



The Volunteer

Rex Ann Raisner, Director

Juba and Djembe: Music Helps Interpret Slavery

The following article originally appeared in the winter 2002-3 issue of the journal Colonial Williamsburg. The text has been reprinted in its entirety. To hear the music that accompanied this article, visit www.colonialwilliamsburg.com/Foundation/journal/Winter02-03/music.cfm.

By Ed Crews



The Old Plantation, a watercolor thought to be from late eighteenth-century South Carolina, depicts a slave celebration.

Music fills Colonial Williamsburg's Historic Area. Throughout the year, guests can hear harpsichord and organ recitals, watch dancers at the Governor's Palace, sing Christmas carols in the streets, and march behind the Fife and Drum Corps. No music in the restored colonial capital, however, carries as much impact or as many challenges as the songs known to slaves. Filled with emotion and meaning,

they are powerful and painful, uplifting and melancholy, superficially benign and profoundly subversive. They also transcend boundaries of race and time.

"Music has the power to move and to change and to motivate and to inspire," said Harvey Bakari, a program development manager and former African American interpreter. "These qualities are what made music such an important part of the Civil Rights movement. African American music of the 1700s is able to connect our staff and guests. It takes them to a place beyond the strictly intellectual realm where they can encounter some of the experience of the enslaved community."

Colonial Williamsburg incorporated black music in educational programming during the 1980s, when an interpretive effort began focusing on African American life in the 1700s. A force in these endeavors was Rex Ellis, who started as an interpreter in the late 1970s. He eventually directed the Department of African-American Interpretation and Presentations and today is vice president of the Historic Area.

The Black Music Program featured singing and the playing of instruments. Through the presentation, guests learned how slaves used *juba*, clapping and keeping time with hands and feet, and

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Funds Still Needed for Piano Forte



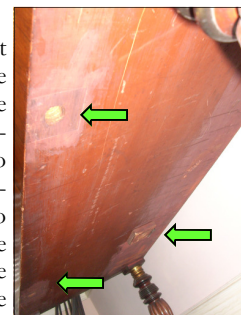
The Friends of the Col. Benjamin Stephenson House still need your help to raise funds for the piano forte repair. A fund drive has been launched, by which donors can purchase individual piano keys at \$15 dollars each. There are 68 keys on the instrument, with a total goal of \$1000. Ten keys are already sold, equaling \$150 in contributions.

Originally manufactured in New York in 1820, this instrument was given to the house in 2006 as a living memorial to the donor's wife. The 1822 inventory does not list a piano forte or any other musical instrument, so we are not certain if the Stephensons owned such an item. Rather, restoring the piano forte reinforces our mission of interpreting period history through touch, taste, and sound.

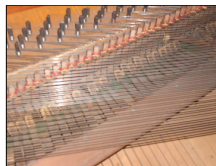
The repairs will be difficult and time consuming. At the mo-

ment, only a few keys in the middle register work. To make the piano playable, the restorer will have to replace broken hammers and leather pads—not an easy task when parts are no longer commercially available.

This will not be the first time that the piano forte has been updated. At some point in its life, it was modernized by an owner who removed three of the original seven legs. The photo at right shows where the missing legs were once attached. At this time, there are no plans to replace the missing legs.



To purchase a key on the piano, send donations to the Piano Forte Restoration Project, c/o The 1820 Col. Benjamin Stephenson House, P.O. Box 754, Edwardsville, Illinois, 62025.



News & Needful Things

NOTICE:

- If you currently have a volunteer training manual (purple cover) and are no longer using it, please return it to the house ASAP.

THANKS:

Thank you, Dottie Vaughn, for the donation of cotton tea towels to the kitchen.

Thank you, Karen Mateyka, for purchasing fabric for a Father Christmas robe.

WANTED:

- medium-weight linen for ladies' mitts
- seamstresses to sew men's trousers and ladies shifts for the wardrobe.
- old wool clothing with a 95% or greater wool content for use in a rug-hooking class

- child's and male dress forms (torsos)
- period forks and knives
- tin plates
- straw brooms (historical construction)

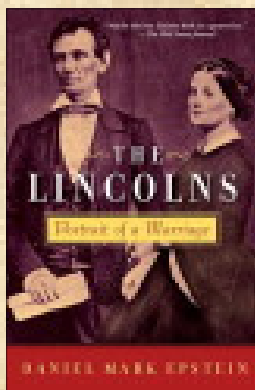
MISSING:

- The bell used during school tours is missing or misplaced. If you know where it may be, please contact RoxAnn.

