

Make—Do's

Curiously Repaired Antiques



June 3 – October 1, 2017



Make-Do's: *Curiously Repaired Antiques*

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Curator
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Boscobel House and Gardens
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This catalogue is published in conjunction with the exhibition, *Make-Do's: Curiously Repaired Antiques*.

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Cover: England, jug with lid, mid-19th century with later alteration.
Collection of Andrew Baseman

Inside front cover: *Detail*, United States, grain shovel, 19th century with later alteration.
Collection of Andrew Baseman

Inside back cover: *Detail of above, verso*

Back cover: *Detail*, China for export, platter, c. 1770 with later alteration.
Collection of Andrew Baseman

Foreword

Make-Do's: Curiously Repaired Antiques is the eleventh annual exhibition presented by Boscobel. It is shown in both our gallery and the period rooms of the mansion. This exhibition concept was very successfully pioneered last year when Curator Jennifer Carlquist organized *Hudson Hewn: New York Furniture Now*. Furniture made by Hudson Valley artisans was imaginatively featured in the gallery and the rooms.

As we expand the concept of exhibitions at Boscobel, we will assure scholastic excellence and engaging visual experiences. The thoughtful support of our Rossiter Society is even more valued now! It is instrumental in making our award-winning exhibition program possible.

Barnabas McHenry
President
Boscobel House and Gardens
June 2017

The idea of a museum exhibit showing nothing but broken objects is certainly unusual – if not unique! While we occasionally see damaged art and artifacts in museum exhibits, the majority of things displayed are intact. *Make-Do's: Curiously Repaired Antiques* skews traditional museum exhibition practices. Everything shown has been damaged and fixed, and not recently. That is the point of the exhibit.

Based on the fascinating private collection of Andrew Baseman, *Make-Do's* explores how broken domestic materials have been mended for continued use. Whether that was for emotional or practical reasons is uncertain, but the outcome was and remains the same. An object maintains its functional or aesthetic appeal.

We are indebted to Andrew Baseman for generously lending his collection. Jennifer Carlquist's complementary catalogue essay amplifies the subject of repair and retention. To broaden the exhibition, we further extend our gratitude to the several museums that have lent items. They are noted in the catalogue. We thank the entire staff of Boscobel who work so hard to assure an enjoyable and informative experience here for visitors from around the corner and around the globe. Managing the non-curatorial aspects of the exhibition include Diane Gocha, Business Manager; Lisa DiMarzo, Museum Educator; Lauren Daisley, Manager of Marketing and Events; Carolyn McShea, Development Assistant; Ed Glisson, Visitor Services Manager; and John Malone, Facilities Manager with our fine Maintenance and Security Team. We are fortunate to have excellent Docents who present our popular and valued mansion tours to visitors. They also act as informative gallery guides. These responsibilities will be especially important as this exhibit takes place in both the mansion and the gallery.

Steven Miller
Executive Director
Boscobel House and Gardens

Looking New at the So-Called Make-Do

Jennifer Carlquist

make-do /māk dōō/

noun

- an object that has been visibly repaired with some other material
- an object that has been altered and repurposed



Fig. 1 Boscobel House and Gardens, as restored in Garrison, New York

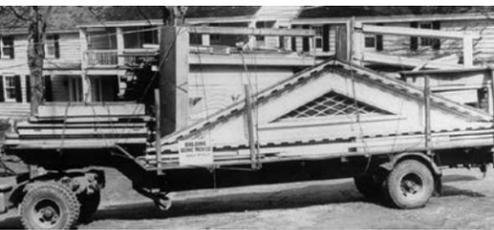


Fig. 2 Fragments from the original 1804-08 mansion, reclaimed in 1956 for the reconstruction. Boscobel House and Gardens archives.

Historically, make-do's have had a rough time of it. Not only were these objects broken and repaired with new parts but, by and large, they have been neglected by decorative arts scholars and collectors. Boscobel House and Gardens has drawn heavily from the celebrated make-do collection of Andrew Baseman for its 2017 exhibition, *Make-Do's: Curiously Repaired Antiques*. In keeping with the parameters of that collection and with Boscobel's, the exhibition consists primarily of ceramics and glass make-do's originally made prior to 1900. *Make-Do's* argues that such objects are fascinating and often reveal more about human behavior than their unblemished betters.

In most art museums, make-do's rarely come out of storage. Collectors and museums tend to prize high-style objects in original condition and therefore, routinely minimize the existence and significance of repairs. Make-do's are often positioned in photographs and galleries to show their better sides, with flaws hidden from view. It has long been common practice to "correct"—that is make invisible—old repairs with modern conservation techniques.

That is not the case at The Metropolitan Museum of Art, where broad-minded curators proudly display make-do's alongside more perfect peers in the Henry R. Luce Center for the Study of American Art. Make-do's also grace the galleries at Colonial Williamsburg's DeWitt Wallace

Decorative Arts Museum (named for the husband of Boscobel's founding patron, Lila Acheson Wallace). Colonial Williamsburg (CW), which has dual interests in art and archeology, is a leader in examining the complete life of objects from natural material to museum pedestal. Archeologists such as CW's legendary Ivor Noël Hume have long documented, preserved, and exhibited make-do's.¹ In the most recent issue of *Ceramics in America*, CW's Associate Curator Angelika Kuettner shares a wealth of new research on when, where, how, and by whom ceramics have been historically repaired.² Kuettner's article, however, does not explore *which* objects were more likely to be transformed into make-do's once broken, or *why*.

These questions are keenly relevant at Boscobel, which is itself a kind of make-do (fig. 1). The original 1804-08 Dyckman family mansion was razed in 1955 despite outcries from preservationists, architects, historians, and community boosters who had long fought to save it in place. Once demolition began, they redirected their efforts to reclaiming as many mantels, door and window frames, and other elements as they could (fig. 2), committed to resurrecting the house with as much authenticity as possible. While about 20% of the reconstituted structure is historical fabric from the original house, that includes much of the most important architectural ornament; the remaining material was copied faithfully from the original.³ The house's supporters fully understood that it would be easier and less expensive to build the house entirely anew. Their against-all-odds efforts to salvage and repurpose Boscobel demonstrated how much they valued the house.

To conceal both the damage and the repair, Boscobel's old and new parts were married seamlessly. That was certainly the goal of most high style make-do's, including a Swansea jug whose brass replacement spout blends in to its gilded decoration (figs. 3-4). Is it just coincidental that the jug's painted scenes include an architectural ruin, and that its intact handle has a *trompe-l'oeil* rivet detail?⁴ Or might the owner of such an object be predisposed to embrace imperfection?

