

# "Miss Edgerton's Ye Colonial Shoppe" or Women in the Trade

by Jeanne Schinto

"Partner wanted," began the classified ad in the December 1928 issue of *Antiques* magazine. "I want a young woman with brains, personality and capital. Prefer one who knows books, silver, pewter, paintings, etc., one who would love to go out and hunt these fascinating treasures with me. Abraham Greenberg, Bel Air Antique Shop, Bel Air, Maryland."

Greenberg ran the same ad through June of the following year. Did he ever find such a woman? Was it a business proposition or a marriage proposal? What truly was he seeking? A woman to share his work, his life, or both?

In ongoing research on female dealers I have not yet found the answers to those questions, but I have begun to discover the broader context of Greenberg's somewhat fanciful request, as well as that of one published an inch or two below his in April 1929, which reads, "Two experienced, intelligent and energetic women (college instructors) with a thorough knowledge of antiques want buying or selling positions in summer shop in East."

I spend a lot of my time as a reporter for *M.A.D.* looking closely—some would say myopically—at objects. Thanks to a research support grant from the Radcliffe Institute for Advanced Study at Harvard University, last summer and fall I was able to take a few steps back and think about some of the larger cultural issues that the early days of the antiques trade represent.

The grant was designed for researchers who wanted to use materials at Harvard's Schlesinger Library, which specializes in women's history. As I knew before I started, the Schlesinger owns just a few manuscript collections pertinent to my subject. Only one former antiques dealer, Irena Urdang de Tour (b. 1924 or 1926), who bought and sold mostly 20th-century material, has donated her papers. The children of Berta Ratner Rosenbluth (1898-1996), who for an unspecified time ran her own antiques business, donated hers. But Rosenbluth's career was sharply limited. She retired when her husband, a successful New York City businessman and property owner, "objected to her long hours," in the words of the Schlesinger catalog summary.<sup>1</sup> In any case, the Rosenbluth papers, which amount to a single file, stress her other activities, including her participation in the 1915 campaign for women's suffrage.

The papers of Mary Cohen Davidson (1869-1940), which consist mostly of a 76-page double-space typed memoir of her life in the Midwest, were of interest mostly because her world was the milieu of immigrant (Lithuanian) peddlers and owners of secondhand stores. Several prominent male antiques dealers—Israel Sack was one—came as immigrants from Lithuania too. But the Davidson family went the more typical and probably financially less risky route of progressing to selling new furniture, not a better class of old pieces.

As all failed antiques dealers of the period must have learned, it took a while for the cachet of antiques to catch on in mainstream American society. In the 1850's Annie Adams Fields and her husband, publisher James T. Fields, were judged to be displaying an "idiosyncrasy" when they chose "old furniture" for both their house at 148 Charles Street at the foot of Boston's Beacon Hill and their summer home in Manchester, Massachusetts, on Boston's North Shore.<sup>2</sup> At the time, Beacon Hill houses themselves were regarded as "old fashioned," a then strictly uncomplimentary term.<sup>3</sup>

The rectangular (just one square mile) neighborhood of Beacon Hill already had some age to it, one could say. In 1794

Federalist politician Harrison Gray Otis, architect Charles Bulfinch, and other members of the Mount Vernon Proprietors had begun to develop it. (Portrait painter John Singleton Copley sold his 18 acres of grazing lands to the group.) The Federal style, originated by the visionary Bulfinch, designer of the gold-domed Massachusetts State House, was the architecture of choice for the residences nearby.

By the middle of the 19th century, however, these Neoclassical structures were considered antique—another pejorative term of the era—when compared to dwellings being built on the wider, sunnier streets of the up-and-coming neighborhood of Back Bay. Some readers may recall that Silas Lapham, William Dean Howells's most famous fictional rube, built a mansion in Back Bay after discovering his initial misstep of having moved into the unfashionable South End of Boston.