FYI:

- Historical clothing patterns are available for sign-out by people to make their own garb. Contact RoxAnn for a list of patterns and fabric swatches.
- Stephenson House is now operating on the winter schedule. During January and February, the house will be open on weekends only or by appointment. Regular operating hours resume March 5, 2009.

Join the Friends of the
Benjamin Stephenson House,
February 4, 2009
7-9 p.m. to discuss:



The Lincolns: Portrait of a Marriage

by Daniel Mark Epstein

Please come enjoy the lively
discussion, good friends, and
tasty treats.

Future book discussions include:

April 1—*Burr* by Gore Vidal

Call the Stephenson House
at 692-1818 if you have questions.

Volunteer Recognition

The following is a list of the top ten volunteers of the month. This list is based on the number of hours each volunteer worked and recorded in the volunteer hours log book. We appreciate all the time our volunteers give each month, regardless of total hours worked. Thanks to each and every one of our volunteers!

1. Kathy Schmidt
2. Ellen Nordhauser
3. Amy Mullane
4. Maxine Callies
5. Veronica Jones
6. Diane Schrader
7. Gloria Zupanci
8. Becky Bohlen
9. Rudy Wilson
10. Karen Mateyka



The Needler by Elizabeth Bowling

What the Servants Wore:

Contemporary Descriptions and Depictions of Clothing



Preparations for...Sunday among the Blacks of Norfolk, Virginia, 1797, by Benjamin H. Latrobe (Maryland Historical Society)

As with other aspects of the history of sub-Saharan tribal Africans in America, contemporary evidence of the material culture of slaves, indentured servants, freedmen, and their free descendants is difficult to find. This is especially true for the pre-photographic era.

An ongoing search for pictures and descriptions of the late 18th and early 19th centuries has yielded the following passages and images about black Americans' clothing. In general, this information indicates that there is no single, universal answer to the question of clothing. Conditions were determined by who someone was, where he was, and most especially the means and individual character of the person responsible for a slave or indentured servant.

Language in contemporary quotations is the authors' own.



An Overseer Doing His Duty...Near Fredericksburg [Maryland], 1798, by Benjamin H. Latrobe (Maryland Historical Society)

Francis M. Walsh's 1997 work *Resurrection: The Story of the Saint Inigoes Mission, 1634-1994* describes slave provisions during the early 19th century on a Jesuit-owned plantation in St. Mary's County, Maryland.

For clothing, the manor provided each man with one pair of trousers and two shirts for summer wear. For the winter he obtained, in addition, one pair of pantaloons, and one home-made coat. A woman received in summer one habit and two shifts, while in winter she was also allotted one pair of double-soled shoes, one pair of stockings, one petticoat, and one short gown. More fanciful apparel—such as hats and Sunday dresses—came out of her own pocket. Normally children did not get shoes until they were eight years old, and even the boys never got more than a one-piece garment until they went to work. The manor produced much of the clothing. Brother Mobberly [the farm manager] brought in a shoemaker to make shoes for the adults.

The following recollections by Quaker abolitionist Reuben G. Macy of his 1818-19 travels in the cotton-growing South appeared in Theodore Weld's 1839 work *American Slavery As It Is*.

During the winter of 1818 and 19, I resided on an island near the mouth of the Savannah river, on the South Carolina side. Most of the slaves that came under my particular notice, belonged to a widow and her daughter, in whose family I lived. ...[T]he backs and shoulders...of the men...were mostly naked while they were about their labor.



