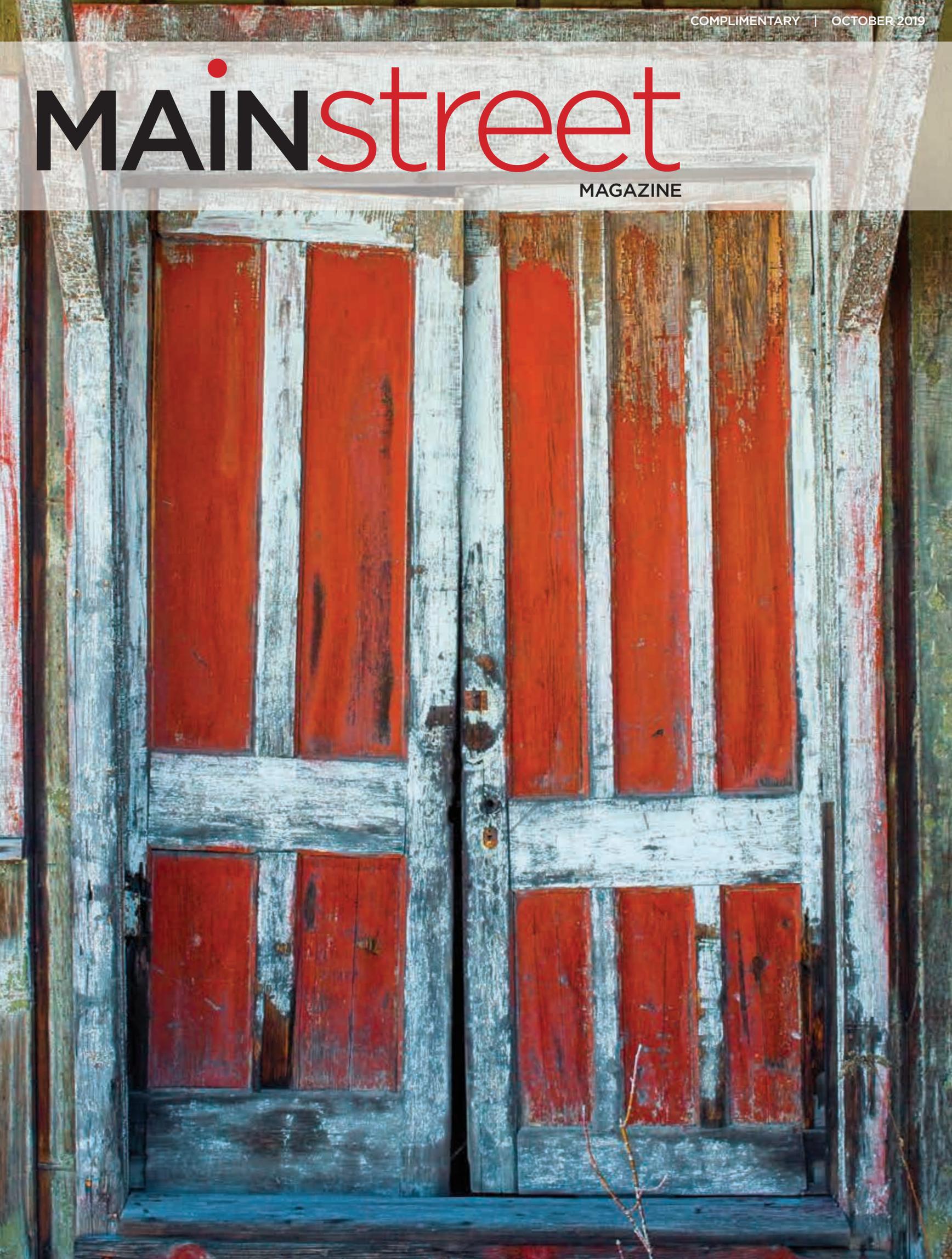


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Before



Before



After



Before



After



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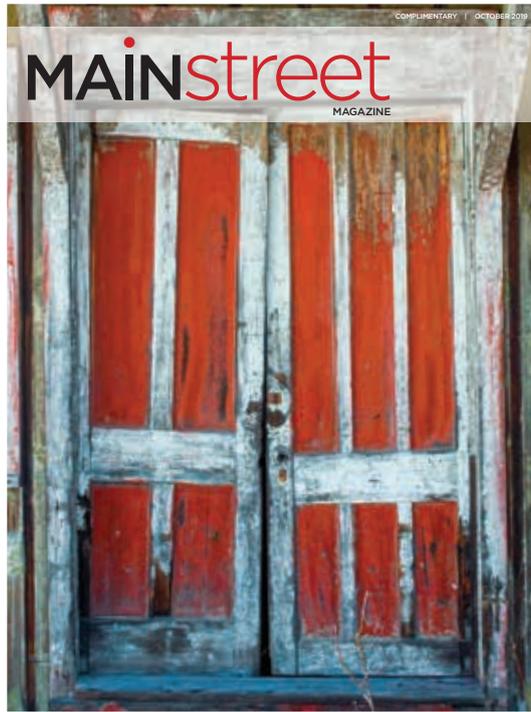
PAST, PRESENT, & FUTURE

Our past says a lot about why we are where we are in our present, as well as where we are going in our future. I know there are some out there who don't necessarily fancy history, but I've always had the perspective that if we understand what happened before us, it enables us to understand our present better – and then we are able to better make decisions about our future. Therefore, whether you are a history scholar and fan or not, we should all show history (including the people, places, and things in our history) some respect – it is also because of them that we are who we are, located where are.

I've always been fascinated by history, even going so far as having a double major and receiving a BA in History in college. I figured that if I took one or two history classes per semester that I could also graduate with a history degree, but more importantly, by doing so I could learn more about the history of our world, the history of different cultures, and to just understand the world better. My curiosity has always been there, I've always wanted to know "why" this or that is the way it is. For example, let's just look in our own neighborhoods: street and town names, why are they named what they are named? Roads, where do they start and end, and why? Houses, why are they sited where they are sited? I constantly have these questions when I take a moment and examine our amazing area. What I remind myself of is the simple fact that there's a reason for everything.

So with all of that background information that you just read through, you'll better understand why we have dedicated this October issue to history. That's right, this is our first ever "history" issue! I think you'll be happily surprised to see how much of our local (and global) history has impacted all of our lives today, and how much history is still alive in our every day lives! For that reason, I hope that you will enjoy reading about a vast array of subjects in this issue that are all under the umbrella of history. And perhaps, as a result, you'll look a little differently at your surroundings. Perhaps you'll wonder why the lake in Lakeville, CT, is called Wononskopomuc Lake, or why city signs in Hudson, NY, have whales on them, or why there's a little schoolhouse located in the heart of Millerton, NY, called The Irondale Schoolhouse. My suggestion is to be curious and examine things through a lens of curiosity, and to then acknowledge and respect what came before us to help create the life that we all have today. And if you want to see more history, visit our website! We have lots of great history on there, too.

– *Thorunn Kristjansdottir*



OCTOBER 2019

Time can take its toll – on everything. But the evidence of time can also be a beautiful thing. We dedicate this October issue to history.

Cover photo by
Lazlo Gyorsok

The History Issue

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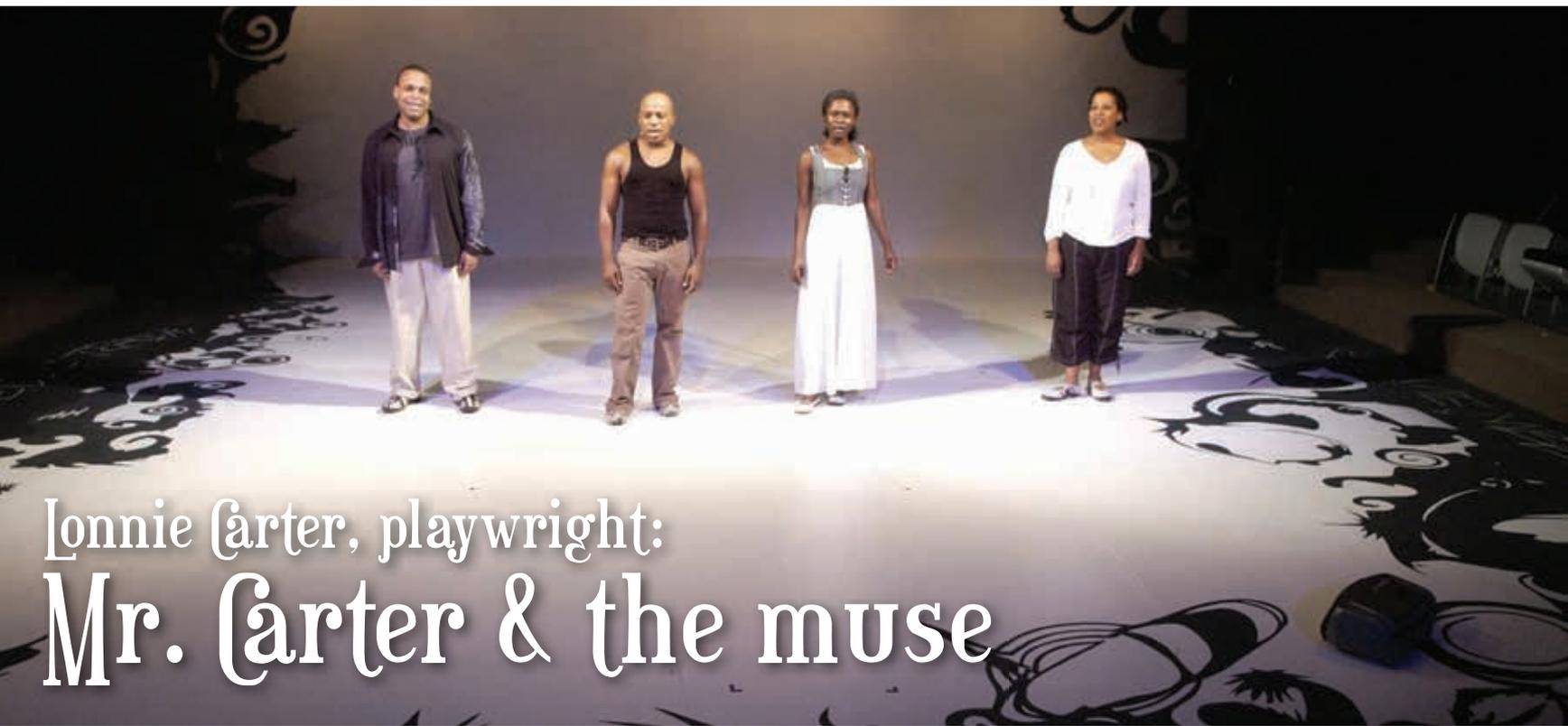
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Lonnie Carter, playwright: Mr. Carter & the muse

By CB Wismar
info@mainstreetmag.com

“One is drawn to the theater and pretty soon something goes off in one’s head and says ‘You can do that, too.’”

Lonnie Carter is circumspect. Watching him reflect over decades of writing award-winning plays – over 50 plays as close as he can count – he bears a strong resemblance to the title of James Goldman’s 1966 play *The Lion in Winter*.

There has surely been a Spring, Summer and Autumn to Mr. Carter’s career – a career that got a rocket-assisted start while he was still a student at Yale’s legendary Drama School. While still in graduate school, his work was recognized with the Molly Kazan Award for Best Original Play – an elegant career had begun in earnest.

From Chicago to Milwaukee ... and well beyond

He has taken the experiences of a childhood spent in Jefferson Park, a Chicago neighborhood, and refined them through the rigors of obtaining both his B.A. and M.A. degrees

at Marquette University in Milwaukee and acquiring his Master of Fine Arts degree from the creative powerhouse of Yale Drama School.

Carter has been a resident playwright in New York, Minneapolis, Chicago, and, ultimately, in Falls Village, CT. He has immersed himself into research, been swept along with the tides of American history, posed the always dangerous “what if?” question and come out the other side with a body of work that has been called “refreshingly different,” “vibrant and engaging” and “exciting.” He has tackled strikingly dramatic issues, built bridges across ethnic and cultural gaps, and emerged as a playwright who “keeps us absorbed.”

Carter’s play about Filipino workers locked in the near slavery of California work camps between the world wars, *The Romance of Magno Rubio* captured eight “Obie” Awards on its way to productions around the world.

Exploring the creative mind

Exploring the working of the creative mind is both tempting and challenging. Asked to detail the creative process behind one of his emblematic works, *Wheatley*, the playwright becomes the tour guide and his avid listeners are drawn into the ebb and flow of starting with

the whisper of an idea and ending up with brilliant actors presenting a compelling story to a rapt audience.

“Sometime during the run of *Gulliver* at the Berkshire Public Theater, the Eugene O’Neill National Playwrights’ Conference and La Mama, E.T.C. ‘Tony’ Award winning actor Andre De Shields posed a simple question,” reflects Carter when faced with the question of how a theatrical journey begins. “‘What do you know about Phillis Wheatley?’ he asked ... and left me mouthing an answer about her poetry and little else.”

And, so, the journey began.

Phillis Wheatley, Carter soon discovered, was not only the first African-American woman to have her poetry published, first in London, then in the American Colonies, but a brilliant and insightful writer whose influence touched the likes of George Washington, Thomas Paine, Benjamin Franklin, and the Lord Mayor of London. Her name was fashioned from the name of the slave ship that carried her from Africa to Boston (the “Phillis”) and the family that purchased her and eventually freed her – the Wheatleys.

Phillis Wheatley had become Lonnie Carter’s muse.

Sold into slavery at the age of seven, classically educated in Latin,



Above, top to bottom: The List of Names scene. Lonnie Carter. Opposite page, top to bottom: Production photograph of *Wheatley* cast courtesy of Victory Gardens Theatre, Chicago. Cover art for *Wheatley*.

Greek, and the English Classics by the Wheatley family of Boston who had “bought” her, then freed her at the publication of her first book, *Poems on Various Subjects* (1773), Phillis Wheatley died a pauper at the age of 31.

From research and musings to writing and producing

Inspired by the story, compelled to read and re-read her poetry, and driven to research the life and times of pre-Revolutionary Boston, Lonnie Carter developed a very clear notion of who Phillis Wheatley was and how she should be presented, playing that discovery off against his own burning social consciousness.

Lonnie Carter’s plays are not formed through regimented treatments and detailed outlines. He does not frame the beginning, middle, and end of his pieces as if building a cabinet or charting a journey. “The dialog comes first,” he admits, “as the characters begin to reveal themselves.”

There is always the message, which flows through Carter’s work in a torrent of poetic rhymes and searing indictments. *Wheatley* does not begin in late 18th century Boston. It begins with the Rwandan Genocide presented as a “rap,” while the audience finds their seats. This is harsh, unfettered political commentary that sets the mental stage for the story to come.

“The play ends with the actors on stage reciting a listing of African-American women of note.”

Carter has brought his audience full circle from today through the late 18th century to today, and along the journey, has taken them, step by step, through his painstaking research and the revelations of a life that greatly impacted the founding of the United States.

Wheatley was successfully produced at Victory Gardens Theater in Chicago, directed by Sharon Scruggs and starring Yetide Badaki, currently appearing in *American Gods* on Starz.

The ecstasy ... and the agony

There can be little doubt that the approval of critics, the standing ovations of audiences moved by his imaginative creations, and the awards that distinguish his work from so many others are gratifying. The life of a playwright is rarely an easy one, however, and the daily exercise of reaching out to another theater group, another director, another producer to interest them in staging one of his creations haunts Lonnie, even as he is *The Lion in Winter*.

“It’s my daily work,” he says with a telling sigh. When the Northwest Connecticut Community Foundation provided a grant to the Falls Village Children’s Theater, he was able to stage a reading of *Bollywood 9/10*, thereby bringing another of his finely crafted works to an eager audience. The grants, the engagements, the commissions are few and far between, however, so the daily search continues.

Those who can, do ... and also teach

Carter has written, mentored, taught, and managed across a wide spectrum of highly regarded university theater programs. He is listed as Associate Teacher in Playwriting for the Tisch School of the Arts (New York University) and has twice chaired their Graduate Admissions Committee. He’s also taught Advanced Playwriting at Columbia University, George Washington University, and the University of Hartford.



In one of the continuing legends that have swirled around Lonnie Carter for his entire career, it was while teaching at the Frederick Douglass Creative Arts Center in New York that he welcomed a student who had read Carter’s work, but not previously met him. “I could have sworn you were black!” offered the student in dismay.

So great is Carter’s ability to wrap himself in the cloak of widely differing ethnic, religious, and political thinking and *weltanschauung* that his plays give no hint of the person behind them. This is far from cultural appropriation. This is the capacity to empathize, to understand, and to communicate ideas and beliefs across cultures.

His celebrated *The Romance of Magno Rubio* mixes English with Tagalog dialog and has been, for a 2004 Philippine presentation, entirely translated into the Tagalog language. The same play enjoyed a successful run at New Haven’s Long Wharf Theatre, the DR2 Theater in New York City, Victory Gardens

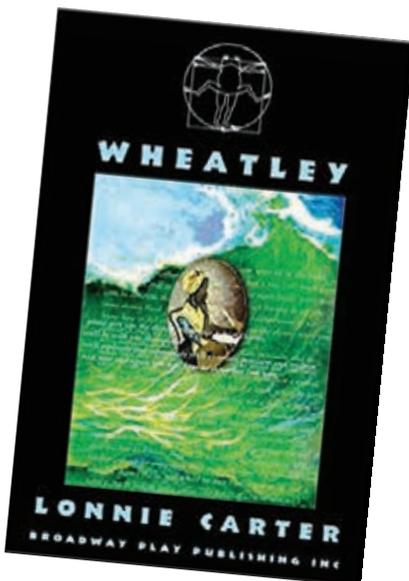
Theatre in Chicago, and the Latino Theater Festival in Los Angeles to very American audiences, as well as a widely heralded staging in Sibiu, Romania for their International Theatre Festival.

On the horizon

There are several themes, topics, and historic notions careening around inside of Lonnie Carter’s prolific mind. Which one will emerge as his next play is too early to tell, but the “Lion” is still very much on the prowl for a good story, well told. And, when it is told, it will be a unique, challenging, and truly entertaining Lonnie Carter play. •

Explore Lonnie Carter’s archive of plays on his website, www.lonnecarter.com

Are you an artist and interested in being featured in Main Street Magazine? Send a brief bio, artist’s statement, and a link to your work through the arts form on our “arts” page on our website.





