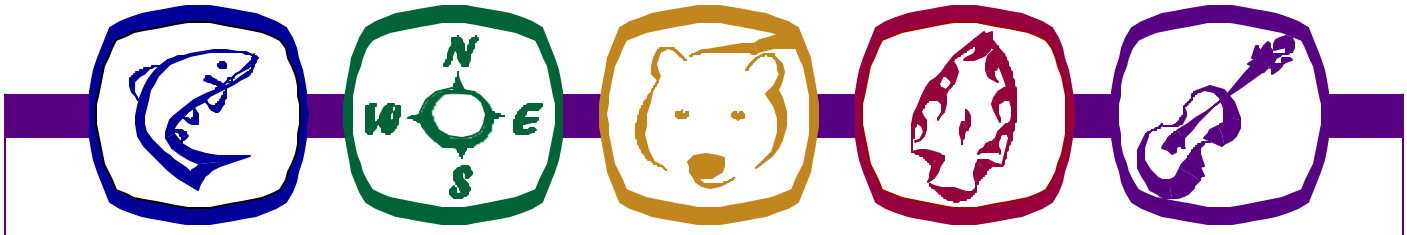
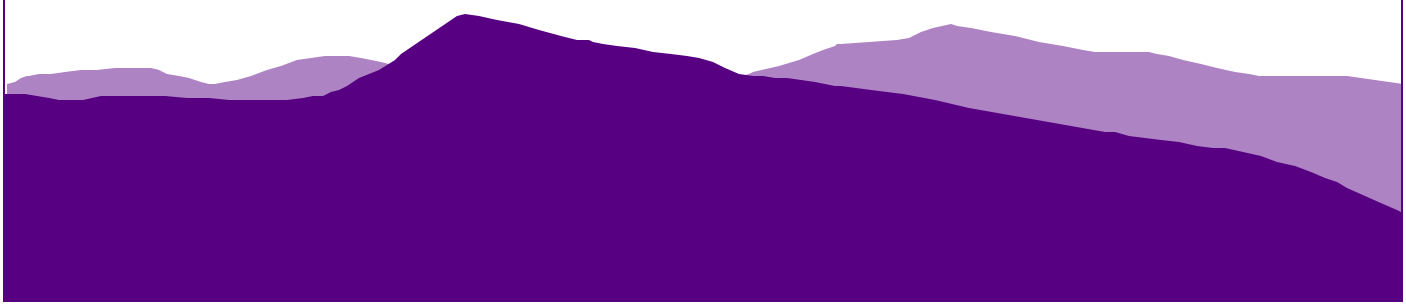


The Catskills
A Sense of Place

Standards-based lessons that promote appreciation and stewardship of the unique natural and cultural resources of the Catskill Mountain region.

Module V:
Culture and Arts of the Catskills



The Catskills
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Standards-based lessons that promote appreciation and stewardship of the unique natural and cultural resources of the Catskill Mountain region.

Module V:
Culture and Arts of the Catskills

Compiled and portions written by
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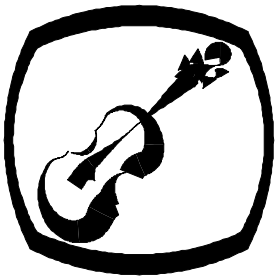

Culture and Arts

The culture and arts of the Catskills are among the things most certain to give students a greater appreciation for our region. The arts, of course, are those activities, such as painting or music, whose aim is the production of something beautiful or appealing. Culture is sometimes thought of as exposure to the arts. Here, however, the word “culture” refers to the whole way of life of a people. It encompasses all of our activities and even affects our livelihood.

A culture can be characterized by its socially acquired beliefs, values, or behaviors, and by the objects people make. The material aspects of our society (our tools, household items, clothing, etc.) are indicators of how we live. Our unique styles of music, architecture, crafts, and language are also part of our Catskills regional culture. Enormous changes have occurred in the lives of Catskills residents in the millennia since the region was first settled, and our present culture contains echoes of those who came before us.

Some feel the golden era of the Catskills occurred during the 19th century, when our region became a popular destination for artists and writers drawn by the spectacular and wild beauty of our region. At that time, John Burroughs and Hudson River School artists helped shape national attitudes toward the natural environment and inspired early land conservation efforts. However, the Catskill region has never stopped inspiring creative endeavors or enriching the lives of those who live, work, and play here. The Catskill region has nurtured generations of artists, musicians, entrepreneurs, and everyday folk. The lives of these people, all of us included, fashion the cultural legacy of the Catskills.

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USING THIS BOOK

- Vocabulary words that are *italicized* in this module are later defined in the glossary.

- NYS Learning Standards met by each activity are listed following the activity. The activity may meet more standards than those listed. The number of the standard, its title, and the topic heading are written out. NYSED divides some topic headings into key ideas, and key idea numbers are listed where applicable.

ACKNOWLEDGEMENTS

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Native Traditions

The cultural history of the Catskill Mountains is a story of the intimate connections between humans and nature. Nature has influenced the design of many objects, both practical and decorative, that complement the lives of inhabitants of the region. It has influenced the creative expressions of music, literature, and dance. Cultural influences such as these date back at least to the time when Native People, including the Munsee-Delaware, Kanien'kehá:ka[1] (Mohawk), and Mohican, first seasonally traversed these hills to find animals and plants to sustain their lives. These cultures do not have the sharp delineation between spiritual and physical worlds that is often found in western cosmologies. It is not surprising, therefore, that their spiritual lives were inspired by the physical world around them. Their gratitude for the sustenance that enabled their survival was, and is, illustrated by their deep reverence for the natural environment.

We who have gathered together are responsible that our cycle continues. We have been given the duty to live in harmony with one another and other living things. We give greetings that our people still share the knowledge of our culture and ceremonies and are able to pass it on. We have our elders here and also the new faces yet to be born, which is the cycle of our families – for this we give thanks and greetings. Now our minds are as one…[2]

The above lines are taken from a condensed version of the traditional Thanksgiving Address, which is given by Kanien'kehá:ka (Mohawk) and other Haudenosaunee (Iroquois) elders before and after important occasions. The address goes on to give thanks to all the natural elements, including the earth, trees, plants, animals, moon, and sun, as well as to spirit beings who aid their lives, and the Creator, from whom they believe all life sprang forth.

Reverence for nature flooded into the daily lives of Native People. Thanks were given at the taking of animal and plant life, and special attention was placed on using all parts of these offerings. Not only was the meat of a deer eaten and the hide used to make clothing and to cover dwelling spaces, but hoofs were used to make rattles, and antlers were fashioned into beads and blades, ensuring that no part of the animal was wasted. Plants and animals provided the materials to make medicines. Bowls and canoes were created from hollowed wood, pouches were made from rush and cornhusks, and mats and baskets were woven from grasses. In addition, the Native People decorated objects and themselves with natural dyes from a variety of plants and minerals.

Intergenerational activities emphasized the connection between humans and nature as well. Native People held festivals to celebrate the changing of the seasons, and they gave offerings to ensure a good harvest in the coming year. Young women learned about beadwork from their elders, while young men gained coordination and strength while being taught games such as Snow Snake by the elder men of the tribe. In Snow Snake, each young man crafted a snake from

[1] Kanien'kehá:ka is what the Mohawk people call themselves, in contrast to the name given them by European settlers. The word is pronounced “gun-young-gah-ha-gah”.

[2] From the condensed Thanksgiving Opening Address sent by the Mohawk Nation and the Haudenosaunee (Iroquois) Grand Council via Chief Jake Swamp to the fourth Russell Tribunal, Rotterdam, The Netherlands, November, 1980. A longer selection appears in Activity 2.

wood, which was slid along a path in the snow. The person whose snake slid the farthest won the game. Respecting the nature of the body through activities strengthening mind and body, respecting the nature of the world, and weaving both together within their lives was of primary importance to the Native People.

Images of Thanksgiving
Artist Malanie Printup Hope created an interpretation of the Thanksgiving Address using computer-enhanced images of beadwork, which hang at the Iroquois Indian Museum in Howes Cave, NY. Her work is displayed alongside clay dolls representing the "women's world" of Iroquois tradition made by Tammy Tarbell, traditional hair combs with clan symbols created by Stan Hill, and numerous other contemporary and traditional pieces. Anyone who has seen their work knows that these artists have the power to be visual storytellers. In fact, their images convey what words cannot. They represent a cultural journey and a living history. The Iroquois Museum is aware of this power and provides a window for the public into the world of Native culture and art through tours at the museum and school programs. They offer a space where artists bridging the gap between past and present can share their expression with others. The Iroquois Museum boasts the largest collection of Iroquoian art in the world. Through learning about the cultures that influence the Catskill region, such as the Iroquois, we come to know more about our personal and regional identity. This helps to bridge the gaps in our understanding of the history we continue to make each day of our lives.

Perhaps the strongest example of the connection between Native lives and the environment around them was and is seen in their storytelling. Oratory traditions were used to convey the history and belief systems of the Native People from one generation to the next. An overwhelming number of these stories are filled with characters from nature other than humans. For example, many Delaware people believed and still believe that the world sprang into being on the back of an ancient turtle. In the beginning, everything was water. The creator brought a turtle up from the depths of this water, and upon the turtle's back sprang forth a tree. A man was born from the roots of this tree, and a woman from the tip of the tree as it bent to touch the earth. The Delaware people believe they descended from these first humans.

In Kanien'kehá:ka (Mohawk) tradition, a related creation story tells of Skywoman and her fall from the world in the sky to the great water below. It was the animals that saved her life through their teamwork and kindness. The birds broke her fall, and Turtle allowed the birds to rest her on his back. Then a number of different species tried to dive under the waters and bring up earth, which they had heard was rumored to lie below the waters. Many of them died before the muskrat successfully brought a grain of dirt to the surface, which, when it was laid upon the back of the turtle, became the world that the humans came to inhabit.

The Native People of the Catskills emphasized the tie between humans and the natural world through their creative works before European immigrants ever arrived. Eventually, the European immigrants arriving on this continent and their descendents would discover this connection for themselves, and it would help shape their sense of individual and national identity.

Oral History

Grades:

2nd - 6th

Objective:

Students will be able to describe the role of storytelling as a way of transmitting historical and cultural knowledge from one generation to the next.

Method:

The class will discuss the oral history process. Students will listen to a traditional Native American story and then compare their interpretations of scenes from the story.

Materials:

Paper and crayons.

Time:

Preparation time: none.
Class time: 45 minutes.

Procedure:

1. Choose one of the stories *How an Indian Found His Game, The Mother of Nations,* or *Legend of the No-Face Doll*. The doll story appears in Activity 3, where it will be used again.

2. Begin the lesson by talking about the role of oral history in Native cultures. Before contact with Europeans, Native Americans had no system of writing. They learned important information about the customs of their people through storytelling. To augment their storytelling traditions, they made beaded wampum belts with symbols on them to commemorate important treaties. Storytelling is also important in literate societies as a way of communicating values, family history, and other aspects of culture.

3. A challenge of oral history is that we might not be able to retell a story the same way it was told to us. To demonstrate how difficult it is, we'll play the game commonly known as "telephone", but we won't call it that because it has nothing to do with telephones.

- First, have your students stand around the edge of the classroom, evenly spaced. They should stand in a circle two arm lengths apart if outdoors.

- Tell students that you will whisper a very short story into one student's ear, and each student in turn will tell the story to the person to his or her left. Ask students to predict whether they will be able to preserve the story unchanged as it goes around the circle.
- Whisper to the first student: "The Mohican people once lived in the northeastern Catskills and now live in many places around the world."
- When the story has been passed all the way around the circle, say out loud what the final form of the story was. Then check in with some students around the circle to see what changes it went through along the way.

4. Point out that Native Americans had an advantage in learning and passing on stories, because they heard the same stories many times around winter campfires. Even so, the game shows what a challenge it is to preserve information orally.

5. Tell students you are going to read them a traditional Iroquois story and would like them to close their eyes and listen. They should imagine scenes from the story in their mind so they can draw them later.

6. Tell students to choose a scene from the story and draw it. Give them ample time to complete the task. Make sure each paper has the student's name on it.

7. Most of the students will have chosen to draw a few key scenes from the story. Have students compare drawings of the same scene to determine how students interpreted the story differently. Here are three ways you might organize the discussion:

- Have each student find a partner who drew the same part of the story.
- Read the story a second time, and have students raise their hands when you come to the part of the story their drawings were based on. Pause each time hands are raised and tell those students to get into a group. When the second reading is finished, they compare their drawings within the group.
- Rather than dividing into groups, ask students to hold up examples from particular scenes and ask the students how the drawings differ.

8. As a whole class, discuss the results. Were certain details remembered differently? Did any student use her or his imagination to invent details that were not found in the other drawings?

9. Discuss what the story teaches. For example, *How an Indian Found His Game* reminds Indians how important it is to use their powers of observation. This is an important life skill. Other stories teach morals, tell the history of a people, or help pass on important traditions like the peaceful ways adopted by the Iroquois.

Options:

1. Students describe the scene in writing instead of, or in addition to, drawing.

Assessment:

1. Students should understand why storytelling is challenging and why it is important.

NYS Learning Standards:

Social Studies
Standard 1 - History of the United States and New York 1, 2, 3, 4

Arts
Standard 1 - Creating, Performing, and Participating in the Arts - Visual Arts
Standard 2 - Knowing and Using Arts Materials and Resources - Visual Arts

Language Arts
Standard 1 - Information and Understanding. 1, Listening and Reading
Standard 2 - Literary Response and Expression. 1, Listening and Reading
Standard 3 - Critical Analysis and Evaluation. 1, Listening and Reading

How an Indian Found His Game

Adapted by the Mohonk Preserve from *Around an Iroquois Story Fire* by Mabel Powers.

Once, a long, long time ago, an Indian went out hunting. It was in those days when the white man first came to this country. All day, the Indian followed the track of a deer. As the sun dropped low, he came upon his game. "Twang!" and an arrow flew through the air! It found the heart of the large deer, and the swift runner of the forest fell.

The Indian threw the deer over his broad shoulders and started on the home trail. He was tired and thought he would sleep a little, so he hung the deer on a tree near his lodge. "Until the sun is high, I will sleep" said he, "then I will rise and prepare the deer for a feast."

He lay down on a bed of pine boughs within his lodge and drew a soft deerskin over him. Soon he was sleeping and dreaming of the great feast he would give to his friends the next night.

When he awoke, the sun was low. At once, he rose and ran to the tree where he had hung the deer. No deer was to be seen.

Indians have seeing eyes. This Indian was not unlike his brothers. From the time when he was strapped to the little papoose board and rode on his mother's back, he had been trained to see things. Nothing escaped those sharp eyes. So now, these keen eyes sought the tree and the ground underneath. One look was enough. There, the whole deer story was written large to the Indian, and his seeing eyes could read it.

The next instant, the Indian was off on the trail to a white man's camp down the river. Some white men were sitting about the fire as the Indian drew near. He told them he had lost a deer. He said that a white man had taken it and that he had come for it. He looked at the group around the fire. "The man I seek is not here!" he exclaimed. "He is an old man, short, not tall. He had a gun and a little dog with a short tail."

"Well," yawned a white man, "if you saw the man, why did you not go after him and get your deer?"

To the surprise of all, the Indian said he had not seen the man and that he was sleeping in the lodge when the deer was taken.

"Then how do you know that the man who took your deer was a white man?" cried the men.

"Indians walk so," replied the Indian, pointing his toes straight ahead. "White men walk so'" pointing his toes out. "These are a white man's tracks."

"But how do you know this white man was old?" they questioned.

"Young man take long step, tracks far apart. Old man take short step, tracks close together," came the quick reply. "These tracks close."

"How do you know this old white man was short, not tall?" again questioned the white man.

"The white man left a mark on the tree where he leaned his gun," said the red man.

"But how do you know that this short, old white man with a gun, who stole your deer, had a dog with a short tail? Tell us that if you can."

"Saw a place where the little dog sat and watched the man take the deer down. Little dogs have light hearts. He thinks he can get something good to eat, he wags his tail fast. It leaves marks on the ground. Marks are close to where the little dog sat. Know the little dog has a short tail."

Then there was a crackling of twigs and branches, and a man came out of the woods and approached the fire. He was white. He was old and short. He carried a gun on his shoulder, and close at his heels followed a little dog wagging a bobbed tail cheerfully.

The Indian pointed quickly to the stranger. "He is the man," he said in a low voice.

"Yes," said the men seated about the fire, "he is the man. He took the deer and he shall return it. A man who can track a deer, both dead and alive, is entitled to his game."

Then, turning to the old white man, they told him to bring the deer, saying, "The next time you are hungry for deer meat, be sure the trail does net end in a tree near a wigwam where there lives a man with seeing eyes."

The Mother of Nations

Retold by Joseph Bruchac, used with permission.

Long ago, there was a woman whose longhouse stood to the west at Oniagara. Her people, whom she led, were those known as the Cultivators, the Hadiyent-togeo-no, and they were cousins to the Ongwe-oweh. It was said that this woman was the direct descendant of the woman who fell from the sky. Her name was Jigonsahseh, the lynx. Her longhouse stood by the warriors' path, which ran from east to west. Though she was unable to stop the continual war that tore apart the nations in those days, still her words were respected. She always fed those who passed her door, and she was called by many, the Great Mother.

When the Peacemaker, who brought the great message from the Master of Life, set out into the world, he went first to the land of the Cultivators. He crossed Sgaua-dai-yo, the Great Beautiful Lake, in his canoe made of white stone. He saw that there were no cornfields planted because of the continual warfare. The towns were stockaded and filled with people who were hungry and quarreling.

The Peacemaker went to the house of Jigonsahseh. She welcomed him and placed food before him. When had had finished eating, she spoke. "You have come to bring a message," she said. "My mind is open to it. I wish to hear."

Then, the Peacemaker spoke. He told her he was acting as the messenger of the Maker of Life. He said that his message was to bring justice, peace, and good laws for the people. The wars between the Ongwe-oweh, the True Human Beings, would cease.

"This message is good," said Jigonsahseh. "What form shall it take among the people?"

Then, the Peacemaker explained. It would take the form of the longhouse. There would be many fires within the longhouse, many families. But all would live together under the guidance of a wise Clan Mother. The five nations of the Ongwe-oweh would become of one mind and be known as the People of the Longhouse. Together, they would seek the way of peace, which would be open to all the nations.

"My hands are open to this message. I reach out and grasp it," said Jigonsahseh.

Then it was decided that, since a woman was the first to accept this new way, from that day on, the women would possess the titles to be given to the men, who would speak for their nations in the longhouse. These women would name from their clans the men who would serve the people. The Clan Mothers would give them the horns of office, and if they did not do their jobs well, the women could take back their titles. From that day on, the longhouse of Jigonsahseh would be known as the Peace House. All would now call her the Yegowaneh, the Mother of Nations. In the land of her people, there would be no war. The Cultivators would now be knows as the Attiwendaronk, the Neutral Nation.

So it came to be that in the land of the Yegowaneh, the Mother of Nations, there was no war. Her name was passed down from mother to eldest daughter. When it was necessary for the People of the Longhouse to deal with other nations who had not joined the League of Peace, or when there were disputes between nations, the war captains would always pass first through her land and deliver peace belts to the Yegowaneh. She would give them food, as had been the custom of all those who carried the name of Jigonsahseh and were descended from the woman who fell from the sky. Then, the Mother of Nations would exhort them to seek peace and accept war only as a last resort. So it is said among the People of the Longhouse that the path of war runs through the House of Peace.

Native Agriculture

Grades:

2nd - 12th

Objective:

Students will be able to describe Native American agricultural practices and how they work ecologically.

Method:

Students learn about the Iroquois planting system by laying out a pretend garden. Then they plant a real garden using Native American techniques. Students in the fall can harvest the crop.

Materials:

Seeds and gardening equipment. Ripe corn, beans, and squash. Paper, scissors, and crayons. Audio Teaching Resource track #1.

Time:

Preparation time: getting the needed materials.
Class time: ongoing.

Procedure:

1. Before you begin, obtain permission from your school principal to prepare a garden on school property. Acquire seeds for some appropriate varieties of squash, corn, and beans. Using heirloom varieties will show students how diverse these plants are.

2. Bring out the ripe corn, beans, and squash. Ask students to draw a picture of each one with crayon and cut it out. You should have three drawings per student, total.

3. Have students form a circle, sitting on the floor, with their drawings. Read *The Three Sisters*. Does the story hint at how the Native Americans might have planted their crops?

4. Ask students to arrange their plant drawings as the Native Americans might have arranged the plants in their gardens. What should go where? The story says that the corn protected the other plants and that, although the three were always together, the squash tended to wander a bit.

5. Now present the Iroquois planting diagram so students can arrange their plants accordingly.

6. Discuss the advantages of interplanting, or putting all of the plants together in one field. The corn might act as a windbreak or support for the other plants. The beans can capture nitrogen

from the air and make it into a form the other plants can use (thanks to bacteria that live in their roots). The squash and corn otherwise might not get enough nitrogen from the soil. Squash helps to control weeds by spreading across the ground.

7. The remainder of this activity describes how to plant a real Iroquois garden. Plant your garden from seed in the spring. Make raised areas about 3 feet apart. Plant several seeds of corn in small holes in each raised area and then cover them. As the corn starts to grow, weed it and gently mound the soil around the corn plant. When the corn is 4 to 6 inches high, plant the bean and squash seeds in the hills. Beans go in each hill, but squash goes in every seventh hill.

8. Over the summer, someone has to weed and water the plants. Send a note home to parents to enlist volunteers to come in once each during the summer.

9. Students may be able to come back and see the fruits of their labor in the fall if you arrange this with their new teachers. Otherwise, complete the harvest with your own new students.

10. Conclude by listening to the Audio Teaching Resource track #1, “Giving Thanks”. The Haudenosaunee (Iroquois) Thanksgiving Address is recited at important gatherings. It shows Haudenosaunee appreciation for the natural surroundings that provide human sustenance, and it expresses their belief that humans should live in harmony with other living things. The text of the Thanksgiving Address follows this activity.

Assessment:

1. Students should be able to say how each plant helps or benefits from the others.

NYS Learning Standards:

Math, Science, and Technology
Standard 4 - Science: The Living Environment 1, 3, 4, 5, 6

Social Studies
Standard 1 - History of the US and New York 2

Language Arts
Standard 1 - Information and Understanding. 1, Listening and Reading
Standard 3 - Critical Analysis and Evaluation. 1, Listening and Reading

Source: This activity was adapted from *The Three Sisters: Exploring an Iroquois Garden* published by Cornell Cooperative Extension. Copies of this publication can be purchased from Cornell University, Media and Technology Services Resource Center, 7 Cornell Business and Technology Park, Ithaca NY 14850. Phone: (607) 255-2080. Fax: (607) 255-9946. E mail: resctr@cornell.edu.

The Three Sisters

From Cornell Cooperative Extension, based on recordings of Lois Thomas of Cornwall Island, Canada.

Once upon a time, very long ago, there were three sisters who lived together in a field. These sisters were quite different from one another in their size and also in their way of dressing. One of the three was a little sister, so young that she could only crawl at first, and she was dressed in green. The second of the three wore a frock of bright yellow, and she had a way of running off by herself when the sun shone and the soft wind blew in her face. The third was the eldest sister, standing always very straight and tall above the other sisters and trying to guard them. She wore a pale green shawl, and she had long, yellow hair that tossed about her head in the breezes.

There was only one way in which the three sisters were alike. They loved one another very dearly, and they were never separated. They were sure that they would not be able to live apart.

After a while, a stranger came to the field of the three sisters, a little Indian boy. He was as straight as an arrow and as fearless as the eagle that circled the sky above his head. He knew the way of talking to the birds and the small brothers of the earth, the shrew, the chipmunk, and the young foxes. And the three sisters, the one who was just able to crawl, the one in the yellow frock, and the one with the flowing hair, were very much interested in the little Indian boy. They watched him fit his arrow in his bow, saw him carve a bowl with his stone knife, and wondered where he went at night.

Late in summer of the first coming of the Indian boy to their field, one of the three sisters disappeared. This was the youngest sister in green, the sister who could only creep. She was scarcely able to stand alone in the field unless she had a stick to which she clung. Her sisters mourned for her until the fall, but she did not return.

Once more, the Indian boy came to the field of the three sisters. He came to gather reeds at the edge of a stream nearby to make arrow shafts. The two sisters who were left watched him and gazed with wonder at the prints of his moccasins in the earth that marked his trail.

That night, the second of the sisters left, the one who was dressed in yellow and who always wanted to run away. She left no mark of her going, but it may have been that she set her feet in the moccasin tracks of the little Indian boy.

Now there was but one of the sisters left. Tall and straight she stood in the field, not once bowing her head with sorrow, but it seemed to her that she could not live there alone. The days grew shorter and the nights were colder. Her green shawl faded and grew thin and old. Her hair, once long and golden, was tangled by the wind. Day and night she sighed for her sisters to return to her, but they did not hear her. Her voice when she tried to call to them was low and plaintive like the wind.

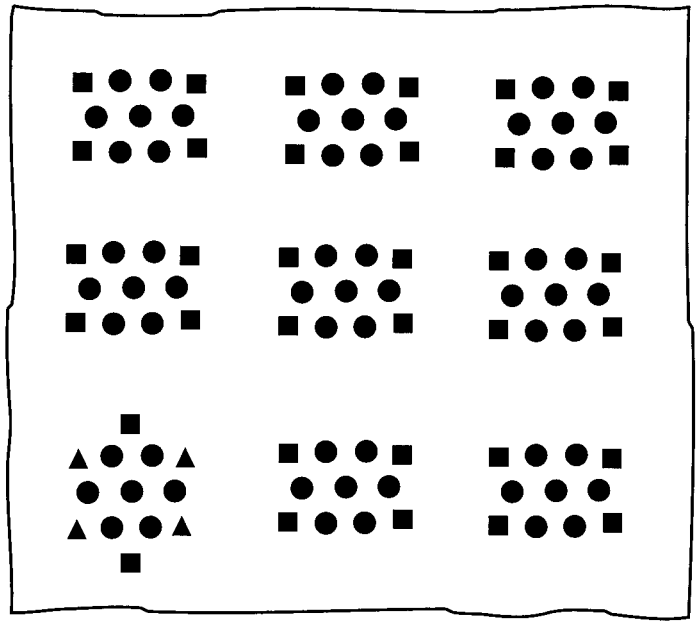
But one day, when it was the season of the harvest, the little Indian boy heard the crying of the third sister who had been left to mourn there in the field. He felt sorry for her, and he took her in his arms and carried her to the lodge of his father and mother. Oh, what a surprise awaited her there! Her two lost sisters were there in the lodge of the little Indian boy, safe and very glad to see her. They had been curious about the Indian boy, and they had gone home with him to see how and where he lived. They had liked his warm cave so well that they had decided, now that winter was coming on, to stay with him. And they were doing all they could to be useful.

The little sister in green, now quite grown up, was helping to keep the dinner pot full. The sister in yellow sat on the shelf drying herself, for she planned to fill the dinner pot later. The third sister jointed them, ready to grind meal for the Indian boy. And the three were never separated again.

Every child of today knows these sisters and needs them just as much as the little Indian boy did. For the little sister in green is the bean, her sister in yellow is the squash, and the elder sister with long, flowing hair of yellow and the green shawl is the corn.

Iroquois Planting Method

From *The Three Sisters: Exploring an Iroquois Garden* published by Cornell Cooperative Extension.



Traditional planting method: Corn and beans are planted together. Pumpkin is planted in every seventh hill. The pumpkin seeds can be planted alone, or with the corn and beans in the seventh hill.

● corn seed ■ bean seed ▲ pumpkin seed

Thanksgiving Address

The Opening or Thanksgiving Address is an ancient prayer made by the Iroquois elders before and after an important event. An oral memory, it can take some hours to tell in its entirety. Because of its preliminary nature in all Iroquoian protocol, the Thanksgiving Address is considered the "preamble" to the Great Law of Peace. As such, it invites comparison with the preamble of the US Constitution. The following condensation of the Opening Address was sent by the Haudenosauneee Grand Council via Chief Jake Swamp to the Fourth Russell Tribunal, Rotterdam, The Netherlands, November, 1980. Used with permission of Mohawk Nation Council of Chiefs.

We Who Have Gathered Together are responsible that our cycle continues. We have been given the duty to live in harmony with one another and other living beings. We give greetings that our people still share the knowledge of our culture and ceremonies and are able to pass it on. We have our elders here and also the new faces yet to be born, which is the cycle of our families – for this we give thanks and greetings. Now our minds are as one.

We give greetings and thanks to our Mother Earth – she gives us that which makes us strong and healthy. We are grateful that she continues to perform her duties as she was instructed. The women and Mother Earth are one – givers of life. We are her color, her flesh and her roots. Now our minds are as one.

We greet and give thanks to the medicine plants of the earth. They have been instructed by the Creator to cure our diseases and sicknesses. Our people will always know their native names. They come in many forms and have many duties. Through the ones who have been vested with knowledge of the medicine plants, we give thanks. Now our minds are as one.

We give greetings and thanks to the plant life. Within the plants is the force of substance that sustains many life forms. From the time of the creation we have seen the various forms of plant life work many wonders. We hope that we will continue to see plant life for the generations to come. Now our minds are as one.

We have been given three main foods from the plant world – they are the corn, bean, and squash – the Three Sisters. For this we give thanks and greetings in the hope that they too will continue to replenish Mother Earth with the necessities of the life cycle. Now our minds are as one.

We give thanks to the spirit of waters for our strength of well-being. The waters of the world have provided many things – they quench our thirst, provide food for the plant life, and are the source of strength for the medicines we need. Now our minds are as one.

We give thanks and greetings to the animal life. They are still living in the forests and other places. They provide us with food an this gives us peace of mind knowing that they are still carrying out their instructions as given by the Creator. We therefore give greetings and thanks to our animal brothers. Now our minds are as one.

We acknowledge and give thanks to the trees of the world. They, too, continue to perform the instructions that they were given. The maple trees are the symbols as the head of the trees. It is the maple trees that provide us with the sap for our syrup and are the first sign of the rebirth of spring. The trees provide us with shelter, shade, and fruits. Long ago our people were given a way of peace and strength and this way is symbolized by the everlasting tree of peace. Now our minds are as one.

We now turn our thoughts towards the winged creatures. They have songs, which they sing to help us appreciate our own purpose in life. We are reminded to enjoy our life cycle. Some of the winged are available to us as food and they too are carrying out their responsibilities. To us the eagle is the symbol of strength. It is said that they fly the highest and can see the creation. We show our gratitude for the fulfillment of his duties. Now our minds are as one.

We listen and hear the voices of the four winds. We are assured that they are following the instructions of the Creator. They bring us strength. They come from the four directions. For this we give greetings and thanks. Now our minds are as one.

To the thunderers we call our Grandfathers we give greetings and thanks. You have also been given certain responsibilities by the Creator. We see you roaming the sky carrying with you water to renew life. Your loud voices are heard from time to time and for the protection and medicine you give, we offer our thanksgiving. Now our minds are as one.

Our thoughts now turn to the sky. We see the sun, the source of life. We are instructed to call him our Eldest Brother. With the sun we can see the perfect gifts for which we are grateful. Our Brother Sun nourishes Mother Earth and is the source of light and warmth. Our Brother is the source of all fires of life. With every new sunrise is a new miracle. Now our minds are as one.

During the nighttime we see the moon. We have been instructed to address her as our Grandmother. In her cycle she makes her face new in harmony with other female life. Our Grandmother Moon still follows the instructions of the Creator. Within these are the natural cycles of women. She determines the arrival of children, causes the tides of the ocean and she also helps us measure time. Our Grandmother continues to lead us. We are grateful and express our thanksgiving. Now our minds are as one.

The Stars are the helpers of Grandmother Moon. They have spread themselves all across the sky. Our people knew their names and their messages of future happenings even to helping to mold individual character of mankind. The Stars provide us with guidance and they bring the dew to the plant life. As we view the beauty of the Stars we know that they too are following the instructions of the Creator. Now our minds are as one.

The four powerful spirit beings that have been assigned by the Creator to guide us both by day and by night are called the Sky Dwellers. Our Creator directed these helpers to assist him in dealing with us during our journey on Mother Earth. They know our every act and they guide us with the teachings that the Creator established. For the power of direction, we give greetings and thanks to the Sky Dwellers. Now our minds are as one.

We now turn our thoughts to the Creator himself. We choose our finest words to give thanks and greetings to him. He has prepared all things on earth for our peace of mind. Then he said "I will now prepare a place for myself where no one will know my face, but I will be listening and keeping watch on the people moving about the earth." And indeed, we see that all things are faithful to their duties as he instructed them. We will therefore gather our minds into one and give thanks to the Creator. Now our minds are as one.

Making Cornhusk Dolls

Grades:

4th

Objective:

Students will learn about Native American culture.

Method:

Read *Legend of the No Face Doll* to students. Then they will make their own cornhusk dolls, which appear in the story.

Materials:

Plenty of cornhusks. One ear makes about four dolls. Husks can be green or dried. If dried, you can soak them in water to soften them up. Instruction sheet, copied for each student.

Time:

Preparation time: 5 minutes (although it's best to make one of the dolls yourself beforehand).
Class time: 45 minutes.

Procedure:

1. Read *Legend of the No Face Doll* to your students.

2. Tell students they are going to be able to make the same traditional Haudenosaunee dolls.

3. Hand out the husks and instructions. Assist students with making their dolls.

4. Ask students how the Haudenosaunee dolls differ from their modern toys. What are some toys that your students know how to make? What does this story teach?

Assessment:

1. If students start drawing faces on their dolls, they likely missed the point.

NYS Learning Standards:

Arts
Standard 1 - Creating, Performing, and Participating in the Arts - Visual Arts
Standard 2 - Knowing and Using Arts Materials and Resources - Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts - Visual Arts

Legend of the No Face Doll

Traditional story as told by Kay Olan.

For a long, long time, the Haudenosaunee have referred to the corn, beans, and squash as the three sisters or the sustainers of life. One of the three sisters, the Spirit of the Corn, was so pleased at having been given this distinction that she asked the Creator to think of something special that she could do to be of further assistance to the people who had so honored her. The Creator suggested that she make a doll from her husk and so she did. She fashioned a lovely cornhusk doll with a strikingly beautiful face. She instructed the doll to entertain all of the little children in the villages. The lovely cornhusk doll did as she was instructed. She traveled from village to village-telling wonderful stories and playing happy games with the children. All of the people grew to love the cornhusk doll, and they expressed their joy in smiles and laughter. They frequently complemented her on her great beauty. All was well at first, but as time went on and more and more people told the cornhusk doll how lovely she looked, something began to change. The cornhusk doll began to spend less and less time with the children and more and more time gazing at her handsome reflection in the waters of the many lakes, rivers, and streams. She began to think only of herself.

Eventually, the Creator called her to His lodge. On the way there, she stopped by a pool of water to admire her reflection, and in so doing kept the Creator waiting for her arrival. When she finally did enter the Creator's lodge, He reminded her of her responsibility to the children and cautioned her against spending her time in self-admiration. He warned her that if she did not change her ways, then He would have to do something about it. The doll assured the Creator that she would remember His words and she returned to the children of the villages. Before long, however, the people reminded her of her great beauty. She began to spend less time with the children because she became too busy admiring herself.

The Creator summoned her again and just as before, the doll succumbed to the temptation of stopping to gaze at her reflection. When she finally arrived at the lodge of the Creator, He told her of His disappointment in her behavior. He reminded her of how she had neglected the children because she had become too preoccupied with thoughts of herself and her appearance. He reminded her that she had been created with a purpose and that purpose was to bring happiness to the little children. He told her the He would have to help her control her vanity since she couldn't do it herself. Then, the Creator instructed the cornhusk doll to leave His lodge and look at her reflection in a nearby pond in order to better understand His decision. She left the lodge, walked to the pond, and looked into the waters. Now she understood. She no longer had a face. The Creator had taken it away.

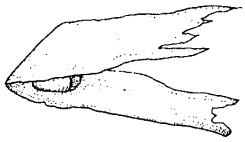
From that time on, the Haudenosaunee did not put faces on their cornhusk dolls as a reminder that vanity can be an obstacle that prevents us from accomplishing our appointed tasks. The people are also cautioned against placing too much emphasis on superficialities.

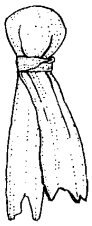
Corn Husk Dolls

Corn husk dolls are familiar to many people, but some of the beliefs and customs behind them are not. For example, most Iroquois chose to make faceless dolls. They felt that if a child were to mistreat or damage a doll with a face, the doll could bring harm to the child. Pretty-faced dolls were associated with conceit by this culture that encourages humility.

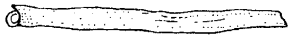
To make a corn husk doll, you will need scissors, twine, and dried corn husks, which can be softened by soaking in warm water. Use newspaper to cover the surface you are working on.

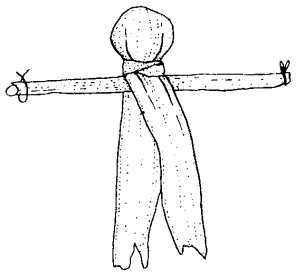
A corn husk doll is made in three pieces to create the head, arms, and shoulders and body. To make the head, rip off a piece of husk and roll it into a ball. Fold a piece of husk over this ball and tie it with a thin strip of husk.



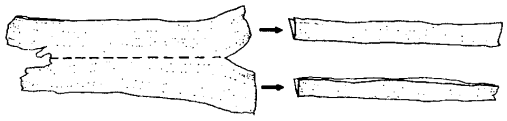


Take another piece of husk and roll it tubelike, lengthwise. Attach this below the neck, and tie it off at the ends to create wrists. Trim the edges.



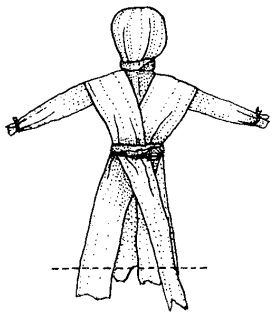


Split a piece of husk in half. Fold each piece in half.

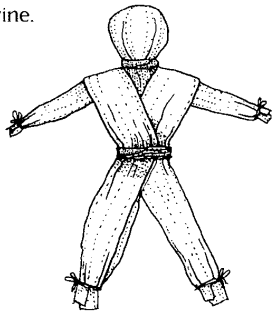


Lay these over the doll's arms to form the shoulders.

Take another strip of husk and use it to tie off the waist. Trim the bottom, and you have a doll who is wearing a dress.



If you would like a doll with pants, divide the bottom in half and tie off the ankles with twine.



Experiment with other designs of your own!

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Arts and Literature of the Romantic Period

American Identity, Frontier Values, and the Transcendentalist Movement

In the 1770s, even as the American colonies began gathering steam to strike forth into a new era of independence from England, the artists and writers of Germany, France, and England were creating works that defined the umbrella of sensibilities called the Romantic movement (roughly 1770-1850). The Romantic movement followed on the heels of the Enlightenment, in which writers had questioned social, political, and religious standards. The Romantic period encouraged an inclusive rather than an exclusive process, in which both the faults and wisdom of past movements were reviewed, acknowledged, and incorporated. In literature, the energy of this movement centered on political and social affairs, with people seeking to create a logical and just world through their exploratory process. In art, the Romantic movement offered an alternative to Neoclassism, which had portrayed human subjects, often historic, in a formal, unemotional style. In contrast, Romanticism turned to natural landscapes for inspiration and was more emotional.

As European countries reached the peak of their cultural revival, a similar movement was born in the United States, arguably without much influence from events transpiring in Europe. For this reason American Romanticism is sometimes called New England Transcendentalism. Moved by religious and poetic views that rejected dogma, the Transcendentalist movement emerged in the American landscape in the second half of the 19th century.

Transcendentalist philosophy hypothesizes that there are realities beyond human comprehension that exist as solidly as those realities that people can perceive with the five senses. In 19th century America, it was a moral philosophy that sought to cut through institutional morass and encourage hope and self-reliance. In American Transcendentalism, as in European Romanticism, there was a religious revival across all faiths. Notables such as Ralph Waldo Emerson, Henry David Thoreau, Amos Bronson Alcott, and Herman Melville, as well as Catskill artists Thomas Cole and Asher B. Durand, drove this movement and spread its momentum through the states. The transcendentalists sought to counterbalance merchant materialism by a strengthening of morals based in nature. In one form or another, their belief in the importance of nature to every life would influence the subsequent decades of philosophical, artistic, and social leaders. Indeed, the burgeoning of this cultural directive answered the needs of a fledgling country seeking to create a national identity.

