

Living History

A Quarterly Journal of Historical Preservation

Volume 3, Number 2

HISTORIC FORT SNELLING

by Myrtis Simmons

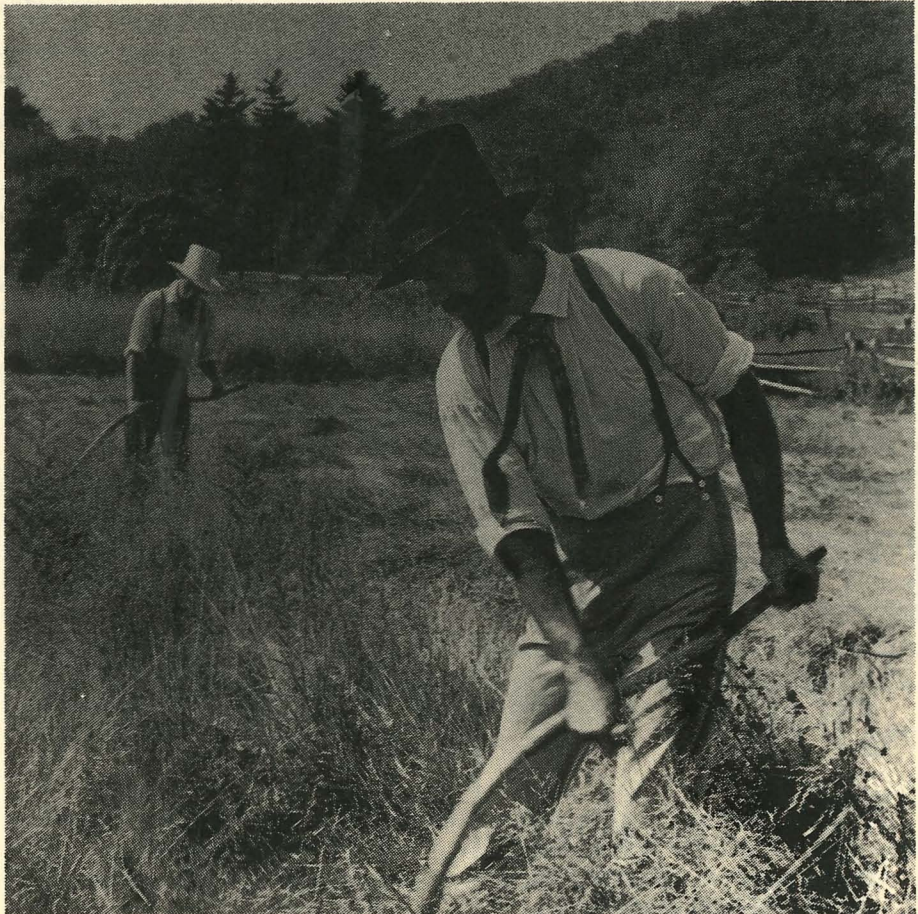
Historic Fort Snelling is located on the bluffs over-looking the Minnesota and Mississippi Rivers. During the early 1800s it was the heart of the fur trade and the bridge to the west. The living history program at the fort tells the story of army life on this mid western frontier, a colorful and active era in which soldiers, traders, and Indians met.

As visitors walk toward the palisades of the fort they pass a monument to Dred Scott, a slave, owned by an Army surgeon named John Emerson. It was at Fort Snelling that Dred Scott began his long struggle in the courts to gain his freedom. It is part of an interesting African-American heritage at the fort.

In 1857 the Supreme court voted 7-2 against Dred Scott and Chief Justice Taney ruled that no negro, slave or free, was a citizen of the United States and could not become one, and therefore "had no rights which the white man was bound to respect." Many consider this decision to be a leading cause of the Civil War.

I have played the roles of several different characters that lived or could have lived at the fort during the early years. One such character is Mary, a slave bought by Colonel Snelling in Missouri and taken to work as a cook in his home at the fort.

(continued page 3.)



*Old Sturbridge Visitors Mowing Hay - Summer 1988.
Photo by Robert S. Arnold.*

In Summer, when the weather permits, they make hay at Old Sturbridge Village just the way central Massachusetts farmers did back in 1830. The mowers use a scythe with a long twisted handle called the "snath". With it a man can cut an acre of hay in a long day of mowing and might earn him only an 1830 dollar, but the knowledge of the tool, its care, and use are essential to understand the sustainable agriculture of early New England, the place and time which Old Sturbridge interprets.

One of the pioneer open-air museums in America, Sturbridge Village maintains an active program of study, restoration, and education. This reporter visited Old Sturbridge in early spring to learn about its waterpowered saw mill. One had been brought to the site from Connecticut in 1938 for restoration. (continued page 4.)

COMMUNICATIONS

Dear Reader,

You may notice a new look to Living History this issue. I have acquired a computer, a 24-pin dot-matrix printer, and a "Word Perfect" program. With these new tools I have taken over the task of laying out the pages for the shop that does the printing.



