

museum service

BULLETIN OF THE ROCHESTER MUSEUM OF ARTS AND SCIENCES

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Rochester Museum of Arts and Sciences—*Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind*—is administered by the Municipal Museum Commission for the City of Rochester.

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Cover Picture—

Scotland adds a colorful note to the exhibit on "Britain's Influence on Rochester Life." Of course England, Wales and Ireland are equally represented in this outstanding display that will be on view until the end of February. It coincided with Sibley's British Festival that was such an exciting event from September 17 through October 2, and featured tours to the Museum on the London double-decker bus.

Illustrations photographed by William G. Frank

27th Annual Convocation Focuses Attention on Museum's Future

Our Rochester Museum of Arts and Sciences has a varied public. Some are parents and their children who come regularly to see the exhibits and to view the educational films on Sunday afternoons. Another type comprises the elementary school children learning about Indians, or junior club members studying fossils or stars. In still another segment are the knowledgeable amateur scientists meeting in study groups, or the business executives, or the office secretaries, or the many others who come for diverse reasons. All these form part of the total museum audience who have concern for the Museum and its prospects for future growth. These people might be interested to know that there is one special day when the Museum is the focal point of public attention. The occasion this year was November 5 when the 27th Annual Rochester Museum Convocation was held in a ceremony open to the public.

The Convocation is the assemblage of commissioners, trustees, city officials, museum staff and guests gathered for two chief purposes. First, the Civic Medal was awarded to Mrs. F. Hawley Ward, first woman member of the Museum Board of Commissioners, who for over thirty years has played a prominent part in advancing cultural affairs in Rochester through her active participation in the fine arts, music, the drama and museum activities. Her warm personality and community zeal have distinguished her longtime community service. Second, the Museum board awarded a series of Fellowships to scientists and cultural leaders. Fred C. Amos, of Ward's Natural Science Establishment, was named for his contributions in paleontology; Harold S. Hacker, director of the Rochester Public Library, for his service in library science and Dr. Udell B. Stone was chosen for his work as an aquatic biologist in the New York State Department of Conservation. As out-of-town Fellows, three persons were selected. Dr. LaVerne L. Pechuman, professor of entomology at Cornell University, won the award for his work in archeology, insects and botany; Laurance S. Rockefeller, chairman of New York State Council of Parks, was cited for his efforts in conservation and Dr. William E. Swinton, director of the Royal Ontario Museum of Toronto, Canada, won the award for his contributions to museology.

As a result of plans for a Science Center, first revealed six years ago, and the announcement last fall of a gift from Mr. and Mrs. Edwin G. Strassenburgh for a Planetarium, citizen attention has focussed on the enlargement of the Museum to include this new facility. For this reason, it was most appropriate that the new director of the Planetarium, Ian C. McLennan should give the Convocation address on the subject of "Rochester's Window on the Universe." This high spot of the Convocation convinced those present of the great educational and inspirational advantages of such a Space Age innovation in a science-oriented city as Rochester has become.

—W. STEPHEN THOMAS, *Director*

Britain's Influence on Rochester Life

By Gladys Reid Holton,
Curator of History

The tile of our new exhibit in the Hall of Culture History has been interesting to develop and only gives a few of the many angles which could have been illustrated. The exhibit includes for example the category of *food* and shows copper and brass utensils used; a cookbook, "The Complete Housewife, or Accomplish'd Gentlewoman's Companion," printed in England in 1739 and copied by Williamsburg in 1942 is now being used by many Rochester homemakers who enjoy occasionally having foods prepared as they were during the 18th century in England.

There is a section on *recreation*; equipment for golf, cricket, curling and carpet bowls. The basic rules for many English games and sports were used as a foundation for adaptations here.

We are showing *collections* of glass, china, pewter and silver.

The *first postage* stamp, the "Penny Black," was issued in Great Britain in 1840 and then our first—the five cent and ten cent—in 1847.

The *furniture* is exceptionally fine; many 17th, 18th and 19th century pieces loaned by Rochesterians who inherited them from their ancestors.

The British Ambassador, His Excellency, Sir Patrick Dean, G.C.M.G. and the Consul General and Mrs. F. S. Tomlinson attended the opening of the exhibition on September 20.

The *fabrics* are exciting; a length of the gold brocade used for the box in which the Queen Mother and her party were seated at the Coronation as well as a length of the blue brocade used for all the rest of the boxes; a piece of the red velvet used for the robe the Queen wore as she entered the Abbey and a piece of the purple velvet used in the Queen's robe after the Coronation as she left Westminster. These fabrics were loaned by Miss Elizabeth Holahan. These were purchased in England, having been made available because of extra yardage allowed the weavers after that needed for the Coronation. Other fabrics include modern crewel work and hand-blocked linen Jacobean pattern loaned by Arthur H. Lee Co. of New York.

Literature from Britain; many first editions and the more modern works of A. A. Milne, Beatrix Potter.

In the area of *transportation*; models loaned by Digby Clements show similarities between the trains of the two nations. There is also a model of the latest BOAC Jet.

One case shows a collection of *British sporting prints* and around the gallery's thirty-two cases may be seen jewelry, the theater, British periodicals, music, photography, a salute to the founders of the Boy Scout Movement, as well as the Salvation Army and mannequins dressed in modern British imports loaned by Sibley, Lindsay & Curr Co.