In its first fifty years, the United States fought two wars (the Revolutionary War and the War of 1812) with England to establish political and economic independence. Having achieved these goals, citizens of the United States were searching for a sense of their economic, political, cultural, and technological identity. Manifest Destiny, the belief that it was God's plan for people to settle and control the land, drove the westward expansion across North America. The Industrial Revolution had changed cities irrevocably, bringing mass production, tenements, and increased use of natural resources. The dream of owning one's own land and having a personal sense of space germinated in a populace increasingly constricted by industrial walls and fed with

dreams of paradise lying north and west, just beyond their grasp. Meanwhile, a growing middle class was changing the fabric of society by supporting art and tourism. Both reflecting and forming the public aesthetic and social sensibilities, artists and writers were the cavalry that helped to answer the need for a national identity in the United States.

The second quarter of the 1800s saw the emergence of the Catskills as a prominent area for artists and writers to find inspiration for their work and escape from the urban sprawl of the nearby New York City. With the natural environment forming the center axis for their creative endeavors, many writers and artists resided in or traveled to "untouched" land. Certainly the Catskills were no longer a wilderness. Inroads had been established by settlers and industry. Nevertheless, the views seen by painter Thomas Cole and others in the mid 1820s were breathtaking. They shared these views in a hyper-real fashion with the American people through their canvases. In these idealized portraits of nature, citizens found escape from the surrounding industrialization and harsh societal realities of the 1800s. It was through the work of Thomas Cole that the treasures of the Catskills would first become known throughout the world.

Thomas Cole and the Hudson River School

Thomas Cole was born in England in 1801. He immigrated to the United States in 1819, five years after the War of 1812 had ended. He first visited the Catskills, which came to figure centrally in his painting, in 1825. During this time period, many artists made their living by painting portraits of wealthy benefactors. Cole, having been unable to find benefactors as he traveled through Ohio and Pennsylvania, turned instead to painting the countryside. After completing his journey through Pennsylvania in 1823, Thomas Cole encountered paintings by Thomas Doughty in the Philadelphia Academy. The work of Doughty impressed him with its devotion to the natural environment. Cole was also influenced in his early years by Washington Allston, who like Doughty attempted to forward the rustic environment as a subject worthy of art. From that point on, the majority of Thomas Cole's work focused on the natural landscape. Cole's heart was now devoted to the pursuit of capturing the natural landscape, but it would be some years before two catalysts would come to launch his work into notoriety: Asher Brown Durand and the Apollo Association.

Asher B. Durand, an established engraver and would-be painter, happened upon three paintings by Thomas Cole on display in a New York City frame shop. Enraptured by his talent and evocative approach to depicting the natural world, he sought Cole out and began working to bring his paintings to a broader public audience. His connections and fierce determination added fuel to the smoldering potential of Cole's work.

When the Apollo Association was established in New York City in 1839, Thomas Cole's fire came into full force. The Apollo Association, renamed the American Art Union in 1844, assertively marketed art to the masses. It mass-produced engravings of paintings for its subscribers and bought artists' work for an annual raffle. Only subscribers could buy tickets for these raffles, and the winner walked away with a painting by a famous or soon-to-be-famous

artist. Thomas Cole was a favorite of the Art Union, and they supported his career by buying many of his paintings. Artists such as Cole, and those who followed in the Hudson River School tradition, helped awaken America to the relationship between the human soul and nature, but it was organizations such as the Apollo Association that made their images accessible to the everyday citizen.

To create his marvelous paintings, Cole drew his inspiration from the landscapes in the Catskill Mountains and areas along the Hudson River. He used his memory and imagination to render these scenes in dramatic, majestic proportions that appealed to urban denizens hungry for beautiful environs. Cole's grand depiction of nature and use of brilliant color captured the public imagination and formed a wilderness experience in their minds. In his "Essay on American Scenery", which he wrote in 1835, Thomas Cole outlined his opinion of the emerging national identity. He wrote that: "American associations are not so much of the past as of the present and the future".

During his earlier visits to the Catskills, Cole made sketches of the landscape during the summer months, and upon his return to New York City in the winter he transferred these ideas onto larger canvases using oils. Thomas Cole often lodged in the town of Catskill during his early visits to the Catskill Mountains, but after marrying Maria Barton in 1836, he moved permanently to the town. Cedar Grove, as the house was named, and the adjacent boxy structure Cole converted into a studio, became the base from which his explorations would radiate for the rest of his life. As he sketched the marvels of the outdoor world, Thomas Cole hiked extensively in the Catskill Mountains, particularly in Kaaterskill Clove and Platte Clove.

At the peak of Thomas Cole's career, he and Asher B. Durand founded the National Academy of Design. The Academy of Design was built in response to the wave of enthusiasm for uniquely American art, and as a reaction to the Academy of Fine Arts, which was exclusively devoted to the exhibition of European style paintings.

Roxbury Arts Group

Having a space to display art inspired by the Catskills was vital in the 1800s for Catskill resident Thomas Cole and continues to be important today for artists in the Catskills. In addition to exhibition space in large cities, as was provided by the National Academy of Design, a number of exhibit spaces in our own region have appeared since that time. One of these is the Roxbury Arts Group. The Roxbury Arts Group is a multi-arts and community center that was founded in 1978 by a group of local arts-oriented citizens. They have visual and performing arts programs year round, as well as workshops on a variety of subjects and an art-in-nature summer program for kids. In addition to their own programming, Roxbury Arts Group makes their building space available to other community groups and school clubs. Roxbury Arts Group also distributes grants to small community organizations and individuals on behalf of the New York State Council on the Arts. The Roxbury Arts Group recognizes that the Catskill Mountains continue to be a major source of inspiration to artists. They view themselves as a resource in the Catskills community for public presentation of these works, as well as a forum in which creative people may gather to share ideas and inspiration.

Thomas Cole and Asher Brown Durand, as well as Thomas Doughty, John Kensett, Jasper Cropsey, and others, led the artistic movement that came to be known as the Hudson River School. The Hudson River School is a stylistic identification given to the works of Cole and others during the years 1825-1875. The term was initially used as an insult to Thomas Cole and his contemporaries. After the epoch of the Hudson River school had closed, art historians deemed the term a fitting description for painters whose art focused on this geographic region of the Hudson Valley and the Catskills.

Artists of the Hudson River School generally portrayed wild, scenic places in vast, panoramic views. People were not often included, and when present they were overshadowed by the scenery. Dramatic landscape and weather conditions dominated the paintings to communicate the power of nature in the life of man. The panoramic images of Hudson River School paintings were often combined with moral messages from contemporary literature. In a lecture given at the National Academy of Design, Thomas Cole outlined the interdependence of nature and man that was the underpinning and inspiration driving artists in the region during the 1800s. He said:

> *Through nature we contemplate art, and art discovers the beautiful in nature. They are mutual exponents and the true student of art must be a student of nature.*

The legacy of the Hudson River School was carried on after Cole's death in 1848 by his student, Frederic Church, as well artists like Albert Bierstadt, Sanford Gifford, Fitz Hugh Lane, and Worthington Whittredge. By the 1850s, economic prosperity enabled the average man to own a suburban home or to travel. Tourism was a growing industry, and the Catskill region was becoming a prime destination, both through the glorification of the landscape by artists, and through the work of adept writers such as Washington Irving and James Fenimore Cooper.

William Cullen Bryant

Even as Thomas Cole and artists of the Hudson River School were affecting the society around them, they, in turn, were influenced by other formative figures within the cultural landscape, particularly writers. It could not have been otherwise, because during the 1800s almost all of the writers and artists in and around New York City and the rural environs of upstate New York were associated with each other, directly or indirectly.

One such connection was that of Thomas Cole and William Cullen Bryant. The association between the Catskills, Bryant, and Cole was celebrated by Asher B. Durand in his painting "Kindred Spirits". The painting portrays Cole with his close friend, Bryant, as they survey the majestic falls of a Catskills Clove. The painting displays the intimate connection between the art and literature of this time.

William Cullen Bryant, editor of the New York Evening Post and highly respected poet, scholar, and citizen, was a luminescent figure in American culture during the 1800s. He had assisted Thomas Cole and Asher B. Durand in forming the National Academy of Design and the Sketch

Club in the 1820s and 30s. The Sketch Club, of which Thomas Cole and Asher B. Durand were members, was one of a series of clubs that held meetings where artists and writers could gain inspiration from one another's conversation and broaden their network of contacts for project collaboration and funding. In the 1840s, Bryant helped form the American Art Union and the Century Club, which took the place of the Sketch Club. In the 1870s, Bryant was a driving force behind the establishment of the Metropolitan Museum of Art. In addition to his friendship with Cole, he was associated with Washington Irving and James Fenimore Cooper, and he was asked to commemorate their deaths with speeches.

William Cullen Bryant epitomized the contradictions and tensions present in the United States during the 1800s: growing urban cultural refinement and a love for the epic romantic landscape, conservative political attitudes and radical democracy, and commercialism and the celebration of the beauty of nature. For a time he was also a proponent of Manifest Destiny. In seeming contrast to this imperialistic attitude, Bryant used his position as editor of the Evening Post to encourage respect for nature and illustrate to readers the need for conservation in urban settings. On one such instance, May 9th, 1833, William Cullen Bryant wrote in his editorial for the Evening Post that:

> *The sole good of a community does not consist in making every inch of ground produce some pecuniary profit – It is better that it should be a few dollars poorer, than its beauty should be destroyed, the purity of the atmosphere corrupted, and the shades and walks established for the comfort and recreation of both poor and rich, converted into noisy and dirty streets.*

In addition to its conservation efforts, the Evening Post, under William Cullen Bryant's direction, was a tremendous proponent of the arts, publishing reviews and covering art openings in New York City that would draw the public eye to the Catskill Mountains and the Hudson River School. Bryant also used his position as editor to point out the need for a distinctly national literature. He was himself helping to fill that very need. 1821, the year in which William Cullen Bryant's first collection of work and James Fenimore Cooper's *The Spy* were published, is often considered the marker for the emergence of uniquely American writing. Though he did not live in or write about the Catskill Mountains, Bryant was a key player in the connecting of artists and writers with nature, which gave rise to a national identity rooted in the American frontier experience that many associated with the Catskills.

Washington Irving

Washington Irving was the writer who spread the fame of the Catskill region throughout the globe with his enchanting tale of Rip Van Winkle, the gentle, lackadaisical man who set off with his dog into the Catskill Mountains to escape the anger of his wife.

Washington Irving was born in New York City on April 3rd, 1783. The city had twenty-three thousand inhabitants at the time, and its outlying provinces were still largely rural farm

homesteads with apple orchards and hay fields. His education was completed piecemeal until the age of sixteen. During this time, Irving was exposed to English literature such as Robinson Crusoe and Sinbad. After stints in various law offices, his life took a decided turn when he traveled up the Hudson River in 1800. Washington Irving was enchanted by this landscape that would come to grace the pages of his most famous literary work. To this enchantment, Irving brought his gift of humor and helped to feed the heritage-starved American public stories to give them a sense of identity. Seeing the lack of history possessed by his home state, Irving wrote Knickerbocker's *History of New York*, a satirical history of the manners and government of the Dutch rulers, which Irving placed under the pen name Diedrich Knickerbocker.

Also writing as Diedrich Knickerbocker, Irving introduced the character of Rip Van Winkle in *The Sketchbook of Geoffrey Crayon* in 1819. Since that time, the story of Rip has been published in hundreds of editions, translated into over a dozen languages, and made into a variety of stage and film productions. People around the world have heard or seen the story of Rip's adventure in the Catskill Mountains. They have become familiar with how Rip met the funny-looking men in old-fashioned clothing who may have been the ghosts of Henry Hudson and his crew, how he played nine pins with them, drank from their cup, and fell into a deep sleep for twenty years.

The story of Rip Van Winkle had an impact here in the Catskills as well. The story of Rip piqued the interest of tourists, causing more people to visit the Catskills. Inhabitants responded accordingly, capitalizing on the name. Businesses, souvenirs, a bridge, a lake, and the Rip Van Winkle Recliner were named in honor of Irving's character. Many people began to believe that Rip was a real person, and Irving encouraged this trend with his tactful evasion of questions. Through the years, Rip Van Winkle became a folk idol that satiated people's desire for escape from society and business into an enchanting adventure in nature and simplistic farce.

Writers in the Mountains

Writers in the Mountains is a Catskill Mountain writers group centered in Margaretville. This group continues the tradition of the writers clubs that began in the 1800s through the efforts of individuals such as William Cullen Bryant. Shelley Barre started the group in 1992 through a journal writing class held at the Erpf Catskill Cultural Center in Arkville. Writers in the Mountains was, and continues to be, an answer to the growing interest in workshops for writers in the area. Members lead classes in poetry, prose, play, and journal writing throughout the area. Workshops are an opportunity to share creative ideas and receive feedback on written pieces. For some, the workshops provide impetus to get ideas written down and continue projects that might otherwise fall by the wayside. Members of Writers in the Mountains often attest to the remarkable environment through which the Catskill Mountains spark their creative endeavors. The influence is overtly present through the inclusion of local names and geography in their writing, and it is more subtly revealed through the influence this region has on individuals. Some participants never wrote before coming to the Catskills, but found the space here to contemplate their internal experience of the external world. Writers in the Mountains has published *In Our Own Words*, which is a book of stories, poems and song lyrics inspired by life in the Catskill Mountains, and plans to publish more of such collections in the future.

James Fenimore Cooper

The Catskill Mountain region epitomized the dreams and fed the creative force of Irving and Bryant. James Fenimore Cooper was different than either of these two in that he was raised in the Catskills and his stories were more directly shaped by his life here.

The novels written by Cooper are suffused with romanticized versions of his childhood experience in the frontier community of Cooperstown. He is considered by some to have written the first truly American fiction novels. Cooper's work supported the ideals of Manifest Destiny through his dazzling portrayal of man conquering the wilderness in his efforts to gain control of the wilderness on God's behalf.

James Fenimore Cooper was born in Burlington, New Jersey, in 1789. His family moved to Cooperstown in November of 1790, where his father William Cooper, a land agent, had purchased land near present day Otsego Lake in the northwestern Catskill Mountains. William Cooper sold off much of the land he had bought, believing that owners would make more stable citizens than tenants. James Fenimore Cooper grew up in Cooperstown as the town itself shifted from a small settlement to an established village. When the Coopers joined their patriarch in 1790, the settlement had 35 people. By James's fourteenth birthday in 1803, Cooperstown had 349 people and boasted 74 houses, a bookstore, a library, an academy, a tavern, mills, a newspaper, and a Masonic lodge.

James Fenimore Cooper's experience of growing up in a pioneer community in the Catskill Mountains surfaced in many of his books, which glorified and celebrated the advance of the New York frontier. His most famous series is *The Leatherstocking Tales*. This five volume series details the romanticized adventures of the character Natty Bumpo, and includes the famous (though historically inaccurate) *The Last of the Mohicans*, as well as *The Deerslayer, The Pioneer, The Prairie,* and *The Pathfinder*. The series was not written in chronological sequence and was completed over the course of two decades of Cooper's life.

There have been many critiques of James Fenimore Cooper's writing, not all of them positive. Many have declared his books poorly written and his plots and characters hastily constructed. Yet the quality of Cooper's work resides not so much in how he wrote, but what he described. His narrative and descriptive abilities were remarkable. Cooper's vivid descriptions of American forests, the Great Lakes, the sea, and the Great Plains evoke a wonder of nature in the reader. Interestingly, his novel *The Spy* included reproductions of paintings done by Washington Allston, which were engraved by Asher B. Durand. James Fenimore Cooper's inclusion of the natural environment as a central theme in his writing placed Cooper, along with Irving and Bryant, on the forefront of the American literature movement that affected artists and public alike through the 1800s.

John Burroughs

John Burroughs too rode the creative wave that helped the American nation find its identity. His residence in the Catskill Mountains, coupled with the unique period of social and artistic development into which he was born, undoubtedly helped fuel his influential life. Burroughs is recognized for many things. He is known for his essays on nature, birds, and the progress of society, for his homes and retreats throughout our region, and for his devotion to raising public consciousness about the natural environment. In his book, *My Boyhood*, John Burroughs wrote:

> *Natural History was a subject unknown to me…and such a thing as nature study in the schools was of course unheard of. Our natural history we got unconsciously at noontime, or on our way to and from school or in our Sunday excursions*.[1]

John Burroughs was born to Amy and Chauncey Burroughs, in the Delaware County Catskills, on a farm in the town of Roxbury. His childhood was spent completing farm chores for his family and escaping to trout fish with his grandfather or pick raspberries and blackberries with his mom. Burroughs loved school in a way none of his siblings or parents did. When he wasn't helping the family or exploring the surrounding countryside, he had his nose in his school books or other texts he borrowed from the library.

He graduated at sixteen and took his first teaching job in Tongore, New York, where he saved enough money to attend one semester at Hedding Literary Institute in Ashland. Running out of money, he returned to teaching again and saved money to attend Cooperstown Seminary, where he studied a variety of subjects and learned to play baseball.

Although John Burroughs's first newspaper article was published on May 15th, 1856, it was not until 1867 that his first book, *Notes on Walt Whitman as Poet and Person*, would be published. Burroughs was a friend of Whitman. In the meantime, Burroughs was married to Ursula North, worked as a teacher, and continued to form his own unique style of writing, occasionally publishing articles with *Atlantic Monthly*. He moved to Washington, DC, in 1863, and he penned many of his initial writings as he sat his post guarding a vault at the Treasury Department. In 1871, a series of essays written by Burroughs were published as *Wake Robin*, which launched him into national fame. Burroughs captured the public imagination because he could evoke a sense of intimate connection between the reader and the birds through his writing.

John Burroughs moved his home and work space a number of times in an attempt to be nearer to the quiet, rural environment he needed to write. In 1874, he and Ursula moved into their house called Riverby, located on the Hudson River in West Park. Within a few years, he felt he needed more solitude and had what he called his "bark study" built a short distance form the house. In 1895, desirous of still more solitude amidst the popularity his writing had brought him,

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[1] From *My Boyhood*, quoted on page 9 in *John Burroughs, Sage of Slabsides*, by Ginger Wadsworth. Houghton Mifflin Company, New York, New York, 1997.

Burroughs had his rustic cabin Slabsides built in West Park in what is now a preserve called the Sanctuary at Slabsides.
John Burroughs was largely responsible for a movement that brought the study of the natural environment into schools and homes throughout the United States. In 1888, Mary E. Burt began teaching her students in Chicago about the outdoors using Burroughs's *Pepacton*, which he had written about his adventure of making a boat and riding it down the Delaware River. The material became so popular with students and teachers that a heavy demand was created throughout the country, and Houghton Mifflin began printing John Burroughs readers for children. Nature clubs, including the John Burroughs Society, encouraged families to explore outdoor experiences. Indeed, many people wanted to discover for themselves the wonders that Burroughs eloquently described in his essays. Burroughs was a friend to John Muir and Theodore Roosevelt, who both helped preserve Yellowstone and the Grand Canyon as National Parks, as well as Thomas Edison, Harvey Firestone, and Henry Ford. He was associated with Vassar College, one of the first women's liberal arts colleges, for over forty years, and he led the young students on tours near Slabsides in West Park, teaching them to identify birds and plants.

Throughout his adult life, Burroughs wrote about the changing world. He watched the Industrial Revolution sweep through America after the Civil War, bringing a proliferation of new machines, railroads, air travel, and immigrants. John Burroughs felt that it was essential amidst these rapid technological changes that the identity of Americans be tied to the environment.

John Burroughs spent many of the summer and fall seasons from 1904 until his death in 1921 in Roxbury. The house he resided in was called Woodchuck Lodge. Initially renting the house from his nephew, he had it renovated to suit his rustic tastes. Burroughs spent his days in the nearby barn facing the woods. There, he continued to write and work with his biographer, Clara Barrus. In 1911, for his seventy-fourth birthday, he wrote a letter to the students of the New York City schools. In it he outlined a portion of his philosophy, which continues through the years to influence readers:

> *With me, the secret of my youth in age is the simple life – simple food, sound sleep, the open air, daily work, kind thoughts, the love of nature, and joy and contentment in the world in which I live.*[2]

[2] From "My Boyhood", quoted on pg. 71, in "John Burroughs, Sage of Slabsides", by Ginger Wadsworth. Houghton Mifflin Company, New York, New York, 1997.

Hudson River School

Grades:

4th - 12th

Objective:

Students will be able to describe the role of the Catskills in the development of American art and attitudes toward nature.

Method:

Students answer questions about examples of Hudson River School artwork designed to guide their reflection and discussion on those works of art.

Materials:

Worksheets for each student, copied in color if possible.

Time:

Preparation time: 20 minutes for copying.
Class time: two half-hour sessions.

Procedure:

1. Hand out the packet of worksheets and provide class time for students to work on them.

2. After students complete the worksheets, go over the worksheets and discuss their answers. Here are some suggestions:

Example #1: The painting conveys a cheerful mood and was probably painted because the artist thought the scene was beautiful.

Example #2: The painting has a serious, almost frightening mood intended to express awe for the forces of nature including the rugged landscape and the approaching storm.

Example #3: Durand and Cole both painted realistic and detailed representations of nature. Both romanticized their work, choosing lighting and techniques that conveyed stunning beauty. Durand was more likely than Cole to paint a forest scene like this with no sweeping view.

Example #4: This is a morning scene. You can tell by the fact that the mountains are lit from the left hand side. Wisps of fog like we see here normally occur only in the morning (unless it is a rainy day).

Example #5: Being a good observer and being knowledgeable about nature are both important for accurate landscape paintings. Attention to detail was important in the Hudson River School, though some landscape styles are much looser.

Example #6: In this painting, it is a sunny, clear day, but the smoke from the volcano creates a dark sky and beautiful sunset. The volcano, lake, and waterfall are focal points. Without them, the landscape would be less striking. The trees and cliffs also provide interest.

Example #7: The two people standing on the foreground rocks show that the canyon is very large. The foreground rocks are darker because they are not sunlit. The golden sunlight intensifies the color of the yellow stone for which the park was named. Having the dark rocks for contrast makes the scenery appear more impressive. Scenes like this helped Americans appreciate wilderness and want to protect it, rather than simply view it as a resource to exploit.

Assessment:

1. Students should be able to describe the role of the Catskills in the development of American art and attitudes toward nature.

NYS Learning Standards:

The Arts
Standard 3 - Responding to and Analyzing Works of Art - Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts - Visual Arts

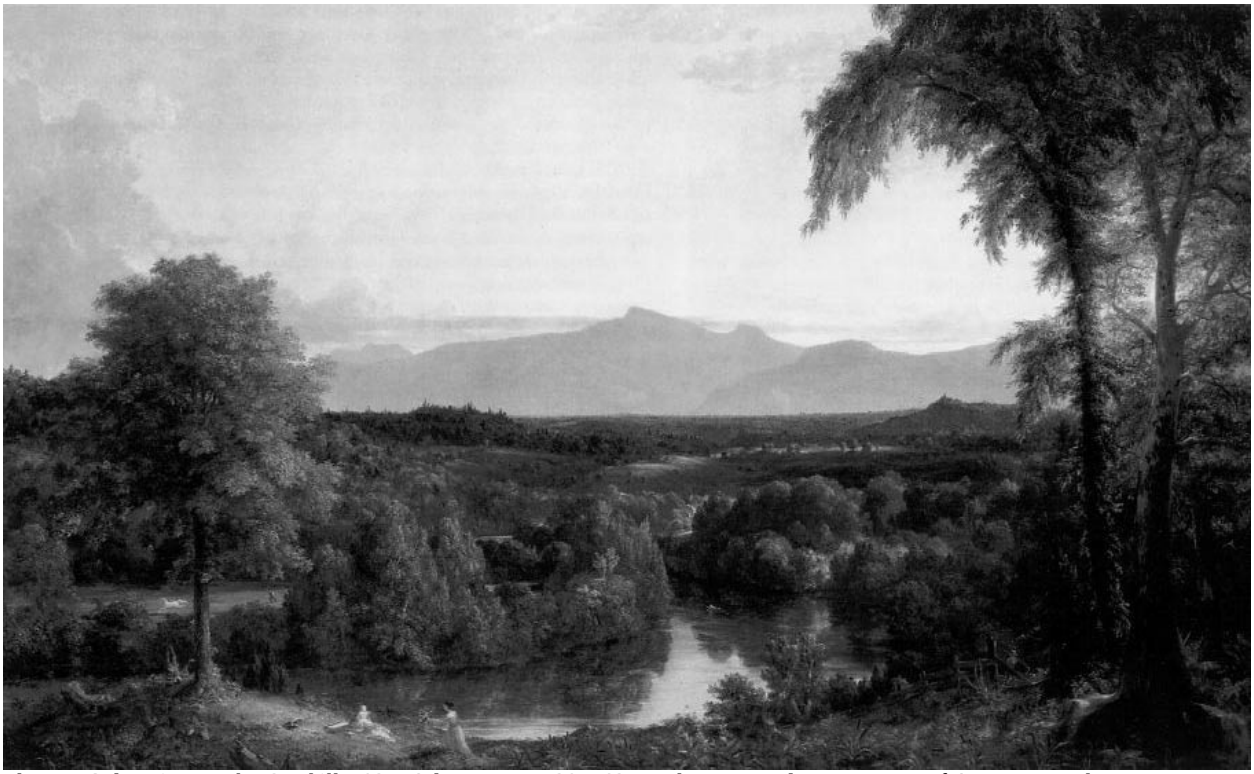
Social Studies
Standard 1 - History of the United States and New York 1, 2, 3

Language Arts
Standard 1 - Information and Understanding 1, 2
Standard 3 - Critical Analysis and Evaluation 1, 2

Hudson River School

The Hudson River School was a style of art that was popular from 1835 to 1870. The first distinctively American style of painting, it emerged here in the Catskill Mountains and along the Hudson River. Hudson River School artists painted expressive landscapes that showed the beauty of the mountains and the awesome forces of nature. These paintings helped drive the first wave of Catskills tourism. Hudson River School artists later traveled the world looking for other grand vistas to paint.

Thomas Cole was the first of the Hudson River School painters. He began his art career in New York City but moved to Catskill so he could be closer to the mountains.

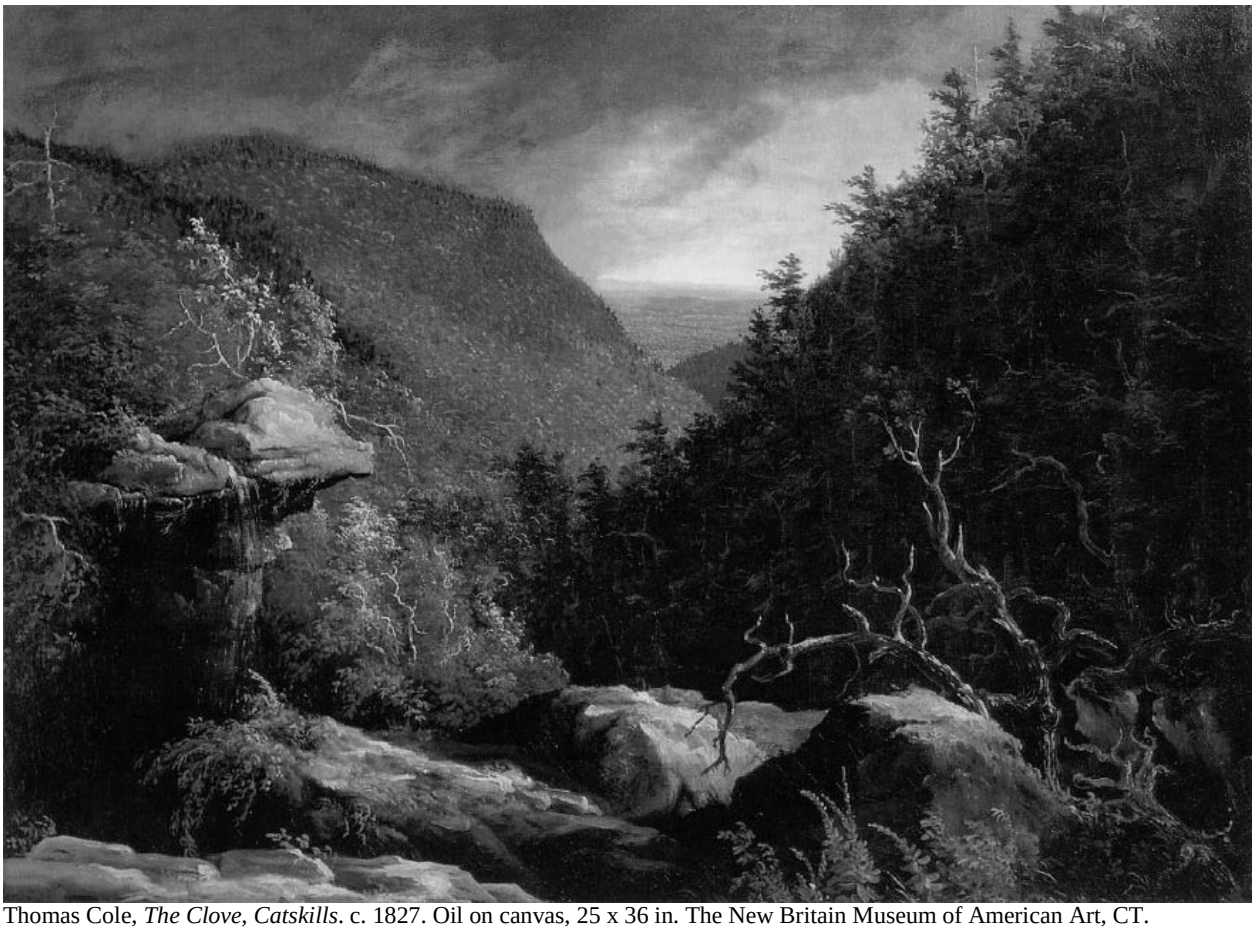


Thomas Cole, *View on the Catskill*. 1837. Oil on canvas, 39 x 63 in. The Metropolitan Museum of Art, New York.

How was the weather this day?

How do you think the people in this painting would probably feel?

How do you think Thomas Cole felt about this scene he was painting?



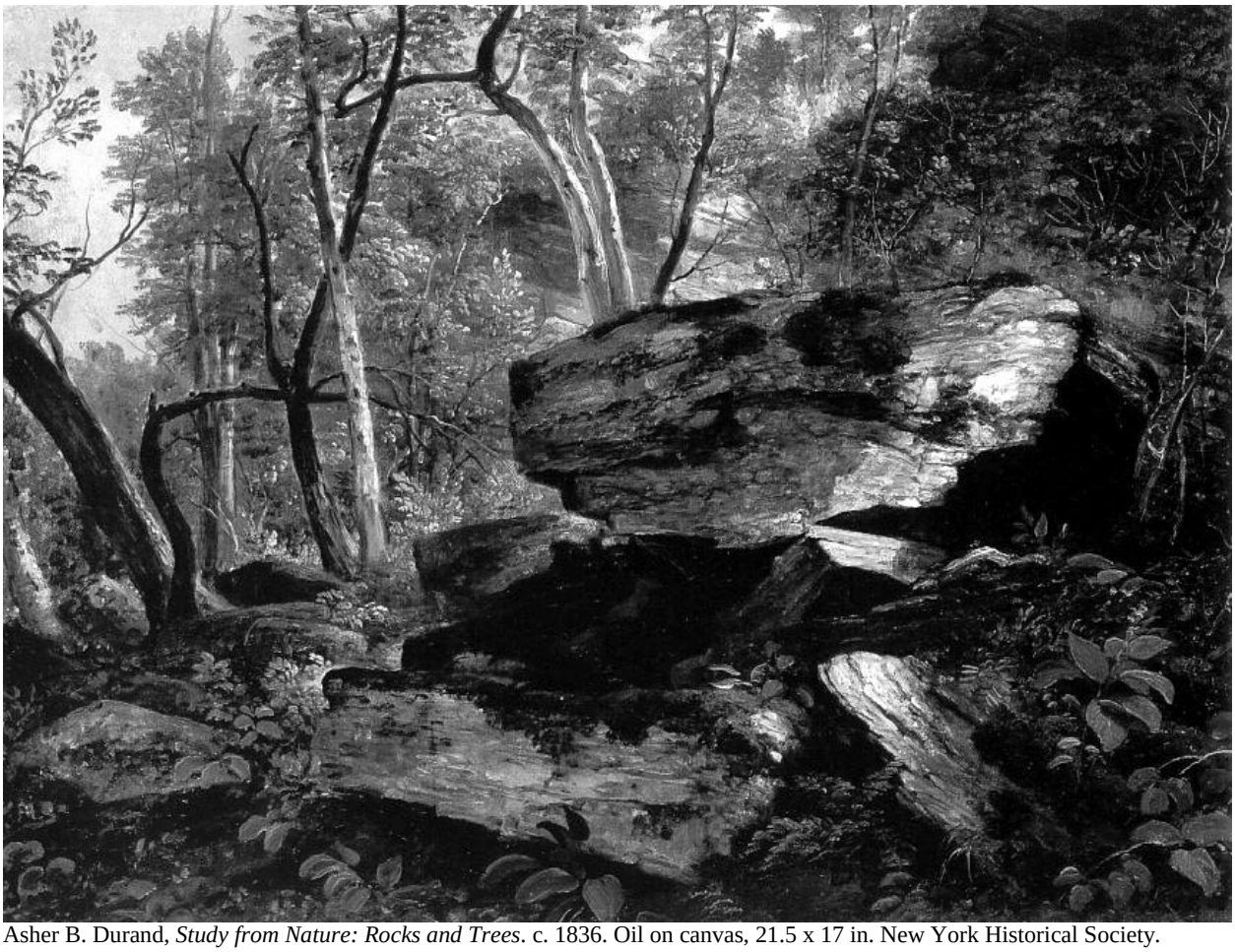
Thomas Cole, *The Clove, Catskills*. c. 1827. Oil on canvas, 25 x 36 in. The New Britain Museum of American Art, CT.

What's the weather getting ready to do in this picture?

Do you think there is any shelter nearby?

How would you feel if you were in this situation?

How do you think Thomas Cole felt about this scene he was painting?



Asher B. Durand, *Study from Nature: Rocks and Trees*. c. 1836. Oil on canvas, 21.5 x 17 in. New York Historical Society.

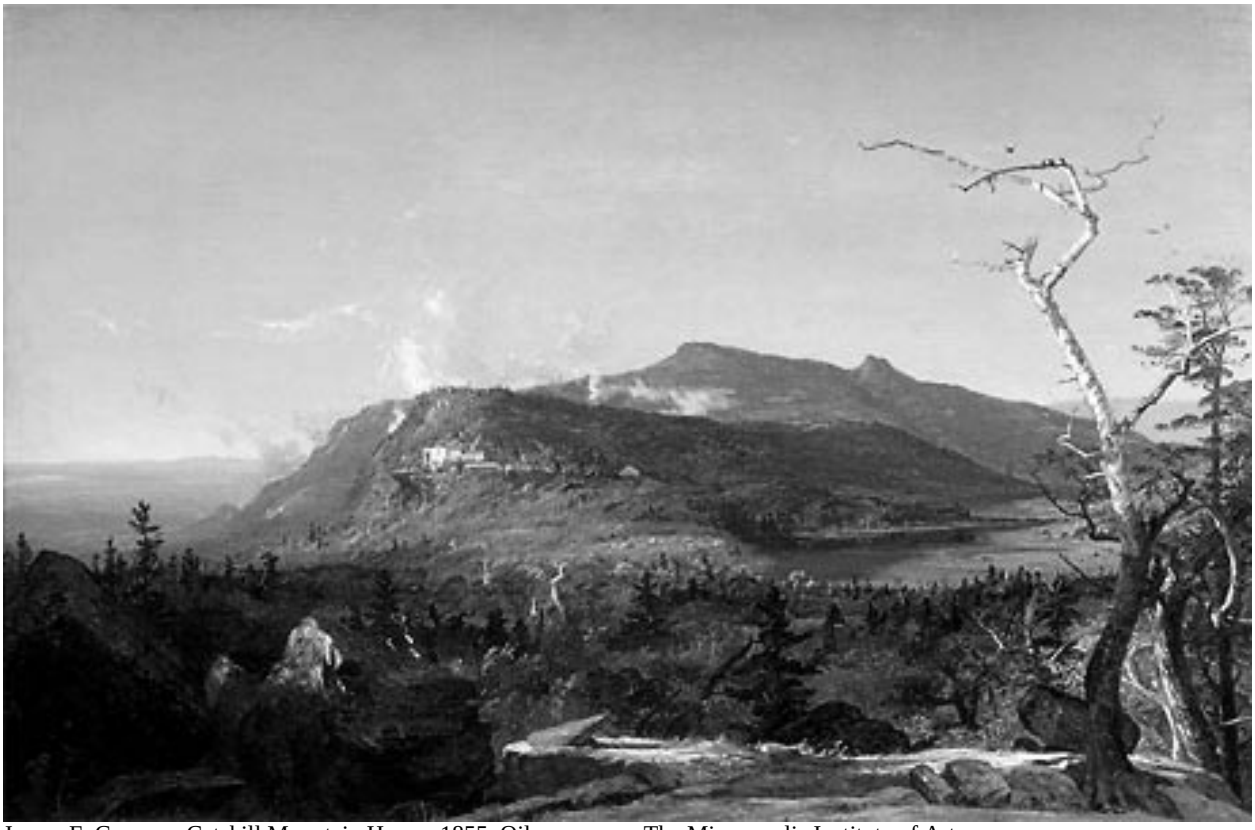
Asher B. Durand was another famous Hudson River School artist.

Have you been in a place like this?

Where do you think this is?

How is Durand's painting style different from Thomas Cole's?

How is it similar?



Jasper F. Cropsey, Catskill Mountain House. 1855. Oil on canvas. The Minneapolis Institute of Arts.

The Catskill Mountain House was the first and most famous of the grand resort hotels of the Catskills. Hudson River School artists were among its guests, and many of the scenes they painted were within a few miles of the hotel.

This is a view looking south. What time of day do you think it is?

What clues tell you this?

Why might artists like this time of day?

Asher B. Durand. *Study of Trees*. 1848. Pencil on paper. New York Historical Society.

The paintings you've seen took many hours to create. They couldn't be painted out in the woods some place because the light and weather would change before the painting would be finished. Artists used sketches like the one above to help them remember a scene so they could paint it later, back in the studio.

The note reads "Pitch pines North Mountain, Catskills Sept 1848".

Which of the following is an important skill for landscape painters?
A. Knowing about plants that live in your area.
B. Being good at using a paintbrush.
C. Being a good observer.
D. All of the above.

Frederic Edwin Church, *Cotopaxi*. 1862. Oil on canvas, 48 x 85 in. The Detroit Institute of Arts.

Frederic Edwin Church was a student of Thomas Cole. He traveled the world to paint exotic scenes such as the one above, from South America. Yet he built his home, Olana, on a Columbia County hilltop facing the Catskill Mountains.

Describe the atmosphere in this painting.

Name three landscape features that add beauty to this place.

Thomas Moran, *Grand Canyon of the Yellowstone*. 1872. Oil on canvas, 84 x 144 in. Dept. of the Interior Museum.

Thomas Moran traveled west with government mapping expeditions. In 1871, Moran's paintings helped convince the US Congress to set aside Yellowstone as our first national park.

How does Moran provide a sense of scale?

Why are the rocks in the foreground so much darker than those in the canyon?

Why was Moran's choice of lighting important?

How does the painting make you feel about wild places like this?

Arts Field Trip

Grades:

4th - 12th

Objective:

Students will be able to make observations and express emotions through landscape drawing.

Method:

Students will visit a scenic viewpoint and create landscape drawings. They will discuss how atmospheric conditions and art media affect the mood of the drawing.

Materials:

Catskills journal or sketch pad. Drawing materials may include pencil, colored pencils, charcoal, crayons, or pastels. Offer a choice if possible.

Time:

Preparation time: arrange transportation and permission for field trip.
Class time: 2-hour field trip plus transit and one hour in class.

Procedure:

1. Ahead of time, select a field trip destination. We recommend going to the North-South Lake State Campground. You will need to call ahead, (518) 589-5058, to schedule your visit. The site of the Catskill Mountain House, as well as several important sites painted by artists, are within a short distance of each other.

2. In addition to the usual field trip preparations of requesting a bus and sending permission slips home (see appendix), you might also look on the internet for Hudson River School paintings of the specific sites you will be visiting. Print these out in color and bring them on the trip. Some helpful web sites are www.artchive.com and www.artcyclopedia.com.