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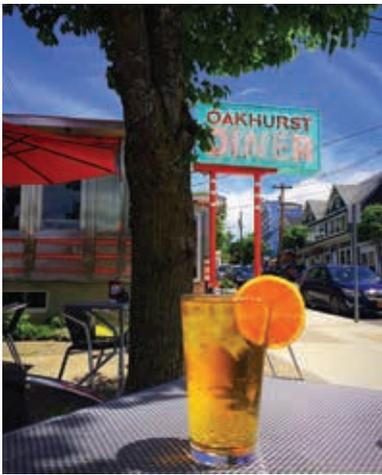
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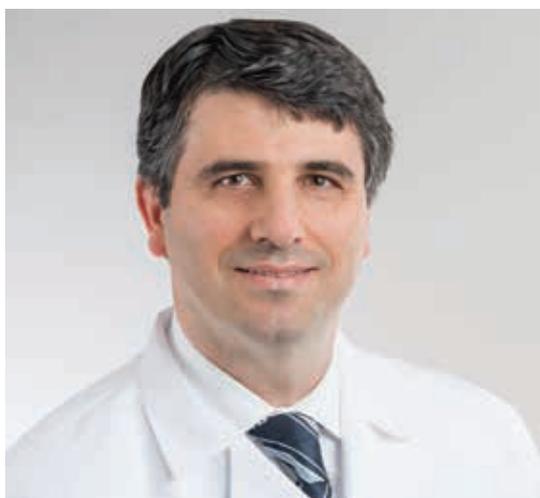
Founding partner of Downey, Haaab & Murphy, **Ed Downey**, has lived in Millerton, NY, for nearly all of his life. His law firm opened on April 1, 1980, and currently occupies the upper half of the Salisbury Bank building on Main Street in Millerton, “With talented colleagues and wonderful clients, these last 40 years have gone by quickly.” Given that the town itself has been such an integral part of his life, it should come as no surprise that Mr. Downey is currently serving as the North East Historical Society’s president. Ed, who’s seen both the Village of Millerton as well as the Town of North East evolve over the decades says, “Millerton has historically shown the capacity to reinvent itself in response to change, and as I wind down my involvement with my firm, I look forward to devoting more time to historical research.”



As director of the NorthEast-Millerton Library for the past nine years, **Rhiannon Leo** knows that the community that lives in and surrounds our area defines much of its history “I love working with the community. It has been wonderful to be able to watch the children that visit the Library go from story hours to college” Rhiannon particularly enjoys the physical history of our area, “The great thing about this area is that some have been able to preserve the historic architecture. You can still see how many of the small towns originally looked.” Rhiannon also loves to have fun with the children who partake in the library’s summer reading program, hence the cool new hair-do, “As a prize for summer reading this year, we let some of the kids choose my hair color, they chose teal!”



For **Peter Cipkowski**, being directly involved with one’s hometown makes an indelible impact on the history of where we live and what we see everyday. After growing up in Copake Falls, NY, where his parents owned and operated the Taconic Wayside Inn, Peter was elected to the Hillsdale Town Board in 2005 and Hillsdale Town Supervisor four years ago. “Though it’s obviously a part-time job, it comes with full-time responsibilities and always feels like a privilege to serve the town and advance its best interests.” Outside of his supervisor duties, Peter is a self-described “valet” for his seventeen-year-old Jack Russell named Fred, both of whom love history, “If you put any event or historical fact under a microscope, you find a whole dimension of incredible and surprising things going on.”



As a child, **Dr. Mustafa Ugurlu** grew up around Air Force bases. His father is a retired Air Force cardiologist. “I have the utmost appreciation for what all military personnel do every day to keep us safe,” said the general surgeon at Sharon Hospital Medical Practice. His childhood experiences have become an adult passion for world history, which can teach us lessons to apply for the future, he said. For the past 14 years, he’s focused on treating surgical conditions – from hernias to gallbladder disease at Sharon Hospital. “I love the immediate gratification of seeing my patients relieved from their pain,” he said. Outside of work, the Litchfield, CT, resident enjoys traveling, playing guitar and motorsports, as well as spending time with his family.



Ross Camburn is a sales consultant for Ruge’s Chevrolet in Millbrook, NY. “I’ve been in the industry for five years and I love creating a customer experience unlike any other dealerships.” Ross spends his spare time with family, and either playing pool or teaching others how to play. “I always wanted to be a teacher growing up so I’m happy to still have the ability to do so in a field that I absolutely love.” Born and raised in Pleasant Valley, NY, Ross says, “I love serving our community and think this is a great area to raise my family with just really kind-hearted people all around.” Ross also enjoys history and says one of his favorite quotes is by Marcus Garvey, “A people without the knowledge of their past history, origin, and culture is like a tree without roots.”



Louis Bucceri is employed part-time as executive assistant at the Salisbury Association in CT, also acting as history alliance coordinator for the Upper Housatonic Valley National Heritage Area. “Of my current work, I most enjoy working with students and making people of any age aware of the significance of studying history and the joy of telling stories.” One could never fully capture the plethora of responsibilities Louis has taken on in his life in such a short blurb, but his previous work as a school teacher and coach, his commitment to volunteering, and his positions on multiple boards illustrate his true dedication as a community member. “From the beginning of my adult years, I’ve wanted to make a positive difference in the lives of others. I’m fortunate to have had many opportunities to do that, but I’m not done yet.”



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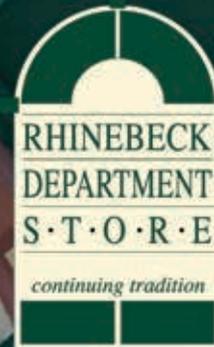
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Five generations of antiques dealers: Montage Antiques in Millerton, NY

By Christine Bates
christine@mainstreetmag.com

Montage Antiques of “antiques row” (as we affectionately refer to it here at Main Street Magazine) in Millerton, NY, is a true family affair.

When did you open in Millerton?

We opened our store four and a half years ago, and this summer we bought the building. We find the village so appealing from a retail point of view. There’s no need to drive from store to store, which was the case with our previous shop in Woodbury, CT. Millerton has a wonderful range of attractions – the Moviehouse, Harney & Sons Tea, Oblong Books & Music, the Antiques Center as well as all of the other shops, which are all drivers of foot traffic on Main Street. Merchants get a tremendous boost from weekenders and year-round people alike, who enjoy the fact that Millerton is still very much a brick and mortar town.

The train to Wassaic has made the area more easily accessible from the city, which has also made it appealing to many people looking to buy second homes in the area. Hence, the train is among many keys to what we do – providing a wide range of antique furniture and objects to make one’s house a home.

Does Montage have a point of view?

Definitely! Our interior design philosophy is all about our edit. We value style and practicality, and the fact that furnishing with antiques is about the most sustainable way to go. We work hard to provide stylish furniture and accessories, with an ever-changing inventory, a fresh edit that keeps up with evolving taste in the market. We focus on making sure our prices are approachable to everyone.

What are the current trends in home furnishing?

Minimalism, modernism, and a somber palette have been in style for a very long time. But taste and trends are always cyclical. We certainly see

that antiques, art, and interior design are moving into a phase in which there is a greater density of objects, fewer empty walls, more saturated color, a greater interest in collecting art and a distinct swing toward earlier, more classic antique furniture. That said, it continues to be a time of fantastic contemporary design. We believe the best interiors are put together with objects of all periods.

What is the definition of an antique?

The standard definition is something 100 years old or older, which would bring us to anything before 1919. But the 20th century is packed with objects of fantastic design of tremendous merit. It’s one reason our store is called Montage. We mix and edit furniture, art, and objects from all periods. It’s all about the montage!

Where do you find your inventory?

The truth is that, like most antique dealers, we have no one source. Because we have a large shop, we often have the opportunity to buy from estates. Often people are downsizing and offer us merchandise. Pickers also know what we like and show their finds to us. We always prefer to purchase outright rather than taking things on consignment.

Is online business important to you?

Our daughter Chloë, who is a partner in our business (that makes her a fifth generation antique dealer), handles our web presence and has very definite ideas about the overall buying experience that we offer. Every week she sends out a “Weekly Peek” email to anyone that signs up. It is a first look at merchandise, usually eight to twelve carefully selected items, several days before they appear on our website.

We have an active Instagram presence (@montageantiques and @montage.antiquary) however; we are not on sales platforms like 1st Dibs or Chairish. We find that those platforms cause dealers to mark up their prices to cover the expenses of being



Above: Montage Antiques has everything you need to furnish a house with a mix of old and modern from everywhere. Photo by Phoebe Rohn.

on an online platform. We prefer to keep prices down and we really want to maintain the antiques business as a real and tangible experience. The trend toward shopping online takes away from people’s ability to really fall in love with the things they will live with. We are old fashioned in this way. We believe in brick and mortar and we know that the only way to keep it from slipping away entirely is to join forces with other businesses, in a village like Millerton, to make the shopping experience thrive.

Tell me about the history of these five generations of antique dealers.

The first generation was my great grandfather who, at the turn of century, had a shop on Madison Avenue in New York City called Lewis Antiques. Then my grandparents, Louie and Alice Lewis, opened an antiques shop and an art gallery in Woodstock, NY, after World War II. My grandmother’s art gallery was across the street from the Woodstock Playhouse. I spent as much time there as I could – it was

the coolest place. My grandfather fought in World War II and was able to shop in Europe after the war and ship goods back on Navy troop ships. The shop was a treasure drove of objects from Europe and Morocco.

Their daughter, my mother Gloria Buckley, became an antiques dealer in the 1970s when my stepfather retired from advertising. They opened Buckley & Buckley Antiques in the 18th century Warner house in Salisbury, CT, specializing in American William & Mary and country Queen Anne. It was very specific and they were highly regarded as experts in their field.

My husband, Fritz Rohn, and I started our business in 1987. In those days we focused mainly on early English and Continental furniture (17th, 18th and 19th centuries), old master paintings and drawings, and accessories like Delftware.

Continued on next page ...

Why the move to Millerton?

Initially I came to Salisbury to help care for my parents, while Fritz and I still had the store in Woodbury. I opened a booth in the Antiques Center to have something to do. Montage happened because of an opportunity to buy 80 paintings from the estate of the Belgian artist Guy Scohy. We needed a lot of space to show them and rented the vacant part of this building as a pop-up gallery for just a month. It was fairly successful and the landlord, Bob Quinlan, kept calling and asking if we couldn't think of a way to use 6,600 square feet. I tried to think of how you could make an antiques business viable in such a huge space without having it be another antiques center. I realized it needed to be a volume business of objects readily saleable in this market – less precious, more eclectic, more affordable – practical, stylish, and useful objects. We decided to move ahead and lease the whole space. To help make the business work, we came up with the idea of hosting “Pop-Up Dealers.” Our first Pop-Ups were our friends from Mix on Main in Sheffield. It worked so well that we kept them as permanent members of our shop. In addition to them, we have one or two other dealers at any given time, in displays that last just a few months. We find the constant change to be very stimulating for business.

At Montage we select items that people need to furnish a home – farmhouse tables, chairs, mirrors, chests of drawers of all periods, etc. We still carry what are called “Objects of Virtue,” a collection of wonderful early things that have survived for hundreds of years, which add tremendous distinction to an interior. These sorts of objects make the past more personal; they put time in perspective. You reflect on where these objects were made, who made them, and why. They can connect us to the past in a way that nothing else can do. We are ephemeral as individuals on the continuum of time, but what humans make can last thousands of years.



Above, L-R: Chloë Rohn mixes it up, Fritz Rohn with Corinthian columns, and Dana Jennings Rohn of Montage Antiques. Photos by Phoebe Rohn.

How do you learn to become an antiques dealer?

Both Fritz and I grew up looking at antiques. We encouraged our own daughters to have small booths at antique fairs where they could sell little bits they had purchased. The “Two Rohn Girls” booth was really popular and they got to know all the dealers and many customers. Chloë, as I mentioned, has made a commitment to continue on in the family antiques business after majoring in human ecology at the College of the Atlantic in Maine. Chloë brings a completely different skill set and perspective to Montage. She does our window displays and pushes the envelope of combining objects. She feels strongly that brick and mortar is not dead, that we should not give in to the impersonal and convenient. Everything should be real and tangible. I think people are waking up to this sensibility.

The educational background of antique dealers varies enormously. In the past buyers wanted to be educated by dealers. There was a curiosity about history and artists. In the last 30 years that has become less and less true. I think people are just too busy and over stimulated – there's just no time or inclination to learn about antiques' periods, construction styles, etc. Like myself, a lot of dealers operate more on gut. The occupation has become more intuitive and not as academic.

Fritz is an exception – he makes it his business to research everything. We have a small reference library here at the shop, but a very extensive one at our home. He's an old school antique dealer, trained as an art historian who pours over books while I'm the big picture person who focuses

on the business and promotion side of things. Chloë has an accumulated knowledge, which has mainly been by osmosis!

What has made this business successful?

Montage is an antique shop that focuses on turning over high volumes of antique furniture with very specific taste combined with practicality. Price point is hugely important. I never want to see a customer come in and not find something they can afford. I believe the store has to be accessible to everyone. We want our shop to be a place that people enjoy visiting often. We're interested in what people want and need. We're fortunate to be able to make a living in the countryside. You have to work really hard, be a positive influence, and also be supportive of the community and other businesses.

Have you hit any rough spots in the time you've been in business?

The economy has been on an upswing since we've arrived in Millerton four and a half years ago. These are golden days right now. But we survived two nightmares, 2001 and 2008, when nobody needed an antique. In times like those you have to be really creative.

Buying the building was a big investment. How did you decide?

Last Christmas Eve Bob Quinlan, the owner of the Diner, Hunter Bee's building and this building, called us with advance notice that he was putting all of the buildings on the market. He gave us a few weeks to

decide. We knew that our lease was running out in May and that it would not be renewed. We spent about a month looking for someplace to move. There's just not a lot available, and Saperstein's had already been sold. The Antiques Center itself has tremendous character and is run super efficiently by the loveliest people. I just can't say enough good things about their operation – they have been around for 26 years. It's one of the best antique centers in the whole area and a huge asset to the village. We knew they would be a great tenant and a draw for our business. We had to look at the big picture timeline and make a decision about buying. But we believe in this community, and we see ourselves as part of a larger movement, to preserve retail, to give folks a great shopping experience and to provide a resource for homeowners and interior designers.

It is an exciting and challenging time to be a store owner. I think one of the best things about being here in Millerton is that we are a community of businesses who work together through our association, The Millerton Business Alliance. I am a co-secretary of the MBA and so I get hands-on understanding of the workings of a community like ours. We have great opportunities ahead of us in building the strength and diversity of our offerings. Millerton and our whole area are in a growth period. We are lucky to be part of it all. ●

To learn more, visit them in person at 25 Main Street in Millerton, online at www.montageantiques.com, on Instagram @montageantiques, or by calling (860) 485-3887.

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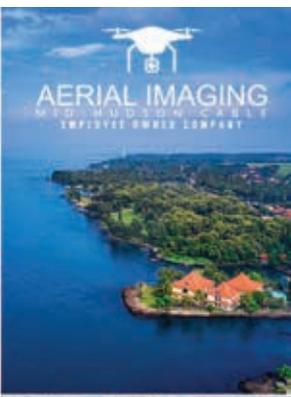
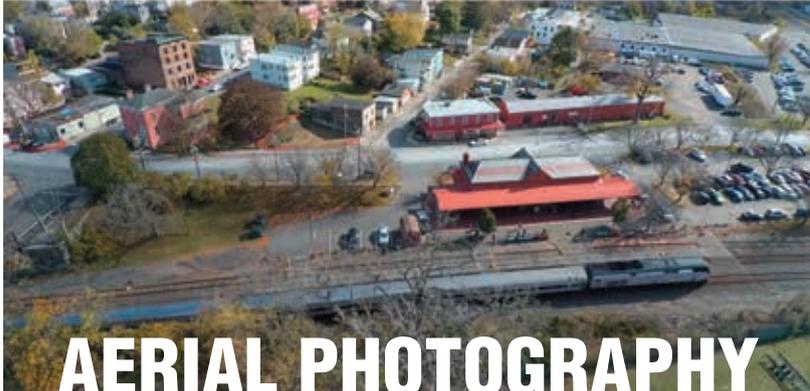
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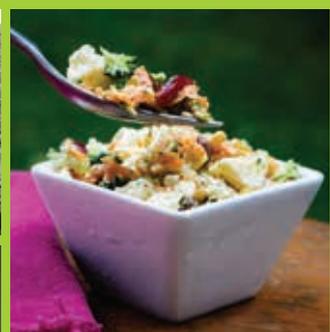
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Apple cranberry

CRUMBLE

By Jessie Sheehan
info@mainstreetmag.com

If there are two camps – the pie camp and the crumble camp – then I think it is fair to say I am very much Team-Crumble. Do I love pie; making it, sharing it, eating it, etc? Why, yes, and if it is *à la mode*, well then all the better. But what I really love is when softened, lightly sweetened – and perhaps spiced – fruit is topped with a buttery sugary crown (no oats, please) and served up warm in big scoops in deep bowls (with a dribble – or several – of cold heavy cream).

Partial to crumble because...

I think I am partial to crumbles for a number of reasons. First, there is almost no other sweet that is easier to assemble, and who doesn't love that: a simple treat that takes almost no time to throw together. Now, it is indeed true that when making an apple crumble, as I have done here, the process of peeling and coring can just be the tiniest bit laborious, but simple is still very much the name of the game.

Second, I love a crumble because, at least historically, they are made from butter and sugar and flour (oats need not apply) while a crisp, on the other hand, typically has oats in the topping (the name refers to the oats actually "crisping" up while baking). I have nothing against oats, I promise, but I don't want them interfering with the butter and (brown) sugar crown blanketing my fruit. And honestly, oats in a crisp topping always make me think that some health-nut is trying to pull a fast one on me – ridiculous, I know, but what can I tell you? I must have had a bad experience with an oat-topped crisp as a child...

Third, to me crumbles are texturally perfect – soft sweet fruit topped with browned crispy crumbs of

butter-y goodness, is kind of all I ever want in a dessert, and maybe in life.

This crumble:

This particular crumble is made from apples and cranberries, as tis' the season, and all that. I used Granny Smith in this one, as I love their tartness alongside the sweet topping. I also added a cup and half of cranberries, for color and tang. I like a crumble made from brown sugar and Turbinado sugar, rather than granulated, as the brown offers up molasses/caramel notes and the Turbinado provides crunch. I season my apples only a bit, with cinnamon and nutmeg (and salt), so the apple flavor isn't muted, only enhanced.