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Until now, I have appreciated the convenience of using a professional graphic designer to set the type and do the layout but in order to make this quarterly self-supporting it is necessary for a time to leave behind the office of Wickwire Graphics with its fast laser printers, page making program, and Carol, its wise and tasteful owner, to do it myself, using a more primitive cut-and-glue technique.

Publishing like family farming has a sustainable mode which can survive by taking advantage of an earlier technology. The contemporary breeds are productive but they are expensive to maintain.

Here on the farm I am continuing my sith replication project and have joined with Brother Johannes in breeding Old Spot pigs. This winter we picked up two twenty pound babies from Pennsylvania and penned them on the dirt floor of the barn. They are now 150 pound sows, half way to their full growth, and eager to get outside and explore the moist earth for good things to eat.

I continue to maintain a half dozen local vegetable varieties and believe I have discovered a second local sweet corn, a yellow early maturing variety, but I am hesitant to take it on for fear of cross pollination. I am not a scientific garden-er.

I have opened a new piece of ground beside my front garden where I plan to grow Wolven sweet corn. The added space will give me three plots. Two will be planted in corn, beans, and squash. One planted in field-peas, a rotation crop which was once popular with the Dutch farmers in this area of the Hudson Valley.

The Next issue of Living History will focus on the up-and-down water-powered sawmill and introduce The Society for the Preservation of Old Mills (SPOOM). I would welcome any information on existing sawmills as well as recollections of early sawmill operations. I appreciate all the kind input and will be back in Summer.

Sincerely
Peter Sinclair
Editor/Publisher

LIVING HISTORY

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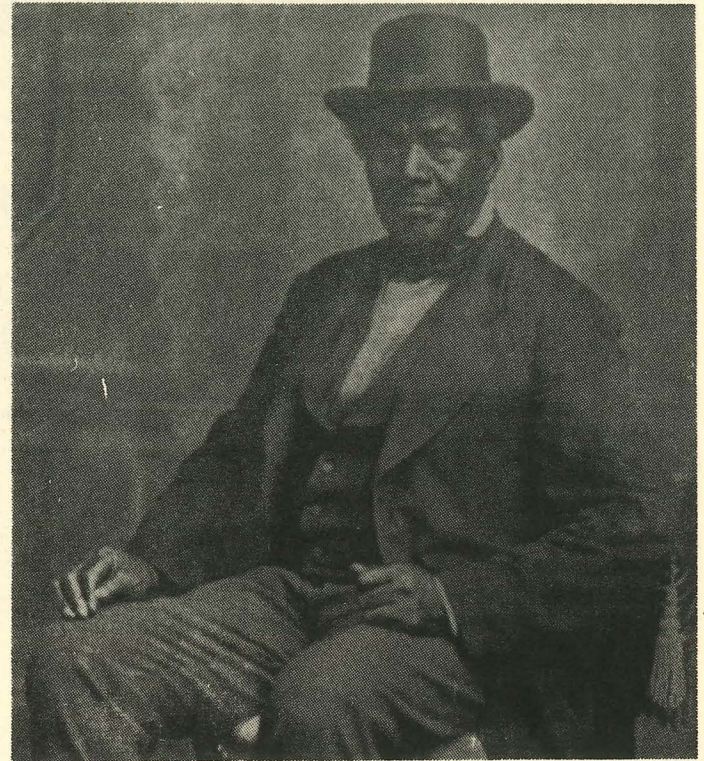
HISTORIC FORT SNELLING

(continued from page 1.)

Quite often visitors are surprised that there were slaves in the north. Not all of the African-Americans here were in slavery. George Bonga son of a black man and an Ojibway woman was educated in Montreal. He was fluent in French, English, Ojibway, and other native languages and was successful in the fur trade. He cultivated a close relationship with the twenty-five thousand strong Ojibway Nation and in 1837 was able to negotiate a key treaty here at the fort, between his people and his country.

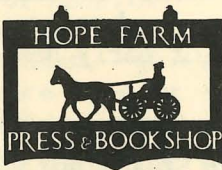
George Bonga served as a voyager for the American Fur Company, maintaining posts at La Platte, Otter Tail Lake, and Leach Lake, where he made his home. The Bongo brothers, George and Stephen were known for their gentle ways, quick humor, love of storytelling, and hospitality. They left many descendants in Minnesota.

Because of the wide time span and variety of themes interpreted at Fort Snelling on special week ends, there is an opportunity for interpreters to take on many different characters in time periods associated with the fort, from the fur-trade era to the Civil War. When visitors enter the gates of Fort Snelling, they step back into time and the soldiers and civilians do their best to make history come alive.



George Bonga Followed in his father's footsteps, marrying an Ojibway woman and becoming a noted fur trapper and trader. (photograph and information from, Black Indians, A Hidden Heritage, by William Loren Katz, Macmillan publishing Company, 1991 edition.)

Myrtis Simmons is an active interpreter who lives in Eden Prairie, Minnesota and has roots in Texas. She has worked at a number of Mid-western historic sites. She finds first person interpretation an effective and enjoyable form of education.



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A Potter at Work, Old Sturbridge Village
 Photograph by Robert S. Arnold

OLD STURBRIDGE VILLAGE (continued from page 1.)