3. Bring students to the chosen site. If you are visiting North-South Lake, first go to the Catskill Mountain House site. Talk to students about safety around the cliffs. Ask students to look for evidence of the structure that used to be there.

4. A good site to visit next is Sunset Rock. This vantage point offers views of the lake (as seen in the Jasper Cropsey painting in Activity 1) and of the Hudson Valley. (There are two Sunset Rocks. This one is north of the Mountain House site. The other offers a spectacular view of Kaaterskill Clove.)

5. After your students have arrived at a suitable spot, tell them to begin sketching things they see around them. This might include trees, rocks, clouds, or the sweeping views of the landscape. Help students use their observation skills to capture details from their surroundings. This is especially important for students who lack confidence in their drawing abilities. Have these students look at an object carefully before attempting to draw it.

6. The next step is to create more elaborate drawings or paintings with both a foreground and a background. This can be done in the field or in the classroom, using the earlier studies as a guide.

7. While students are working, assist each student to capture how he or she feels about the place. This might require extra attention to the weather patterns or the shape of plants on the mountain. It might also require using a different art medium. A student might want to use charcoal to capture a scene with striking contrasts between light and dark, or the student might choose colored pencils for a softer, more peaceful look. How would sharp angles and strong contrasts affect the mood of the drawing?

Options:

1. Students write instead of, or in addition to, drawing.

Assessment:

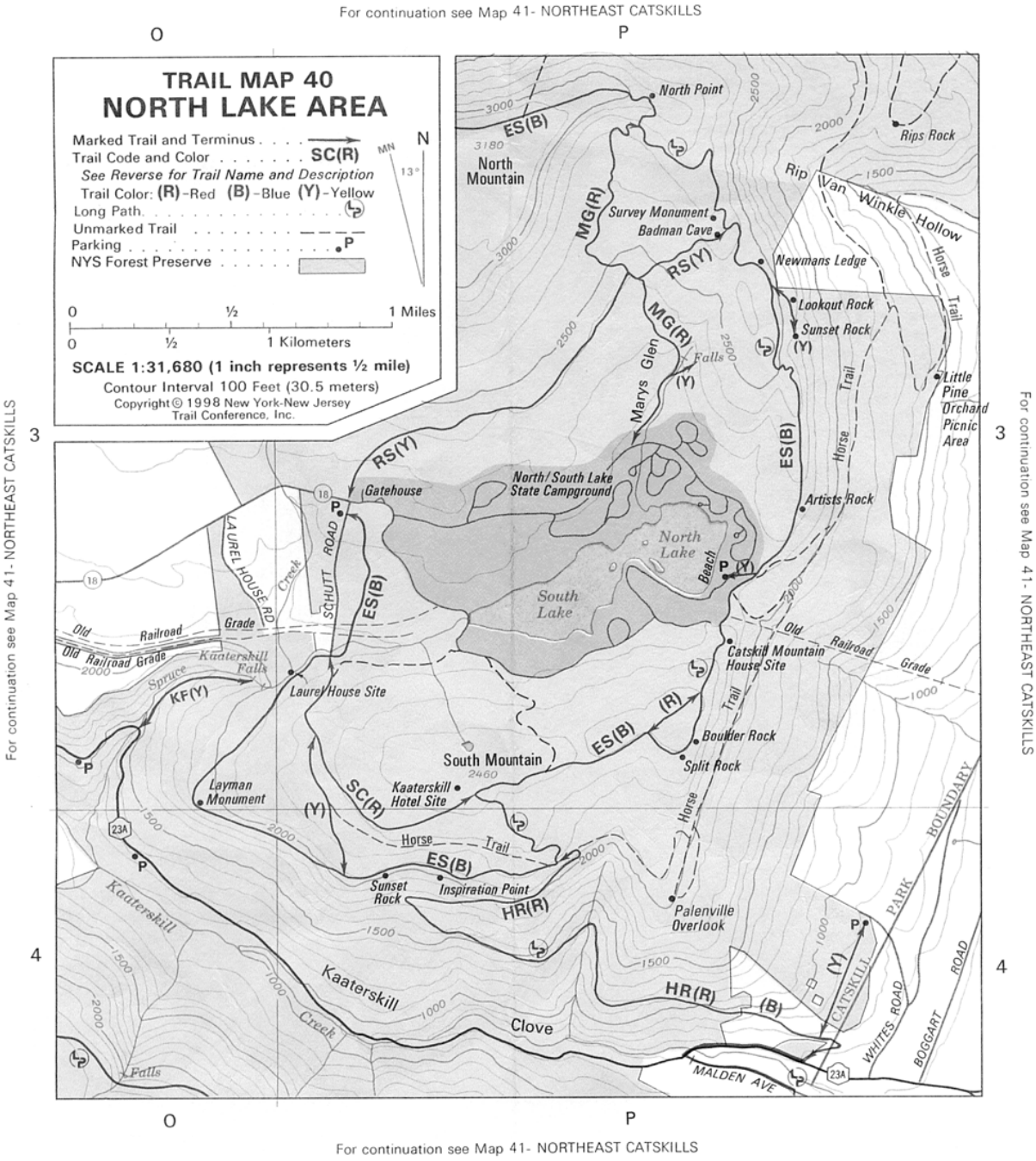
1. Student artwork should show appropriate use of the chosen medium, the inclusion of details found at the site they visited, and an attempt to express the student's feelings about the place.

NYS Learning Standards:

The Arts
Standard 1 - Creating, Performing, and Participating in the Arts - Visual Arts
Standard 2 - Knowing and Using Arts Materials and Resources - Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts - Visual Arts

Social Studies
Standard 1 - History of the United States and New York 1, 2, 3

Source: Based on activities of Sue Maier, Windham-Ashland-Jewett Central School.



Map #40 is part of a set of hiking maps of the Catskills published by the NY-NJ Trail Conference. The reverse side of the maps has trail descriptions and some history of the area. A full set of maps can be ordered for $13.95 from NY-NJ Trail Conference, 156 Ramapo Valley Road, Mahwah, NJ 07140, 201-512-9348, or on their website: www.nynjtc.org, infor@nynjtc.org.

John Burroughs Primary Sources

Grades:

4th - 7th

Objective:

Students will be able to describe how John Burroughs influenced US views on nature.

Method:

Students examine primary sources and complete worksheets related to John Burroughs.

Materials:

Enclosed worksheets, copied for each student.

Time:

Preparation time: 10 minutes for copying.
Class time: 40 minutes.

Procedure:

1. Distribute and have students complete the worksheets.

2. Discuss the answers. You may also read additional selections from Burroughs.

Assessment:

1. Student responses should demonstrate thoughtful analysis of the documents and an understanding of Burroughs's reverence for nature.

NYS Learning Standards:

Social Studies
Standard 1 - History of the United States and New York 1, 3, 4

Language Arts
Standard 1 - Information and Understanding 1, 2
Standard 2 - Literary Response and Expression 1, 2
Standard 3 - Critical Analysis and Evaluation 1, 2

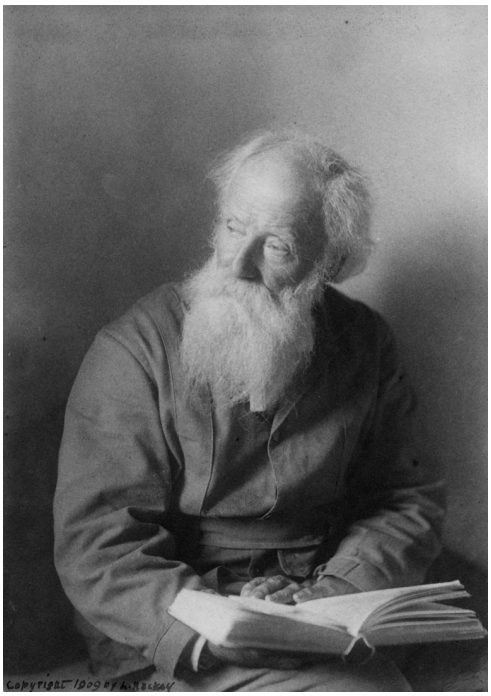
from *Pepacton* by John Burroughs

This branch of the Delaware, so far as I could learn, had never before been descended by a white man in a boat. Rafts of pine and hemlock timber are run down on the spring and fall freshets, but of pleasure-seekers in boats I appeared to be the first. Hence my advent was a surprise to most creatures in the water and out. I surprised the cattle in the field, and those ruminating leg-deep in the water turned their heads at my approach, swallowed their unfinished cuds, and scampered off as if they had seen a spectre. I surprised the fish on their spawning-beds and feeding-grounds; they scattered, as my shadow glided down upon them, like chickens when a hawk appears. I surprised an ancient fisherman seated on a spit of gravelly beach, with his back upstream, and leisurely angling in a deep, still eddy, and mumbling to himself. As I slid into the circle of his vision his grip on the pole relaxed, his jaw dropped, and he was too bewildered to reply to my salutation for some moments. As I turned a bend in the river I looked back, and saw him hastening away with great precipitation. I presume he had angled there for forty years without having his privacy thus intruded upon. I surprised hawks and herons and kingfishers. I came suddenly upon muskrats, and raced with them down the rifts, they having no time to take to their holes. At one point, as I rounded an elbow in the stream, a black eagle sprang from the top of a dead tree, and flapped hurriedly away. A kingbird gave chase, and disappeared for some moments in the gulf between the great wings of the eagle, and I imagined him seated upon his back delivering his puny blows upon the royal bird. I interrupted two or three minks fishing and hunting alongshore. They would dart under the bank when they saw me, then presently thrust out their sharp, weasel-like noses, to see if the danger was imminent.

According to the passage, how many different kinds of animal did Burroughs see on his rafting trip?

How many chickens did he see?

Why did Burroughs think the fisherman left?



The Outlook

287 Fourth Avenue
New York

Office of
Theodore Roosevelt

September 22nd 1911.

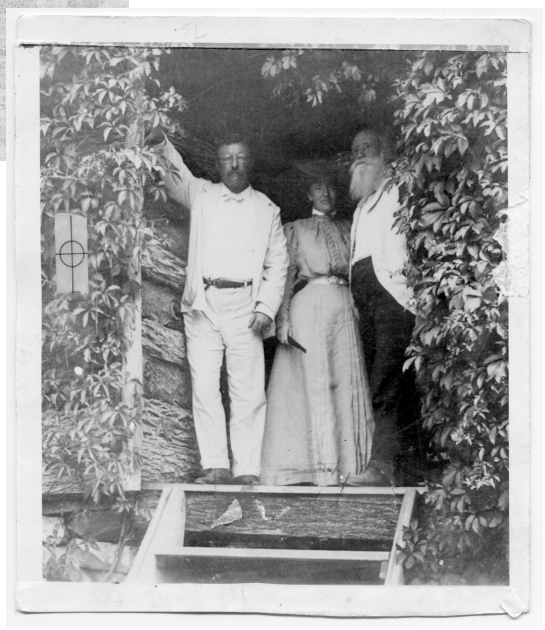
Dear Com John:

Did you ever get the pamphlet on Concealing Coloration? If not, I will send you another. I do hope that you will include in your coming volume of sketches a little account of the time you visited us at Pine Knot, our little Virginia camp, while I was President. I am very proud of you, Com John, and I want the fact that you were my guest when I was President, and that you and I looked at birds together, recorded there - and don't forget that I showed you the blue grosbeak and the Bewick's wren, and almost all the other birds I said I would!

Ever yours,

Theodore Roosevelt

Mr John Burroughs.



This letter was written to Mr. Burroughs by his friend, former president Theodore Roosevelt.

What did Roosevelt and Burroughs like to do when they got together?

How did Roosevelt feel about Burroughs?

Do you think blue grosbeaks are a common sight in the Catskills? Why or why not?

Near the end of his life, Burroughs renovated a farmhouse near his boyhood home in Roxbury to serve as a country retreat. He named it Woodchuck Lodge.

What is unusual about this house?

Why do you think Burroughs liked to use materials from nature, like the branches used in the porch railing?

This photo is from John Burroughs's cabin, Slabsides, in West Park.

Identify as many objects as you can from the photo and list them here.

Choose one object and make up a fictional story to explain why it is there.

Outdoor Journaling

Grades:

4th - 12th

Objective:

Students will be able to make observations and express emotions through nature writing.

Method:

Students will go outside or to a John Burroughs historic site to write about nature. Students read a Burroughs excerpt, study their surroundings, and then write a journal entry.

Materials:

Catskills journal.

Time:

Preparation time: make arrangements for field trip.
Class time: 1-hour field trip, minimum, plus transit if applicable.

Procedure:

1. Bring students outside. Any quiet forest or field is fine, or you can bring them to one of the John Burroughs historic sites. The John Burroughs Association operates the Sanctuary at Slabsides in West Park. Contact naturalist Jason Dempsey, PO Box 439, West Park NY 12493, (845) 384-6320 to arrange a visit. For Woodchuck Lodge in Roxbury, contact John Lutz, Woodchuck Lodge Inc., 52 Hickory Park Road, Cortland NY 13045, (607) 756-0905. At either site, you might wish to schedule additional time for an interpretive tour.

2. First, read the enclosed Burroughs passage. Here are some discussion questions: What kind of things did Burroughs write about? Did he use the same words we might use today? How much detail did he give? How did he feel about what he was writing about? What do you think he goes into the woods looking for in the last paragraph?

3. Tell the class what is going to happen next. Each student will find a quiet spot in the woods. There, the students will each make a list of words describing what they see, hear, smell, and feel around them. After doing this, students with extra time can also *sketch* items they see nearby.

4. Regroup and allow students to tell the class what they noticed. Students will then return to their spots and write a paragraph or poem about their surroundings or anything that happened while they were there.

Assessment:

1. Student work should demonstrate careful observation of surroundings.

NYS Learning Standards:

Social Studies
Standard 1 - History of the United States and New York 1, 3

Language Arts
Standard 1 - Information and Understanding 1, 2
Standard 2 - Literary Response and Expression 1, 2
Standard 3 - Critical Analysis and Evaluation 1, 2

The Arts
Standard 1 - Creating, Performing, and Participating in the Arts - Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts - Visual Arts

Source: Rich Parisio, NYSDEC, provided ideas for this activity.

from *Wake-Robin* by John Burroughs

Most people receive with incredulity a statement of the number of birds that annually visit our climate. Very few even are aware of half the number that spend the summer in their own immediate vicinity. We little suspect, when we walk in the woods, whose privacy we are intruding upon,— what rare and elegant visitants from Mexico, from Central and South America, and from the islands of the sea, are holding their reunions in the branches over our heads, or pursuing their pleasure on the ground before us...

The ancient hemlocks, whither I propose to take the reader, are rich in many things besides birds. Indeed, their wealth in this respect is owing mainly, no doubt, to their rank vegetable growths, their fruitful swamps, and their dark, sheltered retreats.

Their history is of an heroic cast. Ravished and torn by the tanner in his thirst for bark, preyed upon by the lumberman, assaulted and beaten back by the settler, still their spirit has never been broken, their energies never paralyzed. Not many years ago a public highway passed through them, but it was at no time a tolerable road; trees fell across it, mud and limbs choked it up, till finally travelers took the hint and went around; and now, walking along its deserted course, I see only the footprints of coons, foxes, and squirrels.

Nature loves such woods, and places her own seal upon them. Here she shows me what can be done with ferns and mosses and lichens. The soil is marrowy and full of innumerable forests. Standing in these fragrant aisles, I feel the strength of the vegetable kingdom, and am awed by the deep and inscrutable processes of life going on so silently about me.

No hostile forms with axe or spud now visit these solitudes. The cows have half-hidden ways through them, and know where the best browsing is to be had. In spring, the farmer repairs to their bordering of maples to make sugar; in July and August, women and boys from all the country about penetrate the old barkpeelings for raspberries and blackberries; and I know a youth who wonderingly follows their languid stream casting for trout.

In like spirit, alert and buoyant, on this bright June morning go I also to reap my harvest,— pursuing a sweet more delectable than sugar, fruit more savory than berries, and game for another palate than that tickled by trout.

Wilderness Attitudes in the Media

Grades:

5th - 12th

Objective:

Students will be able to detect various attitudes toward nature found in advertisements.

Method:

Students will collect magazine or newspaper advertisements and study how nature is portrayed in those ads. They will make a report of their findings that will include graphs.

Materials:

Magazines or newspapers. Worksheet, copied front and back for each student.

Time:

Preparation time: 5 minutes for copying.
Class time: homework plus two one-hour class sessions.

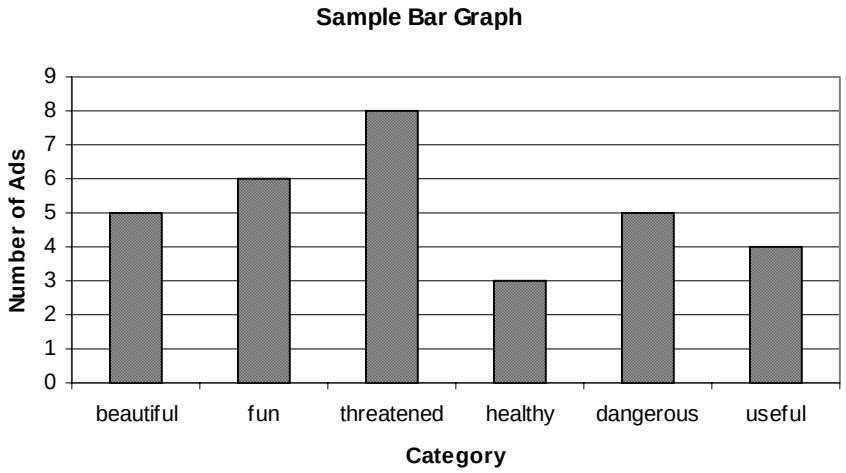
Procedure:

1. Describe the assignment to students. For homework, students will go through a magazine and categorize ads in the magazine based on how nature or wilderness is used in the ad. (If possible, supply magazines for any students who don't have them at home, or have students bring in extras. Any old magazine will do, and no student should buy a magazine for this project.)

2. The worksheet should be due about a week after the project is assigned. Make sure students understand the instructions. They should start at the beginning of the magazine and describe each ad they see on the worksheet. They should not select ads, but rather describe them in the order in which they appear, until the worksheet is full, regardless of content. (This systematic sampling is necessary because students will compare one magazine with another.) Students must hand in the magazine with the worksheet. Otherwise, they could be making up their answers. (If students use library materials, photocopied ads are acceptable.)

3. Discuss the ads with students. Have them share what they found and talk about how nature is used in the various ads.

4. Show students how to make a bar graph of the magazine data they collected, as shown on the next page. Then have the students make their own graphs. Depending on how much graphing your students have done, this might be done in class or at home.



5. Allow each student to choose one of the project ideas from the list provided. These can be assigned as individual or partner projects. For all of the projects, students should hand in their ads and should use the worksheets provided to collect data for their projects.

Assessment:

1. Students should be able to give examples of how consumer attitudes influence the content of advertisements.

2. They should be able to critically evaluate the content of advertisements.

NYS Learning Standards:

Math, Science, and Technology
Standard 1 - Analysis, Inquiry, and Design: Mathematical Analysis 1
Standard 3 - Mathematics: Modeling and Multiple Representation
Standard 4 - Science: The Living Environment 7
Standard 5 - Technology: 6 Impacts of Technology
Standard 6 - Interconnectedness: Common Themes: 5 Patterns of Change
Standard 7 - Interdisciplinary Problem Solving: 1 Connections, 2 Strategies

Language Arts
Standard 1 - Information and Understanding: 2 Speaking and Writing
Standard 3 - Critical Analysis and Evaluation: 2 Speaking and Writing

Social Studies
Standard 4 - Economics 1

Health, Physical Education, and Home Economics
Standard 3 - Resource Management: Health Education

Nature in Advertising

Choose a magazine for this assignment. Starting with the inside cover, describe each advertisement in the space provided, following the examples. Do not skip any ads. Go from the front of the magazine to the back until you have filled up both sides of this worksheet. Then stop. If the ad uses nature in some way, make a check in the appropriate boxes: Check *beautiful* if the ad shows or describes something beautiful in nature (scenery or animals in the wild). Check *fun* if the ad shows or describes people having fun in nature. Check *threatened* if the product or company helps protect the environment. Check *healthy* if they want you to think the product is healthy or good because it is natural. Check *dangerous* if the ad shows dangerous things in nature, like bad weather or mosquitoes. Check *useful* if nature is seen as a useful resource. If the ad doesn't talk about nature, put a check in the last column (even if the product is used outdoors).

	What is the ad trying to sell? (Be specific.)	**Briefly describe the ad here.**	**Check all that apply. In the ad, nature is:**	**No nature, check here.**
example	Acme hiking backpack	A big guy uses a chain saw to demonstrate how tough the backpack is.	❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	✓
example	Moto-Joe's motor boats	People are riding in a boat with a beautiful sunset.	✓ beautiful ❑ healthy ✓ fun ❑ dangerous ❑ threatened ❑ useful	
1			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
2			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
3			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
4			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
5			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
6			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
7			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
8			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
9			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	

	What is the ad trying to sell? (Be specific.)	Briefly describe the ad here.	Check all that apply. In the ad, nature is:	No nature, check here.
10			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
11			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
12			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
13			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
14			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
15			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
16			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
17			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
18			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
19			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
20			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
21			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
22			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
23			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
24			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	
25			❑ beautiful ❑ healthy ❑ fun ❑ dangerous ❑ threatened ❑ useful	

Project Ideas

1. Compare two different magazines, such as an environmental magazine and a sports or news magazine. Complete one worksheet for each magazine. How did you expect these magazines would compare? Were your expectations supported by the information you collected? What type of graph could be used to display the information? Make such a graph.

2. Compare old and new issues of a particular magazine, over a span of 10 years or more. Has there been any change in how nature is used in the ads? Make a line graph to show how each of the checkbox items has changed over time. Is there any pattern?

3. Collect ads for two competing companies, such as two different car companies. Compare how nature is used in ads by the two companies. Does one company tend to advertise the environmental benefits of its product more than the other company? What about the other checklist items?

4. Collect ten different ads that use nature in some way. Is nature portrayed accurately? How is nature related to the product, both according to the ad and in real life?

Art Colonies

New York City and its arts and literature clubs were not the only arenas in which artists and writers of the Catskill Mountains could meet for dialogue and collaboration. A number of individuals helped to form artist colonies in the Catskill region itself during the 1800s. Shared meals, chores, celebrations, and conversation supported the artists of these colonies in their physical needs as well as those of the mind and the spirit. Some colonies provided workshop space for artists while others provided housing. Art colonies in the Catskills were diverse in organization and intent, but were (and are) unified in affording artists the support of association and a central geographic location.

Palenville and Cragsmoor were among the earliest of these colonies. The artist/engraver Asher B. Durand was largely responsible for the establishment of Palenville in the northeast Catskills during the 1830s. His presence drew artists David Johnson and John F. Kensett, among others, to the budding arts locale. Henry and Edward Lamson, along with Frederick W. Dellenbaugh, established the Cragsmoor colony near Ellenville in the southern Catskills during the late 1800s. The Pakatakan Art colony sprang into life in 1886 in Arkville through the efforts of J. Francis Murphy and Peter Hoffman. Ralph Radcliffe Whitehead built the Byrdcliffe colony in Woodstock during 1902.

The residential parks, exclusive gated communities in the Catskills, also had a role in the arts. The success of the artist colonies was augmented by these communities, founded in the late 1800s, whose social nexus stood on a strong artistic and literary foundation. Elka and Twilight Parks had members who were friends with prominent artists and writers and supported their endeavors with strong displays of respect, admiration, money, and retreat space. Onteora Park, created by Candice Wheeler, had a dual role, functioning both as an art colony and as a residential community.

The artist colonies of the Catskill Mountains continued the tradition of drawing inspiration from the regional environment that began with the Hudson River School painters and their literary counterparts. To this, they added the unique experience and fellowship offered by communal life in the Catskill Mountains.

Pakatakan Art Colony

The Pakatakan Lodge, originally named the Hoffman House, is located in Arkville, NY. It was the center for prominent Catskill Mountain landscape artists such as J. Francis Murphy, Parker Mann, and Frank Russell Green who gathered there, socially and professionally, from 1886 to 1921. The name Pakatakan was first given to the mountain on which the sixty-five acre colony was later established. In the Tuscaroran language, it means "the place where the streams come

together". Appropriately named, the land overlooks Dry Brook, the Bushkill, and the East Branch of the Delaware, and lies within the northern boundary of the Catskill Park.[1]

Though lacking an official charter, the Pakatakan Art Colony was a cohesive gathering of talented individuals sharing common tastes and mutual admiration for one another's work. Over more than three decades, artists summered at the lodge. The Pakatakan colony attracted a wealth of young talent seeking the company of successful contemporaries. The colony also boasted the established talent of Alexander Wyant, who made his name painting the Adirondack Mountains, and visits from John Burroughs, who used to come from Roxbury for lunch on Sundays. Eventually the list of Pakatakan artists came to include such notables as E. Loyal Field, Ernest C. Rost, J. Woodhull Adams, Walter Clark, and George Smillie, as well as Arthur Parton and Thomas Worthington Whittredge.

J. Francis Murphy and Peter F. Hoffman were instrumental in establishing the lodge that would grow to nurture the Pakatakan community of artists. J. Francis Murphy was born in Oswego, NY, in 1853. His family moved to Chicago, where Murphy learned about painting by creating scenery for theater productions and taking a few classes at the Art Institute of Chicago. He moved to New York City, and in the early years of struggling to establish himself as an artist, Murphy taught classes there and in New Jersey. He also traveled to the Adirondacks and attempted to paint in the style popular among the Hudson River School artists, featuring sweeping landscapes (frequently including dramatic weather vistas) in which humans, when included, were small and insignificant. By the time he and his wife, Adah Clifford Murphy, also an artist, built their studio in Arkville in 1887, Murphy had established his name in the art world with paintings that featured everyday scenes from country settings.

During an earlier visit, J. Francis Murphy had been entranced by the rural landscapes of Arkville and convinced local businessman Peter F. Hoffman to build a lodge on the property. The Pakatakan property had been clear-cut of its forest and afforded breathtaking views of the surrounding valley. Murphy promised that if Hoffman built a lodge, he would convince his artist friends to patronize the business. Built in 1886, the lodge was an immediate success. The structure lent itself to artists seeking to embrace the country landscape and escape suburbia and city life. The style of the construction was simple and utilitarian with little or no ornamentation. Local stone was used for the foundation and cedar shingles completed its rustic appearance.

In succeeding years, Hoffman sold parcels of land around the lodge to artists wishing to build studio workspace for themselves. This did not detract from business at the hotel, which was still a home for artists, as well as providing meals and entertainment for them.

J. Francis Murphy was the first to build his own studio, and he was followed by Alexander Wyant, E. Loyal Field, and Parker Mann, all of whom had studios by 1892. These studios followed the style precedent set by the lodge and were designed to let in plenty of northern light,

[1] Information on the Pakatakan Art Colony taken from the National Register of Historic Places Inventory Nomination Form prepared by Larry Newton and the Catskill Center in 1988.

considered essential to artistic endeavors. Viewed by their residents as a hideaway from the complex world, the shingle style buildings of the Pakatakan colony were designed asymmetrically in an attempt to blend in with the curved mountains of the Catskills. This followed the aesthetic used by the Pakatakan artists in their work, where they blended subjects with the surrounding countryside. The names artists gave to their studios also reflected this ideal, with Parker Mann's "Nestlewood", and J. Francis Murphy's "Weedwild".

The artists of the Pakatakan colony have often been classified as late Hudson River School painters. However, because of their distinctive approach to painting, they have also been linked with the style known as tonalism. Tonalism was characterized by a soft quality and muted color palette. Alexander Wyant, an older member of the colony and protégé of George Inness, represented the transition from the older style of the Hudson River School to the newer style being used by the artists in Arkville. Jean-Baptiste-Camille Corot, a French landscape painter identified with the Barbizon school, strongly influenced the Pakatakan painters. In fact, J. Francis Murphy was often referred to as "the American Corot". Gone were the stark, bold landscapes of Cole and Durand. Humble dwellings and barns, orchards and trees dominated the canvases of the Pakatakan artists in soft lighting and blurred form. The Pakatakan artists focused on everyday scenes and used a greater subtlety of color than the Hudson River School. For this reason they are considered by some to be a uniquely Catskill Mountain group. After almost four decades of thriving activity, the Pakatakan Artists Colony underwent a major transition with the death of J. Francis Murphy in 1921. After that time, the lodge was operated as a resort serving both artist and non-artist clientele.

Then and Now

Tremendous labor is involved in maintaining a structure the size of the Pakatakan lodge. In 1956, the lodge business was on the brink of collapse, and the building in a state of disrepair. Frank and Laura Beland bought the lodge and labored for the rest of their lives to keep the business afloat. Investing time, money, and lots of ingenuity, they helped keep the Pakatakan lodge and its community alive. When the Belands bought the lodge, the tradition of artists visiting the area was still alive. Artists seeking inspiration in the magnificent landscape of the Catskills came to the lodge, and the Belands welcomed these and other folk to the wealth of cultural and environmental experiences in the area. They offered home-cooked meals and a friendly atmosphere for guests. They encouraged the connection between the Pakatakan lodge and the Arkville and Margaretville communities by opening their doors to firemen’s balls, square dances, political functions, and weddings. Though the Pakatakan lodge closed with the deaths of Frank and Laura Beland, artists are still drawn to the area around Arkville today. The Pakatakan Art Colony buildings, including the artist studios and lodge structure, were listed in the National Registry of Historic Landmarks in the late 1980s, and the lodge structure began to be renovated by the Beland’s daughter Janet, her husband Ernie Steiglehner, and their children Thomas and Laura. Their work continues today. Currently the future of the structure is unknown. What is certain is that the courage and perseverance of individuals like the Belands helps keep the cultural history of the Catskill Mountains alive and well.

The Byrdcliffe Colony

The most famous of the Catskill Mountain art colonies is Byrdcliffe. Located in Woodstock and operated by the Woodstock Guild, Byrdcliffe is still a thriving colony today. It has twenty-eight buildings that serve people practicing a diverse range of artistic disciplines, from painting to pottery and sculpture. The colony buildings host dance and drama performances and workshops in stone carving and pottery. The Woodstock Guild also brings Byrdcliffe's cultural heritage, influenced by the natural environment, to new audiences through community workshops and educational programs presented in schools.

The Byrdcliffe colony was Ralph Radcliffe Whitehead's attempt to create a utopian artistic community. Whitehead was born in 1854 and was raised in the town of Saddleworth in Yorkshire, England. His family made their money through the woolens industry, and Whitehead grew up as an extremely privileged individual in close proximity to the dirty factory town and river that had been spoiled by his family's business practices. This stark juxtaposition of two very different realities may have influenced Whitehead's life goals.

While studying at Oxford, Whitehead encountered professor John Ruskin. Ruskin came from a similarly privileged upbringing and had become aesthetically dismayed with the destruction industry was bringing to the environment. As an art professor, Ruskin had free reign to carry out his diatribe against the evils of industry for the benefit of a captive audience. Ralph Radcliffe Whitehead was profoundly influenced by the charismatic Ruskin and vowed that when he inherited the family business he would topple the smoking towers of the factories and create clean, healthy communities in their place. Though his family quashed these lofty intentions, Whitehead carried the ideals of this ambition for the rest of his life and eventually into the world he created at Byrdcliffe.

In 1892, Ralph Radcliffe Whitehead moved to America and married Jane Byrd McCall. He initially settled in Santa Barbara, where he built a palatial house and busied himself publishing pamphlets concerned with bringing social balance and the arts into the lives of all members of the community. To this end he formed orchestras in the public schools. It was during the next decade that Ralph Radcliffe Whitehead met and hired Hervey White and Bolton Coit Brown. These men helped him realize his dream of building a utopian community by searching out the appropriate land and then overseeing the bulk of construction.

Hervey White was born in Iowa and spent the first part of his life cooking and fiddling for farm crews, traveling to Mexico, and working at Hull House in Chicago (a socialist house for the poor). Hervey White was exposed to the theories of Ruskin during his time at Harvard and met Whitehead in Chicago through Charlotte Perkins, a leading advocate for the women's rights movement. Hervey White saw in Ralph Radcliffe Whitehead the monetary component needed to realize his dream of forming an artists' colony. He believed that once the colony was built it would not be long before Whitehead became bored with the project, at which point White and his friends could take over and run the colony by their own designs. Bolton Coit Brown was

hired by Ralph Radcliffe Whitehead as the furniture designer for the colony. Brown believed he would head the art school at Byrdcliffe and make it into the national art school of his dreams. Neither of these two men was prepared for the devotion that Ralph Radcliffe Whitehead would lavish upon his utopian community both financially and psychologically.

Whitehead, White, and Brown collectively searched the east coast for a suitable home for the art colony. It was Bolton Brown who arrived on Overlook mountain in Woodstock during 1902. He knew he had found the right place. He brought Ralph Radcliffe Whitehead and Hervey White back with him, and despite Whitehead's misgivings, it was agreed that the desired specifications were met in the mountain that shaded the small village of Woodstock. Whitehead could not deny that his mentor, John Ruskin, would have approved of the elevation, which allowed for the planting of vineyards and hay. It also pleased him that many writers and painters, including Thomas Cole, visited Overlook, and that Woodstock was not only well kept but had its own doctor.

Ralph Radcliffe Whitehead left Bolton Brown and Hervey White in charge of buying the seven farms they had identified as appropriate for the colony grounds. With a great deal of secrecy and despite the suspicions of locals, Brown and White achieved this goal, and by the fall of 1902, construction was under way on the colony. No expense was spared in the building and outfitting of the colony. It is estimated that half a million dollars (equal in 2001 to roughly 5 million) were spent on buildings that would serve as residences and workshops for metal workers, wood workers, weavers, potters, and artists. Whitehead arrived in early 1903 with his wife and their two sons. At this point, Whitehead made it clear to both Bolton Brown and Hervey White that he alone would run Byrdcliffe. Their respective dreams of heading a premiere art institute and art colony were dashed. White was placed in charge of the animals and Brown was assigned to the task of drawing master. A well-known landscape painter, Herman Dudley Murphy, was chosen to head the art school.

The Byrdcliffe Summer School of Art began in the colony’s first year with Murphy as its teacher. The first summer was full of enthusiasm among all Byrdcliffe residents, students, and teachers – even Brown and White. Byrdcliffe had dancing, singing, painting, and woodworking. Both Whitehead and his wife were fond of folk music, and eventually they would publish a book of songs for children and a compilation of Russian folk songs. Byrdcliffe, though conservatively run by Whitehead, was unconventional for the time. Its communal nature and focus on the arts and crafts attracted members of United States society who desired to break from the confines they felt around them.

Hiking trips and general merriment were the norm for these first days at Byrdcliffe. Whitehead wrote of Byrdcliffe in a series of pamphlets in which he criticized the American greed for material possessions and outlined the aims of Byrdcliffe, which sounded in contrast to be of the utmost moral and philosophical excellence.

However, the enthusiasm of that first summer did not last, mostly because Ralph Radcliffe Whitehead, despite his idealistic desires for a utopian community, held an autocratic control of what he owned. Bolton Brown, in his "Early days at Woodstock", wrote:

> *Whitehead was all for 'democracy' in theory, but down in his British sub-conscious, class consciousness was an influential ghost of medieval arrangements in scales with steps up and steps down and a central court… The idea implied something like a benign reign over gracious and grateful dependents. But in twentieth century America this ideal found no suitable atmosphere.*[2]

So it was that by the end of the first summer, many of Byrdcliffe's residents were tired of Whitehead and his tight control. Bolton Brown was fired, Herman Dudley Murphy resigned, many of the students decided not to return, and Hervey White began making plans to start his own art colony. Whitehead had imagined a thriving furniture business utilizing the workshops at Byrdcliffe, which would support the community financially, but by the end of the first season not enough of these expensive goods had been sold. Despite setbacks, Byrdcliffe continued as an arts and crafts community. Craftspeople continued to weave, throw pottery, and work in metal. The sales of these items helped support Byrdcliffe, as did the wealthy businesspeople that moved there. In ensuing years, the Byrdcliffe colony hosted a plethora of private music performances and notable guests including John Burroughs, who seemingly visited all colonies in the area.

Though many people left Byrdcliffe after the first season, they did not go far. Bolton Brown settled in Woodstock and continued his artwork. One of the former directors of the Byrdcliffe Art School and some of the former students returned in 1906 when the Art Students League, based in New York City, decided to open a summer school in Woodstock. The painters of the Art Students League, as well as those of the Maverick colony described below and other Woodstock artists, soon became immersed in the modern art movement. By the 1920s, works created in Woodstock were among the most avant-garde and exciting in American art.

Hervey White founded the Maverick colony after leaving Byrdcliffe in its second season. In his native Iowa, the term "maverick" was given to untamable stallions. In his unpublished autobiography, White describes why he chose that name for the art colony: "If I ever get a place of my own I will call it 'The Maverick', and it will be like a maverick, belonging to no one, but also to whoever can get it".[3] Based on the bohemian principles of Walt Whitman, which emphasized holding a nonconformist stance amidst society, the Maverick colony attracted musicians and artists to its warm community environs to pursue their creative endeavors. Though poor economically compared with Byrdcliffe, the Maverick colony was rich in the devotion of its inhabitants to the arts and to one another. Music and art festivals, started as a means to raise

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[2]Bolton Brown, "Early days at Woodstock", in *Publications of the Woodstock Historical Society*, no. 13, August-September 193, pg. 13, quoted in *The Catskills: From Wilderness to Woodstock*, by Alf Evers.

[3] White, Hervey, pg. 115, typescript of unpublished autobiography held in Iowa Authors Collection, University of Iowa Library. Quoted in *The Catskills: From Wilderness to Woodstock*. Evers, Alf, 1972. Doubleday and Company, Garden City, New York.

money for the Maverick, attracted townspeople of Woodstock and other surrounding communities. They also attracted folks from the residential parks, as well as people from Byrdcliffe. The Maverick Concert Hall still hosts a variety of musical attractions, including chamber music concerts and the annual spring concert of Ars Choralis, a Woodstock chorale ensemble.

The Legacy of Arts, Crafts, and Music in Woodstock

The tradition and pursuit of arts, crafts, and bohemian living marked Woodstock with an indelible stamp that has fed creative cycles in the town ever since. Byrdcliffe, the Maverick, and the Art Students League helped make Woodstock a name recognized by bohemian artists and musicians in major urban centers, who would continue to migrate to this locale for years to come.

While the central role of Byrdcliffe and the Arts Students League in the arts life of Woodstock waned, other creative endeavors flourished. In 1923, the same year that the summer school of the Art Students League closed its doors, a theater was built at the Maverick colony, and the former Byrdcliffe Summer Art School building was converted into a theater. By the mid 1920s, six theatrical venues were running in Woodstock and provided audiences with a gamut of performances ranging from classical to experimental.

In addition, the artistic furor of Woodstock was attracting a growing number of tourists, who came partly so they could see people with exotic hairstyles (some using gold and silver dyes) or wearing sandals and strange clothing, all considered unconventional in those days. The tourists came to look at the art galleries and browse through the Saturday markets staged on the village green, where one could buy hand crafted items of wood and metal as well as dresses and cut flowers from struggling artists or their partners. They came for the raucous Maverick festivals and the widely exaggerated reports of public nudity. A number of wealthy individuals visited and settled in the town, seeking the company of the interesting artistic folk. A golf and country club was built, where artists and business people alike congregated for sport. Woodstock became a symbol for all the spice lacking from conventional lives.

The prosperity of the town plummeted with the arrival of the Great Depression in 1929. Ralph Radcliffe Whitehead died that same year, and the Maverick concerts could not be continued after 1930 because of the economic slump. On a more positive note, the Federal Works Project provided support for struggling artists in Woodstock during the thirties and helped build a school to train craftspeople. As the depression eased, the Woodstock Playhouse was built. The 1930s structure was rebuilt after a 1980s fire and continues to present theatrical performances. The Maverick Press, established and for years run by Hervey White, began under new management to publish *The Phoenix*, a magazine expounding the ideals of life based in agriculture, the arts and crafts, and freedom from societal constrictions. A number of small private art schools took the place of the defunct Art Students League. In addition, the nationally known folk musician

Huddie Ledbetter, better known as Leadbelly, helped music come alive with his visits to the town in the 1930s.

