



# Gilboa Historical Society

*Dedicated to learning about, sharing, and preserving our history*

Summer 2009

Volume II, Issue 2

## ARCHAEOLOGY OF THE VILLAGE OF GILBOA—AN OVERVIEW

*Michael Jacobson*

The area surrounding the Gilboa Reservoir has a rich and diverse history. During the nineteenth century, farmsteads, houses, churches, schools, shops, and industries defined the landscape. In the early twentieth century, the village was abandoned and the Gilboa dam and reservoir became the dominant landmark in the area. The reservoir submerged many buildings, while structures outside of the reservoir were demolished, erasing most of the visible traces of this historic village. However, portions of the structures outside of the reservoir survive to this day buried beneath fill and soil. This has preserved a different kind of historic record, accessible through archaeology, that tells the story of the people who created, worked, and lived in the village. The items these residents made, used, and discarded document lifeways beyond what is included in written records.

For the past five years, archaeologists from the Public Archaeology Facility (PAF) at Binghamton University have been excavating the remains of the village and areas related to the construction of the Gilboa dam to uncover this history and recover artifacts of everyday life. We use buttons, bottles, ceramic dishes, and other items to learn about life in this nine-

teenth-century village—what people ate, how they dressed, and how they socialized with others in the community. In looking at these items, we find that they did not live a life much different from ours, but used the land and materials they made or purchased to deal with some of the same challenges we face today. The historic context sets the stage for understanding the beginnings and the ending of Gilboa village.

Major settlement in the Town of Gilboa did not begin until the nineteenth century. In the 1840s, the Village of Gilboa began to flourish. The village developed a rural industrial economy with the establishment of cotton **Please turn to Reservoir, page 7**



Archaeological crews excavating one of the Gilboa sites.

### Summer Schedule

**May 20, 7:00 P.M., Gilboa Town Hall**—Abraham Lincoln, In Person, talking of his life and work. See page 2.

**June 6, 2:00 P.M., Gilboa Town Hall**—Thelma Serrie and others with first-hand experience discuss area schoolhouses. See page 13.

**June 16, 6:30 P.M., Gilboa Town Hall**—DEP will update us on the dam and this summer's construction before the 2010-2013 reconstruction. See page 12.

**June 17, 7:00 P.M., Gilboa Town Hall**—the rescheduled Gilboa Bottle Auction, with auctioneers Van Glad & Hess. See page 4.

**July 12, 12:00–4:30 P.M., Gilboa Museum**—formal opening of the Museum's 2009 season with refreshments and historic games for the kids. See page 8.

**July 22, 6:00 P.M., Gilboa Town Hall**—GHS Ice Cream Social, with ice cream by Stewart's, sunset by Nature, and music by the Esperance Band. See page 11.

**August 15, 6:00 P.M.**

The Mountain Top Historical Society (Tannersville) field trip. We will meet in the parking area of the Gilboa Town Hall at 6:00.

## ABE LINCOLN TO VISIT GHS

The Association of Lincoln Presenters (ALP) is a union of men and women dedicated to bringing Abraham and Mary Lincoln to life with presentations that educate, entertain, and inspire. Jim Hitchcock is a charter member of the ALP and has portrayed Lincoln extensively throughout New York, Pennsylvania, Georgia, and Florida. He was a speaker at the 125th anniversary of the closing of the Confederate Prison in Elmira, and participated in a weekly radio series on Lincoln broadcast from Philadelphia. He has presented Lincoln's humor and history in many classrooms, and will join us at the Gilboa Town Hall on May 20th at 7:00.

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**The Gilboa Historical Society meets at 7:00 PM at the Gilboa Town Hall on the third Wednesday of the month, March through December**

The **Gilboa Museum**, 122 Stryker Road, is open noon-4:30 on Saturdays and Sundays, from July 4th through Labor Day, and Columbus Day weekend.  
Also by appointment for groups (607 588-9413).

**Newsletters, other GHS publications, pictures of the village, and podcasts by our seniors** are available online at [www.gilboahome.com](http://www.gilboahome.com)

Please contact Gerry Stoner with feedback or suggestions on the Newsletter (607 652-5988, [gerrys@gilboahome.com](mailto:gerrys@gilboahome.com)).

## GENEALOGY SOFTWARE

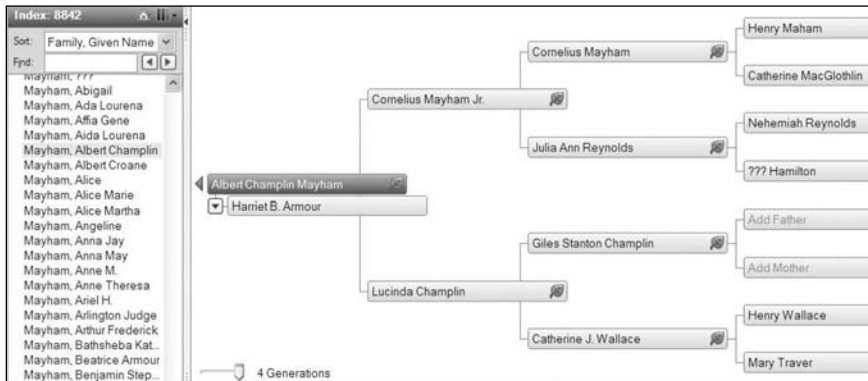
Teena (Mayham) Schroeder

Family Tree Maker genealogy software has been in existence for over 15 years. It has evolved from a basic genealogy software to a simple to use, yet extensive, database suited for beginners and advanced users. It is capable of creating a publishable genealogy family history book with text, charts, and photos. There are many opportunities within in the program to customize screens, data input, and reports. The software is easy to install and set up, and gets you started on your genealogy journey right away.

In this article, I will focus on how the program works with no Internet connection. In other words, this program can help you create your genealogy even though you may have only dial-up connectivity.

*Getting Started* gives you the choice of importing a GEDCOM file (a universally used genealogy data file) or starting from scratch by entering a single individual. As you enter this first individual, you are creating a new record that is a structured collection of all the details relating to one specific individual. A pedigree chart is started on the screen, the process is simple and fun, and it's rewarding to see your family tree grow.

The *Family* window shows the relationships between records in the database. The focus of this window is obviously on the marriages and offspring of the family.



The *Person* window is where I spend most of my time inputting the details of the life of each person as I learn more about them—it allows each record to be updated and modified at any time, and the alterations will be automatically reflected throughout the genealogy.

**Please turn to Genealogy, page 6**

In 1915 a Centennial Program was given in the Old Methodist Church of which the local papers of the time give an account. The following letter is here reproduced because of the light it sheds upon the social life of the period.

## REMINISCENCES OF THE EARLY BLENHEIM HILL WARBLERS

Joel Warner  
Hooper, Neb. May 4, 1915

Prof. Thomas Peaslee Stamford, N.Y.

My Dear Friend and Youthful  
Compatriot of Blenheim Hill:

You have pleased and flattered me by assigning to me the department of music in the centennial program of the "Old Brimstone Meeting House."

The early music of Blenheim Hill was vocal, and of a religious character. There was no musical instrument used of any kind to aid the voice and keep it up to concert pitch 60 or 70 years ago. The worshippers regarded it as a distraction. According to the old Methodist discipline, we were also forbidden "the singing of those songs which do not conduce to the glory of God." Hence the old Methodist hymn book without any printed music was almost exclusively our medium of song. However there were a few songs like, "Try, Try Again" "O, Come, Come Away" and "The Merry Swiss Boy" that we used to sing. In the Sander's Fourth Reader, old series, was a beautiful song,

There's not a tint that paints the rose  
Or decks the lily fair  
Or streaks the humble flower that grows  
But God hath placed it there.