By the turn into the 20th century, the hobby of collecting antiques, born partly of the preservation movement, was so well established that Boston's North Bennet Street School found it advantageous to hold an annual antiques show benefit. The school's papers are at the Schlesinger. They consist mostly of correspondence to and from George Courtright Greener, the school's director, who ran the antiques show. Most of what I learned from them didn't relate directly to women's involvement in the trade, but Greener did hire a woman, Virginia Lundberg, to run the shop on Charles Street, called Courtright House (after his middle name), where the leftovers were sold. He also hired women as well as men as sales clerks.

Greener bought his wares in Europe each summer. On the evidence of the correspondence, he also sent Lundberg to Europe to buy at least once. ("As you see by our letterhead, we are now in sunny Spain although the last two days have not lived up to that reputation," she wrote from Seville's Hotel de Inglaterra.)<sup>4</sup> His choice of Continental rather than American antiques is interesting, given the relative hardship of their procurement. He had more than his share of problems from the 1920's through the 1940's, when overseas shipments were unreliable, then halted during the Second World War.

In the Greener correspondence I read the sad tales of objects that had arrived too late for the show or not at all. There were also a couple of letters from curators at the Museum of Fine Arts, Boston and the Rhode Island School of Design informing Greener, who had consulted them, that he had bought fakes. Maybe he just liked summer vacations in Europe.

Far more useful to me were little mentions by Greener and others by female dealers with whose names I was already familiar. For example, in a letter of November 30, 1925, from a firm trying to sell a real-estate parcel to Greener, I noted, "We have recently sold the adjoining parcel, #88 Chestnut Street, to Miss Agnes L. Crimmins, who is now remodeling it for her

business which is the selling of antiques."<sup>5</sup> Crimmins, who started her business in her small apartment on Joy Street on Beacon Hill, later ran successful shops in Boston and New York City.

I also had it confirmed by North Bennet Street School ephemera that anyone who wants to study the early days of the antiques trade needs also to concentrate on the early days of the interior decoration business. Many women got involved in both endeavors, as did Courtright House itself. Grace Tucker of Detroit declared in a letter of March 13, 1928, that she was newly graduated from Miss Amy M. Sacker School of Decorative Design in Boston and told Greener she wanted "to obtain a position in Boston in connection with antiques and interior decorating."<sup>6</sup> Greener's reply was encouraging.

On September 28, 1932, by contrast, he wrote Beatrice Reibstein of Roxbury to say her help would regrettably no longer be needed at the shop. (The "sales which you made were so very small...")<sup>7</sup> Granted, it was the depths of the Depression, but it's hard not to wonder if Reibstein made so few sales because she wasn't able to establish rapport with Greener's Beacon Hill clientele. We're speaking of a time not too many years past the success of Mary Antin's best-selling autobiography, *The Promised Land* (1912), which tells of her immigration to Boston from Polotzk in the Russian "Pale of Settlement" in the 1890's.<sup>8</sup>

The termination of Reibstein's job is the only one in the files and the only letter of any kind Greener addressed to someone in his employ with an eastern European last name. What is more, on the same day, he also wrote to Rosamond Borland of Beverly, Massachusetts, asking if she would "consider coming back to Courtright House" when she returned from her summer vacation in Maine.<sup>9</sup>

*The Promised Land* was in the personal library of Amelia Muir Baldwin (1876-1960), inventoried after her death. I went through her several boxes of papers with interest, even though she identified herself mainly as a needle-tapestry designer. What resonated with me was that Baldwin was a prime example of the "decayed gentlewoman" who, after

enjoying prosperity and luxury in her youth and early womanhood, slowly sank into destitution. Many women in her situation, looking for a way to make money genteelly, entered the antiques business. Baldwin, after whose ancestor the Baldwin apple was named, apparently couldn't quite bring herself to do that.

