



# The CARRY

Volume Four | Winter 2010

*History is in our nature*

[www.adirondackmuseum.org](http://www.adirondackmuseum.org)

In the Adirondacks, a “carry” is a piece of land that connects two bodies of water. You carry your canoe, kayak or guideboat over solid ground as you paddle from river to lake, lake to lake. *The Carry* will connect the museum with you, our members. Each edition will “carry” news of events, exhibits, projects, collections, and special programs planned just for our membership. We look forward to making a strong connection.

## ARTIST IN THE ADIRONDACKS

Few painters are so closely associated with the Adirondacks as is Arthur Fitzwilliam Tait. His images of the landscape, wildlife, sportsmen, and rural community life resonated with 19th century Americans seeking respite from the fast pace of urban living.

Reproduced as prints and marketed to a mass audience, Tait’s iconic views reflected and helped perpetuate an image of the Adirondack wilderness as a sportsman’s paradise, a place to find camaraderie among men and test one’s mettle against the forces of nature. His images helped define what is “Adirondack” about the Adirondacks.

He was born in England in 1819. At the age of 12, he began working for a Manchester firm selling decorative objects to ornament the home, including mirrors, cut glass and ormolu, china and bronzes, as well as paintings and prints. Tait’s employer encouraged his early interest in art. Although he worked from eight in the morning until eight at night, young Tait rose very early to sketch in the galleries of the Royal Manchester Institution to develop his drawing skills. By 1840, he was working as a “professor in drawing,” supplementing his income by learning the art of lithography.

In 1850, Tait immigrated to the United States, and quickly established himself as an up-and-coming artist. He discovered the Adirondacks when he visited his brother’s family in Malone, New York, in 1851. An avid hunter and fisherman, he combined his skill as an artist with his love of the outdoors, sketching and painting the people, places, and wildlife he found in the Adirondack wilderness.

The work of Arthur Fitzwilliam Tait can be found today in museums throughout the United States, including The Metropolitan Museum of Art, Yale University Art Gallery, the Library of Congress, Denver Art Museum, Amon Carter Museum, Brooklyn Museum, the Corcoran Gallery of Art, and of course, the Adirondack Museum.

In 2011, the museum will introduce a new exhibit that explores the life and work of this quintessentially Adirondack artist.

“The Adirondack World of A.F. Tait” will showcase some of Tait’s finest, and most beloved paintings as



*Autumn Morning*, A. F. Tait, 1872; oil on canvas; 63.37.2; Gift of Harold K. Hochschild

well as offer visitors a chance to enter his world by looking at the clothing, customs, weapons, and modes of transportation he depicted so well. His paintings are a “window” through which present-day viewers may glimpse the joys and challenges of living, working and playing in the Adirondacks during the 19th century.

The Adirondack Museum’s collection of 38 works of art—prints and paintings—by the artist will form the core of the exhibit. In addition, paintings from private collections will be exhibited, offering a rare opportunity to see first hand some of Tait’s finest work. A two-year exhibition, “The Adirondack World of A.F. Tait” will open in May 2011.

## THE WILDLIFE PHOTOGRAPHY OF HOBART V. ROBERTS

Hobart Vosburgh Roberts was born in Utica, New York on July 23, 1874. As a young man he joined the family business, John A. Roberts and Company, a dry goods store.

On September 16, 1903, he married Florence Stratton, daughter of photographer Robert T. Stratton. It is most likely that Roberts learned to use a camera from his new father-in-law.

The family spent vacations at camp on South Lake, in the western part of the Adirondack Park. There, Roberts combined his love of the outdoors with a deep interest in photography. Practicing patience and stealth, Roberts captured on film birds and animals in their natural habitat without disturbing or distracting them with a human presence. Most notably, the Utica native pioneered photographing wildlife at night.

More than merely endearing (although they are), Roberts’ Adirondack wildlife photographs represent

an important breakthrough in science and the technology of photography. His work was published in *Audubon Magazine*, *Country Life*, *Modern Photography*, and *The National Geographic Magazine*. Famed photographer Edward Steichen selected Roberts’ work for inclusion in *U.S. Camera 1940*, along with the images of Ansel Adams, Edward Weston, and Eliot Porter.

“Night Vision: The Wildlife Photography of Hobart V. Roberts” is a new exhibition that will feature some of Roberts’ finest photographs, as well as his camera equipment, published articles, and awards. The exhibit will open in the “Woods and Waters” Gallery on May 27, 2011.