My father or Milo Wood generally "raised the tune" in public worship. Early my father gave some instruction in the old fa sol la buckwheat notes, which were simple and easy to learn. He had a strong bass voice that would balance quite a bunch of other singers. Milo Wood had a musical soprano or treble voice, as they called it then, and he was in popular demand at camp meetings and other religious gatherings. With the assistance of his wife they sang "Whither Goest Thou, Pilgrim Stranger," "The Mountain Calvary," "I'm on My Way to Canaan," "Oh How Charming Is the Radiant Band of Music," "The Lord into His Garden Came," "The Old Family Bible," "The Faithful Sentinel," "The Star of Bethlehem" and others I do not recall. The effect was about as good as a sermon, and better than some, for many sermons in those days were mere exhortations.

Please turn to Warblers, page 9

## MUSIC THROUGH THE GENERATIONS

Thelma Serrie

It is a foregone conclusion that young people now focus their greatest interest on electronics: iPods, cell phones, cameras, and the biggest and best, HDTV.

How things change! In the late 1800s, after the Civil War, country folk were glad to have a home, a family, and a caring community. Entertainment in Gilboa was generally hometown talent, with the exception of a traveling theater or musical group at a town hall, grange, or church. Most homes afforded a parlor pump organ and a violin, more commonly known as a fiddle (guitars were not prevalent until later when the cowboy fad hit). To play the fiddle was a young man's shining star, his road to popularity, and sometimes a way to earn an extra dollar playing for dances.

My grandfather, Andrew Moore, was one of thirteen children of Chancy and Betsy McHench Moore and lived on the Cross-Cut from Guinea Road to Keyserkill. My son, Bob, found the house foundation, which is almost invisible today. Andrew (or Popie—in our family spelled this way and pronounced Poppie, as we affectionately called him) would ride the horse to Broome Center for the mail. He attended the one room school on the corner of Keyserkill Road and the Cross-Cut. His school lunch pail usually contained one cold pancake, and walking barefoot to school saved his shoes for wear in school and church.

Popie had a fiddle and he wanted to play. His mother vowed that the Devil was in the fiddle, so Popie had to practice in the woodshed. My grandfather grew strong, tall and handsome—and played a great fiddle. He worked as a farm hand for David Mattice in Guinea. After Mr. Mattice died, Popie kept working the farm for the family and eventually married the farmer's daughter, Etta. This was the beginning of the Moore Family Farm, where six generations lived until 1978.

Andrew Moore played his violin in many grange halls, dance halls, and homes. His fiddle playing was completely by ear so he would hear a new tune and practice until he could play it. Andrew played the "Lancer's" and the "Fireman's Dance." The call for the "Fireman's Dance" was: "Fire, fire, water, water, take your partner and pass two couples." This would continue until all couples danced the full length of the hall and back.

At hop-picking time, there was a nightly dance at every hop house while the pickers were working. They would pick hops all day and fill those big boxes, receiving only meager wages; and then they would dance all night. My grandmother Etta and Popie would play, and their son, Birdsley (my father), played the organ or piano chords for accompaniment. Dancers paid 10 cents a corner, which were three sets of square dances. The first set was a short plain call, the second

Please turn to Music, page 6

## BOTTLE AUCTION

The Historical Society's Annual Holiday Bottle Auction will be held on June 17th at 7:00 P.M. in Gilboa's Town Hall. Everyone is invited to bring an attractively wrapped bottle to be auctioned off. Bidders take their chances and won't be able to see their treasures until all the bidding is over.

Tony VanGlad, auctioneer extraordinaire, has volunteered to lead the festivities with the help of his elves, Kristin Wyckoff and Al Hess. And, of course, delicious refreshments will be served.

Our local merchants and the Hess family have once again put together a magnificent gift basket for our annual raffle. The baskets will be on display at various shops around town during the next few weeks. Tickets are \$1.00 each, 6 for \$5.00. Make sure you buy a ticket or two because these are the most beautiful gift baskets you will ever have the chance to win! The drawing will be held at the Bottle Auction, and proceeds will go to the various programs of the Historical Society.

## MAIL LIST

Please pay special attention to page 15 of this newsletter. We are renovating our mailing list, and you will be asked to let us know that you

1. **want to be dropped** from the distribution list; or
2. **want to continue receiving** the hard copy; or
3. **want an electronic subscription** to save trees and money.

You will also be asked to renew your membership, although your *Newsletter* is not contingent on this.

## RECOLLECTIONS OF THE 1930S

### *Life in the Hills Remembered—Part 2*

Maude Bailey Haskin

Maude's recollections of the 1930s cover her life as a young married lady. On March 27, 1932, Easter Sunday, Maude Marguerite Bailey and Almon Palmer Haskin (at ages 18 and 21) were married at the home of her parents in Broome Center. They had a lovely home wedding with many friends and neighbors, and it was a beautiful spring day. (The next day was a blizzard.) Maude made her own three-tiered wedding cake decorated with roses.

The newlyweds rented half a house across from the old creamery for \$5 a month. Almon started working for the Town of Gilboa and made 30 or 35 cents an hour. On January 28, 1933, Loretta Mae was born, and Beatrice Marie arrived the next year, on August 9.

The house had no running water, no electricity, and no indoor bathroom. They bought a Kalamazoo kitchen wood stove for \$5 a month, quite an investment at the time. Refrigeration was an icebox. She heated water carried from the well on the woodstove, washed clothing on a washboard, and used homemade lye soap. Two flat irons were heated on the stove for ironing. They later bought a washer with a gasoline motor and a wringer—that was a great time-saver.

In 1935 Almon got a job driving the school bus nights and mornings, and this continued for 13 years. When his brother, Bates, heard about the new job, the first thing he asked was, "What kind of car are you going to get?" (Now, isn't that just like a brother.) Instead of getting a new car, Almon and Maude bought a farm in Flat Creek a couple of miles from home. The cost of the 100-acre farm was \$1,800 with a down payment of \$100 and a mortgage payment of \$100 per year. The house on the farm had no more modern conveniences than the house they had rented.

They didn't have anything to start farming with, and bought their first 2 cows from the Fastert Brothers over in Guinea for \$55 a piece. Then they went to Abe Soler's and bought 8 more cows. She doesn't remember the price, but they didn't have a nickel to pay down on them. Abe later said that was the first time he ever sold cows to anyone



Maude and Almon Haskin at their wedding, the day before the blizzard of March 1932.

without any money to put down. Abe Soler was a cattle dealer between Grand Gorge and Stamford. Through the years, they bought many cows from him and he was always very good to them.

Maude helped with milking, hay-ing, fence building, and all the farm chores right along side Almon. In the mornings, while they milked the cows (by hand), they put the sleeping little girls in a blanket in the backseat of the car, parked near the barn. Both Maude and Almon worked very hard and slowly improved the house, barns, and their way of life.

On September 21, 1939 electricity came up through the valley, bringing an end to the "old ways" and the life on our hills changed forever.



Maude Bailey Haskin has been an observer of life in Gilboa for all of her 95 years, and is documenting her views on life in these decades. Later issues will cover subsequent decades.

## HAYING IN OLD GILBOA

Carlton Lewis

I remember seeing a painting of hay in stacks in the field, and each stack had been combed with a pitchfork to make its own thatched roof. I also have been told that patents for hay presses and baling equipment had been granted starting in the early 1800s, and I remember seeing a stationary baler driven by a gas engine—you would gather the loose hay and feed it into the baler, then move the bales into the barn. However, these advances were denied me in my Wyckoff Road youth where we cut and stored only loose hay.