A graduate of Melrose (Massachusetts) High School, class of 1894, she was a self-described "special student" at Radcliffe, 1905-07.<sup>10</sup> From 1913 through 1915, she was a saleswoman at Boston's A.H. Davenport, where she learned interior decoration. (Some people still call sofas "davenports.") In 1916 she was appointed head of the interior decoration department of another venerable Boston firm, Bigelow Kennard & Co. During the First World War, she worked for the war effort, after which she went into business for herself as a decorator and needleworker. But she seemed not to have regained good financial footing. Although she weathered bankruptcy in 1923 and developed a good clientele among the wealthy and socially prominent of the 1920's who summered at Lenox, the North Shore, or Bar Harbor and wintered in major American cities or abroad, she was in financial trouble again in the 1930's ("deeper than ever").

In a letter of June 9, 1932, to her landlady, mailed with her (late) rent check, she wrote, "Since the fall of 1929 there has been very little interior decorating business for anyone..." When her eviction from the building came in the form of a postcard from the courts, she wrote to her attorney in a huff, "...and to have this notice come on a postcard for the postman and my maid to read is the last straw."

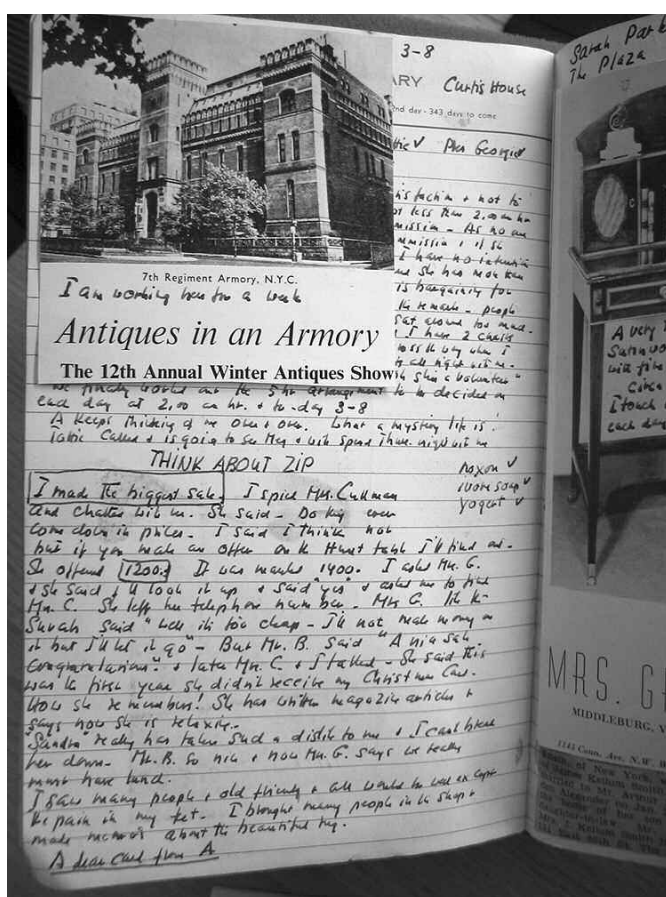
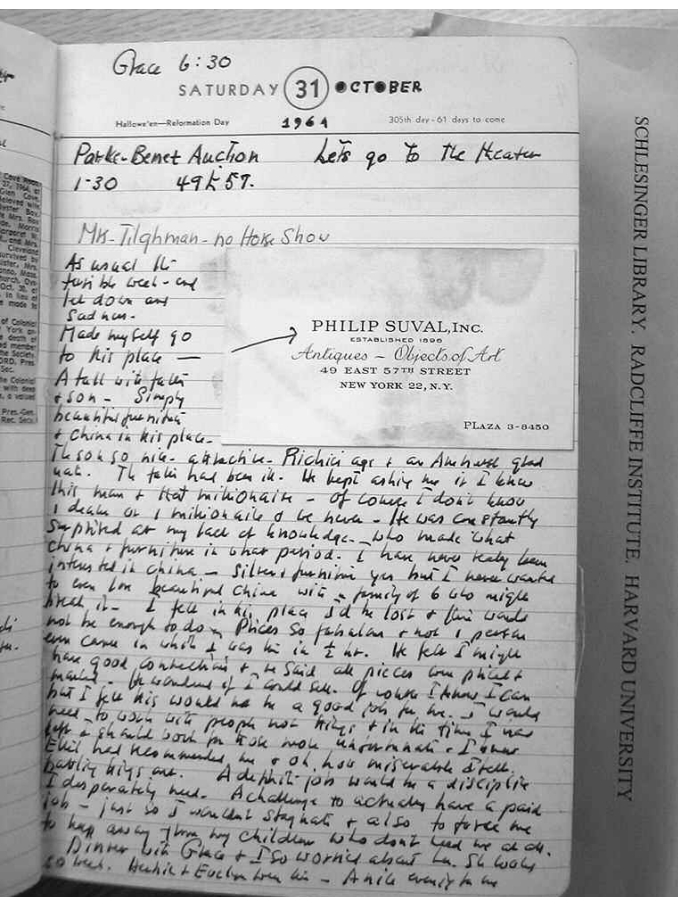
It's especially sad that Baldwin failed to go into the antiques trade, given the warehoused family antiques at her disposal. A "General Inventory" of May 1918 lists enough to fill a couple of very large houses. In 1934 she claimed that during the First World War she sold "all [her] household belongings." And yet in a letter of August 29, 1940, she offered "an American maple drop leaf table" to dealer Louise L. Dean of Dedham, Massachusetts.<sup>11</sup> She described it as having "graceful cabriole legs and duck feet and a four foot round top" and said it was in Cambridge's Metropolitan Storage Warehouse. In a letter of April 8, 1941, she offered a "maple chest of drawers" to another dealer, Ivan A. Jacobs. "I have seen your name in the list of those exhibiting at the Antiques Show, and wondered if you would be interested..." It was also in the storage place. He paid her \$75.<sup>12</sup>