In the 1940s, illustrators and radio personalities moved to Woodstock, as did the financial elite, who continued to be drawn to this Catskill town by the artists and unconventional folks living here. The Art Students League, which had continued to thrive in NYC, reopened its Woodstock school in 1946. This school continued to operate until 1979 in the building now occupied by the Woodstock School of Art. Pete Seeger, who made headlines as a famous folk musician, an accused communist, and eventually as the champion of the Hudson River and the sloop Clearwater began frequenting Woodstock during the 1940s as well.

In the 1960s, Woodstock took its place in world history as the gathering place for revolutionaries, the "hippie village". Joan Baez and Peter, Paul, and Mary visited the town and hung out in the homes of local friends and acquaintances. Bob Dylan moved into Woodstock from Greenwich Village in New York City, and with his arrival the town became a magnet for unconventional and dissatisfied youth of the nation once again. Not since the heydays of Byrdcliffe and the Maverick had the town seen such an influx of young people, and officials became hard pressed to effectively govern the public spaces in the town. The arriving youth picked up the tattered crafts banner dropped by their predecessors and revived craft techniques practiced in Woodstock colonies during the early part of the century. Byrdcliffe, run by Ralph Radcliffe Whitehead's son Peter, continued to offer work and living space for young people active in the arts. The Turnau Opera, begun in Vienna, Austria, moved into Byrdcliffe's former art school and added new zest to the nightlife of the town.

In 1969, the Woodstock Music and Art Fair, known throughout the world as The Woodstock Festival, took place in the town of Bethel in the Sullivan County Catskills. 400,000 people gathered in Bethel from around the world. They sought to celebrate, through music and dress, a connection with the Earth, and their craft-based lifestyles, the utopian vision that Woodstock had come to symbolize: people living in creative harmony with a minimum of societal constraints. These people were seeking, in their own imperfect way, to forge a way through life that emphasized peace, understanding of differences, and the abolition of hypocrisy.

The artists and craftspeople of Woodstock, and the stores that sell their creations, continue to reap the benefits of the town’s notoriety. In addition, Woodstock still draws a diversity of people who seek clean air, various creative opportunities, pleasant surroundings, and fresh ideas and perspectives. While the bohemian ideals of Woodstock ultimately proved unworkable for society as a whole, they continue to form an important part of local culture that has radiated beyond Woodstock itself, reaching into other Catskills communities.

Byrdcliffe Primary Sources

Grades:

6th - 12th

Objective:

Students will be able to respond to document based questions. They will be able to describe activities that took place at a Catskills art colony.

Method:

Students look at pictures and other primary source documents from Byrdcliffe to see what they can learn about the colony. We recommend a field trip to Byrdcliffe following this lesson.

Materials:

Enclosed documents and worksheets, one per student.

Time:

Preparation time: 10 minutes for copying.
Class time: 30 minutes.

Procedure:

1. Hand out the Byrdcliffe primary source document packet.

2. Have students complete the attached worksheet.

3. Lead a discussion of the documents and go over the answers.

Assessment:

1. Written responses should show an awareness of the content of the documents and thoughtful analysis of that content.

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1, 2, 3

Arts
Standard 2 - Knowing and Using Arts Materials and Resources: Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts: Visual Arts

Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing
Standard 3 - Critical Analysis and Evaluation: Listening and Reading, Speaking and Writing

Byrdcliffe Artist Colony

1. Read the first panel of the 1907 Byrdcliffe brochure. What is the advantage of going to Byrdcliffe instead of studying art in the city?

2. What are some of the advantages of cooperation the author refers to? (Look ahead in the brochure if you need ideas.)

3. What would Woodstock be like if thousands of people read the brochure and decided to move to Woodstock?

4. Look at the last panel of the brochure. What were two ways to get from New York City to Woodstock in 1907?

5. Look at the photograph of Radcliffe's home, which he called White Pines. How does White Pines look different from most houses near the city?

6. Look at the photo of the loom room. How many people do you think could work in the loom room at one time? How can you tell?

7. What do you think the sink, stoves, and pots were used for?

Byrdcliffe 1907 Brochure

BYRDCLIFFE

HERE is a growing number of those who would like to liberate their children and themselves from the slavery of our too artificial and too hurried life, to return to some way of living which requires less material apparatus, and to throw off the weight of custom which is laid on them by the society in which they have been accustomed to live. One meets many, among rich and poor alike, who know not how to accomplish this, and who are worried by the feeling that better things are possible for their children, to which they as individuals, bound by the customs of their neighbors, cannot attain. They know that the luxury and the hurry of city life are bad, but they fail to discover any way of escape. What, however, they cannot do as individuals they might accomplish by coöperation with others of like mind, who are prepared to give up some of the so-called advantages of city life, with its higher pay and its more frequent opportunity for amusements which are enervating and for culture which is too often superficial.

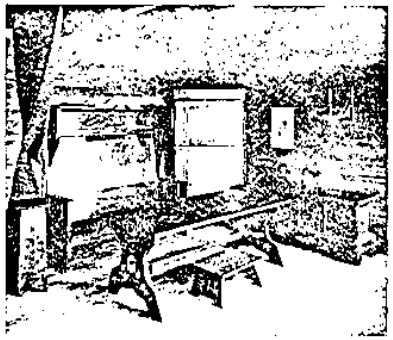
A few of us, moved by these ideas, have determined at least to make the attempt. We would like our children to care more for the beauty of the sunrise and the twilight, of the trees and the fields, than for the passing excitement of the Broadway plays and the paltry satisfaction of the desire to get on in "society." We would like them to be able, when the time comes for them to work, to earn sufficient for a sane human life in country places.

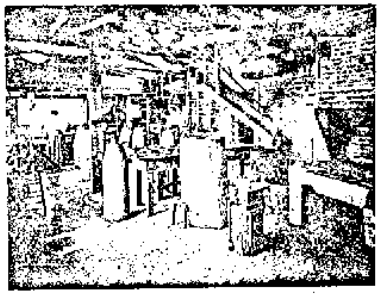
And so we are organizing, with small beginnings, such a life for a group of associated but independent residents in the country. We desire to form no "community," because communities have never succeeded—failing always because not the community but the family is the basis of Anglo-Saxon life. There are many ways in which coöperation is possible, and we shall use all those which are convenient. To make and sell our products, to supply ourselves with some of the necessaries of life, we shall organize means in common. By combining in groups we can have many things which would be impossible as individuals. We can, in time, have a good library; we can have music played by first-rate musicians, who would be glad to find a congenial public. We can arrange for the education of our children on some more rational lines than those of the public schools; we can hire special teachers for manual training, for music, for drawing, for dancing and physical culture, which played such an important part in the education of the youth of Greece.

And in this endeavor, both in the education of our children and in our own daily life, we shall give more time to manual and to muscular work than is usually done, recognizing the joy which there may be in simple labor under healthy conditions, and the regeneration of nervous tissue which muscular work alone can give.

A search from the Adirondacks to the mountains of Carolina resulted in the selection of about 1,500 acres on the southern slope of the Catskills, twelve miles from Kingston-on-the-Hudson. The site was chosen with three things in view: its healthfulness, its beauty, and its accessibility.

Byrdcliffe was founded by Mr. Ralph Radcliffe-Whitehead in the summer of 1903. Situated in the township of Woodstock, Ulster County, it lies on the southern slopes of a mountain stretching from an elevation of two thousand feet to the valley below; the houses are placed at about one thousand feet above sea level. To the west there is a magnificent view of the mountains, including the group of Slide and Cornell, which are twenty miles distant; to the south and east lies a rolling wooded country extending to the Valley of the Hudson, which is ten miles distant, and beyond which are seen





the blue hills of Connecticut. At Byrdcliffe there is not the feeling of being shut in which so often mars the pleasure of mountain resorts. Four miles away is the summit of the Overlook Mountain, 3,200 feet above sea level, from which there is one of the finest views in New York State.

Byrdcliffe is twenty miles distant from the overcrowded districts of Tannersville and Pine Hill. In summer the cool breezes that sweep down from the high mountains to the northeast bring with them a healthy stimulus to outdoor life and work. Springs of soft water abound in the mountains above, and are brought through pipes into the various cottages and other buildings on the estate.

The sites for the building of cottages are laid out in lots of from two to five acres, and can be acquired by those in sympathy with the aims of the management. The conditions of sale of such lots are two: first, that no hotel or saloon or factory shall be erected on them; secondly, that when the purchaser wishes to sell his lot, he shall give the owner of Byrdcliffe the option to repurchase, the purchaser's improvements being valued by two arbitrators, to be appointed, one by the original purchaser, and the other by the owner of Byrdcliffe.

In the four years of its existence much has been accomplished in the making of roads through the property, rendering the building sites accessible without in any way infringing upon the natural beauty of the surroundings. Since its foundation Byrdcliffe has grown steadily, and it is hard to believe that the site of the present colony, where thirty-odd buildings house a summer population of over a hundred people, was only a short time ago mainly the uncultivated lands of the seven farms purchased to make up the estate. It is still growing, and no summer passes that does not see the completion of some new cottage, shop, or studio, or of some improvements designed for the welfare of its inhabitants. In the coming spring a tennis ground will be laid out, and probably a small swimming pond will be made.

Without any advertising of the beauties of this region, the owner has relied entirely upon its gradual development from year to year, until the present time, when it seems advisable in some way to issue in pamphlet form a description of the place, and thus relieve a large amount of correspondence. There are for rent a dozen cottages of various sizes, simply furnished and ready for housekeeping, at rents of from $150 to $350. The cottages have either fireplaces or stoves; all have bath-rooms. The buildings generally are stained a cool brown, or green, which harmonizes with the background of woods.

The Studio, which overlooks the valley, has been carefully planned to meet the requirements of artists. The main room has 1,200 feet of floor space, and it is here that on rainy days, with a cheerful blaze in the fireplace, a costume model is posed for the benefit of those who wish to work from life. Here also are held the bi-weekly dances, and here on Sunday evenings there is generally some good music. Adjoining the Studio is the Library. It contains a well-chosen collection of about 5,000 books, which Mr. Radcliffe-Whitehead has selected from time to time since his days at Oxford University, where, as a pupil of Ruskin and personal friend of William Morris, he became interested in Arts and Crafts. Connected with the Studio is a well-furnished store of artists' materials, which is open for an hour each day.

The Metal Shop, for the use of workers in metal, is large and well equipped. It consists of three rooms, in which different branches of the work are carried on. The largest room is provided with a forge, a lathe, a furnace, and a complete outfit of the tools designed for work in copper and iron; the second room is devoted to finer work and jewelry, and the third contains an enameling kiln and baths for plating by means of a small dynamo. The power for the various machines is supplied by a gasoline engine, and the shop is equipped with a set of buffing wheels.

Besides the work done in this workshop, jewelry and various articles in metal are made by Mr. E. B. Kolfe, who lives at Byrdcliffe the year round, and works in his own shop.

The Carpentry Shop is a good-sized building, equipped with a band-saw, a circular saw, a planing machine, and a moulder, which are run by a gasoline engine.

Weaving, modeling, designing, wood-carving, artistic photography and pottery are all represented in the work which goes on in the various shops and studios. Courses in some of these arts and crafts will be added as soon as the number of students warrants it.

Near the Studio is the Villetta, the largest building upon the place, where many of the students live, and where excellent board is furnished for seven dollars a week. It has room for thirty people. Close to the Carpentry Shop is a long building containing four studios, which are rented each year to artists, and nearby is a small pottery kiln and a kick-wheel.

Scattered along the hillside for half a mile from the central group of studios and shops lie the cottages and houses of the colony, and at the western extremity is the farm which supplies milk and vegetables.

From July 1st to September 15th there are classes in painting and in metal work. The instructor in painting is Mr. Leonard Ochtman of New York, whose beautiful landscapes are well known at the exhibitions in New York, Philadelphia, and Pittsburgh. In the coming season he will follow the same plan that has made the Byrdcliffe school of painting successful hitherto. Each week the students are assisted in the selection of *motifs* in the neighborhood, and while at work receive the instructor's individual criticism. On Saturday morning the studies of the week are hung in the Studio; thus each student has the benefit of two criticisms each week. There are two prize competitions each summer,- one for a landscape subject selected by the instructor, and one for the best canvas of the season.

The instructor in metal work is Mr. L. Martin, who teaches during the rest of the year at the Normal Art School in Boston. Beginners are required to take the regular course laid out by the instructor.

Until now the attractions of the place have been enjoyed chiefly during the summer and early fall months, but each year adds to the winter colony, and plans are now being considered for the development of Byrdcliffe as an all-the-year-round place of

residence. There is much here to make it attractive in the winter; the dry, clear, and bracing atmosphere, the freedom from the very heavy snows of the high mountains, the amount of sunshine, together make a climate which in many ways resembles that of the Swiss winter resorts without the disadvantage of their great altitude. There is hardly a day during the winter that children may not be out of doors.

One of the principal plans now under consideration is the establishment of a good school for children for the winter, under the direction of a capable teacher. In this school the newer methods of education, which have been worked out by Dr. John Dewey, Mr. Hanford Henderson, and others, will be applied. Children should be taught to do things. They should not learn from books alone. Books have their place, of course, in any rational system of education, but the age at which they are useful and the extent of their use should differ considerably from the practice of the best schools of thirty years ago. It is proposed at Byrdcliffe to combine the best features of the ordinary class-room with the practice of various simple handicrafts and with instruction in art and music. Moreover, in the summer there are classes in carpentry, instruction being given by the "boss" carpenter, who is very fond of children. There will also be classes for children in clay-modeling and in Swedish gymnastics.

Fees for the classes: $15 for painting per month; $15 for metal work per month; $25 for both per month.

Fees for each of the children's classes: $2 a month.

The classes will continue from July 1st to September 15th.

Students wishing to attend the classes must give a reference.

The management reserves the right to refuse admission to unqualified students.

Information as to the painting class may be had from Mr. L. Ochtman, 156 Carnegie Studios, New York; as to the metal work, from Mr. L. Martin, 400 Northampton Street, Boston.

RAILROAD CONNECTIONS

From New York By West Shore R. R. from Forty-second Street Ferry to Kingston, three hours; from Kingston to West Hurley by the Ulster and Delaware R. R., ten minutes. There are also two boats each day from New York to Rondout, a part of Kingston, from which the Ulster and Delaware trains run to West Hurley.

From Philadelphia - Via Jersey City, where the West Shore R. R. connects with the Pennsylvania R. R.

From Boston—By Boston and Albany R. R. to Albany; from Albany by West Shore R. R. to Kingston; from Kingston to West Hurley as above.

From Chicago—By Wabash R. R. through train to Kingston.

Byrdcliffe is six miles from the station at West Hurley and one and a half miles from Woodstock. A stage runs from West Hurley to Woodstock. Arriving guests should notify Byrdcliffe to order a wagon to meet them at West Hurley.

Telegrams should be addressed: Byrdcliffe, care of Western Union, Kingston, N.Y.

Visitors are warned that owing to imperfect railroad arrangements trunks frequently arrive a day late.

White Pines, Former Home of Ralph Radcliffe Whitehead at Byrdcliffe

Photo appears courtesy of the Woodstock Guild.

The Loom Room at Byrdcliffe

Photo appears courtesy of the Woodstock Guild.

Students Plan an Art Colony

Grades:

4th - 12th

Objective:

Students will learn about art colonies, arts materials and resources, and community life.

Method:

Students plan an art colony and create characters that might live there.

Materials:

Oversized paper. Crayons or colored pencils. Worksheets copied for each student.
Maps of the Catskill region will be helpful.

Time:

Preparation time: 5 minutes copying.
Class time: three 45-minute sessions.

Procedure:

1. Byrdcliffe Primary Sources provides necessary background information students must have before completing this assignment. Do that activity first.

2. Divide the class into groups of two to five students each. Provide each group with a large sheet of paper, crayons or colored pencils, and the first worksheet.

3. In the first session, students will plan their art colony. The worksheet will guide them in this process by helping them to think about the things an art colony would be required to have in order to provide for the needs of the artists. If groups are large, students should assign one group member to each portion of the colony. For example, one might be in charge of housing, one might be in charge of stonecutting facilities, one might be in charge of the painting studios, etc. Each student will draw one section, but they should all coordinate their efforts.

4. In the next session, students each create a character that might live at the art colony. In completing the Create an Artist worksheet, students will consider questions like these: What would your art be like? Why are you at the colony? What drives you?

5. Students, working in groups, will use the third session to present their art colonies and characters to the class. An appropriate time limit, based on the number of students, should be given ahead of time and enforced.

Options:

1. Each group of students can plan and perform a skit, in which the characters from their art colony interact.

2. Use the art colony maps to launch a discussion of community planning. See Lesson 5 for additional information and lessons on community planning.

Assessment:

1. The design of the art colony should demonstrate the students' knowledge of arts materials and the needs of artists.

NYS Learning Standards:

Social Studies
Standard 5 - Civics, Citizenship, and Government 1

Arts
Standard 1 - Creating, Performing, and Participating in the Arts
Standard 2 - Knowing and Using Arts Materials and Resources
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts

Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing
Standard 4 - Social Interaction: Listening and Reading, Speaking and Writing

Health, Physical Education, and Home Economics
Standard 1 - Personal Health and Fitness: Home Economics
Standard 3 - Resource Management: Home Economics

Career Development and Occupational Studies
Standard 1 - Career Development
Standard 2 - Integrated Learning
Standard 3a - Universal Foundation Skills 1, 3, 4, 7, 8

Plan an Art Colony

You have learned about the Byrdcliffe art colony that was established by Ralph Radcliffe Whitehead. Today, you will design your own art colony.

1. First, you must choose a location. Use maps and your knowledge of the Catskills to choose a site. Describe where your colony will be located and why.

2. Next, decide what kind of artistic or craft activities will take place at your colony. This might include visual as well as performing arts. List them here.

3. How many artists will live there?

4. What will they need to help them do their work?

5. What will they need to help them survive?

6. Who will run your arts colony? How will decisions be made?

7. Now, draw a map of your arts colony on a large piece of paper. Draw each building of the art colony on your map.

8. Make a floor plan of each building and show what's inside.

Create an Artist

Now that you've planned the perfect arts colony in the Catskills, it's time to populate your arts colony with imaginary, talented artists. Pretend you are the artist, and answer these questions.

1. What is your name?

2. Where are you from?

3. How old are you?

4. What kind of art or crafts do you do?

5. Before you started this kind of art, what other jobs did you have?

6. What hobbies or sports do you like?

7. What is your family like? Are you married and do you have any kids?

Artist's Résumé

Name _____
Address _____
City and State _____

Education:

I graduated from _____
(name of art school or university) in the year _____.
I studied _____.

Here is what kind of artwork I do:

_____
_____

Exhibits:

My artwork was exhibited at _____,
_____, and
_____.
(names of galleries and where they are located)

8. Why did you decide to go to the art colony?

9. Write something else about yourself.

10. On separate paper, draw an example of your artwork.

Wastebasket Archaeology

Grades:

4th - 12th

Objective:

Students will be able to describe activities that took place at a Catskills art colony and use material culture to make inferences about past events.

Method:

Students look into the classroom wastebasket, list items on the board, and discuss how these items provide clues about what takes place in the room. Then, students plan a time capsule, considering which items would be the most informative about our present way of life. This activity relates to others on historical change such as Magical History Tour in Lesson 5.

Materials:

Wastebasket with trash. (Optional: disposable latex gloves, container for time capsule.)

Time:

Preparation time: none.
Class time: 90 minutes.

Procedure:

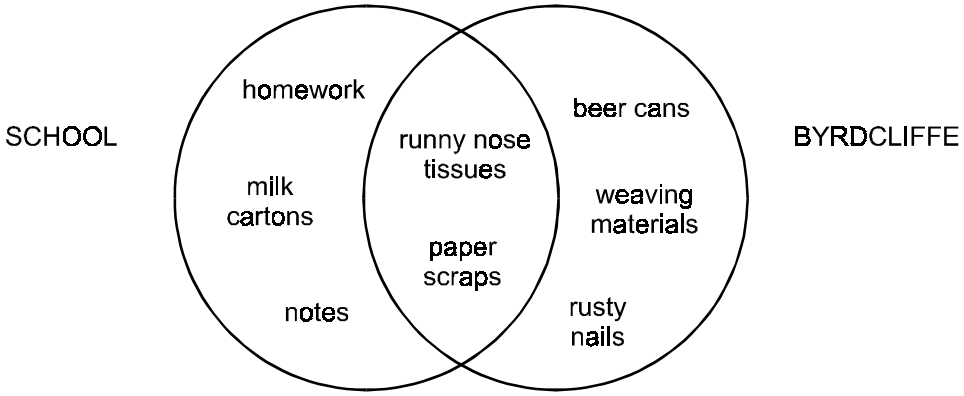
1. Ask your students to imagine that they are historians from the future who want to know more about what schools were like in the early 21st century. They have found a classroom trash can and will examine it to see what it tells them about the students, the school, and the community.

2. If you go through the trash with gloves, students can examine each item individually. Otherwise, gather the students around the trash bin and look in from the top. Also examine recycle bins.

3. For each item, list it on the board and ask questions such as: What is the item? What material is it made of? Where was it made? What will happen to it eventually? Students should write the answers in their journals, as if they were taking scientific notes. Make it clear that you will be collecting the journals and grading them.

4. Also, for each object, ask students what they think the object tells us about the class, school, and community. This information should also go in their notes.

5. When you've finished going through the trash, ask students: What would you expect to find in a Byrdcliffe trash can that wouldn't be found in the classroom trash can? You can draw a Venn diagram on the board to illustrate responses. Ask students why there are some similarities between the two trash cans.



6. How else is the art colony like a school, and how is it different, based on the information in the Byrdcliffe packet?

7. Ask students if there is some way we could help future historians learn about us so they don't have to go through our nasty trash. Your students may suggest writing stuff down, giving them instructions, leaving photos for them, etc. Suggest putting all such items together in a special box called a time capsule.

8. Ask the class what they would want future historians to know about them (or not know). Should works of art (art prints, crafts, music, etc.) be included in the time capsule?

9. Have students individually list in their journals several items to include in the time capsule. For each item, they should explain why they chose to include that item.

10. Have students share their suggestions with the class. Those items with good reasons for inclusion should be added to a class list on the board. (You might choose to exclude some items that aren't appropriate. For example, newspapers or food products would rot away.)

11. Collect and grade student notebooks.

Options:

1. Your class can actually create a real time capsule and have it buried in a safe place on school property. Be sure to mark the location in such a way that the capsule won't be forgotten. The marker should indicate the date on which the capsule should be opened.

2. You could begin a few days before the activity by having students put only their clean garbage into a special container. All unsanitary items like tissues, paper towels, or food should go into the regular trash. This will allow students to examine trash more safely.

Assessment:

1. Journal entries should be complete and thoughtful.

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1, 2, 3, 4

Arts
Standard 2 - Knowing and Using Arts Materials and Resources
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts

Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing
Standard 3 - Critical Analysis and Evaluation: Listening and Reading, Speaking and Writing
Standard 4 - Social Interaction: Listening and Reading, Speaking and Writing

Source: Activity idea courtesy of the Woodstock Guild.

Artist Pen Pals

Grades:

4th - 12th

Objective:

Students will be able to describe the arts profession.

Method:

Students exchange postcards with local artists.

Materials:

Postcards, blank on both sides.

Time:

Preparation time: variable.
Class time: variable. multiple sessions.

Procedure:

1. First, you must find a local artist or artists willing to participate in the project. To do this, you might contact Woodstock Art Association, Roxbury Arts Group, or a similar organization in your area that might be able to help you locate artists. The level of involvement on the part of the artist will depend on the artist's willingness to donate time, and the details of participation should be agreed upon in the beginning.

2. Each student will create a postcard, and these will be shipped to the artist, together in a large envelope. One side of the postcard should contain an original drawing or painting by the student. The other side will contain a written message, perhaps but not necessarily related to the artwork, and the address to which the card will be sent. (The cards will be sent in an envelope. The address is retained only to teach students the correct way to address a postcard.)

3. The artist will probably reply to the class as a whole. The artist will use a similar postcard format with a drawing or pre-printed sample of his or her work on one side and written words on the other.

4. Students may write to the artist more than once.

5. Conclude the project by exhibiting student artwork, perhaps along with the work of their artist pen pals. The exhibit might occur at the school, at a local gallery, or at The Catskill Center. Please remember that exhibit space must be reserved well in advance.

Options:

1. Students can exchange art postcards with students at another school, if no artist can be found. Contact The Catskill Center if you need help finding a teacher to exchange postcards with.

Assessment:

1. Students should progress in their understanding of the arts though the course of the lesson.

NYS Learning Standards:

Arts
Standard 1 - Creating, Performing, and Participating in the Arts
Standard 2 - Knowing and Using Arts Materials and Resources
Standard 3 - Responding to and Analyzing Works of Art
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts

Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing
Standard 4 - Social Interaction: Listening and Reading, Speaking and Writing

Career Development and Occupational Studies
Standard 1 - Career Development
Standard 2 - Integrated Learning

Source: Based on a successful program organized by Diane Godfrey, Onteora Central School District.

Appreciating Folk Traditions

Folk traditions include a host of activities, including handicraft industries, folk music, dance, and stories. These traditions help in the transfer of local customs, history, knowledge, and behavioral expectations from one generation to the next. The square dances taught in the Catskills serve not only as delightful fun on summer nights, but at one time dictated the proper social interaction between the genders. Tall tales not only make the listener giggle with delight, but convey tidbits of knowledge about what life was like many years ago. Handicraft industries like weaving or candle making provide extra income. They also afford opportunities for folks to gather in community settings to share valuable personal and community stories and news. The common thread in most folk traditions is that they are both practical and enjoyable.

Handicraft Industries

Historically, many of the Catskill Mountain handicraft industries took place part time on the homestead of settlers. They included woodworking (making such items as furniture, butter paddles, and barrels), weaving, maple sugaring, and the cultivation of bees for honey. The word "homespun" is often used to describe such industries, and the Homespun Age is the period roughly from 1790 to 1860 when such activities peaked. The homespun industries thrived in the early stages of settlement, then faded out of a community as industry moved from the home to more centralized locations. People arriving later to the growing settlements frequently turned to these industries as a full-time occupation rather than farming.

Echos of the Homespun Age still linger in rural places like the Catskills. Though farming is no longer a way of life for most people, many people still augment their incomes by making hand crafted items. Craftwork is satisfying and captures the hearts and free time of many people in the Catskills, including teachers, doctors, homemakers, and construction workers. Some of these individuals practice craft traditions as their parents and grandparents did and have the sense of carrying on a legacy. Some even make their living entirely through craftwork. The history of craft traditions, combined with the fine quality of the products, helped make these art forms respected and understood in the Catskill Mountains.

While some of the craft traditions practiced in the Catskill Mountains are particularly tied to the region and its history, others are practiced elsewhere in this country and throughout the world. What makes the crafts of the Catskills unique is the inspiration they draw from the landscape and people of the region, and the reputation the region has gained as a home to these specialized traditions. Furniture designed from native wood such as black walnut, oak, and maple is made in Middleburgh, Boiceville, and Woodstock. In Margaretville, hand crafted dollhouse miniatures excite customers, while in Lomontville and Phoenicia, ceramists test the boundaries between pottery and art. In Delhi, splendid animal carvings are fashioned from wood, and in Olive, the tradition of basket weaving from tree branches continues. The glass factory that was built outside of Woodstock in the 1800s has vanished, but glass blowing and stained glass studios, both open to the public, carry on the legacy of this art. These are only some of the locations throughout the

Catskill region where craft traditions continue to find a home. Indeed, the tradition of crafts is alive and well in the Catskill Mountains, bringing service and joy into the lives of area residents and those who travel to the region.

Opus 40
Standing on six acres in Saugerties, Opus 40 is an outdoor bluestone sculpture built by Harvey Fite over the course of 37 years. Opus 40 is a monument to past industries of our region and those who pursued those industries. Fite bought the once-active bluestone quarry in 1938 in order to build an outdoor space to house stone sculptures he created. Bluestone quarries were numerous in the Catskills between 1830 and 1900, producing stone for sidewalks, roof ledges, windowsills, and hitching posts. The stone was shipped to New York City, Kingston, Albany, and even as far as San Francisco and Cuba. Having purchased the Opus 40 property, Harvey Fite began to construct an elaborate exhibition arena, with ramps leading the visitor from one marvelous work of art to the next. Over the years it became clear to Fite that what had begun as the exhibition space had become the exhibit itself. He moved the sculptures on Opus 40 to the outskirts of the bluestone walls and placed a stone monolith at the center of the ramps. In addition to his work as a sculptor, Harvey Fite created an extensive collection of tools related to the industry of quarrying now housed in a museum on the site. Opus 40 itself and the quarrymen's museum continue to provide people of all ages with a breathtaking glimpse into the life of quarrying and the craft of stone working.

Quilting

Quilting is an art that has been practiced in the Catskill Mountains since the Homespun Era. Traditionally, quilting was a process by which a layer of unspun wool or cotton was stitched into place between two other pieces of fabric, forming a product that served as a warm bedcover or piece of clothing. Quilting is ornate yet practical. The technique of quilting results in a warmer product than one can achieve with a single or dual layer of cloth. The addition of love from its maker results in stitching and fabric designs that in many cases are breathtaking. Quilts are often created for special occasions, such as weddings, the birth of a child, or to honor a respected community or family member.

Before the nineteenth century, "wholecloth" quilts were the most common type of quilt. Solid pieces of fabric were used to cover the fill and were made beautiful through a variety of hand-stitching techniques. In the 1800s, block style quilts, utilizing a variety of fabric scraps, became increasingly popular. The popularity of this form of quilt came partly from increased mobility. Rather than working on one large quilt requiring a table in a fixed location, block quilts could be created wherever a quilter could carry her or his sewing bag and scraps of cloth.

Unlike the Amish or Hawaiian quilts, which reflected cultural and stylistic uniformity, the quilts of the Catskills were and are as diverse as the residents here. In addition to block and wholecloth quilts, "crazy" quilts that bore asymmetrical designs became popular in the Catskills at one time.

This was largely through the efforts of Candace Wheeler. Wheeler was the founder of Onteora Park, which was first an artist colony and later became an elite residential community in Greene County. The crazy quilts were named for the non-geometric scraps of silk, velvet, and satin they were made from. Strictly speaking, they were not quilts because they usually had only two layers of cloth.

In the past, when the desired wool or cotton center layer for a quilt was not available, it was common practice to improvise using anything at hand: from animal hair or feathers to book pages and old clothes. During the Great Depression, old blankets were often used in Catskills quilts. Due to the scarcity of cloth, resourceful quilt makers used burlap bags from flour, sugar, and feed to continue their handiwork.

In addition to the tremendous number of quilt makers working in their homes, ladies aid societies were producing these gems at a fast and furious pace. Formed in many communities of the Catskills during the 1800s, ladies aid societies were created to support local churches. They met this goal by working as a group to make quilts on commission or to raffle and sell.

As women joined the work force to keep the United States running during World War II, quilt making came to almost a standstill. Between work and home duties, there was little or no time for activities such as quilting. Despite this severe shift in the social landscape, the art of quilting survived in the Catskill Mountains in a few church quilting societies and the still prevalent farms. The re-popularization of this art form came in the 1970s. The Whitney Museum of American Art in New York City held a quilt exhibition, which proved to many that quilts were art. Then the bicentennial of the United States in 1976 encouraged a number of quilting societies to become more active, making commemorative quilts detailing the history of their communities.

Organized by Nancy Smith in 1982, The Catskill Mountain Quilters Hall of Fame has served to link twenty participating quilt making guilds with a combined membership of over 500 active members. Election of members to the Hall is biennial and based on workmanship, design, and quality demonstrated by the individual. Living in Schoharie, Delaware, Ulster, Sullivan, and Greene counties, these quilters carry on a tradition practiced in these hills since European settlers arrived. Despite the widespread commercial manufacture of quilts for a fraction of the cost of their hand-made counterparts, the art of quilting continues through the love of the individuals who turn fabric scraps into stories of our region.

Spinning

Spinning is another handicraft tradition that has been practiced in the Catskill Mountains since colonial times. Early settlers carded, spun, and dyed homegrown wool to knit into socks, sweaters, and scarves. The wool, once sheared from the sheep, is cleaned thoroughly and then carded (made into cylindrical rolls) using implements resembling dog brushes. The cylindrical form is called a rolag. From the rolag, yarn is spun using a drop spindle or spinning wheel that twists the fibers of wool tightly together in a relatively uniform consistency. The drop spindle

looks like a large top. Fibers, fed through the spinner's hand, are wound around the spindle as it dangles in midair. The spinning wheel sped up this process because it utilized a foot pump for power. Nevertheless, the production of woolen cloth remained time consuming and exhausting.

Flax was used on the homestead in addition to wool. The fibers of this plant are the source of linen, an extremely durable fabric for clothing, tablecloths, and other items. Some garments were made from a combination of linen and wool fibers. After being harvested from the field, the flax was exposed to moisture to allow the outer stalk to rot. This portion was then cleaned off with a special knife that left a fine, gray fiber to be spun into thread. Usually a homestead had one spinning wheel for flax and one for wool, as well as a "barn-frame" loom in the kitchen.

Though not in great number, there are still individuals in the Catskill Mountains today who create their own cloth, mostly wool, from start to finish. Raising sheep, cleaning, spinning and dyeing the wool, and finally knitting or weaving the fabric, they create handmade wonders as gifts for family and friends, or to be sold at fairs.

Fly Fishing

It may be a surprise to those who consider crafts a realm entirely separate from sports to find out that at the root of fly fishing is the craft tradition of tying flies. The so-called flies are actually imitations of real insects, and using them to catch trout is a highly refined art. There are more books on fly fishing than any other type of fishing. Fly fishing tends to be meditative and its participants often emphasize form and surrounding oneself in beautiful settings over the catching of fish. Fly fishing originated in England and is considered by most to have been popularized in the United States by Theodore Gordon, a retired man who left New York City to pursue fly fishing on the Beaverkill in the Catskill Mountains. Gordon imported flies from England and also designed some of his own, intended to imitate native Catskill insects. Many other fly inventors drew inspiration from the critters inhabiting streams of the Catskills, and the fishing has remained enjoyable and fruitful due to our cold, clear water.

Much attention is given to the design of fishing flies. The flies are bronze fishhooks adorned with fir, feathers, and other materials that have been trimmed and shaped. These supplies are secured with thread and a hard-drying lacquer, resulting in imitation insects that might fool even the most wary of fish or at least delight the sensibilities of avid fly fishermen. Some flies are made to float on top of the water, while others sink below the surface. These two general types are called dry flies and wet flies, respectively. At one time, some local farmers specialized in breeding roosters with feathers of just the right shape and color for tying extraordinary flies. Though many feathers are now imported from India and other foreign sources, some devotees still raise these prize roosters in the Catskills.

Camp Woodland

Handmade items are not the only legendary crafts of the Catskill Mountains, and folk traditions do not always take on a tangible, lasting form. Storytelling, dance, and song are also important parts of our Catskills heritage. Songs and stories cheer and warm hearts on cold winter nights, and they serve as excellent vehicles to transfer family and local history as well as knowledge of handicraft traditions. Oral traditions operate in the home, in school, and in other social settings, and we are increasingly aware of their important role as an educational resource.

Camp Woodland was an educational summer camp begun in 1939, which ran until 1962 in Woodland Valley near Phoenicia. The programs and festivals of Camp Woodland educated thousands of young people about handicraft traditions and folk music. These programs also helped to energize a movement to preserve knowledge of Catskill Mountain folk traditions, and the legacy of those traditions lives on in people and organizations that continue this work of preservation and love.

Camp Woodland was an outgrowth of the social reform and cultural renaissance of the 1930s and 40s. Many people believed that the Great Depression indicated a basic failure in the direction society had been taking politically and socially. During this time, many people, including those at Camp Woodland, were looking to the folk roots of the United States in search of simpler times and clear morals. There was a hope that by learning about our heritage, practical solutions to life's difficulties would be found. Camp Woodland systematically catalogued the folk traditions of the Catskill Mountain region.

The philosophical underpinning of the camp came from director Norman Studer, who was a staunch supporter of Progressive educational ideas. These ideas coalesced in the first quarter of the 20th century and led to hands-on education programs that included dramatic and artistic explorations of historical material, as well as the study and practice of what it meant to be a citizen. John Dewey, who founded the Chicago Laboratory School in 1896, was the foremost spokesman of Progressive ideas. Dewey wrote numerous books and gave lectures on the topic for years. The Progressive Education Association was formed in 1919, and throughout its existence, ending in 1955, it expressed the idea that education is life, not the preparation for it.

Folk Songs of the Catskills, a book that resulted from the camp's music collection project, includes in its introduction what might be considered the mission statement of Camp Woodland:

> *The first task was to find out as much as could be learned about the region, and about the way that people had lived in the area, going back to pioneer days. The second phase was to bring that heritage and its meaning back to local Catskill people themselves, as well as to the city children at Camp Woodland.*[1]

[1] Page 3, *Folk Songs of the Catskills*, Cazden, Haufrecht, Studer. State University of New York Press. Albany, NY. 1982.

Given Camp Woodland's roots in social reform and Progressive teaching methods, it is not surprising that emphasis was placed on the power of community and hands-on learning to enrich the lives of participants. The student population was mostly from New York City, though efforts were made to include as many members of the local population as possible. The camp also made itself unique for the time period by integrating African American and Caucasian people.

The Camp Woodland crew gathered oral history, artifacts, and music of the Catskill Mountains and shared their findings through a published newsletter called *Neighbors*. Sometimes, when visiting the homestead of an old-timer, as they fondly called community elders, they received impromptu demonstrations of handicraft skills. On other occasions, the old-timers, living repositories of history, were invited to come to the camp and demonstrate how to use implements found in the area. Through its work, Camp Woodland helped to preserve the history of dairy farmers, hoop-shavers, blacksmiths, and other tradesmen, as well as memories of local events and the values of an era.

Camp Woodland carried out an extensive folk music project, in which students and counselors got regional musicians to share the wealth of their musical memories. Songs were cataloged and printed in *Neighbors*, as well as in *Folk Songs of the Catskills* and *Catskill Mountain Songbook*. An annual folk festival was held in August at the camp, and musicians from throughout the region joined the festivities, including Pete Seeger, Mike Todd, Robert Sprague, Ernie Sager, Hilton and Stella Kelly, Earl Pardini, and Trish Miller, to name just a few. The folk festival included a square dance, music performances, and storytelling.

The educational methodologies employed at Camp Woodland brought the cultural heritage of the Catskill Mountain region to life not only for campers from the city, but for huge numbers of local residents, instilling them with a renewed sense of personal and regional pride that continued even after the closing of the camp. Many of the folk musicians who performed at Camp Woodland continue to enliven classrooms and performance halls in the region with Catskill Mountain songs. Students who attended Camp Woodland have become community and family members and leaders who inspire others to a love and thirst for knowledge of our heritage.

Many people and organizations from diverse backgrounds continue to embrace and practice folk traditions in the Catskills. These traditions have strong roots in the region and have served to augment incomes, beautify our surroundings, and enrich our minds and hearts with a sense of our Catskills heritage. Through handicraft activities such as quilting, weaving, and stonework, as well as through songs and stories, generations of folk in the Catskill Mountains express their life experience to friends, family, and neighbors. This ensures that our personal and regional history will be preserved.

Traditional Craft Activities

Grades:

7th - 12th

Objective:

Students will be able to perform a traditional craft activity and describe its history.

Method:

Students take part in traditional craft activities such as candle making, weaving, knitting, quilting, tanning, or woodworking. Each student will choose a craft activity, research its history and techniques, produce a craft object, and give a brief presentation.

Materials:

Various, to be collected by students.

Time:

Preparation time: none.
Class time: Students will need library time for research. Allow several weeks before projects are due. Allow 1 hour of class time for student presentations.

Procedure:

1. Explain the assignment and due dates to students. They will have to decide on a traditional craft that was used on homesteads in the Catskill Mountains. Craft selections must be submitted for your approval by a certain date, probably in a week or two. After you approve their craft selections, students will research the history of the craft and carry out a craft project. They will each give a brief presentation to the class after about a month. The presentation must cover the history of the craft and the materials and techniques used. The student should also describe any differences between the current project and traditional practice. (For example, if students don't have access to the tools normally used, they might find substitutes.)

2. Tell students that many handicrafts require great skill. Since they are new to these crafts, their projects are not expected to look like the work of a skilled artisan. A few rows of knitting or a tiny section of quilt would be acceptable. It is more important for the work to be authentic in material, technique, and style. Modern innovations like hot melt glue guns or synthetic fibers should be avoided if possible.