Extraordinary Appearances in the Heavens..., 1797, by Benjamin H. Latrobe (Maryland Historical Society)

...Their clothing consisted of a pair of trowsers and jacket, made of whitish woollen cloth called negro cloth. The women had nothing but a petticoat, and

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From the Hearth: Traditional Food of the Southern Slave



Plantation Kitchen, c. 1845, artist unknown (Kennedy Galleries, New York)

Spiced Beef Tongue

- 1 (3-4 lbs.) beef tongue
- 2 qts. water
- 6 whole cloves
- 2 tsp. salt
- 6 whole peppercorns (approximately 2 tsp.)
- 4 bay leaves
- 1/4 c. vinegar

Combine all ingredients in slow-cooking pot. Cover and cook on low for 10-12 hours, or until tender. Remove from pot. Cool slightly; remove skin with sharp knife.

Can be served hot or cold. Slice thin for sandwiches. Great with horseradish or mustard sauce.

Cow Peas (*Black-eyed Peas*) with Ham

- 2 c. water
- 3/4 c. dried black-eyed peas
- 1 c. sliced okra
- 1 small onion, chopped
- 1/2 tsp. salt
- 2 cloves garlic, crushed
- 1/4 tsp. red pepper sauce
- 1 tbsp. vegetable oil
- 1 tbsp. chopped fresh cilantro
- 1 small tomato, seeded and chopped
- 1/3 c. chopped, fully cooked smoked ham

Heat water and peas to boiling in 2-quart saucepan. Boil uncovered 2 minutes; reduce heat. Add ham. Cover and simmer 30 to 40 minutes, stirring occasionally, until beans are tender. (Do not boil a second time, or peas will burst.) Drain.

Cook okra, onion, salt, garlic, and pepper sauce in oil in saucepan about 5 minutes, or until onion is softened. Stir in cilantro, tomato and peas. Heat until mixture is hot. Great entrée for two!

Corn Pudding

- 2 large eggs
- 1 can (6 oz.) evaporated milk
- 1/4 c. sugar
- 1 tbsp. cornstarch
- 1 can (16 oz.) creamed corn
- 1 tsp. salt
- 1/4 tsp. freshly ground black pepper
- 1 tbsp. unsalted butter or margarine
- corn oil

Lightly grease a 7"x7" baking dish with corn oil. Preheat the oven to 350 degrees F. Beat eggs and evaporated milk in a small bowl until blended. Stir the sugar and cornstarch together in a small bowl and add them slowly to the egg mixture, beating constantly, until blended. Fold in the corn, salt, and pepper. Pour the mixture into the greased baking dish and dot with the butter. Bake about 1 hour, or until the pudding is set and golden brown on top. Serve hot from the dish.

Ginger Cake

(*Ginger Cake*)

- 1 c. butter
- 1-1/4 c. packed brown sugar
- 4 eggs
- 1/4 c. grated, fresh ginger root
- 1 tsp. vanilla extract
- 1 c. milk
- 2-1/2 c. all-purpose flour
- 4 tsp. baking powder
- 4 tsp. ground ginger
- 1-1/2 tsp. ground cinnamon
- 1/2 tsp. salt
- 2 tbsp. confectioner's sugar for dusting

Preheat oven to 350 degrees F (175 degrees C). Grease and flour a 9" Bundt pan. Sift together the flour, baking powder, ground ginger, cinnamon, and salt. Set aside.

In a large bowl, cream together the butter and brown sugar until light and fluffy. Beat in eggs one at a time, then stir in grated ginger root and vanilla. Beat in the flour mixture alternately with the milk, mixing just until incorporated. Pour batter into prepared pan.

Bake in preheated oven for 45 to 50 minutes, or until a toothpick inserted into the center of the cake comes out clean. Let cool in pan for 10 minutes, then turn out onto a serving plate. Dust lightly with confectioner's sugar before serving.



February 2009

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4 Book Club	5	6 Valentine Dinner	7 Valentine Dinner
8 Sewing Circle	9	10	11	12	13	14 The Other Family
15 The Other Family Tour	16 Board Meeting	17	18	19	20 Tour	21
22 Sewing Circle	23	24	25	26	27	28

- Feb 4, **Book Club**, 7-9 p.m. See page 5 for details.
- Feb 6 & 7, **Valentine Dinners**, 6-8 p.m., \$75 per person.
- Feb 8, **Sewing Circle**, 1-3 p.m.
- Feb 14 & 15, **The Other Family**, an event dedicated to the life of an indentured servant.
- Feb 15, **Boy Scout Tour**, 2-3:30 p.m., 12 1st graders plus parents.
- Feb 16, **Board Meeting**, 7 p.m.
- Feb 20, **St. Mary's School Tour**, 12-2 p.m., 33 5th graders.
- Feb 22, **Sewing Circle**, 1-3 p.m.

