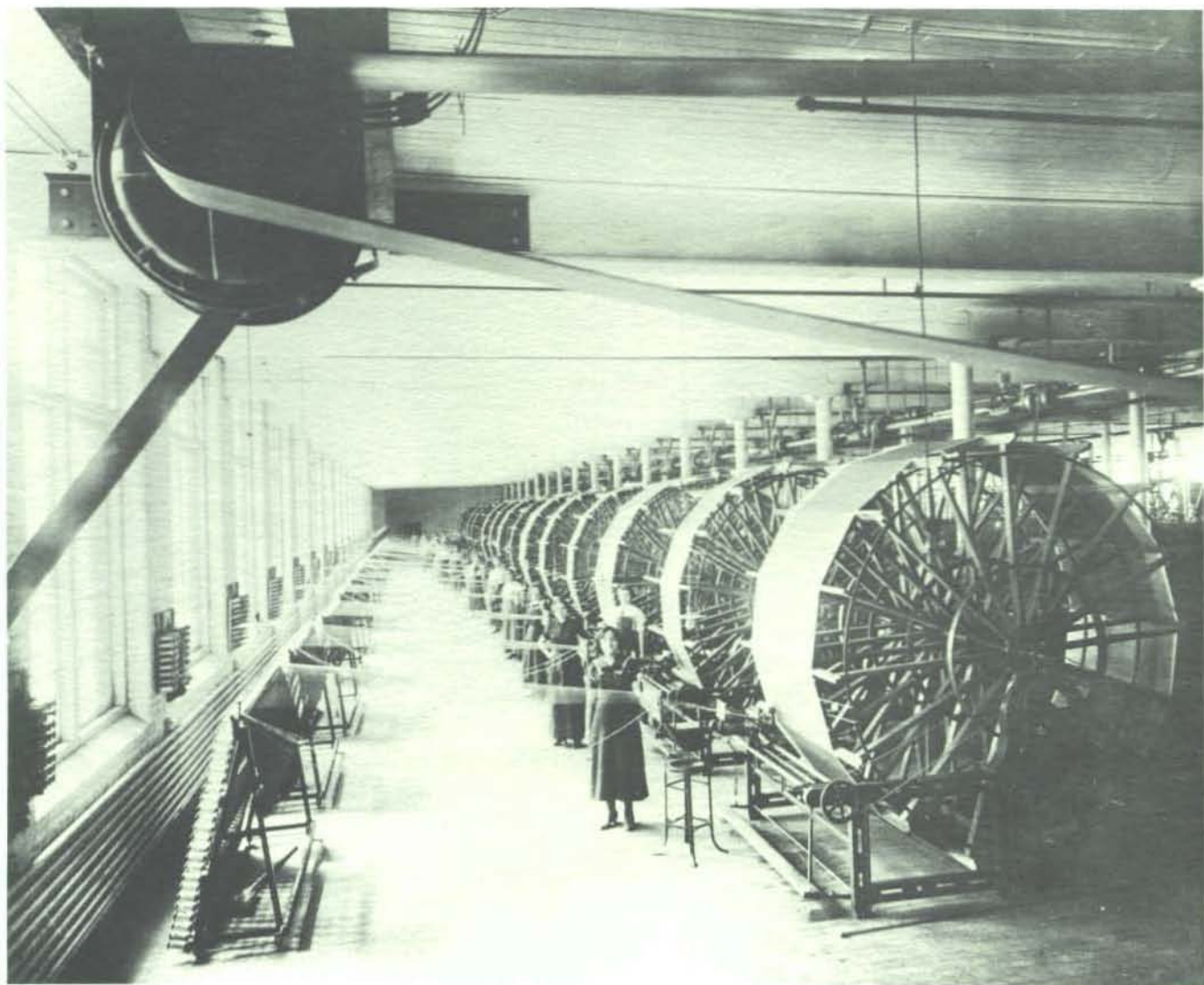


RHODE ISLAND HISTORY



VOLUME 38:1 FEBRUARY 1979



Workers and silk warping machines, Royal Weaving Company, Pawtucket, ca. 1915 - 1918. The photographs reproduced in this issue are from the Society's graphics collections and are part of the exhibition WORKING WOMEN, on view at the Gallery of the John Brown House, 52 Power Street, Providence, through August 20, 1979.

RHODE ISLAND HISTORY

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This haying scene was photographed about 1904 - 1908 by Frank Warren Marshall, an artist and photographer for the Providence Journal and an instructor at the Rhode Island School of Design.

Working Women: Images of Women at Work in Rhode Island, 1880-1925

by Kate Dunnigan, Helen Keabian,
Laura B. Roberts and Maureen Taylor*

The half century before World War I brought significant changes for Rhode Island women in the workplace and in the home. Traditional values and practices interacted with the realities of life in an industrial age and caused transformations that were gradual, sometimes uneven, and often contradictory.

Rhode Island society was markedly altered by the vast influx of European immigrants. The state's population nearly doubled between 1890 and 1920. Population growth was matched by economic expansion as industrial and commercial enterprises prospered throughout the state. Mass consumption industries like textiles and jewelry, which expanded to meet an increased consumer demand, relied on the available pool of immigrant labor, especially immigrant women.

Middle-class women who were graduating from high school in increasing numbers rushed to fill new opportunities in the expanding white collar sector, principally as typists and stenographers. Native born white women also continued to dominate such fields as teaching and nursing, which were expanding and establishing professional training and regulations.

Reporting on Rhode Island women at work, the *Providence Board of Trade Journal* in 1908 claimed that "the day is evidently passed when it can be said that 'woman has her own sphere of work' for with the exception of the building trades, she has apparently invaded every industrial class in Rhode Island . . ." Although this particular observer viewed the new order somewhat calmly, perhaps a more common response was uneasiness in the face of what seemed to be rapid

and disorderly change — a result of the enduring tension between woman's work and her role in the home and family. Woman's work outside the home was a major issue of the day; more than a matter of individual choice, it was a reason for social concern. Reformers more often than not viewed women's work as a social problem.

While more women worked outside the home, conditions of work and low wages in the labor force prompted demands by both politicians and reformers for legislation to protect workers, especially women and children. Progressivism, a movement that gained prominence around the turn of the century, was in many ways a reaction to the excesses of industrial capitalism as it matured in the final years of the nineteenth century. Feminists, labor union officials, journalists, and other activists called attention to the plight of working women who occupied jobs in the lowest skill and income levels. In the years between 1900 and World War I, federal, state and private agencies across the country conducted numerous investigations of the condition and status of women in the work force. Data reported yearly by the Rhode Island Bureau of Industrial Statistics and the findings included in the social investigations of some reformers comprise the major portion of our information concerning the experiences of working women in the first twenty years of this century.¹

Ordinary women left little record of their own feelings and responses — an unfortunate circumstance that limits our ability to reconstruct the fullness and diversity of their lives. The photographs presented in these pages help us to recover

*The authors are staff members of the Rhode Island Historical Society.

a portion of their experiences. Selected from a larger exhibit of Rhode Island Historical Society photographs, they provide us with a unique way of understanding the work of women in Rhode Island, both at home and in the labor force. These photographs combine the forms of a lively tradition of American photography, which became increasingly popular in the late years of the nineteenth century.

The photographs were taken over a range of more than forty years, by a wide variety of photographers, and for many purposes. Major innovations in photographic equipment and technique, and differences in each photographer's point of view, make each image a unique statement; an awareness of some of the inherent variety can make the present-day viewer better able to "read" these visual documents. Who and what are the subjects of these photographs? What details — natural or contrived — are included? How has the photographer framed the picture — what has he or she selected, through the viewfinder, from a larger whole? What is the time element — a long exposure of a static scene, or a motion-stopping fraction of a second? What is the photographer's vantage point? These are basic questions one can ask when looking at any photograph.²

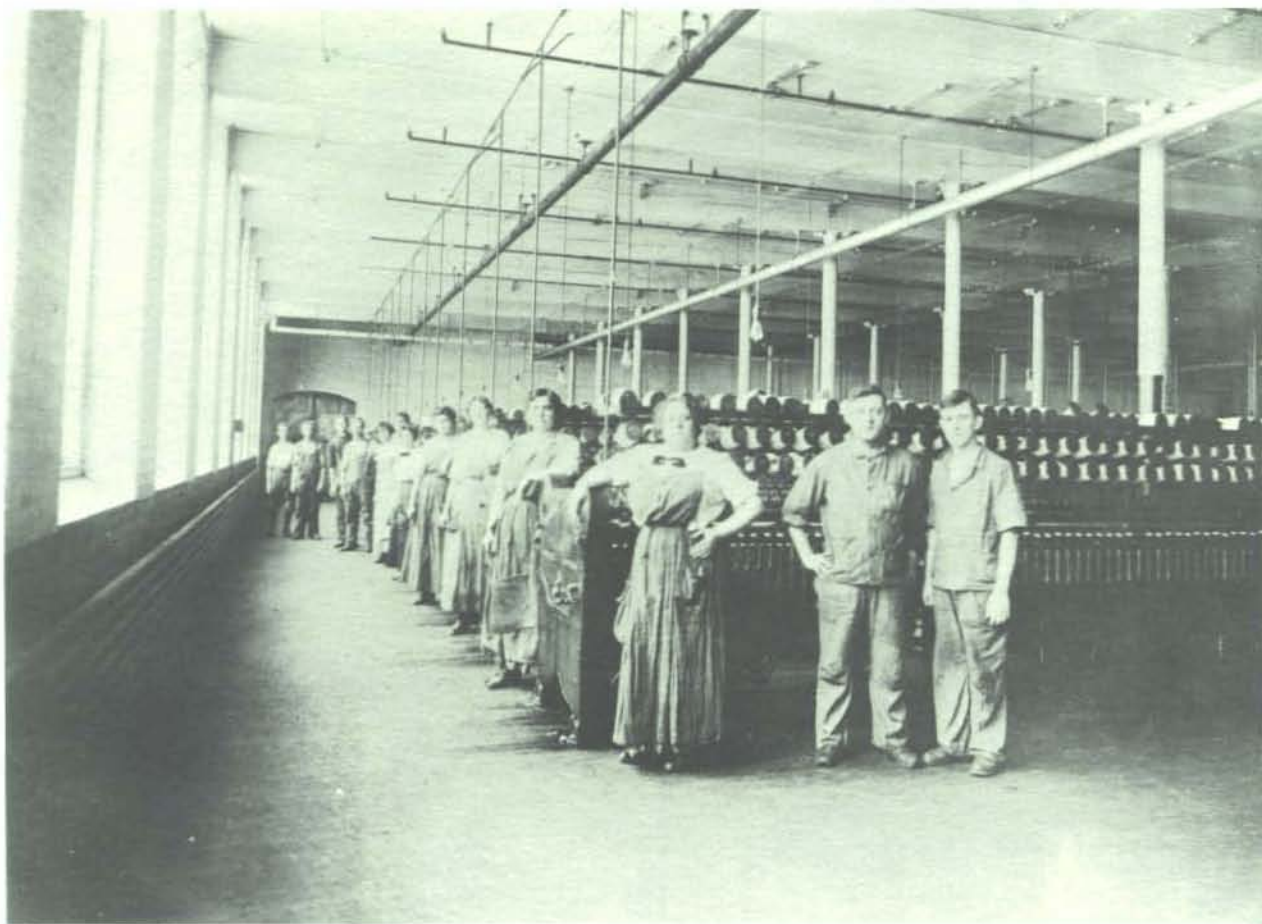
Distinctions can be drawn between the professional photographers and the amateurs, and between what photographic inventor George Eastman in 1897 called "the true amateurs, who devote time enough to acquire skill in developing, printing, toning, etc.," and the thousands of camera owners who simply "desire personal pictures or memoranda of their everyday life, objects, places or people that interest them in travel, etc." The photographers whose work is reproduced here range from amateur snapshotters to serious amateurs as well as local studio professionals and those employed by business and industry. The amateurs took pictures to preserve a family event or a child's expression. Professionals were hired to make flattering portraits and to photograph assembled generations at a family reunion or scenes of domestic tranquility and taste; they made visual records of industrial success, prosperous businesses, and orderly classroom scenes. The photographs included here are not ready-made occupational portraits or conscious documentary

photographs. They have been assembled from family collections, albums, business records, photographers' files, and origins now unknown, to evoke, to amplify, and to help document the lives of Rhode Island women.³

These photographs tell us not only what a person or a workplace looked like, they also reveal clues about attitudes toward people and toward work. We see women standing proudly beside textile machines; we do not see them caught in a moment of tiring, repetitious work — the man who commissioned this photograph apparently wished to show a successful, modern factory. A kind of tacit conspiracy is often formed between client, photographer, and subject to produce the best possible image. Studio portrait photographers posed their subjects, usually against scenic backdrops, to show them at their best. Professionals and amateurs alike paid attention to artistic conventions and the latest techniques.