Today, people cannot imagine the back-breaking work involved in “making hay.” We will discuss the labor involved in cutting hay, drying it thoroughly, loading it onto wagons, getting it to the barn, loading it in the loft, and still having the time and energy to feed all the animals and milk the cows both before and after the day’s haying on the sunny days of midsummer. And remember, if your hay gets rained on or absorbs morning dew, you have to go through the entire process again. This is the source of the folk saying, *Make Hay while the Sun Shines!*

In the 1930s, Gilboa labor was cheap while equipment was expensive. We used a simple horse-drawn sickle bar to cut the hay and a drop rake to create piles of hay. We didn’t spend money on a specialized cutter to create swaths or the side delivery rake to automatically turn the hay for drying. We used our own arms to turn the hay for drying, ending with a field covered by small piles of relatively dry hay.

The hay wagons we used to collect the hay had 4’ iron wheels and an adjustable iron frame, on which we had built a sturdy platform about 14’ long and 8’ wide. My brother and I would walk along on either side of the wagon, and fork the hay up to my father; he would both drive the horses and pack the hay into a tight bulk. The first hay would be thrown into the corners of the wagon and firmly trampled down. Subsequent forkfuls would tie the corners together and finally cover the center of the wagon. This would continue until we couldn’t throw the hay up to the top—possibly 8’ on the wagon and 12’ above the ground. The hay itself would be a solid cube, 8’ × 14’ × 8’ and well packed for easier unloading in the barn. We would then drive this wagon to one end of the barn.

On smaller farms such as ours, the ridgepole of the barn extended out from the barn and the roof also overhung it enough to protect both the ridgepole and the large door below it. There was a winch bolted to floor at this end of the barn, and an iron track was hung below the ridgepole all the way to the other end of the barn (this track might also have branches going to other areas in larger barns). A heavy steel carriage rode on this track and could be rolled

**Please turn to Old Hay, page 12**

## HAYING THEN AND NOW

George and Nadine Danforth Wilson

We are a generation younger that Carl Lewis and also farmed using loose hay. By our teens, however, we were using technology to make haying easier and more productive while still not using balers.

In the 1960s, we used sickle bars to cut the hay. The hay was sparse enough that you could look down and see the cutters scissoring the stalks. Nowadays, you cannot see the blades due to the density of the hay—modern fertilizers and engineered grasses produce much more hay per acre than in those earlier years. I don’t know what the yield of hay per acre was back then, but I know it had to be significantly less than the 4 tons per acre that we harvest today.

One of the problems with baled hay technology of the 1950s was that it required a lot of manual labor. Early balers left bales (each weighing from 40 to 120 pounds) on the ground. These had to be manually thrown onto wagons and then thrown from the wagons into stacked piles in the hot, airless loft. Nadine is adamant that loose hay, automatically lifted onto wagons as it is cut and then lifted by electric cranes and positioned in the barn is more efficient than the storing and use of square bales. George sees another benefit of loose hay—baled hay is tightly compressed within the bales and cannot breathe as well as loose hay. Damp baled hay will mold and can even cause spontaneous fires as it bakes in the barn, while overly dry hay has less bulk and nutrition.

**Please turn to Haying Then and Now, page 14**



Nadine’s favorite piece of equipment was this loader that swept the cut hay off the ground and up onto the wagon. Powered cutters, loaders, and hay forks to process loose hay meant that farm wives could be complete partners in the agricultural enterprise.

## Genealogy, continued from page 2

Individual & Shared Facts		
Fact	Date	Place / Description
<b>Personal Information</b>		
Name	Albert Champlin Mayham	
Sex	Male	
<b>Individual Facts</b>		
Birth	Feb 01, 1866	Blenheim Ridge, Schoharie, New York, USA
Burial	Oct 06, 1918	Warwick, Orange, New York, USA; Warwick Cemetery, Se
Cemetery Stone	2009	Warwick, Orange, New York, USA; Yes-Warwick Cemeete
Census	1870	Gilboa, Schoharie, New York, USA
Death	Oct 02, 1918	Warwick, Orange, New York, USA
Death	Oct 03, 1918	Warwick, Orange, New York, USA
Medical Condit..		Died at the age of 52
Occupation	1880	Farm Laborer
Occupation		Writer, Teacher, and school Principal
Orig Source	1950	The Mayham Family 1795-1950, page 20, 34, 45
Updated	Bet. 2002-2009	
<b>Shared Facts with Harriet B. Armour</b>		
Marriage	Jun 26, 1895	Ridgeway, Orleans, New York, USA; By Rev. H. G. Dean

Person Notes Media Tasks

Born on Blenheim Ridge, he spent his childhood there and on Blenheim Hill. H THE ANTI-RENT WAR as it affected that section. Both of these histories were WAR was published in book form. It is now out of print. He was one of the fou the JEFFERSON COURIER. For more than twenty years he wrote almost wee

As you can imagine, this window could become cluttered. To get around this, FTM includes separate subareas for inserting facts, sources, media, and notes.

At any point, you might want to review your work in different views or print it out for family members. Family Tree Maker has many chart and report formats that are also customizable to your requirements. They can also be viewed on the screen, printed, emailed, exported, or saved in various formats (PDF, CVS, RTF, or as an image). Each chart or report has a variety of options for fonts, page setup, format, background, and items to include using filters.

There are a number of other programs competitive with Family Tree Maker (Legacy, Roots Magic, Ancestral Quest) and at around the same price (\$29.95). I am not trying to sell FTM, but I believe the computer and a good genealogical application can help you organize your genealogical work regardless of your access to the Internet. It can structure your input, remind you of information you need or tasks you want to accomplish, and present it in a professional manner.



*Teena Schroeder lived most of her adult life in New Jersey, is married with an adult son, had a career as an accountant, and is now retired to the Adirondacks. Her interest in the Gilboa Historical Society comes from her family history on Blenheim Hill and South Gilboa in the late nineteenth and early twentieth centuries.*

## Music continued from page 3

a really complicated dance, and the third was a jig.

At most dances, there were both square dances and round dances. The round dances were waltzes and fox trots when couples danced together. There were many fine fiddlers in my grandpa's day: Almerhan Haskins, Richard Mattice, and his son Dick. My father, Birdsley, played both violin and piano. He took lessons from a lady in Blenheim who lived in a small house on the Everett Mattice Farm. Ford Mattice, another Guinea Road native, played cornet and was a member of the Schoharie County Band directed by Harold McCoy.

Dancing continued as a major social event for many years. I remember sitting on a chair at a dance at the Breakabeen Grange Hall, dangling my feet and waiting for my dad and mom, Birdsley and Belle Moore, to dance by my chair. Back then, couples danced around the hall in a big circle, like they still do in the south. I thought it was great fun. My older children fondly recall "front porch" dances when all their friends participated in the Moore musical tradition.

**Please turn to Music, page 16**



My grandfather Andrew Moore playing his fiddle in our old parlor in front of our organ.

**Reservoir, continued from page 1**

mills, tanneries, blacksmith shops, and other mills. Such industries were lofty attempts at increasing the local economy, but natural events, such as floods and the lack of a railroad entering the village hindered any large-scale industrial development. The flood of 1869 destroyed the Gilboa Cotton Mill Company and much of the local infrastructure. The result was the loss of the local cotton industry and a refocusing of the economy on agricultural industries.

Village life ended in the early twentieth century. While major non-agricultural industry bypassed Gilboa, New York City had become one of the world's centers of industry. Calls for increased sanitation and water sources strained the city's local resources and prompted plans for Catskill dams and reservoirs. By tapping water sources in the Catskills, New York City could increase its access to clean water. For those remaining in the Village of Gilboa, the city's offer to buy their property became an opportunity for a better life outside the village. With the village purchased and abandoned, New York City's Water Bureau began construction of the Gilboa dam in 1917 and finished in 1927. The dam's resulting reservoir submerged most of the village and over the years, trees and brush reclaimed the area around the dam. Gilboa's farms, roads, and building foundations became overgrown, hiding the village's historic past. Those who lived in the village have long since passed, and much of the memory of life in the village during the 1800s has faded away. However, the village's unwritten history awaits rediscovery, and that process has begun.