I think a good crumble topping requires a couple of things: cold butter, a proper flour-to-sugar-to-butter ratio (here we have the same amount of flour and sugar and a bit less butter), a rest in the fridge to firm up, and then a deliberate crumb-making process – I do not just sprinkle the crumble atop the apples, I spend time forming each "crumb" and I like them large, in case you were wondering. Not sure I can convert you to team crumble or not. But might I suggest you take a stab at this one, as no matter your team affiliation, I think you will be pleased.

Ingredients:

For the topping:
1 1/2 cups all-purpose flour
1/4 tsp salt
3/4 cup Turbinado sugar, or granulated
3/4 cup light brown sugar
1 cup unsalted butter, cold and cubed



For the apples:

1/4 cup light brown sugar
1 tbsp flour
2 scant tsp cinnamon
1/8 tsp nutmeg
1/4 tsp salt
10 medium apples, I like Granny Smith, peeled, cored and cut into 1/2-inch wedges
1 1/2 cup cranberries, frozen is fine
2 tbsp freshly-squeezed lemon juice

Instructions:

Preheat oven to 375 degrees and grease a 13x9x2-inch pan with cooking spray or softened butter.

To make the topping, in a medium-sized mixing bowl, whisk together the flour, salt, and the two sugars. Add the butter, and using your fingers, form medium crumbly clumps of topping. Place the bowl in the refrigerator.

To prepare the apples, in a large mixing bowl, whisk the sugar, flour, cinnamon, nutmeg, and salt. Add the apples and cranberries and toss to coat. Sprinkle the lemon juice over the fruit and toss to coat again. Transfer to the prepared pan.

To assemble the crumble, remove the topping from the refrigerator and cover the apples with it, forming small or medium crumbs with your fingers, as you do so. Gently pat the crumble down.

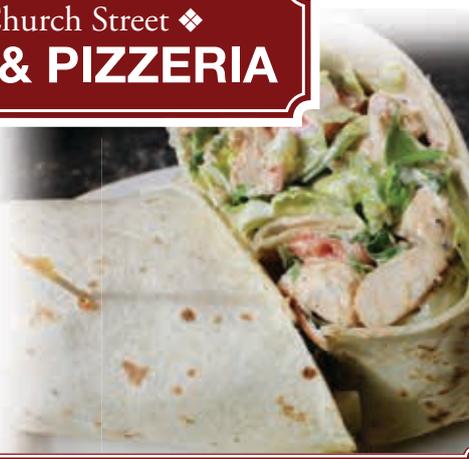
Bake for about an hour, until the crumble is lightly browned and the filling bubbles a bit in the center. Let it cool at least 15 minutes before serving with a dribble of heavy cream or a scoop of vanilla ice cream. ●

Jessie is a baker and cookbook author; you can learn more about her through her website jessiesheehanbakes.com.

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HISTORIC REAL ESTATE

buying and selling homes in historic districts

By Griffin Cooper
griffin@mainstreetmag.com

It can be easy to fall in love with the homes that represent the timeless and storied history of the Hudson Valley and beyond. As a home buyer, our dream homes typically mirror what we value most in a property, and perhaps most importantly, the place where we live.

In our area, there are more than a few homes, properties, and villages with “historic” designations. Nestled in the hollows carved out by centuries in the Northeast there are historic homes with the charm and structure many find to be a rarity in the 21st century. Depending on its style or the era when it was built, a historic home can feature many intricacies that are unique to early American life. From moldings to fireplaces, historic homes can be as charming in allure as they are interesting in historic designation.

Though the many fears of the potential buyer of an historic home are well known, there is perhaps no more befuddling issue for the prospective home buyer than those aspects that are present outside of the home itself. The rules and regulations, some of which are dependent on certain factors, and some which are wildly misconstrued, can hold some buyers back from purchasing the home of their dreams as well as a piece of history. Of course,

each historic district is different and regulations can vary depending on district. Area experts are here to help untangle this seemingly impossible Gordian Knot of confusion. From real estate agents to town officials, it’s time to understand some facts about the local landmarks we could potentially call home.

Historic Town Designation

One of the first things to know when it comes to potentially purchasing a historic home is where it is located. When a town or village receives a historic designation it can be common for residents to become confused about what they can, and what they perceive they cannot do to their homes. Hillsdale, NY, town supervisor Peter Cipkowski has been on the town board for over a decade and understands many of the common misconceptions associated with historic designations:

How do towns receive historic designations in NY state?

PC: Typically, a committee has the approval of the town board and partners with the New York State Office of Parks, Recreation, and Historic Preservation. The state evaluates the district and a robust historical survey is provided to them by the town.



What is a historical survey and how does it help town residents?

PC: The historical survey is everything and includes the backstory of the district and various buildings inside the district. It’s an expensive but important step to getting recognized by the state. The advantage for homeowners is the availability of certain tax credits for the simplest of upgrades to full-scale renovations. Research shows that the recognition of a town’s history and the preservation of its buildings that tell a story generate economic growth, they go hand-in-hand.

Any truth to the perceptions surrounding home renovation in a historic district?

PC: Owning a building in a historic district does NOT mean you can’t renovate your house the way you want to. [In Hillsdale] there is no governance over what color you want to paint your house or whether or not you want to replace your porch or windows. Homeowners still have the right to do whatever they want to with their property. In fact, because they live in a (historic)

Above and below, left: A property on the Sharon Green that is currently listed by Klemm Real Estate. This house dates from 1850, is located within Sharon’s historic district, and is listed for \$795,000.



Continued on next page ...



Above: A property located in Salisbury-Lakeville that was recently listed by Elyse Harney Real Estate. This house dates from 1775, and was listed for \$982,000.

district, they can apply for tax credits to replace something as simple as a furnace! It's a win-win.

Buying and selling historic homes and owning homes in historic districts

From a town official's perspective, the designation of a historic district does not necessarily mean impediments arise when it comes to buying or renovating a historic home. Surprisingly, from a realtor's perspective, the process of buying or selling a historic home is only slightly different.

Graham Klemm, a lifelong resident of Sharon, CT, and a licensed realtor at his family's firm Klemm Real Estate for over twenty years has been helping people find their historic dream homes within the heart of the Sharon Green and beyond. Klemm also spent ten years as part of the Sharon Historic Commission, giving him intimate knowledge as to the logistics involved with buying or selling a historic home.

"It can be a bit of a mixed bag sometimes," he says of looking for the best value. "We have a very active Historic Commission in Sharon, and there are some amazing historic homes here."

Of course, there are advantages and disadvantages for buyers who are considering purchasing a historic home. According to Klemm, sometimes it is all about location, "There is certainly a difference between buying in town versus a more rural location. Historic homes outside of town tend to be a bit more expensive – although for some, the advantage of privacy outweighs the price point."

For Klemm, buying a home within a historic district has multiple advantages: "Sure, it's true, historic homes in town will inherently come with less land and less privacy, but the prices are almost always lower and buyers benefit from the layer of protection the Historical Commissions provide, giving you better value for your dollar."

For home renovations, that layer of protection can prove to be invaluable. There is no legislation in Sharon, CT, for example, if the owners want to replace a roof with the same materials, that govern whether or not they can do so. "Commissions are run by people," Klemm says. "There's always a communal aspect when it comes to relationships with homeowners, commissions are there to help in any way they can."

Similarly, Thomas Callahan and Elyse Harney of Elyse Harney Real Estate in Salisbury, CT, see buying homes in historic districts as having many advantages for the potential buyer. Both real estate veterans feel buyers who appreciate the historic nature of a building should consider purchasing a home within a historic district.

"That's why people come to New England," says Elyse Harney,

a woman who has seen the area evolve since she established her real estate business in her family home in 1987, and has lived and worked in the area since 1957. Her feelings on the value of Historic Commissions echo the praise of others, "Commissions, like the one here in Salisbury, are vital to maintaining the integrity of our homes. These homes are loaded with history and our commission benefits owners by preserving that integrity as well as the value of their homes."

"Everyone works together when it comes to the commission and homeowners," says Thomas Callahan, a former member of the Wall Street scene who has spent the last two decades with his partner working for Elyse Harney, as well as restoring historic homes around Litchfield County – including the Benjamin Tallmadge house in Litchfield.

"We've worked with homeowners on everything from solar panels to shutters. For the most part, houses built in the nineteenth century are foundationally as solid as they come. When we have discussions with both potential buyers, sellers, as well as the homeowners themselves they are just that, discussions, because we encourage as much communication as possible. Everything the commission works toward is done for the sole purpose of preserving our downtown area."

This year, as they do every other year, the commission in Salisbury will hold a reception at the Ragamont Inn, where everyone in the district is invited to come together over cocktails to do what communities in our area do best: work together for the betterment of the place we call home. ●

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THE ROE JAN BREWING COMPANY

Making a mark

By Griffin Cooper
griffin@mainstreetmag.com

It's not often that historic landmarks, such places that were hubs of activity for the people who came before us, get a chance to make that same mark on the area where they have spent their celebrated existence. On the corner of White Hill Lane and Anthony Street in Hillsdale, NY, there is such a revival taking place.

With hard work and dedication to the community that surrounds them, owners of the new Roe Jan Brewing Company Steven and Kathy Bluestone have made it their mission to restore and rehabilitate a monument to Hillsdale's past. The building has seen a lifetime of blue-collar life and generations of local families pass through its doors for every kind of life sustaining product. Now it gets another chance at serving this historic community. This time, in the form of a communal micro-brewery and living space fit for the 21st century while still maintaining its rural character. This small town has evolved over the course of nearly two centuries, from an agricultural community, to train depot. Hillsdale has become the image of an American small town and, even today, has been steadfast in its dedica-

tion to its communal aspect. As time marches on, residents and business owners like the Bluestones ensure that history lives on with same fervor as the present.

A farmer's haven

The building itself dates all the way back to the mid-19th century prior to the American Civil War. Joshua Bulkeley, the building's original owner and architect, opened the Hillsdale Mercantile Association shortly after the building's construction. Steve Bluestone describes the early iteration of his new micro-brewery as "sort of a 19th century Wal-Mart, where customers could buy anything from tools to clothing." Indeed it seems Bulkeley provided locals with everything from medicine to essential clothing, making the early general store a vital pit stop for area farmers and iron workers. In those days, the location of the Hillsdale Mercantile Association could not have been more integral to its success as the Hillsdale train station, one of the busiest train stations in the county and one that helped farmers ship milk to New York City from Hillsdale's milk depot, was located next to the

early general store. The general store's tradition carried on into the late-19th century when it was renamed Pulver and Best and sold the similar variety of goods and clothing.

Throughout the years, the building has served many purposes and has housed many of Hillsdale's most historic artifacts including the Fire Department's Model A fire engine. During the early part of the 20th century, the building was utilized as a source for farmers to grind grain while also selling farm tools and other essentials. In 1957 the building became what many locals today remember as the "Old Agway" when Ralph Burlarley purchased the store and opened Hillsdale Farm Supply. Seven years later, two prominent agriculture producers merged and Mr. Burlarley's store sold Agway products until 1987 when the business was sold yet again. For the majority of the 21st century the building served as storage and for over a decade the building sat idle, waiting for its chance to serve Hillsdale once more.

What is to come

For many residents of Hillsdale, the Roe Jan Brewing Company's purchase of the building and subsequent entrance onto the local stage has been hard to ignore. Since June 2018, both Steve and his wife Kathy have dedicated countless hours through the long summer and winter months in order to restore the building both

structurally and aesthetically. "We have dedicated ourselves and our lives to completing substantial work here." The work is no doubt about to pay off in the form of a beautifully restored building including a new foundation, plumbing for the first time ever, bringing the building gracefully into the 21st century.

While Steve has been hard at work bringing his business to life and applying for historic tax credits from the state, he has also decided to include residential apartments on the building's top floor. Not only will the new Roe Jan Brewing Company be a gathering place for locals and visitors to enjoy a fresh new tap brew, it will also be a place for hard working locals to reside, "We wanted to find a way to give young people an opportunity to explore their interests in the area and start their lives, so we are doing that in the form of residences." Centuries pass and time marches from past, to present, to an undetermined future, but in Hillsdale, on the corner of Anthony Street and White Hill Lane, there will always be time to stop, enjoy the company of the community, and remember what should never be left behind. ●

Thanks to the Hillsdale Town Historians Chris Atkins and Laura Letellier for the historic content. Check out their historic articles on Hillsdale's town website www.hillsdale.ny.com/history.



Above, top right: The building that will soon become Roe Jan Brewing Company again looks like it did here in the 1800s. Above: The building in the 1960/1970s when it was known as the "Old Agway." Photos courtesy of Steve Bluestone.



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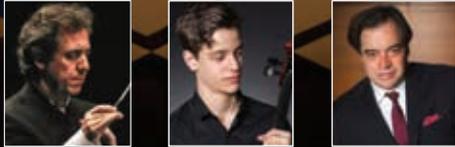
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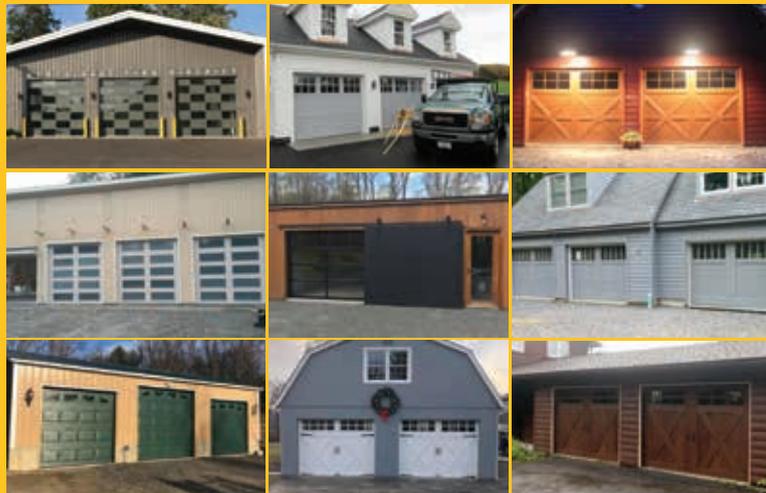
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The 29th Connecticut Infantry

By Shane Stampfle & Peter Vermilyea
info@mainstreetmag.com

While the Civil War has been the subject of nearly 100,000 books, there are, amazingly, still important stories to be told. One such story is that of the 29th Connecticut Infantry, an African American unit nearly forgotten by history. It is the subject of but one book, and the two monuments to the regiment were constructed within the last twelve years. Yet the story of the 29th Connecticut is an important one; collectively their service had implications for the nation's future and individually its members made tremendous sacrifices. The regiment faced an evening of terror in a forgotten battle outside Richmond, and experienced a supreme moment of triumph at the war's conclusion.

An African American regiment

As the Civil War dragged on, President Abraham Lincoln issued repeated calls for more troops. Spurred on by the fear of a draft if enlistment quotas weren't met, in November 1863 the Connecticut legislature authorized the raising of an African American regiment, which became the 29th Connecticut. Within a month, men were pouring into the newly-established training camp in New Haven. While one estimate states that nearly 80% of Connecticut's African American men of military age served – a figure double the rate of enlistment in the North as a whole – enlistment in the 29th was boosted by recruits who crossed the border from New York State, which did not yet have a regiment of its own in which African American men could serve. Research by Housatonic Valley Regional High School students has found no fewer than twenty-five men enlisted from the six towns that comprise the Region One school district. Two of these men crossed the border from New York to enlist.

In New Haven the men received military training and equipment equal to white soldiers, with one exception. As an African American unit, the 29th

Connecticut did not receive its rifles until it had reached the South. While in camp, the regiment was addressed by Frederick Douglass, who succinctly and powerfully told the men what was at stake: "You are pioneers of the liberty of your race. With the United States cap on your head, the United States eagle on your belt, the United States musket on your shoulder, not all the powers of darkness can prevent you from becoming American citizens. And not for yourselves alone are you marshaled – you are pioneers – on you depends the destiny of four millions of the colored race in this country. If you rise and flourish, we shall rise and flourish. If you win freedom and citizenship, we shall share your freedom and citizenship."

Inspired by Douglass, outfitted with a flag by New Haven's African American community, and cheered by thousands as they paraded to that city's wharves, the men of the 29th sailed off to war on March 19, 1864.

To the battlefields

After five quiet months of picket duty and manual labor, the 29th Connecticut was sent to the battlefields outside of the Confederate capital of Richmond. In late September the 29th Connecticut was involved in the seizure of Fort Harrison, a vital part of the Confederate defenses. Here the 29th suffered its first significant casualties of the war, with one man killed and seventeen – including Charles Carter of Litchfield – wounded. Despite ferocious Confederate counterattacks, the fort remained in Union hands.

While Fort Harrison is today preserved and interpreted by the National Park Service, the bloodiest day for the 29th Connecticut took place on a battlefield essentially lost to history. Only the most detailed microhistories of the Fall 1864 battles around Richmond mention the Battle of Kell House, but what happened there on October 27, 1864, deeply impacted the men of the 29th Connecticut, altering many lives forever.

By October 1864, the fighting out-



Above: The 29th Connecticut Infantry, photographed while stationed in Beaufort, SC, in the spring or early summer 1864.

side Richmond and Petersburg, Virginia, was entering its fourth month. Union commander General Ulysses S. Grant ordered a diversion against the Darbytown Road, a major avenue for supplying the Confederate army. Grant hoped this movement would occupy the attention of the Confederates, so that the major Union effort could be made against Petersburg, the communication and transportation hub for Richmond. To carry out this plan, the 29th Connecticut assembled at the Kell House, in what is now Henrico, Virginia, on October 27. Soon, they were advancing toward the Confederate entrenchments.

According to regimental commander Captain Frederick E. Camp, the 29th "skirmished through a thick wood for some distance, driving in a strong line of the enemy's pickets, and advanced to a position on the edge of the woods near the enemy's works."

The Confederates opened fire. Lieutenant Henry Brown, remem-

Continued on next page ...



bered, “Bullets came fast. We were in the edge of the woods. ‘Halt! Lie down!’ was passed along the line. The men, much to my surprise, I admit, obeyed as ready as in drill.” Having taken the position, Brown recalled, the regiment was to “hold it at all hazards until we had orders to fall back.” The enemy pickets made easy targets as they ran for the cover of the entrenchments. “We took delight in hitting them,” remembered Captain Edward Bacon. The fighting was so intense that men of the 29th forgot to remove their ramrods from their rifles, and these hurtled through the air like missiles. The Confederates were driven back to their main line of defense, and the 29th took up a position only 200 yards from the rebels. Here, Captain Camp remembered, the regiment remained for hours, “exposed to a hot fire ... all day and night.”