Photographic technology during this era was evolving rapidly. Reduction in exposure time — and thus in the amount of time the subject of a photograph had to remain still — made photography much more flexible. Mid-nineteenth century photographic forms, such as the daguerreotype, ambrotype, and tintype, required such long exposure times that a person posing for a portrait had to sit rigidly so the image would not be blurred. Shorter exposures allowed photographers to capture fractions of seconds — people in natural motion. Beginning about 1880, the "dry plate" glass negative, which could be mass-produced instead of meticulously prepared just before taking each picture, made photography a simpler process and thus accessible to more people. In 1888 Eastman marketed the Kodak camera, and the American mania for taking pictures began. The first Kodak was sold already loaded with roll film for 100 exposures. By the turn of the century, photography was accessible enough to have become an American fad. Kodak advertised, "You push the button, we do the rest," and the 1897 Sears, Roebuck and Co. catalog listed twenty camera models. The taking of photographs, long the domain of professionals and of amateurs with considerable leisure time, was put into the hands of the novice.⁴

The common world was photographed; the camera invaded every corner. What remains is evidence of what people thought was important,



Workers posed beside machines for the twisting of thread, Royal Weaving Company, Pawtucket, ca. 1915 - 1918.

or memorable, or beautiful, or amusing. A record of everyday family life was perhaps the most universal result of technological advances and the popularization of amateur photography. For the family, photographs caught children as they grew, provided mementos for distant relatives, recorded and were part of the tasteful decoration of the home, and bore witness to a perpetual round of events from weddings, new babies, and travels to backyard picnics and clowning expressly for the camera. Photographs provide an extraordinary vision of family life and of woman's work within it.

Home and family were gradually transformed by the development of a broader market economy and industrialization. In pre-industrial times, the

family group was also the work group. The goods required for the family — clothing, food, and candles, for example — were largely produced in the home. Division of labor in pre-industrial families was determined by age and sex and by traditional practices, yet each member's work was seen as essential to the family economy.

In the nineteenth century purchases in the marketplace increasingly replaced home production. Furthermore, household economy came to rely more on the contribution of members who became wage-earners. The effects of industrial capitalism on home and family life were by no means instantaneous or uniform. The artisan family living in town, for instance, probably had a much different experience than the rural farming family. Nevertheless, the role of the family as a self-suffi-

cient producing unit — and woman's role within it — was changing. For women the change was both a liberation and a loss. While they escaped some of the constant chores of household labor, they also lost the dignity associated with work that had been essential to family survival.

The transformation of household economy in the nineteenth century was continuously reinforced by cultural values that attributed a different and more specialized function to the home and family. Productive labor, or work that had value as a commodity in the marketplace, was removed from family residences. Now valued as a private refuge from the world outside, home represented a quiet and orderly environment to which family members retreated from the public world.⁵

In Victorian culture, woman was considered ideally suited to oversee the home because of the unique qualities that were associated with her nature. Feminine character was seen as naturally unadaptable to the demands of public life, an arena reserved for men. Assumed to be the "weaker sex," their gentleness and frailty appropriate only to the serenity of home and hearth, feminine strength was defined not only by perseverance and devotion, but also by the moral superiority ascribed to their sex. Untouched by the sordid concerns of the world of commerce, women were valued, indeed idolized, for their piety and purity. In the middle class the ideal of the lady prescribed a life absent of toil, and leisure became a symbol of increasingly divergent life styles between



Details of this domestic scene speak eloquently of the home as refuge, presided over by the woman: the piano with sheet music for "The Holy City," photographs of family members, prints of landscapes and still lifes, gleaming furniture, and a leather duster.



A member of the Wilkinson family at her writing table, River Road, Lincoln, ca. 1895.

classes. The home, which had lost its significance in the world of productive labor, took on new importance as a sanctuary with a woman as its caretaker.⁶

In all classes childcare remained the responsibility of women. Motherhood was considered to be woman's highest calling and childrearing their most serious responsibility to society. In their role as mothers, women could influence the world outside of the domestic sphere. Children became the focus of family life, the home a center of physical and spiritual nurturing.⁷

In working-class homes, questions of family and home remained much closer to the reality and necessity of earning a living. Caught in a difficult economic position, working-class women used a variety of strategies to harmonize the demands of home and family. For example, industrial homework in a variety of trades enabled women to earn extra income without being away from their children. Working-class families, especially immigrants who brought pre-industrial values and

practices with them to America, had a different experience from middle-class families. For example, they lived less frequently in nuclear families and sometimes worked together in a factory or family store.

For the poor, immigrant, or black woman, work was a necessity and often after marriage they continued to work temporarily, chiefly in factory work or domestic service, according to the needs of family economy. Society frowned on married women's work outside the home. Progressive reformers expressed deep concern over the fate of the family and believed that working wives and mothers posed a threat to traditional values concerning society's "natural" order and woman's role within it. The future of America also seemed imperiled since mothers who worked had less time for their children. Progressive reformers believed that this crisis of the home affected all classes of society. This issue could not be separated from the continuing debate over woman's proper role.

Well before the Civil War, some women writers and educators like Catherine Beecher called for a renewal of women's functional contribution to society. Their arguments for the elevation of domesticity as "woman's vocation" was a reaction to the inadequacies of the "Cult of True Womanhood" that advocated idleness as an emblem of femininity, and to the demands of feminists who insisted that if women were indeed morally superior to men, they should be allowed to extend their role as moral guardians to the public sphere. Beecher and her associates decided that the answer to the question of women's role could not be found by giving women power in the male world, but by increasing the cultural influence of the home and of women as wives and mothers. The home was to be renewed as woman's workplace, restoring the dignity of that labor as a meaningful contribution to society. Perhaps more important was the emphasis placed on the mother's crucial role in raising future citizens. By the turn of the century, Beecher's ideas were put into practice in domestic science programs in high schools across the country and as part of classes in sanitation, nutrition and home arrangement offered by agencies such as the YWCA.⁸

Values glorifying home and motherhood had a very real impact on working women's experiences. Most women in factories, offices, schoolrooms and hospitals were young and single. Marriage and family were still the goals of many working girls both because they accepted ideas about woman's most fulfilling role as wife and mother and because marriage might provide a release from demanding and unfulfilling work.

Women, however, continued to enter the workforce in increasing numbers between 1890 and 1920. In 1910 a state census revealed that one out of every 2.9 women over thirteen years of age was employed in a gainful occupation — a greater proportion of female workers than any area except Massachusetts and the District of Columbia.⁹

Although more middle class women were entering college, the number of women in male-dominated professions remained small between the turn of the century and World War I. Teaching and nursing were professions approved by society as legitimate forms of women's work because they were actually an extension of roles in the home and family. Teaching was an accept-



A romanticized yet charming image of mother and child, ca. 1915 - 1920.

able occupation for unmarried single women who would, when married, be responsible for the moral education of their children. School departments discouraged and in some cases prohibited married women from teaching. Because most people agreed that women possessed natural moral superiority to men, a woman's role as the communicator of culture in the classroom and in the home became vitally important for the future of the nation. Likewise, nursing was considered women's work because it required patience, gentleness and



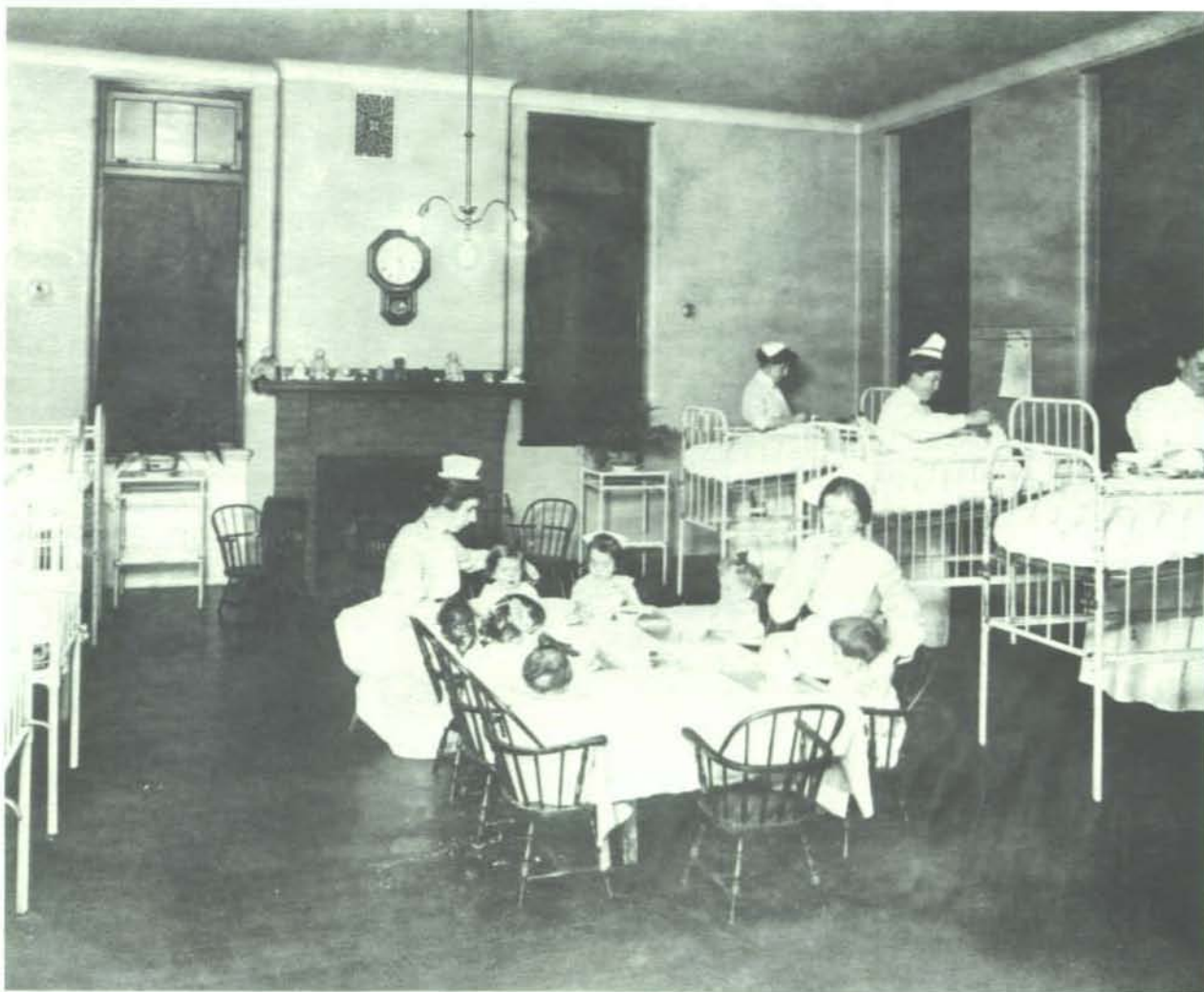
Teacher and her class at Slater Avenue School, Providence. Photograph by Frank Warren Marshall, ca. 1900 - 1905.

obedience — virtues that were viewed as naturally feminine qualities.