Rochester Silversmiths influenced by early designs from England

One of Rochester's leading columnists, Jean Walrath, theater and art editor of the *Rochester Democrat and Chronicle*, sums it all up in this way:



Tweeds, Tea, China At Museum

Tweeds, tea and cricket bats, Chuzzlewit and plaids . . .

Bagpipes, kilts, horse brasses . . . swords and panelled wood . . .

Polished silver, laces, gardens, cut glass, purple velvet, pewter and Wedgwood . . .

Heraldry, royalty, Cambridge, curling stones, carved chairs, stout leather

Shakespeare, Shaw and . . . the Beatles.

It's a jumble, but it's Great Britain as one sees and savors it in the newly opened Festival of Britain exhibition at the Rochester Museum of Arts and Sciences. And it is an assortment that includes many treasures.

The exhibit shows the influence of the British upon Rochester life, and as we heard one visitor observe: "We couldn't have made it in America with-

out Britain; let's face it.

The display is dominated by heirlooms brought from England by Mr. and Mrs. Hugh R. G. Clements of Oak Lane, but other Rochester families also are represented, as well as the Museum archives.

First editions of Dickens' "Oliver Twist," "Bleak House" and "Martin Chuzzlewit," for instance, other books and a treasury of fine silver and of Jacobean furniture (chairs, a chest dated 1690 and an 18th Century carved Bible box) a collection of brass emblems and a small gallery of country wools and leathers are included in an incredibly large number of articles for one comparatively small room. It's a room, however, that sets the imagination roaming over the whole blessed realm, and one who loves that realm can spend a happy hour there.



Indian Bead Work

By **Daniel M. Barber,**
Junior Anthropologist

Newly installed in the "Recent Acquisitions" case near the 2nd floor elevator are two items of Indian beadwork which represent some of the similarities and differences between Plains Indian and Algonkian decorative art.

Recently given to the Anthropology Division by Glenn C. Harris of Chula Vista, California, are an Ojibway pouch and a Blackfoot war club.

The Ojibway pouch or *bandolier* is a clothing item which had its origin in colonial days. It resembles the decorated bullet pouches worn by British soldiers of the 1700's. To illustrate this there is in the exhibit a model of a British Officer of 1775 with such a pouch on his shoulder. Again, both the use of beads and their design attest to a strong non-Indian influence. European glass beads replaced the indigenous quill early in the 18th century and the floral pattern, an essential characteristic of Algonkian beadwork, was adopted in the Victorian era in preference to the older and simpler geometric arrangements. This pouch,

with its pocket in the rear, was a ceremonial item only worn on "dress-up" occasions.

The ceremonial Blackfoot club has a flimsily attached buffalo horn head, clearly not made for use in combat. With the exception of the use of beads, this object is a native product. The form and design are Plains Indian, as are also the distinctive geometric designs in the beadwork. Among the several tribes of Blackfeet the beadwork design has certain characteristic design elements which distinguish it from other Plains groups. Essential to Blackfoot beadwork is the use of small squares as basic "building blocks." These are arranged to form crosses, mountains, stairs or, as in our example, diamonds. Units such as these are relatively small and usually fill only a small part of the field.

Thus, in our new exhibit, we are attempting to define visually for the Museum visitor differences and likenesses between different types of Indian beadwork.

The Tree of Vital Importance to Man

By **John R. Williams, Sr., M.D.**,
Honorary Museum Commissioner

The overpopulation of the earth now taking place at an alarming rate, unless steps are taken to curtail it, threatens the existence of civilization in the near future. Almost every day a statement by an accredited scientist appears in the daily press warning the nation of the impending danger. The most recent by Dr. Roger Revelle, of Harvard University, is fantastic. From the present world population of three billion, he predicts that in the next 100 years, if the people could survive, it would increase to 48 billion. He further states that in the next 25 years at the present rate it will double to a total of 6 billion—an impossible figure under our present living standards. Many scientists support Dr. Revelle's view and believe that the fate of mankind depends upon what is done in the next few years. Other less well-known scientists and statisticians have expressed opposite views on this subject. It is too serious and important to be disregarded or ignored.

Tree Destruction and Drought

Man has been on the earth for several million years, but modern man—the man who first attempted to make use of it as a home—dates back about 5,000 years. The land surface of the globe had been heavily forested for millions of years. To provide space on which he could make a home and grow his food, it became necessary for him to cut down the forest trees to clear the land. Thus began tree destruction and man's career as a despoiler of the earth.

The increasing shortage of potable water leading to drought presents a formidable problem to mankind, quite as serious as overpopulation. The source of usable water is the annual rainfall. Its amount varies in different parts of the world but is fairly constant in each. Unfortunately, there is no way of increasing it; accordingly, some way must be found of conserving it. The annual rainfall in New York State is approximately 32 inches. Of this, a large portion is returned promptly to the atmosphere by evaporation. Another portion falls on the land and is carried off by brooks and rivers. About eight inches is absorbed by the soil and becomes available for man's use. Since there is no way of lessening the loss by evaporation, it would appear that the control of runoff by stream flow might afford a solution. Of all the means of doing this, the tree is the most promising, but to use it successfully the right type must be selected and it must be planted in the right kind of soil.