In 1926, about the time that John D. Rockefeller got his idea for the restoration of Williamsburg, the show place and colonial capital of Virginia, Albert B. Wells, an industrialist from Southbridge, Massachusetts, went antiquing with a friend in New Hampshire. They say it was on that rainy weekend that A.B., as everyone called him, got hooked on the old tools, utensils, and furniture of rural New England. He began collecting with the enthusiasm and drive that marked all of his other activities. Within a few years his collection had outgrown his house, as well as his various additions and barns.

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In 1936, A.B.'s son, George B. Wells, suggested creating a living museum to display the collection in a setting that would evoke the atmosphere of a working village in early New England. J. Cheney, A.B.'s brother, supported the plan and agreed to add his own collection of New England clocks and paperweights. Ten days later the 167-acre Wight/Ballard farm in nearby Sturbridge was purchased as the site of the future museum village.

They chose this farm because it included meadows, wooded hills, and waterpower from the Quinebaug River; was accessible to route 20; and had an eighteenth-century farmhouse with outbuildings. They hired a curator to catalogue the Wells collection and set about replacing an early mill dam, much of which was destroyed that year by a flood, after they had begun to work on it

March of 1993 was wet throughout the Northeast and when this reporter arrived the water of the Quinebaug was driving the blade of the Sturbridge sawmill at an impressive rate

of speed, 120 up-and-down strokes a minute. Ten school children and their guide stood, silenced by its sound, feeling the power of water in the soles of their feet, watching a log turn into a board. To the right, a massive pile of logs stood ready on the ramp.

The sawyer pulled a lever, cutting off the water, stopping the blade, and told the students about the small custom mill - how it is a seasonal operation of the kind often owned by a local farmer, how it was a common thing in 1830 when there were more than 31,000 in the U.S. 13 in Sturbridge alone because there was lots of waterpower here and logs were hard to move. This explanation led into a comparison of local versus centralized production, and a discussion of transportation, a factor in the industrial revolution.

Some students take an interest in the history of economics, but few escape the lure of the working machinery and the chance to compare the technology of the three water mills, a saw, a grist, and a wool carding mill, that occupy a corner of Old Sturbridge Village, which today covers over 200 acres with more than 40 exhibit buildings where people in historical dress, demonstrate the life, work, and community celebrations of early New Englanders.

Old Sturbridge Village is open year-round, admission is \$15 for adults, \$7 for children ages 6-15. Children under 6 are admitted free. The second consecutive day of your visit is also free. For information telephone 1-508-347-3362 or write...

Old Sturbridge Village
 1 Old Sturbridge Village Rd.
 Sturbridge, Massachusetts
 01566

Women's Dress Symposium a Success

Tidy's Storehouse sponsored a symposium on Woman's Dress 1750-1780 at the University of Delaware in Newark on February 13, 1993, which was attended by over 300 re-enactors, costumers, museum staff members and students, coming from a wide geographic area.

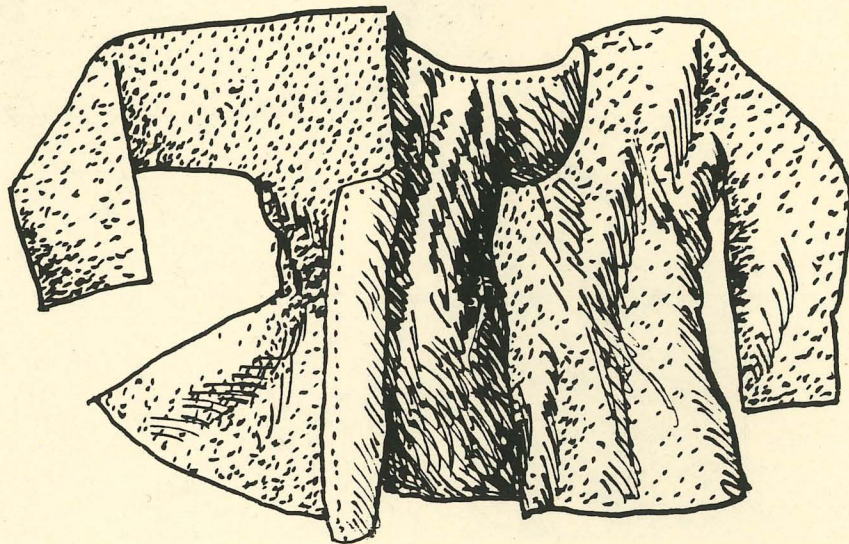
The Speakers covered information from textile production and styles to cutting and fitting of garments. Their presentations were followed by a well organized panel style question and answer session.

Max N. Hamrick, Jr., Weaving Specialist and Dyer at The Colonial Williamsburg Foundation, compared the processing of wool, linen, cotton and hemp, the fibers available to Colonists, and the time needed to clothe an average family in each fiber. It was unlikely that a family made all of its own clothing from fiber because of the time required.

Claudia Brush Kidwell, a curator at the Smithsonian Institution, did a slide presentation of clothing from their collection, highlighting information on short gowns. Her well known article on short gowns, published by The Costume Society of America

Lunch was followed by a fashion show, presented by James Pence Ryan of reproduction clothing appropriate to particular character types. The characters presented were of various social and economic classes, including a slave field worker, working woman, a very humorous expectant housewife, a travelling woman, and a lady of quality.