As public school enrollment grew with the increase in Rhode Island's population, so did the demand for teachers. Only young middle-class men and women who had completed four years of high school met the qualifications to train as teachers. Working-class families generally relied on the wages of working children, which meant that they rarely attained full-time education beyond the grammar school level. The Rhode Island State Normal School's teacher training program, established in 1854, required two years of full time study at the school and a semester of practice

teaching to graduate. The majority of graduates were women who could expect to earn approximately one-half the yearly salary of their male counterparts.¹⁰

Nursing also attracted female high school graduates. Throughout the nineteenth century, nurses were relatively untrained when measured against today's standard. To remedy this, Rhode Island Hospital opened its Training School for Nurses in 1882 with three students enrolled in a two-year course including practical training and lectures by the hospital's medical staff. The program was indeed a rigorous one. Trainees worked from seven in the morning until eight at night,



Nurses in the children's ward, Rhode Island Hospital, Providence, ca. 1915 - 1920.

seven days a week, and were paid ten dollars a month besides receiving room and board. Their duties included heavy housework as well as the care of the sick, and in the early years of the training program they were also responsible for inspecting the hospital's incinerator. Hospitals hoped to draw educated, young, middle-class women. Adhering to the tenets of the times, the institutions encouraged trainees to put women's instinctive skills to good use. As one advocate of the profession put it, "surely here is a calling for the very choicest, and in this age when 'spheres' themselves appear hard to find, and gifted women

are at a loss — here is an 'Inner Mission' for some of the best forms of feminine excellence."¹¹

White collar jobs such as typewriting and stenography attracted young women with high school educations in increasing numbers after 1900. In the nineteenth century, offices were mainly staffed by men, but beginning in the 1880s this changed drastically. By 1920, ninety percent of all typists and stenographers were female. As business expanded so did the volume of communication and record-keeping. High schools responded to the demand for clerical workers with commercial courses in bookkeeping, typewriting,



Office of the Consolidated Car Fender Co., Providence, 1898.

correspondence and even commercial law. Clerical work was appealing because it did not require study in a professional program after high school, unlike teaching and nursing. Throughout this period the vast majority of women clericals was native white, young and single. Office work was considered more desirable than work as a salesgirl, another white collar occupation reserved for native born white women.¹²

Women behind the counters of Providence stores stood for long hours in drafty, ill-ventilated buildings and received less pay for their greater efforts than office workers. Saleswork, however, did provide attractive employment for those with-

out the education to become office workers and for those who preferred a store's lively atmosphere to the more staid routine of an office.¹³

Clerical, sales, and professional jobs were, for the most part, closed to immigrant women, the majority of whom worked during this period in factories. Rhode Island's textile industry excelled in technological advances and managerial techniques; the state in 1905 led the country in worsted production, while woolen and cotton manufacture ranked second and fourth in the nation. Women were always an important part of textile production. At the turn of the century they comprised approximately half of the state's tex-

tile workers, earning an average of five dollars for a fifty-four hour week. Women worked in a variety of textile jobs ranging from speeder tender to the more highly skilled job of running a jacquard loom; sometimes they held minor supervisory positions as floorladies. Their wages, while generally lower than men's for similar work, varied widely according to the position they held.¹⁴

Technological changes in other important industries opened opportunities for women in factory work. The state's jewelry industry, located chiefly in Providence, was one of the four major jewelry-making centers in the United States. Rhode Island had an impressive record in the manufacture of precious jewelry and silver in the 1800s. Although some women were involved in this production, it was primarily a male-dominated craft. In the early twentieth century, the trend toward mass-produced, less expensive jewelry and jewelry parts accelerated, and while some women performed jobs that required skills such as enamelling and engraving, most did more routine tasks in light assembly work, inspecting, and packing.¹⁵

Domestic service in 1905 ranked second to factory work in its reliance on female labor. While employment of the "live-in" maid declined prior to 1920, service jobs were plentiful for immigrant and black women as laundresses, nursemaids, day housekeepers and cooks, office cleaners and hotel chambermaids.

Like most workers in this period women were unorganized because union activity at the time concentrated on male-dominated trades. In the 1880s, the Knights of Labor — who encouraged participation of women workers — enjoyed an impressive but brief success in organizing industrial workers throughout Rhode Island. But trade unions such as the AFL did not see the necessity of organizing women in unskilled, low-paying jobs. Even if an effort was made to organize women, their participation in union activities was often reduced by the demands of household and family responsibilities. Moreover, male trade unionists agreed that women's place was not in the workforce but in the home.¹⁶

This ideology placed limits on women's wage-earning and created difficult contradictions in their individual lives as well as larger social tensions. Despite the persistent power of ideas con-

cerning women's work and family roles, we must recognize women's important contribution to family support as well as their key role in the state's economic development. For native white women, beckoning opportunities conflicted with the pull of middle-class ideas of domesticity. For working-class women, paid labor was a necessary ingredient to family survival.

After World War I, patterns changed. Large scale immigration ended, the textile industry began to decline, the debate over the "Woman Question" was submerged as the social concern of the Progressive era evaporated. One thing, however, did not change — wage earning women continued to make a vital contribution to the economic well-being of Rhode Island.

- 1 Rhode Island Bureau of Industrial Statistics *Reports, 1887-1915*; after 1915 issued as *Report of Commissioner of Labor or Annual Report of Department of Labor*.
- 2 Marsha Peters and Bernard Mergen, "Doing the Rest": The Uses of Photographs in American Studies," *American Quarterly*, 29 (1977). Peters and Mergen apply five "elements of photographic vision" described by John Szarkowski in *The Photographer's Eye* (New York, 1966), to the analysis of photographs as historical documents.
- 3 Beaumont Newhall, *The History of Photography* (New York, 1964), 93-94.
- 4 Robert Taft, *Photography and the American Scene* (New York, 1938), 23, 98, 127-128, 143, 371, 374; Margaret Haller, *Collecting Old Photographs* (New York, 1978), 136, 221.
- 5 For a discussion of changes in home and family life in the nineteenth century see A. Gordon, M. J. Buhle, N. Schrom, *Women in American Society*, reprinted from *Radical America*, 5 (1971); and Eli Zaretsky, "Capitalism, the Family, and Personal Life," *Socialist Revolution*, 3 (1973). Edith Abbott's *Women in Industry: A Study of American History* (New York, 1910, 1969) also provides information on women's work and home life in pre-industrial America.
- 6 Barbara Welter, "The Cult of True Womanhood, 1820-1860," *American Quarterly*, 18 (1966); Gerda Lerner, "The Lady and the Mill Girl," *Midcontinent American Studies Journal*, 10 (1969); William Bridges, "Family Patterns and Social Values in America, 1825-1875," *American Quarterly*, 17 (1965); Kirk Jeffrey, "The Family as Utopian Retreat," *Soundings* (1972).
- 7 Nineteenth-century attitudes concerning childhood are analyzed by Philippe Aries, *Centuries of Childhood: A Social History of Family Life*, translated by Robert Baldick (New York, 1962).
- 8 Kathryn Kish Sklar, *Catherine Beecher: A Study in American Domesticity* (New York, 1962); Barbara Ehrenreich and Deirdre English, *For Her Own Good: 150 Years of the Expert's Advice to Women* (New York, 1978).



Finishing Room, Apponaug Print Works, Warwick, 1900. Many women were employed in meticulous finishing jobs, which were thought to be suited to their particular talents. Cloth was scanned for flaws in front of the windows and bolts were banded for shipping.

- 9 "Statistics of Women at Work, Rhode Island, 1875-1905," *Twenty-second Annual Report of the Commissioner of Industrial Statistics* (January 1909), 457.
- 10 Thomas W. Bicknell, *A History of the Rhode Island Normal School* (Providence, 1911); Hector Richard Carbone, "The History of the Rhode Island Normal School, 1845-1920" (unpublished doctoral dissertation, University of Connecticut, 1971).
- 11 *Historical Sketch of the Rhode Island Hospital Training School for Nurses*, (Providence, 1932). Two excellent studies of the history of nursing are Jo Ann Ashley, *Hospitals, Paternalism, and the Role of the Nurse* (New York, 1976); and Barbara Ehrenreich and Deirdre English, *Witches, Midwives, and Nurses: A History of Women Healers* (New York, n.d.).
- 12 A. M. Edwards, "Comparative Occupational Statistics for the United States, 1870-1940," *Report on Population of the Sixteenth Census of the United States*, 4 (1950); Margery Davies, "Woman's Place Is at the Typewriter: The Feminization of the Clerical Labor Force," *Radical America*, 8 (1974).
- 13 Susan Porter Benson, "The Clerking Sisterhood: Rationalization and the Work Culture of American Saleswomen in Department Stores, 1870-1960," *Radical America*, 12 (1978).
- 14 *Twenty-ninth Annual Report of the Commissioner of Industrial Statistics* (Providence, 1916).
- 15 "Women in Rhode Island Industries," *Women's Bureau Publication, Bulletin #21* (Washington, D. C., 1922), 5-6.
- 16 Susan Levine, "Women in the Knights of Labor," paper presented at the Berkshire Conference of Women Historians, 1976; Paul Buhle, "The Knights of Labor in Rhode Island," *Radical History Review*, 17 (1978); Alice Kessler-Harris, "Where Are the Organized Women Workers?" *Feminist Studies*, 3 (1975).



Clerk in Frederick J. Mueller's Cigar Store, 78 North Main Street, Providence, ca. 1899 - 1905.



Women and children of Captain N. B. Church's family on the porch of their summer home, Nannaquaket Road, Tiverton, ca. 1913 - 1914. Photograph by O. E. Dubois of Fall River, Mass.



A rural family, possibly tenant farmers, ca. 1880 - 1890.



Someone wrote on the back of this photograph, taken in 1879: "Mary Johnson, aged 74, for 49 years and still a faithful servant in the family of Mr. C. N. Talbot."



Immigrant woman gathering firewood at the refuse dump, West Exchange Street, Providence, 1903.