3. Assist students with their project selections and research as needed. Students might tap community members in addition to books and magazines for information.

4. For presentations, set a time limit based on available time and number of students. Students will tell the class about the history of the craft, how it was important to homestead life, and the materials and techniques they used to create their craft objects.

Assessment:

1. Craft projects should be authentic, exhibiting materials and styles characteristic of the homespun age.

2. Presentations should contain historical as well as procedural information.

NYS Learning Standards:

English Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing

Social Studies
Standard 1 - History of the US and New York 1, 2

Math, Science, and Technology
Standard 5 - Technology: 2. Tools, Resources, and Technological Processes, 4. Technological Systems. 5. History and Evolution of Technology.

The Arts
Standard 1 - Creating, Performing, and Participating in the Arts: Visual Arts
Standard 2 - Knowing and Using Arts Materials and Resources: Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts: Visual Arts

Traditional Crafts Assignment

1. Choose a traditional craft activity you would like to learn more about. This might be candle making, weaving, knitting, quilting, tanning, woodworking, or any other skill that was used on early homesteads in the Catskill Mountains. Make sure it's something you will be able to do, and then tell your teacher what you want to work on.

2. Research the history and techniques of the craft activity you chose.

3. Make a simple project using traditional materials, methods, and styles.

4. You will give a presentation, a few minutes long, to the class. You will tell the class about the history of the craft, how it was important to homestead life, and the materials and techniques you used to create your piece. If you didn't make it the same way people would have long ago, be sure to talk about that also.

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Make a Class Quilt

Grades:

4th - 12th

Objective:

Students will be able to describe the role of quilting as a vehicle for local culture.

Method:

Students will make a block quilt, in which each student contributes one panel. The panels will contain images that tell the story of those who made the quilt. Students can make a real quilt or simply glue fabric together.

Materials:

Scissors, glue, fabric scraps with a variety of colors and prints, larger pieces of fabric.
Optional, for making a real quilt: needles, thread, cotton batting, and for the quilting frame, clamps, tacks, and strips of wood. Audio Teaching Resource track #3.

Time:

Preparation time: gather materials.
Class time: 1 hour for glue option or many hours for a real quilt.

Procedure:

1. Explain that quilt making was an important craft on early Catskills homesteads because people had to make many of their own things and the winters were harsh. (The weather was colder, and early cabins relying on fireplaces were not as effectively heated as our homes today.) Quilt making became an art because people liked to decorate their quilts with traditional designs. These included geometric patterns and sometimes pictures of things that were important to the quilt makers. Therefore, the quilts tell the story of those who made them.

2. Tell students they will make a block quilt. This is a special type of quilt in which each student makes an individual piece, twelve inches square, that will become part of the finished quilt. Students will choose subjects that are important to them, such as favorite activities, favorite local places, or their home or family. The finished quilt will therefore tell the story of the class.

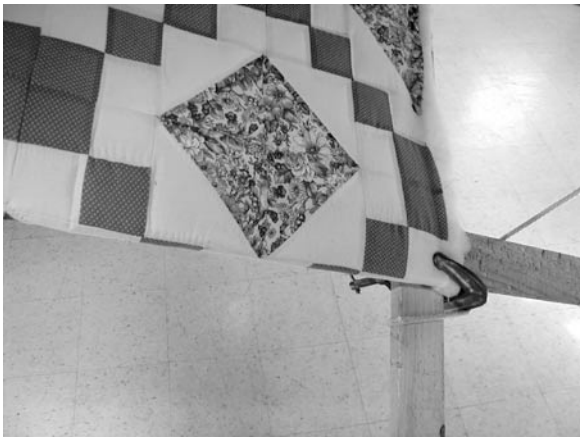
3. Play the song “Unbroken Thread”, track #3 from the Audio Teaching Resource. The song is about stories of the Catskills being preserved in the form of a quilt. Ask students what their quilt might be able to tell someone about their lives.

4. Provide materials for making the quilt. If you choose the simplified option, be sure to explain that a real quilt is sewn together rather than glued, and that it would have a layer of insulation called batting or fill so it could keep people warm. If you want to take on a more advanced project, students can make a real quilt as described below.

5. Assemble the quilt blocks and display the finished quilt in your school.

Options:

1. Have students make a real quilt. We recommend using resources at your library or on the internet for information on quilting techniques. However, here is a quick summary. First, students sew together the fabric pieces to create their own quilt blocks. Second, these blocks are sewn together to form the top layer of the quilt. The quilt will be laid out on a quilting frame in three layers: block design on top, batting in the middle, and plain fabric underneath. Then students stitch together the three layers. This final step is called, oddly enough, quilting.



Photos above show one corner of a quilt on the quilting frame. The photo on the right is from underneath, and you can see that some of the fabric has not been quilted yet. As work proceeds, the quilters unclamp the frame and roll the completed portion of the quilt onto the end board so they can get into the middle of the quilt more easily.

2. Rather than convey information about a student, each quilt block might depict an event in local history.

Assessment:

1. Ask students whether their block quilt might be a good thing to include in a time capsule. Student responses should show that they are aware that the quilt can convey cultural information.

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1, 2

Math, Science, and Technology
Standard 5 - Technology: 2. Tools, Resources, and Technological Processes, 4. Technological Systems. 5. History and Evolution of Technology.

The Arts
Standard 1 - Creating, Performing, and Participating in the Arts: Visual Arts
Standard 2 - Knowing and Using Arts Materials and Resources: Visual Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts: Visual Arts

Stories and Folk Songs

Grades:

4th - 9th

Objective:

Students will be able to describe folk story and music traditions of the Catskills.

Method:

Students will listen to and discuss Catskills folk tales and folk songs. They will write their own story or song using traditional themes.

Materials:

The included stories or Audio Teaching Resource.

Time:

Preparation time: none.
Class time: one or two 1-hour sessions plus homework.

Procedure:

1. Read the included stories or play several of the Audio Teaching Resource tracks. Suggested track numbers are 2, 4, 5, 6, 7, 14, 15, 16, 18, 19, and 20. Discuss each one before going on to the next. What do the stories and songs reveal about the people who wrote them? What do the stories and songs reveal about how those people lived?

2. Assign for homework the task of writing a brief story or song. The song or story should tell about the student's own life, much the way the folk stories and songs tell about those who wrote them. That doesn't mean the story can't be fictional, as in track #18, "The Black Rider". It tells about the lives of the workers even though the plot may be fictitious. If the student chooses to write a song, the words may be set to the same tune as an already existing song.

3. For the concluding session, students will read their stories or sing their songs to the class. The listeners have an active role here. Before the readings, have each student choose a partner. When each student performs, her or his partner will write an evaluation of the story or song, to be handed in. The evaluation should answer the following questions.

1. What is the song or story about?
2. How does the story or song make you feel?
3. What about the story or song makes you feel that way?
4. Do you think the student did a good job? Why or why not?

Assessment:

1. Student discussion of Audio Teaching Resource tracks should show that they are using the songs and stories to draw inferences about life in the past.

NYS Learning Standards:

English Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing
Standard 2 - Literary Response and Expression: Listening and Reading, Speaking and Writing
Standard 3 - Critical Analysis and Evaluation: Listening and Reading, Speaking and Writing

Social Studies
Standard 1 - History of the US and New York 1, 2

The Arts
Standard 1 - Creating, Performing, and Participating in the Arts: Music
Standard 2 - Knowing and Using Arts Materials and Resources: Music
Standard 3 - Responding to and Analyzing Works of Art: Music
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts: Music

The Perfect Summer

from *The Old Eagle-Nester* by Doris West Brooks,
published by Black Dome Press, 1992.

25 May, 1889
Mrs. Etta DeWitt
222 Foxhall Avenue
Kingston, New York

My Dearest Cousin Nettie:

I hope this letter finds you in good health. We are all fine but Becky. Our dear Rebecca has been in poor health for some time. The doctors do not seem to know what is wrong with her. She just is so pale and sometimes has to take to her bed because of stomach ailments and general weakness. The last doctor we had her to suggested that what she needs is a summer of your wonderful mountain air. He said that many people go to the mountains in the summer to take the cure. Jacobus and I were wondering if you could possibly accommodate poor Becky for a month or two. Possibly July and August when it gets so hot here in Kingston? We would be very pleased to pay you for your time and trouble. Please let us know as soon as you can what you think of the idea. Rebecca is no trouble at all, she is such a dear, sweet child. Our best to all of your family.

Affnt' yr's trly,
Your cousin, Etta

When Nettie received the letter from her cousin, she didn't have to think twice about the proposition Etta had put forth.

Nettie had very fond memories of her cousin. She had not seen her since Etta had married Jacobus DeWitt and moved to Kingston. She did know that Jacobus was a fine figure of a man and well positioned in life. She had been Etta's maid of honor at the wedding and they had corresponded more or less regularly ever since. Etta and Jacobus had three fine, strong boys. Rebecca was their youngest child and only girl. Nettie promptly sat down and wrote back stating that she and Sam would be honored to tend Becky for two months this summer. And anything that Jacobus and Etta saw fit to pay would suit her just fine.

A number of letters later, all the plans had been made. Becky's railroad ticket was bought, her valise and trunk packed. Sam would meet her train Monday afternoon in Tannersville.

Nettie was excited over her anticipated guest. Becky was just one year older than Amanda and would make a fine companion for her. Certainly, the two older boys were no company for the girl. When they were around, all they did was tease her. Becky could share Mandi's room. Sam would set up the day bed for her. Amanda was excited, too. She had never met her second cousin-once-removed.

The long-awaited day dawned bright and clear. Like so many days in the Catskill Mountains, it was cool and breezy. Rebecca made the trip on the Ulster and Delaware Railroad, laving Union Station in Kingston on the "Rip Van Winkle Flyer", early in the morning, changing trains at

Phoenicia, and riding the Stoney Clove and Catskill narrow gauge to Tannersville. The trip had taken two and a half hours. It would take another hour to reach East Jewett by horse and wagon. As Becky had just turned twelve, Etta and Jacobus decided it would be best if Etta's personal maid, Pearl, accompany Becky to East Jewett to see that she arrived safely and was settled in. Then Pearl would return to Kingston.

When the time came to meet the train, not only Sam, but Nettie and Mandi rode along to greet Rebecca. The three were waiting when the train pulled into the Tannersville station. Rebecca and the maid stepped off the train. Etta had forgotten to tell Nettie that the maid would be staying over for a few days. Rebecca was smartly turned out in her traveling outfit, a sailor dress. Her blonde hair was done up in its usual sausage curls and she carried her favorite toy, a beautiful porcelain doll in matching sailor dress. The maid carried the valise. After having recovered the trunk, the group were on their way in the wagon to East Jewett.

Becky and the maid, after the trip up the Esopus Valley, through the Stoney Clove, a steep climb with Hunter and Plateau Mountains rising almost vertically on each side, were overwhelmed. This was just too much country. Up until now, their idea of "country" had been a sedate drive by carriage to Kingston point for an elegant Sunday picnic. Even the yearly trip in the fall to Cape Cod by rail was not as rugged as this trip was turning out to be. And then the wagon trip from Tannersville to East Jewett, especially down the East Jewett Mountain where a young black bear ran in front of the wagon, proved even wilder. Rebecca and the maid had arrived at, they believed, the middle of nowhere. And it seemed a lot longer away from home, somehow, than did Cape Cod. At the end of this trip there was no large bungalow on the Atlantic Ocean with its contingent of servants, no boardwalk or arcade, and no old acquaintances to be renewed. Instead, they were surrounded by wilderness and strangers. It was instant homesickness.

Of course, by now, with Becky being sickly, the maid deemed it best that the girl lay down for the rest of the afternoon. Their first cultural shock took place when it was learned that they would all have to share Amanda's bedroom. While the maid was there, she would have to use the day bed. That meant that Becky would have to share not only a bedroom with Amanda but the bed. Despite these handicaps, she rested well.

When the supper gong sounded at six, Rebecca and the maid (who also had been resting) descended to the parlor. Their next surprise was finding there was no formal dining room. All meals were taken in the kitchen around a large, round oak table. By now, Becky had decided this whole venture had been a big mistake. Supper was served by Nettie and Amanda. There were no servants in sight. The table was piled high with ham, potatoes, fresh vegetables from the garden, biscuits and jam and pickles. A pitcher of milk was set out. Becky, still feeling peaked, sat there pushing a tiny bit of mashed potato around her plate. The maid declared (as she dove into the repast) that it would be best to serve the girl toast and milk, for that was what she would be served at home when her stomach was out of sorts.

Nettie, always anxious to please, toasted some bread over the fire in the kitchen range, buttered it and placed that with a glass of milk in front of Becky. The maid (eating heartily) said, "No, no. She needs the toast served in a saucer with warm milk poured over it. And please don't butter it". Once more Nettie prepared toast and milk for Rebecca. This the girl ate with what appeared to be a good appetite.

After supper, the maid and Rebecca retired to the parlor to look at picture books while Amanda and Nettie cleared away the dishes and put the kitchen back to rights. Sam and the two boys, Young Sam and Fred, tended the stock. Then all joined the two in the parlor. Polite conversation was exchanged. It began to grow dark. Just as the two visitors expected someone to come in and light the gas lights, Sam got up and started to light the kerosene lamps. Nettie was very proud of her parlor lamp with the two milk-glass globes hand-painted with red carnations, and each time Sam approached it, she would admonish him to be careful. This evening was no exception. Just about the time Sam had gotten all of the lamps lit, the maid decided it was time that she and Becky retired.

Although it was only eight, Amanda said that she would go to bed, too. Amanda, taking one of the more ordinary lamps to use for the bedrooms, accompanied the two upstairs. And then Becky asked for the whereabouts of the water closet. This stumped Amanda. She finally admitted she didn't know what a water closet was.

The maid spoke up "Surely you don't use that little building that we used this afternoon after dark, do you?" Amana pulled the chamber pot out from under the bed. Becky and the maid decided to make one last trip to the outhouse. Mandi dutifully went with them. The outhouse was a good hundred feet away from the house, down a dirt path and behind some lilac bushes. By now it was dark. And when it is dark in the country, it's DARK – no street lights shone here, no house, casting a reassuring light, could be seen from the farm. The shadows cast by the moon were frighteningly big. The three stepped out into the night. Summer nights, too, were anything but quiet. Seemingly, a hundred threatening wild creatures were making a hundred different wild sounds. It was a scary walk down the path and back for the two city dwellers.

Once more, safely back in their shared room, it didn't take long for the three to be fast asleep. Mandi slept with the windows open (much to the dismay of her mother), but even the tree toads and bull frogs, the great horned owl and farm dogs couldn't disturb this night's sleep. But come dawn, when every bird in the valley woke up singing, the woodpecker adding to the cacophony of sound by drumming on a dead tree, and the rooster crowing an extra welcome for the guests, the three of them were wide awake. Mandi was use to getting up at six to help her mother, but Becky usually slept until nine. There was no sleeping this morning, though. The whole house was up and bustling about.

By the time Becky and the maid put in their appearance, the table was once more set and breakfast was being served. Everyone helped themselves to pancakes, leftover ham and biscuits, and maple syrup. The syrup was poured indiscriminately over everything on the plates. Oatmeal was served in separate bowls and the coffeepot and milk pitcher were set on the table for everyone to help themselves.

Becky accepted her bowl of oatmeal, tasted it, and then shoved it away. And the milk, she declared, was too rich for her. The maid, as she cut her stack of pancakes with the side of her fork, suggested to Nettie that the girl might be tempted with some peaches. These she found easy to digest.

Nettie hesitated for a moment. She had peaches, all right, but only five quarts of them left. Peaches, in East Jewett, were not that easily come by. Three or four families would get together

in late summer, take one wagon, and with picnic lunches packed travel clear across the Hudson, crossing on the ferry, to the orchards in Claverack to pick peaches. Even then, the price was dear. And peaches were one of the most time-consuming fruits to can. By the time they were scalded, peeled, halved, and pitted, and placed in the canner, many hours had been spent on them. They were doled out during the winter sparingly, usually saved for special occasions – a funeral or wedding or some community affair, maybe a church supper where all the women had the opportunity to show off their finest baking and cooking. Reluctantly, Fred was sent off to the cellar to fetch a jar of peaches. Becky was given a bowl of them. The maid declared she would like a bowl of them, too. By now, Nettie could sense which way the wind would blow this summer if something wasn't done soon. She said, in a voice that left no room for argument, that the rest of the peaches would be saved for another time. By now the maid had worked her way through her stack of pancakes, her biscuits and ham, and was working on her bowl of oatmeal. Nettie figured there was nothing wrong with her appetite.

By that afternoon, after the maid and Rebecca had spent the better part of the day lolling around in the parlor, the maid decide Becky's mother needed her back in Kingston. She had had quite enough of country living. Although, she mused to herself, the food was adequate, she missed the city and her friends. There was nothing to do in the country and there was lots she didn't like about it. She informed Sam that night at supper that she would like to leave the next morning. And so she did.

When Becky arose the next morning she was confronted by a number of hard facts. First, there was no one who could (or would) fix her hair in its accustomed curls. When she tried to explain to Amanda and her mother how the curls were formed, neither of them seemed willing to try it.

The second trauma the girl faced was realizing her only companions were Amanda and her mother. Amanda was soon finished with her chores and was more than willing to play with Becky and her doll. They got the doll's trunk (packed away in Becky's trunk) and played with the doll for the better part of the day. It was a rainy day and it passed pleasantly enough. The only point of contention occurred when Mandi wanted to show Becky her collection of quartz pebbles, bird's nests, and feathers.

Her guest, giving the basket of treasures only a glance, declared she had a collection of sea shells from Cape Cod much prettier than these dirty old things.

The next day, though, broke warm and sunny. Rebecca wanted to play outdoors. After Mandi finished her chores, the two girls were headed out to Mandi's secret playhouse – Mandi in calico, Becky in her favorite ruffled pink dress of lawn – when they were stopped at the door by Nettie who suggested to Becky that she borrow one of Mandi's simpler dresses. Becky tossed what was left of her curls, declaring she would not wear a cotton smock. By now Mandi was very envious of Becky. Becky was so pretty and had such beautiful things. And Becky obviously knew how to get her own way.

The two went on out to play. When Becky saw the playhouse – a simple tree-stump "table" with smaller tree-stump "chairs" placed under the honeysuckle bush by Amanda's father – she started to cry. Becky had a real playhouse at home. And she had a dollhouse. The dollhouse had three floors to it and tiny furnishings with a family of miniature dolls to people it. She missed all of her

nice things. She hated the country. It was cold and lonesome and Mandi didn't have anything to play with but some old rag dolls. Nettie had not allowed Rebecca to bring her fine doll outdoors.

Mandi tried to placate her cousin by showing her how she played tea party, not mentioning that her mother did not allow her to use the currant bush leaves as plates and the green berries as food, as she proceeded to pluck the bushes. They had a fine time playing house for the rest of the afternoon. They got along fine as long as Mandi looked up to Becky. This wasn't hard for her to do. Becky was a year older than she, so pretty and had such beautiful things.

When the two came into the house for Mandi to help her mother prepare supper, Nettie discovered that Becky had not only not changed her dress, but had gotten the seat of her dress all dirty from sitting on the stump. Becky, once more in tears, was told to stop crying. Nettie marched the two girls upstairs. Mandi was to give Becky one of her smocks, and then show Becky how to wash her dress. The dress was subsequently washed and hung to dry on a bush. Mandi told Becky to leave the dress hanging in the bright sun all the next day and what was left of the stain would be bleached out. It worked. Nettie was not willing to iron the dress so it was packed back into the trunk.

Rebecca was not very happy over the way she was being treated, but there seemed to be nothing she could do about it. Crying and sulking did not work and, after having spent the day outdoors, she was too hungry to be finicky at meal time. She ate her supper, polishing it off with a piece of apple pie.

By now she had become aware of her surroundings. The out-of-doors continued to intimidate her, but she did manage a trip to the outhouse by herself. As the days progressed, she helped Mandi gather eggs, pick vegetables from the garden, inspect the young calves and watch the sheep. She loved the lambs most. Surprisingly, even her first snake didn't faze her much. When it was explained to her how helpful they were in the garden, eating insects, she accepted their presence. A baby rabbit found under the row of peas totally captivated her.

Except for occasional bouts of homesickness, Rebecca was adjusting surprisingly well to country living. She became something of a hero to Mandi and her brothers the first time the four of them went swimming in the creek. As the two boys and Mandi were trying to ease themselves into the frigid water, Becky, with a disdainful "Pooh", jumped right in. She informed them that it was no colder than the Atlantic Ocean. Amanda showed her how to draw pictures on the flat rocks with the bits of blue, yellow, and green sandstone pebbles found in the bottom of the clear pool. By now Becky had her hair in pigtails and ran shoeless, in a calico smock, everywhere Mandi did.

But things were going along too smoothly. Once the boys had taken the girls swimming and then shown Becky how to jump in the hay loft, the boys were smitten. Rebecca, when sailing with her family off Cape Cod, had always wanted to scale the mast, as did her brothers, but was never allowed to. Here was her chance. Fearlessly, she climbed straight up the ladder nailed to the inside wall of the barn, to the beam forty feet above the floor, and jumped into the hay below (something Mandi would not do).

When boys of thirteen or fourteen are smitten by a pretty girl, they act strangely. Up until then, Nettie had congratulated herself on how well the summer was going. Becky and Mandi got along

surprisingly well. Mandi was no longer lonesome for someone to play with and Rebecca was adjusting to country life much better than Nettie had thought possible. And the boys had left the two alone. That is, up until now.

Suddenly, there were all sorts of reasons for those two to hang around the house. The girls were tormented every day. The girls (especially Mandi) hated the boys. Pigtails were pulled, apron strings untied, and they even tried chasing the girls with a garter snake. Mandi hated snakes and ran, screaming, but Becky wasn't impressed. She merely yelled at the boys for scaring Mandi. Jumping out of strange hiding places and yelling "Boo!" at the girls didn't get more than a toss of braids. One day, while Mandi and Becky were playing with Mandi's family of rag dolls in the secret playhouse, they left the dolls alone for a few minutes. When they returned to their play, the dolls were gone, a ransom note left on the table in their stead. The note read: YUR DOLLS WELL BE RETURNED IF YOU LEVE SIX COOKIES HERE.

Now, one of the first lessons Rebecca had learned that summer was not to go running to Nettie with problems when any two of the children were squabbling. And Amanda already knew that they were never to take food without her mother's permission. But this was an emergency. The girls went into the kitchen, sat themselves down at the kitchen table, and chatted with Nettie until she left. Then, acting quickly, they took the big biscuit tin from the pantry, and pried the lid off. Nettie had just baked her soft molasses cookies. Holding their noses over the tin as they pried the lid off, the girls inhaled deeply. The cookies smelled so good and tasted as good as they smelled. The girls, counting out six, and figuring they were this deeply involved in the crime anyway, decided to help themselves to some cookies for themselves. It was only fair that if the boys had six cookies, they should have six, too. Counting out twelve cookies, the girls put back the tin and ran out the door. As they rounded the honeysuckle bush, they met the boys sneaking back to see if the cookies had arrived yet. The swap was made. The boys had their cookies, but the girls had, not only their dolls back, but cookies, too.

That night after supper, Nettie went to serve her soft molasses cookies for dessert. Opening the tin, she discovered that someone had helped himself to the cookies. The boys, who had been hanging around the house all day, were blamed for the theft. Now they couldn't point out to their mother that the girls had eaten their fill, too, for then they would have had to admit to kidnapping the dolls. The boys were punished for taking the cookies. The girls were delighted. No confection had ever tasted sweeter to them.

Another two weeks went by. By now Becky had become quite accustomed to the country nights. One night (she still would not use the chamber pot) she made the trip to the outhouse and noticed the fireflies that flickered over the garden, even though she was running. As she quietly came back into the bedroom, Mandi woke up. Seeing a white, ghostly form in the shadowy room scared Mandi. She whispered in a frightened voice, "Becky, wake up." Becky said, "Mandi, you wake up. It's me." Mandi whispered back, "Becky, in your white nightgown, you looked just like a ghost." The girls talked for a while. Becky told Mandi about the fireflies. Mandi promised that the two of them would take jars, stuff them with grass, and catch fireflies, to keep in their room tomorrow night when it got dark.

The next day, as the two were talking over the events of the night before, they came up with the perfect scheme to get even with Fred and Sam, who continued to torment them. Somehow the

two of them would scare the boys into thinking they were seeing ghosts. For a while they even practiced their "whoooo's". It sounded pretty scary to them. They decided that after everyone had gone to bed, they would sneak into the boys' room and scare the be-jeebers (Becky! Don't Mamma hear you cussing!") out of them. Rebecca reminded Amanda that first, though, they were going to catch fireflies.

"That's it!", yelled Mandi. "The best place to catch fireflies is in the field by the church in front of the cemetery. All we need is to talk Mama into letting us go up there. She will make Sam and Fred take us.

The plan went like clockwork. When the girls asked Nettie if they could go to the churchyard to catch fireflies, Nettie said, "Yes, but have the boys take you. You girls have been so good all summer and those boys have been so bothersome. I don't know what has gotten into them." Actually, she did know what had gotten into her sons.

The girls, during the day, sneaked their nightgowns and jars out of the house, and telling Nettie they were going to pick wildflowers, walked the mile up to the church. There they hid the long, white gowns and their jars behind the stone wall surrounding the graveyard. After supper, just as it got dark, the four set off. As was prearranged, Amanda said, "Oh I forgot my jar. Come on Becky, we'll run back for it. Sam, you and Fred go ahead. We'll meet you in the field."

Instead of doubling back, the two girls, ducking their heads, ran up the ditch, ahead of the boys. What a perfect scheme this was! They were crouched down behind the stone wall in the cemetery with their gowns on when, just as the two boys walked into the field, the moon came out from under a cloud, casting shadows over the graveyard and field. The girls heard Sam say to Fred, "Those ol' girls are gonna be a-scared coming up here alone." The boys laughed.

Just at that moment, the girls jumped up, waving their arms over their heads. As they opened their mouths to let out ghostly "whoo's", the bobcat that lived high on the ledge on Blackhead Mountain, directly behind the church, screamed as only a bobcat can. The girls screamed, too, throwing their arms around each other. The boys, truly thinking it was ghosts they were seeing, high-tailed it home.

They were half way home before they remembered the girls and wondered where they were. When they got back to the farmhouse and it was discovered that the girls weren't with them, they were sent back to the church to get them. The two couldn't bring themselves to admit to their parents that they had seen ghosts in the cemetery. With a great deal of trepidation, the two walked back up to the church.

In the meantime, Mandi had reassured herself and Becky that what they had heard was that old bobcat. Mandi had heard it plenty of times before and it always scared her. When the boys got back to the field by the church, the girls had caught enough fireflies, and with their jars a-twinkle, were ready to go home. Sam and Fred were so discombobulated over the whole affair that it never occurred to them to ask the girls how they had gotten there without their passing them on the road.

The next day, after the boys remembered that they didn't believe in ghosts, they realized what the girls had done. Fortunately for all four children, the summer was over, for the next line of defense for the boys was going to be putting burdock in the girl's hair. The timely appearance of Rebecca's parents saved a lot of grief for both sides. This particular battle of the sexes was over.

When it was learned that Etta and Jacobus would arrive the next day, Nettie offered to iron Becky's favorite pink dress and put her hair up in rags, but Becky wasn't interested. Nettie had a hard time convincing her that she should at least wear her stockings and shoes when they went to meet the train.

Even after all the glowing letters sent to Etta and Jacobus, the two were totally unprepared, and not altogether pleased, with their precious daughter's appearance and demeanor. They were met at the station by a healthy young girl, tanned and freckled, and full of vinegar. After a few days' visit at the farm, the DeWitt family departed for Kingston, the parting accompanied by tears and fond farewells. It was already determined that Amanda would accompany the DeWitts on their annual trek to Cape Cod. Everyone parted the best of friends, resolved to keep up the renewed acquaintance.

Yarns of a Catskill Woodsman

Written by Norman Studer and Mike Todd. Originally published in *The New York Folklore Quarterly*,
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Here are some of the stories told by Mike Todd during his two summers at Camp Woodland. Mike Todd is one of the few old-time bear hunters left in the state of New York. He was born in a log cabin in Dry Brook country of the Catskills in 1877, of a family of woodsmen and farmers. His great-grandfather, a soldier of the Revolution, was one of the first settlers of the area. In a lifetime of hunting, Mike has killed 29 bears. Because of this record he has been characterized by the New York State Conservationist as "Mr. Bear of the Catskills."

But it is not alone because of his prowess as a bear hunter that camp Woodland sought him out and engaged him as "resident folklorist." We have been even more interested in his rich and varied memories of experiences that touch on many aspects of the age of homespun. He has rafted on the Delaware, peeled bark for long-gone tanneries, shaved hoops, split shingles, and sawed wood in a water-driven sawmill. He remembers in concrete detail the crafts of the household as he saw them practiced in his boyhood: the spinning and dyeing, the making of butter by dog power, the apple peels and the quilting. Retired after 29 years atop Balsam Mountain as a fire observer for the State Department of Conservation, Mike alternates between quiet winters in Dry Brook Valley and gregarious summers at a children's camp.

Mike Todd has been of invaluable help to our Catskill Folk Museum, operated by our work campers. In this museum we have an accumulation of tools and relics gathered through fifteen years of visits to our Catskill neighbors. He instructs the youngsters in use of these familiar tools, and when the museum is open, puts on demonstrations of hoop-shaving and shingle-splitting. It has been most rewarding to have him with us, telling yarns, playing his harmonica to the accompaniment of rattling "bones," teaching woodcraft and generally developing in city children a respect for the wisdom of old people self-taught in the school of experience.

The old woodsman loves children and enjoys telling them stories. His own hearty laugh punctuates every tale. He jokingly refers to himself as the "biggest liar in Ulster County." We have selected a representative group of his stories, seeking to preserve as much as possible of the original flavor of his speech.

Grandfather Todd

Grandfather Todd was quite a feller, I guess. Justice of Peace a long while. He'd law himself right out of the country. Yes sir, him and a feller had farms that jined right above the other. The other feller had a big spring of water that run right down on grandfather's land and they got into and argument over it. Grandfather had very little to do but dig a ditch and run the water down side of his land through a buggy so it didn’t run across his medder. But, instead, he took it to a lawsuit and both of 'em lawed a mortgage on their places.

Uncle Rube's Headache

George Gould - old man Jay Gould's son - was visiting with Uncle Robe Todd over by Furlough Lake. Uncle Rube told about hunting bear and foxes. He was quite a hunter and he told about

killing a bear. He told the truth, but George Gould wouldn't believe him. So George Gould told about hunting prairie chicken out West someplace. Gould said he'd killed 100 prairie chickens before 10 o'clock in the morning.

Rube's father-in-law was listening and he sees Uncle Rube shake his head - he didn't believe the story. So he says, "Mr. Todd don't seem to believe the story."

Uncle Rube said, "Don't doubt the truth of the story a damn bit, but it hurts my head to believe it."

Mike's First Shot at a Bear

When I was a young feller I used to gather balsam gum. I was about thirteen or fourteen years old. Well, I was going up the mountain, it was steep, and I had a shepherd dog with me. Dog was running around through the woods. All of a sudden I heard him a-barking and screaming and he came running down the mountain right toward me, and a bear after him. All I had to do was shoot the bear right in the face - hit or miss, and I didn't know whether I hit or missed. But I do know the bear turned and run right up the hill and left. When I got up there, of course he was gone and I went right on gathering balsam. The first bear I ever seen and first I ever shot at.

The Long Bear Hunt

This was started in 1916 on the 16th of December and three of us - Sherwood Samuels, Jim Yorke, and myself - follered that bear twenty days, and I was on the track twenty days and they was on the track eighteen. There was two rainy days that they didn't' go into the woods. We struck the bear on the divide between the Beaverkill and the Willowemoc. He had a hole all fixed up there to go in and laid on top of the rock outside of it. He hadn't had anything to eat for several days and he didn't get anything to eat after. He run right back, he backtracked, and went right off down the Beaverkill and went more'n halfway to French Woods and the Delaware River and back. We raced him twice down there and back and played all kinds of tricks and tried to get ahead of him on the run there and he'd dodge every time. We didn't get a shot at all and after a while he had me running up there and we lost him several times, picked him up and got started again. More snow came and blocked the tracks - a young blizzard. We traveled eighteen to twenty miles a day, starting early in the morning and quitting at night. Sometimes we'd have to walk to eight or nine o'clock at night to get out of the woods to a place where we stayed. We never did have trouble finding a place. The Beaverkill used to be full of folks especially at the upper end of it, and so the Willowemoc, and the West Branch of the Neversink. A good many of them are gone now, but in those days three was always folks ready to up us up and I knew a good many of them. The next morning we'd start up again, going back to the spot where we'd left the bear, and take up the trail.

We ran into another gang of hunters and one of those fellows thought he was quite slick. They tried to get in ahead of us. I know the country pretty well, if I do say so, and I was right down on my own stampin' ground by now. The other gang went with us one day and the next they didn't show up, I said, "they're playing some shenanigans and they're going to fix to get ahead of us."

I started the bear and gave the others directions where to stand on the runways. The runways are places where bears usually travel. Three runways come off of Eagle Mountain, one at head of Ryder Hollow, one in the Notch and one down on the Big Indian side. They'd be right there to kill him if he came their way.

I knew pretty well where the bear would lay within a half mile or so, and I then got between the bear and the other gang. That was a trick I could play because I knew the country so well. I followed the bear right over and went over to the other side. There was snow that night. The day before it was raining a bit and it thawed. It was noisy going and I stepped on his track and stepped along easy. Well, I see where he broke off a balsam bush about an inch and a half thick and dragged it into a hollow log to lay on. About the time I discovered him where he was, I turned around to see his head coming out of there and he got his body out.

Then I shot at him. I had been telling those fellows I was with I was going to point my old gas pipe - that was what I called my rifle - at that bird if I ever see him. When I shot, he never flinched. He went on and I felt kind of foolish, thinking I'd missed him. I couldn't see how I did it, as I figured I could tell within a four-inch circle wher4e the bullet went in. I overhauled on him and broke his shoulder next time, and knocked him down. He went a ways and fell over. The first shot had put a bullet through the side of his heart.

Poachers

Old man Reuf had a lot of land on the West Branch of the Neversink. He was an Englishman and pretty harsh on the poachers. There was an old man and his son who lived on Hunter Mountain, by the name of Jack and Beebe Smith. They was good men with riles, and they used them somewhat careless sometimes. Well, they got into an argument with creek watchers on Old Man Reuf's land one day. SO one morning Old Man Reuf was out fishing with a fly, and crack when a rifle and his fishpole fell right in two. He was in a fix for a while. He got another fishpole, and in a day or two he was fishing again and the same thing happened. It was a fact, too, because Old Man Reuf told me so himself.

Ed Berhans was one of the first game protectors appointed by Governor Hill, and he went up to see Smith because there was a lot of partridges snared and Ed wanted to get evidence on somebody. He had a bottle of whiskey, and he went to the door and knocked. The woman come and opened the door and he spoke to her and asked if her husband was home. She was sitting there with a Winchester rifle - a 30-30 - in her hand and she asked him what he wanted. He said he'd come up to give the boys a drink and talk to them a while. She said for him to set it right there on the doorsill and leave this place jes a quick as you can. So that's what he done.

Hiring a Spy

I was in that myself a little when Joe De Silva was game protector. He and I was always good friends, and he asked me quite a little to do some spying for him. I asked him whether he had a grudge against me. "What do you mean?" he said.

I said, "If I took that job in this country, I'd get shot."

A Bark Peeler's Life

They peeled a lot of bark for the tanneries in the old days. That was hard work. Men worked fifteen to sixteen hours a day in the bark woods - from sun to sun was the rule. The men got covered from head to foot with the sticky sap from the hemlock trees. I see 'em just as sticky you'd take off a pair of overalls and let 'em dry and they'd stand up by themselves. It was the spring of the year and another thing they had a lot of trouble with in the bark woods was the gnats - no-see-ums. They'd just kill you in warm and cloudy weather. You'd daub your face with kerosene and tar. In the shanties they'd use smoke - a house full of smoke to dive out that gnats.

Contractors would hire a gang of men to peel bark, and there was a man down around Shandaken that had about a dozen working for him and living in a shanty. His name was Conrad. He didn't feed'em too good and they had a lot of bad butter. It didn't' smell too good and it didn't taste too good. So they made it up that Judd Todd - he was one of the twelve sons - would ask the blessing at the dinner table. He got down to the table and he says:

Oh Lord of Love
Look down from above
And give us something better;
We're crammed and jammed and daily damned
With Conrad's stinking butter.

Saved by a Bark-Peeling Spud

This is a story handed down by my father and from my grandfather to him. There was a colored man named George Cannide who was an escaped slave, they said. He came to Kingston, kept drifting by hook or by crook and stayed at the Parkers' at Big Indian. George finally left the Parkers' and crossed the mountain to Dry Brook to work for Grandfather Todd in haying. He'd go back and forth over the mountain, and he once went over in the winter to get his bark-spud because he had a job to come over and peel bark for old man Hiram Graham the next summer. On his way back with the bark-spud a drove of wolves got after him. It was night - moonlight night - and he couldn't climb a tree or he'd freeze to death, it was so cold.

He knowed where there was a holler tree stump eight or nine feet high. A part of the tree had split off and he could get into the half circle and defend himself. He jumped in and they couldn't get in behind him and he killed five wolves with that bark-spud. A bark-spud is a wicked thing, a good heavy one with a blade onto it.

Shenanigans at a Skimmelton

When a couple'd get married they'd raise a hob - sometimes take 'em right out of bed at night. I and a feller carried an anvil weighing a hundred and fifty pounds about two miles to a place where thy was going to have a *skimmelton*. On the bottom of the anvil was a hole into it about an inch square. It had been drilled deep in there. Then we'd take a hardwood board and make a plug for the hole, and take a chisel and gouge into the plug so we could put a fuse in, and fill it full of blasting powder. Then put the plug right back in there and set the fuse off. Frank

Fairbairn - a young lad a year older than I - we took it back of the house and set it on a wagon right under a winder thinking we'd be smart and set if off. We had an old wet bag to throw over the anvil so they couldn't see the sparkle of the fuse inside the house. The man opened the winder and stuck his head out just about ten or fifteen seconds before it went off. I was standing there with the wet bag and throwed it in the man's face and knocked him right back out of that winder and about that time, whang! It went off and knocked every glass out of the winder. It was a close shave for him.

Fast Work in the Oats Field

I had a big field of oats cut down. There was apple trees down through the field, and I made a bet with a man that was there. I told this feller I'd bet him a dollar that I could rake up two sheaves of oats and make two bands and tie one and throw it up in the air and tie the other up before the first struck the ground.

He 'lowed he'd bet the other dollar, so we bet. I raked up the two sheaves side by side close to the apple trees. So I tied one sheaf and throwed it right up in the top of the apple tree and then tied the other one before he could get the first one down out of the tree.

Cage Corbin, Stagecoach Driver

Cage Corbin, a comical feller, drove a stagecoach from Delhi to Kingston. On the way cage used to stop at all the taverns, and sometimes they'd have to tie him to the stage after he'd been drinkin', to keep him from falling off. He'd gather up the reins of his four-horse team, run a figure-eight right out on the street. Then somebody'd throw down a silver dollar and he'd turn over the dollar with his wheel right on the edge of it. He'd run to the depot and holler, "All Aboard" and they figured that he could drive safely after all that. All the business men along the road would trust him, too, and send their money to the Kingston bank with him.

They had tollgates along the turnpike every few miles. The stage company paid its tolls quarterly. They were behind in payments and a little down below Margaretville the toll keeper wouldn’t let Cage through. So he unhooked his leaders, took a chain and tore the gate right off an drug it out of the way. Then he hooked up his team and went on.

One winter night it was drifted pretty bad and Cage couldn’t see the road. He was on top of Palmer Hill near Andes and he left the highway and started right across the fields. Some passenger asked, "Do you know this road?"

"Yes, yes," he answered, "I know every rock in this field."

Pretty quick he hit a big rock and the coach upset.

"There, be Jesus," he said, "is one of 'em."

Yes sir, this Corbin in was a comical feller. On the Fourth of July he used to dress up in a winter suit and vest, wear a straw hat with no top, with his hair standing on end, and in broad daylight he'd carry a lighted lantern.