***Runaway Ad from the **Edwardsville Spectator**, May 9, 1820*

200 Dollars Reward.

Run away from the subscriber on the night of the 26th instant, a negro man named PETER, (commonly calls himself Peter Johnson,) of black complexion, about thirty years old, about five fee 9 or 10 inches high, stout made and clumsy in his motions; pretends to be religious, and can read a little. Has on one of his arms a deep scar, occasioned by a burn; when closely interrogated, stammers very much. His clothing was a dark brown cloth coat and pantaloons with gilt buttons; scarlet cassimere vest; shoes nearly new, the soals of which are fastened on with pegs. Also, a negro woman named ELLEN,

about twenty-seven years old, black complexion, of good size and well formed, answers very pleasantly when spoken to. Had a considerable quantity of clothing, particularly of fine articles.—Also, a negro boy, black complexion, about ten years old, named MARTIN, lisps much when speaking; had on a plain linsey roundabout and flesh colored cassimere pantaloons. They will probably direct their course for the state of Illinois. The above reward will be given for the four if taken any where out of the territory, and confined in jail so that we can get them again, or fifty dollars for the four or twenty-five dollars for each, Just us Post,

SAM'L B. SYDNA.

Bonhomme, St. Louis Co., M.T. March 29.

(Continued from page 1)

djembes, drums, as well as shakes, bells, banjos, and fiddles. Other efforts, like “On Myne Own Time” and “African Traditions,” wedded narrative, song, and dance. Today, the evening programs “Spirit Voices” and “Remember Me When Freedom Comes” maintain this format.

From the beginning Colonial Williamsburg’s interpretation of African American music has been based on archival research, input from musical historians and ethnomusicologists, and a belief that music was important to colonial slaves. Through music, African Americans kept alive hope, resisted bondage, and eased the burdens of labor. Music always was with them.

“The black man sang all kinds of songs at all times. He sang psalms along with the white settlers and turned to hymns in the eighteenth century along with everyone else. He sang the old African songs as long as he could remember them—especially on the occasions of special slave festivals. . . . In the taverns and on the streets he sang the white man’s ballads and ribald songs,” wrote Eileen Southern of Harvard University in her book, *The Music of Black Americans: A History*.

Williamsburg interpreters also have embraced the idea that blacks preserved African musical traditions, techniques, and conventions while adopting European instruments and styles. Many modern scholars believe the melding of these two created the rich and influential American musical legacies of blues and jazz.

To appreciate African American music of the eighteenth century, we need an understanding of slavery in British North America. The first Africans arrived in the Virginia colony during 1619. Enslaved blacks became a major presence late in the seventeenth century, when the demand for cheap labor in the New World fueled the international trade in humans. By the Revolution, slavery was entrenched and legal in all North American British colonies. The institution was especially strong in Maryland and Virginia. Blacks accounted for slightly more than half of the Chesapeake region’s population by about 1750. Most were slaves and worked on farms and tobacco plantations. A few lived in urban areas, working as servants, coachmen, gardeners, and tradesmen.

Many slaves had ties to West Africa, a territory roughly between Cape Verde and the equator. The region had diverse religions, languages, traditions, and musical practices. Despite differences, these cultures generally embraced music in ceremonial and daily life. Music often was a communal activity.

“In Africa, music was a key essential of life. It was like breathing. With African music, everybody sang whether they were good or bad singers. Everybody participated. There was no audience,” said Art

Johnson, a veteran African American interpreter and site manager of the Raleigh Tavern.

Historians know much about African music because African songs, dances, and instruments fascinated European traders and explorers. During the seventeenth and eighteenth centuries, they recorded their observations in letters, diaries, and books. They noted that in African life music preserved history, set the pace of work, enhanced ceremonies, and marked life’s major and minor events. Historian Southern reported that Africans sang to acknowledge marriages, births, baby’s first tooth, the beginning of puberty, initiation into tribal societies, and deaths. Women sang as they prepared food and cared for children.