The artillery fire was especially severe, and Brown recalled, “Soon grape and canister came in among us.”

At 8pm, the 29th was ordered to pull back, but it was too dark to successfully carry out that maneuver. They were forced to remain on the skirmish line overnight. When finally relieved the following morning, some men of the 29th Connecticut had fired as many as 225 rounds. In the army’s official report of the engagement, the 29th was commended for having “behaved very well.” Meanwhile, the flanking operation conducted by the 18th Corps ended in failure, with Union troops unable to break through. Confederate casualties along the Darbytown Road numbered about 100 men, while the Union lost 1600, including 11 men killed and 69 wounded from the 29th, its greatest loss of any battle in the war. Among these were two dead and five wounded from Connecticut’s northwest corner.

The wounded

Among the 29th’s wounded was William Glasgow, 22, of The Hills, an African American enclave near White Plains, NY. Since New York did not sponsor black regiments, Glasgow and 15 others crossed into Connecticut to enlist. At the recruiting office in Bridgeport, he gave his residence as Salisbury, CT. Glasgow had been with the 29th for nearly eight months before Kell House. He was struck by a bullet in his left thigh and was taken to a field hospital, where his “left leg lower third” was amputated. He spent the rest of the war in a hospital in Fort Monroe, Virginia, until being discharged on August 7, 1865.

Other members of the 29th came from farther afield. Joseph Parks was born in Valparaiso, Chile, and worked as a sailor. When the ship he worked

on docked in New York City in 1863, Parks accepted money as a substitute for Lemuel Deming of North Canaan. A loophole in the Enrollment Act granted an exemption from the draft for anyone who hired a substitute. This practice led to the perception of many that the war was a “rich man’s war” but a “poor man’s fight.” A number of prominent Americans would use this method to avoid service, including John D. Rockefeller and the father of Theodore Roosevelt.

Parks was assigned to the 29th, and was with the regiment at Kell House. Early in the action he was shot in the left side of his face, causing a severe jaw fracture. Parks was conscious throughout the surgery he underwent at Bermuda Hundred, Virginia. However, he died from complications of this surgery on November 6, 1864. Lemuel Deming, who paid Parks to take his place, lived until 1899, dying at the age of 76.

After the battle

Following the Battle of Kell House, the 29th returned to the trenches outside Richmond. The next five months saw little action. Then, on April 3, massive explosions indicated the Confederates were evacuating Richmond. Marching rapidly, the 29th Connecticut became the first Union infantry regiment to enter the Confederate capital. There, on April 4, the men of the 29th came face-to-face with Abraham Lincoln, who had rushed to Richmond in the hopes of seeing firsthand the war’s final scenes. Lincoln was swarmed by African American residents of the city. Addressing the crowd, Lincoln said, “You are as free as I am, having the same rights of liberty, life and the pursuit of happiness.” When Lincoln commented on the number of men who had

lost their lives in the cause of ending slavery, Alexander Newton of the 29th remembered crying, but noted, “They were tears of gladness and sorrow, of regret and delight; but the tears of my own people were the tears of the greatest joy.” Five days later, Robert E. Lee surrendered to Ulysses S. Grant at Appomattox Court House.

For many black veterans and their families, the end of the war began another battle. Men who were wounded, wracked by illness, or injured in the war could not work when they returned home. While the government offered pensions, these were often difficult for the men of the 29th to procure. For example John Watson of Cornwall had fought with the 29th from March 1864 until the end of the war. When he died in 1874, his wife Harriet applied to collect his pension. She was denied on the grounds that she could not prove her marriage to John was a legal one. As was common among African American couples, they had never obtained a legally issued marriage certificate. Eventually, she would have to produce ten witnesses to testify on her behalf before finally being allowed to collect John’s pension in 1891.

For the men of the 29th Connecticut, the Civil War was unquestionably a struggle for freedom and the destruction of slavery. And while theirs is a story of triumph, it is also a story of sacrifice. For many of the men, the struggle and sacrifice continued well after the guns went silent. •

Shane Stampfle is a member of the Class of 2020 at Housatonic Valley Regional High School, where Peter Vermilyea teaches history. For more information on the 29th Connecticut, see [ProjeCT29](http://ProjeCT29.org), a website developed by Housatonic students about the regiment, www.project29.org.



Above, top to bottom: An eyewitness sketch, likely by war correspondent William Waud, of the fighting along the Darbytown Road, October 27, 1864. The 29th Connecticut would be in the background on the far left of this image. Abraham Lincoln’s visit to Richmond, April 4, 1865. Members of the 29th Connecticut were in the city to witness the President’s arrival.

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When Kingston reigned

JOURNEY BACK IN HISTORY & GET ACQUAINTED WITH THE KINGSTON OF YESTERYEAR

By Regina Molaro
info@mainstreetmag.com

The city of Kingston in Ulster County, NY, is renowned for its picturesque waterfront community, array of enticing shops and restaurants, thriving arts community, and rich history. Located 91 miles north of New York City and 59 miles south of Albany, Kingston is a destination for day-trippers and weekenders. In fact, the city recently landed on *Vogue's* list of 5 Places to Travel This Fall.

Kingston is most notable for its rich history and the role it played in shaping America. It is renowned for its many milestones including being one of the first permanent settlements made by the Dutch.

The Dutch

“In 1652, settlers of New Netherlands that lived in Fort Orange and Rensselaer-wyck (now the Albany/Troy area) searched for fertile farmland to make their own settlement. They settled in an area they named Esopus, which is now called Kingston,” says Nancy Chando, president of Friends of Historic Kingston – a not-for-profit organization with a mission to preserve and promote

the history and heritage of Kingston, NY.

Soon land disputes with the Native Americans caused the settlers to ask their Dutch governor, Peter Stuyvesant for assistance. He suggested that they move to an area on higher ground where they could build their homes close together and surround the village with a wooden stockade. In 1658, the stockade wall was completed.

“Kingston’s street layout, which was designed by Peter Stuyvesant, is still the same today,” reveals Chando. The village within the stockade became known as Wiltwyck or “wild place” in Dutch. In 1664, Stuyvesant peacefully surrendered the colony of New Netherlands to the British. The name of the village was changed to Kingston, although elements of Dutch culture and language remained for many years.

The New York Constitution

Almost a decade later – in 1777, the New York State Constitutional Convention met in Kingston. Participants included Pierre Van Cortlandt, Philip Livingston,



Levi Pawling, Abraham Yates, Jon Jones, Isaac Roosevelt, and others. On April 20 of that same year, the New York Constitution was ratified there.

After the adoption of the first Constitution, the first New York State Senate met in 1777. The meeting took place at a home owned by Abraham Van Gaasbeck. It was located on the west side of East Front St. (now Clinton Avenue) near the corner of North Front Street. It’s now part of the Senate House State Historic Site in Kingston.

On July 30, 1777, George Clinton took the Oath of Allegiance and the Oath of Office of the Governor on the steps of Ulster County Courthouse. He became the first Governor of New York State. Clinton later became vice-president of the United States. He died in 1812 and was buried in Washington, DC.

Above: The Daughters of the Revolution house. Below, left: New York’s first Senate met in this stone house, which was once the home of merchant Abraham Van Gaasbeck.



Continued on next page ...



Above, top to bottom: Kingston's Dutch Church Graveyard houses the remains of George Clinton who once served as Vice-President of the United States. On July 30, 1777, George Clinton took the Oath of Allegiance and the Oath of Office of the Governor on the steps of Ulster County Courthouse.

In 1908, his remains and grave marker were brought to Kingston and buried in the Dutch Church Graveyard.

New York's first capital

For a short time during 1777, Kingston was named as the first capital of New York State. At the time, it was the third largest city in New York. "The British forced the members of the Constitutional Convention out of New York City. Members felt that Albany would be attacked next, so they chose to meet in Kingston because it was considered safer," says Chando.

After the Battles of Saratoga, the British burned the village of Kingston to the ground on October 16, 1777. For several years, the capital was relocated to different cities. Finally, in 1797, Albany became the permanent capital of New York State.

In 1828, the Delaware and Hudson (D&H) Canal opened, connecting the Rondout district of Kingston to Honesdale, PA. The canal was used to transport coal, then later bluestone, from Pennsylvania to Rondout, which opens up into the Hudson River. It brought goods to New York City and beyond. In 1872, Rondout and Kingston united to form one city of Kingston.

Explore the area's maritime history at the Hudson River Maritime Museum. The Trolley Museum of New York is also located in Kingston.

Preserving history

Those interested in learning more about the region's history have plenty of options. Friends of Historic Kingston offers walking tours of the Stockade and Rondout districts. It also offers tours of the Fred J. Johnston House – an elegantly furnished 1812 Federal style house on the corner of Main and Wall Streets. The Senate House State Historical Site also offers guided

tours of the Senate House. There's also a museum on site.

Friends of Historic Kingston actively works with other local organizations to promote the region's rich history. "Local history is a group effort. We rely on advice and programming," reveals Chando.

Partners include City of Kingston office of City Historian; Senate House State Historic Site; Matthew Persen House and the Ulster County Archives; Volunteer Fireman's Hall and Museum; Old Dutch Church Heritage Museum; Reher Center; Hudson River Maritime Museum; Junior League of Kingston; Ulster Garden Club; the Wiltwyck Chapter of the Daughters of the American Revolution; the Ulster County Genealogical Society; and the Franklin D. Roosevelt National Historic Site in Hyde Park, NY.

Eat and drink

While you're out and about in Kingston, you may want to unwind with a drink and some light bites. Here are a few destinations to visit while in town:

Restaurant Kinsley at Hotel Kinsley. Spacious yet intimate, this new dining hotspot offers farm-fresh fare in a stylish dining space. 301 Wall St., hotelkinsley.com.

Ole Savannah. Authentic barbecue and comfort food with a modern twist. 100 Rondout Landing, olesavannah.com.

Rough Draft Bar & Books. Beyond selling books, this cozy shop offers draft beer, cider, coffee, wine, and baked goods. For all ages. 82 John St., roughdraftny.com.

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The railroad's lasting impact

By John Torsiello
info@mainstreetmag.com

Railroads are, for the most part, an almost forgotten part of life in Dutchess County. Oh sure, we can still hop onto a Metro North train and travel to New York City from stations to the south. But the enormous influence the iron horse once played in the area's economy and everyday life are only memories, stories and photographs in books.

Some individuals strive to keep those memories fresh. John Henry Low (an appropriate if serendipitously bestowed name by his parents) is one of these. I had the pleasure of speaking with him at length about the history and significance of the railroads that crisscrossed the county at one time, bringing with them goods and passengers to Millerton, Amenia, and Pine Plains and other towns, while allowing local residents to travel to pretty much anywhere in the United States.

"Trains, to a great extent, democratized travel, at least down to the middle class because they could afford the tickets. The poorer people still couldn't because they were expensive for them at the time." Prior to the arrival of the railroads you traveled by foot, horse, horse-drawn carriage, or boat (the latter, of course, had limited flexibility). Even traveling at their initial speeds of ten miles an hour, trains were much faster than any other mode of travel, except perhaps for a

galloping horse (but how long could the steed keep up a fast pace?) or an ice boat on the Hudson River during winter. Trains slowly inched up their speeds and were travelling in excess of 60 miles per hour after the middle of the 19th century.

"Suddenly, people could travel from Dutchess County to Los Angeles by train if they so desired," said Low, a Pine Plains resident who has given lectures on the history of the area's railroads. "And the railroad became the way the hauled goods to market long distances."

The Poughkeepsie Bridge

The building of a Poughkeepsie railroad bridge in 1888 was to have a dramatic effect on east-west travel by rail, and its construction was spurred by the railroads. Prior to the bridge being built, coal from Pennsylvania travelling to industries and homes in the Northeast and New England had to be off-loaded from train cars west of the river by shovel, with the coal then shoveled into a barge to cross the Hudson River, and then shoveled again by hand into waiting gondola cars, since coal hoppers had yet to be invented.

By building the Poughkeepsie Bridge, which was then the longest cantilevered bridge in the world, an engineering marvel of its day, the process was greatly simplified and coal (and anything else) could now travel east by rail unimpeded. Once the coal was delivered in New England, manufactured goods would then be loaded on freight cars for the travel back west to eagerly waiting markets and consumers.

The railroad changes Dutchess County

By the middle of the 19th century, railroads had also become vital links



Above: A Dutchess & Columbia Railroad train at Bangall Trestle in Stanfordville from the Central New England Railway Bus Tour Book: *Dutchess & Columbia RR at the Bangall Trestle*. (Collection of J.W. Swanberg). Below left: A train pulls out of Amenia Station. From www.dreamhosters.com.

from agrarian Dutchess County to New York City and beyond, hauling produce and products from the many farms that once dotted the landscape. There were enormous dairy farms and farmers sent their produce for years via railroad. For instance, nine farms were established in what is now called the Coleman Station Historic District by emigrants from New England in the late 18th century. Over the course of the 19th century they evolved from farms that primarily raised a diverse group of livestock for local and regional markets to dairy farms that used the station and the railroad line that ran through the middle of the district to sell raw milk to New York City. By the middle of the 20th century a "corporate farm" in the district had become one of the city's largest milk providers.

"They would have used the trains to send their milk to market," observed Low of the area's dairy farms. "Most dairy farms actually sold their milk to a creamery, such as Borden's and Sheffield Farms, and there were others. Most of the towns around here, including the small ones, would have had a creamery right next to the tracks, many with a spur or siding track. Some creameries were essentially bottling plants."

According to an article on the Harlem Valley Rail Trail's (HVRT)

website there was a Sheffield Farms Creamery in Coleman Station. "So, that milk would have headed down the New York Central's Harlem Line to New York City. On the way, it would have been interchanged to go down the Hudson River Line from Spuyten Duyvil. But milk was definitely loaded in Coleman Station."

The advent of passenger trains also resulted in a bustling tourist business as city folk sought the natural benefits of Dutchess County's countryside and farms. Many individuals opened their homes to travelers, who might stay a few days, a week, or the summer. Indeed, the homes and farms were listed in a hard cover book called *Summer Homes*, somewhat like tourist brochures of today. The book touted the properties for rent, as well as sights to see and things to do in Dutchess County.

According to the book, a Mrs. Charles Smith opened up her Millerton "Maple Villa" to travelers, charging \$7 to \$9 a week on 1898. Children were allowed after an "application" for them was submitted. And a Mrs. Van Rensselaer had a 12-room home that brought \$125 a month and \$500 for the season, which one

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assumes was the summer. The bed and breakfast establishment had been born, thanks to passenger trains coming north, west, and east.

How It Happened

According to the HVRTA's website and with due deference to historians Heyward Cohen, Jack Shufelt, and Lou Grogan (*The Coming of the New York and Harlem Railroad*, Pawling, NY: Louis V. Grogan, 1989), in 1852, the New York & Harlem Railroad was built north to Chatham. This completed an extension of the railroad more than 125 miles northward from its origins in Manhattan. Products were transported by rail directly to New York City rather than depending on river transport via Poughkeepsie. The extended line also provided a rail route for people and commerce northward to Albany, Boston, and towns in Vermont and Canada.

The historians said the New York & Harlem Railroad originated in the 1830s as an early commuter railroad linking lower Manhattan (New York City) with the affluent new "suburb" of Harlem in northern Manhattan. In the early 1840s, businessmen pushed for an extension of the railroad much farther north after Boston was connected to Albany via the new Western Railroad of Massachusetts. Albany was the terminus for both the Erie Canal to the west and the newly constructed Buffalo-to-Albany New York Central Railroad. New York City businessmen worried that Boston would have a competitive advantage over New York City for the expanding "western trade."

"By the early 1840s, the New York & Harlem Railroad had been extended northward into Westchester

County," according to the website report. "In 1845, the New York State Legislature authorized a further extension northward to create a connection with Albany. An inland route up, what later became known as, the Harlem Valley was chosen. The valley route was easier and less costly to construct than a route following the Hudson River.

However, business interests in important cities along the Hudson River, such as Poughkeepsie, soon raised the capital to construct a second railroad line, the Hudson River Railroad. This competing project was completed to Albany at almost the same time as the New York & Harlem Railroad and wound up becoming a rail primary route.

Both railroad lines were acquired by Commodore Vanderbilt in the 1860s and became part of the "rail baron's empire," stretching from New York City to Chicago and St. Louis. The northern portion of the New York & Harlem Railroad became the Harlem Division of the New York Central & Hudson River Railroad, later shortened to New York Central Railroad. In 1968, the Harlem Division became the Upper Harlem Line of the new Penn Central Railroad. The series of swamps, floodplains, and valleys from Brewster to Hillsdale later became known as the Harlem Valley because of the New York & Harlem Railroad.

According to the report, the upper portion of the New York & Harlem Railroad became a secondary line (the Harlem Division) in the Vanderbilt New York Central Railroad empire. "Nonetheless, it remained important to the transportation needs and commercial activity of eastern New York

State and western New England for over 100 years."

The Central New England Railway and others

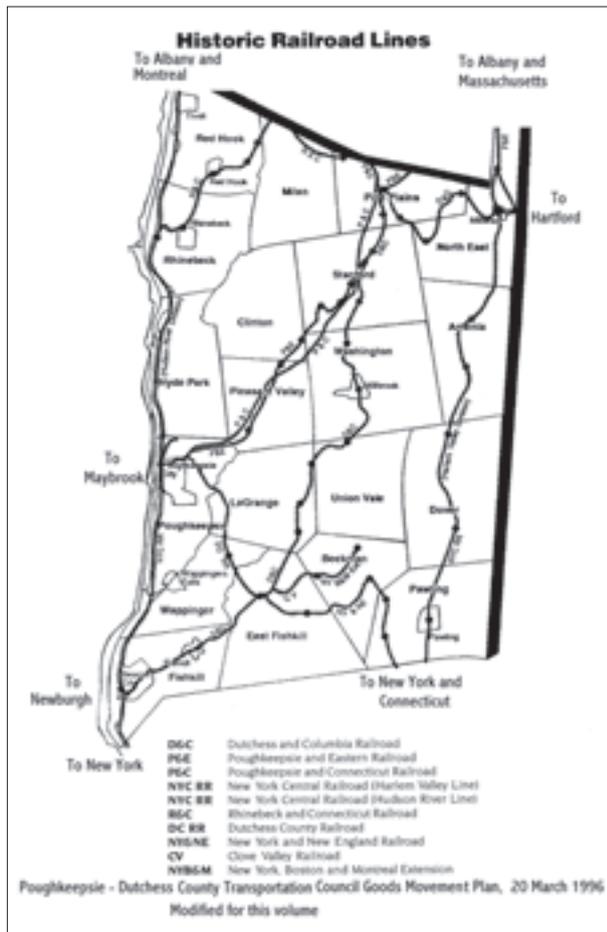
The Central New England Railway played a significant role in Dutchess County travel and commerce. It ran from Hartford, CT, and Springfield, MA, west across northern Connecticut and across the Hudson River on the Poughkeepsie Bridge to Maybrook, NY.