Closest to the Fire

This ain't no tale - it's a true story. Very near as old as I am, but not quite. It happened in Delhi. An agent named Lyons traveled around on horseback taking orders for everything: orders for hardware, groceries, clothing stores. He even took orders for fruit trees.

Well, this fall Lyons came to a hotel in Delhi during court week. Delhi is the county seat of Delaware County. He was wet and cold and he came into the main room and found a gang of lawyers seated around the fireplace. They wouldn't give Lyons a seat near the fire, so he sat off to one side.

The lawyers started asking questions of one thing or the other. The said, "You travel all over the State, what's the customs in Unadilla?" Another asked, "what's the custom of Roxbury, Hobart?" They were making fun of him. One feller thought he'd be a little smarter than the rest. He said, "you've been all over the State. What's the customs in hell?"

Lyons said, "They're just about the same as they are here - all the lawyers closest to the fire."

A Fish Story

An old fellow went along the highway right alongside the river. And a young fellow set there fishing. The old man asked the young fellow had he had any luck. The young one said, "No, not today, but the other day I was fishing here by the deep hole and I caught a black bass 36 inches long. Have you been fishing?"

It takes an awful big one to be 18 inches long, so the old man said, "Yes, I was up here by the rocks in the deep hole. I got my line snagged and I pulled and pulled, and after a while I pulled up a lantern - all lit. It had been burning all night."

"You old liar!" says the young man. "What you telling me such a story as that for?"

"Tell you what," the old man said, "If you'll take 18 inches off that bass, I'll blow out the lantern."

The Time Old Bella Lost Her Cud

Written by Alf Evers. Originally published in *The New York Folklore Quarterly*,
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Every now and then we meet a man so steeped in the lore of his home country that he seems as much a part of its landscape as the very rocks and trees. I once knew a man like this and his name was Charley Wood. Even today I cannot think of the old farm on which I was a boy without seeing as part of the picture Charley's long, sad face, his high leather cap, and the yellow package of Mullins' Best chewing tobacco which peeped perpetually from the rear pocket of his faded blue overalls. Charley has been gone for many years now; the New York Thruway has bulldozed its way through the very heart of the farm tearing down even the maple shaded knoll on which the low gay house and the great weathered barns once stood so confidently. Yet the old man and the sixty acres of the field, pasture, orchard and woodland on which he worked as Father's hired man remain ever alive and united in my memory.

When I wasn't at school, it was my job as the sole small boy on an old-fashioned farm to follow Charley around ready to give what small help I could and to learn from him the thousand and one little skills that a farmer-to-be must learn if he hopes - as I then did - some day to coax a living from the stony soil of upland Ulster County. So it was that I learned to tie up a sheaf of oats, to cut corn, to handle a horse and, when I was old enough, the arts of swinging a scythe and operating a flail without danger to my skull or the skulls of others. But Charley had more than these practical skills to hand on to me in an almost ritual solemnity that carried me back to the day when he himself, - incredible as it seemed - had been as small and as awkward a boy as I. For Charley was not only at home on the workaday world of tying knots, mending harness, and so on, but he was a citizen of a kind of secret world of nature into which he tried to initiate me. In this world the common hen, ordinarily a creature of limited intellect, becomes a seer able to penetrate the mystery of tomorrow's weather and to communicate her findings by a change in the pitch of her cackling. Squirrels give clues to the character of the winter looming ahead by varying the tempo of their nut gathering. Farm dogs proclaim the approach of death to a neighbor even while Doc Hasbrouck is holding out hope for the sufferer. On this level of existence, animals are no longer the slaves of man. They become his kindly friends and sage advisers. And in return, as charley made it plain, there is much a man can do to help his animals out of their own difficulties. For example, when we found Jerry, the gaunt black horse, in a foaming sweat one morning as we entered the stable, Charley had a quick diagnosis. The horse had been ridden all night by witches, he sad. Poor Jerry had been raced "mebbe all the way to All-benny and back again" by witches who had an urgent errand in the State capital. Charley promised to take care of the witches. And he did something, although he would never tell me just what. Wasn't it enough, he asked, that the witches let Jerry alone after that?

But at another time Charley was outspoken as a man can get as to how to help an afflicted animal. This was in the course of the exciting three-day drama known ever afterwards in our family as "the Time Old Bella Lost Her Cud." The whole thing began when Father came in from the barn one morning in July 1915 with a long face. Bella, our fine Jersey cow, wasn't well, he reported. She was edgy and sad and she wasn’t giving a drop of her creamy milk. Of course, Father consulted Charley. And of course, Charley spotted the cause of Bella's trouble at once. A milk snake was milking the unfortunate cow as she grazed in the pasture by night. Then as dawn

broke over Jenny Mountain, the gorged snake would head for the big alder swamp and there in the lazy rascal would doze away the day. It was this shameful treatment that had so saddened Bella. In fact, it had made her lose her cud. And to a cow, losing her cud is as great a tragedy as running out of credit at Myers' crossroads store would be to a man. For a cow needs her cud badly. She ahs a multiple stomach, in one part of which she stews the grass she gathers in a partly-chewed state. Then with a full load aboard she lies down in the shade and meditates while she brings up the grass for a second and more thorough chewing. It is this grass brought up to be re-chewed that is called a cow's cud. Often the ability to bring up food for re-chewing is referred to as the cud.

Charley was no man to give an opinion and let the matter rest there. At once he proposed swinging into action. He would take a couple of old blankets and sleep out in the pasture that very night. He'd keep one eye open and, as the starlight showed him the milk snake coming to work, he'd grab him and pop in a feed bag. He'd hang that feed bag by the barn door so that the next morning we could all see what a milk snake was like.

Father and Mother had their doubts about the accuracy of Charley's diagnosis. But after all, they were only city folk washed up on this isolated little farm by a wave of back-to-the-land enthusiasm which got under way as World War I was beginning. Both of them had the greatest possible respect for Charley's knowledge of rural matters. That was why Father paid Charley a dollar and a half a day plus certain fringe benefits in cider, rye and buckwheat flour, cordwood, and apples in return for the use of his skill and wisdom as well as of is muscles. What Charley said usually went. But his time Father hesitated because he doubted the value of many of Charley's folklore beliefs. Recently he had even gone so far as to insist that Charley disregard the signs of the moon when planting seed. But Father reached a compromise decision.

He'd let Charley see what he could do that night. If Bella hadn't mended by the next afternoon, he'd go to Rosendale to fetch the cow doctor.

I was disappointed the next morning when I saw no wriggly bag hanging beside the barn door. In the basement cow barn Charley shook his head. Milk snakes are sly dogs, he said. This one must have known he was being "laid for" because he never showed up. Well, just wait until tonight and Charley would get him then because hunger for Bella's milk would make him careless. But Father vetoed that idea. Very firmly he announced that he was going to go for the cow doctor after lunch. Charley explained very quietly that it would be a shame to let Bella suffer that long when there was a remedy at hand which had never been known to fail. Give him an hour right after chores and he'd try it. Again Father hesitated and again he gave in.

I stuck close to Charley that morning. After the milking was over, I helped carry the brimming pails to the house. While Charley started back to the barn, I stayed behind to help Mother pour the milk into the pans set on the hanging shelf in the cool cellar so that the cream could rise to the top and be skimmed off. Then I raced back to the barn and Charley. I saw the old man moving in his stately, unhurried way around the corner of the barn toward the orchard. He crossed the lane and passed under the spreading branches of the Greening and Northern Spy trees before he turned back and saw me. He shook his head. "Now you stay b'the house," he said solemnly. I watched as Charley walked across the orchard and vanished among the hazel bushes that shrouded the beginning of the woodlot path.

Twenty minutes went by before Charley emerged. When he did I was surprised to see that his hands were empty, for I had expected to see him carrying something that would bring back Bella's lost cud. I asked a discreet question but my only answer was a brisk "Hi-yi!" I felt encouraged, for this was a remark Charley made only when things were going well.

I followed Charley to the house and into the kitchen. I stood beside him as he spoke to Mother. "Ma'am," he asked politely, "may I have the loan of your rolling pin and breadboard?" Mother cheerfully gave Charley what he wanted and added the flour, water, and mixing bowl he asked for too. Next my three sisters and I watched with fascination as Charley stirred flour and water in the bowl to form a thick dough which he spread on the breadboard. Then he rolled the dough into a circular piece the size and shape of one of Mother's small pies. He put a hand into one of his pickets and brought up a green and brown mass of what looked like finely shredded bark. Part of it, he told me later, was of elder and part of "slip'ry ellum," a plant in whose virtues Charley placed unbounded faith.

My sisters bombarded Charley with questions and to all he gave the same hopeful answer, "Hi-yi!" He placed the bark in a mound in the center of his piece of dough and folded the edges over it. Then he picked the whole thing up and rolled it into a ball the size of a lemon.

With my sisters and I trailing after him in a chattering little mob, Charley went back to the barn. My recollection of what happened next is a little hazy. I do remember a good deal of running aback and forth which ended with Father standing on one side of Bella in the barnyard while Arthur, the new farm hand, stood on the other. At a word from Charley, Father and Arthur seized Bella and held her mouth wide open. Charley wound up like Hank Myers, our local baseball hero, and let his doughball fly straight and true down Bella's throat. In a moment Bella was mournfully swaying down the lane to the pasture with the pill safely inside and Charley was uttering an especially cheerful "Hi-yi!" as he watched her.

The following morning there was no noticeable change for the better in Bella. In fact, there was more sorrow than ever in her eyes and again she was giving no milk. Father looked glum.

"We've fooled around long enough," he said. "I'm going to get the doctor today."

Charley didn’t object, although his face looked longer and his nose thinner than ever. Bella hadn't really lost her cud, he said, not exactly. That was just a manner of speaking. She had swallowed the cud, and it was down there somewhere among her stomachs. The thing to do was to get it up again. Now mebbe the doctor could do the trick and mebbe he couldn’t. But there was one thing - this old remedy that would bring up a cud when nothing else could. Charley looked Father right in the eye. Father smiled a little. "Oh, you try it, Charley," he said carelessly, "but remember right after lunch we're going to get that cow doctor."

A pleased look spread over Charley's face. With me at his heels, he went into the long narrow room where the horses' oats were kept in bins. From the dusty shelf above he took down a neatly-folded feed bag. With this under his arms and me right after him, he headed down the slope toward the big swamp. Halfway down he turned eyed me gravely as if assessing my ability to help, and shook his head. Obediently I headed back for the barn.

Charley joined me in a mere ten minutes. His feed bag was no longer folded. It hung down and seemed alive for it was jumping and squirming. Had charley caught the milk snake all of us seemed to have completely forgotten about? "What's that in the bag?" I asked eagerly.

"You'll soon find out," said Charley, "but first you go get me a piece of strong cord about four foot long. Hurry you!

When I came back with the cord and Father, too, I found Charley putting his hand inside the bag. "What's going in here?" Father asked with unmistakable apprehension.

Charley's hand emerged from the bag and a bullfrog was in it. "We'll just take this frog and tie this piece of cord to its hind leg - lemme have that cord, sonny - and then we'll through the frog down Bella's throat and if that wont kick her cud up again I'd like to know what would!"

Father had given in to Charley over and over again these three days, but the sternness of his face made it clear that the end of the yielding had come. "Let that frog go," he ordered, "and get Tony hitched to the buckboard right this minute. I'm going to Rosendale to get the cow doctor now."

The doctor, it tuned out, was so sure of what ailed Bella that he didn't even come to see her. Instead he sent Father to the LeFever Brothers' feed store for a can of new fly spray. The flies, he explained, were pretty bad this year. The spray we had been putting on the cows to keep the flies off wasn't strong enough. Bella, being an unusually sensitive cow, had reacted to the annoyance by refusing to eat. The new spray ought to bring her back to normal in a day or two.

The doctor was right. Bella, safe in a cloud of deliciously tarry scent, immediately began grazing with energy to make up for lost time. But the next morning she was well on the road to perfect health again.

That night, when the day's work was over, charley paused as usual at the carriage step beside the house before going home. It was his custom at this time, as the final service of the day, to give Father a brief weather forecast. There he stood, erect and alone, staring up at the sky, with his cud of Mullins' making a well marked bulge on his cheek. Father, relaxed after the effort of the day, sat on the carriage step and puffed contentedly at his pipe. I sprawled on the grass and looked up at the sky, wondering what charley saw there. We waited patiently. You couldn't hurry charley. He was like the coming of the spring, the arrival of frost, the beginning of the first flow of maple sap. All anyone could do was to wait until the thing happened.

After a long time Charley looked down and sighed. "Well, might sprinkle a mite toward morning," he said, "but come breakfast time it'll clear off more'n likely."

Then Charley looked from me to Father. "Bella's coming along real good," he said with energy. Father and I had agreed that we would spare Charley's feelings by saying not a word about how wrong he had been about Bella. All of us had a deep affection of the old man and we were full of little devices and minor plots aimed at enabling him to keep his self-respect when faced with Father's increasing commitment to "scientific farming." We were surprised that he brought up the subject. Usually there was a silent agreement to let his failures rest in peace.

Father nodded. "Well, that remedy has never been known to fail," said Charley.

I still remember the startled look on Father's face and the abrupt way he took his pipe from his mouth. "What remedy?" he asked a little sharply.

"Why that dough pill I gave the cow," said charley. "Sometimes it's just a le-e-e-etle bit slow in the taking holt. But when it does nothing can stop it. No, sir, never been known to fail." Without waiting for any comment, Charley started for his neat white house, which we could see peeping from among the trees of the cedar-covered ridge that marked one edge of the farm. It was always fascinating to watch Charley leaving. For as he came to the edge of the knoll, the earth which he loved so much would seem to swallow him up. First his boots, then his overalls, then his Mullins' until at last even the top of his black leather cap had vanished. After an appropriate wait, he would emerge as if new born from the earth in the freshly cut meadow across the brook, cap first followed by neck and blue-clad shoulders, and so on down until the reassembled Charley took a few long steps and vanished in the darkness of the cedars where the comfort of his home awaited him.

We stared this time until the leather cap had just begun to emerge before Father or I spoke. Then Father gave his thigh a mighty slap as he always did to express delight and amazement too profound for words. "Well, by George, what do you now about that? You just can't beat Charley!"

"No," I said proudly, "you can't ever beat Charley!" And I raced inside the house to be the first to tell Mother all about it.

The Statue

by Vera Haley, used with permission.

Young Peter Keach stood in the shadows. Below him, rabble roused men held torches that flickered and smoked, then blazed again. An iron kettle half-filed with pungent tar hung over a fire. Stray feathers escaped from a sack held by one of the flames. Angry excited voices and screams of terror echoed on the east bank of the Hudson.

He turned as he heard Jared Greenwood coming through the thicket behind him.

“Jared is getting to be a bit of a dandy”, Peter thought. A jacket with tails and a white jabot with a hint of embroidered trim topped off the attire of his thirteen-year-old friend. Peter shook his head at his own full-sleeved shirt, torn at the shoulder, at his scruffy leather vest and his roughshod feet. He brushed at the woods dirt on his hiked-up britches.

Jared darkened his lantern and said, “Your mother told me I would find you here. What’s going on? What are those men doing down there?”

Peter motioned. “Look there, through the dogwood trees. They’ve got Mr. Edmunds on a rail. After they tar and feather him, they are going to ride him out of town.” And thrilled by the excitement, Peter stepped out, shouting boisterous encouragement to the rebels.

Jared stared at him. A cold breeze came up from the river, and he shivered. Confused and sickened, he looked again at the men on the riverbank. His own father, the village storekeeper, was one of the group smearing tar on the struggling man.

Jared clenched and unclenched his fists in nervous anger. Peter, feeling an uneasy sympathy for Mr. Edmunds, was further saddened when his friend said, “I really came here tonight to say goodbye, Peter. My family is leaving for England tomorrow. We will board the sloop when it docks here in the morning.”

Peter and Jared had grown up together. With their families and other townspeople, they had kept blindly unaware of the rebellion growing around them. It was 1776. Echoes of the first shots of the Revolution had filtered down to the town of Rhineover and other New York City environs a few months before. But the community of well-to-do landowners and thriving businessmen carried on as it had for years.

The two lads, with sticks for guns, had often played at being soldiers, but in their games they were always on the same side. Now real soldiers were about. Cannon fire and musket shot resounded in the Hudson valley, and there were stories of tar, feathers, and of seizure and burning of property. Weekly, sloops jammed with Loyalists escaping harassment at the hands of Patriots sailed down the river to leave New York harbor for England. British soldiers were encamped on the flats near town. Resplendent in scarlet-coated uniforms, the soldiers were seen at the parties still stubbornly given by Loyalist hosts, who for the most part thought of themselves as displaced Englishmen.

Polly, Jared's fifteen-year-old sister, tossed her curls, peered over her fan, and flirted outrageously with the British soldiers. She was entranced with the social life they brought to the colonies.

One morning after an especially gay party, she had gone to her father and said, "Papa, please, will you see to it that Jared doesn't ask Peter to any more of our parties? It makes our guests uncomfortable to have a rebel in their company."

Mr. Greenwood sighed. But reluctant to refuse his daughter anything, he agreed. From that time on, Peter stayed away.

Peter felt no more relish for the scene on the bank, and he walked with Jared to the stone wall that bordered the Greenwood property.

"Do you remember the time we teased Polly so much that she cried?" asked Jared. "My father scolded both of us."

"Yes, that was the time she was curling her hair and burned it." They laughed, recalling the stricken expression on Polly's face when a long strand of hair stuck to the prongs of the overheated curling iron and came away from her head.

"And how about the time your father showed us some tricks of magic?" Peter asked. "Do you remember the one when he turned ink into water? Polly spoiled that one for me by telling us that your father did it with black silk handkerchiefs. I was disappointed. I wanted to believe in the magic a little longer."

It was time to leave. A last hand clasp, and Peter walked back to town. Tears came to his eyes, and he blinked them away. At the square, he passed the old statue of James, Duke of York, and his lantern drew glints of light from its sides, which were polished to a gloss.

He trudged on, to the store, where his mother sat with her needlework. Her round face mirrored the sadness that was revealed in his own. His father would soon return, and Peter wanted to avoid him. So, after saying goodnight to his mother, he hurried to the living quarters in the back of the store. He looked in at his dog, Bix, sprawled by the fireside where her litter of pups, four weeks old, snuggled beside her. They squirmed and whined when Peter nudged them carefully with his boot. They wakened, then settled down to sleep. Bix lifted her head and thumped her tail on the floor.

In his bed, Peter fell asleep remembering the sleigh rides he had enjoyed with the Greenwoods each winter. Polly and Mrs. Greenwood had often joined them in the carriage-like sleigh. The ladies sat on the back seat, a fur robe over their knees. The boys sat with Mr. Greenwood on the front seat. The horse had always been eager to leave the barn and could scarcely stand still to be hitched to the sleigh. Under Mr. Greenwood's skillful guidance, the horse had soon settled down to a rhythmic trot that hurled clods of hard snow from hoofs to the dashboard. Peter dreamed of the laughter and happiness they had shared and the squeaking of sleigh runners on hard-packed snow.

Militia drill started early the next morning, and the memory of last night's experiences dimmed when Peter and his father prepared to join the other men in the square. His father considered thirteen years the right age for a boy to start drilling, and indeed there were others in the company who were as young.

Peter's mother had protested at first. She hated all that guns stood for, but consented when she noticed how tall their young son had grown.

"But he's far too lean," Mrs. Keach worried. "Like all boys his age, he eats so much it makes him poor to carry all that food around."

Peter stood with his father and waited for the new flintlocks to be issued to the company. Developed by German settlers in Pennsylvania, the guns were far superior to anything the British had. The palms of Peter's hands sweated as he thought of holding and firing the new weapon with the long barrel that was grooved to make a bullet spin and stay in line.

At one end of the square, old Mr. Archbald cleaned and polished the Duke of York statue, something he had done regularly for years. Peter saw the gentle slopes of the Catskills far across the river. This morning, the mountains had taken on the pale, spring green of new leaves, and the Hudson was a silver ribbon winding past the dock where a sloop with bleached sails rested.

There was a movement on his right. He turned and watched his mother carrying a bowl of food next door for Mrs. Archbald who was ill and confined to bed.

"My mother always has something in her hands. She is always busy", he thought, with affection. Nevertheless, she had a hand ready at any time to pat a growing boy's head or to reach out to touch a troubled husband, or to take up her Bible that opened easily to her favorite passages.

Jeers from the militiamen heralded the arrival of twenty or more Loyalists gathering with Mr. Greenwood at the dock. Mrs. Greenwood, her head held high, walked beside her husband, graciously accepting his help. Polly was with Jared. Her hair was crimped, and she wore a new traveling gown, in the latest style and of a fine woolen weave. Her eyes danced from one British sailor to the other.

Stones were thrown at the Loyalists. Some were tossed half-heartedly, and some were hurled with rebellious zeal. Almost without thinking, Peter picked up a stone and threw it. His missile landed squarely in the small of Jared's back. Dried mud that clung to the stone splattered on the skirt of Polly's gown. Jared turned angrily, recognized the culprit, and turned abruptly back to face the river. Peter, ashamed and shaken by the hurt he had seen in his friend's eyes, eased out of the group of Patriots. He ran home. The anticipation and pleasure in the new weapons was gone.

The sun went under a cloud, and scattered drops of rain fell heavily in the dust. Peter found his mother and blurted out what had happened. His dog came to him, rested her muzzle in his hand, eyes pleading to help.

“Peter, I saw it all”, his mother said. “We have pride in what we are doing – building this new nation – but we must also have charity for those on the side of our enemy.”

She drew him to the window that overlooked the village square.

“See, there is Mr. Archbald polishing that statue of James, Duke of York. The Duke of York at one time controlled all of this territory for the British. Mr. Archbald thinks of him as a nice man who happened to be on the wrong side. It is charity and tolerance he feels for the man, and that is what you must feel for Jared.”

“Go now”, she urged. “There is still time for you to say goodbye again to Jared. Tell him you are sorry, and take him this gift.”

Bix sniffed at her round black and white puppy as Pete’s mother laid the best of the litter, squirming, in Peter’s arms.

Peter’s spirits brightened, and he rushed off to the dock.

Jared stood on the deck of the vessel, aft and under a sail, apart from the other voyagers. He shielded his eyes with his hand as he watched Peter nearing the gangplank. He came to the rail. Peter hesitated, head bent, scuffling at the sand with his feet. Peter raised his head.

“I want to climb up there, Jared”, he called in a steady voice.

“Climb then. There will be time for you to get off before we sail.”

The puppy jumped from Peter’s arms. Their hesitant smiles turned to laughter as the puppy tumbled up the plank and led Peter to his friend.

Camp Woodland Primary Sources

Grades:

4th - 8th

Objective:

Students will be able to respond to document-based questions. They will be able to explain the value of preserving folk traditions.

Method:

Students will complete worksheets in which they respond to questions about Camp Woodland, a summer camp where students researched folk traditions of the Catskills.

Materials:

Enclosed worksheets, copied for each student.

Time:

Preparation time:10 minutes for copying.
Class time: 45 minutes.

Procedure:

1. Hand out the worksheets and have students answer the questions.

2. Discuss the assignment with students.

Assessment:

1. Students should be able to explain why folk traditions are a valuable part of our culture.

NYS Learning Standards:

English Language Arts
Standard 1 - Information and Understanding: Listening and Reading, Speaking and Writing
Standard 3 - Critical Analysis and Evaluation: Listening and Reading, Speaking and Writing

Social Studies
Standard 1 - History of the US and New York 1, 2, 3

The Arts
Standard 4 - Understanding the Cultural Dimensions and Contributions of the Arts: Visual Arts

Answers to document-based questions:

1. The purpose of the camp was to preserve folk traditions.

2. You could ask the farmer or the saw filer.

3. Because they're the oldest.

4. She is making a bowl.

5. She is using a mallet, chisel, and vice.

6. The boy is holding pruning sheers. He will learn about agriculture.

7. The boys are making fabric.

8. The loom would have been used by homesteaders because they couldn't go to the store and buy fabric or clothing.

9. They are feeding the cows or giving them water.

10. The children have buckets and the cows are too young for milking. Also one cow has her head in the bucket.

THE PLACE OF FOLKLORE IN EDUCATION

NORMAN STUDER

THE amazing growth of interest in American folklore in the past fifty years is one of the most significant and hopeful signs of the times. At the same time that a growing army of scholars and amateur collectors is hard at work gathering folklore of many varieties, singers and instrumentalists are also bringing folksongs and music to an ever-widening audience. This cultural movement that has come into its own in the past decade has important implications for the schools, all the way from first grade to the graduate seminar.

This burgeoning activity around the collection and use of folklore is not an accident of history. It comes significantly at a time when we have been transformed from a rural culture to one that is mainly urban and suburban. There was a time when a large majority of the American people spent their lives in one place, near the earth, surrounded by neighbors who made up an organic community. We are fast becoming a nation on wheels and wings. This change, along with the growth of the mass media of communication, has created a culture of the displaced persons, removed from the roots that gave life a sense of continuity. As we become alienated from our roots we are being fed with a sterile and empty culture of commercialism, epitomized by the wasteland of TV, with its exploitation of violence and lust as staples of entertainment.

I see this turning back to the traditional folk culture as the expression of dissatisfaction with the spiritual nourishment of the times. A look at the quality of our folk culture will show why at this time folk music records are a flourishing business and

why hundreds of young people are learning to play their guitars and sing folksongs collected all the way from Alabama to Indonesia. The folk culture of our heritage was developed at a time when men and women believed in themselves and their destiny. It blossomed in the age of homespun, which unlocked the creativity that is a potential of all people. In the homespun days the sense of clean and functional form was not the monopoly of a few esthetes, but was a part of a way of life. A feeling for the beauty of simple form went into the shaving of a butter paddle, a flail swivel or a sap yoke; it was also present in the work of the housewife, stitching her patterned quilt or hooking a rug. This was indeed a do-it-yourself culture. Recreation had to be homemade, and story-telling flourished around the stove of the general store, in the frontier saloon, the foc'sle of a whaler, or in the bunkhouse of a lumber camp. In my twenty years of collecting varieties of folklore in the Catskill region, I have been greatly impressed over and over again with the widespread evidences of the creativity of what we used to call the common man—the sense of form and the artistic pride that went into the carving of a useful wooden utensil, the singing of a song, or the telling of an anecdote. In every community there was some folk artist who conserved and embellished and passed along a treasury of traditional songs and stories. Often there was a community jester, too, half clown and half village Voltaire, around whom had accumulated the people's store of tricks, jibes, and satire in verse. I have seen scribbled poems by local bards, celebrating local happenings and laughing at the foibles and follies of local people. All of this folk expression served the very important function of binding together the community with the bonds of common experiences. It humanized the raw and empty landscape of a new country. No wonder people are turning to folklore when they feel the need to humanize their modern wilderness frontier of steel and concrete.

Folk Museum Will Open in Phoenicia

Twenty-four years ago Camp Woodland of Phoenicia began a project to preserve the folk heritage of the area. This project has culminated in the new museum of Catskill Folklore and History, to be opened to the public for the first time Saturday morning, August 11, 1962.

The museum of the Catskills was begun in 1957, on a site cleared by the campers, although the idea itself was begun in 1939. At that time Camp Woodland was established in the Catskills with the purpose of bringing city children into relationship with their summer neighbors in the mountains. Many of the camp's neighbors have cooperated in helping discover and preserve the materials which will be on exhibit.

A Folk Festival, an annual event, will inaugurate the opening of the Museum, with an outdoor performance on the camp grounds. During the afternoon and evening, fiddlers, singers and story tellers from all parts of the Catskill region will participate in this momentous occasion. The Annual Folk Festival featured by Camp Woodland is one of the really few authentic folk festivals on the Atlantic seaboard.

A special feature of the festival will be the appearance of George Van Kleeck, the 75-year-old blacksmith and square dance caller who comes to camp every Friday evening during the summer months to call the traditional dances that have been handed down in the region through many generations.

Norman Studer, director of Camp Woodland and the guiding hand behind the museum development, has stated: "We had little idea where the idea would take us when we began to lead expeditions of campers out into the Catskill community. We knocked at doors, and our welcome was warm and productive. People told us stories, shared their treasures of folklore, gave us an old spinning wheel, a broad axe, a trundle bed that had been in the family for many generations. Gradually our treasures accumulated, and a museum was inevitable. Our young people have learned a lot, and deepened their appreciation of America's past. 'I hope the museum will do the same for the public at large."

Article by Norman Studer from unknown newspaper is from the Norman Studer Archives at the ME Grenander Department of Special Collections and Archives, SUNY University of Albany.

Previous page: New York State Folklore Society, Spring 1962.

1. Read the newspaper article about Camp Woodland. In your own words, what was the purpose of Camp Woodland?

2. Which one of these people would be the best one to ask about traditional ways of life?

3. Why did you choose that person?

4. What's this girl making?

5. What tools is she using?

6. What's this boy getting ready to do?

A. Cut his head off.
B. Learn about agriculture.
C. Go hiking.
D. Paint a house.

7. What do you think these boys are making?

8. The machine is called a loom. Who would have used a loom and why?

9. What are the children doing with these cows?

10. How can you tell?

Building Catskills Communities

The Visual Environment

When you hear the word “environment”, you probably think of the trees, forests, and streams of our beautiful Catskill Mountains. But our environment is really our total surroundings. It includes both natural and man-made components: a combination of architecture, infrastructure, and natural features. Throughout these curriculum guides, we’ve talked a lot about the natural components of the environment. The built environment is also very important to our quality of life and to our ability to have successful careers in the Catskills.

What we see in our daily visual world influences our lives. It affects how we feel and what we do. Consciously or unconsciously, people often decide where to live, shop, or locate a business based on factors within the visual environment. We are fortunate to have a beautiful natural setting for our communities. In this section, students will learn how Catskills residents can enhance the appearance of the built environment to make their existence here more enjoyable and more profitable.

The visual environment of our communities is influenced partly by design and partly by circumstance. When the Catskills were first settled, there was little order to the building of structures. A few of the early settlements were built according to a master plan, but more often farms were spread haphazardly across land patents. The landowners were eager to get the land settled and begin collecting rent payments. The first millers set up shop in places with many nearby farms and a stream suitable for waterpower. Because transportation was limited, merchants, blacksmiths, and other tradesmen began to cluster their businesses in these emerging streamside settlements. In some instances, tanneries or sawmills preceded farms in an area and formed the core of the growing community. In the late 1800s, railroads were built through the region, and development then tended to cluster around the railroad stations.

The modern visual environment is constantly changed as people make decisions about local laws, protected land, village parks, and their own property. Community planners as well as local planning and zoning boards help protect the visual environment and make sure that our infrastructure such as water supplies and transportation networks will be able to meet future needs. The part we each play in the maintenance of our own home or business is very important to the visual environment. Natural processes such as plant growth, the slow weathering that erodes buildings, or severe weather that can destroy houses and trees, can of course influence the visual environment, and it’s important that we keep up with any damage caused by these forces.

Architecture of the Catskill Region

When European settlers began to arrive in the late 1600s, they cleared trees and stones and built simple structures in order to get themselves through their first few seasons. Some homestead buildings were crude excavations with branches, skins, and bark to serve as a roof. In ensuing

years, as the settlers cleared land and established their farms, these structures were replaced by homes made of timber or stone. When settlers had resources to expand, their countries of origin influenced their building styles.

In the southern and eastern areas of the Catskills, the Dutch and French Huguenot settlers built stone houses. Because of the durability of the materials, some of these buildings remain, primarily in Ulster County. Timber was a cash crop for the settlers, and sawmills were present in the Catskills even before frame houses were built. Typically such houses utilized joined-frame construction with hand-hewn beams and sawn boards for siding, walls, trim, and floors. From the mid 1700s on, the New England farmhouse style was common. It was a basic one and a half story box about 25 by 35 feet, topped with a simple gable roof and having an entrance centered on the broad side of the house. Windows and ornamentation were included sparingly in Catskill region architecture. This was partially due to the austerity of tougher living conditions and less productive land. Along many of the main highways in the Catskills, the Federal and Greek Revival styles became common between 1830 and 1860. The enclosed guide to architectural styles further describes house styles that have been common in our region.

Built to accompany the houses of homesteaders in the Catskill Mountain region, barns were used to thresh and store grain and house livestock. Barn roofs were predominantly gable or gambrel style. The gable roof is shaped like an upside down "V", while the gambrel roof has a bottom slope that is steeper than the upper slope. While the gable roof was cheaper and simpler to build, the gambrel roof added as much as fifty percent more space to a barn loft. The louvers or windows in the cupolas topping barns functioned to ventilate grain and hay stored within. Before the twentieth century, cupolas were made from wood and thereafter of metal.

With the coming of railroads in the 1860s, New York City trends influenced the region and enormous Victorian style hotel buildings were erected to accommodate the crowds of city visitors. The innovation of balloon framing made possible these monumental structures, which were some of the largest in the world. This framing technique utilized machine-made nails, which attached lightweight, continuous vertical studs to horizontal timber and allowed cheaper, more rapid construction. Industries like quarrying, tanning, lumbering, and successful dairy and grazing farms brought wealth to residents in the region, enabling the building of architecture that reflected this wealth. During the Victorian era (1860s through early 1900s), domestic versions of Victorian eclecticism found in the region were the French Empire, Italianate, Queen Anne, and Shingle styles. Characteristics of Victorian homes were wrap around porches and other fanciful details. Throughout the Catskills, one can see homes that were liberally adapted during this period to fit the taste of the homeowner.

By the 1900s, Catskill farmers had found a lucrative cash crop in tourists and visitors. This led some of them to enlarge their homes with additions and a mansard roof in order to accommodate guests. Others, attracted to the peace and quiet of the Catskill region, built cottages, summer villas, or rustic camps for weekends, vacations, or retirement.

Andrew Jackson Downing
In the mid 1800s, New York State landscape architect Andrew Jackson Downing wrote a most influential book on landscape design. Despite its long title, *A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America with a View to the Improvement of Country Residences* became the foremost guide to landscape gardening in the country. Downing's genius lay in his conviction that creating a harmonious visual landscape was within the means of every person, not reserved for the very wealthy. He suggested inexpensive ways to beautify structures and use plantings to beautify the vicinity of structures. At the time, there was little or no greenery in settlements. His suggestions for the planting of trees along streets and the establishment of parks for citizens of all classes to enjoy were widely adopted. Downing was joined in his advocacy of a beautiful and serviceable visual environment by figures from the literary and art worlds. The most prominent of these were William Cullen Bryant and Thomas Cole. Their advocacy for protection of wilderness augmented Downing's improvements to the built environment. Many who owned boarding houses and homes in the Catskills took advantage of Downing's advice to beautify their properties. However, Downing encouraged prospective homeowners to choose hilltop sites with spectacular views of the surrounding land. Although Downing felt that the hilltops would be enhanced by the addition of dwellings, some feel this approach ultimately spoils the scenery rather than helping us to appreciate it.[1]

Currently, as a result of further increases in mobility, the Catskill Mountains draw a large number of day visitors and second home owners many of whom commute to the city. The resulting development, with businesses scattered along major highways like Route 28 and homes being built all through the woods, raises questions about how residential and commercial expansion should occur. As commercial developments proliferate along our highways, the rural appearance of our communities begins to erode and traditional main street businesses often fail. If we continue on this course, our region could lose some of its charm on which the tourism-dependent economy depends. It is increasingly apparent that visual environment concerns must be addressed if we are to sustain the economy and quality of life in our region.

What Can We Do Today?

Individual Actions

An important part of protecting the rural heritage and character of the Catskills will rest in the hands of your students. As they become adults, they will make many decisions in their daily lives that will affect the broader community. In this section we provide activities that should help you give your students a sense of how important their actions are in determining the future economy of the region as well as their own livelihoods.

[1] not to mention practical matters such as accessibility, lack of services, negative impact on village centers, and difficulty of house construction or septic system installation on a steep slope.

Lifestyle choices, such as where we shop and what we buy, not only affect the global environment, as we are often reminded, but to an even greater extent affect the economy and environment of our region. You probably teach your students how we can influence the political system by going to the polls and by writing to our representatives. Often forgotten is the fact that we can influence the economic system through how we spend our money. Your purchase is your vote. Unnecessary trips to commercial areas outside the Catskills cost our region millions of dollars every year, and that affects everyone who makes a living here. At the same time, buying locally *made* products when available (e.g., Catskills instead of Vermont maple syrup) and using local companies (e.g., for construction) will boost the local economy. The economic effects extend beyond the businesses you support because those businesses buy products and services from other local businesses.

Also important to the economy, as well as to helping local residents develop a sense of pride in their communities, is the preservation of the rural and historic character of the Catskills. In this region blessed with historic architecture and a slow rate of population growth, we have great opportunities to maintain the sort of community appearance that attracts tourists and celebrates the history of our villages. This entails proper building maintenance and landscaping. Also, the addition of new architecture or signs should be done in a style consistent with the original architecture and that of the surrounding buildings. Keeping a building in shape has economic benefits not only for the community, but also for the owner. Many businesses find that a small investment in new paint or a more professional-looking sign that fits with the design of the building (e.g., carved wooden signs are often best) can lead to a substantial increase in business. For those who don't own property, something as simple as not littering has a significant impact on the appearance of the community.

Possible student actions can include public awareness efforts (such as anti-littering campaigns), helping to clean up a local park, transportation corridor[2], or commercial area, mowing lawns for the elderly, or calling attention to a historic property to help generate interest in rehabilitating it. Such actions should be coordinated with the local government and any property owners that might be involved.

Community Planning

Community planning is the effort to guide the development of communities. Planners seek to avoid such problems as traffic congestion, sprawl, unnecessarily high infrastructure costs, and unsightly appearance. They also want to make sure the needs of residents for goods, services, health, and recreation are met locally in a way that doesn't cause other problems. Here in the Catskills, most towns have a Town Planning Board that makes planning decisions. They decide whether or not to approve new development projects in the town. Some towns also have a "master plan" that outlines future steps that will be taken to manage growth and meet future needs. (For example, increased tourism brings money into a community, but it also increases

[2] You might want to look into the state's Adopt-A-Highway program, described at http://www.dot.state.ny.us/progs/adopt/adopt.html.

noise and traffic. If adequate parking and services are available right in the village, tourists don't have to drive as much, so traffic is decreased.) Organizations like the New York Planning Federation and The Catskill Center for Conservation and Development can provide planning assistance to communities in the form of information or technical assistance. Such assistance can help the municipality with its planning decisions or help the community organize to make sure the concerns of residents are considered in the planning process.

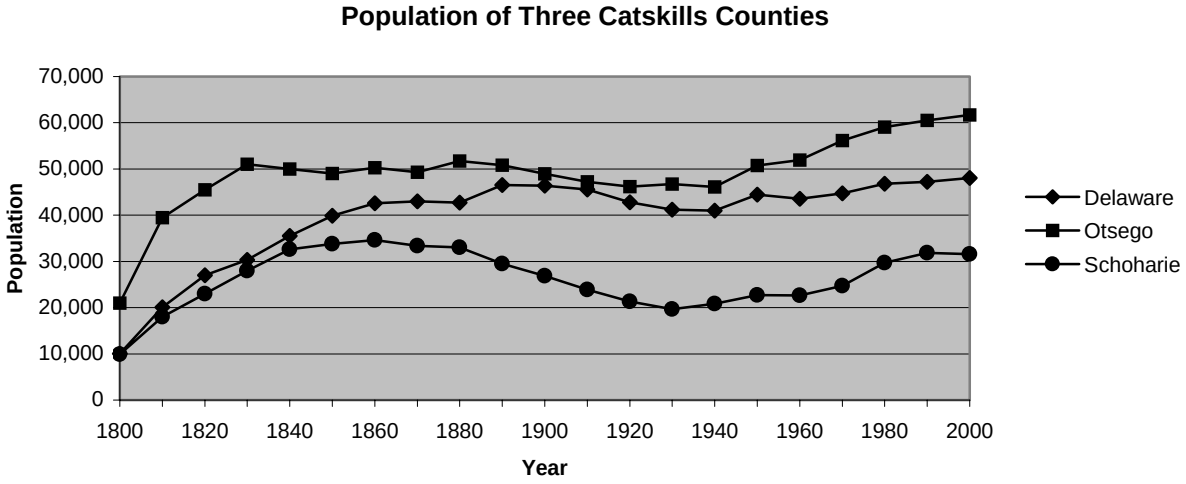
Towns, Villages, and Hamlets:
In New York State, counties are divided up into smaller subunits called municipalities. Municipalities are places that have their own local government, including towns, villages, and cities. The town is a relatively large land area. Fifteen or twenty towns typically make up a county, and they fit together like pieces of a puzzle. Villages are smaller in area. They are located within towns but have their own municipal governments. Cities, officially designated as such, are similar to villages but usually have more population. A hamlet is not a municipality at all, because it doesn't have its own government. A hamlet is a place within a town that has a cluster of population or businesses. Whether a place is a hamlet, village, or city is determined by historical and political factors and is not determined solely by population.