*Great Blue Heron Taking his own Photo*, Hobart V. Roberts, ca. 1920.

## FEDERAL FUNDS FOR MINING EXHIBIT

The Adirondack Museum has received a grant in the amount of \$40,000 from the National Endowment for the Humanities (NEH). The funds will be used for the planning and development phase of the museum's new long-term exhibition "Mining in the Adirondacks," scheduled to open in 2013, pending funding.


NEH has designated the Adirondack mining exhibit a National Endowment for the Humanities "We the People" Project. Support comes in part from funds the agency has set aside for this special initiative.

The goal of the "We the People" initiative is to encourage and strengthen the teaching, study, and understanding of American history and culture through the support of projects that explore significant events and themes in our nation's history and culture, and advance knowledge of the principles that define America.

The National Endowment for the Humanities is an independent federal agency created in 1965. It is one of the largest funders of humanities programs in the United States. 

## LIBRARY RECEIVES STATE ARCHIVES AWARD


The museum's library was selected by the New York State Archives and the Archives Partnership Trust as the recipient of the "2010 Annual Archives Award for Program Excellence in a Historical Records Repository." The award was presented to Director Caroline M. Welsh and Librarian Jerry Pepper in a luncheon ceremony at the Cultural Education Center in Albany on October 12, 2010.

The award commends the library for an outstanding archival program that contributes significantly to the understanding of Adirondack history. The award further recognizes the facility for well-organized and managed archives and for efforts to provide access to documentary heritage through extensive collections and excellent education programs for teachers and school children. 

## MEET THE STAFF: The Faces Behind the Scenes

Ten years ago when Colleen Sage began working at the Adirondack Museum in the Finance Office, there was no Human Resource Department. This changed in 2002 when she was asked to become the first Human Resource Manager. Now Colleen handles all aspects of personnel at the museum, with the help of a part-time Human Resource Assistant. With a BA degree from SUNY Utica/Rome, she also received certification as a "Professional in Human Resources" from the Society for Human Resource Management in 2005.

Colleen grew up in Newcomb, New York – a 35-minute drive from the museum – and currently lives there with her husband Rick. With 60 first cousins and many relatives in the immediate area, she stays busy with family gatherings and has recently added to the mix with daughter Olivia, born in January 2010. When not attending family events, Colleen works on the finishing touches of the house she and Rick began building in 2006 – the same year they were married.

When asked what she likes best about working at the museum she replies, "the people I work with." A great response given the fact many employees owe their positions, in part, to Colleen, as their first contact when recruited and hired! "Thanks, Colleen." 



Colleen Sage with daughter Olivia



Harvest Festival Fun


## VISITING LEADS TO LOVING, LOVING LEADS TO SUPPORT

That is the formula that the Adirondack Museum relies on to turn visitors into members and members into donors, helping us reach our Annual Fund goal year after year. We know that we need to deliver a remarkable experience for our formula to work, and we hope you agree that we do.

Almost 2,000 individuals (1,970 to be exact) supported our 2009 Annual Fund and allowed us to shout "Victory!" as we surpassed the previous year's goal. We need you all to do it again – and then some. Consider an increased gift if you are able. I ask this because for the museum staff to maintain and add to what we offer, we need financial support to be maintained and added to as well. The cost of keeping the museum running strong is not going down.

Time and time again we receive notes from first-time visitors such as the following:

*"My daughter and in-laws spent a delightful morning visiting a number of the buildings and left close to 1:00 pm (much later than planned). The museum is exceptional. I was impressed with the interpretation of various aspects of Adirondack history and culture. My daughter truly appreciated the children's activities in each exhibit – they were very well incorporated and interspersed. I do wish that we could have spent the entire day."*

For us to continue to make this kind of impression on a family, Annual Fund support is crucial. Keep us at the top of your list of Adirondack causes to support and we'll keep on giving you an exciting, lively menu of things to do and see at the Adirondack Museum – with constant improvements! Thank you. 

*Caroline M. Welsh*

Caroline M. Welsh, Director

# ARTIFACTUALLY SPEAKING

## Mohawk Beaded Match Holder



Collection of the Adirondack Museum

The Iroquois people have decorated clothing and household items for a very long time. Before European contact, they sewed shells, animal bones, and dyed sections of porcupine quills onto birch bark boxes, leather moccasins, and clothing. By the sixteenth century they were using glass beads brought by traders from Venice, Amsterdam, and parts of Bohemia, stitching them onto vibrantly colored woolen cloth and silk velvets.