A similarly elegant repair is barely visible on a Derby teapot with Neoclassical scenes. The metal replacement lid is so expertly painted, it



Figs. 3-4 Swansea (Wales), jug, c. 1810 with later alteration. Porcelain with brass replacement spout. Collection of Andrew Baseman



Figs. 5-6 Derby (England), teapot, c. 1790 with later alteration. Porcelain, metal replacement lid. Collection of Andrew Baseman



Figs. 7-8 Possibly United States, bell, c. 1900 with later alteration. Brass with wooden replacement handle, brass replacement clapper. Collection of Andrew Baseman



Fig. 9 Dudson (England), jug with angels, c. 1870s with later alteration. Stoneware with pewter replacement handle. Collection of Andrew Baseman

almost defies detection (figs. 5-6). Was it decorated by a hired professional or an owner who was also an amateur “china painter?” The new lid restored the teapot’s beauty as well as its function.

Teapot lids present a perennial predicament, as evidenced by the quantity and variety of make-do lids in the Baseman Collection. In addition to all-out replacing, lids often needed finials replaced, cracks stabilized, and chipped rims reinforced. Most teapot designs require the user to hold the lid while pouring, lest it fall off. In the course of repair, metalsmiths sometimes added a chain to secure the lid (cat. 25). Chains prevent lids from falling far, but unless affixed to two points (such as handle and spout—see cat. 18), they can send the lid swinging into other objects on the table like a mini wrecking ball. Were chains added to minimize damage by inattentive teapot users, or to reduce the chance of a lid being dropped or misplaced by careless servants?

Throughout history, damage to pottery and porcelain has resulted from using, cleaning, storing, and transporting objects, as well as from inherent flaws in manufacture or design. Enormous quantities of ceramics were broken in the manufacturing process, and if not sold as “seconds,” were regularly re-used by ceramic factories, or recycled as roadbed, industrial grit or put to countless other uses.⁵ Indeed, the practice of repairing ceramics is as universal as the tradition of making, using, and breaking them. Do-it-yourselfers could whip up their own adhesives or find recipes in domestic guidebooks, while tinsmiths, silversmiths, and “china menders” (men and women), performed professional repairs.⁶

Researching make-do’s is complicated by the very term, which is not widely used outside of the antiques trade. Americans may associate it with the New England proverb, “Use it up, wear it out, make it do, or do without,” while for Britain there was the World War II-era propaganda slogan, “make do and mend.” This association is problematic because the term make-do implies that these objects were repaired solely for reasons of thrift. While many make-do’s support that assumption, some were repaired even when it would have been cheaper to replace them.

A cursory survey of early 19th-century household accounts preserved in the Joseph Downs Collection at Winterthur Museum, Garden, and Library in Delaware, suggests that most household repairs were indeed practical. Shoe repairs are by far the most common repair expense listed, followed by the ambiguous “house” repair. Furniture made in the 17th-19th centuries was a major consumer good that rarely survived into the 20th century without repairs. Nearly all of the early 19th-century furniture in Boscobel’s superb collection bears some evidence of repair to a foot, top, or joint.⁸ Well into the 20th century, women of all classes spent a great deal of their time mending and altering clothing and household textiles to keep them in serviceable condition.⁷

At first glance, a brass bell (figs. 7-8) in the Baseman Collection looks like the result of a straightforward repair of a utilitarian object. However, the bell’s replacement handle, originally made for a rubber stamp, is likely more ergonomic than the original handle. Was this a conscious upgrade? Andrew Baseman has identified the bell’s replacement clapper as the brass button of a Civil War uniform.⁸ Was the button recycled in spite of, or because of, its historical associations? Make-do’s like this resemble a modern-day hack—the purposeful intervention of a manufactured object—more than a simple repair.

Some make-do repairs seem almost designed to fight, rather than complement, the object’s original decoration. Such is the case with a late 19th-century jug with angel decoration (fig. 9). The replacement handle, originally cast for a pewter example, is mounted with wide bands that completely obscure the figures. The jug, itself a poor man’s imitation of Wedgwood jasperware, was probably intended more for show than practicality (its weight is ill-balanced for pouring). One can’t help but wonder what the owner thought when faced with the pewterer’s overly elaborate, unnecessarily intrusive repair. There is a particular kind of satisfaction in engineering a solution with parts on hand. That may have been successful enough for the pewterer, if not the client. The repair band on a jug commemorating the marriage of Queen Victoria and Prince Albert appears somehow more whimsical (fig. 10), as well as more considerate of the original object. In spite of its defacement, the jug’s condition suggests that it was never banished from the parlor for heavy use below stairs. Perhaps both tinsmith and owner enjoyed the comical result.



Fig. 10 England, “Victoria and Albert” commemorative jug, c. 1840 with later alteration. Earthenware with metal replacement handle, band. Collection of Andrew Baseman



Fig. 11 The Netherlands, vase, c. 1680s with later alteration. Earthenware with wooden replacement foot. Collection of Andrew Baseman



Fig. 12 China for export, sauceboat, c. 1760 with later alteration. Porcelain with metal and rattan replacement handle. Collection of Andrew Baseman



Fig. 13 Fabrique de la Reine (Paris), Jug, c. 1778 with later alteration. Porcelain with added porcelain and metal staples. Collection of Andrew Baseman



Figs. 14–15 Ireland (glass) and Christopher Haines (silversmith, Dublin). Epergne, 1785 with later cruet bottle. Silver and cut glass. Boscobel House and Gardens

Many make-do's find safety in numbers. A vase that was part of a three- or five-piece garniture (fig. 11) was more likely to be repaired to preserve the set. Retaining the parts of unified sets became even more imperative after large, matching porcelain dinner services came into fashion in the mid-18th century. China exported enormous quantities of porcelain to the West for dinner services, which often numbered in the hundreds of pieces. Forms such as sauceboats—totally foreign to the Chinese—were based on European silver versions. Their looped handles were stable enough in silver, but proved too weak in porcelain, particularly vulnerable when shipped or handled. Damaged sauceboats were prescribed the standardized treatment developed for teapots, which suffer the same affliction: metal replacement handles, attached with rivets, and wrapped with rattan to make them more pleasing to the eye and hand (fig. 12).