Archaeological crews from PAF have had success in identifying some of the individual residences of those who lived in the village during the nineteenth century. We have also found trash dumps and work sites related to the construction of the dam. At one site we have also identified possible soil deposits related to the 1869 flood. The foundations and arti-



Buttons and clothing items recovered from one of the Gilboa archaeological sites.

facts found on these sites help us to understand what life was like in the nineteenth century. While historic documents provide information on the names and occupations of those who lived in the village or even who worked on the dam, there is limited information on their daily lives. People usually detailed extraordinary or major events in their lives, such as births or marriages. They seldom recorded the more mundane activities, such as what they ate, how they did housework, what they liked to buy or how they relaxed.

For example, the Hugh Nawn Construction Company of Boston was the contractor that built the Gilboa dam. In our research, we have found documents on workplace accidents and promotions, but nothing on how they fed and housed their employees. To find this information, we must look at the refuse left by those who worked on the dam. Their cans, bottles, and personal items tell us that they ate mostly prepared foods from tin cans and drank soda and mineral water. Most of their supplies were brought in from the Hudson Valley. Many of those who built the dam were immigrants from Italy or Southern and Eastern Europe. We can

use personal items to see how these workers were expressing their ethnic identity in a community primarily defined by construction and industry.

We have also used the material remains related to house foundations to discover aspects of life in the village during the 1800s. The area once called Church Hill and the location of the Gilboa Cotton Mill were not submerged under the reservoir. The dam's builders demolished the homes in these areas, but the foundations and the yards remained relatively untouched. These yards are important to archaeologists. Many families in the 1800s did not rely on trash dumps to dispose of their refuse; rather they tossed their garbage out of doors and windows into their yards. From these yards, what archaeologists call "sheet middens," we can identify the material items used and discarded everyday. For instance, maps, deeds, and census records tell us that Solomon Mackay and his family lived in one of the properties on Church Hill from 1866 to the early 1900s. He was a "gentleman" farmer who owned land throughout the area. The historic records are silent about the personal history of this family of wealthy farmers.

Over the forty years the Mackay family occupied the property, they left a large amount of material in their yard. Some of this was tossed in the yard as trash, but other items, such as coins, were accidentally dropped during daily activities. The ceramic and glass dishes recovered from the Mackay's yard show that they could afford to buy fairly expensive dishes, based on the design and decorations. However, they probably did not have complete or matched sets of dishes, suggesting some restraints on their spending as the household attempted to piece together the best table settings they could afford. Animals bones recovered from the site tell us that they raised pigs, goats, and cows for their own use. The large number of clamshells we found on their property suggests they also bought **Please turn to Reservoir, page 14**

## MUSEUM NEWS

### *The Gilboa Museum presents "Antique Toys and Sports Memorabilia."*

Kristen Wyckoff

This is the year to bring yourselves, your children, and your grandchildren to the Gilboa Museum to play: this summer's special exhibit will be on the area's antique toys and sports memorabilia and the OPEN HOUSE on July 12th (from 12 to 4:30) will feature games and toys to entertain adults and children.

Vendors will join us for the open house with antique toy collections and reproductions for sale; croquet will be set up; and stilts and many other simple toys and games will be available to try.

The summer's exhibit has antique skates, skis, games, teddy bears, dolls, books and more, and the newly renovated gift shop will offer wooden toys, fossil jewelry, and as always, a great selection of local books, T-shirts, postcards, and Kristen Wyckoff prints.

The Gilboa Museum has several new permanent displays as well. Many donations of saws, hay, and other farming tools will be displayed, and artifacts from the original town of Gilboa have been incorporated as part of the museum's permanent collection. People have donated a lot of genealogical information, and we have a photo album of Rich Lewis' pictures of the houses in the old village of Gilboa. The album has a matching tax map with numbered identification and a tax roll, so you can find pictures of ancestral houses—and yes, you can order photographic copies for yourself.

The museum will be open every Saturday and Sunday from 12:00–4:30 from July 4th to September 6th, and it will also be open on Columbus Day weekend.

### Hopeful Plans for Expansion of the GHS Museum

Nothing is final at this time, but we have applied for funding and are exploring permits and permissions to erect sheds to expand the display space to house equipment that was donated last year from the Benjamin Farm and our growing stock of antique farm equipment.

These plans are in the formative stage, but assuming all goes well, we will need grant-matching funding, volunteer labor, and your interest and support. Please let the Museum Committee or the GHS Board know of your support.

## ACTIVITIES AND HISTORY OF LANSING MANOR AND THE BLENHEIM-GILBOA POWER PROJECT

Historic Lansing Manor is an early American country estate built in 1819 by John Lansing, who had represented New York as a delegate to the Constitutional Convention in 1788. The Manor House was restored by the Power Authority in 1977 and is filled with authentic furnishings from the first half of the 19th century. The Manor includes a servants' quarters, horse barn, land office, tenant house, and visitors center housed in a 19th-century dairy barn.

- June 14, 10:00–5:00** The kitchen at Lansing Manor takes us to a time before microwaves or gas stoves. Instead of these appliances, the large handsome fireplace was used for cooking. It contains the original crane made at the manor by a resident blacksmith—a swinging arm to hang pots at various levels over the wood fire. One of the more modern appliances in the kitchen is what is called a reflector oven (or tin kitchen): a rotisserie oven similar in size to modern versions. It is a metal box with an open back and a bulging front door, and with a spit to hold and turn the roasting meat. Placed close to the fire, the cook would check the progress of the roasting meat by opening the front door. There is a massive harvest table 12 feet long, also called an "apostle" table because of the 12 apostles and the 12 foot length.
- D.A.R.E. Car Show
- July 11, 11:00–noon** Summer Hike
- July 19, 10:00–5:00** Antique Car Show and Antique Road Show
- All the water had to be carried into the house—there was no well until a hand-dug well was made around 1860. A precious commodity, water would be used to wash the vegetables or the dishes and then recycled to water the plants or wash the floor!
- August 1, seatings at 1:00 and 3:00** Victorian Tea
- The last two families in residence used the cellar kitchen for storage so that we are able to show you the original kitchen as it would have been used in the first half of the nineteenth century.

Admission to Lansing Manor is free and guided tours are available from May 1–October 31.

Closed on Tuesday. For more information, call 800 724-0309 or visit [www.nypa.gov](http://www.nypa.gov).

Blenheim-Gilboa Power Project Visitor's Center, 1378 State Route 30, North Blenheim, NY 12131 (800-724-0309)



**Warblers, continued from page 3**

Treble and bass were the principal parts that were sung in those days. But those old tunes were fragrant with the devotions of that generation. When they were cheerful they used to sing "Old Colchester," when they were meditative they sang "St. Edmunds," and "South Street," when they were struck with great tenderness, they sang "Woodstock" or "Consolation."

Were they wrapped in visions of the glory of the Church they sang "Zion;" were they overborne with love and glory of Christ, then the old Brimstone Meeting House rang with "Ariel" or "Coronation." And in those days there were certain tunes married to certain hymns as if God had joined them together and they were never put asunder.

"China," "North Salem,"—Hark from the tomb a doleful sound,— "Mear," and "Windham" were the staple tunes on funeral occasions. Those rich, minor strains sent a thrill through the audience and caused the mourners to sob and my flesh to creep.

Early in the '50s singing took a fresh impetus. A singing teacher by the name of Baird came into the neighborhood and taught two terms—26 weeks or six months of music, giving one night of instruction in each week. He was the first to introduce the round note system on Blenheim Hill. He began in the autumn of 1851 and closed in the spring of 1852. He introduced "The American Vocalist," a note book which contained the old tunes of former times. So you will not only commemorate the centennial of the Brimstone Meeting House, but the centennial and bi-centennial of that magnificent inheritance of church psalmody which has come down fragrant with the devotions of other generations, and no more worn out than when our great grandfathers went to glory singing them. Some of them we retain to this day.