Preparing Soil

According to agronomists there are 2,000 kinds of soil on the earth's surface. For practical purpose, these may be reduced to sixteen. Those of western New York were determined by the last glacial epoch which lasted upwards of 20,000 years, but there are sections where the Silurian Period of 300,000,000 years ago played a part. Large flat areas often consist mainly of clay, which may be impermeable to

both moisture and air, necessary for most root systems. A top stratum of sand permits rapid loss of soil, moisture and nutrients. For the successful growth of trees these have to be modified. For this, humus is a desirable agent. Humus is derived from the decaying of vegetable matter, such as leaves, twigs and grass. It is almost entirely organic and supplies the many chemical elements of which soil nutrients are composed. No other soil constituents have the water-holding capacity of humus for it increases and decreases runoff as needed and binds loose soil together. During heavy rains, gravelly soil, devoid of humus, acts like a sieve letting water run through fast. When mixed with humus, moisture will be retained to a depth of two feet. Where humus is removed, water may carry away one thousand times more sediment than when left undisturbed.

The Oak—Useful to Man

Of the thousands of kinds of trees that have grown upon the earth since its formation, none can compare with the oak in its usefulness to man. When it was first created is uncertain but great forests of it existed in the Miocene epoch of the Tertiary period 60,000,000 years ago. The oaks of this time were buried deep in the contracting earth's surface and ultimately became the great deposits of hard or anthracite coal to be found on every continent. As the evolution of the earth progressed, so did the oak. Dendrologists, or tree experts, classify trees in many ways. One of the most important classifications is the shallow and deep-rooted trees. The elm and many of the maples are shallow rooted; the oak, the hickory and the ash are examples of the deep-rooted varieties. The shallow-rooted are looked upon by experts as weed trees, because they rob the soil of moisture and are inefficient in many ways to the deep-rooted varieties. Of the deep-rooted, the oak ex-

cels all others. It has a main tap root which goes deep into the earth as much as 100 feet until it finds a layer of soil that will hold water. Besides the tap root, a large oak has a great mass of small roots and rootlets which may total 500 miles.

The oak has marvelous foliage. A full grown tree will have upwards of 700,000 leaves. Each leaf consists of two plates, an upper and a lower one. In between these is a mass of venules and green paste containing the pigment chlorophyll. When the sun shines on the leaf it promotes a marvelous chemical reaction known as photosynthesis, which results in the formation of a sugar. This sugar goes to form several valuable products, one of the most important being wood. The under surface of the leaf is covered by tiny pores called stomata, from 150,000 to 200,000 per square inch, far more than any other tree. These pores, or stomata, do marvelous things. Under certain conditions a large oak may throw off, through its leaf system, a ton of water a day, or in heavy rains it may take in a ton to be carried down through its tubules to the wonderful root system for storage. Through the same stomata or pores, it may breathe, in the course of a few hours, thousands of gallons of air and gases. No invention of man compares in air purification with the leaf of the oak.

Importance of the Tree

In communities with industries producing dangerous fumes of many kinds highly poisonous, the oak tree is a life-saving mechanism. Over the centuries so pressing have been his needs in overcoming the physical discomforts and miseries of disease and disaster that man has failed to realize the importance of the tree. This in large part is chargeable to our educational systems. Of all the subjects taught in our schools there is none more important than the relation of the tree to man. Yet, until recently, it has been largely ignored.

Few adults, even those in controlling positions, have had any education on this important subject. It is a serious defect which should be corrected. Every public school should have a teacher trained and qualified to assume that leadership. The outlining of a course of study in tree culture is a subject requiring the serious thought of experts. In the case of oak trees, the planting alone of acorns is not enough. An oak will grow about one foot a year from the acorn stage. A sapling eight to ten feet in height will produce a sizeable shade tree in from 10 to 15 years. A useful and interesting course of instruction from its beginning should include planting stock in at least four stages of growth—the acorn, the 5-year seedling, the 10 to 15 year sapling and the 20 to 30 year replace-

ment tree. Thus the student may see the achievement of a mature tree in a few years.

For street trees the oaks—the red, white, scarlet or pin—are unexcelled. Their deep root systems enable the oak to store moisture as can no other tree. They are enduring and disease resistant to a remarkable degree. Most important of all, the oak with its wonderful foliage system is by far the best means of purifying the polluted atmosphere.

This whole matter should be carefully reviewed, both by the engineering departments of the community and its educational authorities. With both children and adults participating, the cost would be negligible and the results would be marvelous. To ignore it means disaster, terrible disaster.



Italian Treasures

Viewing the exhibit is
Charles A. Senheiser, publicity
and advertising manager of
B. Forman Co.

Exquisite pieces from the Museum's collection were selected by Mrs. Gladys Reid Holton, curator of history, for a special exhibit at the time of the Italian Festival of B. Forman Co. from October 18 to 30.

The exhibit attracted wide attention and many important personages

from Italy who were in the city during the Festival, visited in the exhibit and were eloquent in their praise of the quality and beauty of the Museum's treasures. These objects are not frequently on display and it was a pleasure to present them for this important event.

I Wanna See the Monster Bones

By Alan R. Mahl, Assistant Director

How often we hear this phrase as children enter the Museum! Each time the Museum personnel cringe to think that this is the reason that many children are interested in visiting the Museum.

But is it so bad that children come to the Museum for this purpose? For this, indeed, is the purpose for which museums were established and must be the underlying reason for their existence today. We should be pleased that this curiosity will bring children and adults into the Museum, for without it our Museum would become a very barren place. Without it we would have few visitors; the telephones would seldom ring bringing urgent requests for answers to difficult questions.

It is the vowed purpose of the Rochester Museum of Arts and Sciences to educate. This process of education follows a different pattern from that of schools and of many other educational institutions, for in the Museum the primary motivation must be curiosity—curiosity to seek answers, curiosity to learn of the world about them, curiosity of the strange and unknown.