Worldly Americans, including Thomas Jefferson and Benjamin Franklin, helped launch the fashion for French porcelain in the United States. Both of them owned versions of the cornflower pattern (also owned by Marie Antoinette) that appears on an intriguing make-do jug in the Baseman Collection (fig. 13). This piece was patched with a fragment from another piece of the same set.⁹ Were two vessels damaged at the same time, or were fragments from the first saved and later used to repair the second? In either case, this type of surgical transplant speaks to the practice of retaining even the shards from a large service.

Boscobel's own collection includes an Irish epergne (figs. 14-15) with pierced silver baskets for nuts or sweetmeats and cut glass cruet bottles for condiments such as vinegars, soy, and dry mustard. The epergne's base is engraved with two inscriptions: "Steady" and "Hallelujah." The phrases relate to the Anglo-Irish Aylmer family's coat of arms (and aptly express the before-and-after sentiments of anyone handling the epergne and its delicate components!). Hiding in plain sight is a replacement cruet bottle that qualifies as a make-do many times over. Its spout was broken and fitted with a London-made silver collar hallmarked 1800. The bottle's lid is mismatched, and fitted with a silver-gilt mustard spoon dated forty years later. The make-do cruet bottle, its silver cuff, lid, and spoon all started life at different times and in different places. Most likely assembled and added

to the epergne by a dealer with access to disparate parts, the make-do cruet preserves the illusion of a complete set.

In other cases make-do's were repaired because they were rare and singular objects, such as those commemorating historical figures and events. The Metropolitan Museum of Art owns a Chinese Export punch bowl (fig. 16) made c. 1785 for Ebenezer Stevens (1751-1823), who had participated in the Boston Tea Party, served in the Revolutionary War, and defended New York against British attack in 1814. The bowl's inscription documents Stevens's membership in the Society of Cincinnati, the heraldic society for George Washington's officers and their descendants. The Stevens family enjoyed a well-to-do position in New York following the Revolution (one of Stevens's great-granddaughters was novelist Edith Wharton). Around the time that Stevens died, the family stabilized a crack in the bowl by having silver-gilt bands mounted to the bowl's rim and foot.

This co-mingling of personal, familial, and patriotic pride is also evident in a tea table with intriguing associations to George Washington. The table (figs. 17-18) is purported to have been used by the General himself in his Newburgh, New York headquarters. Until recently it remained in the family of Dr. John Cochran, Washington's surgeon and friend. In 1864, Cochran's grandson mounted the table with a commemorative silver plaque:

*This table belonged to General Washington, and was used by him in his quarters at Newburgh, New York. When the army was disbanded, he gave his campaign furniture to his friend Doctor John Cochran, surgeon and Director General of the Army Hospitals at the Northern Department. This table alone is left in the possession of the General John Cochran, the doctor's eldest grandson, New York, January, 1864.*¹⁰

The table's underside reveals many different repairs, including iron braces and a replaced tilt-top mechanism. Although not meant to be seen when in use, the table's repairs are just as telling of its importance to Cochran's descendants.



Fig. 16 China for Export, Ebenezer Stevens punchbowl, c. 1786-90 with later alteration. Porcelain with added silver-gilt supports. Courtesy of Metropolitan Museum of Art; Gift of Lucille S. Pfeffer, 1984



Fig. 17 –18 New York, Tilt-top tea table, c. 1775 with later alteration. Mahogany, secondary woods with added and replacement parts, including a 1864 silver plaque by William Gale and Son (New York). Courtesy of S.J. Shrubsole, New York



Fig. 19 Possibly Waterford (Ireland), pitcher, c. 1825 with later alteration. Glass with added metal staples. Historic Hudson Valley. Pocantico Hills, NY



Fig. 20 Champagne glass, c. 1850 with later alteration. Glass with wooden replacement base. Collection of Andrew Baseman



Fig. 21 Jill Reynolds and Daniel Spitzer for Ten Willow Studio (Beacon, NY), c. 2016. Set of four Malfatti Glass prosecco glasses, 2017. Flameworked borosilicate glass. Courtesy of the artists. Photograph by Meredith Heuer.

Overlooking and even celebrating imperfection is nothing new in the Hudson Valley. Author Washington Irving owned a staple-ridden glass pitcher (fig. 19) that is still preserved by Historic Hudson Valley (HHV) at Sunnyside, his riverfront cottage in Irvington. Jessa Krick, HHV Collections Manager, has come to appreciate the make-do pitcher as direct evidence of Irving's practicality, originality and love of history. In *The Legend of Sleepy Hollow*, Irving characterized the Van Tassels, the quintessential Hudson Valley family, by describing their "best parlor":

where claw-footed chairs and dark mahogany tables, shone like mirrors. . . strings of various colored birds' eggs were suspended above [the mantelpiece]. . . and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.¹¹

Irving and his characters would be right in step with their contemporary Hudson Valley counterparts, who seem predisposed to temper beauty with aged imperfection. New generations flock annually to Historic Eastfield Village in East Nassau, New York to learn traditional repair skills from tinsmithing to sewing. (Others opt for Manhattan to study *kintsugi*, the Japanese art of repairing objects with visible gold seams.)

The aesthetic of imperfection is alive and well in Hudson Valley studios, as seen in the popular *malfatti*—Italian for malformed—glassware by artists Jill Reynolds and Daniel Spitzer. With the same humor and far more elegance as a make-do champagne glass (fig. 20), Malfatti prosecco glasses (fig. 21) contradict the convention that refinement equals conformity. Flaws are now chic, as evidenced by the emergence of mass-produced lines of "cracked crockery." (fig. 22) Transfer-printed decoration of faux staples, rivets, and mismatched patterns imitate make-do's at retailers from John Derian in Manhattan to Burkelman in Cold Spring.

New Paltz artist and SUNY Professor Myra Mimlitsch-Gray takes inspiration from the "devolution" of everyday forms. Her sculptures appear to decay and regenerate simultaneously, as seen in her *Melting Silver* series of 2002-2008 (fig. 23). For a 2016 retrospective at SUNY New Paltz's Samuel Dorsky Museum of Art, author Akiko Busch credited Mimlitsch-Gray with

articulating a truth also evident in make-do's: "that the forms of the things we live with shift and mutate through our use and our affection."¹²

Nearly every household has at least one object repaired—or awaiting repair—for practical, sentimental, or aesthetic reasons. Dedicated make-do collectors are often artists or designers like Andrew Baseman, who appreciate them as marvels of ingenuity and artistry (fig. 24). Make-do's also appeal to environmentalists; like most antiques, they are talismans against a throwaway culture. Make-do's express the universal desire to recover from calamity, and reclaim what has been lost. They have a curious power to inspire empathy for the people who broke, repaired, and/or kept them. They testify to the fact that beauty and imperfection, luxury and prudence, the past and present, are more interesting when grafted together. Like Boscobel, a beloved house refashioned into a museum, make-do's illustrate the complex relationships between everyday people and the things they choose to save.