At the time she was living at the Elizabeth Peabody House, 357 Charles Street, in Boston's West End. She stayed in a room there for 14 years, until she was (again) evicted. As a letter of April 29, 1954, from Hornblower & Weeks put it, "...as you know, the residence is for people who come to learn the social problems of the area and who are actively able to contribute to and work with the problems involved through the settlement house." Anyway, by then the West End was not only unfashionable but blighted and scheduled for its controversial demolition.

The papers of Ellen C. Eaton (birth and death dates unknown) from 1943-48 were given to the Schlesinger Library by Narcissa Chamberlain after she and her husband, Samuel, found them in the house they bought from Eaton in Marblehead, Massachusetts. Ellen Eaton, who collected antiques, dabbled only a little in trading. Two short stories, possibly autobiographical, which she wrote under the pseudonym Lois Delano, are about collecting. One of them involves the search for a tall-case clock; the other is about a grown daughter "with antique proclivities" who meets resistance from



This daunting load of cartons is what the librarian at the Schlesinger Library rolled out when I requested the Ruth Slocum Tilghman Smith Robinson papers.



A page from Ruth Slocum Tilghman Smith Robinson's 1964 diary, on the day she interviewed for a job at Philip Suval, Inc., New York City, reveals that she had many misgivings about her abilities as a saleswoman. Two years later, another diary page shows her to be fully confident, doing temporary work at the 12th Annual Winter Antiques Show. "I made the biggest sale," she proudly noted.

her skeptical mother while they tour Europe together.<sup>13</sup>

Eaton received a long, chatty, relevant letter from a friend in Hinsdale, Illinois. "Just to put a human note in here—I'm still interested in your table and still struggling to get enough money together to buy it," the friend, whose initials are C.N.L., wrote on February 28, 1945. "How long are you going to save it for me?" Then there is this telling line: "I wish we (you and I) could somehow work out some kind of a plan to buy and sell antiques; find a living place; and what-have-you."<sup>14</sup> Like the college instructors from the 1929 classified ad, these two chums seem to have thought romantically of the antiques trader's life.