Exhibitions are planned and installed to arouse and maintain this curiosity. In obvious ways *Britain's Influence on Rochester Life* will attract those who are curious about Britain; people curious about the natural history of the area will visit the new *Bergen Swamp* diorama. Those curious about the early peoples of New York State will find their curiosity satisfied in the Indian exhibits in the Hall of Man.

Even more subtle use of the curiosity of visitors is found in the means

used to lure them into exhibits. Bold use of color, prominent display of striking objects, breathtaking scenes in miniature and full size, prominent exhibition of oddities and unusual items all serve to attract and interest the visiting public to displays. Even the floor plan of the Museum and the arrangement of the exhibits serve to heighten curiosity and to attract and interest Museum visitors.

Once the visitor enters the Museum, under whatever ruse or reason, it is then the function of the Museum to increase and extend his curiosity into whatever other areas it can reach. New areas of interest, an increased awareness of a new field, a heightened curiosity waiting to be developed, all arise from a visit to the Museum.

The Museum must then aid in the process of developing and expanding the interests which it has aroused. School children visit the Museum with their teachers to bolster their work in school and to aid in their learning by arousing curiosities regarding the work they are doing in school. Adults attend evening programs and participate in adult groups sponsored by the Hobby Council and the Rochester Museum Association. The Sunday afternoon programs for family participation and the Audubon Wildlife Films and Treasure Chest of Science programs offered for young people on Saturday mornings, give additional insight into the world about them.

Wanna see the monster bones? You may not find the skeletons of prehistoric animals but there is much which will serve to satisfy and intensify your interests in the worlds of today and yesterday.

Fire, Friend of Man

By Nancy R. Rosenberg,
Educational Assistant

Fire, one of man's most important discoveries thousands of years ago, is the subject of an exhibit on the mezzanine floor of the Museum through November. It is titled "Fire, Friend of Man."

Lamps, candelabra, swords, an Indian fire drill, pipes and religious symbols show the history of fire from the time Paleolithic Man learned to cook his food to the development of complex firing techniques that hardened beautiful Meissen china in the 19th century.

How powerful, tricky fire has been harnessed and its heat captured to illuminate and warm the home, is the central theme.

Once man almost universally worshipped this phenomenon. The sacrificial altar reflects the ancient belief in Rome that vestal virgins must tend an ever-glowing fire. In South America the same tradition was held by the Inca Indians, who thought of themselves as children of the sun. Every year these holy virgins procured a new fire from the sun in June by holding a mirror toward it to reflect the rays on a bit of tinder. If the day was overcast, it was considered a bad omen.

Legends developed to explain the presence of little understood burning. The Greeks believed Prometheus brought fire to the earth, arousing the anger of the gods; with fire, men could raise themselves to their level. It appeared to the Dakota Indians when a panther struck fire from its claws as it crawled up a stone hill.

Man found he was helpless without fire. He learned to preserve and create it at his will. A primitive tribe living in an island area kept its fires constantly burning to save having to borrow coals from neighbors who lived in a mountainous area.



Fire in Worship

Man harnessed fire for technology. Displayed are objects shaped by the fire-smelter of metals—a sword made by Tiffany and Company, a 16th century helmet and a Philippine Kampilan (sword).

Some objects associated directly with fire making have diminished in importance in our culture. The bow drill of the Seneca Indian utilizes the oldest way known to start a fire—the friction method or rubbing two sticks together. The tinder box is an example of an improved method of fire making with flint, steel and a bit of tinder to catch the spark. However, we still use the friction method when we strike a match coated with "tinder."

Spanning two cultures are a Roman pottery lamp and an Eskimo soapstone dish shaped by an axe; both burned oil. Candles, so necessary for light in a pioneer kitchen now only flicker for dinner by candlelight. But objects associated with fire in the past bring lovely memories that have warmed, lighted and secured man against the terrors of darkness and cold.

Actress Glass and a Kentucky Rifle

By **Pauline de Haart Adams**, Registrar

People sometimes give truly remarkable gifts to our Museum. Often these items are accompanied by impressive documentation and a wealth of the owner's gradually collected reference material.

Documentation gives great value to objects. We all know that the quill pen General Lafayette used in 1824 (owned by this Museum), is an immensely more important pen than an identical quill pen of which no one knows who owned it, who made it or when and where it was made.

Even a slip of paper in grandfather's handwriting attesting this is the toy, the spoon or the slate, that his father gave to him on his sixth birthday, is of the greatest importance in any museum or historical collection.

Recently the Museum received several of such documented gifts, of which the glassware and the rifle were selected for mentioning here.

Actress Glass

Miss Edna W. Conway, of Utica, New York, gave an unusual and delightful collection of glassware. It consists of eighteen different pieces of pressed glass. Each dish, compote or goblet features the raised image of a popular actress of the era around the 1870's. Actors, however, are only portrayed on a few pieces, surrounded by

stage scenery and the name of the play in which they were starred.

This collection was shown in September and October in combination with the Museum's wonderful collection of Victorian-Rochester's Theatrical Posters. These posters have been mounted on linen and are very fine examples of what late 19th century artists and printers achieved in their professions. The combination of the glassware portraying the actresses and the illustrated posters announcing their appearances at the Rochester theatres in the throbbing dramas of those times, made an entertaining as well as a historically interesting display.

This glassware was collected by Miss Conway over a period of 35 years; ever since she first saw a goblet with the image of Lotta Crabtree and purchased it for the sake of a nostalgic childhood memory.