Fig. 22 Paola Navone for Richard Ginori, "Broken" bowl, c. 2010. Porcelain. Courtesy of William Burback and Peter Hofmann



Fig. 23 Myra Mimlitsch-Gray, (New Paltz, NY) *Seven Fragments*, 2003. Silver. Collection of the Cranbrook Art Museum (CAM 2003.6) ©Myra Mimlitsch-Gray



Fig. 24 China for export, teapot, mid-18th century with later alteration. Porcelain with silver replacement spout, band, and metal staples. Collection of Andrew Baseman

Inventive Repairs: My Passion for Imperfection

Andrew Baseman

Who broke the plate? Was it Bertram, the butter-fingered butler, in the drawing room?

Constance, the clumsy cook, in the kitchen? Or perhaps Hortense, the ham-handed housekeeper, in the library? We will never know who did the damage—they are long gone and unable to defend themselves. But rather than scorn them, we should thank them. If not for their negligence decades ago, we would not have wonderful examples of curiously repaired antiques today.



Fig. 1 Meissen plate, late 18th century with later alteration. Porcelain, added metal staples. Collection of Andrew Baseman

In early America, only the wealthy could afford the finest china and glassware, such as a porcelain dinner service imported from Germany (fig. 1). When the inevitable happened, one could not simply glue the plate, broken soup tureen lid, or crystal goblet stem back together before the advent of 20th-century adhesives. So our ancestors did what they could to “make do” and either: 1) have the broken item professionally repaired and restored to its original use, or 2) turn one or more of the broken pieces into something entirely different. To accomplish the former, a new base could be made for the top portion of a broken glass oil lamp, allowing it to maintain its original function (cat. 125). The broken base, capped with wadded fabric and a cloth cover sewn to the top of the stem, could be remade into a pincushion. So with a little bit of old-fashioned ingenuity, you are not losing a lamp, you are gaining a pincushion!

In my collection are many unusual examples of thrift and innovation, including a porcelain pipe. Over 100 years ago the pipe snapped off at the stem and the surviving bowl was mounted to a simple wood base, converting it into a unique bud vase (fig. 2). It wouldn't surprise me if the broken stem was repurposed into something else as well, but we will never know.

How did it break? Who repaired it? Why was it repaired? These are all questions that collectors, museum curators, and scholars are now asking, each trying to get a glimpse into the minds of the original owners and repairers. Most pieces were unsigned. Except for a hallmark on a sterling silver mount or the odd paper label on the underside of a mended piece, we know almost nothing about the repairers, those anonymous and unsung heroes who created unintentional beauty. From itinerant street vendors miraculously reattaching ceramics with metal staples in small Chinese villages, to wireworkers weaving nets over cracked crockery in Slovakia, to tinsmiths snipping and soldering replacement handles in the American Midwest, anonymous surgeons of every era have operated on every type of broken object imaginable.

If I were to advise you to attach replacement parts made for your broken Chinese teapot (fig. 3), you would think me mad, right? Although rarely ever thought of by historians or housekeepers today, broken ceramics have been repaired using metal staples, rivets, and clamps since ancient times. Upon a recent visit to London, I found in the permanent collection of the British Museum a large vase made in Gaul in the 1st century AD with large cracks on the sides, repaired during the period with large lead staples. This was the earliest form of pottery I had seen with early repairs and I was thrilled at my discovery. After further investigation, I found in the same collection a bowl from the Halaf culture of Northern Iraq dating from 6,000 BC – 5,000 BC —with rivet repair holes! It is remarkable that this type of repair started over 7,000 years ago, and continued right up in to the 1950s.

Considering that the vast quantity and variety of 17th to 19th-century household items were made of glass, pottery, and porcelain, it seems impossible that any survived intact. The fragility of antique toys is particularly astounding. Commonplace playthings for children included miniature china tea sets, glass coin banks, and bisque dolls, all of which demanded careful handling. Even cast iron toys, popular from the late 19th century into the mid-20th, broke easily when handled too roughly. One of the most poignant repairs I have is a 1930s lead dog figurine with a simple carpenter's nail wrapped with wire standing in as a fourth leg (fig. 4). I am



Fig. 2 Probably Germany, bud vase/tobacco pipe, late 19th century with later alteration. Porcelain with added wood base. Collection of Andrew Baseman



Fig. 3 China for export, teapot mid-18th century with later alteration. Porcelain, silver replacement spout, wood replacement handle. Collection of Andrew Baseman



Fig. 4 France, dog figurine, 1930s with later alteration. Lead with iron and wire replacement leg. Collection of Andrew Baseman



Fig. 5 United States, fragment from a fire ladder wagon, c. 1900 with later alteration. Cast iron with wood and metal replacement parts. Collection of Andrew Baseman

also quite fond of a simple pull toy consisting of a pair of iron wheels mounted to a plank of wood pulled by a string (fig. 5). In researching what the completed toy looked like before it broke and parts went missing, I discovered I had a small fraction of an elaborate cast iron horse-drawn ladder wagon, which originally consisted of a long cart, two pair of wheels, three horses, two firemen, four ladders, and a bell. I trust that the child who pulled the broken fragments mounted to the piece of wood had a good imagination.

There is much speculation as to whether repaired pieces went right back into service, scars and all; if they were relinquished to a shelf to be admired but not used; or given away to a friend, relative, or servant. I consider make-do's the orphans of the antiques world, as most often they are treated as second-class citizens, drifting from place to place and kept hidden from society like Joseph Merrick the Elephant Man, unable to coexist with their "perfect" counterparts. But whatever the reason, regardless of their market status or how little is known about them, these pieces are fascinating survivals, cherished by those lucky enough to have adopted them.

Imagine a world where only perfection persists, leaving no room for uniqueness. Make-do's are a great equalizer, found on the most rarified or humble of object types. The only thing stopping the repairer—or the collector—is their imagination.