Suggestions and tips for research of historic garments were presented by Marilyn Mulvey Wetton, of the Historic Area Fashion Trades, Colonial Williamsburg Foundation. This



*A Pennsylvania Short Gown,
drawing by P. Sinclair*

was followed by a fascinating demonstration of cutting a gown by the drape method, by Whitacre and Wetton.

Kathleen Kannik

Tidy's Storehouse, RD #1, Box 166A, Cochranville, PA 19330, says that plans are in progress for another Symposium in 1994, with the probable topic of Men's Dress 1750 to 1780. Dates have not yet been set.

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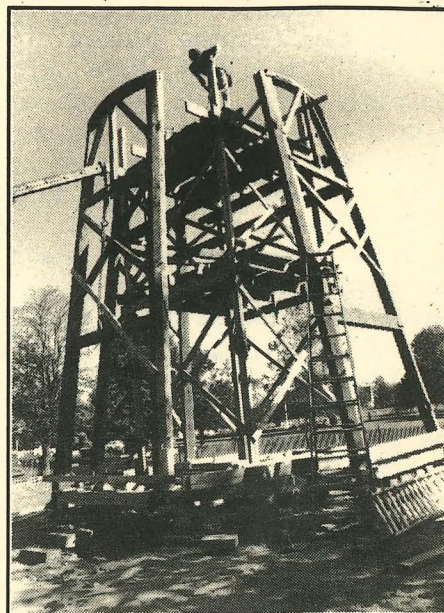
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*Old Sturbridge Visitor Sharpening Scythe
Summer 1988, Photo by Robert S. Arnold.*

The two-handed scythe has been used to cut the grass for many centuries. It remains a useful tool because there is always a hill too steep or a wall too tight for machinery. There is always a farmer who lacks the capital to buy a more advanced technology, or a new age gardener who discovers that the sharp blade he swings make a more pleasant sound than his gasoline engine.

"Stamped" scythe blades, like the ones use at Sturbridge, are made from a thin, hard, high-carbon steel. They hold their sharp edge well, but periodically the mower must stop to touch it up with a wet stone. The thin lead edge is hard and brittle and it is occasional damaged by stones so that after long use, a new edge is ground, taking away a small amount of metal.

The stamped scythe blade is still used and manufactured, as is an Austrian "Hammered" blade of mild low-carbon steel which has become popular again. The hammered blade represents a German tradition and was used by Pennsylvania German farmers. It uses a different technique for sharpening. Instead of grinding, the edge of the hammered blade is "peened" with a small hammer on a field-anvil. Through a series of light blows the edge is reshaped and the steel becomes strain-hardened without losing its ability to dent. It is never ground but like the stamped blade, the hammered blade is touched up with a wet stone periodically.

For information on scythes, see The Scythe Book: Mowing Hay, Cutting Weeds, and Harvesting Small Grains with Hand Tools, by David Tresemer. Available from

By Hand & Foot, Ltd.

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Another source of Austrian scythes, field anvils and peening hammers. plus Amish straw hats and wood cook stoves is Lehman's \$2 Non-electric Catalog. Write:

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Historic Iron Conference

A week-end conference entitled "Iron: From Farmhouse to Furrow" was held in late February at the Hopewell Furnace National Historic Site in Berks County, Pennsylvania. Located within French Creek State Park, Hopewell was a charcoal-fueled furnace which produced pig iron and finished castings from 1771 until 1883. The water powered blast furnace with its iron master's mansion, farm, blacksmith shop, company store, church, and tenant houses, is one of the finest example of an American "iron plantation." It is a forerunner of today's iron and steel industries.

The restoration of Hopewell Furnace was begun by the Civilian Conservation Corps (CCC) in 1936 and is maintained by the National Park Service who interpret not only the historic processes of iron making but the economics and lifestyle of an early 19th century iron community.

The three day historic iron conference was organized by Steve Miller, Elizabeth Johnson, and Dick Lahey of the Mid Atlantic chapter of the Association for Living History Farms and Agricultural Museums (MAAL-HFAM). It was limited to 65 participants. These included blacksmiths and staff from other historic sites as well as volunteer and independent iron enthusiasts.

On Saturday, seven speakers gave illustrated talks on a number of ferrous topics, from its folklore, as related by Sarah Lewis, to recent experiments by Dan Perry and his crew from the Anthracite Heritage Museum and Scranton Iron Furnaces, with "bloomery," the most primitive method of making



Hopewell Furnace National Historic Site, Elverson, Pennsylvania.

iron. The talk was entitled, "Recipes for Home-made Iron."

Dan Reibel, editor of *Savings*, the bimonthly newsletter of the Early American Industries Association (EAIA), talked about the effects which world history and an often misguided United States foreign policy had on the development of the 18th and 19th century American tool industry.