Some municipal governments use zoning to help regulate development. Zoning laws specify in advance what kind of land use will be allowed in certain areas. For example, a village might set aside certain outlying areas for residential use and might set aside areas along the main street or highway for commercial use. Zoning might also include restrictions on signage, how far buildings must be set back from the road, or what size parking lot a business must have. While these restrictions can mean extra work for a developer or local business owner, they also have benefits for residents of the community. New York, unlike many states, allows each local government to set its own policy on community planning and zoning. This policy, known as "home rule" is cherished by many in the Catskills who feel we've had more than our fair share of outside intervention. Home rule allows each community the freedom to address development issues in the way that's best suited to the locale, but it also gives each community the added responsibility of wisely deciding these issues on its own.

Revitalization Efforts

Most of the villages and hamlets of the Catskills grew rapidly when fueled by 19th century industries like tanning, quarrying, and logging. Agriculture was more profitable then as well. As these industries waned, many villages saw an end to growth and prosperity. Many actually lost population! Without the strong economic base formerly provided by bygone industries, many of our homes and businesses have entered a state of neglect and disrepair, a sad state considering it causes us to lose out on what income can still be had from tourism. Individual actions we've discussed, such as choosing not to litter or choosing to maintain your property, can go a long way if everyone participates. But sometimes, a community must make a concerted effort, often assisted by outside funds, to improve its appearance and increase its business vitality.

Such community revitalization efforts often focus on the downtown or main street section of a village. These community centers were first built at a time when most people traveled on foot or by horse. Increased use of cars tends to draw businesses out of the downtown area onto highways. In fact, even though the Catskills population has started growing again, in many cases village cores are still in decline! Main street areas are therefore usually the hardest hit by the changing economy, but restoring these areas to their former role as a center for the community can greatly strengthen a community economically and socially.



Above: The three counties Delaware, Otsego, and Schoharie show population trends typical of our region. Rapid growth in the early 1800s was followed by a long period of decline. The population is now growing again. Data are from US Census and Southern Tier East Regional Planning Development Board.

Four main efforts, working together, can help to revitalize main street areas. The first is *organization*. Many communities form a group of concerned citizens and representatives of local government to plan and carry out their revitalization efforts. Revitalization efforts may be carried out by the chamber of commerce, a committee of the local government, or a nonprofit organization, but in any case should include stakeholders from the community so their concerns can help shape the process. The community can fund a revitalization project in several ways. One option is to create a Business Improvement District (BID). This state program allows the municipality to collect a fee from businesses in the district. The fee is used to carry out revitalization efforts such as design services, low-interest loans to local businesses, or incentive grants (grants that cover a portion of the cost of a project). Some counties have a Local Development Corporation (LDC), which can be another source of funds and assistance.

Once a community is organized behind a revitalization effort, *design* becomes one of the important considerations. The aesthetics of a village can have a great and often underestimated effect on the success of revitalization efforts. People don't enjoy doing business or spending time in a place that looks run-down. On the other hand, when people see that a lot of attention has been given to the outward appearance of a building, they expect to find good shopping, good

food, or good services! Communities sometimes hire design consultants to help businesses improve their outward appearance. More often than not, this means removing the tacky, out-of-place façade decorations that were placed on many buildings during the 1960s and 1970s in an attempt to make buildings look more modern. Particularly in rural areas, where we're learning to build on our strengths rather than try to be mini cities, the original historical architecture of a place is often the most valuable aesthetic resource. Communities can even try to uphold this standard by encouraging new construction that fits in stylistically with existing, older buildings. Of course, not just architecture, but also signs, sidewalks, and street furniture like benches and light posts have an effect on community appearance.

Economic restructuring works along with design to make the main street business district more inviting. One way to promote downtown businesses is to develop new housing on main street or within easy walking distance. This can mean restoring upstairs apartments above downtown businesses. Communities may also evaluate the existing mix of businesses to see where there are gaps. If certain essential products or services, such as a post office, village offices, grocery store, and other merchandise categories are not available downtown, this can encourage people to drive farther away for their needs. A solution might be to attract businesses to the village that fill in such gaps.

Promotional efforts complement organization, design, and economic restructuring in the revitalization process. Efforts to promote a downtown area will fail unless there have been real changes in the business district to encourage people to keep coming back. But used as a part of a broader revitalization effort, there are many ways to help promote a village or region. Region-wide, the Catskills are served by the Catskills Association for Tourism Services (CATS), which helps promote tourism. Counties also have their own tourism promotion offices, and some villages have tourism information centers or kiosks. Other promotional efforts might include redesigning the important gateway points where people enter the village or developing a program to promote a specific unique feature of the community, again building on strengths. And promoting tourism is not the only component of a successful promotional campaign. Many villages host festivals, like the Woodstock Film Festival or the Meredith Dairy Festival, to draw locals and tourists alike into their communities. To be effective as a revitalization tool, such events should bring people right into the downtown area where they will be enticed by the fine shopping and dining opportunities there. Also related to promotion, some communities offer customer service training sessions for small business owners and their employees.

Architectural Styles

Grades:

4th - 12th

Objective:

Students will be able to identify major domestic architectural styles of the Catskills.

Method:

Students each choose a house in their area and find out something about its history. They use a guide to house styles to learn about the architecture. Then they give a brief presentation.

Materials:

Homework assignment sheet and architecture info sheets, copied for each student.

Time:

Preparation time: 10 minutes for copying.
Class time: 20 min first session, homework, presentations, 30 minutes for wrap-up.

Procedure:

1. Have your students each draw a house. Instruct them to draw a house like one they might see in the nearby village. The drawings will be used for authentic assessment purposes as described below. Let them complete this task without further intervention; if you help, it will invalidate the assessment. Then instruct them to put their names on the drawings and hand them in.

2. Give your students the homework assignment sheet and information.

3. When students have finished the assignment, they should each give a brief presentation to the class about the house they chose.

4. Students should replicate the presentation for an additional audience such as other students, parents, or members of the community. Even adults in your area will likely learn something from the presentation!

5. Have students again draw a house using the same instructions as in step one. See assessment instructions below for scoring this before-and-after test.

Options:

1. Available books describe other architecture such as commercial buildings or barns. You can repeat this activity for these other types of building.

Assessment:

1. Compare pictures of houses drawn before and after the lesson. Do houses gain an additional level of architectural detail? Do they gain features that allow them to be classified within style categories characteristic of this region?

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1

The Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts
Standard 4 - Cultural Dimensions and Contributions of the Arts: Visual Arts

English Language Arts
Standard 1 - Information and Understanding: 1, 2
Standard 2 - Social Interaction: 1

Math, Science, and Technology
Standard 4 - Science: The Living Environment 7

Note: Info sheets are excerpted from the enclosed brochure, *Catskills Domestic Architecture*, produced by the Catskill Center with support from the O'Connor Foundation and the Armand G. Erpf Fund.

Learning About Architectural Styles

For this project, you will study a house in your area of the Catskills. It may be your own home or someone else's. You will need to find out about the history of the house by talking to the owner or visiting a local historian or library.

1. Choose a house you want to learn more about.

2. When was the house built?

3. Who built the house?

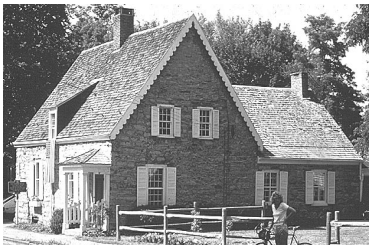
4. What style of house is it?

5. What does the house look like? Describe it below using as much detail as you can, using the glossary provided.

6. Find out some interesting stories about the house and write them here.
Use extra paper if needed.

7. On a separate sheet of paper, make a detailed drawing of the house.

Architectural Styles of the Catskills



Dutch Farmhouse - 1620-1820
Dutch settlers built this unique vernacular style primarily in Ulster County. Designs utilized stone for walls, brick for chimneys, and cedar shake roofs. Sash windows could be blocked off with shutters, a feature that provided protection from hostile attacks and fire.

New England Farmhouse - 1690-1850
These one-and-a-half or two-and-a-half story houses were made of braced frame construction of hand-hewn beams and a central fireplace. The plain roof is without dormers and the windows are symmetrically placed. The one-and-a-half story is often characterized by the hinged half-sized (called eyebrow windows) placed under the roof line.

Federal - 1790-1830
This style followed formal rules of symmetry and was built of wood, stone, or brick with chimneys on the end walls. Special attention was paid to the front door which was usually surrounded by sidelights, and a fan light above the door. The interior layout accomodated new expectations of convenience including dressing rooms, pantries, closets and indoor privies.

Greek Revival - 1825-1860
With new interest in democratic principles, the classical Greek details and lines dominated American architecture. Prominent round or square columns support the entry way or porch, with sidelights on either side of the center front door. Wide cornice and return eaves emphasize the gabled or hipped roof with dentil molding along the roof line.

Gothic Revival - 1840-1880
This one-and-a-half story structure features prominent front gabled and steeply pitched roofs decorated with elaborate jig-sawed verge boards. Arched or pointed windows and doors, and board-and-batten siding accentuate vertical lines. The picturesque English style was promoted by Andrew Jackson Downing.

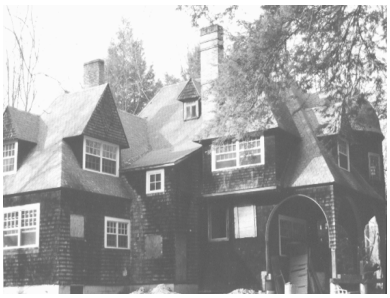
Italianate - 1850-1890
This two-story structure features a low pitched roof with wide overhanging eaves and decorative brackets. It is characterized by tall narrow windows which were often arched or curved. Some also featured cupolas or towers.

Second Empire - 1860-1890
This style imitated French building style with two full stories topped by a mansard roof. The decorative style was also functional because it permitted a full upper story of usable attic space. This highly ornate design featured cornices, dormers, bay windows, and often a tower.

Queen Anne - 1880-1910
This was architecture of the Gilded Age and could be found in towns and villages that experienced increased wealth. It is characterized by steeply pitched roofs, towers, turrets, and wrap around porches. It also features spindle work, corner brackets, finials, and roof cresting. Siding, shingles, and brick were applied with varying patterns.

Rustic & Camp Style - 1870 to present
Utilizes locally found unmilled logs, limbs, bark, burls, or roots which are applied to or incorporated into the building design. This style first became popular during the Romantic Movement, which emphasized nature and wilderness. Examples can be found in some of the camps and private parks.

From *Catskills Domestic Architecture,* produced by The Catskill Center with support from the O'Connor Foundation and the Armand G. Erpf Fund.



Shingle Style - 1880-1900

The style originated in New England and evolved from the Queen Anne style, but with reduced ornamentation. It was a free-form and asymmetrical style that featured natural shingles, wide porches, gambrel roofs, columns, Palladian windows, and lean-to additions. A common style in Onteora, Twilight, and Elka Park and the Pakatakan Artists Colony.

Colonial Revival - 1890-1955

These houses were a return to symmetry but were often larger than original colonials and accommodated four square rooms on each floor. They often had four-sided hipped roofs with small dormers and a front door accented with a portico or a front porch with pediments.

Tudor Revival - 1890-1940

This style features a steeply pitched roof with a side gable. Siding can be stucco, brick, or stone, and the fascia often has the look of wooden timbering. These houses also often have heavy dominant chimneys.

Bungalow - 1905-1930

Inspired by the arts and crafts movement, this design was informal, functional, and usually one-story. It features a low-pitched gabled roof with wide overhangs and exposed structural members. A prominent porch with a stoop and roof supports with columns and piers are also present.

Log houses

These houses are patterned after some of the earliest structures that were erected in the region. The first settlers' homes were made from cleared logs. The newer versions are made from milled logs, which are transported and assembled at the site.

Ranch - 1935-1975

This a rambling style with a low pitched roof often with additions and wings. They usually feature simple forms and lack any non-functional decoration.

Shed - 1960 to present

These houses often feature a collection of merging shapes with each topped by a shed roof (a single slopped roof). The style is simple and lacks ornamentation with doors and windows integrated and obscured by the lines of the design.

Contemporary Prefabricated and Mobile Homes - 1940 to present

These forms include mobile homes and modulars. What these homes have in common are that they are relatively inexpensive, quickly assembled, and were designed with function rather then stylist details in mind. They serve as vacation homes, second homes, as well as common farm homes.

Eclectic Style

These one-of-a-kind homes defy categorization into traditional house building designs. Using a range of styles and materials, the builder uses the home to express their imagination, aesthetic, or cultural background.

From *Catskills Domestic Architecture,* produced by The Catskill Center with support from the O'Connor Foundation and the Armand G. Erpf Fund.

Architectural Terms

BALLUSTRADE - upright posts or spindles topped by hand rail, usually at the edge of a balcony, stairs, or roof.

BAY - an external division of a building defined by units of windows or doors (example, four windows and one door across the front of a house equal five bays).

BRACKET - a supporting feature under an eave line or raincap, usually decorative.

CAPITAL - the top part of a column or pilaster.

CASEMENT - a window that hinges on one of its vertical edges.

COLUMN - a vertical free standing supporting member which usually consists of a base, shaft, and capital.

CORNICE - a moulded projection that crowns or finishes the part to which it is fixed.

CUPOLA - a small structure situated on top of a roof, often domed.

DENTIL(S) - small tooth-like projections adorning an area under an overhang; square blocks in series under a cornice.

DORMER - a vertical window and window box that projects from a sloping roof, with its own roof.

DOUBLE HUNG - referring to a window with two vertical sliding sashes, one over the other.

EAVE - the lowest part of the roof, overhanging the walls of the building.

FACADE - the external face or front of a building.

FANLIGHT - a semi-circle or half ellipse window with radiating glazing bars that imitate a fan.

FASCIA - a flat board that covers the ends of rafters under eaves.

FRIEZE - a decorative band, usually with mouldings, attached under the cornice of a building.

GABLE - the triangular upper part of a wall at the end of a ridged roof.

GAMBREL ROOF - a double slope roof where the upper slope is of a lesser pitch than the lower roof.

GRILLE - a wooden or metal screen perforated to form a design used to cover an opening.

HIP ROOF - a roof with four pitched sides, the line where two slopes of a roof meet is calleda hip.

LEAN-TO - an addition to a building which continues the sweep of the roof of the building to which it has been attached.

MANSARD ROOF - flat on top, sloping steeply down on all four sides, thus appearing to sheath the top story of a building.

MODILLION - one of a series of flat or scrolled blocks or brackets under the edges of a cornice.

PALLADIAN - a three-part window where the center window is arched and wider than the two straight-topped side windows. A style often used by Andrea Palladio, after whom it was named.

PEDIMENT - a low-pitched triangular gable that finishes the ends of a low sloping roof; also used as an ornamental feature above doors and windows.

PILASTER - a rectangular column projecting slightly from a wall.

PORTICO - an open porch with columns supporting a pedimental roof, creating the entrance and/or centerpiece of a facade.

SIDELIGHT - windows placed on either side of another window or door that are noarrower than the center opening.

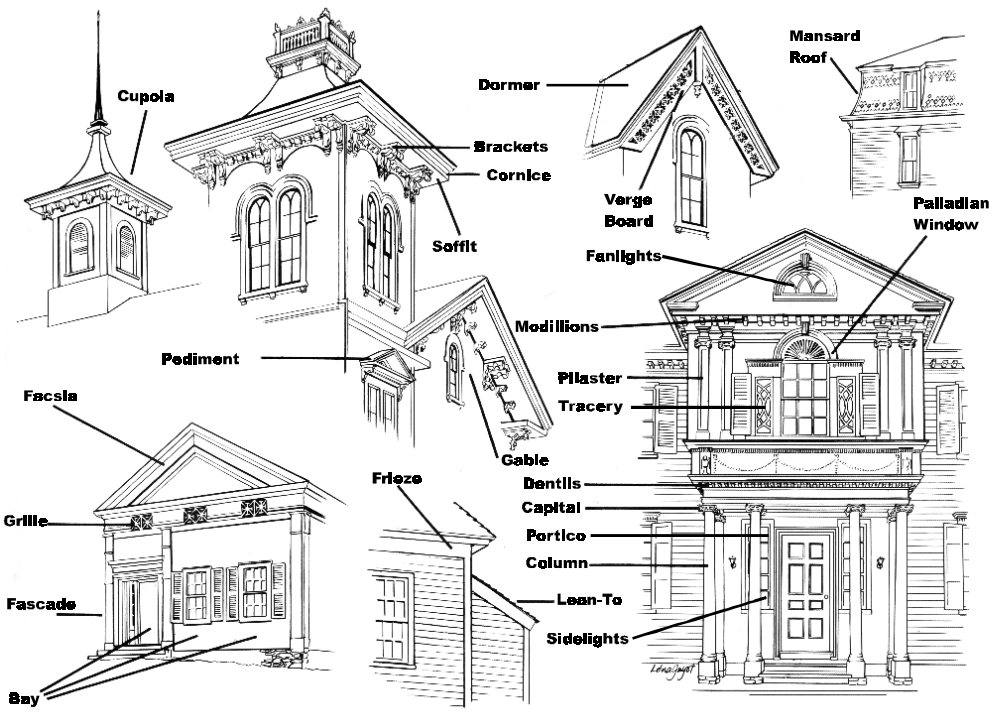
SINGLE HUNG - refers to a window with a fixed top sash and a lower sash that slides vertically.

SOFFIT - the undersurface of any architectural feature.

TRACERY - decorative, intersecting glazing bars in the upper portion of a window, common in Gothic Revival syles.

VERGE BOARD - pierced or carved boards placed on the incline of a gable which screen the cornice or timbers behind.

VERNACULAR - a native or local style, usually conservative by comparison to that of metropolitan centers.



From *Catskills Domestic Architecture*, produced by The Catskill Center with support from the O'Connor Foundation and the Armand G. Erpf Fund.

Magical History Tour

Grades:

4th - 12th

Objective:

Students will be able to describe how their village has changed over time.

Method:

Students draw maps of their village at three different points in time including the present. To do this, they will take a walking tour of the village, preferably with a local historian.

Materials:

Catskills journal, large paper for mapping, crayons or colored pencils. Activity 1 info sheets.

Time:

Preparation time: get field trip permission slips and contact local historian.
Class time: 1 to 2 hour field trip plus two classroom sessions an hour each.

Procedure:

1. Ahead of time, plan a walking field trip into the village near your school. Request chaperones and send permission slips home. Choose a spot in the village that has room for your students to sit and offers a good view up and down the street. During the tour, they will stop here to draw and make observations. If you want to use private property for this purpose, you must first obtain permission from the landowner. If you don't know who owns the property, you can find out from the town clerk.

2. If possible, arrange for a local historian to accompany you on this trip. Call your town hall or contact one of the county historians listed in the Resources section to find experts on local history. Make sure the historian understands that the students will make drawings and maps during the field trip. He or she may be able to bring some postcards and old maps that would be helpful. You can also ask students to bring old postcards or photos that show the village streets. You might be able to get postcards dating back to the 1800s, because many people collect these!

Note: If you can't find a historian or other knowledgeable person to assist with the field trip, do some research and lead the field trip on your own. Make sure you have enough old maps and photos for students to complete the assignment.

3. Talk to students about why it's important to learn about the history of their village. For example, knowing about past development patterns can help us plan for the future. Knowing

about our past also gives us a better sense of who we are and helps us to appreciate the uniqueness of the places where we live and the people who lived there before us.

4. Bring students on the field trip. They should bring pencils and their Catskill journals. They should have the architecture guide used in Activity 1. Students draw a map of the main street as it appears today, drawing every detail such as signs, power lines, objects on the curb, etc. They should indicate the style of each house using the architecture guide.

5. After students finish their drawings, walk through the area they drew and look for clues about the ages of buildings and objects in the scene. Are there any cornerstones revealing the age of buildings? Are there any objects, materials, or architectural styles that we could use to figure out when each building appeared? Can you find out by asking the town historian, interviewing business owners, or looking at old postcards? What was there *before* the present buildings? Write dates, actual or estimated, on each object or building in your drawing. If you can't date every structure, try to estimate the age.

6. If you were able to obtain old maps with the names of families on them, it would be interesting to compare with recent tax maps (see the town clerk) or names on mailboxes to see how many of the houses are still in the same family.

7. Back in the classroom, students try to imagine what the village would have looked like in 1900. Which buildings would not be there? What else would be different? What caused the various changes that took place? Students should draw this scene in detail just as they drew the present-day street.

8. On a later date, once students have finished their 1900 drawings, have them draw what the village would have looked like in 1800. If the village wasn't settled yet in 1800, is there any evidence for past occupation by Native Americans? If not, the whole place was most likely forested.

9. Students should make a display or report that can be exhibited in a public place. This might include large, before-and-after drawings or maps. You could also include the historic post cards and match them up with present-day photos or drawings. You might display your exhibit in the library, school, or a local place of business.

Options:

1. Students can write an article on the history of the village, which they can submit to the local newspaper. (Check with the editor beforehand.)

2. Draw what the village will look like or how you would like it to look in 2100. Students should recognize that not much growth occurred in the Catskills over the last hundred years. The most noticeable changes were the introduction of new technology such as power lines and cars. On the edge of town, along the highway, newer buildings catering to automobiles have appeared. They tend to have larger parking lots and they are set back farther from the highway than the older buildings that make up our villages. The job of the student, therefore, is to envision how new

technologies or social changes, not so much population growth, might affect their community. Probably the safest prediction we can make is that fossil fuels will be rare and expensive. People might not be driving cars much, a hundred years from now.

3. Use the student-drawn maps to launch a discussion of town planning.

Assessment:

1. Students should be able to explain how individual actions such as starting a business affect the whole community.

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1, 2, 3, 4
Standard 3 - Geography 1, 2
Standard 4 - Economics 1, 2

The Arts
Standard 1 - Creating, Performing, and Participating in the Arts: Visual Arts
Standard 2 - Knowing and Using Arts Materials and Resources: Visual Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts
Standard 4 - Cultural Dimensions and Contributions of the Arts: Visual Arts

Career Development and Occupational Studies
Standard 2 - Integrated Learning
Standard 3a - Universal Foundation Skills

English Language Arts
Standard 1 - Information and Understanding: 1, 2
Standard 2 - Social Interaction: 1, 2

Box Village

Grades:

4th - 12th

Objective:

Students will be able to identify improvements that could be made to local properties to enhance business and aesthetics.

Method:

Students build a village of cardboard box buildings. Then they consider and implement steps to improve the appearance and function of the village. Use in conjunction with Activity 4.

Materials:

Assorted small cardboard boxes collected by students or ordered from Center for Understanding the Built Environment, (913) 262-0691, cubekc.org. Crayons, construction paper, tape, etc.
A large table or floor space where the box village can be assembled and left undisturbed.

Time:

Preparation time: gathering materials plus a few minutes to set up.
Class time: two class sessions, about an hour each, with a week in between for homework.

Procedure:

1. Set up the table by outlining a road or two with masking tape. You can use construction paper instead if you prefer. You might also indicate other landscape features such as hills or streams, but leave room for the village. Reading left to right, transcribe the following list of village structures onto the board. Write only as many structures as the number of students in your class and omit the rest, as the ones near the bottom are less important to the lesson.

tannery	farm	farm	gristmill	farm
sawmill	house	house	general store	house
inn	rail station	post office	house	tavern
restaurant	church	grocer	school	gas station
drug store	theatre	antique store	ski resort	bank
library	toy store	firehouse	dept. store	bakery

2. Assign a student to each structure or allow students to sign up for the ones they want to build.

3. Provide about 30 minutes for students to build these structures. You should not provide any suggestions on aesthetics or function at this time. As students finish their buildings, they find

spots for them on the table. Historically, farms would be spread out and downtown businesses would be clustered. Students who have finished their buildings can make additional roads.

4. Complete Activity 4 at this point to provide helpful background information.

5. At your next session, have all of the students sit or stand in a circle so they can all see the village. Ask students a series of questions about the buildings. For example,

- Point to the tannery and ask "Do you think this tannery would stay in business today? Why or why not?"
- What could businesses like the sawmill or gristmill *change into* to stay in business?
- Find a business that is in a bad location and ask "Is this a good place for a ____? Why or why not?"
- Find a business that has no sign and ask "Is it easy to tell what kind of business this is? What might happen if no one knows what it is? How can we solve this problem?"
- Ask students to identify buildings that no one would want to live in or visit as customers because the appearance of the building is unpleasing.

6. Explain that problems in real life might include signs that are too big and ugly, buildings that need to be painted or repaired, or unappealing architecture. Often, in the 1960s and 1970s, new facades were put on buildings to make them look more modern, but all they really did was make the buildings look ugly. These facades can often be removed to restore the original historic appearance of the building.

7. Provide time for students to improve on the existing structures. You might have each student work on his or her own building, or you might assign each structure to a new student.

8. Ask students what rules (i.e., zoning laws) could be made or other steps taken so that future growth around the village doesn't lead to problems like traffic congestion, destruction of scenic resources, decline of the village core, etc. See if other students agree with each suggestion.

9. Ask students what each person (business owner or home owner) is responsible for, even if there were no zoning laws.

Options:

1. Students could build models of actual buildings in their own village and then make any necessary facade improvements.

2. If you have time, you can have your students grow the village over a period of time prior to restoration. In this scenario, a new building is added each day. Students take turns as builders, town board, and planning committee. The town board decides when new roads become

necessary, and the planning committee makes recommendations about what kind of things should be built where. They might develop a plan for future growth. Students can use a log book to record who built what and why they built it.

Assessment:

1. Students should be aware of how individual actions affect the whole community.

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1, 2
Standard 3 - Geography 1, 2
Standard 4 - Economics 1, 2
Standard 5 - Civics, Citizenship, and Government 3, 4

The Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts

Health, Physical Education, and Home Economics
Standard 2 - A Safe and Healthy Environment: Health Education
Standard 3 - Resource Management: Home Economics

Career Development and Occupational Studies
Standard 2 - Integrated Learning
Standard 3a - Universal Foundation Skills

English Language Arts
Standard 1 - Information and Understanding: 1, 2
Standard 2 - Social Interaction: 1

Math, Science, and Technology
Standard 1 - Analysis, Inquiry, and Design: Engineering Design
Standard 4 - Science: The Living Environment 7
Standard 5 - Technology: 1 Engineering Design, 2 Tools, Resources, and Technological Processes, 4 Technological Systems, 5 History and Evolution of Technology, 6 Impacts of Technology, 7 Management of Technology
Standard 6 - Interconnectedness: Common Themes: 1 Systems Thinking, 2 Models, 5 Patterns of Change, 6 Optimization
Standard 7 - Interdisciplinary Problem Solving: 1 Connections, 2 Strategies

Source: Adapted from *Box City: An Interdisciplinary Experience in Community Planning* by Ginny and Dean Graves, Center for Understanding the Built Environment.

Building Improvement File

Grades:

6th - 12th

Objective:

Students will be able to identify improvements that could be made to main street commercial properties to enhance business and aesthetics.

Method:

Students complete a series of worksheets about Main Street revitalization.

Materials:

Copy the enclosed worksheets and the enclosed pages from the Building Improvement File published by the National Main Street Center of the National Trust for Historic Preservation for each student. We recommend double-sided copying. Students will use colored pencils.

Time:

Preparation time: 20 minutes copying.
Class time: homework and 30 to 60 minutes in class.

Procedure:

1. Copy the packet of materials for each student. The worksheets may be given as a quiz following the reading assignment, or they may be given as homework, which would make the assignment a little easier. Also consider an “open-book” quiz. Decide which option you will use.

2. Distribute the Building Improvement File to students and give them a deadline for completion of this reading assignment.

3. Give students the worksheets and have them work individually to complete the worksheets, with or without access to the Building Improvement File.

4. Go over the answers to the worksheets. Discuss how students might be able to utilize this information as adults and discuss how they would benefit from that.

5. If you want to get into more sensitive territory, you can discuss whether or not the commercial properties in your village conform to the guidelines in the Building Improvement File.

6. Encourage students to keep the Building Improvement File for future reference.

Options:

1. As described above, the worksheets can be given as a homework assignment, quiz, or open-book quiz.

Assessment:

1. Students should be aware of the financial benefits of building improvements.

NYS Learning Standards:

Social Studies
Standard 1 - History of the US and New York 1, 2
Standard 4 - Economics 1, 2
Standard 5 - Civics, Citizenship, and Government 3, 4

The Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts

Health, Physical Education, and Home Economics
Standard 3 - Resource Management: Home Economics

Career Development and Occupational Studies
Standard 2 - Integrated Learning
Standard 3a - Universal Foundation Skills

English Language Arts
Standard 1 - Information and Understanding: 1, 2

Math, Science, and Technology
Standard 4 - Science: The Living Environment 7
Standard 5 - Technology: 2 Tools, Resources, and Technological Processes, 4 Technological Systems, 6 Impacts of Technology, 7 Management of Technology
Standard 6 - Interconnectedness: Common Themes: 1 Systems Thinking, 5 Patterns of Change, 6 Optimization
Standard 7 - Interdisciplinary Problem Solving: 1 Connections, 2 Strategies

Source: Lesson idea suggested by Helen Budrock. The Building Improvement File and associated illustrations are used by permission of the National Main Street Center of the National Trust for Historic Preservation, © 1995.

Building Improvement File

1. Draw an X on each of the two facades that seem out of place in the drawing below.

2. Look at the third building from the left. Do you think it looked that way when it was first built? Why or why not?

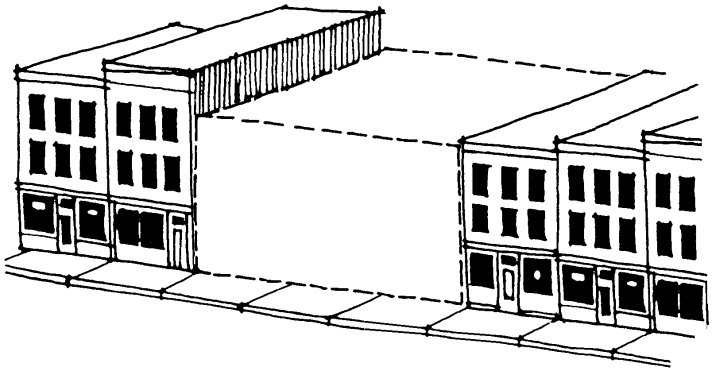
3. On each of the vacant lots in the street scenes shown below, draw a new building that would look compatible with its neighbors.

4. What makes a Main Street business successful?

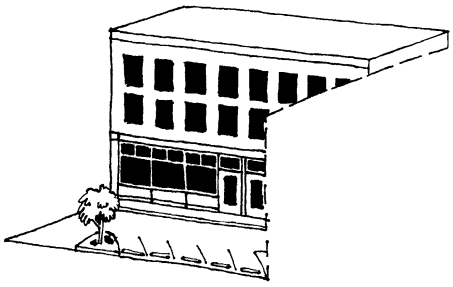
A. Products.
B. Prices.
C. Service.
D. Appearance.
E. All of the above.

5. How were Main Streets affected by the invention of cars?

6. First, draw an example of really inappropriate infill construction in the lot below. Then choose the most appropriate infill construction from the three options.

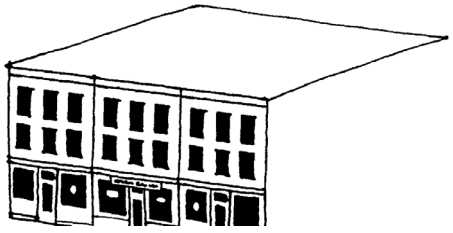


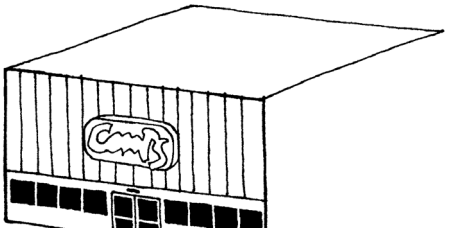
A



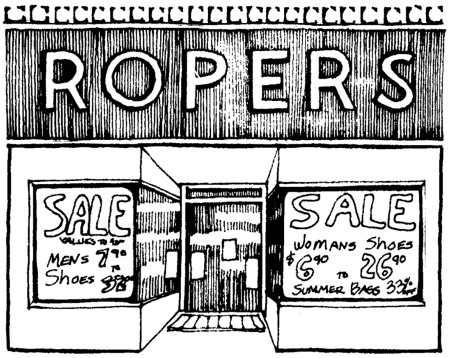
B

C



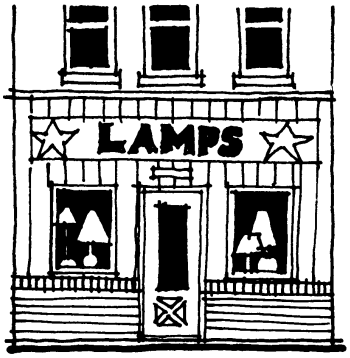


7. According to the Building Improvement File, which of these storefronts would work best for a Main Street business? Circle the correct answer.



A

B



C

8. For a business in the Catskills, which of these is the most suitable use of plastic?

A. To conceal the upper facade.
B. Vacuum-formed plastic sign.
C. Individually formed plastic letters on a sign.
D. All of the above.

9. Which of these would be the best sign for an antiques store?

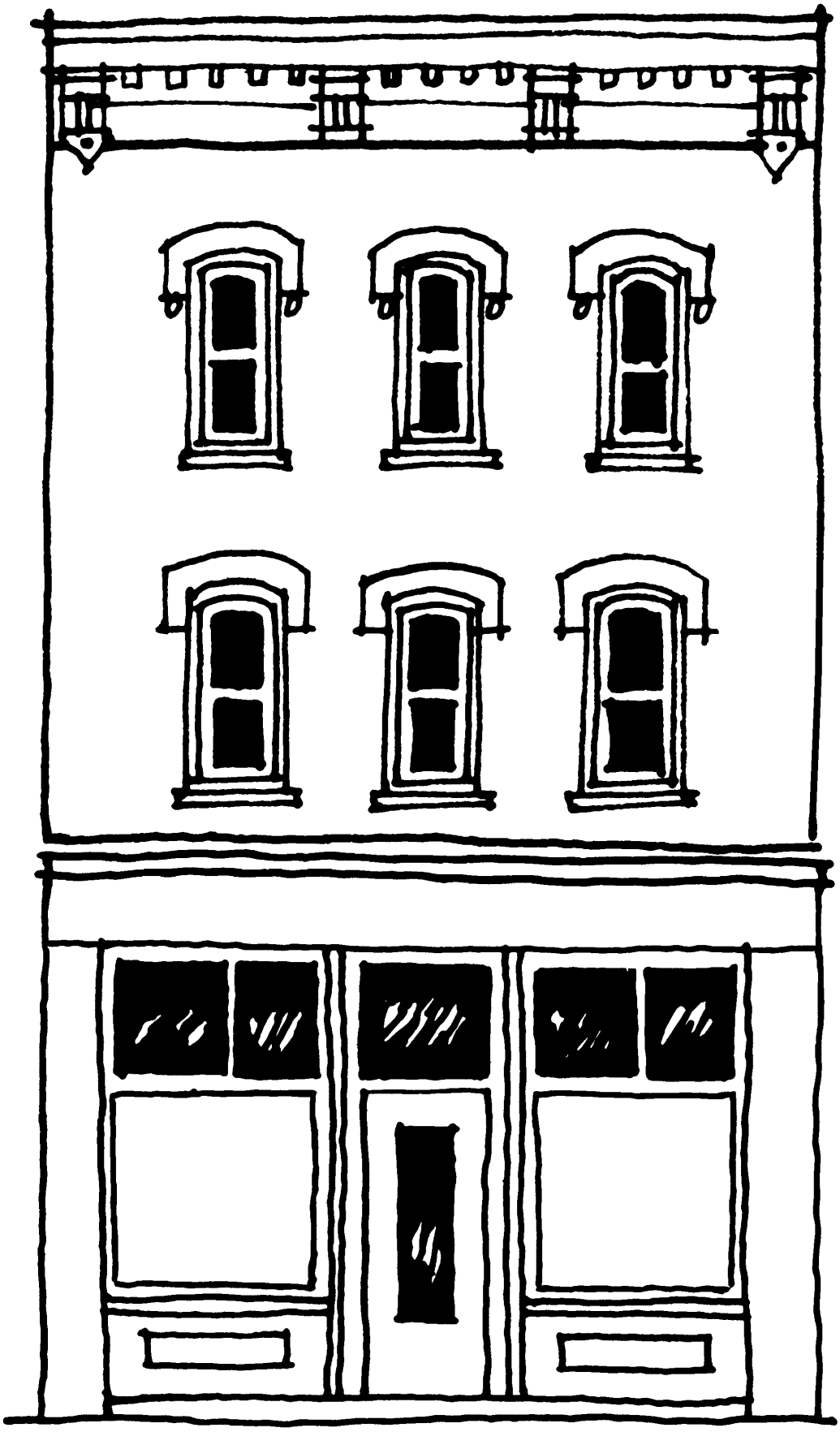
A Antiques

B Antiques

C ANTIQUES

D Antiques
Furniture · Gifts
Postcards · Prints
Assorted Items
If It's Old
It's In Here!

10. On the next page, you will have the opportunity to create your own Main Street business. Decide what your sign should look like and arrange merchandise in your display window. If your business isn't a store, use the window to show items related to your business. Also, color the outside of the building in a manner that would complement a typical Catskills Main Street.



Vocabulary Words

Commercial Strip - A highway with businesses catering to automobile traffic.

Cornice - A decorative edge at the top of a building or at the top of the first-floor storefront.

Display Windows - Large windows on the front of a store. Merchandise is displayed there.

Facade (pronounced *fah-SAHD*) **-** The front of a building.

Infill Construction - Building a new building in a gap between older ones.

Main Street revitalization - Bringing business back to the Main Street area of a village.

Transom - The area above the main display windows and front door in a storefront. Transom windows let in extra light.

Type Style - The style of lettering used.

ANSWER KEY & SCORING

Total points: 105

1. The third and fifth facades from the left look out-of-place. (5 points each, 10 points total)

2. It probably wasn't built that way. The Building Improvement File describes the common practice of covering over historic facades with newer but less appropriate materials. (5 points for correct answer and 5 points for reason)

3. The buildings should look like the ones around them. (4 points each, 12 points total)

4. E. All of the above. (10 points)

5. Response should include these concepts: (8 points total)
   Cars led to competition from commercial strips and shopping centers. (2)
   Main Street retailers tried to make their storefronts more flashy and modern. (2)
   They did this to compete with malls or gain attention of drivers. (2)
   These changes made the Main Street area less appealing. (2)

6. For the drawing task, anything *not* resembling option A is acceptable. (5 points) For the multiple choice, the correct answer is A. This building matches the surrounding architecture and maintains the rhythm of the surrounding facades through its three-bay design. The building in B is in the right architectural style, but it is set back too far from the street. The building in C is not in the same architectural style. It isn't even geared toward pedestrian shoppers, as evidenced by the lack of display windows and the oversized, high-up sign. (5 points)

7. The correct answer is B. In option A, too many signs overwhelm the display window. The signs aren't even well made. Option C is garish and the display windows have been reduced, so people are less inclined to go in and see the merchandise. The storefront in B is tastefully decorated, shows off the products, and conveys an image of quality. (10 points)

8. C. Individually formed plastic letters. (No plastic at all would be even better.) (10 points)

9. B is the correct answer. This sign has a look of quality that the others lack. Sign A is hand-painted and sloppy. Sign C is needlessly large and loud. The type style doesn't relate to the product. Sign D has too much information, which will cause it to be ignored in the busy Main Street environment. (10 points)

10. Response should include these items: (15 points total)
    Merchandise or other appropriate items visible in display windows. (3)
    Items in display window attractively arranged. (3)
    Sign appropriately scaled. (3)
    Sign located on the glass or *storefront* cornice, not upper facade or building cornice. (3)
    Colors should tie in with those found in your own village. (3)

Asset Mapping

Grades:

7th - 12th

Objective:

Students will develop a stronger commitment to the appearance and function of their community.

Method:

Students determine the unique strengths of their community. They develop a list of recommendations that would allow the community to capitalize on its strengths.