Footnotes

- 1 See the classic text, Ivor Noël Hume, *If These Pots Could Talk: Collecting 2,000 Years of British Household Pottery* (Milwaukee: Chipstone Foundation, 2001).
- 2 Angelika Kuettner, "Simply Riveting: Broken and Mended Ceramics," *Ceramics in America* (Milwaukee: Chipstone Foundation, 2016). My thanks to Angelika, who generously discussed her research and shared her article with me before the journal was released in print. See also in the same volume, repair-related articles by George L. Miller and Emily Brown; and Mara Kaktins, Melanie Marquis, Ruth Ann Armitage, and Daniel Fraser.
- 3 Some changes were made to make the new structure more functional as a museum. Others were the result of conjecture.
- 4 This rivet detail was first noted by Andrew Baseman, "Georgian Swansea jug, c. 1810," *Past Imperfect: The Art of Inventive Repair*, April 13, 2010, <http://andrewbaseman.com/blog?p=1432>.
- 5 See Susan Strasser's *Waste and Want: a Social History of Trash* (New York: Metropolitan Books, 1999) which details these practices and provides a useful bibliographic references for additional research.
- 6 See Kuettner, "Simply Riveting: Broken and Mended Ceramics," for several examples.
- 7 Much of the furniture was altered cosmetically in the 1970s, with surfaces refinished and brass details "upgraded," to achieve the desired aesthetic for Boscobel's interiors.
- 8 Andrew Baseman, "American Brass Bell, c. 1900," *Past Imperfect: The Art of Inventive Repair*, January 6, 2013, <http://andrewbaseman.com/blog?p=6385>.
- 9 Andrew Baseman, "French 'Cornflower' pattern jug, c. 1778," *Past Imperfect: The Art of Inventive Repair*, January 14, 2017, <http://andrewbaseman.com/blog?p=9946>.
- 10 My thanks to Tim Martin and Benjamin Miller at Shrubsole for sharing the table, photographs, and documentation.
- 11 Washington Irving, "The Legend of Sleepy Hollow," *The Complete Works of Washington Irving*, vol. II (New York: G. P. Putnam, 1860), 429-430. My sincere thanks to Jessa Krick for her continuous collegiality in sharing both the pitcher and this reference with me.
- 12 Akiko Busch, "Domestic Disruptions," *In/Animate: Recent Work by Myra Mimplitsch-Gray* (New Paltz, NY: Samuel Dorsky Museum of Art, State University of New York at New Paltz), 13.

Selected Checklist

The following list summarizes the variety of objects and alterations featured in *Make-Do's: Curiously Repaired Antiques*. Except where noted, all objects are in the collection of Andrew Baseman, who generously provided photographs and object descriptions based on his own research. Readers are encouraged to visit Andrew Baseman's blog, *PastImperfect: The Art of Inventive Repair*. Additional objects were drawn from Boscobel's permanent collection and loans from the Dyckman Farmhouse Museum, Historic Hudson Valley, Bard College, Mrs. and Mr. Steven Miller, and S.J. Shrubsole.

Plates, Platters, Bowls, and Other Dishes



Cat. 1 China for export, dish, c. 1700 with later alteration. Porcelain, added wire, replacement porcelain (mismatched patch).



Cat. 2 China for export, plate, early 18th century with later alteration. Porcelain, iron staples, pewter plug.



Cat. 3 China for export, "clobbered" saucer, c. 1690 with later alteration. Porcelain, overpainted, added metal staples.



Cat. 4 China for export, charger, c. 1730 with later alteration. Porcelain, added metal staples.



Cat. 5 China for export, platter, c. 1770 with later alteration. Porcelain, added metal staples.



Cat. 6 China for export, set of six plates, c. 1790 with later alteration. Porcelain, added metal staples.



Cat. 7 England, basket, c. 1790s with later alteration. Earthenware, added brass wire.



Cat. 8 Flight and Barr (England), dish, c. 1805 with later alteration. Porcelain, added brass staples.



Cat. 9 China for export, platter, c. 1820s with later alteration. Porcelain, added metal bands, rivets.



Cat. 10 James and Ralph Clews (England), "Pittsfield Elm" plate, early 19th century with later alteration. Earthenware, added metal staples.



Cat. 11 England, Classical covered dish, c. 1830s with later alteration. Earthenware, iron replacement handle.



Cat. 12 Royal Crown Derby (England), dish, c. 1905 with later alteration. Porcelain, added metal staples.



Cat. 13 United States, compote, c. 1870 with later alteration. Glass, painted metal replacement foot.



Cat. 14 Bryce Bros. (Pennsylvania), cake stand, c. 1882 with later alteration. Glass, added metal reinforcement.

Tea, Coffee, and Chocolate Pots



Cat. 15 China for export, teapot, c. 1690 with later alteration. Porcelain, rattan and metal replacement handle, staples.



Cat. 16 China for export, teapot, early 18th century with later alteration. Porcelain, silver replacement spout, rim, added metal staples.



Cat. 17 China for export, teapot, c. 1730 with later alteration. Porcelain, silver replacement spout, tin replacement lid, wood finial.



Cat. 18 China for export, teapot, c. 1750 with later alteration. Porcelain, silver replacement spout, added metal mounts and chain.



Cat. 19 China for export, teapot, mid-18th century with later alteration. Porcelain, silver replacement spout, wood replacement handle.



Cat. 20 China for export, teapot, mid-18th century with later alteration. Porcelain, painted metal replacement handle.



Cat. 21 China for export, teapot, c. 1750s with later alteration. Porcelain, bronze replacement spout.



Cat. 22 China for export, teapot, c. 1770s with later alteration. Porcelain, silver replacement spout, possibly a replacement lid, metal reinforcement (inside lid), brass replacement handle.



Cat. 23 China for export, teapot, c. 1770s with later alteration. Porcelain, silver replacement spout, metal replacement lid.



Cat. 33 China for export, Coffee or chocolate pot, c. 1800 with later alteration. Porcelain, silver replacement spout, tin reinforcement (inside lid), bronze and rattan handle.



Cat. 34 England, teapot, c. 1810s with later alteration. Stoneware, bronze replacement spout, brass replacement lid, metal staples.



Cat. 35 England, "King Rose" coffee pot, c. 1810s with later alteration. Earthenware, metal replacement foot, possibly replacement lid, replacement finial.