Songs accompanied warriors into battle, traders in the marketplace, children at play, and farmers, cattle breeders, fishermen, and boatmen at work. If a song didn’t exist for an occasion, people improvised one. Naturally, Africans turned to music in the worst of times. When first enslaved and on ships bound for the New World, they lamented their fate.

Eighteenth-century surgeon Ecroyde Claxton wrote of what he heard and saw in Africa: “The words of the songs used by them were, Madda! Madda! Yiera! Bemini! Madda! Aufera! that is to

say, they were all sick, and by and by they should be no more; they also sung songs expressive of their fears of being beat, of their want of victuals, particularly the want of their native food, and of their never returning to their own country.”

To Western ears, African singing was alien. One listener called it “a rude noyse.” Singers performed intensely, and liberally employed falsetto, shouts, groans, and deep rumblings. The nasal, loud, and shrill qualities of African singers deeply impressed Europeans. So did their tendency, unlike Westerners’, to use spontaneity, improvisation, and response in their performances. African instruments also seemed exotic. They included bells, flutes, horns, stringed instruments, xylophones, gourd shakers, and drums that ranged in size and sound.

Though much is known about African music in the 1700s, the record is not so robust when it comes to contemporary African American music. Neither former slaves nor whites wrote much about the subject before the nineteenth century. This led to several academic theories. One held that African musical traditions vanished under slavery. Another accepted their survival but maintained that a lack of documentary evidence prevented detailed or definitive study or conclusions. Another viewpoint has developed recently. Richard Crawford, a music historian and University of Michigan professor, wrote about it in his book *America’s Musical Life: A History*, published in 2001.

“No fact about black slaves in America is more crucial to this study than their continuing of oral traditions from the African

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French Set Girls, Jamaica (National Library of Jamaica)

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cultures into which they were born,” Crawford wrote. “It was once assumed that the forcible removal of African Americans from their homeland had also destroyed their culture. But, that view now seems to have underrated black culture’s hardiness. It now seems clear that Africa-saturated oral traditions were maintained through slavery; slaves, for example, and black Africans in general, were often described as talented musicians.”

Williamsburg’s Bakari agrees. Bakari, who wrote the Williamsburg program “Remember Me When Freedom Comes,” knows that colonial African Americans were skilled performers who mastered European instruments and styles. Documents, particularly newspaper advertisements for runaway slaves, proved they played violins, flutes, and fifes. Other records show some blacks served as American military musicians.

Bakari’s research confirms Crawford’s point that African musical idioms survived in North America. He has read documents and firsthand accounts. He has listened to recordings in the Smithsonian Folkways series as well as reviewed the work of folk-song collector Alan Lomax in the 1940s. Bakari visited Senegal in 2001 and learned traditional African hand drumming from a master musician. This experience is helping him create a drumming program, which he hopes will begin in 2003. Bakari also has lectured on his findings, as he did during the Williamsburg Institute program “The Music of Colonial Williamsburg” in 2002.

Bakari says the historical record is not as detailed and definitive as he might like. But he also believes that a failure to attempt to interpret African American music would run the risk of ignoring a vital aspect of the lives of slaves, and he is still researching the subject. The record shows that African musical traditions survived in some places. Occasional reports from travelers, tutors, and British officers mention musical practices in the rural South that clearly had African origins. African traditions flourished in well-documented public celebrations by slaves on election days and Pentecost in the North, and weekly at Congo Square in New Orleans.

The historical record is not the only challenge Williamsburg interpreters face presenting colonial African American music. Like all interpreters, they must teach history engagingly in a short period without becoming simply entertainers. They also bear the burden of confronting slavery, something that can be difficult for African American guests and interpreters.

There is a need to avoid racial clichés. “We want to dispel stereotypes,” said Rose McAphee, who has performed the music as an interpreter and trains others. “If guests only see music and dance, they may leave believing they’ve seen a minstrel show. To understand this music, you need to understand African religious beliefs, respect for elders and survival skills. There is a big challenge here. The more you learn about this music, the more you begin to find that the songs and stories carry hidden meanings. You can’t leave that alone.”