It would seem from this narrative report so far that I didn't find a mother lode. Nor, as mentioned, did I expect to. But six months into my project, I did come across an unanticipated trove. The papers at the Schlesinger most useful to me, by far, were the unprocessed diaries of Ruth Slocum Tilghman Smith Robinson (1897-1990). I didn't find these until, searching my keywords in the catalog one final time, Robinson's collection of diaries, dated 1934-86, came up. The summary said she had "worked at an antique shop," but didn't say when.<sup>15</sup> Why hadn't I found her way back in June? Only now just entered into the computer? Never mind. I began to read from the first page.

She led a typical upper middle-class life for many years in Morristown, New Jersey, as the young wife of a prep school headmaster and the mother of five, then six, children. In those years, 1934-40, she seemed not to expect more from life than satisfaction in upper middle-class family life. ("I am a very mediocre person...") "I love to make my house attractive. I love chintz—colors melting from one object to another—I love old silver—shapes of old copper and brass..." January 2, 1934.) She went to museums and to Carnegie Hall, supervised the housekeeping, and shopped. She entertained masters and boys from the school, watched school sporting events, and gave dinner parties. She also redecorated. ("I spent another happy morning looking at sample chintzes—wall papers—sofa coverings—I am thrilled with the idea of my living room." January 31, 1934.)

She mentioned antiques only once in nearly 30 years. (On November 25, 1942, she scribbled "Antique Show with Mrs. Price"—and didn't even say where it took place.) Then, following the death

of her second husband in 1964 (her first was killed during the Second World War), she realized she had to occupy herself somehow. Charity work, bridge, tennis, and the Colonial Dames were simply not enough, especially since her widowhood this time left her more alone than before, with no children at home. She also felt she had become too meddlesome in her children's complicated adult lives. She took a job offered by Philip Suval, Inc., in Manhattan.

"I think I'll earn the respect of my children again," she wrote on November 6, 1964, after her first week on the job. She made notes not only after coming home at night but also during her time at the shop. As I began to read the day-to-day documentary details that this compulsive diarist recorded, I finally felt the researcher's rush. Here at last was an eyewitness account. It wasn't a woman-owned shop, but it was the business from a woman's point of view.

"The son so nice—attractive [the age of one of her sons]. He kept asking me if I knew this man and that millionaire. Of course I don't know one dealer or one millionaire. He was constantly surprised at my lack of knowledge—who made what china & furniture in what period. I have never really been interested in china—silver and furniture yes, but I haven't even wanted to want to love beautiful china with a family of six who might break it...Prices so fabulous & not I person even came in when I was there in 1/2 hr. He felt I might have good connections...he wondered if I could sell. I of course said I know I can..."

She did indeed sell. "I SOLD A GLASS DECANTER!" (December 17, 1964). "I sold a butter dish which made me happy all day" (December 18, 1964). Her paychecks are the first she has ever earned. She is 67 years old.

In her year-end roundup, written on January 4, 1965, she wrote: "I was glad to have this job and place to come to each day & to involve myself in the life of 5 people in this place and to bring comfort to Mr. Suval who is really ill...but hides it and smiles...These are the characters in this play I meet each day besides the variety of people who come in."

In the following year-end roundup, she wrote: "I am thinking hard about this year. Happiness in my job. A place to go to each day. A new family in my life. Jews...and their ways. So different from mine. I have been needed in this place. ...I have made good. I gave away what I earned and still needed the discipline to

cure or help my loneliness." She learned a lot and grew as a person, yet, "However because [of conflicts with Philip Suval] I decided I should resign & use my time—God's gift to me—in better ways."

In addition to the conflicts, she had begun dating again. "Men have come into my life..." It was another reason to leave the work world. In 1967 she married a third and final time.

As an independent writer, I have no easy access to a university library. Accordingly, much of the rest of my time at the Schlesinger Library was spent reading hard-to-find books on my subject. They ranged from Etta M. Taylor's *A Practical Business Guide for American Women of all Conditions and Ages, who want to make money but do not know how* (1893) to Edith Sparks's *Capital Intentions: Female Proprietors in San Francisco 1850-1920* (2006). Taylor's book is part of a whole body of late 19th-century literature designed to help women figure out how to support themselves in the event of widowhood. Occupations that allowed them to stay at home worked best, although I have to wonder how lucrative they actually were. Besides piano tuning, beekeeping, goldfish farming, dentistry, and mushroom growing in one's cellar, interior decorating is frequently mentioned.