A booming tourist market after the Civil War supported Iroquois beadwork. The Tuscarora at the western end of the Iroquois Confederacy sold fancy beaded items near Niagara Falls. Mohawks on the reserves around Montreal were also well-known bead artists. A variety of small, highly decorated items such as pincushions, change purses, needle cases, picture frames, and wall pockets were very popular among Victorian travelers. Like basket making, beadwork was a way in which native people in

the northeast adapted to conquest. In both crafts, they developed styles to appeal to European-Americans and moved to the markets to sell them. The Mohawk were particularly mobile, selling their work at Wild West shows, fairs, and exhibitions all over North America and Europe.

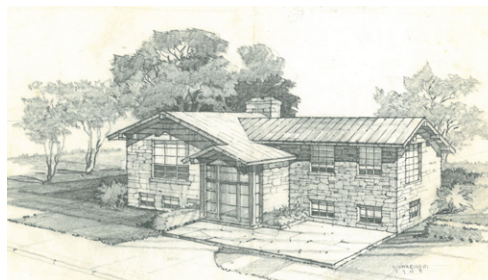
This match case is a classic Mohawk design from the years 1895 to 1925. It was meant to hang near the stove, keeping wooden matches handy for lighting the fire. It belonged to Sarah Raymond Koch who was born in St. Regis Falls, New York. For most of her married life Sarah lived in New Jersey, but she had a house in her hometown where she spent several months each year. She may have purchased the match holder from a Mohawk woman on the Akwesasne reserve, just 25 miles away. 🌸

## More than Great Camps

The library recently acquired the archives of a major Adirondack architectural firm, containing the most important collection of historic architectural records in the Adirondack Park. Including thousands of drawings for camps, residences, businesses, sanitarium, municipal buildings and churches, as well as thirty-three boxes of records, the collection documents some of the region's most important architects. In addition to capturing the wide spectrum of regional architecture, the collection also illustrates changing tastes and building technology over time, and provides a unique and invaluable insight into the history of the Adirondacks.

The collection, from Saranac Lake, New York spans a century during which the firm had five principals: William L. Coulter (d. 1907); his partner, Max H. Westhoff (d. 1954), who practiced solo after Coulter's death; William G. Distin (d. 1970), Coulter's protégé and Westhoff's partner; Arthur Wareham (d. 2009), Distin's partner; and Ronald H. Delair, a partner since 1970. The firm's records have survived nearly intact for over a century, adding considerable value to the collection as a whole. The firm was the region's leading designer of Adirondack rustic camp architecture, endowing the collection with national significance.

Although famous for Adirondack rustic buildings, the firm was a general architectural practice with projects that ranged from churches in Saranac Lake and Lake Placid, to ordinary commercial and government buildings in Malone, to modernist glass, steel, and concrete summer homes for Adirondack lakeshores. During its long history, the firm worked on numerous important Adirondack projects, including a 1948 proposal for a modest new museum at Blue Mountain Lake, N.Y. 🌸



Collection of the Adirondack Museum

# AROUND THE PARK

## Peter Paine Jr. Honored



Trustee Glenn Pearsall, Peter S. Paine Jr., and Caroline M. Welsh, Director.

Peter S. Paine Jr., who has devoted much of his life to exemplary public service, received the Adirondack Museum's 2010 Harold K. Hochschild Award on August 19, 2010.

The program was filled with tributes to Paine from friends and colleagues. Speakers included Caroline M. Welsh, Director of the Adirondack Museum; Glenn Pearsall, Trustee and Chairman of the Hochschild Award Committee; Roderic G. Giltz, Chairman, Northern Insuring Agency, Vice-Chair, Champlain National Bank, and former New York Co-Chairman of the Lake Champlain Committee; William H. Kissel, Esq., former Counsel and Commissioner, Adirondack Park Agency; and Timothy L. Barnett, Vice President, The Nature Conservancy.

Also, Michael T. Carr, Executive Director, The Nature Conservancy; Honorable Teresa R. Sayward, Assemblywoman, N.Y. District 113; Dr. H. Nicolas Muller III, Trustee and Treasurer, Vermont Historical Society, Trustee, Fort Ticonderoga Association; and Tom Brown, Retired Director, DEC Region 6.