It was part of the Poughkeepsie Bridge Route, an alliance between

railroads for a passenger route from Washington to Boston, and was acquired by the New York, New Haven & Hartford Railroad in 1904.

According to the website www.classicstreamliners.com, the Connecticut Western Railroad was chartered in 1868 to run from Hartford, CT, west to the New York state line, where it would meet the Dutchess & Columbia Railroad (D&C) just east of Millerton. The line was completed in 1871. The previous month, the company had leased the easternmost bit of the D&C to gain access to the New York & Harlem Railroad at Millerton. The only branch was a short one in Connecticut, south into Collinsville, which would not be completed until December, 1874. The Connecticut Western became bankrupt in 1880, and in 1881 it was reorganized as the Hartford & Connecticut Western Railroad.

Said Low, "The Rhinebeck & Connecticut Railroad (R&C) interchanged with the Poughkeepsie and Connecticut (P&C) in Silvernails, a hamlet outside Pine Plains. Sometimes the R&C was fondly called the 'Huckleberry Line,' as it slowly meandered across the top of Dutchess



Above: A map showing Dutchess County Railroad lines from the Poughkeepsie-Dutchess County Transportation Council Goods Movement Plan. Below, left: A train passing through Dutchess County. Photographer unknown. (Railroad historian, photographer and author Lucius Beebe liked this scene so much that he convinced artist Howard Fogg to do a painting of it).

County and stopped to allow passengers to collect huckleberries that grew alongside the tracks."

The R&C was organized in New York on June 29, 1870 to build from Rhinecliff on the Hudson River east to the Connecticut state line to join the Connecticut Western. The line opened to the public in 1875, running from Rhinecliff east to Boston Corners, NY. From Boston Corners to the state line, the R&C obtained "trackage" rights over the track of the Poughkeepsie & Eastern Railroad, which junctioned with the Connecticut Western and Dutchess and Columbia at the state line.

In 1882 the Hartford & Connecticut Western (H&CW) bought the R&C, giving it a line from Hartford to the Hudson River. The Poughkeepsie, Hartford & Boston Railroad, the successor to the Poughkeepsie & Eastern, went bankrupt in the 1880s, and in 1884 the H&CW outright bought the line east of Boston Corners that it had operated under trackage rights.

Continued on next page ...



Getting back to the Poughkeepsie Bridge. The Poughkeepsie Bridge Company was chartered in 1871 to build the bridge, and the first train crossed the bridge on December 29, 1888. The Hudson Connecting Railroad (P&C) was chartered in 1887 to build southwest from the bridge, and about the same time the Poughkeepsie & Connecticut Railroad was chartered to continue the line northeast from Poughkeepsie. The bridge company had hoped to acquire the Poughkeepsie, Hartford & Boston Railroad, but was unable to, and so chartered the P&C to run parallel, ending at the Hartford & Connecticut Western Railroad at Silvernails, NY. The connections were not completed until 1889, and on July 22 the two approaches merged to form the Central New England & Western Railroad (CNE&W).

That same year the CNE&W leased the H&CW, giving it a route from Hartford all the way across the Hudson River to Maybrook and Campbell Hall, NY. Maybrook/Campbell Hall soon became a major junction point for many railroads transferring cars to the CNE&W. The Delaware & New England Railroad was also formed in 1889 as a holding company to own the CNE&W and Poughkeepsie Bridge Company.

In 1890, the CNE&W chartered the Dutchess County Railroad to run southeast from the east end of the bridge in Poughkeepsie to Hopewell Junction, the west end of the New York & New England Railroad (NY&NE) at the Newburgh, Dutchess and Connecticut Railroad (ND&C). The line opened May 8, 1892, giving the NY&NE a route to the bridge.

The Reading Company (RDG) bought the CNE&W and Poughkeepsie Bridge Company from D&NE in January 1892, extending RDG's influence to New England via the Pennsylvania, Poughkeepsie & Boston Railroad. The two companies merged on August 1, 1892 to form the Philadelphia, Reading & New England Railroad (PR&NE). RDG proved unable to handle its new acquisitions, and PR&NE defaulted on its interest payments in May 1893. The final reorganization came on January 12, 1899 with the formation of the Central New England Railway (CNE).

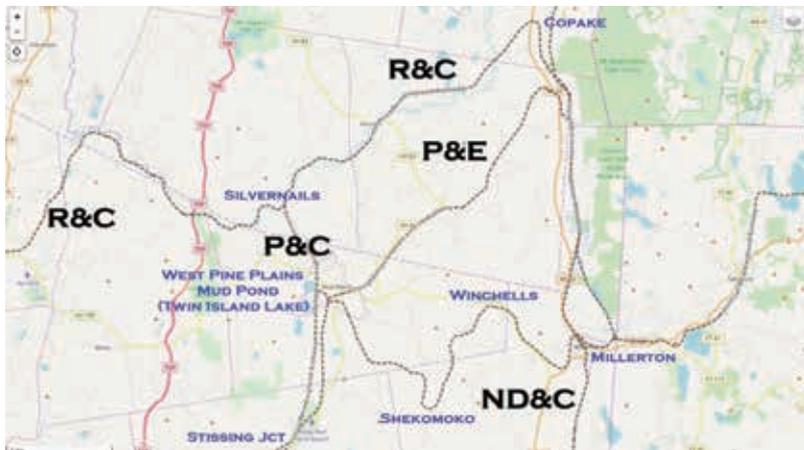
The New York, New Haven & Hartford Railroad, also known as the New Haven Railroad (NH), acquired financial control of CNE in 1904, mostly for the Poughkeepsie Bridge and western connection at Maybrook that it would soon develop to its full potential. CNE was allowed to operate separately, but the lease of the Dutchess County Railroad was assigned to NH on December 1 to allow its access to the bridge. The Newburgh, Dutchess & Connecticut Railroad and Poughkeepsie & Eastern Railway (P&E) acquired by the NH in 1905 and 1907, were both assigned to the CNE and merged into it in 1907 (along with the Dutchess County Railroad).

The ND&C gave CNE a route from Millerton southwest to the Hudson River at Beacon, intersecting the Dutchess County Railroad at Hopewell Junction, and P&E ran parallel to the main line from Boston Corners southwest to Poughkeepsie. By 1915 the former NY&NE from Hopewell Junction to Danbury, CT, would also be transferred to CNE.

In 1910 the Poughkeepsie & Con-



Above: Silvernails Station. From Martin Wheeler-William P. Fahey Collection. Below, left: A map from Openrailwaymap.org, edited by John Henry Low.



necticut main line was abandoned in favor of the parallel Poughkeepsie & Eastern Railway from Pine Plains southwest to Salt Point where the two lines had crossed. The P&E used trackage of the Newburgh, Dutchess & Connecticut Railroad (also merged into the CNE in 1907) from Pine Plains southwest to Stissing. Connections were built at both ends of the abandonment.

The former P&E was abandoned from the Ancram lead mines northeast to Boston Corners in 1925; along with the concurrent abandonment of part of the former Newburgh, Dutchess & Connecticut Railroad to the south, the old Poughkeepsie and Connecticut Railroad and Rhinebeck & Connecticut Railroad was the only remaining route of three from Pine Plains to Connecticut. On January 1, 1927 CNE was finally merged into NH.

With the economic ravages of the Great Depression, more lines continued to be closed or abandoned in the coming several decades. In 1932, the former Rhinebeck & Connecticut Railroad was abandoned from Copake (north of Boston Corners) southeast to the state line, cutting the CNE in two.

At the time of the 1969 merger of the NH into Penn Central, all that remained of the original CNE was the westernmost section, from Maybrook and southeast along the Dutchess County Railroad to the former NY&NE as well as the easternmost portion to Bloomfield, CT. The westernmost section was part of the Maybrook

Branch, continuing east over former NY&NE and other lines to Derby. With the 1974 fire that closed the Poughkeepsie Bridge, the Maybrook Branch was abandoned west of Hopewell Junction. In 1976 the remaining line became part of Conrail. The Connecticut Department of Transportation later acquired it. And in 1999, the contemporary Central New England Railroad acquired the 8.7 mile Griffins Industrial Track near Hartford.

Millerton Station

Millerton station was located on the NYC Harlem Division, originally the New York & Harlem Railroad. Tracks first reached Millerton after 1848, and reached the end of the line in Chatham in 1852. The NY&H was acquired by New York Central and Hudson River Railroad in 1864 and eventually became the Upper Harlem Division of the New York Central Railroad. The station included a passenger station and a freight station, and also served the Newburgh, Dutchess and Connecticut Railroad, and a spur from the Main Line of the Central New England Railway. In 1911, the NY&H passenger station was replaced by a new station built by the New York Central.

Passenger service ended at Millerton on March 22, 1972, with the New York Central's successor Penn Central winning a court battle to end its unsubsidized train service north of Dover Plains. Freight service con-

tinued, though the station itself was closed permanently by the winter of 1975. The New York State Department of Transportation subsidized freight service between Millerton and Wassaic until March of 1980 when the line between Wassaic and Millerton was abandoned. The tracks were removed during the summer of 1981.

Low shared an interesting tidbit about a reported last freight train shipment to Millerton. “The CNE tore up their tracks as they lost customers. The line back to Hartford had been severed in Lakeville, as they took down the bridge that crossed Route 41 between the Lakeville Station and heading east. They had a single customer in Millerton, which I believe was the lumber yard that is now the Herrington’s. The lumber yard where Herrington’s is was uphill from the CNE’s interchange with the New York Central. The interchange track was north of current NYC station building. A freight car would be dropped off by the NYC at the interchange track. Then the CNE used a tractor to pull the car uphill to the customer’s siding track. When it was time to send the car back (empty) to the interchange, a brakeman would ride on the car by the brake wheel and (hopefully) control the speed down the hill.” This was what apparently took place on a last shipment to Millerton.

Causes for abandonment

According to the Harlem Valley Rail Trail report, railroads in Dutchess County, and, of course, elsewhere met their demise because of new highways, turnpikes, interstates, a changing economy and new lifestyles that caused a decline in traffic and revenues on the Harlem Division.

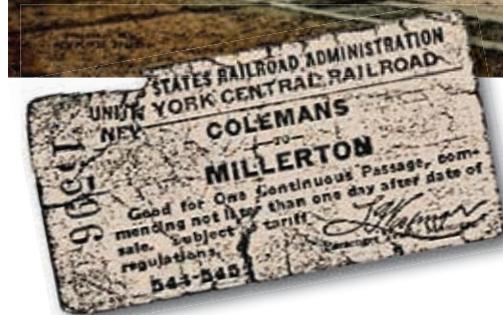
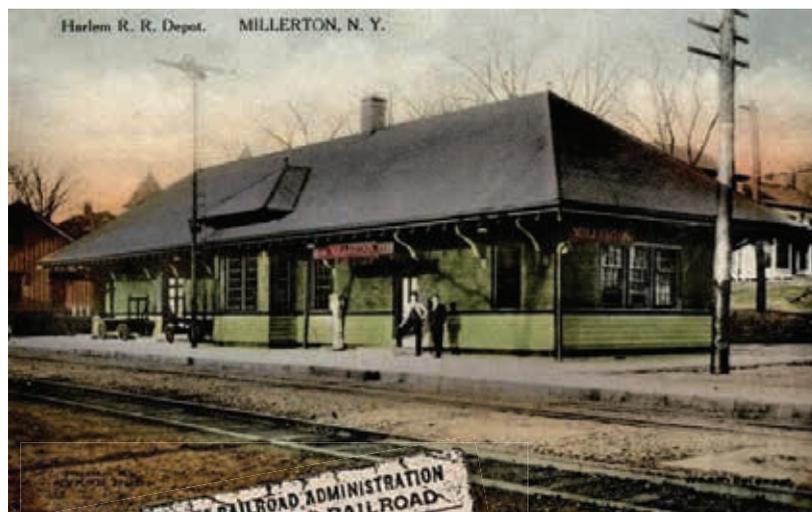
This led to service cutbacks and deferred maintenance, which then caused further loss of business, both freight and passenger.

Service was extended in 2000 back to Wassaic from Dover Plains. MTA’s Metro-North has upgraded the Upper Harlem Line and constructed new facilities located just north and outside of the hamlet of Wassaic. Although the Upper Harlem Line was abandoned and the track removed between Wassaic and Millerton and on northward to Chatham by 1981, the Harlem Valley Rail Trail began preservation of a linear corridor for alternative public use. The Poughkeepsie Bridge that was crucial in fueling the Northeast’s powerful manufacturing base for so many years, was abandoned after the 1974 fire and now is an impressive walking trail.

The past can still be seen

While train whistles are only echoes from the past in Dutchess County, relics from its past remain, such as the former train stations in Millerton that now serve as homes for businesses and preserved stations, like the Pleasant Valley station that was moved to the Dutchess County Fairgrounds, and the Canaan Union Station, a grand building that was restored after a fire and now houses several businesses and a railroad museum. Other notable nearby museums are in the Hyde Park, NY Station and the Hopewell Junction, NY Depot building, said Low.

“If you know where to look you can see other traces of the railroad in the area,” said Low, such as bridge abutments, culverts, right-of-ways that once were covered with tracks, foundations of water towers and



Above: A postcard of the Millerton Station. Left: A ticket to Millerton. Below left: A train moves through Dutchess County, included in a slideshow by Bernie Rudberg.

structures, the several former stations, freight houses, and shanties. “There are even a few small stations I know that are on private properties that serve various purposes.”

Low explained that before the 1969 Penn Central merger, railroads in the United States were never significantly subsidized by Federal or local governments, the way virtually all rail service (passenger and freight) is subsidized in Europe and Asia. Not only do the railroads have to maintain their own infrastructure of track, signals, stations, etc., but railroads are charged real estate property taxes on their track right-of-way, station houses, and other infrastructure, just like any private home or business pays for property taxes. By contrast, trucking, airlines, and many ships operate on roads and airports and seaports that are ultimately paid for or subsidized by the taxpayers. And in Europe and Asia railroads are subsidized or owned by governments or government agencies, whose policies find the railroads to be a preferred and efficient form of transportation that relieves congestion and promotes smart development.

But we still have memories and all those stories and old photos, as well as some regional sightseeing service on restored trains. Thanks to individuals such as Low and many other train historians like RW Nimke, who wrote what is considered by some a definitive study of the Central New England Railroad, and Bernie Rudberg,

who whose book titled *25 Years on the ND&C (Newburgh, Dutchess & Connecticut)*, as well as countless others, the past remains an accessible part of the present.

And if you want to get a close up look and a wonderful guided tour of the former rail lines and terminals, you can take part in the Central New England Railway (CNE RY) “2020 Bus Trip,” scheduled for March 29 of next year. The bus tour is held every year in early spring before the leaves are on the trees so participants can get a good view of the former paths the railroads took to their destinations.

Each year, the group covers a segment of the old CNE, taking about nine trips over nine years to cover the entire route. Next year’s trip on “The Poughkeepsie Bridge Route,” will cover the section from Norfolk, CT, through Millerton and points in between, on Sunday, March 29 starting at 9am. A 55-seat coach bus with a PA system will be employed. The cost of \$55 includes lunch at the Canaan Union Station, as well as coffee, muffins, and 200-page guide books – written mostly by the late Bernie Rudberg, Jack Swanberg, Lee Beaujean, the late Ed Hootowski and others – prior to the start of the trip. For questions about the trip call Joe Mato at 917-232-1555, or email joemato&sbcglobal.net. ●

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Leading Lady

LEARN ABOUT ELEANOR ROOSEVELT'S LEGACY BY VISITING VAL-KILL - THE ONLY NATIONAL HISTORIC SITE IN AMERICA DEDICATED TO A FIRST LADY

By Regina Molaro
info@mainstreetmag.com

History enthusiasts and fans of former President Franklin D. Roosevelt and Eleanor Roosevelt can explore the life story of one of America's most influential women leaders by visiting the historic home and grounds of Val-Kill Cottage in Hyde Park.

On October 11, 1984 – on the centennial of Eleanor Roosevelt's birth – Val-Kill was opened to the public. It marks the only National Historic Site in America that is dedicated to a First Lady.

The historic site's moniker was inspired by "Fall Kill" – the name of a nearby stream, which means "Valley Stream" in Dutch. "Val-Kill" is a fusion of the Dutch name and its English translation.

As the home of former First Lady Eleanor Roosevelt, the Val-Kill site provides a glimpse into the activist's dynamic public and personal life. Val-Kill served as a key destination for discussing ideas. It's also a place where simplicity, the beauty of nature, and unpretentious amenities reigned.

Early history...

The property's history can be traced back to 1911. That's when Franklin D. Roosevelt (FDR) – then a member of the New York Senate – purchased the parcel of land. Eleanor first became acquainted with the sprawling property during the 1920s. She and FDR often enjoyed picnicking on the east bank of the stream. Their shared appreciation for the outdoors and a preference for casual, informal gatherings led them to select this serene spot as a frequent destination for unwinding. The rural location also served as a favorite escape from Springwood estate – the birthplace, lifelong home, and burial place of FDR.

In 1924, FDR offered to build a cottage for Eleanor. "She was forming friendships with other women activists notably Nancy Cook and Marion Dickerman who were both granted lifetime use of the property," says Franceska Macsali-Urbin, supervisory park ranger at the Roosevelt-Vanderbilt National Historic Sites.

The idea for establishing Val-Kill initially emerged from a conversation FDR once had while picnicking with Eleanor and her friends. During the discussion, Franklin mentioned the idea of introducing cottage industries that could help sustain the farming industry during challenging economic times.

"The Roosevelts were concerned with young people leaving farm life. Their mission was to keep farmers on their farms by teaching them skills that could bring in additional earnings," says Macsali-Urbin. That's when the concept for Val-Kill Industries was conceived.