Lester Breininger, a Berks County native, described his research on the work of a nearby family of blacksmiths, Germans who came into Pennsylvania from New York State, part of the Palatine immigration. The forms of their carefully forged oil lamps, tools, and household implements express the shared values of their regional folk culture.

Sunday morning the conference participants were given a tour of the Hopewell Furnace and Village. In the afternoon a talk entitled "A Decade of Daring: Black Activism in Pennsylvania in the 1830s" was given by Dr. Constance Garcia-Barrio and Beverly Sheperd. A hike was made to visit nearby CCC camps and projects of the 1930s, and some visited the nearby Daniel Boone Homestead, a Pennsylvania State historic site which interprets regional culture and traditional architecture, and has a water powered up-and-down saw mill under construction.

If you are interested in attending future MAALHFAM conferences. Write:

Steve Miller
Landis Valley Museum
2451 Kissel Hill Rd.
Lancaster, PA 17601

If you are interested in a book about Hopewell Furnace with an excellent overview of historic ironmaking, send \$4.75 for a copy, plus \$2 for shipping and handling to:

Kelley Connor
Hopewell Furnace NHS
#2 Mark Bird Lane
Elverson, PA 19520

Request: Hopewell Furnace: Official National Park Handbook. Make checks payable to ENP&MA (Eastern National Parks & Monuments Association). Pennsylvania residents add \$.29. If you order more than one copy, add \$.50 shipping for each additional copy.

COMING EVENTS

July 29–August 7, 1993 and September 23–October 2, 1993

Charcoal-Making Skill Training, at Hopewell Furnace. Learn the craft of making charcoal according to 19th century historic methods. Training will be a ten-day apprenticeship with Hopewell Furnace's master collier. "This practical exercise requires strenuous physical labor and will be conducted entirely in an outdoor and hot environment."

These two workshops are open to interpreters, blacksmiths, seasonals, and volunteers at sites where charcoal-making was a historical/traditional practice. The classes are limited to four apprentices at each session. June 1, 1993 deadline, write:

Jim Corless
Hopewell Furnace NHS
Elverson, PA 19520



George Schnoke in Front of His Blacksmith Shop, Berks County, Pennsylvania, 1880. George holds a hammer in his right hand and a P lock in his left. (from To Draw, upset, & Weld, The Work of the Pennsylvania Rural Blacksmith 1742-1935, by Jeannette Lasansky, The Oral Traditions Project, Keystone Books, 1980.)

LIVING ARTIFACTS

by Sharon Rempel

"Only when the last tree has died and the last river poisoned and the last fish caught will we realize that we cannot eat money"

Unidentified
19th Century Cree

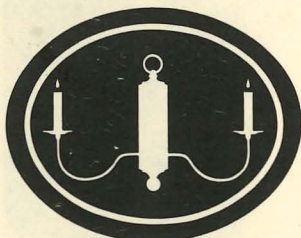
The collections of the past now comprise the foundation of modern museums, historic sites, botanical gardens, and archives. The relics of the past provide inspiration and pleasure, and the remnants and treasures of today's society will be viewed as historic artifacts by generations to come. Machinery, clothing, buildings, and utensils have commonly been saved, but the seeds and techniques of the past have often been discarded in favor of the 'new and improved'. The history of collecting plants proves that people have valued new forms and colors of plants and have travelled the world seeking these visually appealing and useful treasures.

An artifact is something made by man. Historic gardens and landscapes are composed of living artifacts which can be managed as living plant collections. Our plants have been sculptured into their modern forms by generations of selection and breeding. Man's influence on the environment has altered what remains of many wild plants.

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*Sharon Rempel in front of a 25 foot "growing circle" at The Grist Mill at Keremeos, British Columbia, Canada. She holds a 60 pound Zucca melon (*Lagenaria Siceraria*).*

The term "artifact" calls forth a sense of value and it is time to put value onto plant material. Ideally a plant is conserved in its original setting. To conserve the plant 'in situ' we must preserve the historic ecosystem, or the plant can be conserved in a man-made environment such as a landscape garden.

Identifying where plants are and how best to conserve them must become the basis of a global plant conservation strategy. Unfortunately a large quantity of historic plant material has not been properly maintained, and is extinct. In some cases only the genetic material remains stored in a gene or seed bank; the natural and man made setting for the plant no longer exists. The World Wildlife's estimate that globally a species becomes extinct every 18 minutes, is probably a conservative estimate.

Living plant collections, like all other collections, can become cluttered with items that are not particularly useful. For example,

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there are 2,200 varieties of beans in North America. We cannot simply collect every bean that we encounter. Long term management plans and policies are necessary to provide continuity to collections. Seeds must be 'grown' out periodically to renew the viability of the material.

Botanical gardens are museums of plants, yet only a handful of gardens have collection policies. Botanical gardens were established centuries ago as teaching facilities for a special audience. They housed rare plants and acted as propagation nurseries. The whim of the curator determined what was grown and this philosophy has predominated worldwide. Often the collection is of wild plants, while agricultural crop gene banks save 'economically' important materials with the criteria based on modern economic values.