Miss Conway grew up in Quincy, Mass., when Lotta Crabtree had a summer home nearby at Squantum. She often heard people speak of Lotta's fabulous popularity as a childhood star when San Francisco was a gold-miners' town and she danced and sang in its saloons and later in its elegant theatres.

Other stage personalities shown on the glass are Fanny Davenport and Miss Neilson; Mary Anderson and Maud Granger; Annie Pixley, Kate Claxton and Maggie Mitchell. Robson



Actress Glass. Covered sugar bowl featuring Kate Claxton and Lotta, covered jam jar with Annie Pixley and Maud Granger and creamer with Miss Neilson and Fanny Davenport.

and Crane are the actors featured in "The Two Dromios" on the plate of the covered cheese dish, which has scenes from the "Lone Fisherman" on its dome.

It is not absolutely known when and where this glassware was made, but in articles by E. Clarke King in the April 1941 issue of "Hobbies" magazine and by Albert Dahlquist in the August 1937 issue of "American Collector," both found that all evidence leads to the area of Bridgeport, Ohio in the years 1877 to 1880. At that time the LaBelle Glassworks was one of the glass factories in operation there and an oldtime glassblower was heard to say that he was certain "Old Joe LaBelle made that glass."

The LaBelle Glassworks was destroyed by fire in 1879 and all their moulds were lost. Imitations have been made, but genuine Actress Glass features an intriguing trademark, which is prominently displayed on opposite sides of each piece. Some pieces even

have four of these emblems posed opposite one another. The trademark consists of a ribbed and fluted shell, which is surrounded by an open loop with a grapelike cluster at each end. Below the shell is a stylized, tapered leaf-and-flower motif, held within the stem part of a spoon shape that surrounds the entire emblem.

Other than this trademark, the glass is not consistent of decoration. Some pieces are partly frosted, others have a fluted base in the form of a starburst. Some oval platters have two trademarks crossed x-wise at each end. Some have full-length portraits of the actress amidst stage scenery, such as that of the play "Pinafore" on the celery holder. The rectangular relish dishes sport stars in each corner and the compotes have stars around their domed covers. Other dishes have mottoes with the portraits, such as Kate Claxton on the pickle dish proclaiming that "Love's Request is Pickles."



Actress Glass Trademark

Miss Conway decided to present her treasured collection to the Rochester Museum of Arts and Sciences through her life-time friend, Miss Helen Weston of this city.

Kentucky Rifle

Mr. Halton D. Bly, a Rochester attorney, gave a well-documented Kentucky rifle of magnificent workmanship to the Museum. Its stock is an excellent piece of curly maple from butt to muzzle. Handsomely engraved sheet brass and sheet silver plates, the latter fastened with silved nails, make this heavy rifle of the early 1850's a showpiece. It is prized as an example of the type of firearm that was assembled ingeniously by the old-time gunsmith with nothing but hand tools to work with. Also, because it is certain there was never another rifle exactly like it. The documentation reads further that there are no marks of any kind on this rifle, except the name "James M. Cooper" on the lockplate. James Maslin Cooper was associated with Cooper Firearms Co., Frankford, Philadelphia, Pa., about 1852-1869, makers of the Cooper percussion revolvers.

James M. Cooper did not make this

rifle; he made the lock, probably in a machine-equipped factory. The rifle was made by hand, every part of it except the lock. The maker was one of the thousands of gunmakers established in every hamlet in the early 19th century and long before. Given a good barrel and a lock the craftsman would make the remaining necessary parts with only hand tools. It would however be necessary for them to obtain the rough castings for the butt plate and trigger guard from a foundry or dealer in gun parts; the small wood screws also would be purchased from stock.

The documentation on the history of this rifle is particularly interesting. It reads as follows:

"In 1855 New England sent numerous parties of settlers to colonize the new Territory which is now Kansas. These settlers from the North were against slavery. At the same period Missouri sent parties into the new Territory with the purpose of establishing slavery when a Constitution would be adopted. There was bitter fighting of guerilla nature between the two parties to gain voting supremacy. This warfare lasted from 1855 to 1859 and the issue was won by the Northerners.

"In 1855 a young man from Vermont immigrated to the new Territory and joined the Northern faction. He brought with him the James M. Cooper rifle and fought with it for the duration of the feud. He married and remained a resident of Kansas until his death.

"Years later the grandson of this settler from Vermont became friends with James L. Gorsline, his instructor in Ottawa University, and during a visit by Gorsline at his home in Kansas gave the rifle to him. After the death of James Gorsline the rifle remained in the possession of his brother, Ernest Gorsline, until 1942, at which time he gave it to W. J. Young of this city, who was a collector and a friend of Mr. Halton D. Bly."