Where are the "she-merchants" of yesterday? That "recognized figure in the business world of colonial days" disappeared as the Victorian era began, wrote Elisabeth Williams Anthony Dexter in *Career Women of America, 1776-1840* (1950). "With the growth of prosperity, the feeling that everyone must work and that all needful labor was honorable became modified. The ruling sex, now lifted above the hardships of pioneer life and accumulating some wealth, found a satisfying proof of their achievements in maintaining their wives and daughters in ornamental idleness."

Of course, in communities like San Francisco, which remained in pioneer mode through the early days of the 20th century, female retailers were still very much on the scene, selling everything from sheet music to secondhand furniture. "For women thrown on their own resources by the deaths of husbands who left nothing behind, commencing a business enterprise may have seemed like the least disruptive option," Sparks tells us.

The larger divide throughout the

country wasn't between married and unmarried women. (That is true despite the use of period phrases such as "she was what some people call 'well along' in the vale of single sisterhood.")<sup>16</sup> It was between the so-called genteel ladies, such as Amelia Muir Baldwin, and all the rest.

Women workers in retail shops were looked down upon by Addison Darre Crabtree, who published *Practical Money Making, or, How to succeed in any occupation, trade, or profession: a home and competence for every attentive man and woman based on the experiences of the best financiers and most successful business and professional men of the present century* (1885). "Who ever marries a shop-girl?" he asked. "Well, I suppose a few of them get married to some one, but the chances of girls so publicly exposed are very precarious. As a kitchen girl, she is surer of an honest proposal."

Owning the shop was no better, in the opinion of Lyman Abbott, who wrote in *The House and Home* (1896), "To go into any money-getting business or profession is an acknowledgement of poverty, and thus, by inference, of lack of culture." But for him and others, interior decorating and antiques dealing was exempt, since it injected that needed cultural element—and didn't require much in the way of skill. Cultural advantage and good social connections, such as those enjoyed decades later by Ruth Robinson, would get one through the apprenticeship.

Grace Hoadley Dodge's *What Women Can Earn: Occupations for Women and Their Compensation* (1899) includes a chapter called "Society Women in Business." One career possibility she suggested for the genteel woman in need is "Artistic Shopper." Mrs. Frederick E. Parsons of New York City was one who plied it successfully. "Mrs. Parsons purchases for her clients without charge," Dodge explained. "No advance is made upon the regular purchasing price, because she depends upon the commissions allowed her by the stores for her profit." Mrs. Parsons also dealt in "rare old furniture," working out of her home office, "a restful, artistic apartment" at 66 East Seventy-Seventh Street in Manhattan, and as Dodge asserts reassuringly, "Like the majority of well-bred women who have been thrown without warning or preparation on their own resources, [she] finds nothing except kindness and encouragement from her companions of more prosperous days."

What was the impact of women's involvement on the antiques industry? How did their successes and failures help shape it? Did they approach the antiques business differently from men, and if so, how and why?

Where, other than from their own family or other dealers, did they get their stock? Did they find buying more (or less) difficult, due to their gender? What about selling? Was it easier or harder to sell to women? To men? What exactly was their stock?

Women are best known as dealers of china, glass, pottery, and textiles, rather than furniture. Is it because furniture is simply physically heavy or is it because furniture is coded "masculine"?

Even without addressing the political questions, business history in general is notoriously difficult to write. In Angel Kwolek-Folland's book *Incorporating Women: A History of Women and Business in the United States* (1998) she tells why it's even more difficult to write women's business history. Definitions of success that focus on growth and longevity exclude most women's endeavors, which have tended to begin small, stayed small, not lasted long, and not left the kind of documents that we use to construct the past.