Materials:

None.

Time:

Preparation time: none.
Class time: one hour.

Procedure:

1. Introduce the concept of asset mapping as follows: Students will list things they like about the village and things they would like to change. Then they will think about ways to improve the village that would build on existing strengths.

2. Have students take five to ten minutes to make a list of things they like about the village. They should write their ideas down on paper. Then have each student tell the class what he or she wrote. Write each idea on the board and keep track of how many students had the same idea.

3. Have students make a list of things they would like to change about the village. What should be fixed? How can the village look better? Share the results as you did with the list of community assets.

4. For each item on the change list, discuss how changing those things might affect the community. For example, will local people be able to stay in business if someone builds a shopping mall? Encourage students to consider geographic and economic factors. Then revise the list so that it excludes changes that might not be beneficial after all.

5. Discuss the following questions: What would it take to make these changes? Who is responsible? How can we bring attention to these issues? How can students help?

Assessment:

1. Students should be aware of how individual actions of citizens and business leaders affect the whole community.

NYS Learning Standards:

Social Studies
Standard 3 - Geography 1, 2
Standard 4 - Economics 1, 2
Standard 5 - Civics, Citizenship, and Government 3, 4

The Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts

Health, Physical Education, and Home Economics
Standard 2 - A Safe and Healthy Environment: Health Education
Standard 3 - Resource Management: Home Economics

Career Development and Occupational Studies
Standard 2 - Integrated Learning
Standard 3a - Universal Foundation Skills

English Language Arts
Standard 1 - Information and Understanding: 1, 2
Standard 2 - Social Interaction: 1

Math, Science, and Technology
Standard 4 - Science: The Living Environment 7

Source: Lesson idea suggested by Helen Budrock.

Community Awards Program

Grades:

4th - 12th

Objective:

Students will be able to recognize historically and aesthetically significant features of their village. Community members will be more aware of such features.

Method:

Students present awards to local home and business owners for historic or aesthetic qualities, most improved, etc.

Materials:

Award certificates, available at local office supply stores.

Time:

Preparation time: none.
Class time: two 30-minute sessions, one 60-minute session.

Procedure:

1. This activity should be completed after you have done at least some of the other activities in this section. Magical History Tour provides necessary exposure to local properties.

2. Ask students to generate a list of awards they could give to community members. For example, awards might include most historic building, best kept home, best kept business, best home landscaping, best business landscaping, most environmentally friendly business, best use of native plants for landscaping, most improved home or business, etc. Give the students five minutes to brainstorm ideas. List all their ideas on the board.

3. Discuss the various ideas, and then have students vote to determine their favorites. They might choose a particular theme for the awards, such as houses, Main Street, or landscaping. Then assign a group of about four students to each award. These committees will decide whom to give the awards to, based on what they have learned about the community. Students may also do additional research to make the decision.

4. Meeting again later, the students will fill out award certificates and each committee will write a brief statement to be read when the award is presented.

5. Students can be involved in these tasks: Invite the parents, awardees, and the general public (if possible) to an awards ceremony. If you are able to invite the public, send a press release to the local newspaper two weeks beforehand to promote the upcoming event. Try to get a local reporter to come to the awards ceremony. In case that doesn't work out, students can start working on another press release to be mailed right after the ceremony, as described below.

6. At the awards ceremony, each committee will announce its award and call the recipient up to receive it, if present. They will then read their comments and allow the recipient to comment. Be sure someone is taking pictures.

7. Send a press release to the local newspaper including a story about your class activities and the awards program, photos of the event, and a list of awards and recipients. Students can be involved in preparing the press release. Send it as soon as possible after the event.

Assessment:

1. Students should be able to explain the benefits of the awards program.

NYS Learning Standards:

Social Studies
Standard 4 - Economics 1, 2
Standard 5 - Civics, Citizenship, and Government 3, 4

The Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts

Health, Physical Education, and Home Economics
Standard 2 - A Safe and Healthy Environment: Health Education

Career Development and Occupational Studies
Standard 2 - Integrated Learning
Standard 3a - Universal Foundation Skills

English Language Arts
Standard 1 - Information and Understanding: 1, 2
Standard 2 - Social Interaction: 1

Math, Science, and Technology
Standard 4 - Science: The Living Environment 7

Sample Press Release

For immediate release
24 October 2003

Students Award Local Businesses for Good Work

Trout Brook - On Wednesday, the 24th of October, at the Trout Brook Elementary School, students in Robert Katz's sixth grade class presented awards to community members to recognize their efforts to maintain the attractive appearance of the village.

The award for Best Kept Business went to Bud's Cheese Shop. Students liked the Victorian architecture and carved wooden sign at Bud's. Best Landscaping went to Bud's Hardware. Students said Bud uses native plants and no chemicals in the garden, and that's partly why they picked him. The award for Most Improved Business went to Trout Brook Antiques, which students say used to be a dump before the owner, Bud, fixed the place up and painted the exterior. Award recipients and thirty members of the community attended the award ceremony Wednesday afternoon at the school along with Katz and his students.

The award program was the final event in a series of class projects focusing on the history and architecture of the village of Trout Brook. First, students learned about architectural styles common in the Catskills. Then, they went on a tour of the village with local historian Ben Heerforever and drew pictures of the streetscape as it would have appeared a hundred years ago. Finally, students learned about the importance of maintaining an attractive home or business by renovating a village of cardboard box buildings.

The project idea came from The Catskill Center for Conservation and Development's teaching guide, *The Catskills: A Sense of Place*. According to education director Nathan Chronister, "Here in the Catskills, maintaining the attractive, rural appearance of our villages isn't just to give the tourists something pretty to look at. It helps local businesses and makes it easier for local people to find jobs."

Contact: Bob Katz, TBES, (607) 555-1234.

Village Cleanup

Grades:

6th - 12th

Objective:

Students will develop a stronger commitment to the appearance and function of their community. Community members will become more concerned about the appearance of the community.

Method:

Students clean up a portion of the village, possibly with volunteer help.

Materials:

Heavy-duty trash bags, work gloves, old clothes.

Time:

Preparation time: begin preparations, described below, well in advance.
Class time: 1 to 2 hours for field trip.

Procedure:

1. Weeks ahead of time, choose an area in the village you would like to clean up. This might be a park, street, or parking lot. Obtain permission from the village or town government. Also obtain permission from any property owners whose property you intend to go onto. A copy of your school's insurance certificate covering field trips may help you secure permission. If you plan to invite volunteers from the community, make sure this is acceptable to the landowner. The town clerk can tell you who owns each piece of property in your prospective cleanup area.

2. Also consider any steps that may be necessary to ensure the safety of your students.

3. Arrange a vehicle and driver to haul trash to the local transfer station. You might be able to have the town or some volunteers do this work. A permit may be required.

4. Once other permissions are obtained, send field trip permission slips home to parents.

5. Also ahead of time, send a press release to local newspapers. This will inform the community about what you are doing and can be used to recruit volunteers. See the sample press release.

6. Have students suggest ideas for making the public more aware of the cleanup and more aware of the responsibility to prevent litter. One idea would be to post signs in the village announcing the event. Signs might point out the benefits of not littering or they might offer suggestions on

how to prevent litter such as keeping a small trash bag in your car, or businesses offering a wastebasket so costumers won't put receipts or other waste on the ground. Choose among the suggestions and have students implement the projects. (By the way, please do not put flyers under car windshield wipers to promote your litter clean-up!)

7. On the day of the cleanup, you will need to have an ample supply of heavy-duty trash bags. Students should wear work gloves if they will be handling anything foul, sharp, or heavy. They should wear old clothes on the day of the cleanup. You may find a larger amount of trash than expected, so be prepared.

8. Do another press release after the event. The article should describe how much trash was collected, congratulate students on their accomplishment, and remind readers of their responsibility to keep the village clean. To make the article more interesting, you might begin with any stories of unusual objects you found during the cleanup.

9. Have a concluding discussion with your students. You might discuss the community's reaction to the cleanup, any interesting things that happened, our responsibilities as community members, or other ways students can be involved in the community.

Assessment:

1. Students should be able to describe how litter prevention benefits the local economy.

NYS Learning Standards:

Social Studies
Standard 4 - Economics 1, 2
Standard 5 - Civics, Citizenship, and Government 3, 4

The Arts
Standard 3 - Responding to and Analyzing Works of Art: Visual Arts

Health, Physical Education, and Home Economics
Standard 2 - A Safe and Healthy Environment: Health Education
Standard 3 - Resource Management: Home Economics

Math, Science, and Technology
Standard 4 - Science: The Living Environment 7
Standard 5 - Technology: 6 Impacts of Technology, 7 Management of Technology

Sample Press Release

For immediate release
1 February 2004

Students Plan Village Park Cleanup

Trout Brook - On Thursday, the 14th of February, from 12:30 until 2:30 PM, students from the Trout Brook Elementary School invite community members to help out with a cleanup of the village park. Robert Katz's sixth grade class will be involved in the cleanup, intended to raise awareness about the need to protect our village from unsightly litter.

Student Katrina Van Tassel explained why she is excited about the cleanup: "My mother is a waitress, and she makes more money if a lot of skiers come here. I'm afraid with all the litter and trash they see in town, they might think it's yucky and not come back here. That's why I'm glad we're doing the cleanup." Another student, Aaron Bennett, said, "I hope after we do all that work, people will think twice before littering. People get lazy and throw trash out the window of their car. They don't stop to think that we all have to look at that all year long. Once the park is all cleaned up, I'll feel proud to live here in Trout Brook."

This week, students will post signs in the village that offer tips on litter prevention. For example, always keep a small wastebasket or plastic bag in your car to put trash in. (You can buy special car wastebaskets at Bud's Hardware.)

If you would like to help with the cleanup, bring your work gloves, old clothes, and lots of community spirit to the park on Thursday!

Contact: Bob Katz, TBES, (607) 555-1234.

Algonkian (Algonquin) People - one of the major Native American groups that inhabited portions of the Catskill region.

Atlatl - a tool used by Native Americans to throw small spears at high speeds.

Archaeologist - a scientist who learns about the past by studying artifacts.

Artifact - manmade objects. We can learn about ancient peoples by studying their artifacts, such as arrowheads, tools, and remains of their former dwelling places.

Blue line - an imaginary line that was devised by the NYS Department of Environmental Conservation in 1904 to delineate the Catskill Park boundary. There is also a blue line for the Adirondack Park.

Bluestone - a bluish-gray sandstone used in sidewalks and buildings.

Catskill Park - an area of land in the Catskills designated by the state to include a mixture of private land and state forest preserve land.

Catskill Forest Preserve - state owned, forever-wild land in the Catskill Park.

Cog railroad - a railroad in which a cog (gear) engages with the track to provide traction on steep grades where the wheels would otherwise slip.

Commercial strip - A highway with businesses catering to automobile traffic.

Cornice - A decorative edge at the top of a building or at the top of the first-floor storefront.

Display windows - Large windows on the front of a store. Merchandise is displayed there.

Facade - (pronounced fah-SAHD) The front of a building.

Gristmill - a mill that grinds grain to make flour.

Haudenosaunee - the Iroquois called themselves Haudenosaunee. They were one of the major Native American groups that inhabited portions of the Catskill region. The Iroquois Confederacy originally consisted of five nations: the Mohawk (in our area), Seneca, Onondaga, Oneida, and Cayuga (all from central and western New York). The Tuscaroras joined later and moved from North Carolina to the Binghamton area.

Home rule - New York State's policy of letting town and village governments determine their own zoning and land use regulations.

Hudson River School - a style of art that expressed the grandeur of American wilderness. Much of this art depicted the Catskill Mountains.

Infill construction - Building a new building in a gap between older ones.

Interplanting - the planting of more than one type of crop together in the same field.

Kanien'kehá:ka (Mohawk) - one of five nations of the Haudenosaunee (Iroquois) Confederacy.

Lock - a structure used to raise and lower canal boats so the canal can go up and down hills.

Main Street revitalization - Bringing business back to the Main Street area of a village.

Oral history - knowledge of past events or one's culture transmitted through the generations through storytelling.

Paleo-Indians - the early ancestors of American Indians, who lived right after the last ice age.

Patent - a document conveying land ownership from the colonial government to a recipient individual. Also, the land conferred in this manner.

Patroon - a recipient of a land grant from the colonial government, who was entitled to collect rent from tenants he brought to his land.

Planner - someone who figures out how to make the community a better place to live. The planner works with people in the community to figure out what their needs are and how those needs can be met as the community continues to evolve. Zoning or financial incentives might be used to help carry out a community plan.

Romantic Movement (Romanticism) - a style of art that expressed emotion and individualism, in contrast to earlier, formally structured styles of art. The Hudson River School was an American branch of romanticism.

Stave - one of the vertical logs used to make a style of log cabin.

Stockade - the wall around a settlement, used for protection.

Tannin - a chemical from the bark of hemlock trees that was used to make leather.

Tanning - the process by which hides are made into leather.

Tenant farming - a system of land ownership in which farmers leased land from wealthy landowners.

Transom - The area above the main display windows and front door in a storefront. Transom windows let in extra light.

Type style - The style of lettering used.

Turnpike - an early road, often funded by the government, that helped open the Catskills for settlement.

Wampum - clamshell beads used by northeastern Native Americans variously for ornamentation, recording of information, and, after contact with the Europeans, as money.

Zoning - local laws that say what can be built where. For example, a community might contain residential zones and commercial zones. Zoning laws might also decide the appearance of buildings and signs, how close you can build to the road, etc.

Books and Articles:

Ashokan Catskills: A Natural History. John Bierhorst. 1995. Fleischmanns, NY: Purple Mountain Press and The Catskill Center. Paperback, $18.00 (914) 586-2611. A survey of the flora and fauna of the Ashokan region (Ulster County) including a special section on Native American history and prehistory of the region. The bands that lived in area were the Lenape and the Esopus (also called the Delaware) and this section gives some of the known history in the contact period. The chapter also documents archeological findings (usually pottery and projectile points) with site identifications.

The Archeology of New York State, Ritchie, William. 1980. Fleischmanns, NY: Purple Mountain Press. One of the most complete accounts of the early peoples of New York State ever published in one volume- from Paleolithic hunters of 8,000 BC to the contemporary Iroquois.

The Artist's House and Studio in 19th Century Catskills. Rhoads, William B. 1983. New Paltz, NY: State University College. Provides information on the surroundings of artists in the regions, in particular those of Onteora Park.

"Barbizon", *Encyclopedia Britannica, Volumes 3, 6.* Benton, William. 1958.

Bare Trees, Millern, Patricia E. 1995. Hensonville, NY: Black Dome Press. The story of Zadock Pratt, master tanner, and the tannery he built in what became Prattsville, NY in the early 1800s. Very thorough.

The Catskills: from Wilderness to Woodstock. Evers, Alf. 1972. Garden City, NY: Doubleday and Company. This book gives a comprehensive history of the region from the geological history to the Hardenburgh Patent and Rip Van Winkle, as well as more recent developments in the region. Mr. Evers includes folklore and many amusing real stories.

Catskill Crafts: Artisans of the Catskill Mountains. Smiley, Jane. 1988. NY, NY: Crown Publishers. Smiley interviewed a number of craftspeople in the Catskills, and researched crafts including woodworking, stain glass manufacturing, ceramics, and glasswork in preparation for this book. It provides a helpful and humanized peek at a cross-section of artisans in the region.

Colonial Craftsmen and the Beginnings of American Industry. Tunis, Edwin. 1965. Cleveland and New York: The World Publishing Company. Marvelous illustrated resource book. Details many aspects of early American industry such as mills and tanneries.

Colonial New York: A Short History. M. Kammen. 1975. Millwood, NY.: KTO Press.
An overview of the history of New York beginning with first contact with the Native People. Early accounts of first contact are given, as well as the relationships that developed between the Native Indians and the early colonists. Native American culture is also described.

The Delaware Indians, Weslager, C.A. 1989. Fleischmanns, NY: Purple Mountain Press. Comprehensive account of the Lenni Lenape along the Delaware River and its tributaries during the last three centuries.

Early Indians of Delaware County. Mary A. Mayes. 1976. New Kingston, NY: Mary Ann Mayes. The local tribe of the Delaware County region's customs, beliefs, location and history are given in this pamphlet.

"Is Equality Indigenous", *On the Issues*. Wagner, Sally Roesch. Winter 1996. Discusses the roots of feminist theory and draws connections between modern movements for equality and the dialogue between European and Iroquois women during colonial times.

The Farmhouse. Irvine, Chippy, Krukowski, Dennis. 1987. Italy: Bantam Books. Full of pictures, *The Farmhouse* provides an interesting cross section of historical homes in the Ulster County region of the Catskills.

A Free Soil-A Free People; The Anti-Rent War in Delaware County, New York. Kubick, Dorothy. 1998. Fleischmanns, NY: Purple Mountain Press. Ms. Kubick thoroughly investigates this uniquely Catskills war.

"The First American", *Newsweek*. Begley, Sharon, Murr, Andrew. April 26, 1999. This article speculates on theories for native migration to this continent other than the Beringia land bridge.

"The First People of the Shawangunks", *Mohonk Preserve*. Fall 1990. New Paltz, NY. Explicates the traditions and practices of Woodlands people in the Shawangunks and Catskills.

Folk Songs of the Catskills. Cazden, Norman, Haufrecht, Herbert, Studer, Norman. 1982. Albany, N.Y: State University of New York. The authoritative work on folk music as uniquely found in the Catskills. Compiled by teachers and students of Camp Woodland, the songs in this book are annotated with information on the derivations of the melodies and words.

The Forest Preserve of N.Y. State in the Adirondacks and Catskill Mountains. Van Valkenburgh, Norman J. 1996, Fleischmanns, NY: Purple Mountain Press.

The Golden Age of Homespun, Van Wagenen, Jared. 1963. NY, NY: Hillard Wang. An excellent discussion of the Homespun Age by a man who grew up in New York State during the later portion of it.

The Greene County Catskills: A History. Horne, Field. 1994. Hensonville, NY: Black Dome Press. Covers the history of railroads, resorts, industry, and entertainment in Greene county.

Guide to: Catskill Trails. Burdick, Neil. Adirondack Mountain Club, Inc. 1994. Lives up to its title by providing comprehensive trail listings for the region, as well as an informative historical introduction about the formation of the Catskill Park.

Haudenosauneee: Portraits of the Firekeepers of the Onondaga Nation. Tucker, Toba Pato. 1999. Syracuse, NY: Syracuse University Press. This book is a very personal exploration of the Haudenosaunee (Iroquois) people compiled in photographs, with an excellent introduction by their present chief.

The History of the Five Nations. Cadwallader Colden. (1727 & 1747, reprinted in 1985). Ithaca NY: Cornell University Press. An empathic historian explains the relationships of the five tribes: the Mohawks, Oneidas, Onondagas, Cayugas and Senecas, and how they united. He also discusses the matriarchal system some of the tribes practiced, and forms of government, treaties and trade.

The History of the Town of Roxbury. Griffin, Irma Mae. 1975. Roxbury, NY. Focusing mainly on Roxbury, this book covers much of the basics of the Anti-rent War in the Catskills.

History of Ulster County: 1883-1983. Historians of Ulster County. 1984. Compilation of essays prepared by individual town historians for the County's centennial celebration.

How Indians Use Wild Plants for Food, Medicine and Crafts. F. Densmore. 1974. (Reprinted from 1926) New York: Dover Press. 396 pp. $6.95 This book is a reprint of the Forty-forth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution, 1926-7. The uses of plants--for food, for medicine, for arts, crafts, and dyeing--among the Chippewa Indians show the great extent to which they understood and utilized natural resources. It also captures traditions, providing a wealth of new material for those interested in natural food, natural cures and native crafts.

Hudson River Highlands. Dunwell, Francis. 1991. New York: Colombia University Press. Written by an art historian, this book discusses the relationship of art, architecture, and literature to public aesthetics and sensibilities.

The Hudson River School: American Landscape Artists. Yaeger, Burt D. 1996. NY, NY: Smithmark Publishers. A complete history of the first uniquely American style of painting and the people who created it. Complete with illustrations of a number of their paintings and etchings.

Hudson Valley Dutch and their Homes. Meeske, Frederick. 1998. Fleischmanns, NY: Purple Mountain Press. Through the discussion of architecture Meeske covers much of the early history of Dutch settlement in the Hudson Valley and eastern Catskill Mountains.

"Indians of the Catskills", *Catskill Center News*, Evers, Alf. Catskill Center for Conservation and Development, Inc. Fall 1985. Arkville, NY. A broad overview of the history of Native Americans in the Catskills.

Indians of North America. Geoffrey Turner. 1979. Dorset, UK: Blandford Press Ltd.
This book explains the theories of the waves of migrations by the Aboriginal people across the Bering Straits to North and South America. Evidence from tools, bones and various materials found over the centuries has helped describe the cultures of the native people. The book also describes the cultures of the peoples of the Southeastern woodlands, Northeastern woodlands, the Southwest, the Northwest Coast and the Eskimo.

James Fenimore Cooper: His Country and his Art. Test, George A., editor. 1980. Oneonta, NY: SUNY Oneonta. Discusses the controversy of James Fenimore Cooper's status as a figure of literary importance.

Indian Tribes of Hudson's River. E. M. Ruttenber. 1872. A sympathetic early history of the regions native peoples.

John Burroughs, the Sage of Slabsides. Wadsworth, Ginger.1997. NY, NY: Clarion Books. A succinct biography of the writer's life including old photos and quotes from John Burroughs.

I Walked the Road Again. Benincasa, Janice, editor. 1994. Fleischmanns, NY: Purple Mountain Press. A fantastic smattering of Catskill Mountain stories originally published by the Folklore society in their monthly journal *The Folklore Quarterly*.

Legends of the Delaware Indians and their Picture Writing, Adams, Richard. 1905. Adams introduces the traditions and stories of the Delaware in an orderly, scholarly fashion.

The Long Fuse. Cook, Don. 1995. NY, NY: The Atlantic Monthly Press. Covers the American Revolution in detail. Demonstrates the key role New York State played in the war for control of territory between the British and colonists.

Masked Medicine Societies of the Iroquois. 1940 (Reprinted 1991). Ontario Canada: IPACS, Ltd. The Bureau of American Ethnology of the Smithsonian Institution held original studies of the Iroquois society and practices, which they classified, updated, and explained in this book. Includes text and photos of mask types, and the ways they were constructed.

The Mohicans and Their Land, Dunn, Shirley. 1994. Fleischmanns, NY: Purple Mountain Press. Explores the interaction between Native peoples of the upper Housatonic valleys and the European immigrants who sought their lands.

The Mountains Look Down. Bennet, Reginald.1999. Fleishmanns, NY: Purple Mountain Press. Mr. Bennett has brought the history of Chichester (nestled near Phoenicia, NY) and the brothers who established the furniture factory that brought life to the hamlet.

New York State: Our Cultural Heritage. Pauline, Lawrence J. 1971. NY, NY: Cambridge Book Company. Succinct history of New York. Out of print.

New York State Projectile Points: A Typology and Nomenclature. William A. Ritchie. 1971. An identification guide to arrowheads.

Northeast Handbook of North American Indians (Vol. 15). Bruce Trigger. 1978. Washington, DC: Smithsonian Institution.

On the Mountain, In the Valley. Sherwood, Bruce T., ed. 1977. Arkville, NY: The Catskill Center for Conservation and Development, Inc. Covers Catskills architecture from 1750 to 1920.

Picturesque Ulster. 1984. Cornwallville, NY: Hope Farm Press. History of Ulster County by Township. Includes old pictures.

"Progressive Movement". *Encyclopaedia Brittanica.* 2001. Academic analysis of the social movement begun in the early 1890s and continuing through the first quarter of the 1900s.

The Red Record: The Wallam Olum, The Oldest Native North American History. David McCitchen, translator and annotator. 1993. The Wallam Olum (Red Record) is the epic story, written in red symbols on wooden tablets, describing the Lenni Lenapes' journey across the pristine North American continent, a journey spanning 100 generations.

"Romanticism", *Collier's Encyclopedia, Volume 20.* Halsey, William D., editor. 1990. NY, NY: Maxwell Macmillan International Publishing Group.

Rural Environment Planning for Sustainable Communities. Sargent, Frederick, Lusk, Paul, Rivera, José, Varela, María. 1991. Covelo, California: Island Press. A history of community planning in North and South America. Covers some Native American history, colonization, and the role of the government in planning waterways, dams, parkways, agricultural projects, national forests and parks as a means to provide jobs to the unemployed.

A Study of the Delaware Indian Big House Ceremony. Speck, Frank G. 1931. Harrisburg, Pennsylvania: University of Pennsylvania. Information compiled by archeologist through interviewing a Delaware Indian medicine man in the 1920s. Discussion of animal and element symbolism in Delaware traditions.

Teacup Tales: Folklore of the Hudson Valley. Hommel, Pauline. Saugerties, NY: Hopefarm Press and Bookshop. A charming collection of local Catskill tall tales and maybe true stories.

"Thomas Cole", *Thomas Cole House*. 1980. National Park Service, North Atlantic regional Office. An out of print publication about the life of Thomas Cole, and his residence at Cedar Grove in Catskill, NY.

"Transcendentalism", *Collier's Encyclopedia, Volume 22*. 1990. NY, NY: Maxwell MacMillan International Publishing Group.

Unbroken Thread. Hoare, Steve. 1996. Hensonville, NY: Black Dome Press. Details the history of quilting in the Catskills. Includes pictures of quilts inducted into The Catskill Mountain Quilters Hall of Fame.

William Cullen Bryant and his America Centennial Conference Proceedings 1878-1978. 1983. NY, NY: AMS Press, Inc. This collection of essays by contributors to the conference held at S.U.N.Y. Oneonta paints a portrait of William Cullen Bryant's life and influence in the United States literary and social circles.

"Where Catskills Skiing Began". Teasdale, Parry. Woodstock Times, Winter 1989. Kingston, NY. Gives the reader an understanding of the growth of skiing in the Catskills before Belleayre Ski Center was established.

The Wood and Chemical Industry in the Delaware Valley. Myers III, Frank Daniel. 1986. Middletown, NY: Prior King Press. Discusses this now defunct industry.

Teaching Materials:

Interlaken Historical Society, Box 270, Interlaken, NY 14847. Offers four slide-narration videos on the history of New York. Video #1: *Native Americans – From the Ice Age to the Iroquois Confederacy*, #2: *The Sullivan-Clinton Expedition Against the Iroquois Confederacy*, #3: *The Settlement of Central and Western New York*, #4: *Around the Corner – The Architecture of New York*.

Neversink Valley Area Museum, *Activity Book for Canalboat to Freedom*, 1998, Neversink Valley Area Museum.

Viewfinders: A Visual Environment Curriculum. 1996. 25 Bellows Street, Warwick, Rhode Island: Dunn Foundation. Viewfinders is a universally applicable upper elementary curriculum emphasizing the connection between the environment, community, and aesthetics.

Cradleboard Teaching Project, 1191 Kuhio Highway, Kapa, HI 96746. (808) 822-3111. info@cradleboard.org. The Cradleboard Teaching Project offers a curriculum, an interactive CD-ROM, and coordinates a pen-pal program between indigenous and non-indigenous students at schools throughout the US. They have curriculum units on geography, music, history, social studies, and science.

Web Sites:

www.angelfire.com/ok/iroquoisstories/cover.html
An illustrated, online account of the Three Sisters legend. Taken from an oral account by Lois Thomas.

www.catskillarchive.com
This website has an excellent collection of historic postcard photos.

www.hartford-hwp.com/archives/index.html
Word History Archives -- a repository for documents for teaching and understanding contemporary world history, including indigenous peoples.

www.si.edu/nmai
Web site of the Smithsonian National Museum of the American Indian.

indy4.fdl.cc.mn.us/~isk/mapsmenu.html
This web site gives GIS maps of Native American lands.

Resource People:

Rich Bala, PO Box 19, Billing NY 12510. (845) 227-7293. Mr. Bala is a folk singer who presents the history of the Catskill Mountains and New York State to schools and other audiences through music.

Laurie Baratta, 69 Birch Creek Road, Pine Hill NY 12465. (845) 254-5472. "Story Laurie" is a gifted performer who brings the history and culture of the Catskill Mountain region to life through her dynamic school programs. Guaranteed to be fun and educational, her programs include Catskill Folk Tales and Songs, perfect for use with this curriculum guide.

Catskill Outdoor Education Corps, Student Activites Office, Farrell Hall, Room 226, SUNY Delhi, Delhi NY 13753. (607) 746-4051. Outdoor education programs for the public and school groups. Topics include Native American living skills, maple sugaring (February through mid March only), nature crafts, nature stories, and map and compass skills.

Stephen Comer, 548 Taborton Road, Sand Lake NY 12153. (518) 283-2753. A Mohican Native American, Mr. Comer is the first tribal member living back in original Mohican territory. He serves as a laison for the Stockbridge-Munsee Band of Mohican People and has acted as a consultant to the New York State Museum. Mr. Comer often gives presentations on his people's history and culture.

Cornell Cooperative Extension. Call the extension office for your county, as listed in the phone book. Cornell Extension offers a wide variety of education programs and publications.

DCMO BOCES, 11 Ford Avenue, Oneonta NY 13820. (607) 432-4556. Will send their "Arts in Education" catalog upon request. The catalogue lists over 280 programs involving music, dance, theater, folk arts, local history, writing, traveling exhibits, and teacher workshops that are available to area schools. State aid is available to assist with the cost of bringing these programs to your schools.

Richard Frisbie, Hope Farm Press and Bookstore, 252 Main Street, Saugerties NY 12477. (845) 246-3522. www.hopefarm.com. Mr. Frisbie has the most extensive collection of new and used books on New York State and Catskill Mountain history in the area. In addition, he has a personal wealth of knowledge about the area that is formidable.

Institute for American Indian Studies, PO Box 260, Curtis Road, Washington CT 06793. (203) 868-0518. Resource institution.

Kanatsiohareke (Mohawk Indian Community), 4934 State Highway 5, Fonda NY 12068. (518) 673-5092 (or 5356). A Kanienkahakah (Mohawk) community dedicated to the nourishment and preservation of Native language, traditions, culture and beliefs. Helpful people to answer questions and guide you to further resources.

Evan Pritchard, Center for Algonquin Studies, PO Box 1028, Woodstock NY 12498. (212) 714-7151. An Algonquin Native American, Mr. Pritchard is a professor of Native American Studies at Marist College as well as an author and musician. Evan works with teachers and school groups to present Algonquin culture in an informative and exciting manner to students.

Paul Trotta, NYSDEC, Route 10, Stamford NY 12167. 607-652-7952. Demonstrates flint knapping (stone tool shaping) from the Paleo Indians and the pre-contact period. Paul also makes and explains innovations in tools and implements over time, including bows arrows, drums, and rattles. He has a large collection of replicas of native tools and can explain how they used plants, animals, and minerals in their everyday lives.

Dennis Yerry, Woodstock, NY 12498. (845) 679-4960. A Haudenosaunee (Iroquois) Native American, Mr. Yerry brings the American Indian perspective on this country's history and relationship with the Earth to schools in his speaking engagements as well as with his music. He educates youth through hands-on woodland experiences.

Places to Visit:

Ashokan Field Campus, 477 Beaverkill Road, Olivebridge NY 12461. (845) 657-8333. A historical and environmental education center owned by SUNY New Paltz but located near the Ashokan Reservoir.

Apple Pond Farming Center (914) 482-4764, Hahn Road, Callicoon Center NY 12724. Open year-round. Admission fee. An educational and working farm with organic farming practices and horse-drawn equipment. Visitors can enjoy one of several different tours, which include wagon rides, a sheep-herding demonstration, beekeeping, haying, and logging. Visitors ride around the site on a wagon, and sleigh rides may be arranged in the winter. The farm offers a well-respected apprentice program for students from around the world. All activities require advance registration. Call ahead for detailed directions.

Catskill Mountain House Site is located at the North-South Lake State Campground in Haines Falls. A clearing with a hint of the foundation is all that remains of the once great hotel. Other sites nearby include Kaaterskill Falls and several famous viewpoints.

Caverns Creek Grist Mill Museum, Caverns Road, Howes Cave NY 12092. (518) 296-8448. Restored mill built in 1816. Open May 15th- Oct. 15th.

Chambers of Commerce and Historians by County:

- *Delaware County Chamber of Commerce*, 114 Main Street, Delhi NY 13753. (607) 746-2281. www.delawarecounty.org. *County Historian* – Clara Stewart (607) 746-2544.

- *Greene County Promotion Department*, Catskill NY 12414. (518) 943-3223 or (800) 355-2287. *Historian* – Raymond Beecher (Coxsackie) (518) 731-6822/1033.
  Minorities Historian – Charles B. Swain (Athens) (518) 943-5241.

- Otsego County: *Huntington Library and Museum*, 62 Chestnut St., Oneonta NY 13820. (607) 432-1980. *Oneonta Historian* – Mark Simonson, simmark@fthy.rr.com.

- *Schoharie County Chamber of Commerce*, 243 Main Street, PO Box 400, Schoharie NY 12157. (518) 295-7033 or (800) 41VISIT or info@schohariechamber.com. *County Historian* – Wallace Van Houten (518) 827-5747.

- *Sullivan County Chamber of Commerce*, 59 North Main Street, Liberty NY 12754. (845) 292-8500. *County Historian* – John Conway (845) 557-6467.

- *Ulster County Chamber of Commerce,* Kingston NY 12401. (845) 338-5100. *Ulster County Tourism Department,* (845) 340-3568. *Historians* –Karlyn Knaust-Elia (Saugerties) (845) 246-9893. Rose LeFever (Bloomington) (845) 340-3568.

Cooperstown & Charlotte Valley Railroad offers scenic rides on restored railroad cars, with special events planned each month. Leatherstocking Railway Historical Society, PO Box 681, Oneonta NY 13820. (607) 432-2429.

Delaware and Ulster Rail Ride, Route 28, Arkville NY 12406. (800) 225-4132. Take a trip on restored railroad cars from Arkville to Halcottsville, Roxbury, or Highmount. Hosts special events such as train robberies, live music, and theme rides. Open Memorial Day through October. Call for the schedule or to arrange for your class to visit on a weekday.

Delaware County Historical Association, (607) 746-3849, Route 10, 2 miles north of Delhi. Open May through October, hours may vary. Admission fee. A fascinating site, composed of historic buildings, where visitors can get a taste of life in rural New York during the nineteenth century. The main building contains a library and exhibit hall with changing displays of farm tools, household

foods, folk art, and crafts. Outside, several buildings contain additional exhibits on aspects of farm life. Special events include a house tour, Victorian fashion show, tavern day, and farm festival.

D&H Canal Museum, PO Box 23, High Falls NY 12440. (845) 687-9311. Open May-October. Call for hours. The museum houses exhibits of the D&H Canal and abuts a portion of the canal along which visitors may walk.

Empire State Railway Museum, PO Box 455 High Street, Phoenicia NY 12464. The museum has an annual photographic exhibition, model of the old Phoenicia rail yard, and restored railway cars. Open ten to four weekends and holidays.

Farmers' Museum, PO Box 30, Cooperstown NY 13326. (888) 547-1450. www.farmersmuseum.org. Visit a 19th century village and working farm with demonstrations of farming practices and other trades. The museum has many seasonal events. Call for hours or to schedule a group program.

Fenimore Art Museum, PO Box 800, Cooperstown NY 13326. (888) 547-1450. www.fenimoreartmuseum.org. This 1930s Georgian mansion houses early American photography, paintings, and the nationally acclaimed *Eugene and Clare Thaw Collection* of American Indian Art. An Iroquois bark house is also available for interpretive programs. Call for hours or to schedule a group program.

Hanford Mills Museum, East Meredith NY 13757. (607) 278-5744. A working mill and museum where students can see woodworking demonstrations using equipment powered by a real waterwheel. Offers special events year-round and group tours by reservation.

Hudson River Maritime Museum, One Rondout Landing, Kingston NY 12401. (845) 338-0071. Open May through October. The exhibit hall preserves the rich history of the Hudson River, once the major highway from southern New York to the Catskills. Outdoors, there is a restored tugboat. The museum hosts a variety of seasonal activities as well.

Iroquois Indian Museum, PO Box 7, Caverns Road, Howes Cave NY 12092. (518) 296-8949. www.iroquoismuseum.org. Houses the one of the world's largest collections of Iroquois art. The museum offers hands-on opportunities for students to explore Iroquois traditions with their teachers and parents with the help of facility educators.

Lansing Manor, Route 30, North Blenheim. (800) 724-0309. This elegant, early-1800s estate was built by the owner of the Blenheim Patent, John Lansing Jr., as a wedding gift to his daughter. Tour the three story house, complete with period furnishings, below-ground kitchen, and dining room restored to original state. Free. Open May through October.

Minisink Battleground Park, Route 168, West of Barryville in southern Sullivan County. Open May through October, dawn to dusk. Free. The 56-acre park has three walking trails with descriptive signs and a trail guide you can pick up at the interpretive center. The Battleground Trail describes the

skirmish that took place there in 1779 between the Mohawk people and American rebels. The Woodlands Trail meanders through wetlands, understory, second-growth, and fern areas. The Old Quarry/Rockshelter Trail teaches about logging, quarrying, and Native Americans. The Roebling Aqueduct nearby is an interesting historic site from the D&H Canal.

Neversink Valley Area Museum has exhibits and a lock from the D&H Canal. PO Box 263, Cuddebackville NY 12729. Programs on Lenape and D&H Canal are available for up to 100 students by appointment. Open to the public Fri-Sun 12-4. (845) 754-8870.

North-South Lake State Campground contains the site of the Catskill Mountain House. Short hiking trails access many other spots frequented by Hudson River School artists. Located off Route 23A in Haines Falls. (518) 589-5058.

Overlook Mountain, Meads Mountain Road, Woodstock NY. See the ruins of the Overlook Mountain House and a viewpoint Thomas Cole visited. The hike is five and half miles and somewhat steep. Take Rock City Road from Woodstock. At a four-way intersection, it becomes Meads Mountain Road, which leads to the trailhead, on the right, after a few miles. Parking lot is often full on good hiking days. Summit elevation is 3140 feet.

Phillies Bridge Farm, PO Box 1147, New Paltz NY 12561. (845) 256-9108. A non-profit Community Supported Agriculture (CSA) project, Phillies Bridge Farm grows food for over 250 local families and offers education programs upon request. Call for info or to schedule a visit.

Sanctuary at Slabsides in West Park. Contact The John Burroughs Association naturalist Jason Dempsey, PO Box 439, West Park NY 12493, (845) 384-6320 to arrange a visit.

Woodchuck Lodge, Roxbury, NY. Former home of the famed naturalist John Burroughs, Woodchuck Lodge is situated on a beautiful site in the Delaware Catskills. Contact John Lutz, Woodchuck Lodge Inc., 52 Hickory Park Road, Cortland NY 13045, (607) 756-0905.

Woodstock Glass Blowing, Woodstock NY. Continuing the tradition of hand-blown art in Woodstock, Woodstock Glass Blowing has regular demonstrations open to the public.

Catskills Journal

The Catskills journal should be a 3-ring notebook to which blank writing paper, handouts, worksheets, drawings, charts, and other items can be easily added. The journal will help students improve their observation skills and enhance their creativity while developing a sense of place.

Students should use the journal for Catskills-related lessons as well as any reflections or drawings they want to add on their own. Students should write the title of the activity and the date. If the activity is science-based, they should write down specific information such as location, time, and weather conditions where relevant. Any descriptions of objects, locations, etc. should be accompanied by a drawing. Before doing an activity or going on a field trip, students should pose questions that they would like to answer, such as “I want to know…” or “what would happen if…?”. They should follow up afterward with “this is what happened” or “this is what I learned”.

You can also make a classroom journal in which students can add items they would like to share with the entire class.

Field Trip Permission Slip

Dear Parent or Guardian,

Your child's class plans to visit _____ on _____ to learn more about the rich history and culture of the Catskill Mountain region. For this trip, your child should bring clothing appropriate to the weather and _____. If you have any questions, please contact your child's teacher. Please sign and return this form by _____.

I, _____, grant permission for _____ to participate in the school field trip described above.

Parent or guardian full name _____
Parent or guardian signature _____ Date _____
Daytime phone _____

Insect allergies or other pertinent medical information.
In an emergency, if unable to reach parent or guardian,
contact _____ (name) at _____ (daytime phone).

Volunteers Wanted

If you would like to volunteer as a field trip chaperone, please provide daytime and evening telephone numbers here.

Daytime telephone _____
Evening telephone _____