAMS

Editing of *The Correspondence of Roger Williams*, a project jointly sponsored by the Society and the Providence Journal Company, continued throughout the year. Following the editorial procedures outlined in the editor's report for 1979 (see *Rhode Island History*, 39:1 [February 1980], 22-23), work has progressed in various stages of the project. Collation of completed transcripts occupied most of the editors' time and attention. Research into Williams's life and career provided data for the preparation of annotations that will elucidate the correspondence. Glenn LaFantasie, editor of the project, spent a week of his vacation in London last July looking for Williams letters in the Public Record Office.

In April, the staff submitted a detailed proposal to the National Historical Publications and Records Commission (NHPRC) requesting endorsement of the project. The NHPRC formally endorsed *The Correspondence of Roger Williams* in October and thereby placed the project within the ranks of other major documentary editing projects throughout the United States (including *The Papers of Nathanael Greene*, which is sponsored by the NHPRC). The editorial staff also successfully paved the way for eventual publication of *The Correspondence of Roger Williams* by a university press working in conjunction with the Society and the Providence Journal Company. After a recommendation of the project's merits was offered by the staff of The Institute of Early American History and Culture in Williamsburg, the University of North Carolina Press tendered an early interest in undertaking publication of the volume. Negotiations between the project's editor and the director of the press took place during the summer and fall. In December, the press tentatively expressed a willingness to publish the book, reserving final judgment until that time when a completed manuscript is submitted for its consideration.

Given these developments, the editorial staff prepared a detailed schedule for completion of the editorial project. Based upon an estimate of tasks which will become the focus of the staff's work in 1981 and early 1982, the editors projected a publication date for *The Correspondence of Roger Williams* in April 1983.

OTHER PUBLICATIONS PROJECTS

With the approach of the 350th anniversary of the founding of Rhode Island in 1986, the publications department began to lay plans for the publication of



George H. Kellner, professor of history at Rhode Island College, takes some research notes in the library's reading room for a forthcoming pictorial history of Rhode Island. The book, co-authored with J. Stanley Lemons and entitled Rhode Island: The Independent State, will be published by Windsor Publications under the sponsorship of the Society.

works that will commemorate the event. As a first, and early, step toward the commemoration, the Society has sponsored the publication of an illustrated history of Rhode Island to be published by Windsor Publishing Company of Woodland Hills, California. George H. Kellner and J. Stanley Lemons, professors of history at Rhode Island College, have been selected to write the book and to compile illustrative materials. In addition to the illustrated narrative in the book, one section will be devoted to the history of prominent businesses and manufacturers of Rhode Island. The book will be published in 1982.

Glenn W. LaFantasie *Editor*

The Nathanael Greene Papers Report

Volume II of the Nathanael Greene Papers was published in May 1980 by University of North Carolina Press. Robert McCarthy, assistant editor of Volume I, was associate editor of the 650-page book. Margaret Cobb, assistant editor of the volume, is now working part-time, and her successor, Elizabeth Stevens, joined us in time to help with proofing and indexing. Volunteer Mary MacKechnie Showman and Nathaniel Shipton assisted at various times. Thus far, it has met with a good reception. The magazine *Choice*, widely used as a buying guide by librarians, wrote: "A 'must' for all libraries dealing with the military, economic, social, or political history of 18th century America." Initial sales are good. We are pleased that all but twenty copies of Volume I have been sold and that the press plans to reprint it.

During the year, Debra Hashim and Diana Cunningham have assisted on future volumes under a CETA grant. Elizabeth Stevens will continue as assistant editor while pursuing a Ph.D. program at Brown University. Volume III, which carries Greene to May 1779, will go to press in March, to be published in early 1982.

The editors have continued to carry on outside professional activities associated with the project. They have spoken to several local groups, and in January the editor spoke to the Georgia Coastal Historical Society. He also served as chairman of a committee of editors, which included Glenn LaFantasie, that was chosen by the Association for Documentary Editing to lay the groundwork for a much-needed manual on documentary editing. The prospects are promising that it will be produced during the next two years through the support of the National Endowment for the Humanities. It is the kind of book that would be helpful to Robert McCarthy when he offers a course on documentary editing at the University of Rhode Island Extension in the autumn.

Richard K. Showman *Editor*

Officers and Committee Members elected at the 159th Annual Meeting to serve until the Annual Meeting in 1982.

Richard F. Staples, <i>president</i>	M. Rachel Cunha, <i>assistant secretary</i>
Alden M. Anderson, <i>vice president</i>	Karl F. Ericson, <i>treasurer</i>
Frank Licht, <i>vice president</i>	Stephen C. Williams, <i>assistant treasurer</i>
Richard A. Sherman, <i>secretary</i>	

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Albert Carlotti	Sen. Robert J. McKenna	Eric Thomas
Antoinette F. Downing	Joseph K. Ott	Kenneth R. Walker
J. Joseph Kruse	Rep. Matthew J. Smith	

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Herbert C. Wells, Jr.