I was 13 years old, and with several other boys we occupied the east half of the front seats of the old church with several of the lady alto singers. But every boy dropped out except Banks Mayhem and myself. Henry Mayhem began with the alto but his voice was changing and he was relegated to the tenor. He afterward taught music, but was suddenly taken away, to the sorrow of the community and confirming the saying that "The King of Shadows loves a shining Mark." My sister Chrissie, Lorena and Louise Mayhem were the other altos. Behind the altos were the sopranos which extended almost to the rear of the church. Among these were Susan and Amy Peaslee, Clarissa and Phebe Jane Wood and their father, Milo Wood, Mr. & Mrs. James Veley, Lydia, Maria, Jane and Delia Curtis, Charlotte Mayhem, Henry Cornell and his two daughters, Anna and Ellen. Julia Beach, John H. Warner and Elzina. The tenors occupied the front seats on the west. These were Horace Wood, Jacob Curtis, Willard and Orin Beach and others I cannot recall.

The bass were in the rear and consisted of my father, Thomas and Jay Mayhem, Orin Curtis, John Wood,

Henry Wood, James Van Dusen and others. This made a strong choir and music was in the air for six months. Mr. Baird began with the rudiments and carried us along to the anthems and heavier music. I well remember the first tune he introduced from the "American Vocalist" after a few evenings of blackboard exercises. It was entitled "Evening Prayer" set to the old tune of "Bounding Billows," the simplest piece in the book. Then we took "The Pearl that Wordlings Covet" and so on to the more difficult tunes.

Many families in the neighborhood were singing schools alone, carrying the four parts. How they increased the interest and attendance of the Sabbath service! Their voices uniting in praise and pouring them into the great tide of public worship.

The next winter, under the leadership of Rev. Win. C. Smith, a former Blenheim Hill boy, one of the greatest revivals of religion broke forth that the community ever experienced. A singing church is always a triumphant church. When the congregation is silent, or partially silent, it is like the silence of death.

Prof. Baird usually put in about two hours of work in an evening, with an intermission of 10 or 15 minutes. He used a violin and with this for an accompaniment he often closed the school with a song. He sang "The Friendless Widow" with pathos, and many of us learned it. I can sing it yet and have sung it many, many times. "We're all a Dodging" was another song which I learned.

Quartet singing was a special feature of the second term. The first time I heard "The Shining Shore" was by the first quartet called up to sing. One week's notice was given them to practice. How elated I felt when I was assigned a part in a quartet.

Singing rounds was a specially interesting feature of the closing part of each evening. "School Is Open," "Scotland's Burning," "The Bells for Fire Ring" etc. made soprano, bass, tenor, and alto vie with each other in sustaining their part.

Before the professor left he appointed John H. Warner leader of the choir, Thomas Mayhem leader of the bass, Horace Wood leader of the tenor, and Lorena Mayhem leader of the alto.

As long as brother John was at home he kept up the choir practice. He had a good tenor voice and became quite proficient in helping all the parts. He composed a few tunes which were never published.

After he left home Thomas Mayhem kept the singers together. Nothing ever kept me from choir practice if I could possibly be there. I knew all the parts of many of them from memory.

Soon after the old church was torn down and the new one erected about 1856, Prof. Morse came into the neighborhood and instituted a singing class. He was a capable and efficient teacher, but the enthusiasm was not so great as under Prof. Baird. Instead of using a blackboard, he had the rudiments of

## THE NYS POWER AUTHORITY MINE KILL STATE PARK BLUEBIRD TRAIL

*Clarence Putman*

There are about 2.5 miles of trails at the Power Authority dedicated to bluebirds. Placed along these trails are about 30 wooden nesting boxes to attract bluebirds. The eastern bluebird population has declined over the past century due, at least in part, to a decline in natural nesting sites. Members of the Schoharie County Bluebird Society, students from SUNY at Cobleskill and the NYS Power Authority teamed up to encourage the reproduction of bluebirds by putting up the nesting boxes. It was an ideal location for the boxes because of the open fields and scattered trees, the preferred habitat of bluebirds. The program has been successful. It is now common to see bluebirds on the trails. The flash of blue is most noticeable when they are flying. Hikers might also want to keep an eye to the sky looking for soaring eagles. They are nesting in the area and are sometimes seen near the reservoir.

This article describes a 1.7 mile loop trail starting at the Power Authority Visitor's Center parking lot. The loop trail is grass covered, mowed and covers part of the Bluebird Trail. The trail starts at the south end of parking lot at the trail map box. There is a map inside the box which shows the Mine Kill and Power Authority trails. The first part of the loop follows the aqua Long Path blazes south toward Mine Kill State Park. It is about 0.75 miles to the parking lot by the Mine Kill swimming pool.

Leaving the mowed area at the end of the Visitor's Center parking lot, the trail enters an area of fenced in white cedars. The cedars were planted by the Power Authority to provide winter food for deer. White cedar is a favored winter browse. The cedars were fenced to prevent the deer from killing them by overbrowsing. The deer can only feed on the new growth that comes through the fencing.

At about 0.2 miles there is some old fencing to the right of the trail. The fencing was to keep deer out of this small area to demonstrate how trees will grow when not damaged by deer browsing. There are several white cedars within the fencing. At about 0.3 miles there is a mowed trail to the left that loops back onto the main trail. This loop will soon be a tree identification and nature trail. The trail then starts down a gentle grade, with some native red cedars to the right. These trees show the effects of deer browsing. They are all missing lower branches to a height of about four feet. The trail starts up a gentle grade and at about 0.4 miles to the left there are two large white oaks. One is almost 17 feet in circumference and is among the largest white oaks in the state.



At about 0.5 miles a yellow marked trail comes in from the left. This trail goes to the Mine Kill boat launch parking lot. This will also be the other end of the future tree identification trail. There are mowed lanes on each side of the trail, at about 0.6 miles. This marks the boundary of the area where deer hunting is allowed. At about 0.7 miles is another trail map box. Straight ahead is the swimming pool and parking lot. If hikers do not wish to continue on the loop trail they can turn around here, or have a car waiting at the parking lot. The loop back has some hills and there can be wet areas.

The loop trail turns and follows the Long Path across the end of the soccer field and uphill along a hedgerow. At about 0.9 miles the Long Path turns left toward the Mine Kill office. At this point the loop trail turns right and follows the blue trail back to the Power Authority parking lot. At about 1.0 miles there are seasonal views up the Schoharie Valley and across the reservoir to the Power Plant. There are no white cedars in this area. It is an old field that is seeding back in with native species. At 1.2 miles there is an area of red cedars and the next few hundred feet can be wet. This area sometimes cannot be mowed if there has been a lot of rain. At 1.3 miles the blue trail enters an open area with the planted cedars. The Visitor's center

**Please see Bluebird Trail on page 13**

**Warblers, continued from page 9**

music printed on large scrolls, which was quite a saving of time and labor. A group of the younger people entered his class. Thomas Peaslee and Bettie, Joseph Perry Champlin and Jane Jesse, Libbie and Harvey Warner. The Effner girls, Helen Wood, and Mary Jane Baker were among the new reinforcements. We still used the "American Vocalist" during his first term, but Prof. Morse selected the more modern style of music. He held musical conventions, and several schools from Gilboa, Conesville, Jefferson, and Blenheim would come to Blenheim Hill for a two-days musicale, or Sangerfest as the Germans call it. Then we, in turn, would go in a body to these other schools and have free entertainment the same as was given at the quarterly meetings. One time a sleigh load of us went as far as Conesville, which must be close to the Greene County line, and we had poor sledding on our return home. I once attended a musical institute at Middleburgh, under the management of Prof. Morse and Prof. See of New York. It lasted from Monday until Friday evening. We used the "Song Crown" and the "Key Note." The "Festival Glee Book" was later introduced on Blenheim Hill. In the practice of glees, we got rid of that labored movement which the singing of sacred songs alone often causes.