With FDR's consent, Eleanor, Cook, and Dickerman built a cottage and workshop space in 1927. Val-Kill, which was initially built as a factory to house Val-Kill Industries, was home to two main buildings – Val-Kill Cottage and Stone Cottage. Financed with their own income, Val-Kill Industries celebrated a return to handmade pursuits such as crafting furniture, doing metalwork, and weaving.

"It was a women-owned business, which was rare at the time," says Macsali-Urbin. The new venture brought in additional revenue, which helped during the long, harsh winters. The skills-training program at Val-Kill Industries was the foreshadowing of New Deal recovery programs that FDR instituted when he served as President of the United States – a position he held from March 4, 1933 until his death on April 12, 1945.

Val-Kill Industries remained in operation until 1936 when the economic downturn of the Great Depression took its toll. The building was then



Above: Val-Kill. Photo: Bill Urbin, NPS

renovated and transformed into a personal retreat for the Roosevelts. Its grounds included swimming pools, picnic areas, gardens, and a stable.

The Cottage became a destination for FDR and Eleanor's shared network of friends and political associates. "It was a place where people from all walks of life could come and discuss the issues of the day," says Macsali-Urbin.

Among those who visited Val-Kill over the years were Winston Churchill; Nikita Khrushchev; labor and civil rights leader Walter Reuther; as well as Princess Martha Louise of Norway and Queen Wilhelmina of the Netherlands. Other visitors included Lauren Bacall, Humphrey Bogart, and Shirley Temple.

After FDR's death, the charming cottage became Eleanor's permanent home. She continued hosting progressive thinkers there.

A peek inside...

Guided tours of Val-Kill are offered. The tours start with an introductory film that narrates the story of Eleanor's life. When the Stone Cottage has enough volunteers on hand, visitors are invited to watch home movies of the Roosevelts, which were taken by Cook. At the Cottage, there are also exhibits on Val-Kill Industries and information about women activists.

Macsali-Urbin mentions that

visitors are always keen to learn more about Eleanor's journey as a writer. Another highlight is hearing about the time when presidential candidate John F. Kennedy visited. "Kennedy's visit shows just how much power and influence Eleanor had especially during a time period when that was very rare for a woman," adds Macsali-Urbin.

"The greatest thing I have learned is how good it is to come home again," said Eleanor Roosevelt. "At Val-Kill I emerged as an individual."

Come celebrate...

The public is invited to come celebrate Eleanor's legacy. An annual birthday celebration will be held in honor of Eleanor's birthday, October 11, 1884. The 2019 celebration will be held at 3pm on October 11 at Springwood's Rose Garden. Flowers will be presented to the public to be placed on Eleanor's gravesite. The Franklin D. Roosevelt Presidential Library will celebrate with a birthday cake. ●

Val-Kill is open 7 days per week from May through October 26 from 9am to 4pm. From November through April, Val-Kill is open only in the afternoons from Thursday through Monday. Tours are offered at 1pm and 3pm.



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Jerusalem

Passing through history



By Mary B. O'Neill, Ph.D.
info@mainstreetmag.com

History is not tidy or straightforward. It doesn't have one vantage point. And the further one goes back in time, the more complicated history becomes. This is Jerusalem – layered, messy, complex, and stimulating. Throughout the city, the long past mixes with the present and future making for a vibrant learning vacation.

My husband and I travelled there as part of his summer sabbatical award that enabled us to experience new countries and cultures. Our trip to Jerusalem allowed us to scratch the surface of its history. With so much to see, it's a full-on destination but well worth the effort.

In the beginning

The first settlements in Jerusalem trace back to around 3,500 BCE and continued forward in a tumultuous power-grabbing succession between various parties including Jews, Muslims, and Christians. King David, King Solomon, Cyrus the Great of Persia, Alexander the Great, King Herod, Jesus, Muhammed, the Crusaders, Suleiman the Magnificent are just some of the key historical and religious figures, as well as the British Mandate, that are associated with Jerusalem. Walking along its streets, particularly in the Old City, allows you to place yourself in that history and trace its progression.

Old City

Akin a belt that's too tight after Thanksgiving dinner, the 16th century walls of the Old City restrain one square kilometer of real estate bursting with stories deep in rock and rubble. Residents and tourists jostle

from early morning to late at night through the streets and souks. There are so many narrow cobbled thoroughfares to wend your way through that it's hard to know where to begin or how to orient yourself.

We started with the free Sandemans Old City tour, which provided a glimpse of the four unequally-sized quarters of the city. Each quarter reflects many of the residents who live there: Christian, Muslim, Jewish, and Armenian. This tour turned out to be a perfect introduction to life in the city, its layout, and the major sites.

Church of the Holy Sepulcher

The Christian Quarter contains the Church of the Holy Sepulcher, believed to be the site of Jesus's crucifixion on Golgotha and his subsequent burial. The original church was built in the 4th century by the Christian convert, Emperor Constantine. Sending his mother Helena on a mission to find this holy site he built a church that has been destroyed and resurrected multiple times. The present version dates from the 12th century and is the work of the First Crusaders.

Within the Church, six Christian denominations share its footprint: Greek Orthodox, Armenian Apostolic, Roman Catholic, Coptic, Ethiopian, and Syriac Orthodox. The church is a holy hodge podge of design elements, ceremonies, and relics symbolic of each one. Like siblings sharing a tiny bedroom, there has been some spiritual friction. These disputes are governed by the *Status Quo*, an agreement that details who can do what, where, and when within the church.

The seriousness of this *Status Quo* agreement is illustrated by the immovable ladder resting above the entrance. Placed there in the 1800s by a person unknown, no one dares to move it lest

it interrupt the agreement.

Another hotly contested item that resulted in a compromise is the key to the church. Any one sect having control over the opening and locking of the church would create a perceived power differential. To work around that, 800 years ago the Arab Emperor Saladin entrusted the key to two Muslim families. Passed on from father to son for generations, the Joudeh family holds the ten-inch metal key and the Nuseibeh family opens and locks the door with it each day.

Also located in the church are the last five Stations of the Cross commemorated on the Via Dolorosa. This is the route that Christians believe Jesus traveled from his trial to his crucifixion and burial. They begin at the city's Lion's Gate and wind through the Muslim Quarter before arriving at the church.

Cardo and Western Wall

In the Jewish Quarter you can see the remains of the north-south running Cardo, with elements from the Byzantine and ancient Roman era. Cardos are Roman thoroughfares decorated with ornate columns lined with sidewalks and market stalls. Standing beneath the column ruins, you can gaze at modern mosaics depicting life back in the days when the Cardo was buzzing with activity.

The Western Wall, also known as the Wailing Wall, is the holiest spot in Jewish prayer life in Jerusalem. It is the last wall standing of the Second Temple rebuilt by King Herod and demolished by the Romans in 70 C.E.

Continued on next page ...

Above: The women's section of the Western wall with prayers being placed in wall crevices.



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Three times a day, Jewish faithful pray at the wall at the edge of a large open plaza, rocking on their heels and touching and kissing the wall. There are separate men's and women's sections separated by a fence. Praying at the wall is open to anyone, provided you have the appropriate modest dress and head covering.

Paper and pencils are provided to write prayers or *kvitlach*, which are then jammed into every nook, cranny, and crevice of the wall. Periodically, these prayers are collected and placed in the grave of the next person buried on the Mount of Olives.

Temple Mount/AI Haram Ash Sharif

Located on a 35-acre plaza the glittering Dome of the Rock dates from the late 600s C.E. The dome itself is covered in gold and the outer walls are decorated with colorful tiles and verses from the Quran. Non-Muslims are permitted to enter the plaza but not the Dome itself.

Inside, directly under the dome, is the rock from which Muhammed is said to have begun his *miraj* or ascension to heaven. In the Quran, Muhammed pushed his foot down on the stone. This left a footprint said to be seen on a corner of the rock.

In the Jewish tradition, this rock is also believed to be the center of the earth and the site where Abraham began to sacrifice his son Isaac before God intervened.

Also in the plaza is the Al Aqsa Mosque, which can also only be entered by Muslims. It dates from the 8th century C.E. and rebuilt twice after being destroyed in earthquakes. It is considered to be the third holiest shrine in Islam after Mecca and Medina.

Security is tight to enter the plaza. Bags are searched, and dress is extremely modest. Visitation times are very limited due to prayer hours, so you have to time your trip through security. An easy way around these complicated rules is the Sandeman's Holy City tour conducted by a licensed and knowledgeable tour guide who shepherds you through the system and has timing down to an exact science.

Souking up the atmosphere

You can't make your way anywhere in the Old City without passing by its famous souks. The narrow stepped streets are lined with vendors selling authentic and decidedly less-than-authentic artifacts and souvenirs. Linger too long and you'll find yourself approached by the shopkeepers. Haggling is expected and is an art form I sadly don't possess, though I saw others going at it with gusto. Just wandering down the streets and taking in all the visual stimulation was enough for me.

Market driven

After you've saturated yourself in history, leave some time for the Mahane

Yehuda Market. It's a foodie paradise with its own history dating back to the Ottoman period at the end of the 19th century. At this time the market grew on a vacant lot outside the Old City. During the British Mandate in the 1920s, the market was modernized with sanitation and permanent stalls. An additional area of the market, known as the Iraqi Market was added in 1931 across the street from the original one.



Above: Dome of the Rock with its gold roof and mosaic walls. Below, left: Looking down at the Middle Terrace of Herod's residential palace at Masada.

Also known as the *shuk*, this market is a center of Jerusalem commercial life. It's an eclectic mixture of brightly colored and fresh produce; all cuts and kinds of meat, poultry and fish; mountains of exotic spices, nuts and dried fruit; cheese shops with soft and hard wheels and wedges; golden sweet and savory bread and pastries; tooth-aching confections, including the ubiquitous *halvah*; and all manner of prepared foods whose aromas arrive at your nose long before your eyes find the source.

There are also stores selling clothing, jewelry, decorative items, and household goods. More recently it has become a center for nightlife with bars and restaurants open long after the market stalls and shops shutter for the day.

This market requires you to go hungry and thirsty to enjoy it to its fullest. Or just go to soak up market life where local residents mix with tourists in a more laid-back buying experience than the *souks* in the Old City. The market website offers a map directory of stalls and stores, a variety of tours, and a Bite Card to allow for a curated tasting of market offerings.

Painful memories

Yad Vashem is the World Holocaust Remembrance Center built on a hilltop that overlooks the surrounding area. It comprises a comprehensive Holocaust History Museum, the Holocaust Art Museum, research and educational facilities, several memorials, and much more.

Experiencing the Center, which explores this period of human history is sobering and requires much emotional energy. We immersed ourselves over several hours and it still wasn't enough. At the end we felt physically, spiritually, and emotionally drained. Exhibits alternate between the tragic and resilient sides of humanity. The themes of dehumanization and self-sacrifice, despair and survival, and the importance of remembering them threaded themselves through all the exhibits.

In a survey released this year on Holocaust Remembrance Day in April, overwhelmingly respondents believed the Holocaust occurred and should be taught in schools but many didn't have an accurate knowledge of what had happened during that time, including the number of Jews and others who had perished and how Hitler came to power. This knowledge, particularly among surveyed Millennials, is receding from memory as survivors, now in their 80s and 90s, have fallen in number. Yet it is the personal stories of survivors that Holocaust experts say are the most powerful educational tools.

Yad Vashem's exhibits weave of videos, audios, and written testimonies of these survivors that are raw, honest, and searing. Artifacts and mementos of happy and thriving families before their lives were destroyed stand in contrast to ones crafted by prisoners in concentration camps to help survive the unbearable.

Continued on next page ...





Above, top to bottom: Panoramic view from Masada with the Dead Sea in the distance. A spice stall in Mahane Yehuda Market. Right: Courtyard of the Church of the Holy Sepulcher with unmovable ladder beneath second story window.

We reached a plateau

One day of our trip was dedicated to several sights outside Jerusalem. These included Masada and the Dead Sea. Again, Sandemans Tours provided the structure for our excursion.

Masada, which was originally King Herod’s winter palace and fortress, lies on a plateau in the Judean Desert. Its ruins point to Herod’s gifts as an architect and engineer with large storerooms, cisterns, plumbing, and other innovations.

It is here that after Herod’s death during a period of Roman rule that Jewish rebels took over the deserted palace. In a protracted battle lasting months they held strong against 8,000 Roman forces. As the Roman’s were poised for success, rebel leader Eleazar Ben Yair gave a rousing speech and convinced the community of almost 1,000 people to take their own lives rather than become Roman slaves. Today, Masada stands as a symbol of the struggle for freedom from oppression.

Getting salty

The Dead Sea is a marvel that shouldn’t be missed. It has the lowest elevation on earth and its salt contains a healing cocktail of minerals such as magnesium, calcium, sulfur, bromide, sodium, potassium, and iodine. The salinity of the water makes it denser and able to support even the most gravity-laden body. Getting into and out of floating position takes some skill but once you’re horizontal, you’re not going anywhere – especially not down.

While we floated, we watched the locals digging for the oil-black mud and followed their lead as they slathered it over all exposed skin, sat back in a lounge chair and baked like a clay pot. When we were done, we massaged it off in the sea and then headed to the cooling outdoor shower to finish the job. The effect of this treatment was nothing short of miraculous.

Breakfast of champions

Whoever was responsible for introducing sugar and starch-laden breakfast food into the American diet should go down in infamy and shame. Israelis get breakfast right. This meal will set you up for all the exertions being a tourist brings and is reason enough to visit Jerusalem.

Our boutique hotel included a generous breakfast each day. The hearty and healthy buffet included a fresh array of grains, vegetables, fruits, salads, creamy feta and other cheeses, sweet and savory breads, and cured meats. Off in the corner was the nod to the American palate with cereal dispensers, which sat inactive throughout the morning. Rice Krispies? I don’t think so.

It’s complicated

Over a glass of wine during the substantial hotel evening happy hour, my husband and I compared notes, researched facts, and relished in our new understandings of the past – tragic, inspiring, and sometimes difficult to comprehend.

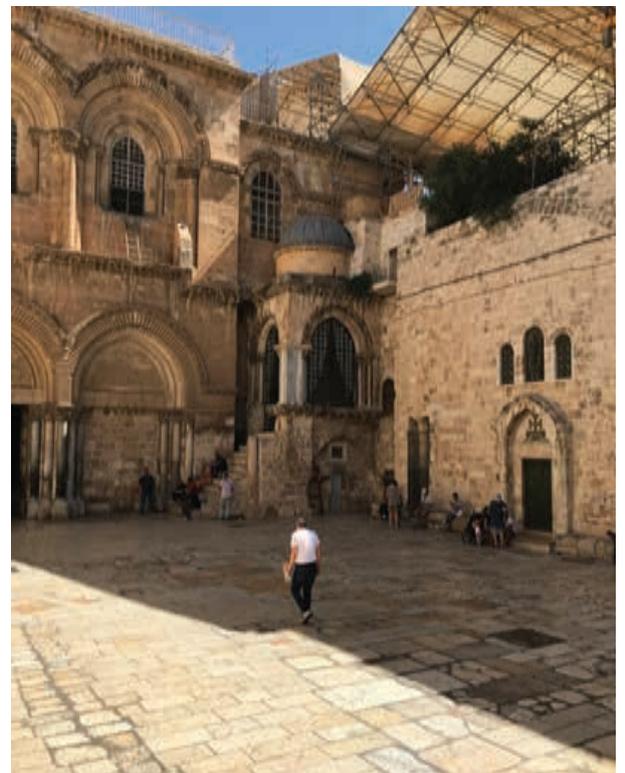
Each fact or belief we learned gave rise to new questions and sparked enthusiastic curiosity for deeper exploration. If this is life-long learning, we’re all in!

With so much history laid out before us, it was humbling to realize how many voids in our

knowledge there are and how much events of the present day are rooted in ancient conflicts and alliances. We were presented with concrete examples of these complex relationships and realized that Jerusalem’s history is our history too.

Jerusalem is a living history book that requires multiple readings. We can’t wait to crack it open again. •

** Jeffrey J. May, Director of the Entrepreneurial Studies Program and instructor in mathematics and computer science at Salisbury School, was awarded a summer travel sabbatical through generous funding from the Whitridge Family in honor of their son and brother, Caldly. The Alexander Caldwell Whitridge Sabbatical Fund was designed to give faculty and staff members the opportunity to take time away from their school duties to pursue endeavors that refresh and enhance the abilities that make them valuable mentors and teachers. In the words of Caldly’s father, Fred, “This is a chance to do something you have always wanted to do but didn’t have the financial or time resources to make it happen.” Our travels this summer through the sabbatical did just that. It took us to Beijing, Jerusalem, Tel Aviv, Copenhagen, Stockholm, and London – and I was able to tag along as Jeff’s spouse. We made the most of this opportunity and are grateful to the Whitridge Family and their wish to honor Caldly in this way.*





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Firefighting through the ages

Blazing through history:

Journey through time while exploring the history of firefighting at FASNY Museum of Firefighting in Hudson

By Regina Molaro
info@mainstreetmag.com

Learn how being a firefighter opened doors for many men socially during the 1800s. Operate a water pump that is used to deliver water to fires, and then listen to the real-life experiences of brave firefighters to uncover what it's truly like to battle a blaze.

Head out to explore, discover, and learn about the history of the ages-old task of firefighting at the Firemen's Association of the State of New York (FASNY) Museum of Firefighting in Hudson.

The ever-evolving Museum traces its history back to 1923 when the 51st State Firemen's Convention was held in Hudson. At the time, a resolution was signed by the presidents and secretaries of both the FASNY and the Exempt Firemen's Association of the City of New York. It stated that if FASNY authorized the construction of a suitable building to house a museum, the Exempt Firemen's Association of the City of New York would generously donate four antique fire engines.

A few years later, FASNY Museum of Firefighting came to fruition. It was built on the grounds of the Firemen's Home in Hudson. On November 12, 1925, the apparatus donation arrived from New York City. It included the oldest documented fire engine in New York State – a Newsham Engine (circa 1731) as well as a gooseneck-style engine, piano-style engine, and double-decker-style engine.

Dedicated on Memorial Day in 1926, the original building spanned 2,600 square-feet and consisted of a center hall and two adjoining wings. "Those rare pieces of apparatus served as the foundation of the collection of this Museum," says Ashley Stever, chief museum educator.

Modern times

To date, the FASNY Museum still marks the only museum located in the City of Hudson. Attracting approximately 30,000 visitors per year, it's the largest fire museum worldwide, based on information received via The Fire Museum Network – a non-profit

entity which promotes a means of networking among fire museums.