Gifts to the Museum in July, August and September

- Mrs. M. Barry**
2 bonnets.
- Mrs. RuWet M. Bell**
1860 school map, life mounts of a duck, dove and oriole, biology chart and standard.
- Mr. Halton D. Bly**
Documented Kentucky rifle and shot pouch.
- Mrs. Edward T. Boardman**
2 documentary souvenir ribbons and kitchen accessories.
- Mrs. Robert Burnett**
Chimneyhole cover and Victorian picture.
- Dr. Lenoir Burnside**
Russian Samovar with accessories, made of nickel.
- Mrs. Editha Button**
Personal accessories, doll, clothing, music sheets, pen.
- Mrs. Richard Callard**
Classes, personal accessories.
- Miss Delight Carson**
Collection of programs and a small Colgate soapbox.
- Miss Hazel M. Cheesman**
Quilt top, clothing, fans, doll cradle, scrapbook, curtains, pictures, magazines and bags.
- Mr. Everest Clements**
Shoes, aprons, dagger, handcuffs and literature.
- Miss Edna W. Conway**
Collection of Actress Pattern glassware and a Mandarin purse, coat, hanging and mat.
- Miss Ruth Crippen**
Two-piece suit.
- Mrs. H. T. Curtiss**
Sculptured panels and jewelry.
- Billy D'Acquiesto**
Autograph book of the 1880's.
- Mrs. Elisabeth H. Darling**
Albums of "His Master's Voice" records.
- Mrs. Alfred Dickinson**
1876 Philadelphia quart jar.
- Dr. Frank A. Disney**
Cherrytoner, scales, baby clothes, shawl, fans and plumes.
- Miss Elisabeth C. Dobbin**
"Season Programmes" of the Boston Symphony Orchestra.
- Mrs. M. Herbert Eisenhart**
"Mrs. Rorer's Every Day Menu Book," 1905.
- Dr. Mark Ellingson**
Daguerreotypes, a record with an introduction by Edward Bausch, lunettes, toy dishes, bellows, scarf and inkwell.
- Mrs. Elmer Ellis**
Muffler, shirt, collars and cuffs of the early 1900's.
- Mr. R. M. Farmen**
1852 copy of Saturday Evening Post.
- Dr. B. V. Favata**
2 cobbler's button hooks.
- Miss Alta Fisher**
1878 doll dishes, 1871 study lamp, 1890 parasol; a pair of Captain's trousers from the War of 1812; 1872 dress.
- Mrs. Elaine Forgeie**
Suit of handforged armor.
- Reverend Adrian Gan**
His grandfather's Russian Infantry officer's jacket and medal, 1904.
- Mrs. Ellis Gay**
Pillowslip.
- Nathan Hamblin, II**
Personal accessories and a Kate Greenaway book.
- Mrs. G. S. Hammer**
Handmade viola in wooden box.
- Mr. Glen C. Harris**
Ceremonial war club and a horse neck-piece.
- Mr. Charles F. Hayes, III**
Artifacts from Peru, New Mexico and Massachusetts.
- Mr. Hy Heisel**
Transparencies of Durand Eastman Park Swamp.
- Holderle Brothers**
2 stainless steel plates for the Anthropology Dept.
- Miss Dorothy Jameson**
Wedding petticoat, shoes and fans.
- Mrs. Charles E. Kennedy**
Commemorative, engraved silver ice-water pitcher and goblets.
- Mrs. Walter Lindsay**
1860 railroad tickets and a gas bill.
- Mrs. John May**
1870 wedding clothes and collars.
- Marine Midland Trust Co.**
Plaque of oldest bank site, 1824.
- Mrs. Edythe Mead**
Rochester album, directories and pictures.
- Mrs. E. W. Middleton**
Japanese fish kites for school service.
- Mrs. John C. Mitchell**
Mexican Indian pot and American weaving equipment.
- Mrs. Ann Montgomery**
Linen scarf.

- Miss Florence Mosher**
Herbarium, card case and a basket with keys.
- Mrs. Harold Phelps**
Contemporary but traditional Mexican utensils.
- Mr. and Mrs. Harlow D. Philips**
Clothing, glasses, snuffbox and tools.
- Mrs. Elisabeth Pikuet**
Poster commemorating the Westward Movement.
- Dr. Arthur J. Price**
2, 19th century school books.
- Mrs. Eugenie Quincy**
Collection of pictures depicting activities of people of the South Sea Islands.
- Mrs. Eve Ripperger**
Human skull and bones from Canandaigua.
- Miss Helen Schur**
Hats, hatbox; cuffs which are still in Star Palace Laundry wrapping of January 1900, collars and lunch pail.
- Dale Sheeler**
Copies of "Boys' Life."
- Miss Wilma Shili**
Stiegler water goblets and Venetian iced tea glasses.
- Miss Helen Mary Sneck**
Books, purses, comb, clothes, quilt-squares.
- Mrs. Joseph Speciale**
Percolators, stocking dryers, toilet set.
- Mr. Thomas G. Spencer**
Herbarium album of middle of 19th century.
- Mrs. James Spinning**
1835 "Atlas of the Heavens."
- Mrs. Earl Steubing**
Early 1900 Lambert typewriter in wooden case.
- Miss Margery Storey**
Trunk and bound volume of newspapers and periodicals.
- Mrs. David S. Tappan**
Traditional sunbonnet of Virgin Islands.
- Mrs. William Talpey**
Night Hawk and a Wood Thrush.
- Miss Mary Ellen Thompson**
1870 handstitched quilt.
- Mrs. John C. Trahey**
Potted plant.
- Mr. Paul G. Traynor**
Books of 1859-1900 and an eagle match safe.
- Mr. Milton H. Trimby**
Grass skirts, mats, slippers, aprons, lunch sets.
- Mr. George G. Tschume**
Japanese ship's binocular telescope.
- Miss Georganna Tucker**
Rochester-made bottle.
- Miss Pat Vaccarelli**
Skull fragments and a neck vertebra.
- Mrs. Franklin C. Weber**
Lorgnette.
- Mrs. Edward H. Weigel**
Breadmaker and a toilet set.
- Mr. Leslie Welch**
Clothing, toys, tools, household items, china, glassware and 3 painted fungi.
- Dr. John R. Williams**
Carbon arc spotlight.
- Dr. Avalyn E. Woodward**
1850 baby clothes.
- Mr. Richard H. Wright**
5 colored postcards of Rochester scenes published by the Rochester News Co.