People enjoy visiting gardens, and gardening is the number one hobby in North America. Plants add extra public appeal for a museum or historic site. Three years ago The Grist Mill at Keremeos in the Similkameen Valley, British Columbia, Canada, acquired half a dozen Zucca melon seeds for its collection. Each melon grows 60-120 pounds in size; it was an important crop for the North American candied peel industry of the 1930s to 1950s. The Canadian Broadcasting Corporation (CBC) picked this story up, and several national and provincial stories have spread the story of this special plant; and the grist mills name far further than any amount of paid advertising could. Plants and seeds must be conserved or they die. People must take an active role in this conservation effort, and the local botanical garden and museum should be the place to go to learn more about conservation and preservation.

Living artifact conservator, Sharon Rempel, has just returned to British Columbia after completing her M.A. in Conservation Studies at the University of York, England. Her thesis "Strategies for Conserving Living Plant Collections; Global and Local Action Plans" defines the need to have standards for managing and listing living artifact collections. She has been a volunteer director of the Canadian Heritage Seed Program since 1989, and has been the gardener/chief interpreter at The Grist Mill at Keremeos which maintains Canada's largest public collection of pre 1900 wheats.

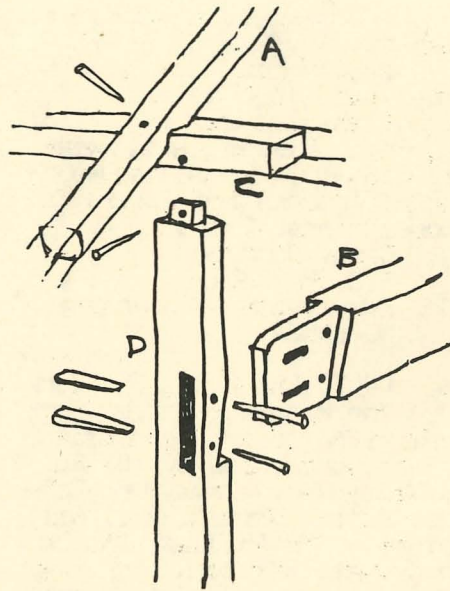
The site offers many special events and programs from mid May until mid October; write for a brochure.

The Grist Mill
RR 1
Keremeos, B.C.,
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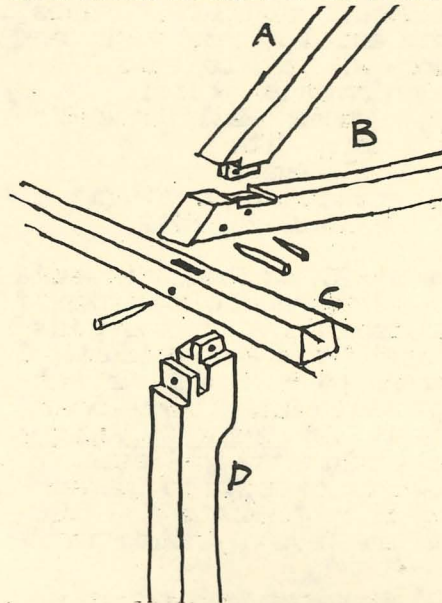
Meeting of The Traditional Timber Framers Research and Advisory Group

Fifty people, mostly members of the North American Timber Framers Guild, met the weekend of February 13-14 at Cazanovia in central New York State. The event was organized by the Traditional Timber Framers Advisory Group. The participants came from Canada, New England, Ohio, and the Northeast. Papers were presented and eight illustrated presentations were given. These included an examination of the traditional English gun-stock post and tie beam found in the threshing barns of central Massachusetts. Using a study and documentation done by Frank White of Old Sturbridge Village in the 1970's of local barns, some no longer extant, David Proulx traced the development of this persistent and complex joinery during the 18th and 19th centuries.

Peter Haarmann, an independent researcher of historic carpentry, displayed some wooden artifacts and showed slides of his recent discoveries of roof-framing, found while crawling through the 17th and 18th century attics of houses on the north shore of Long Island. Marcus Brandt from Pennsylvania gave a talk entitled "Marriaging (sic) Timber Frame Roofs with Stone Walls." He described techniques for rebuilding masonry and correcting out of plumb stone wall. Mortared limestone walls are a common feature of the German fore-bay barns of his area of Bucks County.



New World Dutch Style Barn Joinery, timbers illustrated: (A) tapered rafter, (B) anchorbeam, (C) purlin-plate, and (D) column. The tennon of the anchorbeam extends through the column, and using pre drilled holes, is fastened to it with two wooden pins. Two wooden wedges are driven along the back of the column into the tennon slots adding strength to the joint.



English Style Barn Joinery, illustrated from top to bottom: (A) principal rafter, (B) tie-beam, (C) wall-plate, and (D) gunstock or Jowled post. The English and Dutch traditions of timber framing are quite distinct and represent important European roots in the development of American traditions. (drawings by P.Sinclair)

Jan Lewandoski, a covered bridge specialist from Vermont, described repair work he had done recently on the Pulp Mill Bridge, a 200 foot wooden span over the Otter Creek at Middlebury, one of the longest spans of the 88 surviving covered bridges in that state. He spoke on the principles of bridge truss construction and the historic development of the Burr arch. Peter Sinclair spoke on the development and uses of the Dutch barn in Ulster County, New York during the 18th and 19th centuries, and how these Mid-Hudson Valley Dutch barns differ from those of New Jersey to the south, and from the ramp-barns found to the north near Troy, N. York.