At any rate, no general history of American antiques dealing has been written—not a one—although there are biographies and mostly self-serving autobiographies of some famous male antiques dealers.<sup>17</sup>

The only nationally recognized women I encountered in my researches were interior decorators. Elsie de Wolfe (with whom Berta Ratner Rosenbluth did business, according to the Schlesinger summary) and Dorothy Draper not only had rooms of their own, they had entire houses, and multiples of them at that.

Jane S. Smith's *Elsie de Wolfe, A Life in the High Style: The Elegant Life and Remarkable Career of Elsie de Wolfe, Lady Mendl* (1982) was helpful for background on de Wolfe (1865-1950), who, if she knew anything, knew how to make money. She "generally doubled the price of antiques and objets d'art," according to Smith. On top of that, she charged a 20% to 30% commission on the total cost of the job.

Erroneously credited by her admirers with inventing the profession of interior decoration, de Wolfe probably was in fact the first person to make a celebrity vehicle of the career.<sup>18</sup> Fans were interested in what she wore, even what her dog wore. She designed for Henry Frick, collaborated with Ogden Codman, and traveled in the same social circles as Edith Wharton. (De Wolfe reported in *After All* [1935] that the reason Wharton had only eight chairs in her dining room on Park Avenue was because "only eight people in

New York are worth dining with.") As for those who aspired to become decorators themselves, de Wolfe always gave the same advice: "First find your millionaire."

Clearly, no one would mistake her for Florence Nightingale. Yet she did inspire socially conventional women to buck the familiar trends. When de Wolfe's book *The House in Good Taste* (1913) was published, according to Smith, "In respectable households across the country, defiant young women who might have worked for charities or contented themselves with the personal creativity of domestic life were announcing to their startled families that they wanted to be decorators, like Elsie de Wolfe."

The interior decoration of the Colony Club, formed in 1903, was de Wolfe's first professional assignment, marking a personal milestone as well as one for all women of a certain class. "The opening of the Colony Club was something more than a mere society event," de Wolfe wrote in *After All*. "It was the overture of one of the acts in the great drama of women's enfranchisement. It was the first all-around gathering-place where women could exert their prerogatives as individuals. Liquor could be brought in, members could smoke in certain rooms, and they were free to wear

gymnasium suits in the gymnasium. A 'celebrated minister' was quoted as saying: '...The building of such a clubhouse and the gatherings there of the women famed for the wealth of their fathers and husbands are a menace to the American home.'"

Anne F. Cox's *The History of the Colony Club, 1903-1984* (1984), also in the Schlesinger collection, lists its presidents with some annotations. Mrs. Reginald P. Rose (1952-57) had "a great knowledge of antiques." Mrs. Hermann G. Place (1962-66), who was "the first to wear a beautifully tailored pants suit to the Colony for lunch." Incidentally, Ruth Robinson was an active member.

Carleton Varney, author of *The Draper Touch: The High Life and High Style of Dorothy Draper* (1988), began to work for Draper starting in 1960, "fresh from college." (Today he owns Dorothy Draper & Company, Inc., which is part of the Carleton Varney Design Group.) Draper (1889-1969) "broke away from the historical 'period-room styles' that dominated the work of her predecessors and contemporaries," according to Varney, who credits Draper with professionalizing the interior-decorating field. Before Draper, he wrote, it was "primarily a field for 'ladies in business,' not businesswomen,

who 'did' the homes of polite society."

For comparison there is, for example, Dorothy "Sister" Parish (1910-1994), whose daughter and granddaughter, Apple Parish Bartlett and Susan Bartlett Crater, wrote *Sister: The Life of Legendary American Interior Decorator Mrs. Henry Parish II* (2000).

One measure of Draper's influence surely is the fact that when the backlash against interior decorators, led by architects, came in the 1950's, it was Draper who was singled out by Frank Lloyd Wright for excoriation. "I don't call them interior decorators," he once said, according to Varney. "I call them inferior desecrators. And the greatest inferior desecrator of all is Dorothy Draper."