In the winter of 1857 another singing teacher, whose name you may supply, conducted a term of musical instruction on Blenheim Hill. I was teaching in Strykersville that winter and attended but one or two evenings. He was enthusiastic in his work but was not considered on a par with Prof. Morse.

Joseph Perry Champlin led the choir after this for a while.

Perhaps no local leader rendered better service to the singers of Blenheim Hill in those days than Orin B. Curtis. He was exact and thorough and would not dismiss a piece of music until it had been well executed.

Then many of us went to the war and Harvey J. Warner conducted the music during the interim. After this I was at home but very little, but in August 1865 I attended a singing rehearsal with Harvey Warner in charge. After the intermission he turned the leadership over to me.

After a stay of a week or so, I bade farewell to New York State, and in the last week of August 1865 I landed in Nebraska and did not return home for seven years. What has happened in the last 50 years others must relate. I learned through correspondence that Thomas Peaslee was taking a thorough course in music. Upon my return home, I learned that he had graduated and had given a term of instruction on Blenheim Hill, among his other appointments. My father and many others were very enthusiastic in their praise of his work. No man of all the past teachers had such tact and skill in getting the bashful and indifferent singers to come out before the audience and do their best. I had the pleasure of meeting him and was charmed with his voice. My people had moved to Gilboa, and we spent one evening together with my folks in the dear delights of song.

This is a rapid review of the musical history of Blenheim Hill up to 1865. There are many amusing and interesting incidents connected with this review that I have omitted for fear it would become too lengthy. If

you want more, say so. Especially I could provide a paper on the songs of the war which your singers might make entertaining by putting them in force as each song is mentioned.

Respectfully submitted,

Joel Warner.

*From a pamphlet in the library of Catherine Kaufmann Harwood White: Family History: Descendants of Japhet Wood, Soldier of the American Revolution Who Settled in Blenheim Patent, Schoharie County, New York State in 1814 by W. C. Ruland, C.E., Cobleskill, N. Y. 1951.*

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## ANNOUNCEMENT

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*Katharine S. Harrington*

On a recent Sunday morning our minister announced that the services would be conducted without music, as our choir and the organist had been invited to sing at a very early church meeting in a nearby village. Since they would also be at the evening hymn-singing, he felt that singing at three services would be too much to ask of them. In closing, he said he was very proud of our young choir, and felt they would be invited to sing oftener if they were better known. After he had finished, a timid voice spoke up from the rear of the congregation.

"Would it be all right if we had some cards printed that said:

"Have Choir, will travel"?"

*Katherine Harrington (1893-1986), a focal personality in Gilboa and the county during most of the twentieth century, was a teacher, surveyor, town historian, and author of a book of poems on rural New York life (Ballads of the Hard Hills). She celebrated the fact that "the old rocking chair had failed to stop" her, continuing to write stories and articles until her death.*

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## ICE CREAM SOCIAL

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The Esperance Band has performed at the annual ice cream social for over 30 years, first at the Broome Center Chapel and more recently at the Gilboa Historical Society. This year, the venue is sunset, July 22 from 6-8:30 P.M. at the Museum (weather permitting, otherwise at the Gilboa-Conesville Central School). Ice cream and toppings again are courtesy of Stewart's, the Museum will be open, you can bring lawn chairs if you wish, and schmoozing is definitely allowed. The music will start at 7:00 with the band celebrating the setting sun.

## DEP TO REPORT ON DAM RECONSTRUCTION

The Department of Environmental Protection will be speaking at an open house at the Gilboa Town Hall on June 16, starting at 6:30 P.M. DEP staff will report on the preparatory construction to be undertaken this year as well as update us on projections for the major reconstruction activity scheduled for 2010–2013.

### Old Hay, continued from page 5

above the entire hay storage area. A rope, attached to the winch, was long enough to run up over a pulley on the carriage and back down to the wagon. The rope had a large hook to attach a hay fork that came in a variety of styles: single harpoon (or shear fork), double harpoon fork, derrick forks, and four-, six-, and eight-tined grapple forks.

The use of a particular hay fork was largely determined by the size of the opening through which the loaded fork would have to fit. In Gilboa, the prevalent barns had doors similar to ours—less than 10' wide—so that the double harpoon fork seemed to be the standard (a double harpoon could bite nearly the 8' width of a haywagon). Thus, three bites from a double harpoon would be sufficient to remove the top half of the wagon's load; three more bites would lift the majority of the second level; and any remaining hay would go in a final bite by the double harpoon. We also used small grapple forks as well.

Larger barns were constructed so that horses could pull the fully loaded hay wagons up an inclined plane onto the haymow [second] level of the barn. Without having to fit the hay through small doors, much larger forks like derricks and grapples could be used to take huge bites and really ease the storage of hay. Another solution was the use of a hay sling: two nets clipped together in the middle with rings at either end is laid like a hammock on the bed of the wagon. Once in the barn, the net containing the entire load would be hooked to the block and tackle, lifted to its final position, and dropped.

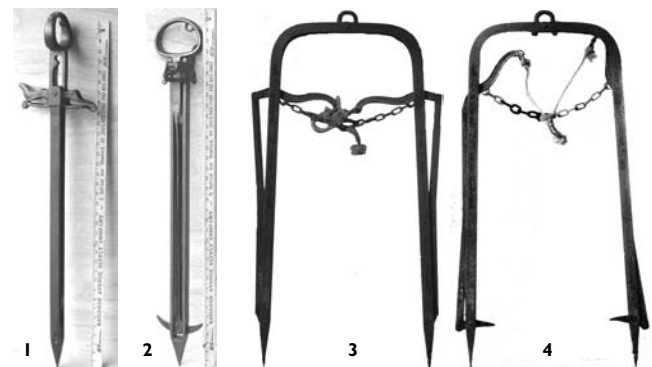
Rianna Starheim wrote about South Gilboa's Decker-Starheim barn in the Summer 2006 GHS Newsletter. This ingenious design combined a ramp going to the top of the barn well above the hay storage area and pivoting hay wagons. The farmer would drive the wagon into the barn and simply dump the entire load at one time.



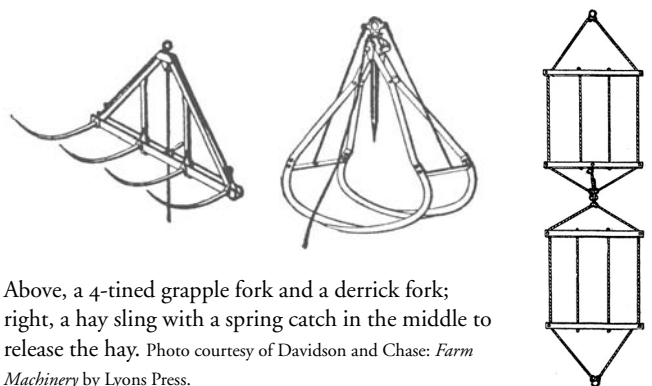
*Carlton Lewis, a dairyman for nearly 30 years, changed careers to become a master machinist in the early 1970s. At that time, the dairy industry in the Catskills had fallen on hard times, all creameries were cutting back, and the closing of Blenheim Creamery spelled the end for the 500 dairy farms that it served—including Carlton's.*



Above, I used the dump rake to gather the hay into long, flat piles. Later that same day, we could turn the hay and place it in more compact piles for loading onto the wagons. Below, the crew was our neighbor Frank Brown (the owner of the Flat Creek Gristmill), his grandson Franklin, my dad, and me. Once in a while, we saw “hay devils”—small wind funnels that would pick up the raked hay and drop it everywhere so that you had to start the entire field again. Another source of grief was bees that loved to nest in the fields.