Plans are underway for the third annual meeting of the Traditional Timber Framers Group to be held on a mid winter week-end in 1994, at a place to be announced later. If you have research you wish to present or are interested in attending, contact

Randy Nash
N.Y. State Barn Co.
1740 Burlingame Rd.
Cazanovia, NY 13035

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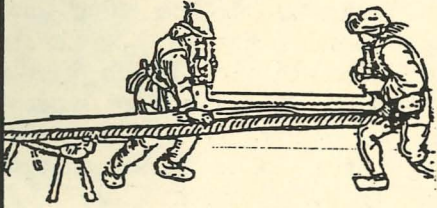
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COMING EVENTS

May 13-15, Albany, New York
EAIA (Early American Industries Association) is holding its annual meeting in Albany. For information write:
Kathy Fox
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May 15-16 Excelsior Springs, Missouri

2nd Annual Fishing River Rendezvous, 1800 to 1850 time frame. Open fire cooking, flint knapping, storytellers, weavers, spinners, dyers, and woodworker. Traders fee waived for demonstrators. Contact:

Cathy Johnson
P.O. Box 321
Excelsior Springs,
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June 11-13, Johnstown, New York

The Mohawk Frontier Festival, 1760 to the Revolutionary War, presented by the Fulton/Montgomery Community College. Author Robert Moss will lecture on Sir William Johnson, impersonate Sir William, sign books about him, hold a workshop on dreams, and table hop at a round table working-lunch for small groups.

June 11-12, the 220th annual Market Fair and military encampment will be held at Johnson Hall. Sutlers, weavers, quilters, magicians, mimes, Punch and Judy, and herb merchants will all be there.

For information write:

Johnson Hall State Historic Site
Hall Ave.
Johnstown, NY 12095
1-(518) 762-8712

June 19-23, St. Paul, Minnesota

The Annual Conference of the Association for Living Historical Farms and Agricultural Museums (ALHFAM) will be meeting at the Minnesota Historical Society. Of Media & Messages will explore the application of a variety of media to the teaching of rural history, including, and beyond, living history. Write:

Minnesota Historical Society
Oliver H. Kelley Farm
15788 Kelley Farm Rd.
Elk River, MN 55330

June 24-27, Ringe, New Hampshire

International Conference of the Timber Framers' Guild of North America at Franklin Pierce College. Seminars, demonstrations, and exhibits relating to traditional and modern timber framing, plus a trade show. From June 18-24

there will be a timber framing workshop at the same place to build a pavilion to hold the conference in. Contact:

TFGNA
P.O. Box 1046
Kenne, NH 03431

July 7-10, Marshall, North Carolina

Toolmaking for Woodworker, a workshop taught by Hans Karlsson, a noted Swedish toolmaker. For a full schedule of its 15th annual program, contact:

Country Workshops
90 Mill Creek Rd.
Marshall, NC 28753
1-(704) 656-2280

July 23-25, Oswego, New York

In conjunction with Harb- orfest '93, Fort Ontario State Historic Site will host a spectacular military pageant with interpretive groups representing all periods from the French and Indian Wars to the present. Plans are underway for a unique land/sea event involving the participation of a number of square-rigged vessels. Write or call:

Richard B. LaCrosse
Fort Ontario SHS
Oswego, NY 13126
1-(315) 343-4711

September 8-11, Columbus, Ohio

Annual meeting of the American Association for State and Local History. For information write:

AASLH
172 Second Avenue North
Nashville, TN 37201

September 11-12, Sibley, Missouri

Fort Osage Music and Trade Faire, is looking for musicians and tradespeople to participate. The time frame is pre-1812 and period attire is required. Contact:

Grady Manus
Fort Osage
105 Osage Street
Sibley, Missouri 64088
1-(816) 249-5737

September 25, Schoharie, New York

250th Anniversary of the 1743 Palatine House. Colonial demonstrations. 18th century German family afternoon vespers

service to commemorate the building of this first Lutheran parsonage. For information write:

Diane Szabo
Schoharie Colonial Heritage Association
Box 554
Schoharie, NY 12157

September 29-October 3, Hancock, Massachusetts

Traditional Timber Framing with Jack Sobon and Dave Carlton at Hancock Shaker Village. Contact:

Jack Sobon
P>O> Box 201
Windsor, MA 01270
1-(413) 684-3223

October 9-10, Lancaster, Pennsylvania

Lancaster's 34th Annual Harvest Days at Landis Valley Museum. Over 70 harvest time, living history and craft demonstrations related to Pennsylvania German rural life such as baking, furniture & lace making, gardening, etc. Good food and free parking. Adults \$6 over 60, \$7 under 60, \$5 ages 6 to 17. Contact:

Elizabeth Johnson
Landis Valley Museum
2451 Kissel Hill Rd.
Lancaster, PA 17601
1-(717) 560-2147