Like de Wolfe, Draper wrote books of her own, including *Decorating is Fun!* (1939). There is no copy at the Schlesinger, although the library does own its sequel, *Entertaining is Fun!* (1941). I couldn't find *Decorating is Fun!* listed at any Harvard library. But I will be able to read Mrs. (Eliza) Warren's *How to Furnish and Adorn a House with Small Means* (1868) at Widener, as well as the intriguingly titled *Junk Dealing and Juvenile Delinquency* (1919) by Albert E. Webster. At the Fine Arts Library, I'll see Huldah Spaulding's *Intimate Incidents at an Antique Shop* (1932) and a couple of others. I'll also need to spend time at Baker Library, with its business card collection, trade card collection, and R.G. Dun credit reports.

At those libraries and elsewhere I'll continue to pursue the questions I first posed when I began work on this project. Who were the hundreds of enterprising antiques-dealing women, whose basic information (name, shop name, address, specialty, years of operation) I continue to collect from ads and enter into my database? How did their families and communities view them? How did they view themselves?

From anecdotes and description, I will progress to ideas and conclusions about how these women shaped American values. Antiques dealers, unlike academic historians, don't write traditional history, but they do choose to revere and celebrate certain historical objects over others. Whether following collectors' leads or making their own markets, they help decide what to rescue or not rescue from trash heaps or from attics and basements.

Sometimes these chosen objects are of such importance that they become icons. They go into museums or other public collections owned by all of us. More typically they simply become part of the flux and flow of commerce, allowing people to feed their families, educate their children, live their lives. I see this happening today, globally, via eBay and other Internet venues, where minor-level antiques and collectibles are sold, often by women working part-time from home, exactly like the imagined "Miss Edgerton" of my project's title.

# Wooden Horse Gallery

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## Endnotes

Quotes from manuscript papers listed here appear courtesy of the Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University.

1. Berta Ratner Rosenbluth papers.

2. Judith A. Roman. *Annie Adams Fields: The Spirit of Charles Street*. Bloomington: Indiana University Press, 1990.

3. Allen Chamberlain. *Beacon Hill, Its Ancient Pastures and Early Mansions*. Boston: Houghton Mifflin, 1925.

4. North Bennet Street School papers.

5. *Ibid.*

6. Amy M. Sacker (1872?-1965), an artist, prolific illustrator, and poster and book designer, particularly of children's books, founded the Sacker School of Design and Interior Decoration at the turn of the 20th century, according to Mark Schumacher, a reference librarian at the University of North Carolina, Greensboro. He has created a Web page devoted to her (<http://library.uncg.edu/depts/ref/staff/mark/documents/sacker.htm>).

7. North Bennet Street School papers.

8. Read about the attitudes that gave rise to the Immigrant Restriction League in Barbara Miller Solomon's *Ancestors and Immigrants: A Changing New England Tradition*. Cambridge: Harvard University Press, 1956.

9. North Bennet Street School

papers.

10. Amelia Muir Baldwin papers.

11. Louise L. Dean advertised in *Antiques* magazine ("For Antiques of Distinction Come Through This Door into the Shop") in the 1920's and 1930's.

12. Amelia Muir Baldwin papers.

13. Ellen C. Eaton papers.

14. *Ibid.*

15. Ruth Slocum Tilghman Smith Robinson papers.

16. Ella Rodman Church. *Money-Making for Ladies*. New York: Harper & Bros., 1882.

17. Progress was made with the publication of Lindsay Pollock's *The Girl with the Gallery: Edith Gregor Halpert and the Making of the Modern Art Market*. New York: Public Affairs, 2006. Halpert is mostly known, if she is known at all, as an art dealer, but she did help make the market for folk art and antiques. (See my review in *M.A.D.*, April 2008, p. 8-D.)

18. Christine I. Oaklander. "Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art." Spring 1999, University of Delaware, unpublished Ph.D. dissertation in art history. Oaklander notes that Elsie de Wolfe's business came after Davidge opened her Coventry Studio, a time (1903) when the New York City directory listed 202 decorators, nine of them women.