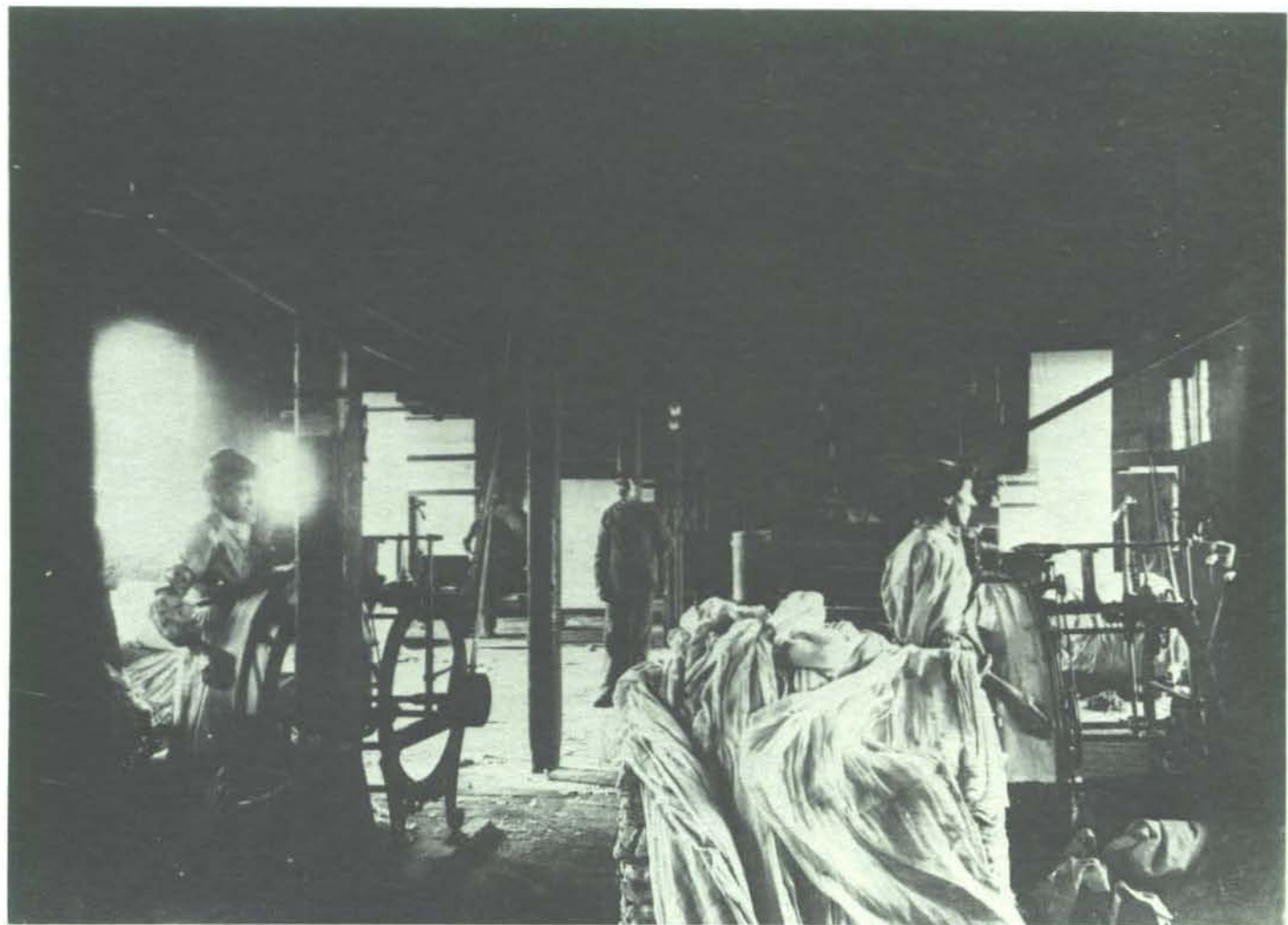


Women at machines for skein winding; silk warping machines are to the sides. Royal Weaving Company, Pawtucket, ca. 1915 - 1918.



"Skilled Workers Manufacturing Jewelry, Providence, R. I."

Half of a stereograph published ca. 1915 - 1920 by Keystone View Company, probably as part of a set for school children. The text on the back of the stereo card notes that "the work in this industry is done mostly by hand. It follows then that it must be carried on where the population is dense . . . Skill, care, and patience are all required of these busy workers. You will observe on the tables the tools of the trade. Gas jets are needed to heat the metals, and bowls of water for rapid cooling. Here, too, are hammers, forceps, saws, tweezers." Women comprised an increasing proportion of the labor force in jewelry manufacture in the years 1880 to 1925.



The Grey Room, where cloth was prepared for bleaching. Apponaug Print Works, Warwick, 1900.



Servants for the Charles Warren Lippitt family, Providence, 1899: "Sarah McVicar with Gorton, Ida Dudley with Charley, Alex; and Jack, Bill McElroy's dog. In the background is Frank Burns."

Photographs in the Exhibit

Susan Slocum Chase, Constant W. Chase, their children and grandchildren at Bowler Farm, Wapping Road, Portsmouth, ca. 1885-1890. *RHi (X3) 2180.*

A rural family, possibly tenant farmers. John B. Allen Family Collection, ca. 1880 - 1890. *RHi (X3) 2170.*

Woman and child in the garden of Capt. N. B. Church's summer home, Nannaquaket Road, Tiverton. Photograph by O. E. Dubois of Fall River, Mass., ca. 1913 - 1914. *RHi (X3) 2181.*

Women and children of the Church family on their porch, Tiverton. Photograph by O. E. Dubois, ca. 1913 - 1914. *RHi (X3) 2177.*

"Beth and her mother." Nellie Brownell Potter Collection, ca. 1895 - 1905. *RHi (X3) 2182.*

Two women and a child. Cady Family Collection, ca. 1890 - 1900. *RHi (X3) 2183.*

Woman crocheting, ca. 1890. *RHi (X3) 2184.*

Family group with women embroidering, sewing, and knitting. John B. Allen Family Collection, ca. 1880 - 1890. *RHi (X3) 2185.*

Parlor, ca. 1890 - 1900. *RHi (X3) 2174.*

Bedroom, ca. 1890 - 1900. *RHi (X3) 2186.*

Two women at tea. Photograph by Frank Warren Marshall, ca. 1893. *RHi (X3) 2187.*

Woman at her writing table on the porch of the Wilkinson home, River Road, Lincoln. Wilkinson Family Collection, ca. 1895. *RHi (X3) 2179.*

A picnic. Ethel Colt Ritchie Collection, ca. 1917 - 1918. *RHi (X3) 2167.*

The Gallery at the John Brown House
52 Power Street
Providence, R. I.
Through August 20, 1979

Outdoor cooking. Ethel Colt Ritchie Collection, ca. 1917 - 1918. *RHi (X3) 2168.*

Mother and child. Maria Thorpe Collection, ca. 1915 - 1920. *RHi (X3) 2178.*

Immigrant woman gathering firewood at the refuse dump, West Exchange Street., Providence, 1903. *RHi (X3) 2176.*

Pitching hay. Photograph by Frank Warren Marshall, ca. 1904 - 1908. *RHi (X3) 2169.*

Picking turnips. Ethel Colt Ritchie Collection, ca. 1917 - 1918. *RHi (X3) 2191.*

In the apple orchard. Photograph by Avery Lord, ca. 1915 - 1918. *RHi (L865).*

Sorting apples. Photograph by Avery Lord, ca. 1915 - 1918. *RHi (L865).*

Adella Merry Barney, her son Charles Wesley Barney, Jr., and an unidentified servant, 1888. *RHi (X3) 2188.*

Clementine Rhodes and Maggie Carey, her nurse. Mauran Family Collection, ca. 1870 - 1875. *RHi (X3) 2189.*

"Sarah McVicar with Gorton; Ida Dudley with Charley, Alex; and Jack, Bill McElroy's dog. In the background is Frank Burns." Lippitt Family Collection, 1899. *RHi (L764) 63.*

"Mary Johnson, aged 74, for 49 years & still a faithful servant in the family of Mr. C. N. Talbot." 1879. *RHi (X3) 2172.*

"Grey Room." Apponaug Print Works, Warwick, 1900. *RHi (X3) 2192.*

"Finishing Room (Section 1)." Apponaug Print Works, Warwick, 1900. *RHi (X3) 2173.*

Workers and silk warping machines, Royal Weaving Company, Pawtucket. RWC Collection, ca. 1915 - 1918. *RHi (X3) 875.*

Skein winding and silk warping, Royal Weaving Company, Pawtucket. RWC Collection, ca. 1915 - 1918. *RHi (X3) 487.*

Workers with machines for the thread twisting operation, Royal Weaving Company, Pawtucket. RWC Collection, ca. 1915 - 1918. *RHi (X3) 1192.*

Women tending machinery, Sayles Finishing Plants, Saylesville or Phillipsdale. SFP Collection, ca. 1920 - 1928. *RHi (S275) 460.*

Operators at pantograph machines, Glenlyon Print Works (Plant C), Phillipsdale. SFP Collection, ca. 1921. *RHi (S275) 520.*

"Skilled Workers Manufacturing Jewelry, Providence, R. I." Keystone View Company stereograph, ca. 1915. *RHi (X3) 180.*

"Private Office, The Consolidated Car Fender Co., Providence, R. I.," 1898. *RHi (X3) 2175.*

Unidentified business office with woman at typewriter, ca. 1890 - 1900. *RHi (X3) 2197.*

Office workers, managers, and owner at Royal Weaving Company, Pawtucket. Clockwise, from foreground: Grace Kaye, Jennie Kaye, M. Soule, Earl Donnelly, Joseph Ott, Norbert Donnelly, Thomas West. RWC Collection, ca. 1912. *RHi (X3) 2198.*

Typist. Maria Thorpe Collection, 1904. *RHi (X3) 2199.*

Kitchen of a restaurant, Providence. William Henry Heath Collection, ca. 1899 - 1905. *RHi (X3) 2193.*

Waiting table in a restaurant, Providence. William Henry Heath Collection, ca. 1899 - 1905. *RHi (X3) 2194.*

Grocery store, probably in Woonsocket. Photograph by Albert L. Pease, ca. 1896. *RHi (X3) 2195.*

Frederick J. Mueller's Cigar Store, 78 North Main Street, Providence, ca. 1899 - 1905. *RHi (X3) 2166.*

Mrs. Young's Gift Shop, Angell Street, Providence, ca. 1905. *RHi (X3) 2196.*

Rhode Island Hospital, Providence, ca. 1915 - 1920. *RHi (X3) 2200.*

Children's ward, Rhode Island Hospital, Providence, ca. 1915 - 1920. *RHi (X3) 2171.*

"Mrs. Miller's Longfellow Class. English and Classical High School, 49 Snow Street, Providence, R. I.," ca. 1880. *RHi (X3) 2201.*

Beth in her classroom. Nellie Brownell Potter Collection, 1900. *RHi (X3) 2202.*

Teacher and her class outdoors at Slater Avenue School, Providence. Photograph by Frank Warren Marshall, ca. 1900 - 1905. *RHi (X3) 1165.*

The Rhode Island Historical Society

One Hundred Fifty-seventh Annual Meeting

On January 28, 1979 at 3:30 p.m. at Aldrich House, President Dennis E. Stark called to order the one hundred fifty-seventh annual meeting of the Society.

A moment of silence was observed in memory of Nelson Aldrich Rockefeller.

The minutes of the previous special business meeting to sell property on George Street were approved, as were the minutes of the special meeting on September 6 to sell the Gaspee House. The minutes of the last annual meeting of January 29, 1978 were approved as presented in *Rhode Island History*, 37:1 (February 1978).

The treasurer, education curator, museum curator, librarian, director, and president each presented a report printed below. Secretary Richard Staples read the report of the nominating committee. Officers, trustees, and committee members were elected as nominated.

Steven Boscarino of the Battle of Rhode Island commemorative committee presented a medal to the Society for its efforts on behalf of the August celebration.