October 22-24, Rochester, New York

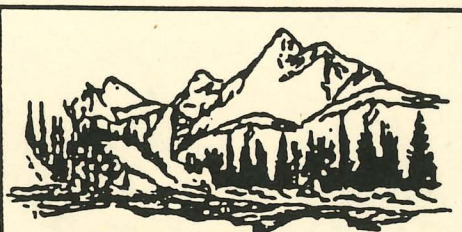
The New York Folklore Society will hold its annual Fall Conference in the Conference Center at The State University (SUNY) Brockport. It is being planned in conjunction with the Empire State Foxfire Teachers Network. Contact:

New York Folklore Society
P.O. Box 130
Newfield, NY 14867

October 23-24, Jamestown, Virginia

Annual meeting of S.W.E.-A.T. (Society of Workers in Early Arts and Trades) will be held at Jamestown Festival Park. There are lots of interesting local sites, including Williamsburg. For information write:

Fred Bair, Jr.
606 Lake Lena Blvd.
Auburndale, FL 33823



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POSITION AVAILABLE: Assistant Blacksmith at the Farmers' Museum, Cooperstown, NY, a living history museum of early 19th century rural life in upstate NY. Responsibilities include assisting with daily interpretation and production. Seasonal position of 35 hours per week, May through October, and reduced hours April, November, and December. Candidate should have previous experience in historic interpretation and traditional ironworking techniques, and desire the opportunity for more advanced training. Send resume, references and brief portfolio by June 1, 1993 to Kathryn Boardman, Assoc. Director of Interpretive Programming, The Farmers' Museum, P.O. Box 800, Cooperstown, NY 13326.

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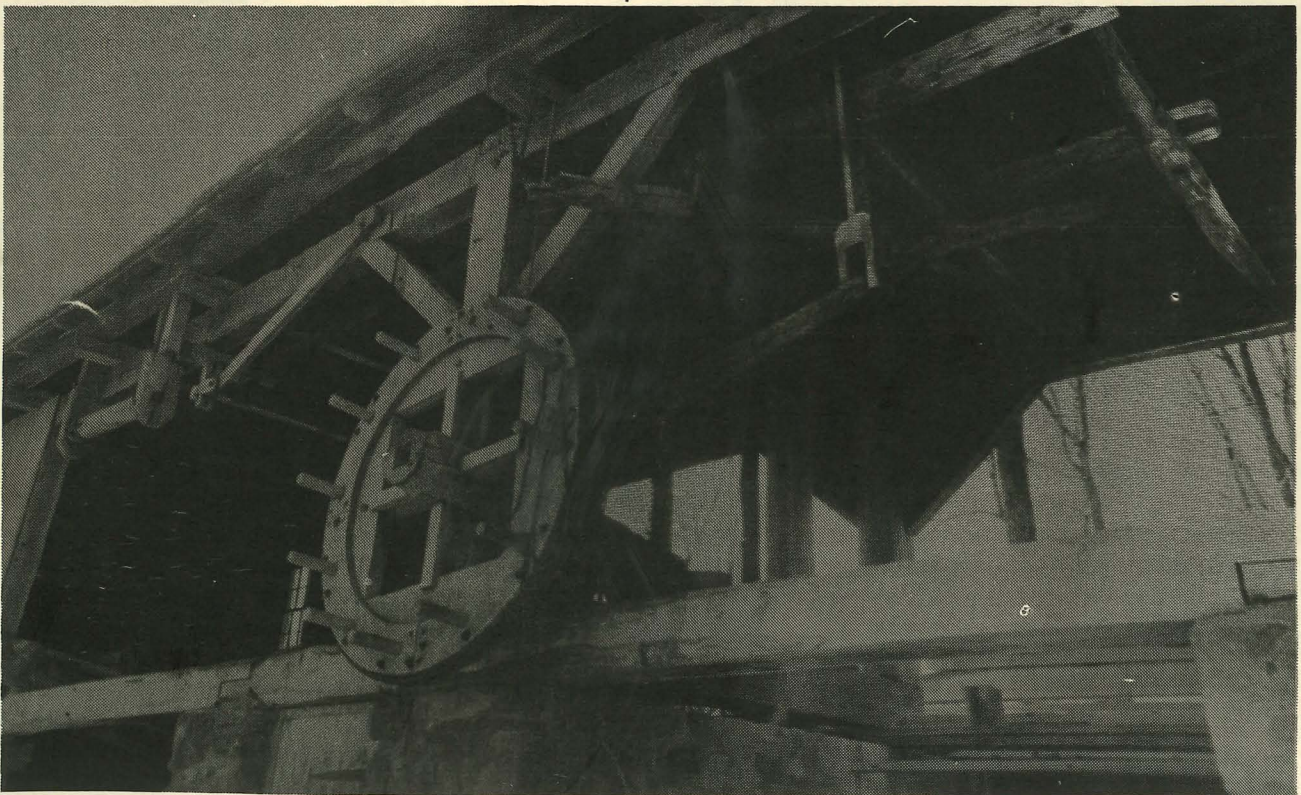
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