Music based closely on African traditions demands skills unknown to twenty-first-century Americans regardless of their musical education. Richardson, who had little musical experience, found the training tough. “It was challenging,” he said. “I am not musically inclined, but I had to learn a lot of new concepts, like syncopation.

Then, I had to teach these to others, and I had to understand them well enough to explain things to guests.”

The experience wasn’t any easier for those with musical backgrounds. McAphee’s family loved music, and it was a central part of her childhood. Naturally, she learned Western musical styles and skills, which stress harmony, melody, musical notation, and singing from the diaphragm. This did not help her master African music, which stresses syncopation, improvisation, and nasal singing. Relying on her early training, McAphee discovered that as an interpreter her singing was too smooth.

Because of the music’s challenges, Colonial Williamsburg uses structured programs to provide context and focus. “Remember Me,” for example, is presented in an auditorium. The narrator is an interpreter portraying an eighteenth-century slave, Paris. Paris talks to the audience and tells of his boyhood enslavement, his experience on a slave ship, and his adult life at a James River tobacco plantation. As his story unfolds, other interpreters appear on stage. They drum, dance, and sing. They present work songs, traditional African music, and religious songs. They also mock their masters in song with masked references to behavior and dress.

Colonial Williamsburg presents African American music because guests respond to it emotionally, intellectually, and spontaneously, often tapping feet, clapping hands, and swaying to the rhythms. Guests respond to the music and, with the help of explanations, understand its place in colonial life.

The music also affects the people who perform—often in an immediate and unexpected way. “Performing this music becomes a release,” Bakari said. “I see interpreters come in to do an evening program after having a hard day. They are tired. Once people get into the music, once they start performing the music, suddenly you see a change. They get a second wind. The experience becomes more than a performance; it becomes cathartic. You can feel your spirit being lifted. You can tell when you’re doing a good job.”



Pepper Pot: A Scene in the Philadelphia Market, 1811, by John L. Krimmel (private collection).



Woman, c. 1813, by John L. Krimmel (Winterthur Museum)

a very short short-gown, made of the same kind of cloth. Some of the women had an old pair of shoes, but they generally went *barefoot*.

Benjamin Henry Latrobe, the English-born architect who helped to rebuild the U.S. Capitol after British troops burned it in 1814, later travelled to Louisiana to construct public water works for the city of New Orleans. His personal diaries and sketchbooks from this period were published in 1951 as *Impressions Respecting New Orleans: Diaries & Sketches, 1818-1820*.

Describing his ocean voyage from Baltimore to New Orleans in December 1818 and January 1819, Latrobe wrote

There is another man on board, half Indian, half Negro, who came out of the same depôt, the public jail of Baltimore [which was used by slave traders as a holding station until time of transport].... [He is] absolutely eaten up with vermin. The only rags he possesses are those that were on his back on his being shipped. Captain Wynne, whose humanity to these poor wretches has been very active, & who has personally attended to their wants, had him stripped & wrapped up in a blanket; his rags were then towed overboard. ...The other colored people, who belong to Dr. Day & Mr. Burton, [different owners] on board, & who are well clad, & seem very respectable & orderly in their way, will neither approach nor assist this poor wretch...

Once in New Orleans, Latrobe—an international traveller—was fascinated by scenes different from anything that he had experienced. Of his first visit to the public market, he wrote

The articles to be sold were not more various than the sellers. White men and women, & all hues of brown, & of all classes of faces, from round Yankees, & of all classes of faces, from round Yankees, to grisly & lean Spaniards, black negroes & negresses, filthy Indians half naked, mulattoes, curly & straight-haired, quarteroons of all shades, long haired and frizzled, the women dressed in the most flaring yellow & scarlet gowns, the men capped & hatted.



Market Folks, New Orleans, 1819, by Benjamin H. Latrobe (Maryland Historical Society)

Latrobe spent hours walking the streets, observing the wide variety of people and customs. In February he recorded that



Black People's Prayer Meeting, 1813, by John L. Krimmel (New York Metropolitan Museum of Art)

I have twice met, accidentally, a funeral. They were both of colored people, for the coffin was carried by men of that race, & none but negroes & quarteroons followed it... [Behind a procession marshal, altar boys, and priests]...came the coffin. It was carried by four well dressed black men, & to it were attached 6 white ribbands about 2 yards in length, the ends of which were held by 6 colored girls very well dressed in white, with long veils. A crowd of colored people followed....