Lastly, the Society honored Dr. Marguerite Appleton for her many years of service in the cause of teaching Rhode Island history.

The meeting adjourned at 5:15 p.m.

Respectfully submitted,
RICHARD F. STAPLES
Secretary

Minutes of a Special Meeting, September 6, 1978

The meeting was convened at 5:15 p.m.

As required by the Society's charter, this meeting was called to obtain the membership's approval of the sale of Gaspee House on Williams Street to Stephen G. Linder, a Providence lawyer. The sale, which had been previously approved by the Society's trustees, was made under the condition that the building's original paneling be preserved and that the building's former custodians be allowed to remain there. Of those members present at this meeting, twenty-eight voted in favor of the sale; four were opposed. The two-thirds majority vote needed for approval of the sale was thus achieved. Nineteen members constitute a quorum. The resolution was approved according to the notice mailed to the members in advance.

Respectfully submitted,
RICHARD F. STAPLES
Secretary

Minutes of a Special Meeting, January 28, 1979

The meeting was convened at 3:15 p.m. at Aldrich House.

The meeting was called for the purpose of receiving recommendations of the trustees pursuant to provisions of the Charter concerning the sale of property. A motion was made and seconded incorporating the language of a resolution mailed to the membership, to wit:

RESOLVED, That Assessor's Plat 13, Lot 195, a 3,725 square foot, unimproved parcel of land on George Street between Cooke and Governor Streets in the City of Providence be sold for such

considerations and on such terms and conditions as the Executive Committee shall determine, and that the President signing singly, or the Treasurer and Secretary signing jointly, be authorized to make, execute, seal, acknowledge and deliver in the name and on behalf of the Society a deed thereof and any other documents, to impose such terms and conditions and to take any and all other action as in his or their judgment are necessary or desirable to carry out such a sale and the conveyance of said real estate.

A quorum being present, the motion was adopted unanimously. The meeting adjourned at 3:20 p.m.

Respectfully submitted,
ALBERT T. KLYBERG
Director

Annual Report of the President

The president of the Society began his remarks with a review of the reasons why he had enjoyed his first year. He expressed appreciation for the support of the membership, especially those who had responded so generously to the Friends Campaign. He thanked his fellow officers and trustees for their interest, counsel, and support. He also indicated how contributive the staff has been, especially Mr. Klyberg, the director.

Mr. Stark reviewed the significant milestones of 1978. The renovations to Aldrich House were completed and work is well along on the first exhibition. He expressed, upon behalf of all the members of the Society, his appreciation to the Aldrich Family, the Rockefeller Brothers, and many other foundations and donors for the financial support that had made possible the creation of the Museum of Rhode Island History at Aldrich House.

Other events of 1978 that Mr. Stark noted were the creation of a Long Range Planning Committee under the direction of Mr. Joseph Kruse, the printing of Volume II of the Greene Papers, the election of Ms. Antoinette Downing as a Fellow of the Society, the increased financial support from the State of Rhode Island and Federal Government, and the completion of the evaluation of the Society by Mr. Frank Spinney and Ms. Pamela Fox.

During 1979, Mr. Stark stated that the most important event would be the opening of the first exhibit at the Museum, "The Lay of the Land." He indicated that the house will be dedicated and the exhibit will open on the weekend of May 18th. All those who contributed to the Society's 1979 Friends Campaign will be invited to see the exhibit that evening from 8 to 10 p.m., and the general membership will be invited to attend Sunday afternoon, May 20th.

The President encouraged all members to support the Friends Campaign in 1979, both by helping Mr. Lynch (one of the Society's vice presidents, who is chairing the drive again this year) to raise the money and by giving generously. Mr. Stark stated that the need is great and that the cause is very worthwhile.

Also in 1979, the report of the Long Range Planning Committee will be released. This document will be especially useful with regard to future plans for the library.

In summary, the president indicated that the Society is "alive" and well and continuing to fulfill the purposes for which it was created. He closed his remarks by asking the membership for their continued support.

DENNIS E. STARK

RHODE ISLAND HISTORICAL SOCIETY

Statement of Support and Revenue Receipts and Disbursements
Years Ended June 30, 1978 and 1977

PUBLIC SUPPORT AND REVENUE RECEIPTS:	Current Funds		Fixed Asset Fund	Endowment Fund	Total All Funds	
	Unrestricted	Restricted			1978	1977
Public support:						
Contributions	49,044.87	34,033.86	52,998.66		136,077.39	268,420.45
Comprehensive Employment Training Act Funds	21,923.79				21,923.79	7,020.68
Legacies and bequests				40,000.00	40,000.00	50,000.00
Grants	<u>51,000.00</u>	<u>132,872.84</u>			<u>183,872.84</u>	<u>148,854.47</u>
Total public support	<u>121,968.66</u>	<u>166,906.70</u>	<u>52,998.66</u>	<u>40,000.00</u>	<u>381,874.02</u>	<u>474,295.60</u>
Revenue:						
Membership dues	43,075.00				43,075.00	42,937.00
Investment income		1,742.47		87,566.88	89,309.35	92,178.64
Realized gain (loss) on sale of investments			(8,711.67)	(8,711.67)	(8,973.78)	
Rental income	3,434.22				3,434.22	5,462.36
Program and service fees	9,942.94	13,158.66			23,101.60	19,088.07
Loss on sale of fixed asset					<u>0.00</u>	<u>(4,000.00)</u>
Total revenue	<u>56,452.16</u>	<u>14,901.13</u>		<u>78,855.21</u>	<u>150,208.50</u>	<u>146,692.29</u>
Total public support and revenue	<u>178,420.82</u>	<u>181,807.83</u>	<u>52,998.66</u>	<u>118,855.21</u>	<u>532,082.52</u>	<u>620,987.89</u>
DISBURSEMENTS:						
Program services:						
Library program	86,312.08	60,528.53	3,843.27		150,683.88	142,304.45
Museum program	70,161.97	43,596.74	2,778.13		116,536.84	127,204.57
Publications program	61,092.68	39,677.34	25.59		100,795.61	97,835.96
Education program	<u>6,337.82</u>	<u>2,435.37</u>			<u>8,773.19</u>	<u>14,718.00</u>
Total program services	<u>233,904.55</u>	<u>146,237.98</u>	<u>6,646.99</u>		<u>376,789.52</u>	<u>382,062.98</u>
Supporting services:						
Management and general	61,562.13	25,057.52	444.82		87,064.47	34,894.22
Fund raising	<u>15,646.48</u>	<u>3,652.89</u>	<u>111.21</u>		<u>19,410.58</u>	<u>25,177.57</u>
Total supporting services	<u>77,208.61</u>	<u>28,710.41</u>	<u>556.03</u>		<u>106,475.05</u>	<u>60,071.79</u>
Total disbursements	<u>301,113.16</u>	<u>174,948.39</u>	<u>7,203.02</u>		<u>483,264.57</u>	<u>442,134.77</u>
Excess(deficiency) of public support and revenue receipts over disbursements	<u>(122,692.34)</u>	<u>6,859.44</u>	<u>45,795.64</u>	<u>118,855.21</u>	<u>48,817.95</u>	<u>178,853.12</u>

Annual Report of the Treasurer

The annual financial report of the Society points out a trend that has continued over the past several years — that is, the erosion of our endowment and an absolute lack of working capital. We have invaded our endowment over the years to fund operating deficits and to make necessary repairs and improvements to our existing facilities. We believe that our properties are presently in reasonably good condition and we are now on a pay-as-you-go basis. Recently we sold the Gaspee House and consequently paid off \$67,000 in loans, with the balance being allocated for completion of the required improvements to the Aldrich House.

For fiscal 1979, we are operating on a balanced budget. To achieve this budget, we must expand our public support during the current membership drive and the spring Friends Campaign.

The Society, in addition, has become increasingly dependent on government grants. With taxpayer pressures on federal, state and local budgets, we must look to ways to increase public support for the Society's programs as a hedge against the loss of government

support. It is incumbent on us all to take an active role in the Society through both volunteer work and financial support.

Respectfully submitted,
KARL F. ERICSON

Annual Report of the Director

The permanent loss of memory can be a shattering personal experience; there is hardly any way to explain the grief and shock of being cut off from one's own past. It is like losing one's eyesight or hearing. Communities can suffer a loss of memory, too. The consequences are no less disruptive and disquieting; they can have economic as well as psychological effects.

The solution to this problem of community memory-loss is to have a historical society which preserves and makes accessible

useful information about the past. The Rhode Island Historical Society performs such a task for the people of our state. It collects, stores and provides the facts Rhode Islanders require in order to cope with the world around them. It is the community's memory bank; it is an information machine.

Memory enables us to avoid making costly mistakes over and over again; memory permits us to combine inspiration with perspective to solve problems. It calls up facts and data that can be applied in the future to solutions similar to those which were confronted in the past. Familiar information can be rearranged and adapted to new situations. A tradition of overcoming problems can offer confidence and assurance as a rudder in stormy weather.

Individuals seek this assurance and so do communities. Every group of people from the cave men to the civilizations of Egypt, Greece and Rome created an honored position for the story-teller who transmitted the shared experiences of the people from one generation to another. Oral, then written, traditions became the foundation of our culture. Historical societies and other educational institutions perform this service today. We can learn in a few years what it took generations to discover by trial and error; we can stand on the intellectual shoulders of our predecessors.

Ignorance of the past, on the other hand, can be a set of psychological and economic handcuffs. Such has been the case in Rhode Island for the last fifty years. A widespread appreciation does not exist about the magnitude of crises that previous generations faced or how they succeeded in overcoming these problems. This lack of understanding has seriously limited Rhode Island's ability to snap out of the doldrums caused by the decay and decline of the textile industry.

With few exceptions, this slump has now lasted a half century. The many examples of Rhode Islanders fighting the odds and winning in countless crises over a three-century history is largely unknown to the state's population today. Economic lassitude is compounded by a serious inferiority complex that can only be classified as having epidemic proportions throughout every strata of the Rhode Island population. Rhode Islanders express enormous doubts about their own ability and an almost paralyzing unwillingness to try to do something. Reluctance and negativism have achieved the status of a way of life.

What today's Rhode Islanders do not seem to appreciate is the three hundred year tradition of overcoming seemingly crushing obstacles. During the seventeenth century, in the time of Roger Williams, vibrant communities were formed by the most incongruous set of individualists and outcasts. Then nearly every building on the mainland was burned to the ground by Indian warfare. Probably, the colony survived and even defeated the efforts of its neighbors to absorb it, while bluffing and blustering its way within the halls of Parliament. In the next century, the little commonwealth lived by its wits, orchestrating a global sea-going commerce on a scale that compared favorably with the best efforts of well-established nations. In the following century, ingenuity and sheer will-power pioneered in producing one of the great industrial systems the world had ever seen. Steam power and managerial imagination gave credence to the feisty symbol of the confident bantam. Staggering problems of skimpy resources were overcome again and again. Experimentation, invention and a spirit that refused to quit were the key to success. The will to struggle against insuperable odds of poverty and strange language and customs marked the experience of the many waves of newcomers who blended their vitality and virility to the strain. In other fields, this spirit was best expressed in the personality and performance of Rhode Islanders like Nathanael Greene who described his approach, "we fight, get beat, rise and fight again," or the example of Oliver Hazard Perry who transported his Rhode Island sailors to the wooded shores of Lake Erie, carved a fleet out of the forest, and sailed forth to smash the British veterans who had humbled Napoleon.