Cat. 24 China for export, "clobbered" teapot, c. 1780s with later alteration. Porcelain, overpainted, added staples, lead band.



Cat. 25 China for export, teapot, late 18th century with later alteration. Porcelain, metal replacement spout, added chain.



Cat. 26 China for export, teapot, late 18th century with 19th-c. alteration by Edward Coombs (England). Porcelain, rattan and metal handle.



Cat. 36 Coalport (England), teapot, c. 1812 with later alteration. Porcelain, added metal staples.



Cat. 37 Wedgwood & Co. (England), teapot, early 19th century with later alteration. Stoneware, silverplated replacement spout and lid.



Cat. 38 China for export, teapot, c. 1820s with later alteration. Porcelain, wood and wire replacement handle.



Cat. 27 England, teapot, c. 1780 with later alteration. Earthenware, earthenware replacement lid, silver reinforcement (inner rim).



Cat. 28 England, teapot, c. 1790s with later alteration. Porcelain, painted metal replacement lid.



Cat. 29 England, teapot, c. 1770s with later alteration. Porcelain, metal replacement spout.



Cat. 39 England, teapot, early 19th century with later alteration. Earthenware, pewter replacement handle.



Cat. 40 England, teapot, c. 1840 with later alteration. Stoneware, metal replacement handle, bands.



Cat. 41 England, teapot, mid-19th century with later alteration. Stoneware, metal replacement lid.



Cat. 30 England, teapot, c. 1790s with later alteration. Stoneware, silver replacement spout.



Cat. 31 Samuel Hollins (England) coffee pot, c. 1800 with later alteration. Stoneware, metal replacement spout, lid.



Cat. 32 China for export, teapot, c. 1800 with later alteration. Porcelain, metal replacement handle, bands.



Cat. 42 Wedgwood (England), teapot, c. 1880 with later alteration. Porcelain, wood replacement handle.



Cat. 43 England or United States, teapot, mid 19th century with later alteration. Pewter, wood, tin replacement foot.

Jugs, Ewers, and Other Serving Vessels



Cat. 44 China for export, cruet jug, c. 1710 with later alteration. Porcelain, bronze and rattan replacement handle.



Cat. 45 China for export, jug, mid-18th century with later alteration. Porcelain, metal replacement handle.



Cat. 46 China for export milk or chocolate jug, c. 1750 with later alteration. Porcelain, replaced and repainted porcelain lid, metal replacement spout, metal rivets, chain.



Cat. 47 China for export, punch pot, c. 1760 with later alteration. Porcelain, gilded metal and rattan replacement handle.



Cat. 48 China for export, sauceboat, c. 1760s with later alteration. Porcelain, metal and rattan replacement handle.



Cat. 49 China for export, jug, late 18th century with later alteration. Porcelain, painted metal replacement handle, band.



Cat. 50 China for export, tea caddy, late 18th century with later alteration. Porcelain, painted metal replacement lid.



Cat. 51 England, jug, c. 1780 with later alteration. Earthenware, earthenware replacement handle, metal pins.



Cat. 52 Paris, "cornflower" jug, c. 1780s with later alteration. Porcelain, replacement porcelain, wire.



Cat. 53 China for export, helmet-shaped jug, c. 1790s with later alteration. Porcelain, silver replacement handle (recycled spoon).



Cat. 54 China for export, pair of sauceboats, c. 1790 with later alteration. Porcelain, brass and rattan replacement handles.



Cat. 55 England, "Slaughter Feast" jug, c. 1795 with later alteration. Earthenware, metal replacement handle and band.



Cat. 56 England, Masonic jug, c. 1800 with later alteration. Earthenware, metal replacement spout, rim, and foot.



Cat. 57 Davenport (England), jug, c. 1810 with later alteration. Ironstone, added metal staples.



Cat. 58 Swansea (Wales), jug, c. 1810 with later alteration. Porcelain, brass replacement spout.



Cat. 59 Chrysanthemum Factory (England), jug, c. 1810s with later alteration. Stoneware, silver replacement spout (mismatched lid).



Cat. 60 England, pepper pot, early 19th century with later alteration. Earthenware, painted tin replacement foot.



Cat. 61 Mason's Fenton Stone Works (England), jug, early 19th century with later alteration. Ironstone, wood replacement handle with metal mounts.



Cat. 62 England, jug, early 19th century with later alteration. Ironstone, metal replacement handle, bands.



Cat. 63 English, lustre-glazed jug, early 19th century with later alteration. Earthenware, glass patch, putty.



Cat. 64 England or Wales, jug, c. 1830s with later alteration. Earthenware, added wire reinforcements, rivets.



Cat. 65 England, "Victoria and Albert" jug, c. 1840 with later alteration. Earthenware, metal replacement handle, bands.



Cat. 66 Carl Wingender (New Jersey) beer pitcher, mid-19th century with later alteration. Stoneware, pewter, metal replacement handle.



Cat. 67 England, jug, mid-19th century with 2010 alterations by Don Carpentier at Eastfield Village, NY. Earthenware, tin replacement handle, bands.



Cat. 68 England, jug,
c. 1860s with later alteration.
Earthenware, pewter (original lid),
metal replacement handle, bands.



Cat. 69 Dudson (England), jug with angels,
c. 1870s with later alteration.
Stoneware, pewter replacement
handle, bands.



Cat. 70 Earthenware, Toby pepper pot,
19th century with later alteration.
Earthenware, silver replacement base.



Cat. 71 Probably England, jug,
c. 1800 with later alteration.
Glass, metal and rattan handle.



Cat. 72 decanter,
c. 1830s with later alteration.
Glass, added metal staples.



Cat. 73 jug,
c. 1836 with later alteration.
Glass, silver replacement
handle, bands.



Cat. 74 United States, salt cellar,
c. 1860 with later alteration.
Glass, wood replacement foot.



Cat. 75 England, champagne jug,
c. 1860s with later alteration.
Glass, added metal staples.



Cat. 76 Gillander & Sons
(Pennsylvania), "Westward Ho" jug,
c. 1879 with later alteration.
Glass, wood replacement foot.



Cat. 77 China for export, mug,
c. 1700 with later alteration.
Porcelain, wood and metal replacement
handle, added zinc liner.



Cat. 80 China for export, cup,
c. 1760s with later alteration.
Porcelain, added metal staples.



Cat. 83 China for export, mug,
c. 1770 with later alteration.
Porcelain, silver rim reinforcement,
replacement handle.