Returning to the marketplace on a Sunday in April, Latrobe visited the levee and watched the arrival of a market boat carrying people from outlying areas, with goods to sell.

On the cabin was a coop well filled with poultry, & in it two black women in Madras turbans, & gowns striped with scarlet & yellow. Round their necks a plentiful assortment of bead necklaces; in fact they were in full dress. The man who seemed to be the owner was an old sunburnt Creole [man of French descent], slovenly in his whole appearance; & two old black men, in blanket frocks with pointed hoods (capots), were the navigators....



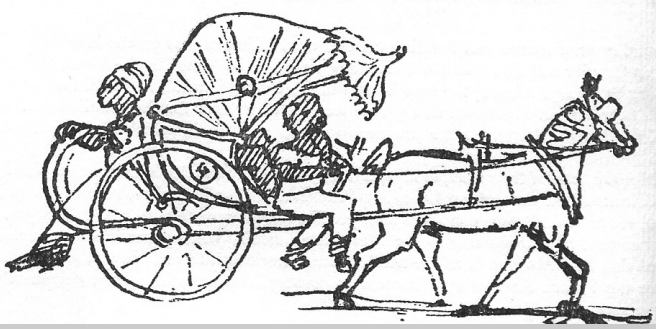
Detail of "Worldly Folk" Questioning Chimney Sweeps, 1811-12, by John L. Krimmel (New York Metropolitan Museum of Art)

Latrobe continued through the French Quarter. Along Bourbon Street he

...passed a shoemaker's... [where] sat a broad faced dark mulatto on his bench. His sleeves were rolled up to his elbows, and he sat with a very large draft [checkers] board on his knees; & facing him on another shoemaker's bench, sat a good looking well dressed white man, apparently 18 or 19, with his hat on, who was playing drafts with him.

Farther along, at a French coffee house on the corner of Chartres and St. Louis, he noted a passing

...cabriolet, or [two-wheeled, horse-drawn] chair, in which was a white man, & a bright quadroon woman holding an umbrella out of the chair, the head [top] of which was up. A ragged black boy sat at their feet & drove, & a girl of 13 or 14 years old sat upon the trunk board behind.



Man, woman, and children in a horse-drawn chaise, New Orleans, 1819, by Benjamin H. Latrobe (Maryland Historical Society)



Detail of Quilting Frolic, 1813, by John L. Krimmel (Winterthur Museum)

Other contemporary images, although lacking the descriptions that Latrobe provided for New Orleans, give additional information about the appearance of black Americans during the Stephens' years.



Mulatto Girl, 1807-22, by Baroness Hyde de Neuville (New-York Historical Society)



Cook in Ordinary Costume, 1807-22, by Baroness Hyde de Neuville (New-York Historical Society)



Detail of Black Sawyers Working in front of the Bank of Pennsylvania, Philadelphia, 1811-13, by John L. Krimmel (New York Metropolitan Museum of Art)

Now Available in the Museum Shop

The museum shop now has two new patterns from Sandra Altman's company, Past Patterns. Each is an exciting addition to the historical clothing market.

The first pattern is **#038: A Partially Boned Transition Stay Fashionable Circa 1793-1820** (left). Some



ladies may remember this pattern, which Sandra taught at a workshop at Stephenson House. This is an extremely comfortable foundation garment for women portraying both the working and the upper classes. Several female volunteers wear this stay on a regular basis.

The second pattern should be of interest to our male volunteers. **#041: U.S. Army Roundabout**



Matching 1812 Specs (left) is an outstanding addition to any military reenactor's wardrobe. The coat can be easily modified for civilian wear, as well.

To see all of Sandra's products, visit www.pastpatterns.com. She offers a variety of historical patterns based on extant garments from collections across the country.

Sandra puts lots of work and research into each of her patterns. When purchasing from her, you can be assured of both historical accuracy and well-written, easy-to-follow instructions.

Two thumbs up!

The Volunteer

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