She Remembers Apples

Miss Melissa E. Bingeman, Fellow of Rochester Museum, has written about the article on "Apple History" by Gladys Reid Holton, Curator of History (Museum Service, Vol. 38 Nos. 7-8, September-October 1965, pp. 72-73) and we would like to share her remarks with our readers.

"That 'Apple' article carried me back to the years when we had two tiers of 'bins' in our apple cellar, in Berlin, Ontario (now Kitchener). I remember very distinctly the bins of Snow apples, Northern Spy, Early Harvest, the Rambo, the 'Sheep-nose' (we did not have a barrel of these, but were treated to them when we visited

our grandparents and aunts and uncles on the farm). I remember the Wealthy and the Russet, the Greening, etc.

"In some bins there would be only a half-barrel (that would be the apples that would not 'keep' through the winter like snow-apples or harvest apples); but a whole barrel or more would be emptied into the bins for 'Greenings' or Russets or Northern Spy, which was wonderful for apple pie or apple sauce.

"We even made our own 'apple-butter,' for my parents were raised on a farm and knew all the tricks and the wrinkles and the skills.

"You see a person who has reached 90 remembers a lot."

More on the Jeanette Leiter Kirstein Collection

We wish to thank Mrs. Henry Tomlinson Curtiss and Mr. Herman M. Cohn for furnishing addenda to the article on "Jeanette Leiter Kirstein Collection" (Museum Service, Vol. 38, Nos. 7-8, September-October 1965, Pp. 82-83).

"Edward Kirstein, husband of Jeanette Leiter Kirstein, founder of the E. Kirstein Sons Optical Company which later became the Shur-On Optical Company, lived in Rochester from 1859 to his death in 1894. He was the father of two daughters and two sons, Henry and Louis Edward, the latter the father of Mrs. Henry Tomlinson (Mina) Curtiss.

"Louis Kirstein moved from Rochester to Boston in 1912. He became vice-president of William Filenes' Sons Co., chairman of the Boston Port Authority, member of the Board of Trustees of the Boston Public Library, of the Visiting Committee of the Harvard Business School, president of the Beth

Israel Hospital, member of the Board of Trustees of the Children's Hospital president of the Associated Jewish Charities. He occupied many important positions in the Federal government and was a personal friend of both President Coolidge and President Roosevelt. He received honorary degrees from Harvard and Boston Universities and gave to the city of Boston, in memory of his father, the Edward Kirstein Library, the Business Branch of the Boston Public Library. He was born in 1867 and died in 1942.

"All of the items in Mrs. Curtiss' gift to the Museum belonged either to her and her husband or to her mother who was Rose Stein, daughter of Nathan Stein of Rochester, who founded the Stein-Bloch Company.

"Mrs. Elise S. Untermeyer, who gave a collection of antique laces and embroideries in memory of her brother, Alan N. Steyne, is the granddaughter of Nathan Stein."

Come to the Fair . . . and meet James Beard



Never before has the Museum Shop gathered under one roof so many exciting wares for you to see from November 15 through November 19 at the FARE WITH A FLAIR.

The Bazaar is being held in the Main Hall of the Museum in conjunction with the appearance of James Beard, leading American authority on good foods and fine wines. Mr. Beard is being sponsored for seven demonstrations by the Women's Council of the Rochester Museum Association and the Rochester Gas and Electric Corporation.

Come shop for copper cookware from France, casseroles from Belgium, Mexico, France and Luxembourg, game plates and platters, flan pans,

marmite pot, duck press, baskets of many kinds, Beard-style aprons and kitchen gadgets galore.

Also an extensive selection of gourmet foods including everything hard to find that Mr. Beard uses and a fantastic collection of cookbooks including James Beard's just published book, and, by the way, Mr. Beard is most affable about autographing his books.

This fabulous FARE WITH A FLAIR is open to the public from 9 a.m. to 5 p.m. Monday through Friday and from 7 p.m. to 10:30 p.m. on Tuesday and Thursday. Museum members and their friends are invited to come whether or not they attend the Beard Gourmet Cooking Demonstrations.

27TH ANNUAL MUSEUM CONVOCATION

Friday, November 5, 8:15 p.m.

Award of Civic Medal to Mrs. F. Hawley Ward and
Museum Fellowships.

Convocation Address: Rochester's Window on the Universe
by Ian C. McLennan, director of Rochester Planetarium.

James Beard—The Art of Cooking

Sponsored by the Women's Council, Rochester Museum Association
Seven Demonstrations, November 15-19

FARE WITH A FLAIR—International Bazaar—November 15-19

ROCHESTER MUSEUM ASSOCIATION—ILLUSTRATED LECTURES 1965-1966

ADULT SERIES

STONE AGE NEW GUINEA by Lewis Cotlow December 8 —8 :15 p.m.

YOUTH SERIES

NATURE'S WAYS Audubon Wildlife Films
by William J. Jahoda December 4 —10:30 a.m.