Cat. 86 China for export, mug,
c. 1785 with later alteration.
Porcelain, silver replacement rim.



Cat. 78 China for export, mug,
c. 1750 with later alteration.
Porcelain, metal and rattan
replacement handle.



Cat. 81 China for export, mug,
c. 1760 with later alteration.
Porcelain, brass rim reinforcement,
replacement handle, and staple.



Cat. 84 England, pair of cups,
c. 1770s with later alteration.
Earthenware, painted metal
reinforcements.



Cat. 87 England, mug,
c. 1790 with later alteration.
Earthenware, metal replacement
handle, bands.



Cat. 79 China for export, mug,
c. 1760s with later alteration.
Porcelain, added metal bands
and rivets.



Cat. 82 Meissen Porcelain
Manufactory (Germany), cup,
c. 1760 with later alteration.
Porcelain, bronze replacement handle.



Cat. 85 England, stirrup cup,
c. 1770s with later alteration.
Earthenware, metal replacement
handle, bands.



Cat. 88 Herculaneum Pottery
(England), Masonic mug,
c. 1800 with later alteration.
Earthenware, silver replacement
rim, foot, and handle.

Drinking Vessels



Cat. 89 England, "Farmer's Toast" mug, c. 1800 with later alteration. Earthenware, metal replacement handle, band.



Cat. 90 Minton (England), cup, c. 1802 with later alteration. Bone china, added brass staples.



Cat. 91 China for export, cup and saucer c. 1810 with later alteration. Porcelain, bronze and rattan replacement handle.



Cat. 101 Royal Worcester (England), pair of cups, c. 1875 with later alteration. Porcelain, painted metal replacement handle, staples.



Cat. 102 England, goblet, c. 1790 with later alteration. Glass, tin replacement foot.



Cat. 103 Pair of goblets, c. 1790 with later alteration. Glass, wood replacement feet.



Cat. 92 England, coffee cup, c. 1815 with later alteration. Porcelain, bronze and rattan replacement handle.



Cat. 93 Samuel Moore & Co. (England), "Bridge" mug, c. 1830s with later alteration. Earthenware, metal replacement handle, bands.



Cat. 94 England, "Present" mug, mid-19th century with 21st-century repair by unknown Eastfield Village (East Nassau, NY) student. Earthenware, metal replacement handle, foot.



Cat. 104 United States, goblet, c. 1840 with later alteration. Glass, wood replacement foot.



Cat. 105 United States, pair of goblets, c. 1840 with later alteration. Glass, iron and lead replacement feet.



Cat. 106 United States, champagne glass, c. 1850 with later alteration. Glass, wood replacement foot.



Cat. 95 England, cup, c. 1840s with later alteration. Earthenware, metal replacement handle, bands.



Cat. 96 England, mug, c. 1850 with later alteration. Earthenware, metal replacement handle, bands.



Cat. 97 England, goblet, c. 1860 with later alteration. Earthenware, metal replacement foot.



Cat. 107 McKee Bros. (Pennsylvania), goblet, c. 1855 with later alteration. Glass, wood replacement foot.



Cat. 108 United States, goblet, c. 1860 with later alteration. Glass, wood replacement foot.



Cat. 109 United States, goblet, c. 1870 with later alteration. Glass, tin replacement foot.



Cat. 98 England, spaniel jug, c. 1865 with later repair made in Zaire. Earthenware with painted clay replacement handle.



Cat. 99 England, cup, c. 1869 with later alteration. Porcelain, added brass staples.



Cat. 100 China for export, cup, c. 1870 with later alteration. Porcelain, metal staples.



Cat. 110 Richard & Hartley Flint Glass Co. (Pennsylvania), goblet, c. 1880 with later alteration. Glass, brass replacement stem.



Cat. 111 United States, goblet, c. 1880 with later alteration. Glass, brass replacement stem (recycled lamp ferrule), replaced glass foot.



Cat. 112 goblet, c. 1880 with later alteration. Glass, painted wood replacement foot.

Vases, Miniatures, and Other Decorative Wares



Cat. 113 The Netherlands, vase, c. 1680 with later alteration. Earthenware, painted wood replacement foot.



Cat. 114 Meissen Porcelain Manufactory (Germany), miniature teapot, c. 1750 with later alteration. Porcelain, brass replacement lid (recycled).



Cat. 115 China for export, chamber pot, c. 1770 with later alteration. Porcelain, metal and rattan replacement handle.



Cat. 116 Worcester (England), inkwell, c. 1810 with later alteration. Porcelain, added copper band, iron staples.



Cat. 117 England, miniature cradle, c. 1820 with later alteration. Earthenware, added metal staples.



Cat. 118 England, miniature tea set, c. 1820 with later alteration. Earthenware, metal replacement handle, bands (teapot).



Cat. 119 England, miniature teapot, mid-19th century with recent alteration. Earthenware, metal replacement handle, bands.



Cat. 120 Probably England, miniature ladle, c. 1840s with later alteration. Earthenware, added brass wire.



Cat. 121 Davenport (England), miniature watering can, c. 1860s with later alteration. Porcelain, added brass staples.



Cat. 122 United States, celery vase, c. 1880s with later alteration. Glass, metal replacement foot.



Cat. 123 China for export, jar, c. 1890 with later alteration. Porcelain, added metal staples.



Cat. 124 United States, perfume bottle, c. 1890s with later alterations. Glass, wood replacement foot, replaced glass stopper (recycled).

Lighting Fixtures



Cat. 125 Boston and Sandwich Glass Co. (Massachusetts), oil lamp, c. 1840s with later alteration. Glass, brass burner (probably replacement), tin replacement foot.



Cat. 126 United States, oil lamp, c. 1830s with later alteration. Pewter, tin replacement foot (missing burner).



Cat. 127 United States, oil lamp, c. 1830 with later alteration. Glass, wood replacement base (missing burner).



Cat. 128 United States, oil lamp, mid-19th century with later alteration. Glass, brass, metal replacement base (missing burner).



Cat. 129 New England Glass Co. (Massachusetts), oil lamp, c. 1860s with later alteration. Glass, brass, wood replacement base (missing burner).



Cat. 130 United States, candlestick, late 19th century with later alteration. Glass, wood replacement base.



Cat. 131 United States, oil lamp, c. 1870 with later alteration. Glass, brass, painted wood replacement foot (missing burner).