Encompassing 50,000 square-feet, the Museum now houses a vast collection of American firefighting artifacts. It currently boasts 90 pieces of apparatus as well as fire equipment and gear. Fine art, photographs, and a library of archives are part of the collection.

At the Museum, visitors can discover how firefighting has changed from ancient times through today. They'll learn how steam power transformed the fire pumper and how it made a national impact on the country's fire service. Guests can explore the grandiose firehouse of the 1800s and view the lithographs of New York City-based printmaking firm Currier and Ives. Their nostalgic images illustrated the lives of firefighters. Visitors will also learn how the Dutch prevented fires in what later became New York State. A then, now, and always timeline walks visitors through the history of firefighting. It starts off in ancient times with the story of Vigiles – a Roman firefighting force that grew to include more than 7,000 men. The timeline then ventures through the Dark and Middle Ages.

After journeying through the 1600s and the colonization of the New World – complete with fire precautions and tools the Dutch once used to battle blazes – guests will arrive in the 1700s. This portion of the exhibit relates to firefighting around the time of the American Revolution. Here, guests can learn about New York's first fire engines and Peter Stuyvesant's role as the organizer of the first volunteer fire department. Stuyvesant was the last Dutch director-general (or governor) of the colony of New Netherland from 1647 until it was ceded to the English in 1664 when it was renamed New York.

Guests will continue to travel through time – from the innovations and technological advances of the 1800s to the beginning of the motorized age and changes in firefighting gear, which occurred in the 1900s. At the end of the exhibit, visitors are invited to submit digital photos of their own fire department. They're



Above: Firetruck. Courtesy of FASNY.

presented with a CD and mailing envelopes.

To keep today's audiences engaged, the Museum recently released its own series of *Mysteries at the FASNY Museum of Firefighting*. Each video features a fire apparatus on display and tells the story behind each.

The Pump It UP! exhibit addresses how water arrives at fires and how it's pumped both in modern times and during the days of yesteryear. It uses innovative hands-on interactives that explore STEAM concepts. Visitors are invited to operate the pumps. "Many firefighters have also commented that they were fascinated to see the science behind the technology they use. To our knowledge, there is no exhibit that addresses this particular subject anywhere," reveals Stever.

The FASNY offers self-guided and docent-guided tours. Several free programs are offered for children. These include monthly Super Saturday programs, after-school and summer programs, and school field trips. The Museum also offers free distance-learning on fire safety and the science of fire for New York State public schools and community organizations.

On October 12, FASNY will host its signature event, Dalmatian Day. It will run from 10am to 3pm. The largest, one-day fire safety and prevention event in New York State, Dalmatian Day is a free family-friendly event

that lures more than 2,000 visitors. It engages the public with fire safety-themed games, crafts, and a fire safety juggling show. "Dalmatian Day is a fun and exciting day that the community looks forward to. Families from all over New York State and surrounding states come yearly to enjoy this day," says Stever.

Of course, Dalmatian Day wouldn't be complete without those cuddly Dalmatians – the canine ambassadors of the fire service. Guests get to meet and greet Molly the Museum Dog and many other pups. On days when the weather is seasonable, they can watch Molly perform some of her agility tricks.

Always evolving

Generating much interest over the years, the Museum has outgrown its exhibit and public programming space. A renovation and expansion project is slated to break ground in fall 2019. It will include new galleries for hosting interactive exhibits, new public space for additional educational programming, and other amenities.

"The Museum has set its sights on an even larger, more interactive, and completely redesigned facility. With the addition will come more interactive, hands-on learning exhibits for all ages," concludes Stever. ●

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Faith alive: *The Congregational Church of Salisbury, UCC, turns 275*

By The Rev. Dr. John A. Nelson
jnelson@salisburyucc.org

He was born into a time when religions and culture were shifting rapidly, often colliding. Multiple denominations were vying for followers, but church membership was in decline.

Rationalism and skepticism was on the rise.

Jonathan Lee

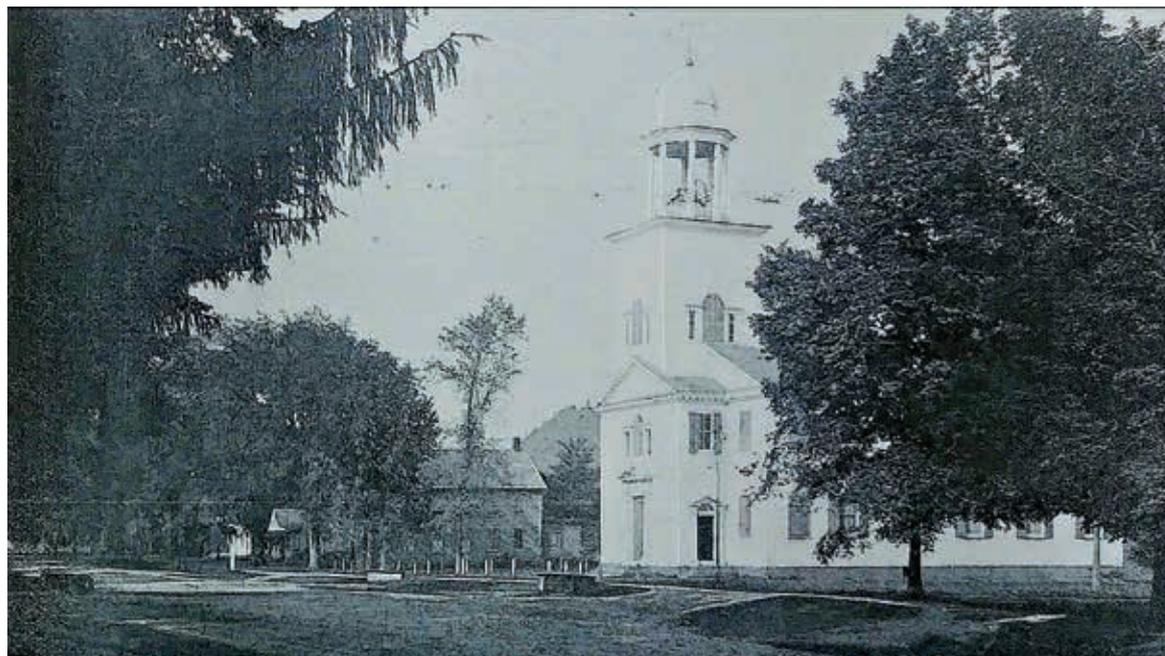
His name was Jonathan Lee, and as he grew up in Coventry, CT, the “Great Awakening” rose around him.

New England churches had lost the fire that once animated them; in those days many practiced a “staid and routine formalism.” People who sought a heart-felt, emotionally-rich experience increasingly looked away from traditional faith.

But in the year Jonathan Lee turned 15, Jonathan Edwards preached an electrifying series of sermons to the north: part of a revival drawing thousands.

In those years, Lee was educated at Yale. Soon after graduating he traveled to a small settlement, recently named Salisbury, to lead worship. The twenty-five year old must have made an impression: hired to preach for a year, only three months later the settlers asked him to stay. After seven months of deliberation – and determination that the town’s promises of land and housing were serious – Lee accepted their offer.

Two weeks later he married Elizabeth Metcalf. Soon after, Mr. and Mrs. Lee made their way on a borrowed horse through the Connecticut wilderness to their new home.



Above: The Meetinghouse of the Congregational Church of Salisbury, dedicated 1800, in an undated photo. All images courtesy of The Rev. Dr. John A. Nelson.

Taking matters into their own hands

Three months later the townspeople of Salisbury (at least the male landowners), rather than following the custom of requesting that the New Haven County Consociation ordain its minister, decided to form their own, irregular, ordaining council.

On October 24 they voted that “Mr. Jonathan Lee and Mr. Thos. Chipman appoint ye time Mr. Lee be ordained & ye men to Do ye Work.” They fixed the date for gathering the church and the ordination on November 23. Salisbury had a church and a minister: fiercely independent, with a conservative focus on eternal salvation and a liberal sympathy for the spirit of the Great Awakening.

Celebrating 275 years

On November 23, 2019, the Congregational Church of Salisbury, UCC, will remember the Rev. Mr. Lee, his fourteen successors, and hundreds of lay leaders on its two hundred and seventy-fifth birthday.

The church of today would scarcely be recognizable to its

founders. Where its first congregants fixed their attention on learning doctrine (often expounded in hour-long sermons), recent generations have absorbed the story of the Easter faith: “the victory of seemingly powerless love over loveless power.”

Where church members once saw Christian mission as a call to convert others to the faith, mission has gradually transformed into deep relationships of solidarity with communities who struggle for dignity, housing, food, and healing.

Yet over the decades, the congregation has kept alive those twin foci: on the one hand, appreciation and reverence for Christian traditions; on the other, a passionate desire for the lived experience in the world of God’s shalom: wholeness, harmony,

Continued on next page ...

justice, and joy. The creative tension continues to give energy to the church.

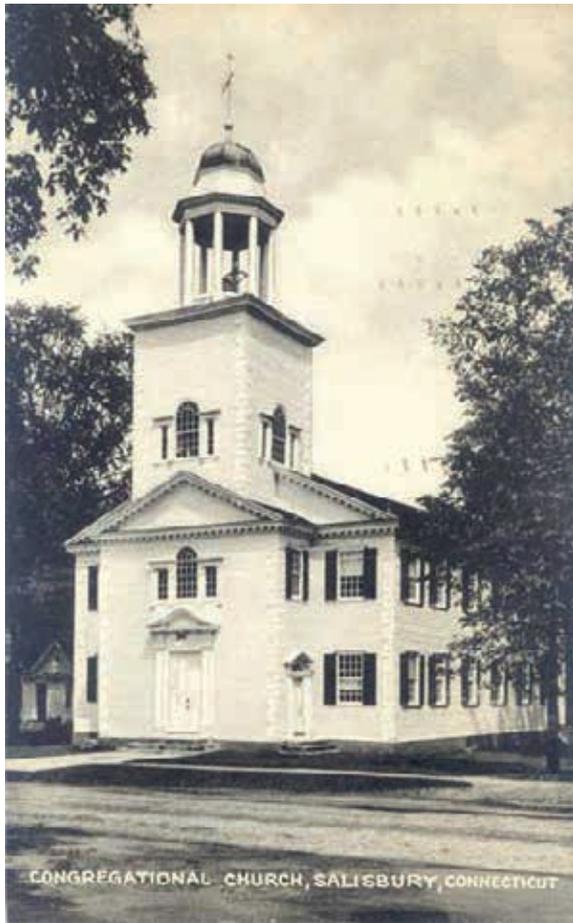
The building itself

Mention the Congregational Church of Salisbury, and most will think of the stately building dedicated on June 12, 1800. Designed with the careful simplicity typical of many Federal-style Meeting Houses, the interior is largely plain. It has changed over the years. In 1960 the Parish Hall was dedicated, adding meeting and classroom space to the east of the Meeting House (where previously there had been a residence, and long before that space for parking buggies and tying up horses).

The organ that once dominated the front end of the room was, in the 20th century, moved to the rear. Built with columns to support balcony and ceiling, those were deemed irrelevant and unsightly, and taken away. Eventually the weight of the ceiling started to push the walls out, and the columns came back.

Through every change, the large windows gave a view of the beauty of the natural world, serving as a kind of virtual “stained glass,” showing colors of the creation’s beauty changing with the seasons.

All along, both Meeting House



Above: A “then and now” of the Church. Below, left: An active crowd!

and Parish Hall have served the community along with the congregation as places for hospitality, assembly, education, and recreation.

Transformation continues

The creative tension between conserving tradition and openness to transformation continues. The Meeting House looks much as it has for 219 years but in the entryway, at this writing, a new, ADA compli-

ant bathroom is nearing completion. An observer could see that as changing with the times; church members are more inclined to say, “This is what faithful hospitality looks like.”

Our pattern of worship is rooted in a 500-year old tradition, while preaching has moved from the fiery Calvinism of the 18th cen-

tury to the liberation theology and intersectionality of the 21st. The congregation’s Open and Affirming statement makes plain: everyone is welcome, just as you are.

As Pastor Emeritus the Rev. Richard Taber once said, “I believe we need ... to live as though there will be a tomorrow, and hopefully many more tomorrows, but at the same time to live as though tomorrow or even today may be the last. *Carpe diem* – seize the time.”

At 275 years the Congregational Church of Salisbury, UCC, is still practicing seizing the time. Stop by to visit, and make our joy complete! •

John A. Nelson serves the Congregational Church of Salisbury, UCC, as its Designated-Term Pastor. A graduate of Union Theological Seminary in New York City (M.Div.) and Chicago Theological Seminary (D.Min.), he was ordained at Judson Memorial Church in 1997 and has served congregations in Gloversville, NY, Dover, MA, Niantic, CT, and Lenox, MA. He is a co-convenor of Berkshires Advocacy and Support for the Immigrant Community (BASIC). Before beginning pastoral ministry he worked in Guatemala with Witness for Peace.



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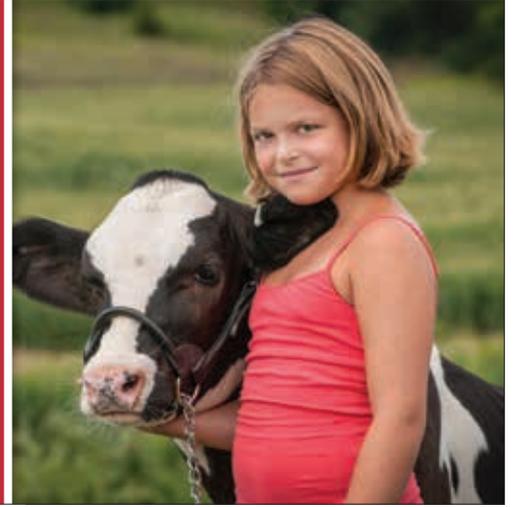
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Kinderhook's history and the season of ghost stories

By Lisa LaMonica
info@mainstreetmag.com

First inhabited by the Mohicans and settled before 1651, Kinderhook, NY, has an intriguing historical past. While the town has ties to the American Revolution and was home to America's eighth president, Martin Van Buren, Kinderhook is most known for being the origin of America's first ghost story, *The Legend of Sleepy Hollow*. The story's main character, Ichabod Crane, was based on Washington Irving's close friend Jesse Merwin, a teacher who moved to Kinderhook in 1808. Due to the story's success and its terrifying icon, the Headless Horseman, Kinderhook, and the Hudson Valley have evolved from farmland and sleepy folklore to an area full of cultural interest. Today, Kinderhook's celebrated art galleries and restaurants, and attract visitors and locals alike.

Kinderhook's claim to fame

Kinderhook is known to be one of the oldest towns in New York State and its significance to our nation's history and culture can not be understated. President Martin Van Buren resided there. The Kinderhook connection to Washington Irving and the prominence of his *Legend of Sleepy Hollow* is of significant literary importance; the book being considered one of the most important books to shape a nation.

English explorer Henry Hudson is credited with discovering Kinderhook in September of 1609 where his ship

the Half Moon remained anchored for four days. His sailing party were welcomed by the Mohicans; the Dutch referring to them as Mahicans. The natives gave the newcomers Indian corn, pumpkins, and tobacco. Fortunately for us, Hudson's clerk Robert Juet kept meticulous entries in a daily journal. He wrote, "We found very loving people and very old men and were well used." His journals document the people and customs found in Kinderhook's early history among its original inhabitants.

"History and folklore often intertwine in Kinderhook; for example, Martin Van Buren, the eight president of the United States, was born and is buried in Kinderhook, and he supposedly coined the term 'OK,' which, according to local historians, originally stood for 'Old Kinderhook.' And, needless to say, his presidential ghost reputedly haunts his old home of Lindenwald, which still stands just off Route 9H, not far from the original Ichabod Crane schoolhouse. Kinderhook is noted as one of the more haunted places in the Hudson Valley, which is saying quite a lot for an area inhabited by all manner of ghosts, ghouls, and things that go bump in the night. After all, Washington Irving's Headless Horseman rode through the Hudson Valley in pursuit of Ichabod Crane, just to name one of the most famous examples of Hudson Valley folklore," explains Kinderhook author Bruce G. Hallenbeck.

The first "owner" if you can call it that, of the present site of Kinderhook village was a Mohican chief named

Emikee, who also owned a portion of flats going towards Valatie. Since Valatie was a recurring meeting place for Mohicans, Packaquak meaning Meeting Place, was their name for what we now call Valatie.

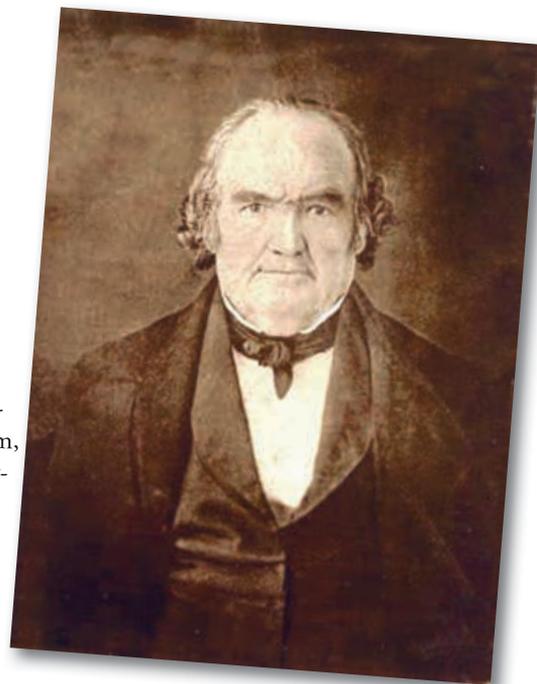
The early Kinderhook District encompassed part of Stockport, Valatie, Stuyvesant, Niverville, Chatham, and Ghent with all of Stuyvesant and part of Stockport removed from Kinderhook in 1823.

Back then, in 1629 required by the Dutch and then later by the English in 1664, it was necessary for an Indian owner or chief of a tribe to appear in person before Albany authorities testifying to being satisfied with the impending sale of land.

The Headless Horseman

Kinderhook is where America's first published ghost story, *The Legend of Sleepy Hollow*, with the iconic Headless Horseman, started to form in the mind of author Washington Irving. "Sleepy Hollow" main character Ichabod Crane, the schoolteacher from Connecticut, was based on Irving's close Kinderhook friend Jesse Merwin, a teacher from Connecticut living in Kinderhook in 1808. The Headless Horseman was created during this time and became a terrifying symbol of fear known the world over, giving this region and the Hudson Valley virtual ownership over Halloween. A letter from one important source exists certifying that Jesse Merwin was the prototype for Ichabod Crane. That letter came from former president Martin Van Buren: "This is to certify that I have known J. Merwin of Kinderhook for about 3d of a century and believe him to be a man of honour and integrity; and that he is the same person celebrated in the writing of the Hon. Washington Irving under the character of Ichabod Crane in his famous Legend of Sleepy Hollow."