Every generation has a right to have access to its past. Every person needs to know his identity that is shaped by families and neighborhoods. Societies like the Rhode Island Historical Society provide that link between the generations. Historical societies can satisfy that curiosity. History is educational, too, in the abstract sense; it can even be entertaining and amusing as nostalgia, but its main purpose is to provide useful information and perspective as a human tool to enable us to deal with today and tomorrow.

This is the task the Rhode Island Historical Society has set itself to do for the people of our state.

Today the Rhode Island Historical Society has achieved another milestone in its efforts to improve and expand its historical services to the Rhode Island community. We now have a functioning meeting center in the form of Aldrich House. For the moment, our accomplishment is largely the preparation of the lecture hall, the adjoining reception room, and the kitchen. On the second floor we have some office space in operation. By May 18 of this year our showcase galleries in the front of the house will be ready. At that time we shall open our new Museum of Rhode Island History at Aldrich House. Our first exhibit will be entitled the "Lay of the Land." It is about how Rhode Islanders have fashioned the landscape throughout our history.

Getting this far has been both a trial and a triumph. Plans for the renovation of Aldrich House began over three years ago. Our original budget of nearly \$85,000 had to be increased to nearly \$150,000 in order to do the job. All along the way things we wanted to do were either postponed or dropped. The transformation of a private residence into a public building that conforms with building and fire codes is a very expensive and frustrating assignment. I truly hope it will be the last such undertaking for us. With new steel beams, two miles of new electrical wiring, a revamped heating and electrical system, we are finally ready to go. Behind the bogus and somewhat billious temporary blue doors in the hallway, our first exhibit will take shape in a few weeks.

The financing of a renovation such as this was only part of the problem. Because of the nature of the job, we were unable to get a general contractor to undertake it at the price we could afford. We, meaning the staff, became the general contractor. Calling the sub-contractors during the half-time of New England Patriots' games so that workers would show up on Monday morning, correcting lapses of insight by the architects, and dealing with a myriad of daily problems took an enormous amount of time. Thanks go to Ed Gregory of our staff who designed part of the job and worked out most of the colors, but the lion's share of the credit for seeing the project through belongs to Cliff Cone, our superintendent of buildings and grounds. Cliff also designed key elements of the job such as the kitchen.

While we all had our hands full here keeping track of things, the library conducted its work with its familiar good cheer and efficiency, the new museum staff struggled with the task of mounting a major show, the Greene Papers and publications people got used to plaster dust in their typewriters, and my office support staff — Helen Hodde, Carolyn Brown and Helen Gower — and the buildings and grounds staff worked around, through and over chaos. Special thanks are due to our foreman Carl Papino and his assistants, Jeff Quaranta, Alfred Papino and Stephen Morrell. Not only did the regular program get accomplished, but several new initiatives were begun as well.

Key staff like Ann LeVeque, Cliff Cone, and Kate Waterman simply did not find time for vacations this year. Other staff such as Laura Roberts, the curator for our educational programs, ran evening and weekend programs without a hitch.

On top of the sheer volume of work, there were times when we couldn't seem to win for losing. At the opening of our special commemorative show on the Battle of Rhode Island I learned that some two dozen important Alexander Hamilton letters had been stolen from our library. Fortunately, they were recovered in Hartford, Connecticut. On another occasion several small Oriental rugs were discovered missing from John Brown House; and during the course of all the comings and goings at Aldrich House, several small things disappeared as well. On top of it all, no less than four staff had their cars stolen and a few others had valuables removed from their cars during the year. This explains why some of the joy was drained out of the experience and why we are in a very agitated frame of mind when it comes to security measures at Aldrich House, the library, and John Brown House. Whatever our budget comes out to be when we get to it in April, I do not see how we can avoid increasing our protection at all locations. I see this prospect in terms of full-time security staff as opposed to part-time and "sometime" arrangements we now have.

On the brighter side, I can report that never have so many done so much for the Society as during the last year. Our committees, comprising over 125 volunteers, met frequently and at length.

We had the most successful Friends Campaign ever, raising over \$40,000. The terms of the challenge grant were met; our goal was achieved. We applied for 18 grants from a variety of federal, state, and private foundations. We were successful in all but one. We raised over \$425,000 last year.

Because of the lag in the time when these funds arrive and the necessity to keep the programs rolling, we continuously run behind in cash flow. In order to stand the expense of Aldrich House renovations, for instance, it was necessary to sell the Gaspee House to retrieve our investment and put it into this building. Even so, we could and should establish a fund as working capital. To do so, we may take a look at some of the acreage that we own around the Queens Fort site in Exeter. If we sell, we will be careful to leave enough protection for the site itself.

During the course of the year, we commissioned a study about ourselves from a grant from the National Endowment for the Humanities. Frank Spinney, a retired professor of museum studies at Cooperstown, and Pam Fox, formerly of our staff, conducted it. While their report has not yet been studied in depth by our trustees and committees, a number of general recommendations have been put into effect, such as establishing separate line departments of education and publication.

The latter, I am happy to report, is currently staffed by Glenn LaFantasie. Glenn, who was formerly director of publications with the Bicentennial Commission, is the editor of our quarterly, *Rhode Island History*, and has recently been engaged to complete Brad Swan's edition of the letters of Roger Williams. Many of our publications have finally begun to sell. Ron Tracey, as part of his grant as museum coordinator, has opened sales contacts with over thirty bookstores in the Rhode Island area. The Nathanael Greene Papers completed Volume II, which is now at the press. Noel Conlon retired, and Joyce Boulind left. Liz Stevens and Margaret Cobb each work half time.

As we look forward to the coming year, my hopes for the Society include a successful opening of our new Museum of Rhode Island History — both because of the inherent value of this teaching medium, but also because I believe its visibility as a showcase for the Society will contribute to the growth and expansion of all our programs. Directly tied to this, I see opportunities for additional funding from increased membership and greater cooperation in the Friends Campaign. We're pleased to be a part of the United Arts Fund which solicits support from Rhode Island corporations. I also see, and hope for, a consolidation of our efforts, a working out of our four main programs of museum, library, publications and education. We need to get used to all of them and refine them before we take on anything new. To do a better job in running these departments I would hope those of us in the support staff or administration could move to the pavilion across the street from Aldrich House. Our current offices at John Brown House are both remote and inefficient. Strangers coming through the House to get to our business offices pose one of the great strains on our control of security.

We look forward, too, to the results of our thorough and imaginative Long Range Planning Committee. Their perspective can do a lot to give us a balanced program. Part of their work shortly will be to focus on the problems of cramped quarters at our library.

In summary then, we see the challenges ahead as (1) getting our finances to keep pace with our programs and trustee obligations to preserve our collections, (2) getting a balanced day-to-day staff control over the policy implementation of trustees' decisions, (3) getting greater attention within the community to use our resources and respond to these needs of ours which are truly their, too.

Without your patience and support, however, and without the leadership of this great cast of trustees and committee members, our achievements would not be possible. We have come a long way; with your help and the help of others who you can reach for us, we are going to make it all work.

ALBERT T. KLYBERG

Annual Report on the Education Department

This month marks a shift in the position of the education department in the structure of the Society. For the last fifteen months we have worked with Ann LeVeque in the museum department, conducting the programs reported on here. It has been a fruitful and happy partnership, and the separation of the education department is by no means a divorce. Rather, we are looking forward to working with every Society department — museum, library, publications, membership — in the same way. While programming at the new Museum of Rhode Island History at Aldrich House will consume a large part of our time this year, we are also looking forward to serving the rest of the Society.

The education department consists of Laura Roberts, curator for education, and Susan Edelman, head tour guide and education assistant. Our work, however, would be impossible without the forty-two volunteers who have worked with us this year staffing the John Brown House. They've been the public face of the Society as they conducted tours of the house for school children and senior citizens, families and tourists. This year we have more high school and college students working with us. Students from Brown University, Providence College, Rhode Island College, Rhode Island Junior College, Roger Williams College, and the Rhode Island School of Design have been among our volunteers, as well as high school students from St. Mary's Academy-Bayview, the Kent Hill School and St. Dunstan's Day School.

To train these new house tour guides, we have revised the guidebook prepared by Mame Reynolds several years ago. The new guidebook, and a supplement for school tour guides, helps our volunteers learn about the John Brown House. Also, the training course for volunteers, offered six times this year, has been refined into four lectures supplemented by outside reading.

This year the Society was offered the opportunity to participate in a national pilot program on volunteerism in cultural institutions. As a result of a National Endowment for the Humanities grant to the National Center for Voluntary Action, six cities are serving as sites for the testing of new strategies for involving a larger portion of the community in museums, libraries, and historical societies. With the Providence Volunteers in Action serving as local coordinator, we are working with the Black Heritage Society and the Children's Museum to attract new types of volunteers to our institutions. "New Faces in Public Places" will try to involve recently retired people, and those facing retirement, as well as people living outside of Providence and Pawtucket, in our work. We hope that our experience, coupled with the work being done in five other cities, will offer other cultural institutions some guidelines for the effective involvement of their communities.

In the spring of 1978, the fourth grade tour program, formerly conducted by Providence Preservation Society volunteers, was turned over to the Historical Society, with Susan Edelman acting as coordinator. Because both volunteer chairmen moved out of state within two months of each other, this shifting of responsibility seemed the only way to insure the continuation of the program. And with the help and support of the Colonial Dames and Margaret Thibideau of the Providence School Department, we have continued to provide tours for 1,000 Providence school children. This is a large program and our ten school tour guides have worked very hard this year. Ideally, we would like to have enough guides to offer tours of the Stephen Hopkins and John Brown Houses to fourth graders outside of Providence.

In addition, 308 students at all levels toured the John Brown House this year for a total of 1,308 school visitors. Other groups brought 815 visitors and there were 2,097 individual visits. We estimate that 1,375 people viewed the house during special events, receptions, and meetings. Total visitation to the John Brown House, then, was 5,595.

We have made a limited number of visits to classrooms this year. We cannot offer this service to schools on a regular basis, but the few visits we have made will help us develop a formal school visiting program. In general, we believe it is far more instructive for a class to come to the Historical Society; a visit by a staff member or volunteer to a classroom is a poor substitute. But for those classes that cannot come to Providence, or as a pre-visit or follow-up session, this service should, in the future, be part of our educational services.

Active affiliation with the Rhode Island Social Studies Association has been achieved this year, beginning with a jointly sponsored workshop on Local History in the Classroom last February. This fall, Laura Roberts was appointed to the Executive Board of the RISSA and more cooperative sessions are planned. Laura conducted workshops on teaching state and local history at a joint meeting of RISSA and the New England History Teachers Association in September and at the National Education Association in Rhode Island's Teachers' Institute in October. These formal contacts with teachers, as well as informal meetings with teachers who are currently offering Rhode Island history courses, have been invaluable as we plan our programming and services. Responding to the suggestions solicited from teachers, an educator's newsletter — "History Update" — will be inaugurated this year. We hope that this will be a forum for sharing resources, teaching ideas, and problems.

The internship program of the Society was reduced sharply this summer while the staff devoted itself to planning the first exhibit for the Museum of Rhode Island History. Two interns were placed at the South County Museum under the joint supervision of Al Klyberg and William Metz. The intern program will resume this summer, with twenty full time or part-time internships available for college students. Although we are unable to offer stipends to students, we believe that those who can work with us as interns on a volunteer basis gain valuable practical experience in curatorial, educational, library, archival, editorial, and administrative assignments. Also, of course, their contribution of time enables us to complete additional projects during the summer months.