Cat. 132 United States, oil lamp, c. 1875 with later alteration. Glass, brass, metal replacement base (missing burner).



Cat. 133 Candlestick, late 19th century with later alteration. Brass, metal replacement foot.



Cat. 134 New York, Tea table, mid-18th century with later alterations. Mahogany with later metal supports, and 1864 silver plaque. Courtesy of S.J. Shrubsole (New York)



Cat. 135 J. Werner (New York), pair of armchairs, c. 1840 with later alteration. Mahogany, modern silk upholstery, brass, added iron reinforcement. Collection of Bard College, Montgomery Place Campus



Cat. 136 England, skimmer, 19th century with later alteration. Brass, added iron patch, copper and iron rivets.



Cat. 137 United States, pot, c. 1850s with later alteration. Earthenware, added metal band, nails.



Cat. 138 Pennsylvania, crock, c. 1870 with later alteration, Earthenware, added wire reinforcement.



Cat. 139 United States grain shovel, late 19th century with later alteration. Wood, added metal bands, rivets.



Cat. 140 Edward & Luman Preston Norton (Vermont), crock jug, c. 1870s with later alteration. Stoneware, added metal bands.



Cat. 141 New England, crock, c. 1880 with later alteration. Stoneware, added willow bands.



Cat. 142 United States box lid, c. 1890s with later alteration. Wood, wood and metal reinforcement.



Cat. 143 United States, bell, c. 1900 with later alteration. Brass, wooden replacement handle, replacement clapper (recycled Civil War uniform button).

Boscobel House and Gardens has entered an exciting period of self-examination, supported and informed by grants and programs from the Chipstone Foundation, American Alliance of Museums, Institute of Museum and Library Services, the New York State Council on the Arts, and the Greater Hudson Heritage Network. As a result, Boscobel is evolving toward being more visionary in the stories that it tells, more dynamic in the ways in which it presents them, and more inclusive of the audiences it serves. This exhibition reflects those ambitious goals.

My deepest thanks go to Andrew Baseman and Mark Randall. I could never have organized *Make-Do's* at Boscobel without their collection, passion, and generosity in every sense. Another key partner is the Dyckman Farmhouse Museum, which since 1965 has lent most of the Dyckman-related ceramics, glass, and silver on view at Boscobel. Many thanks to Wayne Lempka and Sara Pasti of the Samuel Dorsky Museum of Art and SUNY New Paltz, which generously lent casework for the gallery. Thanks too to colleagues and collectors up and down the Hudson who shared with me their objects, time, and expertise in the past year, including Glenn Adamson, Davis McCallum, Mederith Horsford, Myra Mimplitsch-Gray, Sandra Goldmark, Bill Burbach and Peter Hofmann, and William Cullum, Jessa Krick, Valerie Balint, Ken Snodgrass, Diane Shewchuk, Gregory Sokaris, Lauren Bailey, Amy Husten, Benjamin Miller, and Tim Martin. Thanks also to Angelika Kuettner at Colonial Williamsburg, and the ever-useful experts and resources at the Winterthur Museum, Garden, and Library.

I am extremely grateful to every donor who supported *Make-Do's*, including Barnabus McHenry, Joyce Berger Cowin, Bruce Perkins, and Anne E. Impellizzeri, Mrs. and Col. James Johnson, the Friends of Boscobel, and the Rossiter Society. I thank Executive Director Steven Miller, the Trustees, and the entire staff for their assistance with this exhibition. I am particularly indebted to Patricia Turner, Ed Glisson, John Malone, Lisa DiMarzo, Donna Blaney and Lauren Daisley, Cliff Bowen, Diane Gocha, Kasey Calnan, Colleen Fogarty, and the entire team of docents. Thanks also go to Randi Schlesinger for her graphic design, and to Morrison Heckscher for his enormously helpful advice and editorial expertise.

I “met” my first make-do in the early 2000s at The Minneapolis Institute of Arts, where I had the great privilege of working with Christopher Monkhouse on a gallery dedicated to the Chinese Export collection of Doris and Leo Hodroff. The Hodroff Collection included hundreds of teapots in perfect condition, but Christopher made a point of showcasing one with a silver replacement spout. Upon visiting the gallery for the first time, Mr. Hodroff expressed pleasure at finding it featured, remarking that other museums (he had endowed galleries at several) had not recognized its importance. My greatest professional privilege is to follow Christopher Monkhouse’s example.

Lastly, thanks go to my family for indulging me this obsession.

Jennifer Carlquist, *Curator*



BOSCOBEL HOUSE AND GARDENS is considered one of the leading historic house museums in the United States. Its mansion holds an exceptional collection of New York Neoclassical furniture. Sited in the Hudson Valley, fifty miles north of Manhattan, Boscobel directly overlooks the Hudson River and West Point.

Open to visitors six days a week from April through December, Boscobel House and Gardens serves the local and international community with guided house tours of its admired interiors, delightful and educational programming for children, lectures by leading experts in design and architecture, unique and inspiring gallery exhibitions, and special events of matchless beauty.

The mansion itself was first built in Montrose, New York between 1804 and 1808. Its original owner, States Morris Dyckman, was a wealthy Loyalist descended from one of the early Dutch families of New Amsterdam.

By the 1950s, the federal government had built a veterans' hospital on the property, and slated the house for demolition. Dedicated preservationists recovered as many architectural fragments as possible with a goal toward rebuilding Boscobel elsewhere.

With strong personal investment and financial support from *Reader's Digest* co-founder Lila Acheson Wallace, Boscobel found a new, permanent home on its current site in Garrison, New York. The mansion was restored and furnished based on surviving, original inventories and photography. When Boscobel opened its doors to museum visitors in 1961, then-Governor of New York Nelson A. Rockefeller called it "one of the most beautiful houses ever built in America."

The mission of Boscobel House and Gardens is to enrich the lives of its visitors with memorable experiences of the history, culture, and environment of the Hudson River Valley.

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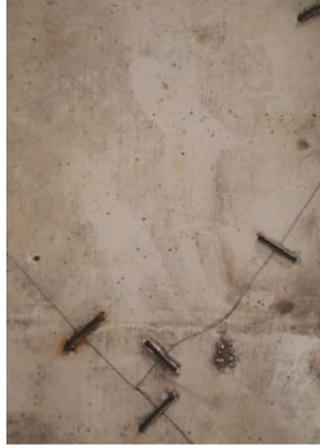
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