Single (1, 2) and double (3, 4) harpoon forks. The long tines of the fork would be driven deeply down into the hay, and then the spikes (2, 4) would be driven horizontally into the heart of the hay, keeping the hay and fork as a single unit. Photos courtesy of the Gilboa Museum.



Above, a 4-tined grapple fork and a derrick fork; right, a hay sling with a spring catch in the middle to release the hay. Photo courtesy of Davidson and Chase: *Farm Machinery* by Lyons Press.

## SHOEMAKER RAKE AND HANDLE FACTORY

*Beatrice Haskin Mattice*

The hills of southern Schoharie County have many streams, and in the early days dams would be made to power water wheels for small industries. On the smaller streams were gristmills that ground buckwheat and rye flour and cornmeal; also carding and knitting mills, furniture-making shops, cider mills, tanneries, and numerous sawmills as the country was growing and everyone was building. The mills were all powered by waterwheels and operated only when there was sufficient water in the creeks.

One interesting industry was the Shoemaker Rake and Handle Factory, on a small stream about ½ mile from the hamlet of Conesville on Champlin Road. Abram and Weidman Shoemaker and Roswell Freese manufactured hand rakes and handles here from 1851–1875. This mill was powered by a dam and waterwheel. One man in 1854 bought 24,284 broom handles at 8½ cents each. The great-grandson of Mr. Shoemaker, Lloyd Austin 1902–1986, told that as long as hand rakes were used, the “Shoemaker Rake” was superior to all others. These were hand rakes for haying with wooden teeth.

The day book of this operation shows all entries in lovely old-fashioned script, and tells of the day’s work they did earning themselves \$1 each day: bunch broom handles, work at rakes, dress logs, work dam, churn handles, hoe handles, horse rake teeth, hop poles, sawing timber, sawing horse rakes, sawing ox yoke timber, dig ditch, rake bows, hewing timber for Hunter, turning rake handles, and turning rake bows. Another interesting item was making “scythe snath.” A scythe was a back-breaking implement used to cut the hay, a long handle with a narrow blade of about 2 or 3 feet. The scythe was actually the blade and the snath was the handle. It was also noted: “3 days shinglin’ to Wider Layman’s.”

Nearby down on the Manorkill, Lewis P. Mattice had a sawmill, near the present recreation field by the Fire Hall. Several entries told the Shoemakers must have used this mill occasionally. Payment was made to Mr. Mattice for, “youse of sawmill one knight” and “youse of oxen to draw lumber.” Lyman Snyder sawed out 41 fellys and 175 fellys (a felly is the rim of a wheel supported by spokes) that would be used by the several wheelwrights in the area. Another entry was: “cash to go to Massachusetts \$4.93” (possibly to deliver handles or to see customers).

Some local people who bought rakes or handles were: Daniel Mackey who had a store in Gilboa village May 26, 1852, 1 doz. best rakes \$2.25; July 13 1 doz. poor rakes \$1.50. Other customers were Giles H. Phelps, a store in West Conesville or Manorkill; Bartholomew, a cooper bought ½ doz. churn handles; Simeon Bartley fork handle .18; and Lott Tousley 6 mop handles .54. L.P. and J.W. Mattice, Roley Phelps, William Frisbee, and Edward Layman were among the customers. There are about 50 other names in the book. Polley Williams must have needed a handle or two as she is listed as a credit by spinning “15 rin 15 nots.”

Albert Jackson was a purchaser of large amounts in 1854. Between January 1 and April 17 he bought 24,284 broom handles @ 8½ cents each. Jacob Smith bought two bunches of shingles and 177 feet of hemlock boards for a total of \$6.54. Then, he worked 7½ days in haying for \$11.25 to pay off the bill. Earlier he bought more shingles, nails, spikes and lumber. (Jacob Smith 1825–1883 was my great-great grandfather, and he must have been building a house or barn.)

Occasional workers included Charles Dunken, George Gordon, Benet Beach, B.S. Richmyer, Stryker Richmyer, Wash Brink, W.P. Richtmyer, and Oren Hulbert. William D. Hinman was hired April 20, 1870 at \$20 a month. He took a day off from work to go to Camp Meeting at Gilboa; another ½ day to attend a sale in Gilboa. Albert

Please turn to Shoemaker, page 14

## THELMA SERRIE INTERVIEW

*Her Experiences in Area One-Room Schoolhouses*

*Gerry Stoner*

Two area schoolhouses will be open this summer, and people working on this program want to hear anecdotal history of that time. We have therefore invited Thelma Serrie and her contemporaries to speak with us about the experience, methods, materials, problems, etc. of the one-room schoolhouse experience. This session will be open to the public on Saturday, June 6, at 2:00 at the Gilboa Town Hall.

Please come and join us!

**Bluebird Trail, continued from page 10** is visible ahead. The blue trail follows the mowed path back to the parking lot at about 1.7 miles.

### *Nearby Trails*

There is a short loop trail through a wetland constructed by the Power Authority that is located adjacent to the Visitor’s Center parking lot. There are several signs along the trail explaining the importance of wetlands. Mine Kill State Park has nature trails and other trails which are shown on the maps at the map boxes. The Long Path trail also goes through Mine Kill State Park and the Power Authority on its way from Nickerson’s Campground to North Blenheim.



*Clarence Putman retired from the NYS Department of Environmental Conservation in 2002 after 35 years managing Schoharie County State Forests. He continues an involvement with the Long Path Hiking Trail that started while working at DEC. The club address is the Long Path North Hiking Club, P.O. Box 855, Schoharie, NY 12157, and his email address is cput@wildblue.net.*

**Reservoir, continued from page 7**

food from a market. Other items, such as porcelain doll pieces, a wooden toothbrush, and knick knack figurines, help us to determine the daily activities of those living at the house, including children, and how people decorated their homes. In these findings, we see that the Mackays were a farming family trying to achieve the best life they could with limits established by income, lifestyle, and access to markets. More can (and will be) learned from the archaeological record of this and other sites.

This article's limited space has led to a shortened discussion on our research at the former Village of Gilboa. In future articles, archaeologists from the Public Archaeology Facility will discuss other sites related to the 19th century village and the dam's construction in more detail.

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*Dr. Michael Jacobson is a member of the Society for American Archaeology and Society for Historical Archaeology, has presented papers on the archaeology of labor, and is the Field Director for the Public Archaeology Facility (PAF). PAF was organized in 1972 as a research center in Binghamton University's Department of Anthropology and to train specialists in field and research operations. PAF's mission is at <http://paf.binghamton.edu>.*

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**Shoemaker, continued from page 13**

Hubbard was hired April 7, 1873 for \$18.00 a month. Through the years, another worker was hired for \$8 a month; and another \$16 a month. A. Richtmyer paid his bill with two pigs.

William Mattice sold them 400 fish \$4.00; 14 shad \$2.10; cost to "fetch up" 2 barrels flour \$2.00; cash to pay for flour \$3.80; to fetch up 2 sacks salt \$2.00; 1 plow point .38; to draw tub butter .40. I would say this was a trip down the 'pike to Catskill, taking the butter to be sold, perhaps a load of rakes, and returning with the fish, etc. Abram Shoemaker, to draw rakes to Catskill and fetch up 1 sack salt \$7.00. Some entries are in shillings.

They bought ash, hickory, basswood, oak and some hemlock logs from local landowners: Iram Humphrey, Win Richtmyer, Roley Phelps, William Richtmyer, Nelson Hinman, Lyman Snyder, Cornelius Sherman, Riett, Samuel Mulford, Shard Travis, Margaret Schermerhorn, Jacob Richtmyer, Gerry Humphrey, Catherine Patric, Rhodes Smith, A. W. Brand, and Jacob Layman. Payments for the logs were sometimes \$2.50 or \$5.00. One entry was James Storey 10 hickory trees and drawing same, \$2.50.