SPECIAL EXHIBITIONS

- Mezzanine **FIRE, FRIEND OF MAN**—the story of fire and how man uses it.
Through November
- THANKSGIVING TRADITIONS IN ROCHESTER**—the turkey and
table settings—past and present. Nov. 1-30
- CHRISTMAS PAST IN ROCHESTER**—the "ruffled shirt" ward, 19th
century and Rochester customs. December 1-31
- 2nd Floor **ECUADOR IN ART AND CULTURE**—contemporary water colors by
Charles P. McCartney, Rochester artist. Costumes, figures and objects
from Museum's collection. to Mid-Nov.
- LIGHTING**—history of lighting through the ages, from oil lamps to
electricity. Nov. 20 thru January
- THE ERIE CANAL IN WATER COLOR**—scenes along the Erie Canal
by J. Erwin Porter, Penfield artist. Nov. 24-January
- 3rd Floor **FESTIVAL OF BRITAIN**—"Britain's Influence on Rochester Life." Fur-
niture, silver, pewter, hunting prints, toys, stamps and coins, china.
Through February
- DOLLS** from the Museum's Collection—dolls once a child's toy now a
collector's treasure. Nov. 5 to February
- CHRISTMAS COOKIES**—some for eating and some for trimming
the tree. Nov. 18-January 1
- OLD CHRISTMAS TREE ORNAMENTS.** Nov. 24-January

Meetings in the Museum

Academy of Science		
Astronomy Section	1st Friday, Oct.-June (No meeting in October)	8 p.m.
Botany Section	2nd Tuesday, Oct.-March	8 p.m.
Mineral Section	3rd Tuesday, Oct.-May (No meeting in December)	8 p.m.
Ornithology Section	2nd Wednesday, Sept.-June	
Antiquarian League	4th Tuesday, Oct.-April (No meeting in December)	8 p.m.
Antiquarian Study Group	2nd Friday, Oct.-April	1:30 p.m.
Aquarium Society	1st Wednesday, Sept.-June	8 p.m.
Bonsai Society	3rd Thursday, Sept.-June	8 p.m.
Burroughs Audubon Nature Club	2nd and 4th Friday, Nov.-Apr. (No meeting in December)	8 p.m.
Button Club	3rd Tuesday, Sept.-May	1 p.m.
Cage Bird Club	1st Thursday, Sept.-June	8 p.m.
Dahlia Society	1st Thursday, Sept.-June	8 p.m.
Genesee Cat Fanciers Club	1st Wednesday, Sept.-June	8 p.m.
Genesee Valley Antique Car Society	3rd Friday, Nov.-Apr. (No meeting in January)	8 p.m.
Genesee Valley Gladiolus Society	3rd Thursday, Sept.-June	8 p.m.
Genesee Valley Quilt Club	Last Thursday, Sept.-May (3rd Thursday, Nov.-Dec.)	10:30 a.m.
Genesee Weavers Guild	3rd Wednesday, Jan.-Feb.	8 p.m.
Hobby Council	2nd Tuesday, Sept.-May	8 p.m.
Jr. Numismatic Club	3rd Friday, Sept.-June	7:30 p.m.
Jr. Philatelic Club	1st and 3rd Thursday, Sept.-May	7:30 p.m.
Men's Garden Club	4th Wednesday, Sept.-June	8 p.m.
Monroe County Hooked Rug Guild	3rd Wednesday, Sept.-May (No meeting in December)	10 a.m.
Morgan Chapter, N.Y.S.A.A.	2nd Friday, Sept.-June	7:30 p.m.
Numismatic Ass'n	2nd and 4th Tuesday, Sept.-June	8 p.m.
Philatelic Ass'n	2nd and 4th Thursday, Sept.-June	8 p.m.
Print Club	3rd Wednesday, Feb.-April	8 p.m.
Rochester Rose Society	1st Tuesday, Oct.-June	8 p.m.
Seneca Zoological Society	4th Wednesday, Sept.-June	8 p.m.

Sunday Family Programs — Movies 2:30 and 3:30

November 7—What is a Fish. Jet Pilot. Understanding Fire.

November 14—Impressions of London. Causes of the Season.
Northeastern States.

November 21—Mexican Boy, Story of Pablo. Seaport.

November 28—Land of Magic (Northern Ireland). The Earth, Its Atmosphere.
Vintage Car Rally.

December 5—Adventures in the Reefs. Three Seasons (Britain during fall, winter and
spring).

December 12—Land of White Alice (Alaska). Rockets and Satellites.

December 19—A Child's Christmas in Wales. The Hunter and the Forest.

December 26—Shipboard Holiday (Caribbean). Exploring the Deep.

MUSEUM CLOSED—THANKSGIVING, CHRISTMAS AND NEW YEAR'S DAY.

ROCHESTER MUSEUM OF ARTS AND SCIENCES
657 East Avenue Rochester, New York 14607

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Christmas Bazaar

December 2 and 3

For several years now the Women's Council of the Rochester Museum Association has endeavored to make your Christmas shopping easier. This year on December 2 and 3 from 9 a.m. to 5 p.m. the main hall of the Museum will be ablaze with color.

Well stocked counters will display handsome antique silver, beautiful pewter reproductions, Swedish crystal, Italian alabaster, Mexican folk art, wrought iron from Spain, wood carvings from India, American handcrafted animals of the forest and handwrought jewelry, Christmas ornaments and at least 150 different items under \$2 for those "stocking stuffers."



THE MUSEUM SHOP

Treasures From Around the World

Open Monday through Friday 10 a.m. to 5 p.m.

Saturday 10 a.m. to 4 p.m.

Sunday 2 p.m. to 5 p.m.