Peter Paine Jr. served as a member of the Temporary Study Commission on the Future of the Adirondacks (chaired by Harold K. Hochschild) from 1968 to 1970, and as a Commissioner of the Adirondack Park Agency from 1971 to 1995. In that capacity he was the principal draftsman of the Adirondack State Land Master Plan and New York State Wild Scenic and Recreational Rivers Legislation.

Peter Paine has and currently serves on the boards of many not-for-profit organizations throughout the North Country. He has also played a vital role in numerous land conservation projects in the Champlain Valley. A resident of Willsboro, N.Y., Paine is a hunter, fisherman, horseman and wilderness expedition leader. 🌸

# WINTER CALENDAR – 2011

## ■ Cabin Fever Sunday Series

We look forward to seeing you at the museum's ever-popular Cabin Fever Sunday presentations. Note individual programs for location and times. There is no charge for museum members and school-aged children: \$5 fee for non-members. Refreshments are served! For additional information, please call the Education Department at (518) 352-7311, ext. 128 or visit the museum's web site at [www.adirondackmuseum.org](http://www.adirondackmuseum.org).

### January 9

#### "Below Zero and Above Reproach: The Virtues of an Adirondack Winter"

with Ed Kanze  
Adirondack Museum  
1:30 p.m.

### Late January/Early February

#### "Let's Eat! Adirondack Food Traditions and Inspirations"

with Hallie Bond  
North Creek, N.Y.  
Date, time, and location to be determined.  
Visit [www.adirondackmuseum.org](http://www.adirondackmuseum.org)

The Cabin Fever Sunday series is underwritten by the Glenn and Carol Pearsall Adirondack Foundation, "dedicated to improving the quality of life for year-round residents of the Adirondack Park." On the web at [www.pearsallfoundation.org](http://www.pearsallfoundation.org).

### February 27

#### "Times of Trouble: A Dramatic Performance of the Life of Mary Day Brown, Wife of John Brown"

with Sandra Weber and David Hodges  
Saranac Village at Will Rogers,  
Saranac Lake, N.Y.  
2:00 p.m.

### March 13

#### "Night Vision: Wildlife Photography of Hobart V. Roberts"

with Laura Rice  
Old Forge Arts Center, Old Forge, N.Y.  
1:30 p.m.

### March 27

#### "Women in the Conservation Movement"

with Jessica Rubin  
Adirondack Museum  
1:30 p.m.

### April 9

#### "Adirondack Ingenuity"

with Laura Cotton  
Adirondack Museum  
1:30 p.m.

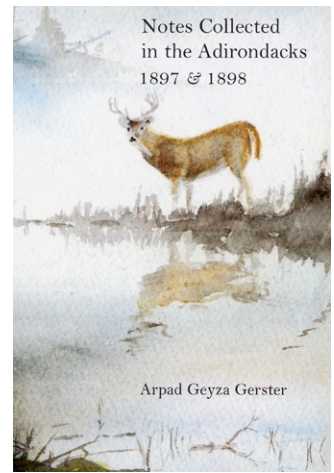
In time for the holidays, *Notes Collected in the Adirondacks 1897 & 1898* by Arpad Geyza Gerster, edited by Sidney S. Whelan, Jr.

The volume is a continuation of *Notes Collected in the Adirondacks 1895 & 1896*, acclaimed by

Bill McKibben and others. A surgeon who practiced at Mt. Sinai in New York City in the late 1890s and early 1900s, Dr. Arpad Gerster, Hungarian by birth, was also a sportsman, linguist, and an artist. Both diaries chronicle his visits to the Adirondacks, where he had camps at Raquette Lake and later Long Lake. His vivid, often humorous observations of nature and people, his delight in the outdoors, and his drawings and etchings, offer a larger portrait of the region. Illustrated with Gerster's work, the volume contains an interview with Dr. John C. A. Gerster, Dr. Arpad Gerster's son, and a detailed index covering both volumes. Softcover. 224 pages. \$29.95.

Available in November at

[www.adirondackmuseumstore.com](http://www.adirondackmuseumstore.com).



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Support from public funds:  
New York State Council on  
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The Museum Store at Blue Mountain Lake, N.Y. will be open for holiday shopping Tuesday through Saturday, from November 30 to December 23, 2010. Hours will be 10:00 a.m. – 4:30 p.m. [www.adirondackmuseumstore.com](http://www.adirondackmuseumstore.com).