BUDGET

Karl F. Ericson, *chairman*
A. Leo Caisse
George H. Cicma

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H. Cushman Anthony	Harold Ingram, Jr.
William N. Davis	Thomas M. Sneddon

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Clarke Simonds, <i>chairman</i>	Foster B. Davis, Jr.
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Robert V. Bianchini	James F. Twaddell
Earl D. Chambers	

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David W. Dumas	Albert A. Remington, III
Mrs. Oscar J. Greene	Robert S. Trim

LECTURE AND EDUCATION

Dr. William D. Metz, <i>chairman</i>	Dr. Carol Hagglund
Letitia Carter	Dr. Valerie Quinney
Edmund B. Conte	Florence P. Simister
Hadassah Davis	Dr. Norman W. Smith
Dr. J. Lynn Griesemer	Leslie E. Straub, O.P.

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A Close Look at the Trade Card of Christopher Townsend, Jr.

by Robert P. Emlen*

When he sold or repaired a watch, Newport clockmaker Christopher Townsend, Jr. (1738–1809) left his watch paper—a wafer-thin trade card—pressed inside the case, hidden behind the watch.¹ In 1773 Townsend advertised that he had imported and was selling English clocks.² One of his watch papers has been discovered in a watch made in London in 1770, and used in Rhode Island by Beriah Brown, High Sheriff of Kings County from 1740 to 1782, “in timing many hangings in South County.”³

Because the watch paper is only one-and-seven-eighths inches in diameter, and the printing on it is small, it is inconspicuous and easily overlooked. Under close examination, though, it reveals some surprises.

In addition to serving as his trade card, Christopher Townsend’s watch paper contains a circular chart captioned: “A Table of Equation Shewing how much a Clock or a watch ought to be Faster or slower then a Sun Dial any time of the Year.” The circular chart gives instructions for seasonal adjustment between the solstices and equinoxes, with the months of the year printed around the disc. Between them are little darts to be cut out, allowing the paper to conform to the cavity of the watch case. In the center is a small figure portraying Christopher Townsend himself, gesturing towards a sundial while regarding a tall-case clock, and telling his patrons: “Tempus Fugit.”

Contemporary illustrations of early American craftsmen are particularly rare. In the eighteenth century, only the wealthy and prominent had their portraits painted, and the few illustrations which do record the working classes and their artisanry tend to be the rough woodcuts used in such ephemera as craftsmen’s trade cards or newspaper advertisements.

Watch and clockmakers, however, are trained in precision metalworking, and this watch paper is a finely detailed steel engraving. Although less than a half-inch in height, the tall case clock clearly has a sarcophagus hood and a paneled base, while the smaller sundial table on which Townsend’s hand rests is supported by a single turned pedestal.

The artist is pictured in a tricorne hat, knee breeches, and deep, wide cuffs, his broad-skirted coat cut away at the front and gathered at the

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1. Christopher Townsend, Jr., the clockmaker, is sometimes confused with other family members of the same name. His father, Christopher Townsend, Sr. (1701–1787), was a cabinetmaker. A younger cousin (1780–1800) and an older brother who died in childhood (1728–1735) also shared the name.

2. Advertisement in the *Newport Mercury*, Mar. 1, 1773.

3. Letter from the donor, Mattie D. H. Sommerville, May 12, 1954, in the archives of RIHS.

4. Little is known about Townsend's work as a clockmaker. Besides his watch paper, the only other material evidence of him is his signature, scratched into the works of a clock made by William Claggett, now in the Society's collection. This clock was illustrated in *The Magazine ANTIQUES*, CXVIII (1980), 504.

back. This antiquated garb would have been out of fashion long before the 1770s, except among Newport's Quakers, who were wary of the vanity of stylish new trends.

Left undisturbed for two centuries inside Beriah Brown's watch case, Christopher Townsend's watch paper has survived in good condition, with an odd rectangular hole the only apparent damage. A close look at the paper now explains that loss: in Townsend's street address the word "Thames" has been carefully excised. Apparently the watchmaker was content with his minute engraving, and when he moved away from Thames Street he preferred to alter the address rather than discard the papers.

His frugality is fortunate for us, for the Society's watch paper is the only illustrated trade card known from that large and prolific family of Newport craftsmen. Had he started over at his new address with a new design for his papers, Christopher Townsend's self-portrait might have been lost to history.⁴