Our commitment to adult education has continued unabated this year. It pleases me that while museum educators are beginning to discuss "lifelong learning" — the topic of Educators Day at the Annual Meeting of the American Association of Museums and the subject of a new series of national seminars — I can in turn report on our 142nd lecture series and our Fourth Annual Forum on Rhode Island History.

Lectures by Glenn LaFantasie and Paul Campbell, Sydney James, Paul Dearden, and Antoinette Downing were held this year, with 370 people attending. Professor James and Mrs. Downing were inducted as Fellows of the Society, a recognition of their exemplary scholarship in Rhode Island history. The Forum, again co-sponsored with the Providence Preservation Society, concerned the Gilded Age from 1860 to 1890. Subscriptions surpassed all previous totals, with 108 evening and 61 morning series tickets sold. With single tickets, total Forum attendance was over 200. Spring and fall classes were also offered in wall stenciling, chair caning, genealogy, rush seat weaving, Chinese export porcelain, Oriental ruga, and New England architecture. Also, we co-sponsored, with the RISD Museum of Art, a course in fashion taught by Eleanor Fayerweather. In 1978, 118 people took our courses.

Susan and Laura co-authored an article on the landscape paintings exhibited last winter for the program of the Junior League antiques show. With Sally Edwards, one of our volunteers, Susan researched Victorian Christmas trees and coordinated the production of ornaments and the trimming of a tree in the Zachariah Allen Room. Laura presented a brief summary of the Forum program to a round table on adult education at the New England Museum Association annual meeting in Newport last October. Susan attended that conference, as well as a workshop on exhibition planning and production in April at the Peabody Museum in Salem, Massachusetts.

The year has been one of great activity for the staff and volunteers of the education department. We have been able to expand our programs, while continuing the programming of our predecessors. We have enjoyed working closely with the Preservation Society and the Museum of Art, and look forward to more cooperative programming in the future. The opening of the Museum of Rhode Island History will attract more visitors, especially school children, to the Society, and we look forward to developing programs for this expanded audience.

LAURA B. ROBERTS

Annual Report of the Librarian

In previous years, the Librarian has had the advantage of presenting the annual report at the library where you were a captive audience, surrounded by books and other library materials. As you sat in the reading room you could look around and imagine the activities described in the annual report. This year we are in the gracious surroundings of Aldrich House with nary a book to be seen. Rather than carrying all the books over here, I am bringing the library to you through slides.

In my report last year, I focused on three processes for handling information — acquiring materials, organizing them for use, and providing information. This year, I would like to expand on that theme and show you the people behind the processes — the library staff.

The process we call acquisitions usually begins in my office. I order new and out of print items — budget permitting — and solicit gifts. We purchased 120 printed items last year and gratefully received 398 gifts. As gifts and purchases are received, they are accessioned — listed in our accession book and donor file. We send a letter of acknowledgement to each donor. Doris Sher, the librarian's secretary, handles accessioning.

From my office the material, depending on type, goes to our technical services, graphics, or manuscripts departments. Sally Grucan, our technical services librarian or cataloger, joined the staff in September replacing Tevis Kimball who left in July. Sally has been reorganizing the technical services department, trying to make newly acquired materials more accessible.

After Sally has cataloged each book and given it a Library of Congress call number, Patty Albright types the catalog cards. Patty began working with us in October. She is a librarian and also currently a graduate student in Brown University's American civilization program. The end result of the technical services process is getting the material on the shelves and making it available to users. Georgeanne Lima handles this part of the process.

Our cataloging effort this year was bolstered by some additional help. A continuing Comprehensive Employment and Training Act (CETA) grant from the City of Providence paid salaries for Florence Manni and Belsada Taylor through June. Miss Taylor stayed with us until October, when budgetary restraints forced us to reduce her full time position as clerk-typist to half time. Patty Albright replaced her on a half time basis.

Between July and September we were fortunate in having our former librarian, Nancy Peace, evaluate our cataloging practices and update our library cataloging manual. She even had time to catalog a few books.

Among our volunteers in cataloging were one professional librarian and two librarians in training. Kay K. Moore, retired head cataloger at Brown, continued his prodigious cataloging rate on our genealogies. He has now recataloged all family names through the letter C. At the other end of the alphabet, Lucille Rosa, a graduate library school student at the University of Rhode Island, completed recataloging genealogies from T through Z. That leaves us only 16 more letters! Another graduate library school student, Judith Paster from Simmons College, also helped in the cataloging department.

Our two curators — Helen Kebabian in graphics and Nathaniel Shipton in manuscripts — share with me the responsibility of acquiring and accessioning materials for their departments. Of the many acquisitions in graphics last year were photographs of the Apponaug Print Works in Warwick and of Loew's State Theater, now the renovated Ocean State. We also received important architectural drawings.

In addition to acquiring and accessioning materials, both curators also handle organization and arrangement of their collections. In her first year as graphics curator, Helen began reorganization of many files and indexes.

While trying to acquire, accession, and organize materials, both Helen and Nat spent much of their time helping researchers use the collections. Demands for graphic materials increased over 50% last year. Our materials were widely used for exhibits and in over fifty publications. Maureen Taylor spends mornings in graphics helping Helen keep up with the demands. Our efforts to reorganize the graphics collections were also bolstered by efficient student help — Abby Cohen and John Goff from Brown and Debra

Stephens and Denise Harris from Rhode Island School of Design.

As in graphics, our manuscript division was especially busy last year — in fact, busier than we liked, as you will see later. Like Helen, Nat Shipton handles all three of the library processes.

Since our limited budget permits us to purchase few manuscript collections, we are grateful for the many manuscripts donated last year by individuals and institutions. Nat called 1978 the "Year of the Woman," for among our gifts we received records of the Women's Liberation Union, the American Homemakers, the Grand Army of the Republic Auxiliary, and additions to the Providence Female Charitable Society and Woman's Christian Temperance Union collections.

Nat, like Sally and Helen, is trying to reorganize a backlog of 156 years while keeping up with recent acquisitions. Manuscripts come to us in a variety of conditions. Among the Bradford F. Swan papers was a bag filled with bits and pieces of manuscripts. While we cannot claim to have put the bits and pieces back together, we did complete processing of the collection. In between the before and after, were days of research, sorting, identifying, arranging, labeling, boxing, and typing. David Williams, a Brown graduate student, arranged the Swan collection for us. Drew Cayton, another Brown graduate student, arranged records of the Woman's Christian Temperance Union and the Rawson Fountain Society.

We have a particularly loyal group of volunteers who help out in manuscripts year after year. These include Dora Vaughn, Irene Eddy, Robert Trim, Beverly Malin and Karen Frisch.

A generous grant from the National Endowment for the Humanities has allowed us to organize large quantities of our business records. Harold Kemble, our business archivist, spent much of 1978 organizing the rich Blackstone Manufacturing Company records. Kate Dunnigan, who replaced Michael Zuckerman in February, completed several smaller collections.

As I mentioned earlier, we had one visitor too many in 1978. During the summer, someone removed over thirty-seven documents including letters from Alexander Hamilton to Jeremiah O'Leary. Fortunately most of the documents were recovered and we hope to have them back in the library soon.

The theft regrettably caused us to emulate other research libraries by implementing new security measures including a more thorough registration system. James Brien, our part-time security guard, is provided by the Senior Community Service Employment Program.

The new security measures have caused some inconvenience to library users, especially to long-time members used to more casual times. Unfortunately times have changed. We no longer leave our houses or cars unlocked. We all know someone whose car or home has been burglarized. As you have had to take greater measures to protect yourselves and your personal property, we have had to do the same for the property in our care at the library. We are continuing to reassess our new procedures to maximize security and minimize inconvenience. Please let us know if you have any thoughts about this.

In addition to our unwelcomed visitor, we had many welcome visitors. Although almost all staff members help out at the reference desk from time to time, our reference librarian, Charles McNeil, is responsible for reader services. Maureen Taylor spends afternoons downstairs helping Charlie assist researchers and answer letters and telephone calls. To help genealogical researchers use our resources more fully, Charlie has initiated a weekly minicourse. Charlie and Maureen also began a historic building index to list citations of information about notable Rhode Island buildings.

Staff members last year continued to be active in professional organizations and outreach programs. We gave papers and lectures, and chaired and served on committees and executive boards.

We have tried to share our professional knowledge and ideas with other libraries and historical societies by providing consulting services. Nat Shipton, Sally Grucan, and I visited several libraries to advise on care and organization of manuscripts and printed material.

With Brown University's John Hay Library we hosted a conservation seminar conducted by staff of the New England Document Conservation Center. The library closed three days in November to allow staff to attend the seminar. While we learned some basic in-house techniques for conservation and repair, we also realized

more clearly the overwhelming problems of conservation for a large collection such as ours. The cost of repairing documents is high. The donor of a valuable Simeon Thayer journal also donated the \$216 needed to restore it, but we have many other manuscripts and graphics, and hundreds of books, that require expert conservation attention. Even in-house programs for minor repairs require an investment in supplies and equipment, and especially staff time.

Conservation is a problem that the Historical Society must face in the years to come. Many of our valuable library materials are literally disintegrating on the shelves; we must find money and means to save them before the information they contain disappears forever.

My annual report would not be complete if I did not remind you of the critical space shortage at the library. The space problem has not lessened nor will it; our stack areas grow increasingly crowded. We are expecting confirmation shortly for a grant from the City of Providence providing funds to hire a library consultant to evaluate our future space requirements. Next year I hope to report more positive movement toward solving the space problem.

I concluded last year's report with an impression — an impression that those who used the library usually found what they needed. I decided I should prove my impression with some hard data. Since librarians love questionnaires, we distributed a simple questionnaire to our library users for one month. Of those who responded, 88% indicated that the staff was always helpful. Another 12% found the staff usually helpful. No one answered sometimes or never. Most gratifying for us, 78% usually found what they needed, while another 12% always did — a total of 90%. I can't think of a more positive note on which to conclude.

NANCY F. CHUDACOFF

Annual Report on the Museum Staff and Activities

Before I begin my report of museum staff activities in 1978 I hope you will indulge me for just a moment while I brag a bit. One of my very first duties when I started as curator of the Society one year ago in September was to hire an assistant curator for education. Al Klyberg and I read through many resumes and interviewed several fine applicants. Then during the last week of interviews when the final selection was to be made Al was called out of town unexpectedly and left the choice wholly in my hands. Laura Roberts had some tough competition, but I was certain that it was Laura I wanted, and when she accepted I knew she would do a good job. I think it is proof of my sagacity, but perhaps merely of my good luck, that Laura is here today as a full curator and head of her own department. Her energy, integrity, sharp wits, wisdom and initiative have impressed us all. Congratulations, Laura, on a fine job, and thank you for all the help, advice and cooperation you have given me here in our first year together.

People often ask me just what it is that a curator does, and that is a hard question to answer because it is apt to vary from one institution to another depending on size, and from one curator to another depending somewhat on individual interests and talents. In general a curator's duties are suggested by what a museum is. A museum is usually accepted as being an institution that owns a collection, expands it, cares for it and shows it off to the public. Most curators, however, want to do more than just show off their collections. They want to teach about them. The word our profession uses to describe this activity is interpretation, and in doing this curators work closely with the education department. Interpretation usually involves doing research, writing and putting on *informative* exhibitions (and I have purposely underscored the word "informative").