In 1859 Mr. Freese moved to a farm on what is now Beaver Hill Road, South Mountain. In 1875 the Shoemakers moved to Middleburgh after the disastrous flood of early June 1874 wiped out their business.



*Beatrice Mattice is the prolific historian for the Town of Conesville who has contributed to the New York Roots Web site, is the author of She Walked These Hills Before Us, and has written a number of articles and small treatises. She loves music and plays the organ at Gilboa's Methodist Church.*

**Haying Then and Now, continued from page 5**

Until the late 1940s, tractors were beyond the means of Catskill farmers. After the war, the tractor industry had a series of boom years and tractors with names like Massey, Ferguson, and Ford offered power take-offs and hydraulic pumps. Ferguson's TO-80s, the Ford's 8Ns are still seen on every farm and many homesteads. However, these machines could be flipped if they travelled across the inclines on our hills; did not have the mass to hold back a heavy baler coming down the incline; and didn't have traction to draw it up the grade.

Consequently, loose hay continued to be used, and even preferred, for a while longer. We had one barn that housed more heifers than could be fed from the loose hay that could be stored in the hay mow, and so we used baled hay for that barn while continuing to use loose hay for the others.

Baled hay is easier to transport than loose hay—a lot of hay could be dropped on a long trip with an open hay wagon. The final switch to baled hay came in the late 1960s as smaller farms were consolidated into larger ones and tractors came on the market that could control a train of tractor, kick-baler, and hay wagon.

The latest innovation that we have adopted is to use plastic wraps for the large (700 pound) round bales that you see in the fields. With baled hay, you must keep the hay from getting moldy, a process that needs oxygen. The plastic wraps are relatively airtight and that means you can bale damp hay without it going moldy. Now, we go out in the morning, cut with one tractor and immediately bale the hay in its green and damp state with a second machine. We wrap each bale in airtight plastic, and move them at leisure with a spike attached to the tractor's front-end loader. With this process, we can make over 4 tons of hay in only one hour, and store it using the powered equipment.

*In Perspective*

A farmer in 1910 using manual tools of that time might be able to harvest a year's worth of food for a dairy cow in about a day; in 2010, a farmer using today's technology can produce a similar amount of better feed in less than an hour.

The reasons: fertilization and advances in seed technology; heavier tractors to control heavier loads on our hills; and more efficient equipment for harvesting and storing hay and grain.



*Nadine and George Wilson are both children of local farm families and have carried on the agricultural dairy tradition on their farm on Blenheim Hill Road. They have around 200 head of registered dairy cattle.*

# A NEW MAIL LIST FOR THE GHS NEWSLETTER

*If Nothing Else, Please Read This*

Gerry Stoner

This summer, we will be creating a new mail list for the *Newsletter*—**if you want to receive future issues, you will have to be placed on one of two mail lists.** The two lists are for subscription to either the physical version or the electronic one.

You are already familiar with the physical version sent to you three times per year. But costs are mounting, so if the electronic version suits you, please sign up for that.

The electronic version may suit you if you have a stable Internet connection—we will send you an email with the link so that you could receive the file even before it goes to the presses for printing. You would get the full *Newsletter* earlier than you would receive the hard copy, and you can read it on your monitor or print it out at home.

In addition to sending you the link for each issue of the *Newsletter*, we will also send you information on other publications: articles as they are completed, podcasts (audio files) of interviews with area seniors, and the documentation of homes in the old village of Gilboa.

1. Electronic subscription will eliminate printing and mailing costs.
2. Electronic subscribers receive articles earlier—as they are finished.
3. Electronic subscribers receive timely reminders of Gilboa Historical Society activities and cancellations.
4. Electronic subscribers have notification of other Gilboa Historical Society publications.

Incidentally, you can also sign up for both subscriptions.

**Subscription to the Newsletter is free**, but don't let this stop you from joining the 2009 Historical Society.

1. *If you do NOT want to receive either version*, do nothing and you will be dropped from the mail list.
2. *If you want to receive the hard copy publication*, please return the membership application and check the "Physical" box, making sure your address information (and a regular winter address if applicable) is complete and accurate. Filling in your email address will enroll you in the *ENewsletter* as well.
3. *If you want to receive ENewsletter instead of the hard copy*, please return the membership application and check the "Electronic" box, making sure your name and email address are legible on the application form.

As noted above, subscription to the *Newsletter* is free, but we would love to have you also join us as a member. The Society's fiscal year is the calendar year, and you can check your membership status by referring to the address used on this mailing. Current members outside zip code 12076 will have an asterisk beside their name, but you will have to check with Wilma Jones or Gerry Stoner if you live within zip code 12076. Please consider joining us.

### Membership Application Form

Name: _____	( ) Lifetime membership (\$100.00)	\$ _____
Subscription format for Newsletter: Physical <input type="checkbox"/> Electronic <input type="checkbox"/>	( ) Family membership (\$25.00)	\$ _____
Email: _____	( ) Couples membership (\$15.00)	\$ _____
Address:* _____	( ) Individual membership (\$10.00)	\$ _____
_____	( ) Senior or student membership (\$7.00)	\$ _____
City: _____	( ) Scholarship fund	\$ _____
State: _____ Zip Code: _____	( ) Gilboa Historical Society <i>Newsletter</i>	\$ _____
Phone: _____	( ) Gilboa Historical Society Museum	\$ _____
	( ) <i>Old Gilboa</i> DVD (\$19.70 w/ shipping)	\$ _____
	( ) General fund	\$ _____
	( ) Memorial gifts <sup>†</sup>	\$ _____
	( ) _____	\$ _____

\* Please specify any temporary addresses in effect for our mailings in early March, June, and September (there is no winter issue).

† The Board is developing a wish list of memorial gifts: please inquire of a board member, and provide the wording of the dedication, your name and address, and the name and address of a next-of-kin who should be notified.

Total amount enclosed \$ \_\_\_\_\_

Gilboa Historical Society, Post Office Box 52, Gilboa, NY 12076

**Music, continued from page 6**

Music continued as an integral part of our family, but the sound changed when we were introduced to the broad range of instruments available through the Gilboa Central School. My music teacher, Miss Lorna Oakes, was an excellent violinist and thus we had an orchestra. I played the piano until my parents gave me a clarinet purchased from Montgomery Ward. My daughter, Sara, later played that same clarinet, as did my niece, Kristina. Shirley played the saxophone. Pat was a drummer. Sara's son, Nick, was another expert percussionist. Lin and her daughter, Stephanie, played French horn, but both really enjoyed



My grandfather Andrew Moore relaxing with his fiddle at home.

a good alto part in choir. Tonya enjoyed band, playing flute and piccolo, more than her mother or sister. Today

I teach piano to four of my great-grandchildren: Ron Nowaczewski, Victoria Mueller, Katie Murphy, and Sarah Wright. The girls come for a lesson each week and are showing promise. Ron, at 16, plays all music very well (including the classics).

Music has played an important role in the Moore family. Interestingly, research suggests that music helps develop other intellectual skills. My wish is that music will continue to enrich the lives of many young people in school and at home. May you find your music forte and know the satisfaction it brings.

*Pictures of dancers enjoying my grandfather's music will soon be at [www.gilboahome.com](http://www.gilboahome.com).*

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**YOU MUST ACT NOW TO  
CONTINUE RECEIVING THE  
GILBOA HISTORICAL SOCIETY  
NEWSLETTER**

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**YOU HAVE BEEN REMOVED  
FROM OUR MAILING LIST**

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*See Page 15 To Be Included in the New List*

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Gilboa Historical Society  
Post Office Box 52  
Gilboa, NY 12076

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