Another former Kinderhook resident, Harold Van Santvoord, wrote an article in 1898 for *The New York Times* with his point of view. Santvoord had known Jesse Merwin's sons, who shared their family's history with



him. While referring to Jesse Merwin as Ichabod Crane, Van Santvoord stated, "I have taken great pains to look up the Merwin genealogy [sic], and through courtesy of a son of Ichabod Crane, still living here and highly esteemed for his uprightness of character, have had access to a printed record tracing back this family of English and Welsh extraction on American soil to 1645, when the original immigrant became the owner of a large tract of land lying mostly in the town of New Milford, CT. Descendants of Ichabod asseverate that after migrating from Milford, CT, he lived here continuously in Kinderhook."

It is fascinating to think about these real and imagined characters known the world over having their place then, and now, in Kinderhook, New York. ●

Photos, above: Jesse Merwin, who lived from 1782 to 1852, was Kinderhook's first schoolteacher, having taught at what became known as the Ichabod Crane Schoolhouse, now owned by the Columbia County Historical Society. Merwin's initials are carved into the wood there. The similarities of Merwin's courtship details with a local Kinderhook woman to that of characters courting in "The Legend of Sleepy Hollow" may have been the inspiration Washington Irving drew upon from his friend Jesse Merwin. The author himself at one time addressed a letter to Merwin as "the original Ichabod Crane." Image courtesy of Wikipedia. Left: Mannequins of the Columbia County Historical Society. Postcard courtesy of Lisa LaMonica.





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Appearing at a library near you...

By *CB Wismar*
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Many of the region's libraries have become the source of steady, energized, enthusiastic support of artists both emerging and established.

Lively entertainment happens at Starr Library in Rhinebeck, NY. The Oliver Wolcott Library in Litchfield, CT, attracts a loyal and enthusiastic audience for a wide range of cultural events. Minor Memorial Library in Roxbury, CT, is known for its engaging shows and community gatherings. The Stockbridge Library (MA), Museum and Archives not only hosts art exhibits, but presents classical music concerts, as well.

The consistent calendar cycles for these institutions include days of installation, opening receptions that often look like "pot luck" suppers, and the reliable attendance of friends and neighbors who find going to the local library a great deal less imposing than stepping into the rarified world of fine art galleries.

At times, there is also live music, presentations by the artists and the opportunity to not only appreciate the artistic output, but to add to a personal collection, as well. And, of course, admission is free.

The area's libraries have evolved with the times, offering classes, computer access and internet connections, concerts, children's story hours, crafting sessions, lectures, meditation and yoga classes... and art shows.

Month after month, in measured succession, art committees and staff event supervisors curate and produce exhibits that vary from solo shows where one artist is represented to group shows centered on a theme and welcoming artists, both known and unknown, to present their best interpretive efforts.

So many artists, so little space

As the exhibition programs have matured, the number of artists requesting representation in the libraries has increased, making the curatorial process more complex. As those involved will be quick to affirm, the area is home to a growing collection of artists, each of whom wish to present their work to the world.

Some area libraries have been able to maintain an arts management committee that is all-volunteer. For some programs, the coordination requirements involved in curating, setting in, hosting and managing regular gallery programs has fallen to paid staff, most of whom have additional regular duties within the library program.

The three libraries profiled offer on-going art programs that support emerging as well as mid-career artists. They are not totally unique. Many comprehensive programs well worth exploring find their home and their support at local town libraries.



Above: Art being displayed at the library in Sharon, CT. Below, left: The Hunt Library Artwall.

David M Hunt Library, Falls Village, CT

The imposing red stone building sitting on a hill above 63 Main Street in Falls Village was the result of the endowment by two sisters, Wealthy Ann and Catharine E. Hunt whose brother, David, has the library named in his honor. David M. Hunt was an entrepreneur, an ironmaster, a state legislator, and a highly respected pillar of the community. Founded in 1891, the sisters made it clear that the library named for their brother was to be "a house of learning fitted to the wants of our youth and the high purpose of promoting the intelligence and welfare of this community."

As part of its long history of supporting education and culture in the area, The David M. Hunt created, in 2011, it's Artwall. Now under the volunteer leadership of Garth Kobal, Sergei and Zoe Fedorjaczenko, the Artwall at Falls Village's Hunt Library was initiated by Christopher Morley.

To create the gallery, dry wall was hung, carpeting was put down, and lighting was added to provide a space

Continued on next page ...



that did not intrude into the operating areas of the library, but added to them. It was the definition of public art ... and patrons were delighted to have the enhanced experience.

Area artists were the first invited to present their work. That invitation soon took on a regional tone as artists began to reach out to the library and request the opportunity to have a show.

The list of recognized artists who have displayed their work at the Hunt Library Artwall includes Lily Woodworth, Robert Cronin, Gail Jacobson, and Danielle Mailer.

Group shows have always been an attraction with a "Spirit Animals" presentation set for November and the annual "12 x 12" show of area artists set as a benefit for the library positioned in its traditional December slot.

Kent Memorial Library, Kent, CT

Without a fully dedicated wall to use as an art installation, the Kent Memorial Library, 32 North Main Street in Kent, CT, has captured wall space around the front desk as well as the evenly spaced support columns and the walls above the book shelves to display artwork. Lucy Pierpont coordinates the exhibits which run for two months and highlight regional artists.

From an 1850 Reading Club mentioned in the diary of Orinda Pratt to a community effort in 1915 resolving that "a free Public Library is needed in our town," to a bequest from Mrs. Emily Judd Grainger, the story of the Kent Memorial Library reflects a community effort responding to an identified community need.

The library, opened in 1925 and dedicated to the veterans of World War I, has steadily grown as an influential part of the greater Kent community, hosting a variety of classes and programs that engage citizens with authors, a chess club that offers mentoring in the game, music programs, guest speakers exploring contemporary thinking and a widely awaited annual summer-long used book sale that fills an adjacent parking lot with covered racks of books.

Like most of the region's libraries, there is some town support offered as part of the annual budget, but the continued operation of the library, the expansion of programs targeted from the very young to those well past retirement and the maintenance of an ever-growing collection of books, records, DVDs and other media require imaginative fundraising and the support of local citizens who understand the value of a vibrant library with broadly engaging programs.

The Hotchkiss Library of Sharon, CT

The Hotchkiss Library has been a part of Sharon, CT, since its completion in 1893. Maria Bissell Hotchkiss gave the library to the town in memory of her late husband, Benjamin Berkeley Hotchkiss, an international armaments designer and fabricator who had spent his childhood in Sharon. The Hotchkiss School in Lakeville, CT, though not related to the library, was also created as the result of a bequest from Mrs. Hotchkiss.

An imposing stone building on the southern end of the town green, the library has an internal elegance that

bespeaks the taste and commitment of its original benefactor.

Like the institutions in surrounding towns, the Hotchkiss Library offers a wide variety of enrichment programs in addition to its annual book



Above: Art being displayed at the Kent Memorial Library. Below, left: A presentation of "Spirit Animals" is set for November at the David M. Hunt Library in Falls Village, CT.

signing which attracts area authors in great number and provides the community an opportunity to not only acquire some first rate reading material, but to "get up close and personal" with area journalistic luminaries.

The art program at Hotchkiss Library is run by Robin Yuran, head of library services and a children's librarian and Nicole Thornton, the library's development associate. Formerly colleagues at the Norfolk (CT) Library, long known for its monthly art shows, they work together on a variety of programs that bring the community into the stately library to do more than check out the latest best-seller or relax with the morning edition of a newspaper.

"It's a great way to bring people into the library who might otherwise not be here," offers Yuran, herself an artist. "Once they're here, who knows what other services they'll find that will bring them back."

Nicole Thornton added a key point in support of the local libraries becoming centers of culture and art. "We keep a modest record of what brings people to the library every day. You'd be surprised how many 'Art Browsing' entries we have."

Local libraries welcome inquiries on programs offered and opportunities to broaden the artistic experience without pressure or expectation. ●

The Hotchkiss Library of Sharon can be contacted to determine hours of operation and offerings at www.hotchkisslibrary.org. Kent Memorial Library information is accessible at www.kentmemorallibrary.org. The David. M Hunt Library in Falls Village welcomes inquiries at www.huntlibrary.org.





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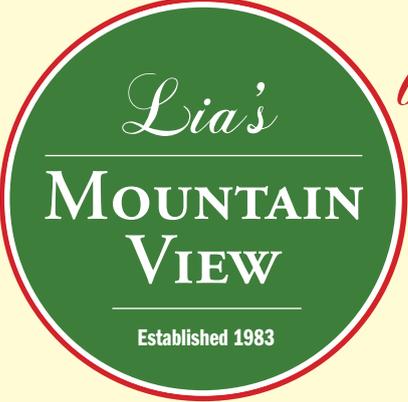
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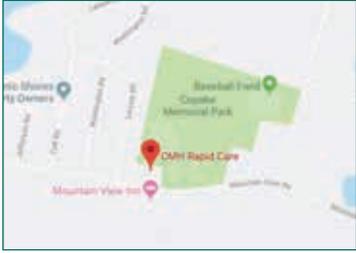
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Hudson Valley Preservation's roots lie in the knowledge of, and experience with historic structures. In 1983-84, Mason Lord apprenticed as a restoration craftsman with the National Trust for Historic Preservation at the National Historic Site, Lyndhurst. In 1991, Mason incorporated Hudson Valley Preservation (HVP). Since its inception, the company has grown stronger and more diversified with the addition of partner, David Seegers. Today, the company has become one of the foremost companies for historical renovations in the Hudson Valley and western Connecticut regions. HVP offers a wide range of services from restoration of historic structures to design, renovation, and remodeling on buildings of all ages. Along the way, they do the detective work necessary to determine the best solution to any problem. Throughout the process, they act as a trusted advisor, coordinating the many pieces that need to come together for projects to run smoothly. Although their process starts with the design of the work, it ends with their own team of trained craftsmen sensitively executing the scope of work. HVP has a passion for structures, their stories, and the people that built and live in them. Their extensive knowledge of building science allows them to apply 21st century engineering and material solutions for every project. In the coming years, HVP will continue their commitment to educate themselves about building science, current materials, the environmental impact, and how to apply this knowledge into healthier living spaces.



Roeliff Jansen Historical Society

Preserving the history and heritage of the Roe Jan community. 8 Miles Road, Copake Falls, NY. (518) 828-3442. roeliffjansens.org

Founded in 1974 as a non-profit organization, the Roeliff Jansen Historical Society (RJHS) serves as an historic representative for the towns of Ancram, Copake, Gallatin, Hillsdale, and Taghkanic, NY. Their mission remains to "preserve and present the history and cultural traditions of the Roe Jan community." The RJHS proactively presents our area with different and unique historic perspectives including an annual exhibition in its historic building in Copake Falls. The Society also runs monthly events, lectures, or talks in the spring and fall, an annual members meeting in July, and also participates in the annual December Winter Walk, as well as Copake Falls Day each August. RJHS also collaborates with other historical preservation organizations including the Roe Jan Community Library in Hillsdale and the Northeast-Millerton Library in Millerton. The church building itself where the RJHS is located has its own historic significance; in 1982, the then-abandoned former church was purchased by the Town of Copake and in 1983 the building was dedicated for its present use as a museum facility. In 2012, the building was listed on the Register of Historic Places. The Roe Jan Historical Society has deep roots in the past, the present, and future by working to attract and appeal to younger audiences through specially-designed activities that are an integral part of upcoming exhibitions and events.



Norman Rockwell Museum

50 years of illustration. 9 Glendale Rd. / Rte. 183, Stockbridge, MA. (413) 298-4100. nrm.org

There is perhaps no better representative of the visual style of the American way of life than painter Norman Rockwell, the venerated artist's works embody the spirit of American tradition for many and today, this local legend's legacy lives on in our area. Celebrating its 50th anniversary this year, the Norman Rockwell Museum in Stockbridge, MA, is dedicated to education and art appreciation inspired by the legacy of Norman Rockwell. The Museum itself houses the world's largest collection of art and archival materials relating to Rockwell's life and work while also "preserving, interpreting, and exhibiting a growing collection of art by other American illustrators throughout history." The museum offers a stunning world-class collection of the man who spent the last 25 years of his life living in Stockbridge. In fact, Rockwell's Stockbridge studio was moved to the Museum site. The museum is more than preserving the material legacy of one of America's foremost artists, and soon, its proactive community outreach will have a national impact. The Museum is creating a National Center for Illustration Research and Education to serve the nation's outreach programs that will house the Rockwell Center for American Visual Studies, traveling exhibition programs, and research programs. The Museum is open seven days a week, year-round, and looks forward to preserving and sharing Norman Rockwell's art with people of all ages.



Cottage + Camp

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Starting in Boston, MA, in 1989 and subsequently taking their unique take on artistic antiques to Woodstock, Hudson, and most recently to Millerton, NY, with the opening of Cottage+Camp on Main Street, John Krynick and Francis Nestor have been in the antique business for the past thirty years. With a particular focus on decorative art and folk art, the pair have successfully introduced a modern take on decorative antiques while still retaining a rural aesthetic in the furnishings they offer, a combination that suits the Hudson Valley perfectly. Both Krynick and Nestor are skilled artists themselves, with hopes of opening their own studio within Cottage + Camp very soon, giving their clients the assurance that the most discerning eyes have culled the very highest quality of unique vintage antiques. Krynick and Nestor both bring their own unique artistic perspectives on the world of antiques and antiquing making for a distinct combination of community interaction when it comes to selling, and an enthusiastic interest in the antiques themselves from a buying standpoint. Now, the venerated pair are back in our area after a short hiatus and will bring their sophisticated and quirky style to Millerton where designers and home furnishers will have the opportunity to peruse the one-of-a-kind selection for themselves.

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Ever wonder about the history of insurance and how long this amazing industry has been around? The first organized company was formed in London, England, by Edward Lloyd in 1686 under the name Society of Lloyd's, or as we know it today, Lloyd's of London. Initially conceived by shipowners in the London tea rooms who were trying to insure their respective ships while at sea, the insurance industry was founded by a simple math principle of spreading risk among many for the benefit of a few. These shipowners quickly realized that the more ships that were insured, the greater the chance of profit at the end of each year. The industry blossomed and was carried over into the United States by none other than Benjamin Franklin. Franklin set up the first "Fire Mark Societies" which were typically groups of farmers that paid dues into a common account for fire protection. In exchange for dues, a cast iron Fire Mark Plaque was placed on their barn indicating that their dues were paid. A farm without the plaque was not covered and hence if a fire started, the neighbors would stand and watch the buildings burn! The first insurance company was formed in Charleston, SC, in 1735 and the oldest continually operating insurer is Philadelphia Contributionship Mutual formed in 1752. This industry has stood the test of time as well as provided great financial stability to many economies over all these years.



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ANTIQUE vs. MODERN vs. VINTAGE

Everything exists within a historical timeline including the furnishings in your home. Is that chest of drawers you inherited from your grandma an antique? Is the 1960s Danish dining table your parents lovingly cared for that now sits in your home modern? How about the pair of lamps you purchased at the local thrift shop – are they vintage? Let us see what a quick Google search revealed.

ANTIQUES: According to the U.S. Customs and Border Protection (CBP), an antique is classified as a work of art, piece of furniture, or decorative object over 100 years of age. Furthermore, most antiques were not mass-produced. The complexity of the design, emphasis on exotic woods and fabrics made furniture design before the 19th century a rarity and expensive.

MODERN: Wikipedia describes Modern Furniture as furniture produced during the first half of the 20th century. Influenced by the post World War II ideals of cutting excess, modernism sought to break with the ornate styles of the decorative arts. With the introduction of new materials and technology, the age of mass production was born. Decorative furniture and art would now become available to the general population.

VINTAGE: Often when we think of vintage we think of cars and wines. The term has expanded to include anything that is at least 20 to 100 years old. Vintage items for the home have become very desirable in today's decorative market. They tend to be of good quality, and vintage items have a cool vibe.

Also, keep in mind whatever your preference may be, antique, modern or vintage they all have one thing in common: they're Green!

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Structure from a historical perspective

Generally speaking, older homes were constructed differently than the more modern houses we see today. Of course in the modern age we have significantly more efficient tools like nails and screws that professionals and hobbyists alike use as mechanical fasteners. In the past, builders of all kinds used mortise and tenon joints and wooden pegs or dowels. The homes of the past are generally not insulated at all and most construction lumber was hewn by hand. Though our building methods have evolved over time, older homes retain many of the aspects that modern homeowners long for, namely strength and integrity. The growth of the wood in older homes usually had a much longer and sustainable quality of life making it much stronger than the wood used to build our homes today. Most notably, with the passage of time and changes in the construction industry has come the introduction of harmful products like asbestos and lead paint. Both possess the possibility of causing potentially life-threatening issues like cancer or neurological problems. Today's lumber is moving toward more man-made wood, this includes materials like LVL and LSL as well as for plywood and OSB materials. It's not just wood either, other home fixtures have changed over time, as well, including our windows; builders used to install single pane windows in older homes, today of course our windows are double paned with gas in between each pane for better insulation. In fact we have much more insulatory practices now as well as a wide variety of insulation materials and composite materials. These materials are generally used for doors and windows to prevent warping and twisting – keeping the integrity straighter, stronger, and tighter.

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Buyers coming to the region in search of a historic home are often looking to add their understated twist to a home with many original accents. Untouched finishes and dated details within an antique home are most appealing. The vintage moldings, native woodwork and craftsmanship, and small appointments throughout offer a canvas to accentuate the history of the home while adding the novelties of modern-day living; i.e. updated bathrooms and kitchens, heating and cooling systems. The original appointments of an antique building are irreplaceable.

Every home has a story, falling in love with an older home is a blend of embracing the future of renovation while learning the roots of its past. There is excitement in unveiling layers of wallpaper or plaster to reveal historic wallboard or looking at the flooring from the ceiling of a stone basement to learn that there may be wide-board pine buried beneath layers of 2-inch oak. Antique homes are a forgiving collage of history – an intermingling of lifestyles, trends, needs, and preferences throughout the decades or centuries.

In an area that reveres its rural roots and talented communities of artists, historic homes are some of the grandest reflections of artistic expression.

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