Museum staff activities this year have encompassed almost all the jobs that curators usually do. The first priority of museum staffs is the care of the collections already in their possession, for these objects are the legacy of generations yet to come. In the real world, however, collections sometimes suffer as pressures mount to

attract public attention and dollars with extravagant exhibitions and other flamboyant fund-raising activities. We have, I think, maintained our commitment to preserve, conserve and store our collections according to the highest professional standards. This year saw the installation of air conditioning in the painting storage area, which will help to reduce the very hot summer temperatures that can damage works of art. This will be of little avail, however, unless we can control the heat in the winter and relative humidity throughout the year in the storage and exhibition areas in the John Brown House. I speak for the museum committee and the entire staff in expressing the urgent need for proper climate controls in the Society's buildings. I can announce with pleasure that the intrusion and fire alarm system already installed in Aldrich House is an excellent one and that the systems at John Brown House are being updated to match it.

In the past, our considerable textile and costume collection has been stored (carefully wrapped in acid-free papers and hung on cotton-padded hangers) in inaccessible cubbyholes and scattered corners throughout the John Brown House — in cardboard boxes, in closets, under attic eaves and even in an unused bathroom. Now a costume storage and study area is being prepared at Aldrich House so that all of our textile material may be brought together and stored in such a way as to make it readily available. We would like to make every storage area a study space easily accessible to students, collectors or scholars, and to visitors with special interests. While it is not possible to put every object on display, an object in storage should not mean it is forbidden to the public or lost from sight for decades. We hope that the study-storage area for textiles and costumes will be an exemplar for future storage arrangements.

To improve the visibility of the porcelain and pottery collection, a major reorganization took place last winter. During a harrowing three-day period all of the Chinese export porcelain stored in the pantry at John Brown House was removed and stacked on the gallery floor. The registrar, Tom Brennan, noted for his excruciatingly careful attention to the security and careful handling of museum objects, stood guard watching as pieces of porcelain were moved into and out of storage boxes. All of the curatorial and education staff turned out to help reinstall the display in the pantry. Many duplicates previously stored there in the glass-enclosed shelves were put away in order to make room to show at least one example of every type of pottery and porcelain in the Society's collection.

At present a new object index in the form of a card file, similar to a subject index to books in a library, is being created for the collections. Our present "subject" index is designed for use by decorative-arts scholars and collectors. It lists objects in the broad traditional categories of silver, pewter, furniture, painting and the like. The new index, which will be in addition to the old, is based on a recently published system of nomenclature developed by Robert G. Chenhall of the Strong Museum; it is especially designed for use with history museum collections. It will list objects by functional category such as "Tools and Equipment," "Communication Artifacts," "Personal Artifacts" (where our costumes will be found) and "Household Accessories" (where many of our textiles will be listed). This system will be useful to historians and people preparing exhibits of a non-art nature. It is hoped the Chenhall system will provide a common language for museum collections throughout the country and will make it possible for a national computerized information bank of museum collections to become a reality.

Although the museum remains without an acquisitions budget, the collections continue to grow as people deposit their precious family memorabilia with us. A homemade cartridge case used by Rhode Island Civil War volunteer, Sergeant Charles Perkins (whose letters are in our library); a delightful collection of bonnets from the 1890s; a beautifully constructed and hand-sewn Quaker cloak together with a photograph of the black-gowned lady who probably wore it — all these (and others) came to the Society this year. Of special interest is the gift given by Mr. and Mrs. Bradley Randall of Vermont — a pair of portraits by an unknown artist of Rhode Island governor William Jones and his wife. Jones served the state from 1811 to 1817. Mrs. Philip Drinker of New Hampshire added an important miniature portrait of Celia Greene, daughter of another Rhode Island governor, William Greene, Jr.

Celia was born in 1762, and from the appearance of the face in the portrait we might guess the painting was done about the time of Celia's marriage to her cousin in 1786.

The Society and the Gorham Division of Textron worked hand-in-hand to rescue a fallen angel offered to us by Mrs. Pauline L. Achurch of Pompano Beach, Florida. The angel, erected by Mrs. Achurch's father-in-law as a memorial to his wife in 1904, had been vandalized and knocked down from its perch in Oakland Cemetery. Mr. Achurch was one of ten children who emigrated from England to this country with their parents in 1888. He was eleven years old when he went to work at Gorham and he stayed on there for sixty-eight years, eventually becoming head of the now defunct ecclesiastical department. There are those at Gorham who fondly remember the designer and engraver, William Achurch. When we approached Gorham to help us restore the damaged and weather-encrusted angel, they readily agreed to help. The work of restoration was done at the Gorham factory and, when completed, it revealed many fine details hidden by the encrustation.

We are grateful to all those who think of the Society as a fitting repository for such varied and precious objects, even the most modest of which may have an important secret to reveal to some future researcher. But because of lack of storage space, each proffered gift is carefully considered by the museum committee before being taken into the collections, and some gifts may have to be reluctantly turned down because there is no place to put them. This kind of collecting is rather hit and miss. It leaves large gaps in the Society's collections — gaps which are not necessarily expensive to fill but which remain because the museum, unlike the library, has no acquisitions budget. The staff and the museum committee will be working together to solve the problems of limited storage and acquisition funds so that controlled collecting, which will be necessary to support our expanded exhibition program, will not be brought to a standstill.

Curators, after they have done what they can to preserve and add to their collections, often go on to install exhibitions, but sometimes they are interrupted in their tasks by unexpected and unusual events. Last summer such an event was the filming of a movie for public television at the John Brown House. The curatorial and buildings and grounds staff spent a week preparing the house for the hoards of electricians, cameramen, soundmen, directors, dressers, technicians and actors who would occupy the premises for almost three weeks. Rugs were rolled up, small objects and paintings put away and the most fragile pieces put in storage. A list of rules was prepared for the incoming movie crew, who were instructed that this house was not a home but a museum and that everything in it was precious, fragile and not to be touched. Throughout the filming, museum objects were moved by museum staff members only. We gave a welcoming beer party for the crew the first day they arrived in order to establish friendly working relations and to size them up. The party was a successful beginning to our undertaking, and the museum staff and the movie crew worked harmoniously together through difficult hot summer weeks filled with long ten and twelve hour days. Our curatorial staff and the buildings and ground staff are to be commended for their diligence, patience and stamina, and for their eagle-eyed attention to detail. When the glamorous movie people departed and we put John Brown House back together again, not one object had been damaged or misplaced.

Most of the energies of the museum staff this year have been put into research and preparation of the spring's opening exhibition in the Museum of Rhode Island History at Aldrich House. Nevertheless, an exhibition was also installed in the John Brown House Gallery. Last August saw the opening of "The Battle of Rhode Island," which featured nine important British maps lent by the Clements Library at the University of Michigan. Al Klyberg supplied the research and text material for the exhibit, which was partially funded by the Rathenon Corporation. Susan Edelman helped Al put it all together and assistant curator Ed Gregory was responsible for the design and installation. Ed, who can be counted on to produce handsome designs, also prepared a small exhibit about the Society that became part of the Providence Public Library's birthday celebration displays. And the Society rushed in to fill an embarrassing vacuum in the State House exhibit case when it was plundered of its contents last winter. Ed designed the first of what was to have been a series of displays on the state houses of

Rhode Island, beginning with the Kent County Court House. The return of the silver treasures to their accustomed place several months after their unceremonious departure truncated our ambitious plans.

Between designing and installing exhibitions, Ed has been supervising the renovations at Aldrich House that are now just about completed. Those of us who have been working in the house during the last year view the end of the work with immense pleasure. Having come to work each morning to face some new obstacle in the halls, such as piles of lumber or coils of electric cable over which to climb; having worked through the racket of hammering, screeching table saws and electric sanders; having been without electricity; having tended the telephones for the carpenters, the plumbers, the electricians and the plasterers; having breathed the paint fumes and nightly brushed the plaster dust from our clothes — having come through all of this we now go about with big grins on our faces enjoying the soft carpeting, the freshly painted and papered walls, the beautiful design of the reception room and ballroom and even the jazzy bathrooms that Ed has provided us. With the work mostly done, we bid goodbye to Ed Gregory, who will be putting his architectural and design skills to use as he goes into business for himself.

Having been so fortunate with Laura I have tried my hand again in seeking out a new associate curator. I believe that I have done as well as before by bringing to the Society Robert P. Emlen, who comes to us from the Boston Museum of Fine Arts where he was working on a special project in the American Decorative Arts Department. Rob has an MA in American Cultural History from the University of Vermont and from his experience working in several museums (including the Shelburne Museum) he has built up a fine knowledge of American decorative arts, especially furniture. He not only writes and lectures about furniture, but builds and restores it as well. He has a seasonal beard which comes in the winter and goes in the summer, and he keeps us all in good spirits with his whimsical sense of humor. We welcome Rob and his wife Julia, a nurse, to Providence and wish them well in their new adventure.

Though it may seem that the many activities I have described would have occupied us full time, the fact is that the bulk of the museum staff's time and energies have been devoted this year to the preparation of the opening exhibit for the Museum of Rhode Island History. Some 110 pages of grant proposals have been written to the National Endowment for the Humanities for funding of the exhibition, which works out to about \$673 a page. One can hardly begrudge the tedious hours bent over the typewriter when such a rate of return is the result. Once the exhibition was funded, however, the real work — which is our fun — began. The funds allowed us to bring in fine consultants to work with us in the preparation and research for the exhibit. And we are much indebted to Dr. Richard Rabinowitz, formerly director of education at Old Sturbridge Village, who helped us formulate our original plans for an exhibition about the land of Rhode Island and how the people who lived here have used it, changed it, and built upon it, creating the Rhode Island we know today. We owe more than we can express to Nancy Grey Osterud, our research consultant, whose bottomless well of knowledge about this state, indefatigable energies and creative talents have shaped this exhibit. And we want to thank Anne Shelander, our summer intern from the Cooperstown Graduate Museum Training Program, and the two fine Brown students Abby Cohen and Colette Hyman who did so much of the basic research and footwork to bring the exhibit together. Our grant has enabled us to bring on to the staff Miss Candace Heald as curatorial assistant for the exhibition. Her firm hand keeps us on schedule and all of our material well ordered, and her creative imagination has done much to flavor this exhibit.

Lest I destroy the pleasant state of anticipation I hope you are all beginning to feel by disclosing too much about "The Lay of the Land," I shall describe it no further, but invite you all to the Museum of Rhode Island History at Aldrich House to view and enjoy it for yourselves when it opens to the general membership on May 20.

ANN LeVEQUE

Presentation to Marguerite Appleton

We would like to conclude our 157th annual meeting by recognizing and paying tribute to one of our members who contributed widely to the understanding of Rhode Island history — Dr. Marguerite Appleton. Dr. Appleton has been writing and lecturing about Rhode Island for the last forty years. Among her many articles and publications is her latest work brought forth under our aegis — *Rhode Island Portraits* — biographical sketches of Roger Williams, Stephen Hopkins, John Howland, and Elizabeth Buffum Chace. The work was made possible by a grant from the National Society of Colonial Dames; Dr. Appleton enjoyed the distinction of being their national president some years ago.

One of the common themes that connects the lives of the four individuals depicted in Dr. Appleton's study is that of unselfish giving to benefit the community of Rhode Island; a sense of obligation to contribute to the general commonwealth. That their contributions were worthy is testified to by the enduring and flourishing of our state, our liberties, our public education, and our institutionalized compassion for those less fortunate than we.

Dr. Appleton has been similarly generous and cheerful in sharing her talents with us and generations of audiences who learned about Rhode Island through her transmitting of our people's history. We are delighted to be her publisher; we are privileged to have her as one of our company.

ALBERT T. KLYBERG

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